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THE AMERICAN CONSERVATORY THEATRE
presents

NIGHT AND DAY
(1979)

by
TOM STOPPARD

George Guthrie
Ruth Carson
Alastair Carson
Dick Wagner
Jacob Milne
Geoffrey Carson
President Magee

BYRON JENNINGS
DeANN MEARS
GARLAND J. SIMPSON
NEIL SAFIER
LAWRENCE HICHT
MARK HARELIK
WILLIAM PATERSON
ISIAH WHITLOCK, JR.

Directed by
ELIZABETH HUDDE

Associate Director
Scenery by
Costumes by
Lighting by
Sound by
Hairstyles by

JANICE GARCIA
RICHARD L. HAY
MARSHA BURKE
DIKE EPPERSON
ALFRED TETZNER
RICK ECHOLS

The action takes place in a fictitious country in present-day Africa.

There will be one twelve-minute intermission.

UNDERSTUDIES

Guthrie—Bruce Williams; Ruth—Elizabeth Huddle; Alastair—Richard Bromley; Wagner—Frank Savino; Milne—Nicholas Kaledin; Carson—William McKonegham; Magee—Garland J. Simpson.
A new, colorful chapter in American design with these showy short subjects. Just one new dimension of her softly turned phrasing, her clean, unencumbered style. Tunic dress shown, 210.00. The Shop on Union Square (d. 165)-Macy's San Francisco.

THE AMERICAN CONSERVATORY THEATRE
presents
NIGHT AND DAY
(1979)
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TOM STOPPARD

George Guthrie
Ruth Carson
Francis
Alastair Carson
Dick Wagner
Jacob Mince
Geoffrey Carson
President Magera

Directed by
ELIZABETH HUDDE

Associate Director
SCENERY by
Costumes by
Lighting by
Sound by
Hair by

BYRON JENNINGS
DEANN MEARS
GARLAND J. SIMPSON
NEIL SAFIER
LAWRENCE HECHT
MARK HARELIK
WILLIAM PATERSON
ISAIAH WHITLOCK, JR.

JANICE GARCIA
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ALFRED TETZNER
RICK BUCHOLZ

The action takes place in a fictitious country in present-day Africa.
There will be one twelve-minute intermission.

UNDERSTUDIES
Guthrie—Bruce Williams; Ruth—Elizabeth Huddle; Alastair—Richard Bronswig; Wagner—Frank Savino; Mince—Nicholas Kedlas; Carson—William McKernann; Magera—Garland J. Simpson.
THE PRICE WE PAY FOR THE PART THAT MATTERS
Night and Day
Audrey Debe

For audiences accustomed to the philosophical manner of Gide and Dostoevski, and to the pungent wit of Proust, the new novel by Marguerite Duras, "The Price We Pay," is a revelation. It is a work of great power and beauty, and it is a work of great complexity. It is a work that deserves to be read, and it is a work that deserves to be remembered.

The novel is set in a small village in the French countryside, and it is about a young woman who is trying to make a living by writing. She is a very private person, and she is not very well liked by the other villagers. But she is a very talented writer, and she is determined to succeed. She is also determined to be honest, and to tell the truth about herself and about her world.

The novel is a very moving story, and it is a very important one. It is a story about the power of the mind, and the power of the heart, and the power of the soul. It is a story about the power of the human spirit, and the power of the human will.

The novel is a very important work, and it is a very important event. It is a work that deserves to be remembered, and it is a work that deserves to be celebrated. It is a work that deserves to be read, and it is a work that deserves to be cherished.
THE PRICE WE PAY FOR THE PART THAT MATTERS

Night and Day

Sandra Sloane

For audiences accustomed to the philosophical cream pie concerts and elegant verbal gymnastics of Rousset and Goddard and Dreyfus, this 1978 London hit may come as a pleasantly startling shock. Night and Day takes a hard look at the ethics of news gathering and the dirty manipulation of facts by the popular press, against a background of third world politics.

The setting is the newly independent black African nation of Kambwai, where a British mining engineer and his wife are caught up in the first rumbles of a revolution which may be Russian backed. The ironclad rule of the autocratic President Magera is being challenged by a rebel faction, and newsmen from around the world converge on the remote area, angling feverishly for their all-important scoop.

His latest play could be interpreted as a searing attack on journalism but Stopford has explained to one interviewer that the opposite is the case. "I'm a lover of and apostle for journalism. The play is saying that the aspects of journalism which one might well disapprove of are the price we pay for the part that matters. and the part that matters is absolutely vital."

The Czechborn British playwright once told critic Kenneth Tynan that the only thing that would make him leave England was control over free speech. In Night and Day he strongly suggests that the free press may be the last line of defense for all the other freedoms.

"No matter how imperfect things are, if you've got access press, everything is correctable," he has one young reporter say. "Without it, everything is uncorrectable."

In one passage, the journalist walks through a corridor and calls to a security guard, "You have at least one thing right, that there should be nobody with the power to dictate where responsible journalism begins."

Paul Gauguin
Robert Louis Stevenson
Herman Melville

Somerset Maugham
Zane Grey
Marlon Brando

Put yourself in their place.

Maugham. Melville. Gauguin. Each told his tale of the legend known as Tahiti. What you'll find is that none of them exaggerated. Rather nature itself may have something so beautiful seems almost impossible.

Riddles of sun-bathed beach entwined in coral. Mountains wilder than shark's teeth. Lagoons whose colors shimmer from midnight blue to champagne.


What you'll find alongside beauty is a way of life where the pace is easy. the people have laughing eyes, and life is to be enjoyed.

And there is simply no place like Tahiti to enjoy fishing. Diving. Snorkeling. Golf. Tennis. Or just lazing about.

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THE AMERICAN CONSERVATORY THEATRE
presents
ANOTHER PART OF THE FOREST
1946

by
LILLIAN HELLMAN

BARBARA DIRICKSON
JOHN HUTTON
ANNE LAWDER
JOHANNA JACKSON
RAY REINHARDT
BRUCE WILLIAMS
GARLAND J. SIMPSON
MICHAEL WINTERS
MARK MURPHY
JULIA FLETCHER
MARSHALL WATSON
JOHN C. FLETCHER
LAUREN K. KLEIN

DIRECTED BY
ALLEN FLETCHER

ASSOCIATE DIRECTOR
JOHN KAUFFMAN

SCENES BY
RALPH FURCIELLO

COSTUMES BY
MICHAEL GUCH

LIGHTING BY
JAMES SALE

MUSIC BY
RICHARD HINDMAN

HAIRSTYLES BY
BICK ECHOLS

ACT I
A Sunday morning in June 1880, the Alabama town of Broaden, the side portico of the Hubbard house

ACT II
The next evening

ACT III
Early the next morning

There will be two ten-minute intermissions.

UNDERSTUDIES
Tuaca.
ITS TASTE HAS COME.

Tuaca is a very different liqueur. It costs a bit more but it's worth it. Imagine a big, bold brandy taste lightly laced with a subtle sweetness. Unboring. Unusual. Imported from Italy.

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presents
ANOTHER PART OF THE FOREST
1946
by
LILLIAN HELLMAN

Regina Hubbard
John Bagby
Leonna Hubbard
Coralee
Marcus Hubbard
Benjamin Hubbard
Jacob (Jabez)
Simon Jetham
Oscar Hubbard
Batzie Bagby
Harold Penaman
Gilbert Jugger
Laurette Simone

BARBARA DIRICKSON
JOHN HUTTON
ANNE LAWDER
JOHANNA JACKSON
RAY REINHARDT
BRUCE WILLIAMS
GARLAND J. SIMPSON
MICHAEL WINTERS
MARK MURPHY
JULIA FLETCHER
MARSHALL WATSON
JOHN C. FLETCHER
LAUREN R. KLEIN

Directed by
ALLEN FLETCHER

Associate Director
J. KAUFFMAN

Scenery by
RALPH FASCITTO

Costumes by
MICHAEL O'CALL

Lighting by
JAMES SALES

Music by
RICHARD HINDMAN

Hairstyles by
BRIAN CHO

ACT I
A Sunday morning in June 1880, the Alabama town of Brownell, the side portico of the Hubbard house

ACT II
The next evening

ACT III
Early the next morning

There will be two ten minute intermissions.

UNDERSTUDIES
Regina—Stacy Ray; John—Thomas Harrison; Leonna—Mimi Carr; Coralee—Delores Mitchell; Marcus—Sydney Walker; Benjamin—Mark Harelik; Jake—Isaiah Webster, Jr.; Isaiah—Allen Fletcher; Oscar—Thomas Oleskey;

Barrie—Jamie Garcia; Penaman—Frank Otwell; Jugger—Matt McKenzie; Laurette—Deborah Sussel
While you're waiting for the houselights to dim, your checking account could be earning interest at United California Bank.

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THE FOXES IN ANOTHER PART OF THE FOREST

Another Part of the Forest

Seven years after The Little Foxes opened on Broadway, Lillian Hellman returned to the saga of the ruthless Hubbards in Another Part of the Forest, borrowing her title from a Shakespearean stage direction. Her aim, Hellman said, was not to write history, but to try to understand what lay behind the behavior of Regina and her brothers Ben and Oscar, "to look into their family background and find out what it was that made them the nasty people they were."

A sequel that precedes in time, the second play about the Hubbards takes them back twenty years to 1880 when the parents are still alive. The setting is a small Alabama town still reeling in the aftermath of the Civil War which had destroyed the plantation system and consequently the South's economy. Leaving the aristocrats land poor and starving for simple necessities like molasses.

The Hubbards are not aristocrats, "a distinction that was made for us, and perhaps an important distinction," Ben explains in The Little Foxes. The aristocrats had ridden off to war, leaving their cotton and their women to rot, too high-minded to hang onto what was theirs. To Marcus, the patriarch of the Hubbard clan, the aristocratic Biggsys "had deserted to lose their war and their world, a backward world that was getting in the way of history."

The Hubbards, on the other hand, were survivors, learning new ways and learning how to make things pay. Marcus had made money out of the war through a practice called "bloeeding the whole state of Alabama with money tricks," as one character puts it. Now that the war is over, he speculate in cotton mortgages, lending money on the crop, charging exorbitant interest, then calling in the mortgage early to force a sale. When Birdie comes to beg a loan on the plantation, part of Marcus pleads his case in the fact that her mother has never spoken to him and no Biggsy has ever dined at his door before.

As the Hubbards seek to exploit and enslave those around them, trampling whatever honor and dignity is left in the Old South, so they exploit each other. Marcus inflicts great humiliations on his grown sons while lavishing his money and affection on Regina. All these children must constantly scheme to gain their father's favor and their sibling estrangement and intrigue games will continue on into The Little Foxes. Marcus' treatment of the hall crazed Lavinia has driven her into a dream world from which she sadly observes that none of her children "ever needed a mama."

In explaining the roots of the Hubbards, Hellman also explored their own family background. We know from her several books of memoirs that the greedy Hubbards were modeled on her mother's family—merchants and bankers who had also gained experience and unfair advantage over their less fortunate Alabama neighbors in the post war years. But her mother Julie seems to have escaped the characteristic arrogance of the Newhouse clan. Hellman describes her as a "gentle eccentric," a soft spoken, rather vague woman who had a habit of stopping in churches to pray—Baptist churches, Catholic cathedrals, Jewish synagogues. It was obvious to her mother that "God could be found anywhere," and she seemed to be at home in all churches. Hellman writes, "She liked a simple life and simple people, and would have been happier, I think, if she had stayed in the backlands of Alabama...not so life-long lonely for the black men and women who taught her the only religion she ever knew."

Both Birdie and Lavinia were patterned on Julia Newhouse, who died in 1935. Elsewhere Hellman writes that it was not until five years after her mother's death that she came to appreciate this shy woman, at about the time she finished writing The Little Foxes.

Hellman had originally conceived the history of the Hubbards as a trilogy. A third play would go forward in time to the late 1920s, showing Regina's daughter Alexandra as an angry and disappointed spinster in Europe. But Hellman says she gave up the Hubbard after the completion of Another Part of the Forest and the third play was never written.

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Take-Out: 11:00 AM to 10:00 PM

FREE TAXI RIDE!!
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The Hubbards, on the other hand, were survivors, learning new ways and learning how to make them pay. Marcus had made money out of the war through speculation. "Bleeding the whole state of Alabama with money tricks,' as one character puts it. Now that the war is over, he speculate in cotton mortgages, lending money on the crop, charging exorbitant interest, then calling in the mortgage early to force a sale. When Birdie comes to beg a loan on the plantation, part of Marcus' palace lies in the fact that her mother has never spoken to him and no Biggers ever darkened his door before.

As the Hubbards seek to exploit and enslave those around them, trampling whatever honor and dignity is left in the Old South, so they exploit each other. Marcus inflict great humiliations on his grown sons while lavishing his money and affection on Regina. All these children most constantly scheme to gain their father's favor and their sibling eat-and-mouse games will continue on into The Little Foxes. Marcus's treatment of the half-crazed Lavinia has driven her into a dream world from which she sadly observes that none of her children "ever needed a mummy."

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"She liked a simple life and simple people, and would have been happier, I think, if she had stayed in the backlands of Alabama . . . not so life-long lonely for the black men and women who taught her the only religion she ever knew."

