Another Part of the Forest
by Lillian Hellman

June 1, 2, 4, 5, 6, 9, 10, 13
8:00 p.m.
Kennedy Theatre

June 5, 12, 13
2:00 p.m.
Kennedy Theatre

Regina Hubbard .................................................. Barbara Dirickson
John Bagtry .......................................................... John Hutton
Lavinia Hubbard .................................................. Anne Lawder
Coralee ............................................................... Johanna Jackson
Marcus Hubbard .................................................. Ray Reinhardt
Benjamin Hubbard .................................................. Bruce Williams
Jacob (Jake) .......................................................... Garland J. Simpson
Simon Isham .......................................................... Dakin Matthews
Oscar Hubbard .................................................... Mark Murphey
Birdie Bagtry .......................................................... Julia Fletcher
Harold Penniman .................................................. Nicholas Kaledin
Gilbert Jugter ....................................................... John C. Fletcher
Laurette Sincee ..................................................... Wendi Radford

Directed by .......................................................... Allen Fletcher

Original Set by ...................................................... Ralph Funicello
Costumes by .......................................................... Michael Olich
Lighting by ........................................................... Joseph Appelt
Music by .............................................................. Richard Hindman
Hairstyles by ......................................................... Rick Echols

ACT I A Sunday morning in June, 1880, the Alabama town of Bowden
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, Birdie—Wendi Radford; John, Oscar—Nicholas Kaledin;
Lavinia, Coralee, Laurette—DeAnn Mears; Marcus, Jugter, Penniman—
Dakin Matthews; Ben, Isham, Jake—John C. Fletcher.

DON'T MISS DEAR LIAR!

The American Conservatory Theatre presents Dear Liar by Jerome Kilty, based on
the letters of Bernard Shaw and Mrs. Patrick Campbell, on June 3 (8 p.m.)
June 6 (2 p.m.), June 8 (8 p.m.), June 11 (8 p.m.) and June 12 (8 p.m.) in rotating
repertory with Another Part of the Forest.

The two-character show brings to life two ardent lovers and writers of letters. It
deals with a correspondence that began in 1899 and which lasted over 40
years, recalling Mrs. Pat's performance as Eliza Doolittle in the original production of
Pygmalion, the years during which Shaw ranted at the idiocy of a world at
war, and the post-war years when Mrs. Pat found herself a star of the past.

Tickets for Dear Liar are available at the Kennedy Theatre box office and all HITS
locations (no service charge). Call 948-7655.
Another Part of the Forest is the American Conservatory Theatre's encore to its 1981 production of The Little Foxes which played to standing-room-only crowds at Kennedy Theatre last June. Lillian Hellman's second play about the ruthless Hubbard clan, it takes Regina, Ben, Oscar and the other characters from Foxes back in time twenty years to 1880 when their parents are still alive, revealing the roots of their greed and fascinating nastiness.

"Foxes is melodrama," Lillian Hellman told a reporter shortly after The Little Foxes opened in 1939, with Tallulah Bankhead in the role of Regina. "If you believe, as the Greeks did, that man is at the mercy of the gods he might offend, then you write tragedy. The end is inevitable from the beginning. But if you believe that man can solve his problems and is at nobody's mercy, then you will probably write melodrama."

It was less a defense of her biting drama detailing the ruthless power struggles of the Hubbard clan than a clarification of her intent. Exquisitely crafted, tight and economical as an Ibsen drama, The Little Foxes was tough and uncompromising as a gambler's game. She drew her Hubbards as cold, hard schemers, larger than life, at no one's mercy but each other's and cunning enough to outwit the gods, had they admitted to any higher power than their own. What surprised Hellman was the audience's reaction. She had not intended her audience to think of Regina, Ben and Oscar as villains to whom they had no connection.

"There are hundred of Hubbards sitting in rooms like this throughout the country," she has Ben say at the end of The Little Foxes. "All their names aren't Hubbard but they are still Hubbards and they will own the country some day."

Seven years and two plays later, Hellman took the Hubbards back in time twenty years to 1880 when the father and mother were still alive in a small Alabama town still reeling in the aftermath of the Civil War.

The Hubbards are not aristocrats, "a distinction that was made for us," Ben explains in The Little Foxes, "and perhaps an important distinction." Aristocrats are too high toned to hold onto what is theirs. The aristocrats rode off to war leaving their cotton and their women to rot. The Hubbards, on the other hand, learned the new ways and learned how to make them pay, and married the poor aristocratic Birdies to get the cotton. In Another Part of the Forest when Birdie comes to beg a loan from the old patriarch Marcus Hubbard, part of his pleasure lies in the fact that her mother has never spoken to him and that no Bagtry has ever deigned to call on him before. To Marcus, the Bagtrys deserved to lose their war and their world, a backward world that was getting in the way of history.

Marcus' "new way" had been war profiteering, or as one character puts it, "bleeding the whole state of Alabama with money tricks." He keeps his sons on a short leash, in low paying, menial jobs in the family mercantile store, taking perverse pleasure in their smoldering resentment at the small daily humiliations. "Think of what I must have wanted in sons," he tells them. "Then think of what I got—one unsuccessful trickster, one proud illiterate." The handsome, headstrong Regina, at age 20, is his pride, but must scheme to get her own way, playing off father and sons against each other. "You should have figured out a long time ago that Papa's going to do whatever you tell him not to, unless I tell him to do it," she tells Ben in one of the many cat and mouse twists in the game that leave the victor uneasy, waiting for the loser's next move. Marcus provides his children with expert tutoring in treachery, bitterness and greed. His treatment of the sad, half crazy Lavinia will serve as a model for Oscar's nastiness to Birdie in The Little Foxes. From the wisdom of her dream world, Lavinia notes that none of her children ever needed a mama.

