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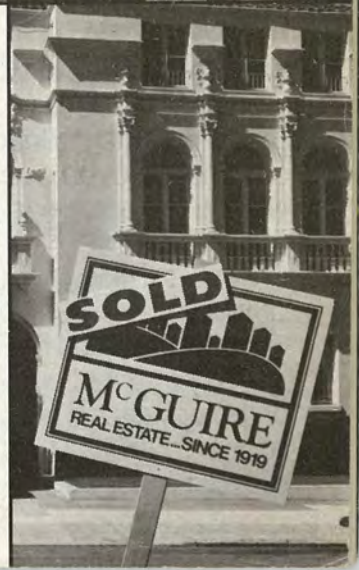
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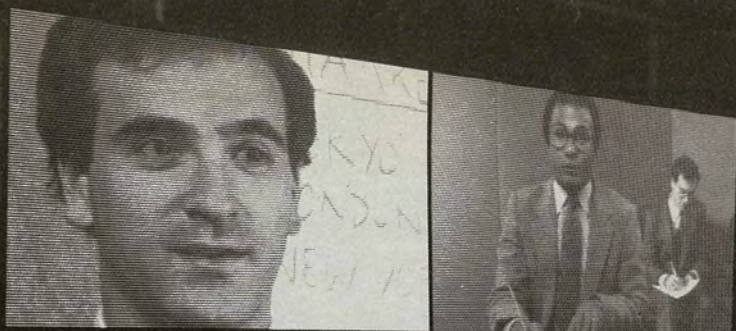
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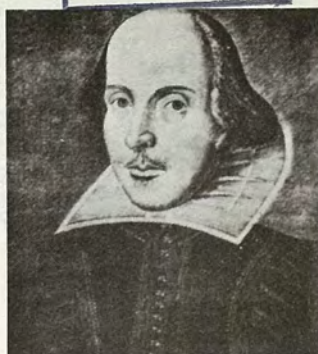
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The Geary Theatre March 1985

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William Shakespeare

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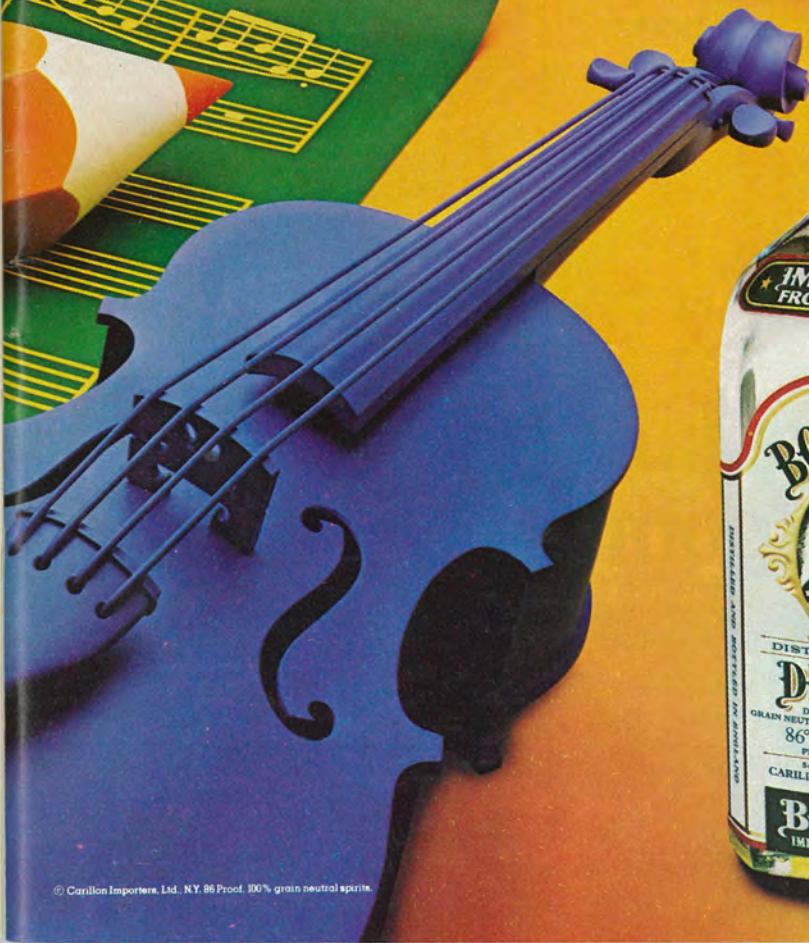
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Cover: Peter Donat and Annette Bening play Shakespeare's murderous couple in *Macbeth*.
Photo: Larry Merkle

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IN THE A.C.T.

News of the American Conservatory Theatre

NEW RECORDS AT A.C.T.