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Hellman had originally conceived the history of the Hubbards as a trilogy. A third play would go forward in time to the late 1880s, showing Regina's daughter Alexandra as an angry and disappointed spinster in Europe. But Hellman says she gave up half of the Hubbards after the completion of Another Part of the Forest and the third play was never written.
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THE AMERICAN CONSERVATORY THEATRE

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Serzhayevna Prozorov
IRINA Serzhayevna Prozorov
Marya [MASHA] Serzhayevna Prozorov
Baron Nikolai Livovich TUSENBAICH, an army lieutenant
Ivan Romanchik CHEBUTYKIN, an army doctor
Vasily Vasilyevich SOLONY, an army captain
ANFISA, the nurse
PERRAPONT, porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich VERSHININ, Battery Commander
ANDREI Serzhayevich Prozorov, an army second lieutenant
Pyotr Illyich KULYGIN, a high school teacher, married to Masha
Natalya (NATASHA) Ivanovna, Andrei's fiancée, later his wife
Alexei Petrovich FEDOTIK, an army second lieutenant
Vladimir Karlovich RODÉ, an army second lieutenant

SERVANTS, SOLDIERS, TOWNSPEOPLE

DeANN MEBAS
BARBARA DIERICKSON
ELIZABETH HUDDLE
RAYE BIRK
RAY REINHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DARIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALELIN
MATT McKENZIE
PAUL BATES, WILLIAM BROWN, MARTIN CURLAND, PATRA DAWE, MARILIANO DI MARCO, EMILY HEBNER, ED HODSON, ROBERT KRIMMER, GARY LOGAN, ROBERT PESCOTTZ, GRETCHEN RUMBAUGH, MELISSA STERN

Directed by TOM MOORE

Associate Director LARRY RUSSELL
Scenery RICHARD SÉGER
Costumes MICHAEL OLICH
Lighting DEANE SCHULER
Hairsyle RICh 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 a twelve minute intermission.

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

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

UNDERSTUDIES

Olga—Penelope Court; Irina—Julia Fletcher; Masha—Lauren R. Klein; Tuseenbach—Nicholas Kalelin; Chebutikin—William Paterson; Serzhayevna—Isaiah Whitlock, Jr.; Andrei—Johanna Jackson; Fyodor—Sydney Walks; Kulygin—John Hutton; Andrei—Matt McKenzie; Kulygin—William McKerrigan; Natalya—Jill Hill; Fedotik—Frank Savino; Rodé—Mark Murphy
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BANK
OF AMERICA

THE AMERICAN CONSERVATORY THEATRE

THE THREE SISTERS

by ANTON CHEKHOV

Translated by Randall Jarrell

OLGA Sergeyevna Prozorov
IRINA Sergeyevna Prozorov
Baron Nikolai Livovich TUSENBAICH, an army lieutenant
Ivan Romanovich CHEBUTYKIN, an army doctor
Vassily Vassiliyevich SOLONY, an army captain
ANFISA, the nurse
FERAPONT, porter from the County Council
Lieutenant-Colonel Alexander Ignatyevich VERSHININ, Battery Commander
ANDREI Sergeyevich Prozorov, an army second lieutenant
Pyotr Petrovich FEDOTIK, an army second lieutenant
Vladimir Kirilovich ROSE, an army second lieutenant

MADAM MEARS
BARBARA DERRICKSON
ELIZABETH HUDDE
RAYE BIRK
BAY REINHARDT
BRUCE WILLIAMS
MIMI CARR
JOSEPH BIRD
PETER DONAT
DARIN MATTHEWS
MICHAEL WINTERS
SALLY SMYTHE
NICHOLAS KALELIN
MATT MCKENZIE
PAUL BATES, WILLIAM BROWN, MARTIN CURRIE, PATRA DAWE, MARIANO DI MARCO, EMILY HEBBNER, ED HODSON, ROBERT KRAMMER, GARY LOGAN, ROBERT PESCOVITZ, GRETCHE RUMBAUGH, MELISSA STERN

Dennis C. EVANS

Director

ASSOCIATE DIRECTOR

Associate Director

Scenery by

RICK ECHOLS

Costumes by

DEANE SCHULLE

Lighting by

MICHAEL OLICH

Hair / Wigs by

TOM MOORE

LARRY RUSSELL

EDEN HENDRICKS

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.

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

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

UNDERSTUDIES

Olga—Poncopole Court; Irina—Julia Fletcher; Masha—Lauren R. Klein; Tuseenbach—Nicholas Kalelin; Chichurkin—William Paterson; Solomov—Isaiah Whittelock, Jr.; Andrei—Johanna Jackson; Fedorov—Sydney Wecker; Vershinin—John Hutton; Andrei—Matt McKenzie; Kulgin—William McKenzie; Natalya—Jill Hill; Fedorov—Frank Savino; Rody—Mark Murphy.
ANTON CHEKHOV, WRITER

The Three Sisters

When young Dr. Anton Chekhov won the Pushkin Prize in 1884 for his book of collected short stories in Twentieth-Century Russian Literature, he compared the award to the "dreadful thunder of Immortal Zeus" and wrote to a friend that all his writing would simply be forgotten in ten years.

At the time, Chekhov was 28 and had been supporting himself and his family for eight years from the proceeds of his writing, most of it in free lance back work—short humorous pieces, sketches,fillers, and more, even a weekly gossip column which he wrote under various pseudonyms such as "Anton Chekhov", "A Doctor Without Patients", "A Man Without a Spoon", "A Quick tempered Man", and "Ulyssen".

It was only two years earlier that he had published his first serious story under his own name in the St. Petersburg paper The New Times. His play Seagull was produced in Moscow in 1887 with great success and he had written The Bear, a farce of a single act which was already beginning to bring in royalties from productions in the provinces. A doctor by profession, he called medicine "his wife" and literature "his mistress," and regarded his back work as an unwelcome sidecome, mere, more a labor sentence than the beginnings of a career. "Writing," he said, "gives me nothing but a twitch."

When he died sixty years later in 1904, he was considered the most important writer in Russia, with only Tolstoy as a possible rival for the title. The body of writing which he left was prodigious and would amount to some thirty volumes in the official collected works, including 580 novellas, stories, and sketches, 17 plays and 4,200 letters. His stories of their mature period, written from 1888 to 1904, should be used to be master of the genre, who, during the 1890s, had been the subject of the great daimonats of all time. His four final plays, The Seagull (1898), The Seagull (1898), The Three Sisters (1900), and The Cherry Orchard (1904), demand a whole new set of definitions. Theatre. They were strange and anti-dramatic, unresolved, poetic, lyrical, deeply touching enough that not even tragedy, even tears. They evolved through laughter, laughter through tears. Above all, they were elusive. "On the stage," Chekhov wrote, "everything should be as complex and simple as in life.

The events of his life were likewise simple and complex and contradictory. The man who emerges from the letters could have been one of his lively drawn characters—"Olga" or "Ivanov"—in essence.

When he was 36, Chekhov was engaged to a young peasant girl, but his mother disapproved of the match. "You can't marry her," she said, "she's too ugly." "You're right," he replied. "I'll marry her just because she's ugly." They were married in 1896, but the marriage was unhappy. He was often physically abusive to her and she died of cancer in 1904. Chekhov was devastated and never remarried.

Chekhov had been a vegetarian for most of his life, believing that eating meat was harmful to the body. He was also a strict vegetarian, eating only vegetables and fruits. He was a strict vegetarian, eating only vegetables and fruits. He was a strict vegetarian, eating only vegetables and fruits.

Chekhov's plays were first performed in Moscow, and his stories were first published in the St. Petersburg magazine Novoe Vremya. His plays were first performed in Moscow, and his stories were first published in the St. Petersburg magazine Novoe Vremya. His plays were first performed in Moscow, and his stories were first published in the St. Petersburg magazine Novoe Vremya. His plays were first performed in Moscow, and his stories were first published in the St. Petersburg magazine Novoe Vremya.
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At the time, Chekhov was 28 and had been supporting himself and his family for eight years from the proceeds of his writing, most of it of five lance back words - short humorous pieces, sketches, fillers, and stories even a weekly gossip column which he wrote under various pseudonyms such as "Anton Chokh broadcasting," "A Doctor Without Patients," "A Man Without Spleen," "A Quick-Tempered Man," and "Ulysses.

It was only two years earlier that he had published his first serious story under his own name in the St. Petersburg paper "The News." His play "Seagull" had been produced in Moscow in 1887 with no great success and he had written "The Bear," a farcical one-act which was already beginning to bring in royalties from productions in the provinces. A declared by profession, he called medicine "his wife" and literature "his mistress," and regarded the back work as an unsolved, unchangeable, more a hard labor sentence than the beginnings of a career. "Writing," he had said, "gives me nothing but a watch.

When he died sixteen years later in 1904, he was considered the most important writer in Russia, with only Tolstoy a possible rival for the title. The body of writing which he left was immense and would amount to some thirty volumes in the official collected works, including 598 novellas, stories and sketches, 37 plays and 2,200 letters. The stories of his maturity period, written from 1888 to 1904, showed him to be a master of the genre, who also just happened to be one of the great dramatists of all time. His four final plays, "The Seagull" (1890), "Uncle Vanya" (1899), "The Three Sisters" (1901) and "The Cherry Orchard" (1904), demanded a whole new set of definitions in theater. They were strikingly anti-dramatic, unresolved, plotless, lyrical, deeply touching, though never tragic. They evoked tears through laughter, laughter through tears. Above all, they were elocutionary. "On the stage," Chekhov wrote, "everything should be as complex and simple as in life itself.

The events of his life were likewise simple and complex and contradictory. The man who emerged from the letters could have been one of his own finely drawn characters - "Chokhovian" in essence.

Born in 1860, Chekhov was from peasant stock and the grandson of aserf. The Great Emigration took place a year later, and Chekhov would almost certainly have been born serf, except for the momentous victory of his grandfather, of whom he somehow contrived to earn and lose 2,000 rubles to buy freedom for himself, his wife and his three sons at 7,000 rubles a head in 1841. Although the property released did not include the only daughter in the family, their owner threw the girl in for good measure.

Chekhov's father was a struggling grocer in the town of Taganrog located in southern Russia and Chekhov spent 19 years of his life in this stifling provincial atmosphere where, he lamented, there was "nothing, absolutely nothing, new." The fertility and vulgarity of life in a provincial town would become a central theme in his work, best exemplified in "The Three Sisters.

Pavel Chekhov was something of a marinette and Anton, the third of six children, received a strict upbringing which included beatings. His childhood was one of little and not much chance for play. In one of the most famous passages in his correspondence, he describes himself as "a young man, a serf's son, a one-time shopboy, chatterbox, grammar school pupil and student, brought up to worship rank, to kiss his master's hand, to do his bidding." He said that he never knew a bit of food, who was often beaten, who had no clothes to wear, who survived all by himself, and those animals, like to eat with rich relatives, and who behaved like hypocrisies who worked towards God and man for no reason at all, but purely out of consciousness of his own egoism.

Chekhov continued that he proceeded to "squandered out of himself drop by drop, until he came to feel one fine day that he had had a real man, not a soul, coursing through his veins.

In 1870 the grocery store failed badly, his father went bankrupt and the family fled to Moscow in disgrace, leaving Anton behind, married only to his own arranger's daughter. There he supported himself with tutoring, finished his schooling, even sent money to his father and arrived in Moscow three years later with a scholarship for the University of Moscow medical school.

Most of the scholarship went to help his family whom he found living in dank slum quarters in the red light district of the city. Chekhov moved them to healthier quarters, enrolled in medical school and hit upon the expedient of writing short, humorous pieces for the popular press. "What gentleman writers receive from life grants, members of the lower class buy with their teeth," he wrote in retrospect. He would insist throughout his life that he wrote only for the money, that he left "tapered like a hide lit by" his debts. For the next four years, he studied by day, wrote by night. It went a hill and back to hill and it was to keep pace and exacted its toll. He had his first lung hemorrhage at age 24, the year he received his diploma, but refused to recognize it as a symptom of the tuberculosis which would eventually kill him.

"T am bored, bored, bored...", Chekhov wrote repeatedly about the boredom of life, the boredom of bad health, financial pressures, the demands of writing, the quality of life in the city, the life in the country. He cursed writing for keeping him from the practice of medicine, medicine for keeping him from writing, the presence of friends, the absence of friends. When in Russia, he longed to be abroad. Abroad, he longed for Russia. There was a tendency for life to sink into a rut, especially in the Russian provinces.

"In 1890, Chekhov, the man of letters and hitherto a town dweller, broke out of the rut to become an adventurer, undertaking a one-man expedition to Russia's Devil's Island, the penal colony of the Sea of Japan which lay off the Pacific coast of Siberia. The rigors of the 6,000 mile journey, part of it through the primitive heartland of Siberia, would have tested a hardier man than Chekhov. My only reason for going is to spend six months differently from the usual," he said, "to learn the way of living, the way of life; if putting it well, it will surely provide two or three days which I shall remember with a sense of happiness all my life. On the trip, he left nine months and Chekhov returned broken by way of Tokyo, which he pronounced paradise.