In taking the Hubbards back in time, Hellman believed she could now demonstrate that she had meant The Little Foxes not as a study in evil, but as a kind of satire — an "angry" comedy mixed with drama. Hellman has fashioned two remarkable documentaries on the rise of a new breed in the South. We may be grateful for her graveyard affection for diamondbacks that allows her to lard evil with sardonic humor. And lest we think chicanery a vice peculiar to the South, we have her stern reminder that the Hubbards could inherit the earth.
ALLEN FLETCHER (Director of Another Part of the Forest) is Conservatory Director for the American Conservatory Theatre. He spend four years at the American Shakespeare Festival in Stratford, Connecticut, two of these as Resident Director and two as Artistic Director. He is former Artistic Director of the Seattle Repertory Theatre. Among the many companies for whom he has directed are the Oregon Shakespearean Festival, San Diego’s Old Globe Theatre, the New York City Opera, the Long Wharf Theatre in New Haven, and the Pacific Conservatory of the Performing Arts. Among the productions he has directed for A.C.T. is Ah, Wilderness! which toured to Hawaii and Japan.

BARBARA DIRICKSON joined the American Conservatory Theatre ten years ago and has toured with many productions to Hawaii, including A Month in the County, Hay Fever and Buried Child. She will appear on television in “Lady with a Badge.”

JOHN C. FLETCHER serves as assistant Conservatory director and associate director of A.C.T.’s acting company. He has studied acting at Juilliard and film at New York University and the San Francisco Art Institute.

JULIA FLETCHER has appeared in A.C.T.’s productions of Romeo and Juliet, Much Ado About Nothing, Hay Fever and Another Part of the Forest, as well as performing at the Pacific Conservatory of the Performing Arts.

JOHN HUTTON is in his second season with A.C.T., appearing in Much Ado About Nothing, A Christmas Carol, The Three Sisters and Another Part of the Forest. He also has appeared at the Oregon Repertory Theatre in Eugene.

JOHANNA JACKSON studied at the Pacific Conservatory of the Performing Arts and has appeared in such A.C.T. productions as A Christmas Carol, Another Part of the Forest, and Pantagleize.

NICHOLAS KALEDIN has performed at The Theatre at Monmouth in Maine and at the Utah Shakespearean Festival. He has been seen in such A.C.T. productions as Much Ado About Nothing, Hay Fever, A Christmas Carol and The Three Sisters.

ANNE LAWDER, an original member of the Actor’s Workshop who has appeared with the New York City Opera and the Seattle Repertory Company, has been a member of A.C.T. for 12 seasons and has been seen in John Korty’s award-winning film “The Music School.” Her A.C.T. credits include Romeo and Juliet, Heartbreak House, Equus and A Doll’s House.

DAKIN MATTHEWS is in his second season at A.C.T. A founding member of John Houseman’s Acting Company and a former teacher at the Juilliard Drama Division, he has been a leading actor with the Berkeley Stage Company, the Pacific Conservatory of the Performing Arts and the Shakespeare festivals of San Diego, Berkeley and Marin.

MARK MURPHEY is in his fifth season with A.C.T. and has been seen in such shows as Hay Fever, Fifth of July and Romeo and Juliet. He also has appeared at the Oregon Shakespearean Festival and at the Alley Theatre in Houston.

WENDI RADFORD’s student productions at A.C.T. included The Three Sisters, Love’s Labour’s Lost and on the Geary stage in The Trojan War Will Not Take Place.

RAY REINHARDT toured to Russia with A.C.T. in Desire Under the Elms and has played leading roles in such plays as Cyrano de Bergerac and Sleuth. He has appeared with the San Francisco Opera and on PBS.

GARLAND J. SIMPSON has performed at the Oakland Ensemble Theatre and with A.C.T. in such productions as Night and Day, The Girl of the Golden West, Pantagleize, A Christmas Carol and Another Part of the Forest.

BRUCE WILLIAMS joined A.C.T. four seasons ago and has appeared in 13 productions, including The Three Sisters, Ah, Wilderness!, and A Christmas Carol. He appeared at the Oregon Shakespearean Festival for two summers.
We WILLIAM no t here in noted bec a use of printing de ad lines. David CON SER VAT ORY the a tre y ou are seeing present e d b y th e Am e ri c a n Special in H aw a ii unde r th e sp o nsorship o f FRIENDS OF William Ball, A.C.T., San Francisco’s resident professional theatre, as well as the nation’s largest and most active repertory company, is presenting its tenth gala residency in Hawaii under the sponsorship of InterArts Hawaii and the State Foundation on Culture and the Arts. Under the leadership of its founder and general director, William Ball, A.C.T. won the 1979 Antoinette Perry (Tony) Award for its history of excellence. Ball envisioned A.C.T. from its beginnings in 1965 as a national theatre with a double purpose: to present an annual season of professional repertory performances in conjunction with, and inseparable from, a full-time ongoing theatre training program. Over the past 16 seasons, A.C.T. has grown into an internationally acclaimed company with more than 250 employees during its 33-week season. It has attracted more than five million playgoers to the Geary and Marines’ Memorial Theatres in San Francisco, as well as having performed throughout the United States and in Japan and the Soviet Union.

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The contributions of the following individuals and corporations make possible the outstanding theatre you are seeing presented by the American Conservatory Theatre of San Francisco.

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