With much the same impetuosity, he purchased 575-acre estate in 1892 located some fifty miles away from Moscow. For the next six years he combined writing with farming, becoming a gardener and farmer - and medicine. Like Dr. Astrov in Uncle Vanya, he traveled in the hours during all seasons by horseback over inhospitable roads to doctor the peasants in the surrounding countryside. He was the first doctor in the country to make medical resolutions: to stop smoking, not to stay in the south, to somehow do honor to Randall Jarrell, never to kill myself. Through the overgrowth of the nets, the painted boundary posts, and the people in tennis whites who look so graceful from this distance.

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Rubernice

Old Dominion

By Robert Bums
The shadows of late afternoon and the odors of honeysuckle are a congenial sadness. Everything is busy but wrong. I am walking along the grand, handsome avenues of borrowed tennis whites. It is like the photographs of Randall Jarrell I stared at on the backs of old books. I looked so sad and relaxed in the pictures.

He was translating Chekhov and wore tennis whites. It puzzled me that in his own eyes everything was fatal. Everyone was lost, that the main chance was never seized because it is only there as a thing to be dreamed of or because someone somewhere did not get the time to see it by himself and it does not hurt. Now the thought, thought of tennis balls being hit reaches me and it is the first sound of a proper choker orchestra or the sound of machine guns where the young terrorists are exploding among poor people on the streets of Los Angeles.

Courtesy of Ecco Press, New York

15
continued on p. 35
Close friends. Close talk.
Close feelings.
Just say the word, and the evening doesn't have to end.

Say Galliano instead of goodnight.
Close friends. Close talk.
Close feelings.
Just say the word, and the evening doesn't have to end.

Say Galliano instead of goodnight.
Swiss cotton knit jumpsuit from the inspired designs of Renée Helga Howie

LAFAYETTE

LOVE 18TH CENTURY STYLE

The Rivals

While The Rivals has been consistently praised for its delightful characters, brilliant wit and comic situations, critics from the beginning have been troubled by what they considered a lack of seriousness in the work. In their view, the play, hastily written by a brush young charmer of “little fortune and no background,” lacked true dramatic substance and was little more than a reworking of old stock characters and plot lines. The play has been seen variously as a latter-day comedy of manners, a satire of “sentimental” comedy, or simply the work of a young man who needed money and sought success by writing a play which pleased everyone while offending no one.

Such scholarly disputes have had little effect on the comedy’s reputation as a superb theatre piece which has held a secure place in dramatic repertory since it was first produced in 1775. But to appreciate the play only for its charm and sparkling wit is to miss a large part of Richard Brinsley Sheridan’s achievement, as well as a certain historical significance. Far from being “a bubble — a nothing,” as one early critic put it, The Rivals captures in almost perfect balance one of the most important shifts in human consciousness — the fading away of old and formal patterns of social relationships in the 18th century and the emergence of the individual. Dramatically, The Rivals looks back to the act and affect of Restoration Comedy and forward to the passion and tenderness of romantic drama, embodying the spirit of both without the excesses of either.

The central theme is the perennial tension between the generations, particularly in relation to the importance of love versus money in marriage settlements. Sheridan built his plot on an old comedic device — two pairs of lovers, “one spirited and one grave,” and the forces which hinder their desire to marry. The plot line is at least as old as Roman comedy and dramatic history reflects the shifting social mores regarding love since that time.

Roman literature lack a concept of personal love, substituting more serious ideas. Elizabethan drama views love as a chaotic element which could not be controlled and poor reason for marriage. In Restoration comedies, love is essentially a game of wit, with sexual conquest, frequently its sole aim. It was considered ill-fated to marry for love with no consideration to fortune.

By the end of the 18th century, the belief that had become widespread that relationships should be made for love, not for more economic alliance or social gratification, and further, that love’s proper result was marriage. If Shakespeare’s Petruchio had “come to wife it withal” in Padua and Polly Peachum’s mother in The Beggar’s Opera (1728) could mock the current standards with “Love him? Worse and Worse! I thought the girl had been better bred.” Sheridan could bring to the stage a play in which love is the primary motivating factor in the resolution of the action. Jack and Julia and especially, if questionable, Lydia, are all willing to put true affection before economic gain.

Lydia’s romantic captives are such an important part of the plot it would be easy to overlook the fact that this witty, strong-willed girl is struggling to avoid being married off as a “more spirited old baggage.” Romantic notions are the trap, not the heart, of love for Lydia, as the final scene reveals. However much she may be caught up in the charm of her romantic schemes, it is not difficult to see that the depredation and poverty she endures represent an affirmation of genuine love.

To keep a clear view of the balance which Sheridan’s plot exerts, it should be observed that none of the characters are finally forced to suffer economically for their love. Jack and Lydia keep their fortunes and, perhaps most significantly, his Julia and Faulkland are not going to flee penniless to the Continent. Staying in a garage is 18th century’s symbol of romantic love, but not the 19th century which prized good reasons above all things.

—Carol MacMahan


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LOVE 18TH CENTURY STYLE
The Rivals

The central theme is the perennial tension between the generations, particularly in relation to the importance of love versus money in marriage settlements. Sheridan built his plot on an old comic device — two pairs of lovers, one spirited and one grave, and the forces which hinder their desire to marry. The plot line is at least as old as Roman Comedy and dramatic history reflects the shifting social mores regarding love since that time.

Roman literature lacks a concept of personal love, substituting more self-conscious, Elizabethan drama views love as a chaotic element which could not be controlled and for poor reasons for marriage. In Restoration comedies, love is essentially a game of wit, with sexual conquest frequently its sole aim. It was considered ill-bred to marry for love with no consideration to fortune or social standing.

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Lydia's romantic captives are such an important part of the plot it would be easy to overlook the fact that this witty, strong-willed girl is struggling to avoid being married off as "a mere Smithfield boatman." Romantic notions are the top of her heart, not love for Lydia, as the final scene reveals. However much she may be caught up in the charm of her romantic schemes, it is not unfailingly to see that the eloquence and poetry to which Lydia is so richly endowed is only a lie. Love's

To keep a clear view of the balance which Sheridan's play requires, it should be observed that none of the characters are finally forced to suffer economically for their love. Jack and Lydia keep their fortunes and, perhaps more significantly, his, Julia and Faulkland are not going to lose pennies to the Continent. Staying in a manner of the 18th century's symbol of romantic love, but not the 18th Century which prized good reason above all things.

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ACT I: The Spring of 1900, evening.
ACT II: A week later, early morning.
ACT III: Two weeks later, late afternoon.

There will be two ten-minute intermissions. This performance will last approximately two hours and twenty-eight minutes.

UNDERSTUDIES
Addie—Johanna Jackson; Cal—Garland Simpson; Birdie—Mimi Carr; Oscar—Mark Murphy; Leo—Marshall Watson; Regina—Barbara Dickerson; Alexandra—Sally Smythe; Mr. Marshall—Sydney Walker; Ben—Raye Birk; Horace—Byron Jennings.
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Oscar Hubbard
Leo Hubbard
Regina Giddens
William Marshall
Benjamin Hubbard
Alexandra Giddens
Horace Giddens

DELORES MIDDLE
ISIAH WHITLOCK, JR.
JOY CARLIN
WILLIAM MCKREEGHAN
THOMAS O GLESEBY
ELIZABETH HUDDLE
JOSEPH RUD
MICHAEL WINTERS
JANICE GARCIA
PETER DONAT

Directed by
TOM MOORE

Associate Director
EUGENE BARONE
Scenery by
RICHARD SIGER
Costumes by
CARRIE ROBBINS
Lighting by
RICHARD JEVIN
Musical Arrangement by
LARRY DELINGER
Hairstyles by
RICK ECHOLS

The scene of the play is the living room of the Giddens' house, in a small town in the South.

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THE ANGRY COMEDY OF WHO DID WHAT TO WHOM
The Little Foxes

In Portmanteau, one of her three volumes of memoirs, Lillian Hellman sings our The Little Foxes as the most difficult play she ever wrote. Three early drafts were completely discarded. In later versions, characters were added, subtracted, scenes and whole acts written and rewritten, only to be tossed out, until the play came right. The Little Foxes as we know it is Hellman’s ninth draft.

Part of the trouble came from the fact that the play had “a distant connection” to her mother’s family, a stereotyped, banking family from rural Alabama by the name of Newhouse who served as models on which the Hubbards were loosely based. Hellman writes that she grew restive and sickish digging around the random memories that were the conscious and semi-conscious material for the play.

“Everything that I had heard or seen or imagined had formed a tangled tangle in which I could find no space to walk without tripping over old roots, hearing old voices speak about histories made long before my day.”

In the first three versions of The Little Foxes, Horace Gilchrist had syphilis, because his counterpart had contracted it in real life. The “Regina” figure of Hellman’s childhood had banished her husband to a miserable building that had once been used as a slave quarters, and kept him there the rest of his life, lest he infect his children. Family legend had it that during his funeral, he had gone horseback riding.

“All that seemed fine for the play,” Hellman writes, “but it wasn’t: life had been too big, too modulated for writing. So the syphilis became heart trouble, the slave cabin cut out, and the early life of Horace and Regina merely suggested.”

Prior to Hellman’s birth, the Newhouse family had moved from the rural Deep South town of Demopolis, Alabama to Cincinnati and then to New York City. She remembers long Sunday dinners from her girlhood, with three generations in attendance; “full of open ill will about who had the most money, who spent it too lavishly, who would inherit what.” There was much high-spirited talk and laughter of who did what to whom, what good nigger had consented to thirty percent interest on his cotton crop and what bad nigger had made a timid protest, what new white partner had been outraged, what benefits the year had brought from the Southern business they had left behind for Northern profits they had sense enough to move toward.

It was a large family and these ritual Sunday dinners were like a kind of corporate meeting, preceded by the grandmother Sophie Newhouse and her great-uncle Jake, both of whom were given “to breaking the spirit for the pleasure of the exercise.”

As a child, Hellman was fascinated by his wit and worldliness of his uncle who saw his financial machinations as “natural not only to his, but to the country’s benefit,” and saw that as comic. Jake provided the model for Ben Hubbard, and once at age 12, young Lillian pretended to lock horns with him.

He had given her a ring as a graduation present, which she took to a hock shop where it fetched $25 with which she bought books. She immediately went to inform her uncle of the transaction, thinking the break would surely come. Instead, Jake stared at her a long time, then laughed and said the words she would later use in the Regina Alexandra scene in The Little Foxes: “So you’ve got spent all. Most of the rest of them are made of sugar water.”

Hellman tells us that later she began to recognize that greed and the cheating that was its usual companions were “comic as well as evil,” and I began to like the family dinners of who did what to whom. I guess all that was the angry comedy I wanted to mix with drama.

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OF WHO DID WHAT
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Hellman's portraits in evil caricature. A rich tapestry of passion and greed. Laced with dark sardonic laughter. One of the true classics of the American theatre.

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America's foremost woman playwright takes the ruthless Hubbard dynasty back in time to 1840 to expose the roots of their last and greed. Fierce illuminates Fane like the burst of a Roman candle on a hot Southern night.

NIGHT AND DAY by Tom Stoppard

PLEASE NOTE: special curtain time for THREE SISTERS

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1/2 Price Student/Military
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Mon.-Thurs. 8 p.m.  & All Matinees:
8:30 p.m.: $11, 59; 95 Fr. & Sat.
All Prev.: $10, 50, $9. 54.

GROUP DISCOUNTS: 771-3880

THE THREE SISTERS by Anton Chekhov
Laughter and tears are inseparable in the shifting moods of this Russian masterpiece. Three sisters in provincial exile, search for fragments of meaning in their vanishing way of life.

THE RIVALS by Richard B. Sheridan
A gallant young lover assumes a false identity to woo a whimsical beauty, never dreaming that his playful deception will propel them both into an enchanting whirlwind of misadventures.

THE LITTLE FOXES by Lillian Hellman
Hellman's portraits of evil Lethcoke. A rich tapestry of passion and greed, laced with dark, sardonic laughter. One of the true classics of the American theatre.

ANOTHER PART OF THE FOREST by Lillian Hellman
America's foremost woman playwright takes the ruthless Hubbard dynasty back in time to 1860 to expose the roots of their last and greed. Forrest illuminates Fae like the burst of a Roman candle on a hot Southern night.

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A startling expose of the dirty politics of news gathering set against the headlines of African revolution. A beautiful woman, hungering for truth, struggles with three reporters scavenging for a scoop.

PLEASE NOTE: special curtain time for THREE SISTERS

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GROUP DISCOUNTS: 771-3880
TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets-by-Telephone — Call (415) 673-6440 and charge your tickets to Visa or MasterCard ($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 Sundays, it is open from 12:15 p.m. to until 8 p.m. for Sunday performances. Marion Memorial Theatre: Tickets available at the Geary Theatre Box Office until two hours prior to curtain; they will then be available at the Marion 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 — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get 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 hour prior to the performance.

LATE ARRIVAL TO THE THEATRE
In response to numerous requests, latecomers will not be seated until a suitable break in the performance. Curtain times are Monday–Thursday, 8 p.m.; Wednesday matinee, 2 p.m.; Saturday matinee, 2:30 p.m.; Friday and Saturday, 8:30 p.m.

NOTICES
Please observe the no smoking regulation. 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 928-9993 with their calls.

HANDICAPPED ACCESS
Rows are available to have a handicapped and guest the week at performance at 8 a.m. A wheelchair-accessible restroom is available on the main floor. A.C.T. has added a special series of informational performances for the hearing impaired. For information call (415) 775-3880 (voice) or TTY no. (415) 775-5813.

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

SPECIAL DISCOUNTS
Available to groups and theatre parties attending A.C.T. in groups of 25 or more at both the Geary and Marion Memorial Theatres. Special student matinees (not timed on regular schedule) are also available to school groups. Information on all group discounts may be obtained by calling or writing Linda E. Graham at A.C.T. (415) 775-3880.

Tickets at half price will be available to students/military one hour before curtain. Students may purchase tickets starting at noon for matinees only. Two tickets may be purchased with one valid I.D. Tickets subject to availability.

CREDITS
Dennis Anderson, Edward Bennett, William Ganden, Larry Morke and Ron Schor for A.C.T. photography; Johnson’s Optical for eyeglasses; the Lamp Shop for lamps and Nikons; for camera equipment in Night and Day Special thanks to Herbert Reibel and staff of Herb’s Parsons Co. for storage and services.

ANNUAL LONDON THEATRE TOUR
The highly successful London theatre tour, sponsored by the Friends of A.C.T. and the California Association for A.C.T., is scheduled for August 15–29, 1981. The tour package includes round-trip non-stop air transportation via British Airways 747, 14 nights at the Russell Hotel in London, a welcome cocktail party with celebrity guests; orchestra seats to five London plays; round-trip transportation between the hotel and the theatres; free discussions about the plays with four London Martin Sudek, Professor of Dramatic Literature at Stanford University and world renowned author and lecturer, half day guided London theatreland walking tour. A highlight of the 1981 tour will be a two-day trip to the medieval walled city of York, including a visit to a castle, returning to London via Cambridge. Immediately following the London tour, an optional four day visit to the Edinburgh Festival being offered. Tour participants may also plan independent travel following the tour, under the APEX fare structure.

Anyone who tours becomes a member of the California Association for A.C.T. is eligible to join the tour. Brochures describing the tour are available at the Box Office upon request. Further tour information may be obtained by calling Tour Arts at (415) 398-4110. Membership information may be obtained by calling (415) 398-7623.

GIFT IDEAS
Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling 673-6440. Gift Certificates can be redeemed for any ticket purchase subject to availability. Have you seen The A.C.T. of Cooking? A.C.T.’s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and friends of the company. The cookbook is available by mail for $7.44 including postage and handling and can be purchased in the Geary Theatre lobby before performances or during intermission. All checks should be made payable to Friends of A.C.T.

SPECIAL NOTICE
Curtain times for The Three Sisters are: Monday through Thursday, 7:30 p.m.; Friday and Saturday, 8:00 p.m. Wednesday matinee 2:30 p.m.; Saturday matinee 2:30 p.m.

NATIONAL CONTRIBUTORS
The American Conservatory Theatre is supported by generous grants from the San Francisco Hotel Tax Fund, the California Arts Council and The National Endowment for the Arts, a federal agency. And A.C.T. is a constituent of The Corporate Theatre Fund, gratefully acknowledges the support of the following corporate foundations, which have contributed and are currently contributing to A.C.T.:

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TO THE AUDIENCE

HOW TO BUY TICKETS

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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 12:15 to 6 p.m. and until 8 p.m. for Sunday performances. Marin Theatre Company: Tickets available at the Geary Theatre Box Office until two hours prior to curtain: they will then be available at the Marin Theatre Company 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 at the Geary Theatre lobby and receive advance notice of special promotions as well.

Ticket Agencies — All BASS and most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you will get a receipt to present prior to the performance at the Geary Theatre in exchange for your ticket.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one hour prior to the performance.

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HANDICAPPED ACCESS

Rows are available to hand-capped and guest the week at performances. Write for information to Box Office, 450 Geary Street, San Francisco 94102 (415) 775-5813.

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Tickets at half-price will be available to students/military one hour before curtain. Seniors can purchase tickets starting at noon for matinees only. Two tickets may be purchased with one valid I.D. Tickets subject to availability.

CREDITS

Dennis Anderson, Edward Bennett, William Gorden, Larry Meeke and Ron Schell for A.C.T.; photography: Johnson’s Opticals for eyeglasses; the lamp shop for lamps and fixtures; for camera equipment in Night and Day, special thanks to Herbert Rein and staff of Herriot’s Paris Inc. for storage and services.

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GIFT IDEAS

Remember your friends and colleagues with an American Conservatory Theatre Gift Certificate. Available now at the Box Office or by calling 673-6440. Gift Certificates can be redeemed for tickets for any repertory production subject to ticket availability.

Have you seen The A.C.T. of Cooking? A.C.T.'s cookbook is filled with recipes gathered from actors, staff, volunteers and alumni and special friends of the company. The cookbook is available by mail for $7.44 including postage and handling or can be purchased in the Geary Theatre lobby before performances or during intermission. All checks should be made payable to Friends of A.C.T.

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INTERPRETED
PERFORMANCE

Rounding out A.C.T.'s pilot program of
interpreted plays for the hearing-im-
paired is a special performed reading of
Lillian Hellman's American classic The
Little Foxes on Tuesday, April 28 at the
Geary.

The three-play series, which included
Noel Coward's Hay Fever and Charles
Dickens A Christmas Carol earlier in the
season, has been an unqualified success
with the Bay Area deaf community.
Interpreter for the plays is Steven Frith.
Boxer, one of ten people in the country
who holds a Special Certification in sign
language interpreting for the performing
arts from the Registry of Interpreters for
the Deaf.

To actor Sydney Walker who played
Scrooge in A Christmas Carol, it is a
unique experience acting with an inter-
preter. The play is performed on two dif-
ferent levels, with the signed interpreta-
tion enhancing the spoken performance.
Like others at A.C.T., he hopes that
signed performances will become a regu-
lar part of future seasons. According to
Linda Graham, co-ordinator of the Deaf
Program, the series has caused a terrific
groundswell of interest among staff and
actors at A.C.T. to learn American Sign
Language, which is now being taught in
weekly classes at A.C.T. by Jill Hartmann.

Tickets for the signed performance of
The Little Foxes are available by calling
TTY No. 415-775-5818 or (415)
673-6440.

MOSCOW LIGHTS

A special staged reading will be given of
a new play by Bernard Shukson, performed
by Barbara Dickson, Elizabeth Huddle,
DeAnne Moors, Peter Donat and the
A.C.T. acting company. The play is an
imaginative conjecture about The Three
Sisters which begins where Chekhov
ends. There will be a discussion after
the performance led by Raye Rick and the
playwright. It performs Sunday, May 10
at 7:30 p.m. at the Geary Theatre.
Tickets are $10 and benefit the Michael
O'Sullivan Scholarship Fund. Seating is
unreserved. Don't miss this once-in-a-
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INTERPRETED PERFORMANCE

Rounding out A.C.T.'s pilot program of interpreted plays for the hearing-impaired is a special signed performance of Lillian Hellman's American classic The Little Foxes on Tuesday, April 28 at the Geary.

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MOSCOW LIGHTS

A special staged reading will be given of a new play by Bernard Serhant performed by Barbara Dickson, Elizabeth Huddle, DeAnne Mraz, Peter Donat and the A.C.T. acting company. The play is an imaginative conjecture about The Three Stooges which begins where Cherkov ends. There will be a discussion after the performance led by Raye Rick and the playwright. It performs Sunday, May 10 at 7:30 p.m. at the Geary Theatre. Tickets are $10 and benefit the Michael O'Sullivan Scholarship Fund. Seating is unreserved. Don't miss this one-time special event!

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SHOW TIMES & PRICES: April 14-27: Tues, Wed & Thurs @ 7:30 P.M.; Fri & Sat @ 8:00 P.M. $30.00, $35.00, $40.00
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"TRUE WEST...An amazing capacity for riding the jagged currents of our time"  Los Angeles Times

STARTS WEDNESDAY, APRIL 8

at

A.C.T.'S MARINES MEMORIAL THEATER

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CHARGE BY PHONE

Tickets available at A.C.T. Box Office (Kings and Mason) and other major agencies. For phone orders: (415) 441-8822 (VISA and Mastercharge accepted, $1 surcharge on phone orders)

LOW-PRICE PREVIEWS: Daily, April 8-13: Wed, Thurs & Mon @ 8PM: $5.50; $6.50 Sun @ 7:30PM: $9.50, $11.50; Fri & Sat @ 8:30PM: $12.50, $14.50

SPECIAL GROUP DISCOUNTS: 771-3880

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PURCHASE: "In The A.C.T." newsletter brings you exciting interviews and photo-filled articles on the magic of A.C.T.

For a tax deductible gift of $30 or more, you can become a member of the California Association for A.C.T., the fundraising organization of A.C.T.

The above programs are just a few of the benefits members of the California Association for A.C.T. can receive. For further information about memberships please call 771-3880 or write to A.C.T., 458 Geary, San Francisco, CA 94102.

A.C.T. needs and values your support. When you give to A.C.T. you not only support theatre at its finest, but you also support the cultural excellence of the San Francisco Bay Area.

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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 turned to acting and appeared in regional companies in London and Shakespearean festivals around the country. Ball made his New York directorial debut with Cherkov’s little-known Don Juan in Off Broadway production that won the Obie and Vernon Rice Drama Desk Awards for 1968. The next few years found him directing at Houston’s Alley Theatre, San Francisco’s Actor’s Workshop, Washington D.C.’s Arena Stage, San Diego’s American Shakespeare Theatre, as well as staging several operas for the New York City Opera. In 1969 his Off Broadway production of Under Milk Wood won the Lola D’Amour and Outer Critics Circle Awards. In 1969, his production of Six Characters in Search of an Author which opened to excellent reviews and an extended run in New York. After directing at Cambridge’s Stratford Festival, he returned to New York to write the libretto for an opera, Natalia Petrowa, with composer Leo Holley, based on a month in the Country. In 1969 he directed Tartuffe and Homage to Shakespeare at Little Center, then travelled to London to recreate his staging of Six Characters. A Fellow at the Institute of Carnegie Mellon University, he has been the recipient of a Fulbright Scholarship and a Ford Foundation Grant. In 1972 he became the first director of A.C.T. and has directed for A.C.T. in Tetangle, Six Characters, Under Milk Wood, Tiny Alice and King Lear. Two more classics were staged by A.C.T. in 1972: The Imagery of the Dream, Hamlet. Oedipus Rex and the three Shakespearean Romances and the renowned Arcadian Are Dusk and Cleopatra. The Opportunity to Operate as Tragedy, the Tragedy of the Shrew, the Comedy of Errors, and the Tragedy of the Trojan War and Aim at the Bird. His past productions include the first stage production of The Trojan War for the San Francisco Shakespeare Festival. Since then, he has directed at the New York Shakespeare Festival, New York, New York. His last season directed at A.C.T. was in 1978.

JAMES E. MCKENZIE (Executive Producer) has been associated with A.C.T. throughout its history. As a member of the Board of Directors in 1969 he became Executive Director, took the company on its first tour to Broadway, and has remained a producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced 3 plays on Broadway, and 15 national tours of his productions. He has been the Producer of the Westport Country Playhouse in Connecticut since 1959 and of the Fenwick Players in Fish Creek, Wisconsin, since 1969. McKenzie is a Director of the League of Resident Theatres, the Council of Resident Stock Theatres, the Council of Summer Theatres and is an active member of The League of New York Theatres and Producers. He is a member of the American Federation of Television, Radio and Motion Picture Artists and Managers, the International Alliance of Theatrical Stage Employees and Actors Equity Association, is a consultant for F.D.A.P. and was recently appointed chairman of the Board of Directors of the Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

EDWARD HASTINGS (Executive Director), a founding member of A.C.T. whose productions of Oedipus Rex and Oedipus Tyrannus were starring in A.C.T. for A.C.T. in the first two seasons, has staged numerous productions for the company since 1965 and has also headed the Plays in Progress program devoted to the production of new writing. Off Broadway, he co-produced The Visualization of Margolye. Enthusiast for George Dillion and the national producing company of Oliver! He has served in a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O’Neill Playwrights Conference in Connecticut and the Arizona State University Community of Writers. He staged the American production of Miss Michael Dowling in Shakespeare’s Poem, directed the Australian premiere of The Hot L Baltimore, and at A.C.T. the English-language premiere of the hit Soviet play Valentin and Valentine.

ALLEN FLETCHER (Director of Resident Theatres, Director of the Seattle Repertory Theatre). Among the many companies for which he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the A.P.A. Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program of the National Theatre Institute. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Midsummer Night’s Dream, and The Importance of Being Earnest. He is a member of the Board of Directors of the Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

JACK O’BERN (Guest Director) returns to A.C.T. to direct his first season in 1976. He is a graduate of the English National Opera and has been associated with the company for many years. In 1976 he directed four of the ten plays for the San Francisco Shakespeare Festival. Since then, he has directed at the New York Shakespeare Festival, New York, New York. His last season directed at A.C.T. was in 1978.

JERRY TURNER (Guest Director) has directed for A.C.T. in Tetangle, Six Characters, Under Milk Wood, Tiny Alice and King Lear. Two more classics were staged by A.C.T. in 1972: The Imagery of the Dream, Hamlet. Oedipus Rex and the three Shakespearean Romances and the renowned Arcadian Are Dusk and Cleopatra. The Opportunity to Operate as Tragedy, the Tragedy of the Shrew, the Comedy of Errors, and the Tragedy of the Trojan War. His last season directed at A.C.T. was in 1978.

DAVID HAMMOND (Resident Director), who last season directed at the Oregon Shakespearean Festival, first joined A.C.T. in 1974 as an Associate Director. He was directing in this capacity at the Community Playhouse, University of California at Riverside, as A.C.T. in the first two seasons, has staged numerous productions for the company since 1965 and has also headed the Plays in Progress program devoted to the production of new writing. Off Broadway, he co-produced The Visualization of Margolye. Enthusiast for George Dillion and the national producing company of Oliver! He has served in a guest director in colleges and regional theatres and for three summers as a resident director of the Eugene O’Neill Playwrights Conference in Connecticut and the Arizona State University Community of Writers. He staged the American production of Miss Michael Dowling in Shakespeare’s Poem, directed the Australian premiere of The Hot L Baltimore, and at A.C.T. the English-language premiere of the hit Soviet play Valentin and Valentine.

As You Like It, Hamlet, A Midsummer Night’s Dream, and last season’s Romeo and Juliet. Julius Caesar, for whom he designed the set, was performed at Redford’s Westwood Playhouse, The Tempest with Martha Smaida, and The Taming of the Shrew. This fall, O’Brien has directed The Magic Flute for San Francisco Opera, Tristan und Isolde and Don Giovanni for the San Francisco Opera. He directed the Columbia University Opera’s production of The Tales of Hoffmann. He directed the New York City Opera’s production of Verdi’s La Traviata and the Pacific Opera Project’s production of Verdi’s La Traviata. As Associate Director of the John Houseman’s Acting Company in the early 70s, he directed productions of The Caucasian Chalk Circle, Beckett’s Play and Samm Bartlett’s The Time of Your Life. He also directed a number of plays at the Oregon Shakespearean Festival, the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. He spent four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and Director of the training program of the National Theatre Institute. Fletcher has directed the A.C.T. productions of Uncle Vanya, Death of a Salesman, A Midsummer Night’s Dream, and The Importance of Being Earnest. He is a member of the Board of Directors of the Independent Theatres of North America. His theatrical career encompasses more than 1,000 productions, and includes work in every state of the Union. Last year he completed his sixth year as a member of the Theatre Advisory Panel of the National Endowment for the Arts.

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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 later turned to acting and appeared with regional companies in California and Shakespearean festivals across the country. Ball made his New York directorial debut with Chekhov's little-known farce in an off-Broadway production that won the Outer and Vernon Rice Drama Desk Awards for 1985. 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 Shakespearean Theatre, as well as staging several opera at the New York City Opera. His 1969 off-Broadway production of Under Milkwood won the Los Angeles Drama and Outer Critics Circle Awards. In 1982, his production of Six Characters in Search of an Author's was honored the Drama Desk award-winner and enjoyed an extended run in New York. After directing at CalArts' Stanford Festival, he returned to New York to write the libretto for an opera, Nausicaa, with composer Lee Hoby, found on a boat in the Dutch. In 1984, he directed Tumble and Humble Shakespeare at the Lithuanian Centre, then traveled to London to recreate his staging of Six Characters. A director at Carnegie Mellon University, Ball has been the recipient of a Fulbright Scholarship, a Ford Foundation grant, and an N.E.C.O. Director's Fellowship. Among the first plays he directed for A.C.T. were Tumble, Six Characters, Under Milkwood, Tiny Alice and King Lear. They were followed by productions of Chekhov's The Seagull, Shakespeare's Richard III and the Tragedy of Macbeth, and the 20th-century classics The Plough and the Stars, and A Streetcar Named Desire.

EDWARD HASTINGS (Executive Director) is a founding member of A.C.T.'s whose productions of productions. He has also played the role of Mr. Darcy in A.C.T.'s two productions of Pride and Prejudice, and the role of Mr. Darcy in Dysterious Gentlemen and The Winter's Tale. Ball has directed three of his productions for PBS television, including The Taming of the Shrew, The Merry Wives of Windsor, and The Magnificent Seven.

B. McKENZIE (Executive Producer) has been associated with A.C.T. throughout his leadership as a member of the Board of Trustees. In 1969 he became Executive Producer, took the company on its first tour to Broadway, and has remained as Producer ever since. McKenzie is an active participant in all phases of the theatre. He has produced three plays on Broadway, and 15 national tours of the Broadway plays. He has been the Publisher of the West Country. She has published two of the more recent plays, The Oklahoma Shakespearean Festival, San Diego's San Diego Globe Theatre, and the New York City Opera, A.C.T. is the producer of Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts in Santa Maria. She has produced in San Diego and the American Shakespeare Festival in Stratford, Connecticut, two of these Resident Directors and Directors of the training program and the Artistic Director. Fletcher has directed the A.C.T. productions of Uncle Vanya, Tschaikowsky's Madame Butterfly, and the American production of The Age of Consent.
and Poor Gent, and directing the revivals of Abigail Parlin Singular. As Assistant Conservatory Director and instructor in acting for A.C.T.'s Advanced Training Program, he has also directed studio productions of Uncle Vanya, The Cherry Orchard, Three Sisters, Yorick Balderby, Ah! Wilderness, Antigone, All's Well That Ends Well, Three Kings, A View from the Bridge, A Midsummer Night's Dream, and The Barber of Seville, as well as the plays in Progress productions of Where Do the Rehearsals Go? and A Christmas Carol.

Elizabeth Huddle (Resident Director) brings twenty years of theatrical experience to her directorial assignment of Night and Day. In her ninth semester 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 Afternoon in Vegas for the P.L.P. program. For the Oregon Shakespeare Festival she has directed A Soldier's Three Dearest Desire and Miss Julie. In addition, she has directed for the Eagle Theatre for children in Sacrament, and coordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For the past two years, she has been a member of the Large Grants Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

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.F.A. Phoenix Repertory productions in New York, he also toured Canada and the U.S. with this company. He appeared in The Show Off with George Grizzard and Jesse Royce Landis and in A Play. Phoenix Eastern University Tour of The Matchmaker and Enter the Ring. He appeared for three summers with San Diego's Old Globe Theatre and was seen as Dr. Campbell on the CBS series Love Is a Many Splendored Thing.

Mimi Carr is from Florida. She holds a B.F.A. from Wayne State University in Detroit, Michigan. She has appeared in The Play's the Thing for the Berkeley Stage Company. This fall she will be directing Afterthe by Joanna Glass at the Oregon Shakespeare Festival. She appeared in John Kotry's TV film A Christmas Snow which will air in December.

Peter Donat has appeared at A.C.T. for twelve seasons. His Broadway appearances include The Chinese Prime Minister, The Tailor and The First Gentleman (Théâtre Royale de Paris, 1985). His film appearances include Mortal in Los Angeles, The Natural, Frankenweenie, and The Witches. He was also seen in the San Francisco Shakespeare Festival and has starred on American TV. His appearances here include...
and Pearl Grant, and directing the revival of *Absurd Person Singular*. An Assistant Conservatory Director and instructor in acting for ACT's Advanced Training Program, he has also directed studio productions of *Uncle Vanya*, *The Cherry Orchard*, *Three Sisters*, *Voyage Balchus*, *All's Well That Ends Well*, *The Lemon Tree*, *Our Time*, *The Midsummer Night's Dream*, and *The Barber of Seville*. He has also directed for the Lincoln Center Student Program and the Pacific Conservatory of the Performing Arts, and has staged opera productions for the San Francisco Opera Spring Opera, the Aspen Music Festival, the Tanglewood Festival, and the Carnevali Bach. He has also taught for the Guildhall School of Drama, the University of Washington, and the State University of New York. Future projects include three productions for the Oregon Shakespeare Festival, where he is newly appointed Artistic Director.

ELIZABETH HUDELE (Resident Director) brings twenty years of acting experience to her directorial assignment of *Night and Day*. In her ninth season as a member of the acting company, she has directed the 2nd Gentleman of Verona, *Hotel Universe*, *Father's Day* and Gorky's *Enemies* for the Conservatory and Jack Gilroy's *Afternoon in Vegas* for the P.J.P. program. For the Oregon Shakespeare Festival she has directed A Native *Nomad Desire* and *Miss Julie*. In addition, she has directed for the Egil opportunity for children in Sacramento, and coordinated and directed a production designed as an introduction to Shakespeare for high school students at the Old Globe in San Diego. For the past two years, she has been a member of the Large Theatre Grants Panel for the National Endowment for the Arts and remains with the Endowment as an auditor.

JOSEPH BIRD, now in his 12th season with ACT, 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.F.A. Phoenix Repertory Productions in New York, he also toured Canada and the U.S. with this company. Bird appeared in *The Show Off* with George Grizzard and Jesse Royce Landis and the Los Angeles Phoenix, Eastern University Tour of *Tea and Her*, *End of the Century* and *King Lear*. 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 Splendid Thing*.

RAVE BRIX came to ACT seven seasons ago from the Milwaukee Repertory Theatre. He studied at Northwestern and the University of Minnesota, and taught acting at the Blanket Room, The Icebox and The Mythos. In four seasons at the Oregon Shakespearean Festival, he directed The Importance of Being Earnest and *A Midsummer Night's Dream*, and played the title role in *Hamlet* and *Macbeth*. His roles in *Titus Andronicus* and *Romeo and Juliet* have been among his many roles at ACT. He is a member of the Actors' Equity Association, the American Federation of Television and Radio Artists, and the American Federation of Musicians. He has also directed for the Goodman School of Drama.

JOY CARLIN has given the best part of her artistic life to the past ten years teaching, acting and directing at ACT. She graduated from the University of Chicago and has studied at the Yale School of Drama and with Lee Strasberg. An original member of Chicago's Playwright's Theatre, she has appeared on Broadway with the Second City, in Broadway productions with resident and summer theatres and in films and television. For ACT, she directed *The House of Bernarda Alba* and has appeared in over 25 productions. Other credits include *Ballyhoo!* by Barbara Keeler, *Shoe Palace Mirror* by Tony Hall, and *Follies* by Stephen Sondheim. For the Berkeley Stage Company, *Thar She Will Be Waiting* and *Arabesque* by Joshua Glaz at the Oregon Shakespeare Festival. She appeared in John Korty's *TV* film *A Christmas Snow* which will air in December.

MIMI CARR is from Florida. She studied with M.I.A. from Wayne State University, and the American Public Theatre in Houston, Texas. She also was a member of the Chicago Shakespeare Theatre and the Miami Playwrights Theatre. She has appeared in *The Importance of Being Earnest* and *The Importance of Being Earnest*. Her Broadway appearances include *The Chinese Prime Minister* by Ben Hecht and *The First Gentleman* (Theatre World Award, best featured actor). She spent six seasons with The Canadian Stage Company at Stratford Shakespearean Festival and has starred on American TV. Her appearances here include *Nomad Desire*, and *Jenny in Front Page*. In *The Oregon Shakespeare Festival in Ashland*, she played Volodya in *Co-Optimates*, Jomo in *Juno and the Paycock*, Lady Macbeth in *Macbeth*, Margaret in *Henry VI, Part 2*, Enid in *As You Like It*, Desdemona in *Romeo and Juliet*, Beatrice in *Much Ado*, Malvolia in *The Roussau, Florence in *The House of Bernarda Alba*, and Mary in *Who's Happy Now?*

PENELOPE COURT is the Vocal Coach for the ACT company as well as teaching Voice in the Advancing Program and the Summer Training Program. In the past three seasons, she has appeared in *All the Way Home*, The Master Builder, *Hamlet*, and *A Midsummer Night's Dream* and has performed leading roles in two of the Plays in Progress series: *The Importance of Being Earnest*. She is the author of *The Oakland Room*, a play coming to ACT. Court will be a long and cherished corner in many aspects of the theatre, earning an M.F.A. acting degree from the Goodman School of Drama.


PETER DONAT has appeared at ACT for twelve seasons. His television appearances include *The Chinese Prime Minister*, *Romance in *Macbeth*, *Macbeth*, *The First Gentleman* (Theatre World Award, best featured actor). He spent six seasons with The Canadian Stage Company at Stratford Shakespearean Festival and has starred on American TV. His appearances here include
Haskins VII. The Merchant of Venice, An Enemy of the People. Man and Superman, Cyrano de Bergerac: The Merry Wives of Windsor. A Month in the Country, Heartbreak House. These were all performed by the faculty of SPC. "If we perform them in “DataBase"" they will be performed by the students in "DataBase"." --S.S.

DANA ELCAR last appeared with A.C.T. as Lopashin in The Cherry Orchard and before that as the Coach in That Championship Season. She was also a P.J.P. production of Blessing, Other recent appearances include Vladimir in the Los Angeles Ac- tor’s Theatre production of Mating for Godot which also played on national TV on the theatre in American Series and Drummin in oh, The Wind at the Arena Stage and in Moscow and Leningrad. In New York, Ms. Ercan has been seen Off and on Broadway in Dyke, Under Milkwood, directed by William Ball. Andromach in the Lion. Our Town. Summer of the Seventeenth Doll. Oh Man. Oh Woman. Recent Zoe True to Be Good. His movie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coor- dinator and an ac- ting instructor for the Advanced Training Program. He has directed Heartbreak House, Ah, Wilderness! and Romeo and Juliet, has studied acting at The Juilliard School in New York, film-making at New York University and film at the San Francisco Art Institute.

JULIA FLETCHER [1] was seen as Juliet last season after working as an A.C.T. stage manager for three years on 17 shows as our "play reader" for the Plays in Progress series for one year. Last seen at the Pacific Conservatory of the Perfor- ming Arts in Santa Maria, the Player Queen in Allen Fletcher’s production of Hamlet with Daniel Davis and as Isabella in Ring Around the Moon under the direc- tion of Leland Williams. This past summer she taught acting in the Summer Training Congess.

JANICE GARCIA returns to A.C.T. for her fifth year. She boarded in Ah, William! during ACT’s tour of Hawaii and Japan and has been seen in The Merry Widow and Peer Gynt. Equus, A Christmas Carol, Elena and Valentine. The Winter’s Tale, Ah, Wilderness! and The Gold of the Golden West at San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HARELIE was born in Hamilton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company, he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared as Scrooge in A Christmas Carol of Blood and A History of the American Film.

THOMAS HARRISON [1] joins the A.C.T. acting company after appearing previously with A.C.T. in Romeo and Juliet, Ah, Wilderness! and Ban- tague. His student productions include Romeo and Juliet, A Midsummer Night’s Dream and Troylock in The Trojan. He studied ballet with Eugene Martin and Igor Youskevitch. He also served as a faculty consultant in ballet at the University of Texas. He is also an assistant coach for the West Coast Regional TCG National Finalist this past season. His film credits include Privates. His sec- ond love is professional landscaping and gardening.

LAWRENCE HIGHTON [1] is now in his seventh season with the company. He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xeres, Performing Com- pany the Manti Shakespeare Festival, the Grand Comedy Festi- val and the Company Theatre of Berk- ley, An Associate Director with the company, he continues to serve as an ac- ting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Burial Child. The Gold of the Golden West and most recently on tour in Hoofer.

JILL HILL[1] joins A.C.T. after receiv- ing her B.F.A in theatre and film at Deni- son University, Ohio. She has studied in London with Michael Mac Gowan from RADA and with the English Speaking Theatre in Copenhagen, Denmark. She was also seen last season on the Geary stage in The Winter’s Tale. She played the part of "Girl" in The Hot L Baltimore and Hodel in Fiddler on the Roof at the Southern California Conservatory of Theatre. She was also seen in student productions as the "Girl" in The Hot L Baltimore, Queen in the Royal Family, Juan La Pe- celle in Henry VI, Part I and Nataliza in The Three Sisters. This summer at the West- ern Stage in Salinas, she appeared as Lady Teasle in School for Scandal and BIANCA in The Taming of the Shrew.

ELIZABETH HUDSON made her professional debut at New York’s Lincoln Center Repertory in the title role of The Country Wife and as Grischa in The Comrsovskaya Ophelia in A Midsummer Night’s Dream. She was a member of the T.C.G. she has also worked on the board of the Oregon Shakespeare Festival and in the title role of Richard III, Shoots Holes, Loves in The Winter’s Tale and Trojans in The Seagull.


JOHANNA JACKSON [1] studied at the Pacific Conservatory of the Performing Arts where she also performed in The Boyfriend in Rome and Juliet and The Girl of Night’s Dream. She was seen in the Summer Training Congress where she also was seen in the Oregon Shakespeare Festival. She has appeared in Demetrios in Afflakker Night’s Dream. She is in Athens and Chlop- patra, France ‘in King Lear; Antipholus of

DANA ELCAIR last appeared with A.C.T. as Lopahin in The Cherry Orchard and before that as the Coach in That Champion Season. He has also appeared in the P.P.P. production of Blessing. Other recent appearances include Vladimir in the Los Angeles Ac- tor's Theatre production of Waiting for Godot which also played on national TV on the Theatre in American Series and Drammaturg in A Night at the Arena Stage and in Moscow and Leningrad. In New York, Mr. Elcair has been seen off and on Broadway in Dyke, Under Milkwood, directed by William Ball, Androcles and the Lion, Our Town, Summer of the Seventeenth Doll, Oh Mr. Oh Mr. Oh Mr. Recent and Zo. True to be Good. His movie and TV acting credits are many and lately he has also been producing and directing.

JOHN FLETCHER joins the A.C.T. acting company for his second season after being associated with A.C.T. for five years. He now serves as an Associate Director, Conservatory Coordinator and is acting instructor for the Advanced Training Program. He 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 (*), was seen in Juliet: Women and Juliet last season after working as an A.C.T. stage manager for three years on 17 shows. As a play reader for the Plays In Progress series for one year. Last summer 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 Leland Williams. This past summer she taught acting in the Summer Training Congress.

JANICE GARCIA returns to A.C.T. for her fifth season. She toured in Ah, Wailo- ne! during A.C.T.'s tour of Hawaii and Japan and has been seen in P.P.P.'s production of The Merry Wives of Wind, Peer Gynt, Equus, A Christmas Carol, Voltaire and Val- terina, The Walker's Tale, Ah, Wilderness! and The Golden West. At San Jose State University she received her Master of Arts degree in Theatre Arts and has taught voice and speech at the University of San Francisco. She has also taught in the Young Conservatory and the Summer Training Congress. This season she will be an Associate Director with the company and a Project Director with the Advanced Training Program.

MARK HARRIET was born in Hamil- ton, Texas, and studied at the University of Texas in Austin. Before joining the A.C.T. acting company he performed over 50 roles with the Pacific Conservatory of the Performing Arts in Santa Maria, California. Last season he appeared in The Crucible of Blood and A History of the American Film.

THOMAS HARRISON (*), joins the A.C.T. acting company after appearing on stage and as a writer in Romeo and Juliet, Ah, Wilderness! and Par- tington. His student productions include A Midsummer Night's Dream and Tezhip in The Segestian. He studied ballet with Eugene Martin and Igor Voz in stage direction and sketch and he also served as a faculty consultant in ballet at the University of Texas. He appeared with Mickey Rooney in Three Coats in Bamberger. Other roles include Stephen Raphael in When Harry Comes Back, Red Ryder in Lucky in Waiting for Godot, Malcolm in Macbeth and Jim in Green Monster. He was a T.C.G. National Finalist this past spring. His film credits include Phoenix. His se- cond love is professional landscaping and gardening.

LAWRENCE HEFFEN is now in his seventh season with the company! He has performed or directed with the Summer Repertory Theatre in Santa Rosa, Xerxes Performing Company, the Santa Shakespeare Festival, the Grand Comedy Festival and the Company Theatre of Berk- ley. As Associate Director with the company, he continues to serve as an ac- ting instructor and project director for the Conservatory. He has been seen at A.C.T. in The National Health, A Christmas Carol, The Visit, Burial Child.

JILL HILL (*), joins A.C.T. after receiv- ing her B.F.A in Theatre and Film at Deni- son University, Ohio. She has studied in London with Michael Mac Dowan from RAD A and with the English Speaking Theatre in Copenhagen, Denmark. She was also seen last season on the Geary stage in The Crucible of Blood. She played the role of "Girl" in The Hot L. Baltimore and Hotel in Fiddler on the Roof at the Southern California Conservatory Theatre. She played the part of "Girl" in The Hot L. Baltimore and Hotel in Fiddler on the Roof at the Southern California Conservatory Theatre. She was also seen in student productions as the "Girl" in The Hot L. Baltimore and Hotel in Fiddler on the Roof. She also appeared in The Three Sisters. This summer at the West- ern Stage in Salinas, she appeared as Lady Trveal in School for Scandal and Bianca in The Taming of The Shrew.

ELIZABETH HUDSON made her professional debut with the National Shakespeare Theatre in New York. She was a member of the National School of Shakespeare at A.C.T. where her roles have included the Daenerys in Othello of Bergere, Statu in The Hot L. Baltimore, Mrs. Maureen in Street Scene, Dolly in The Matchmaker, The Countess in This is An Interna- tionl, Jean in Knock Knock, Marcelle in Hotel Paradiso, Natasha in A Month in the Country, Catrin in Christmas in The Pond and Regina in The Little Foxes among others. She has appeared on a guest artist with the Oregon Shakespearean Festival playing Cleopatra in Antony and Cleopat- ra and directing A Strawman Named De- woes and Miss Julie. She also directed the P.L.P. production of Jack Gilford's Afternoon at the Circus. Her first feature film, Pilgrim, Kawasaki was invited to the Venice Film Festival this summer.

JOHN HUTTON (*), received his B.F.A. from Brandeis College, New York before joining A.C.T. He has been seen on the Geary stage in Romeo and Juliet and The Girl of Night's Drama. His undergraduate studies at A.C.T. include Shakespeare in Three States and Herbert Dow in The Royal Family. This past summer he appeared in Our Town and The Bard 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, Show- er and received a National- ly Deahl in a Salomeus and The Journey. She joins A.C.T. this season as a Journeyman having appeared on the Geary stage last season in Paragraphs.

BYRON JENNINGS joins A.C.T. this season having performed in the Oregon Shakespearean Festival. He is an actor at the ODC, Old Globe Theatre, California Actors Theatre and the Al- nasca Theatre in San Francisco. Most recently he was seen at the Pacific Conservatory of the Performing Arts in The Bride's Tale in Richard III, Showered Horses, Loves in The Winter's Tale and Troilus in The Seagull.

NICHOLAS KALEDIN (*), joins the A.C.T. acting company after studying at Bowdoin College, Brandeis, Cape and Tufts University in London, England and with E. Martin Browne and Anthony Combs. Born and raised in Lexington, Massachusetts. He has performed at the Dramatic Theatre in Melbourne, Maine and the Utah Shakespearean Festival. He has appeared in Demetrios in Affluential Night's Drama, Eros in Aphrodite's Chosen and Cleo- patria, France in 'King Lear. Anticipating of
LAUREN R. KLEIN (*), joins the A.C.T. Acting company this season after studying at the College of Santa Fe, where she played opposite Great Garson and Sylvia Sidney. As a member of the Great Garson Theatre Company, she worked in collaboration with playwright Preston Jones on a Place on the Magdalena Flats. Last season she was seen as the silent mother in *A History of the American Film*, while in A.C.T.'s Advanced Training Program, her roles included Arkadina in *The Sea-gull* and Alma in *Desert of the Nightingale*. This past summer she played Berenice in the 1972 production of Much Ado About Nothing at the Santa Fe Playhouse. She also appeared in the film *Butch and Sundance: The Early Years*.

DARIN MATTHEWS joins A.C.T. in his first year as a professional actor. He was a founding member of John Houseman's Acting Company and a teacher at the Juilliard Drama Division. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Minnesota Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. His most recent work was in An Article Director of the California Actor's Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre's new plays program. Mr. Mathews is also a dramatic consultant, Shakespearean scholar and Associate Professor of English and Drama at California State University, Hayward.

MATT McKENZIE (*), was seen last spring at Barrington's Western Stage performing as Petruchio in *The Taming of the Shrew* and as Joseph Smith in *Joseph Smith, the Mormon* at the Seattle Repertory. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Bill Loomis in *Deadfall* and Horace Coleridge in *A Christmas Carol* and 2nd Avenue. Last season he was seen in the student productions at Triton in *The Seagull* and the title role in *Richard III* and in *Henry IV Part II* and *III*. On the Geary stage he appeared in *Romanoff and Juliet* and *Punctuation*.

WILLIAM KERRINGER joined the company three seasons ago to star in nine seasons at the Mil- waukee Repertory Theatre, where he was a Resident Artist in Santa Maria/Valle, Theaterfest where she appeared in *All's Well That Ends Well*, and *Elbow Room* in Summer of 1972 and Ring Around the Moon and Hamlet in 1979. In his eleven seasons at A.C.T. he has performed in *A Doll's House*, *The House of Bernarda Alba*, *The Comedy of Errors*, *A Midsummer Night's Dream*, and *Arsenic and Old Lace*. His recent roles in *Hamlet*, *The Party*, *Waiting for Godot*, *The Coyote* and *The Christmas Carol* in the West have been as Mark, Jack, Tom, and Ford in *Death of a Salesman* as well as five seasons of Baltimore's Center Stage where he played numerous roles in *Hamlet*. The Bartley Party, *Juno and the Paycock*, and *The Country Wife*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been a member of A.C.T. in *Juliet*, *Absurd Person Song*, *Hotel Paradiso*, *A Christmas Carol*, and *Juliet*. He also appeared in *Romanoff and Juliet* and *Punctuation*.

DEANN MIRAK, a charter member of A.C.T. and a founding actress during the company's first year, returns after an absence of several years. Her early A.C.T. roles include *Miss Alice* in the previously mentioned *Presidential Lights* and *Tobias*. She was also seen in *The Great Gatsby*, *A Christmas Carol*, and *The Nutcracker*. She has also appeared in *The Little Prince*, *The Crucible of Blood* and *The History of the American Film*, and **The Bachelor**. Her Broadway credits include *The Barber's Bridge*, *The Great Gatsby*, *A Christmas Carol*, and *The Nutcracker*.

THOMAS OGLESBY (*), joined the company three months ago and was seen in *Juliet, The Tamer, A Christmas Carol*, and *Hamlet*. He has also appeared in *The Cruelest of Blood* and *A History of the American Film*, and **The Bachelor**. His roles with A.C.T. include *Tyroon* in *Long Day's Journey into Night*, *The Crucible*, and *Hamlet*. His recent credits include *George Moore in Jupiters, Clive in *The Circle*, *Dodge in Baudelaire* and *Puff, The Magic Dragon*.

FRANK OTTENHOLZ has served the company as its designer for the Alexander Technique since the Conservatory's beginning in 1965 in San Francisco. He studied at the Canadian Art Theatre in Montreal, the Vera Noonan Studio of Acting in New York and trained to teach at the American Center for the Alexander Technique in New York. He has acted in A.C.T.'s productions of *A Christmas Carol* as Scrooge. He has appeared as an actor in such productions as *Three Sisters*, *Golden Boy*, *The Merchant of Venice*, *Cyrano de Bergerac*, *The Cherry Orchard*, *Juliet, A Christmas Carol*, *Romanoff and Juliet*, *The Visitation* and *The Gift of the Golden Wolf*.

WILLIAM PATTERSON has devoted his long acting career lately to the resident theatre. He spent at least part of every season for twenty years with the Civic Light Theatre in Playhouse, though he also found time to appear in regional and TV features and to make five national tours with his original one-man show *Justice Oliver Wendell Holmes and Benjamin Franklin* which was seen in *Juliet*.

MARK MURPHY, now in his fourth season with A.C.T., is a graduate of Baylor University, He has played in ten seasons of A.C.T.'s production of *A Doll's House*, *The House of Bernarda Alba*, and *The Diary of Anne Frank*. He has also been a part of A.C.T.'s recent productions of *A Doll's House*, *The Diary of Anne Frank*, and *Tobias*. He received his B.A. and M.A. in Theatre Arts from the University of Minnesota. He has been seen in *Tobias*, *Juliet*, *Romanoff and Juliet*, and *The Christmas Carol*. His most recent roles include *Tobias*, *Juliet*, *The Christmas Carol*, and *Juliet*.

M. Avery and *The Christmas Carol*. His most recent roles include *Tobias*, *Juliet*, *The Christmas Carol*, and *Juliet*. His recent credits include *George Moore in Jupiters, Clive in *The Circle*, *Dodge in Baudelaire* and *Puff, The Magic Dragon*.

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45
Espresso in Comedy of Errors, Bernard in Measure for Measure and Marcus in The Two Gentlemen of Verona. She was last seen in the student production as Dr. Asyou in Uncle Vanya and Richmond in Richard III.

Lauren R. Klein (*) joins the A.C.T. Acting company this season after studying at the College of Santa Fe, where she played opposite Great Garson and Sylvia Sidney. As a member of the Great Garsom Theatre Company, she worked in collaboration with playwright Preston Jones (On a Place in the Mangrove Flats). Last season she was seen as the silent mother in A History of the American Film. While in A.C.T.'s Advanced Training Program, her roles included Arkadina in The Seagull and Alma in Reconstruction at Nightingale. This past summer she played Hester in the V.T.A. production of Much Ado About Nothing at the Paul Revere Vineyard. She also appeared in the film Butch and Sundance: The Early Years.

Anne Lawder, an original member of the Actor’s Workshop, was graduated from Stanford University. In New York she studied movement with Karla de Salvo and speech with Alice Heim. She sang with the N.Y.C. Opera chorus, appeared with the Seattle Repertory Theatre, where she was a Resident Artist in Santa Maria/Valencia, Theatrefest where she appeared in All My Children and Showboat in the summer of 1972 and Ring Around the Moon and Hamlet in 1973. In eleven seasons at A.C.T. she has performed in A Doll’s House, The House of Bernarda Alba, The White Wall of China, The Turn of the Screw, and The Glass Menagerie.

Dakin Matthews joins A.C.T. in his 15th year as a professional actor. He was a founding member of John Houseman’s Acting Company and a teacher in the Juilliard Drama Division. He has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts, the Montana Shakespeare Festival and the San Diego Shakespeare Festival. He has been a frequent Guest Artist in Bay Area colleges and universities. His most recent work was in Artistic Director of the California Actor’s Theatre in the South Bay, where he directed three plays, acted in 20 and founded the theatre’s new play program. Mr. Matthews is also a dramaticus, Shakespeare scholar and Associate Professor of English and Drama at California State University Hayward.

Matt McKenzie (*) was seen this past year at Britten’s Western Stage performing as Petrocosko in The Turning of the Shaw and as Joseph Surface in School for Scandal. At the University of Washington in Seattle, he starred in The School for Scandal. At the University of Notre Dame in Indiana, where he received his B.A., his roles included Bilbo Baggins in Doolittle, Salome and Jimmy Porter in The Three Sisters. Last season he was seen in the student productions at Truitt in The Seagull and the title role in Richard III and in Henry VIII Part III and IV. On the Geary he appeared in Beware of the Twilight and Purgatory.

William McKearin joined the company three seasons ago after nine seasons at the Milwaukuee Repertory Theatre where he was seen as Tobias in A Delicate Balance, John Tarleton in Man of La Mancha, Turturici in The Play’s the Thing, and John Doe in The Last Yankee. He received his B.A. and M.A. in Theatre Arts from the University of Western Illinois. He has been a member of A.C.T. in Julius Caesar and A History of the American Film. His film credits include John Sayles’ award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

Deann Miles, a charter member of A.C.T., is a founding actress during the company’s first ten years. She returned for Francisco seasons, turns after an absence of several years. Her early A.C.T. roles include Miss Alice, General in King Lear, Anne in Men and Superwoman, Polly Garter in Under the Midnight Veil, First Hawaiian in the first Valdurian and Blanche Dubof in A Streetcar Named Desire. In New York, she was again seen in The Ghosts in Tiny Alice as well as in Abelard and Heloise, Too True to Be Good, One Flew Over the Cuckoo’s Nest and A Sound and a Silence. She recently co-starred with Jeremy Keiff in the New York production of his Dear Lizy. In Los Angeles, she was seen in And Miss Reardon Drinks a Little and the recent World Premiere at the Playhouse of Richard Wilbur’s translation of Melville’s The Confidence Man. Against a cast of 20 and producing American regional theatres, Miles has also made many television appearances including the P.B.S. production of Under Milkwood, such series as Benson, Hill. Barrio and Two and Thirteen of Two and Thirteen. She is the highly acclaimed TV movie, The Loneliest Ranger.

Delores Mitchell (*) celebrating her fifth season at A.C.T. has appeared in All My Children, Valmonti and Valmont, Peer Gynt, Spain, The Man Home, The National Health, The Winter’s Tale, The Visit, Hotel Paradiso, A Christmas Carol, Women and Juliet, and Little Feet and Panta- grecro. She has also been seen at the Ford’s Southern Theatre in New Orleans and the Oregon Shakespeare Festival. She teaches acting, speech and ear training and this season will be a Project Director.

Mark Murphy, now in his fourth season at A.C.T., is a graduate of Baylor University. His film credits include John Sayles’ award-winning The Music School and his new TV film A Christmas Without Snow airing in December.

Thomas Ogleby (*) joined the company three seasons ago and was also seen in Julius Caesar, A Christmas Carol, Ah! Wilderness!, A Month in the Country, The Visit, The White Man, and The Crucible of Blood. He has also appeared with the Pacific Conservatory of the Performing Arts’ Off-Broadway credits include The Robber Bridegroom at the New York St. Clementes Theatre.

Frank Ottwell has served the company as its tech- ner of the Alexander Technique since the Conservatory’s beginning in 1965 in Pittsburg. He studied at the Canadian Art Theatre in Montreal, the Vera Soclovis 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 a stage actor in such productions as Three Sisters, Octopus Rex, The Marriage of Venice, Curious of Regensburg, The Cherry Orchard, Julius Caesar, A Christmas Carol, The Visit and The Gift of the Golden Wolf.

William Paterson has devoted his long acting career lately to the resident theatre. He spent at least part of every season for twenty years with the Clay Family Play House. Though he also found time to appear in film and TV features and to make five national tours with his original one-man shows Jennifer Wonderland and Benjamin and Emma, he has been a part of A.C.T. tours to Moscow, Reno, Honolulu, Chicago, New York, Los An- geles, Williams, Billings, Boston, San Francisco and Denver among other cities. His roles with A.C.T. include Tyrone in Long Day’s Journey into Night, First Gravencerio in Hamlet, George Moore in Jumpers, Oliver in The Circle, Dodge in Barrymore, and

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STACY RAY (*1) joins the A.C.T. company this season and will be teaching voice in the Awakened Program. Although her family is in Georgia, she has spent time in Florida and North Carolina where she graduated from the University of North Carolina Greensboro. Her voice can be heard in Orphens de Bergamont, The Noise of the Thieves in her Cherub. Her role as an A.C.T. student includes Julie Goodhind in History and Three Sisters, Richard III and the Queen of the Night. She left one year at R.A.D.A. and performed as Pauline in The Winter’s Tale and in Uncle Vanya. On the Geary stage, she was seen in Romeo and Juliet.

RAY REINHARDT (*1), who celebrated A.C.T.’s memorable tour of Russia as Alphaiini in Deser in Umbria, is now a San Francisco as the lead in Orphens de Bergamont. Stanley in A Scream Named Dore, Andrew Wyke in The Sixth and Actress in Uncle Vanya. He appeared on Broadway as the lawyer in Time After, which he repeated with A.C.T. Away from the Geary stage, he has performed Shakespeare’s The Lear, David Berman in The Dining Room and the Art of seis. His television credits include If I Were You, The Last Stick, and Several Award-winning Dramas. He has acted with the San Francisco Opera in Richard Strauss’ Ariadne and Nazis.

BRIAN SAVINO obtained his M.F.A. at the Goodman Theatre in 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. He began his Broadway career as a stand-by for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway credits and off Broadway credits ranging from Harry Bum in Room Service, Jason in Miami and Chief Bremond in One Over the Cuckoo’s Nest to name a few. His TV credits include soap operas to RKO. Bruce and Tim 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 first season with A.C.T.

GARLAND J. SIMPSON (*1) graduated from University of Maryland and State College, Michigan prior to joining A.C.T. Last fall he performed at the Oakland Ensemble Theatre in Les Blanc by Lorraine Hansberry. On the Geary stage, he has been seen in The Girl of the Golden West and Penitencia.

SALLY SMYTH, just finished playing Amanda in San Jose Repertory’s production of Private Lives. She was also seen in Love in London in A.C.T.’s production of Private Lives and Lindy in Man. In her two years with the Oregon Shakespearean Festival, she played such roles as Celia in As You Like It, Diana in King Lear and in Coriolanus as Coriolanus. She has also worked with the Pacific Conservatory of the Performing Arts in the world of the Elder of the Winter’s Tale and at Summer Repertory Theatre in Santa Rosa. A graduate from San Francisco State University, she also studied in Paris at the Centre American and with Paul Richard.

FRANK SAVINO obtained his M.F.A. at the Goodman Theatre in 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. He began his Broadway career as a stand-by for Rip Torn in Daughters of Silence and has since amassed a long list of Broadway credits and off Broadway credits ranging from Harry Bum in Room Service, Jason in Miami and Chief Bremond in One Over the Cuckoo’s Nest to name a few. His TV credits include soap operas to RKO. Bruce and Tim 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 first season with A.C.T.

DEBORAH SUSEL returns to A.C.T. having been seen in the Berkeley Stage Company’s Theatre for Living Arts and the San Francisco Opera. She has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the sore-to-be-released Tel-Me A Piddle and June 28, 1952. She is presently an instructor at the University of California at Berkeley. A.C.T. and is a voice and speech consultant and private practice in the Bay Area. She is a founding partner in Philo Video Productions.

MARIAN WALTERS, a native of Montana, is in her seventh season with A.C.T. and has been seen in The Circle, A Man Pure and The Winter’s Tale. Winner of two Chicago Jefferson Awards in 1973 for her work in The Hot L Baltimore and Run Stop, she was also seen in Private Lives at the Little Fox Theatre and Under the Yam Yam Tree at the Geary. Playhouse. She has appeared in over 500 productions including Ann Street with Ray Milland in Chicago. The Tender Trap with Robert Preston on Broadway and Falls Sons at Heywood Lane Playhouse. Her film credits include Petu, Buli and Meet Me In Lousiana. As well as appearing in a national tour of the Broadway Play, she has also appeared in several television shows.

MARSHALL WILSON (*2) received his B.A. from Stanford University and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in the Berkeley Stage Company’s Theatre for Living Arts and the San Francisco Opera. He has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the sore-to-be-released Tel-Me A Piddle and June 28, 1952. She is presently an instructor at the University of California at Berkeley. A.C.T. and is a voice and speech consultant and private practice in the Bay Area. She is a founding partner in Philo Video Productions.

MICHAEL WINTERSON came to A.C.T. three seasons ago after four years at the Pacific Conservatory of the Performing Arts in Santa Maria where he taught and performed in A Christmas Carol, Reggae in The Madmen of Cheltenham, Baby in A Midsummer Night’s Dream and the Trent King in Poor Pyg. Winterston is a graduate of the University of Wisconsin and attended the M.F.A. Design program at Brandeis University. Two summers ago he was seen in the Berkeley Stage Company’s Theatre for Living Arts and the San Francisco Opera. He has toured the East and West Coasts in various productions and has been seen nationally in film and TV including the sore-to-be-released Tel-Me A Piddle and June 28, 1952. She is presently an instructor at the University of California at Berkeley. A.C.T. and is a voice and speech consultant and private practice in the Bay Area. She is a founding partner in Philo Video Productions.

BRUCE WILLIAMS (*1), who studied at the University of Texas, joined the company for the fourth year and appeared in Julius Caesar, The Ashteller Christmas Carol, Hotel Paradise, The National Health, Ah, Wilderness! A Month in the Country, The Visit and The Girl of the Golden West. He appeared at the Pacific Conservatory Festival on Convoy.

ISRAEL WHITLOCK, JR. (*1) returns to A.C.T. for his third season. He has been seen as Winston Harely in Paley’s Why Die in A History of the American Film, The Winter’s Tale, A Christmas Carol and The Visit. His roles at the Pacific Conservatory of the Performing Arts over the past four summers have included Pompey in Measure for Measure, Big in a Death of a Salesman, Gush in a Paradise, Walker Younger in a Passion in the Sun, and Scanlon in ONE FEW OVER THE Cuckoo’s Nest. This South Bend, Indiana native holds a Bachelor of Arts degree in theatre from Northwestern Minnesota State University.

SYDNEY WALKER is a veteran of five years of stage, film and television work. Eighty percent of Mr. Walker’s professional career has been spent with repertory companies. Trained by Jasper Duker at the Hedgerow Theatre of Moyle, Pennsylvania in the 1960s, he has performed with the Playhouse Repertory Company and the National Repertory in the 1960s and 1970s. He joined A.C.T. in 1974 and has been seen with us in among others Reality, Its Story, The Golden Girls, The Winter’s Tale, The Visit, Bertoldi Child, Penitencia and The Girl of the Golden West.

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DESIGNERS

WILLIAM BLOODGOOD (Set Designer) is a resident designer with the Oregon Shakespeare Festival where he designed 15 shows, including Private Lives, A Midsummer Night’s Dream, Lovers Lane, The Philadelphia Story, The Visit, Dick and Elizabeth Huddie’s production of A Streetcar Named Desire. Last season he designed A Midsummer Night’s Dream at the Intiman Theatre Company and at the Berkeley Repertory Theatre he has designed The Maltese Falcon. What the Butler Saw and My Heart in the Highlands. The Beat is his first production at A.C.T.

F. MITCHELL DANA (Lighting Designer) returns for his ninth season with A.C.T. The Trojan War Will Not Take Place marks his third production here, where his designs include Oedipus at Colonus, The Tempest, and Macbeth. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Centre, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, McCarter Theatre, Pittsburgh Civic Light Opera and the T.R. American Theatre Company. His Broadway credits include productions directed by Stephen Porter, Levile Chabi and Tom Moore. He has recently designed tires Appeal, Death of White Chicks and Achievements at the New York City and The Suicide for Broadway.

RICHARD DEVIN (Lighting Designer) has designed eight productions at A.C.T., prior to this season including Hotel Paradise, The Bourgeois Gentlemen and All My Sons. In the 1980s he toured with the company three summers ago, designing two productions in Hawaii and Japan. Lighting designer for nine regional theatres, Devin is the New York Times Cheitse Theatre production of The Collector, later seen on PBS television. At the Williamstown Theatre Festival he has been responsible for twenty productions as both lighting designer and general manager including Oedipus at Colonus, Macbeth and The Merchant of Venice. In 1985 season he was resident designer for five productions. For Seattle Repertory Theatre he designed his own productions. This season he designs Equus, An Inspector Calls, Luv. He designs and teaches design and theatrical technique at the University of Washington School of Drama.

ROBERT FLETCHER (Costume Designer) has designed scenery and costumes for over 20 Broadway shows as well as the Stratford, Conn., and Stratford, Ont., festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballets, Ice Castles, Holiday on Ice, and the Spectacular Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Crucible, Hamlet, The Tempest, The Taming of the Shrew and Gainsborough. His costumes include Paramount’s Star Trek – The Motion Picture and the forthcoming Cossack with Country. He is currently designing sets and costumes for Hugh Leonard’s new play A Life for Broadway.

MARISKA BURKE (Costume Designer) returns to A.C.T. for her third season having designed Buried Child and 1st of July last. Her past credits include Romeo and Juliet and HMS Pinafore for the Santa Barbara Repertory Theatre and The Fourposter for the Walnut Creek Repertory Theatre. Ms. Burke holds an M.F.A. from Boston Institute of Fine Arts in Santa Barbara and received her graduate training at San Francisco State University. Last season she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Liar in Winter.

DEIRDRE EPPSCHORN (Lighting Designer) received her M.F.A. from Yale School of Drama and designed at the Yale Repertory Theatre. An associate designer at A.C.T. for six seasons, he has designed lighting for the productions of Peer Gynt, Knock Knock, Travesties, All the Way Home, The National Health, 5th of July, Hamlet, The Crucible of Blood, Paradise and Buried Child. Epperson also spent eight seasons with P.S. 12 in San Francisco and designed 13 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center for the Performing Arts and has been consultant for the压缩 Performing Arts Technology.

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RALPH Funicello (Set Designer) has been a resident designer at A.C.T. for nine seasons, designing 19 productions including A Midsummer Night’s Dream, Hamlet, The Crucible of Blood, Paradise and Buried Child. Epperson also spent six seasons with P.S. 12 in San Francisco and designed 13 productions for the Oregon Shakespearean Festival in Ashland as well as being lighting consultant for the Outdoor Theatre at the Old Globe in San Diego. He was the consultant and designer for the opening of the Denver Center for the Performing Arts and his most recent consulting firm called Performing Arts Technology.

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DESIGNERS

WILLIAM BLOODGOOD (Set Designer) is a resident designer with the Oregon Shakespeare Festival where he designed 15 shows, including Private Lives, A Midsummer Night's Dream, Lady's Last, The Philadelphia Story, The Will Dack and Elisabeth Huddle's production of A Streetcar Named Desire. Last season he designed A Midsummer Night's Dream at the Intiman Theatre Company and at the Berkeley Repertory Theatre he has designed The Match of the Titans. What the Butler Saw and My Heart in the Highlands. The Beet is his first production at A.C.T.

MARTHA BURKE (Costume Designer) returns to A.C.T. for her third season having designed Buried Child and Sib of John. Her past credits include Romeo and Juliet and HMS Pinafore for the Santa Barbara Repertory Theatre and The Fourposter for the Walnut Creek Repertory Theatre. Ms. Burke holds a B.F.A. from Rockhurst Institute of Fine Arts in Santa Barbara and received graduate training at San Francisco State University where she designed five productions, winning the American College Theatre Festival Award in Costume Design for The Lion in Winter.

F. MITCHELL DANA (Lighting Designer) returns for his ninth season with A.C.T. The Trojan War Will Not Take Place marks his 31st production here, where his designs include Oedipus the King, The Taming of the Shrew, A History of the American Film, A Christmas Carol, The Visit and the Russian Tour. He has worked at the Mark Taper Forum, the Ahmanson, the L.A. Philharmonic and the L.A. Civic Light Opera. His lighting has been seen at the Seattle Repertory Theatre, Manitoba Theatre Center, Stratford Festival (Ontario), Wolftrap and the Kennedy Center. He has designed extensively for the Goodman Theatre, the McCarter Theatre, Pittsburgh Civic Light Opera and the R.A.M. Theatre Company in New York City. His Broadway credits include productions directed by Stephen Porter, Levitz Chilin and Tom Moore. He has recently designed for Michael Davidson, A Cupola White Chick and A Few Months in New York City and The Suicide for Broadway.

RICHARD DEVIN (Lighting Designer) has designed eight productions at A.C.T. prior to this season, including Hotel Paradiso, The Bourgeois Gentleman and All News! All News! He toured with the company three summers ago, designing two productions in Hawaii and Japan. Lighting designer for nine regional theatres, Devin lit the New York City Center production of The Conductor, later seen on PBS television. At the Williams Town Festival his more than 35 productions as both lighting designer and general manager include Oedipus the King, Arturo Ui and After the Fall. During the Intiman Theatre Company's 1989 season he was resident designer for five productions. For Seattle Repertory Theatre he designed the Lincoln Center production of Equus, Anna Christie and 13 Rue De L'Amour among others and most recently he designed Rum Yarrow. He teaches design and technical production at the University of Washington School of Drama.

ROBERT FLETCHER (Costume Designer) has designed scenery and/or costumes for over 12 Broadway shows as well as the Stratford, Penn. and Stratford, Ont. festivals, and all the major television networks. Fletcher has designed numerous productions for the New York City, Boston and Chicago Opera companies as well as the New York City and Joffrey ballet. For Capades, Holiday on Ice, and the Spoleto Festival for Two Worlds. He has designed costumes for many A.C.T. productions, including The Circle, Hamlet, The Tempest, The Taming of the Shrew and Oedipus the King. His films include Paramount's Star Trek, Are the Motion Picture and the forthcoming Casanova with Ringo Starr. He is currently designing sets and costumes for Hugh Leonard's new play A Life for Broadway.

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RICHARD L. HAY (Set Designer) is resident scene designer for the Oregon Shakespeare Festival in Ashland, where he has done the entire canon of Shakespeare’s plays as well as the majority of their non-Shakespearean repertoire, most recently Ring Round the Moon, Six Wives and Death, Seagull and Wild Oats. This past year he has also designed scenery for The Journey at P.C.F.A. Theatre; A Spanish Soliloquy, Mode for the Missouri Repertory Theatre and Galileo, the opening production on the Berkeley Repertory Theatre’s new stage. He designed the three theaters at the Ashland Festival and the outdoor festival stage for the San Diego Old Globe. He has also been an associate professor at Stanford University.

MICHAEL OICHI (Costume Designer) designed costumes for A.C.T. this past season for Skein of Pants Alafia last season. As a M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Houston’s Alley Theatre, where he has returned since as guest designer several times. For the last three years he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S.I.T.T. design competition in both scenery and costumes, Oichi has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival. Currently he is designing costumes for The Elephant Man at Alaska Repertory Theatre.

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including Louie Shank’s Philadelphia and Country Boys. He is the lighting designer for the 1978/79 season of the Intiman Theatre in Seattle, California’s Actors Theatre and the Solas Theatre in Los Angeles. He will be designing Ghosts and Another Part of the Forest for A.C.T. this season as well as being Associate Lighting Designer for all the productions.

RICHARD SEGGER (Set Designer) returns for a sixth season at A.C.T. last year having designed Buried Child, The Little Room and The Girl of the Golden West as well as Trips to the Zoo. He designed The Viking’s Tale, 5th of July, The Vast, Julius Caesar, Hotel Paradise, The Matchmaker, The Bourgeois Gentleman, Ohlons and Something’s Afoot, which premiered at the Marin Shakespearean Theatre and went on to Broadway. A graduate of Chi.
RICHARD L. HAY (Set Designer) is resident scene designer for the Oregon Shakespearean Festival in Ashland, where he has done the entire canon of Shakespeare’s plays as well as the majority of their non-Shakespearean repertoire, most recently "Ring Round the Moon," "Sneaky Bums & Dead, Seagull & Wild Oats.

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MICHAEL OLICH (Costume Designer) designed costumes for ACT’s production of "Pantalone" last season. An M.F.A. graduate of Carnegie-Mellon University, he was resident designer of costumes and scenery for two seasons at Houston’s Alley Theatre, where he has returned since as guest designer several times. For the last three years, he has taught scene design at the University of Santa Clara. A winner of the 1975 U.S. ITT design competition in both scenery and costumes, Olich has designed for the Pacific Conservatory of the Performing Arts, the Intiman Theatre, the Great Lakes Shakespeare Festival and the Oregon Shakespeare Festival. Currently he is designing costumes for "The Elephant Man at Alaska Repertory Theatre.

JAMES SALE (Lighting Director) has spent the last three seasons at the Alaska Repertory Theatre where he designed the lighting for numerous shows including "Loose Ends," "Tilly’s Polka-Turn Nova" and "Diamond Suite." Other design credits include seasons at the Intiman in Seattle, California’s Actor’s Theatre and the Solano Theatre in Los Angeles. He will be designing "Ghosts" and "Another Part of the Forest" for ACT this season as well as being Associate Lighting Designer for all the productions.


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