Although the current season is just a few weeks past the halfway mark, several A.C.T. box office records have already fallen. If you were on hand Saturday evening, January 26, you were part of the largest audience ever to see a repertory production at the Geary Theatre: 1,437 playgoers. It was standing room only for *The School for Wives* that night; only *Hay Fever* in 1981 runs a close second, with one exception: this season's *A Christmas Carol*. Never before have two such popular hits run back to back. In one week, more than 13,000 fans walked through the doors of the Geary to see *A Christmas Carol* in its ninth and most popular annual rendition, and sales for *The School for Wives* topped last season's box office champion, *Dial "M" for Murder*, by 25 percent. As of February 1, more than 100,000 theatre-goers have attended A.C.T. this season!

HANDS ACROSS THE SEA

In a dual coup, A.C.T. will soon join other members of the Bay Area theatre community to host the American premieres of the Theatre of Nations festival and a resident Chinese theatre company.

In the spring of 1986, The People's Art Theatre of Shanghai will bring two productions to the Geary Theatre as part of A.C.T.'s Theatre Bridge Project. For the first time, San Francisco theatre-goers will have the chance to see contemporary Chinese theatre without traveling across the Pacific.

Begun by William Ball in 1982, the Theatre Bridge Project featured exchanges of directors and administrators



Annette Bening in A.C.T.'s record-breaking *"The School for Wives"*.



A.C.T.'s annual production of *"A Christmas Carol"*, with Dakin Matthews and Jim Poyner, filled the Geary Theatre again this year.



William Ball congratulates an actor from the Shanghai People's Art Theatre during his visit to the People's Republic of China as part of the Theatre Bridge program.

in its first phase, followed by an exchange of theatre teachers in 1984. The third phase, an exchange of full-scale productions, will begin when the Chinese troupe arrives here for the Theatre of Nations Festival, an annual gathering of international theatre companies that has been held in Paris for the past several years. A.C.T. will in turn be the first U.S. theatre company to travel to Shanghai, Beijing and a third city to be announced later, taking *Our Town* (opening this month) and another classic American play from its repertory.

The agreement to hold the festival in San Francisco was cemented during Mayor Dianne Feinstein's recent trip to Shanghai, San Francisco's sister city. "I am thrilled by the cooperative relationship that has developed between A.C.T. and the theatre community of Shanghai," remarked the Mayor, "and proud that this exchange will be the cornerstone of the 1986 Theatre of Nations Festival in San Francisco."

SUMMER TRAINING AT A.C.T.

If you or someone you know is considering enrolling in A.C.T.'s Summer Training Congress, an intensive professional theatre training program modeled after the



The Shanghai Drama Institute of the People's Republic of China perform "Romeo and Juliet".

nationally renowned three-year nine-month Advanced Training Program, please take note: The application deadline for the ten-week course is May 1, 1985. Dates for the session are June 17 to August 23, 1985.

The curriculum comprising classes and workshops in acting, jazz, stage combat, voice, Shakespeare, tap, speech, ballet, yoga, Alexander Technique, dance and text, is unique in that the teachers are not only regular Conservatory faculty but also members of the A.C.T. acting company and distinguished guest teachers from all over the U.S.A. Students are placed in sections commensurate with their age and experience, exposed to theatre techniques and scene work, and prepared for presentations to the faculty during the final week of the Congress.

For information on how to apply, academic credit and financial aid, call A.C.T.'s Conservatory at 415-771-3880 ext. 230. Minimum age is seventeen.

In other Conservatory news, this month brings the deadline for admission into A.C.T.'s Academy. March 25 is the final day to apply for classes in acting, voice and scene study, among others. The Academy is open to all those with an interest in pursuing part-time, evening



Yoga instructor Bonita Bradley (r.) will conduct a class during A.C.T.'s 1985 Summer Training Congress.

theatre training.

The Young Conservatory, whose students perform regularly in Geary Theatre productions and were seen most recently in *A Christmas Carol* and *Macbeth*, has announced the dates for its two, five-

week summer sessions: June 17 - July 19 and July 22 - August 23, 1985. Contact Linda Aldrich for more information at 415-771-3880.

PROLOGUES AHEAD

It's Prologue time again. If you're interested in listening in on a discussion of *Our Town*, the poignant classic about life in Grover's Corners, New Hampshire, the Friends of A.C.T. invite you to join them here at the Geary Theatre, for an informal examination of the Thornton Wilder masterpiece. Led by co-directors William Ball and Janice Hutchins, the Prologue for A.C.T.'s fifth repertory production of the season will be Monday, March 11, 1985, at 5:30 pm.

If you enjoyed the *Our Town* talk, April 8, 1985 brings an encore Prologue by Janice Hutchins, who will discuss her production of *Painting Churches* in the Geary at 5:30 pm.

Prologues, co-sponsored by the Junior League of San Francisco, are designed to enrich the playgoing experience through the interaction of artist and audience.

—Ralph Hoskins



Director Janice Hutchins conducts Prologues in March and April.

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THE WORKS!

WHO'S WHO AT A.C.T



ANNETTE BENING* joined the A.C.T. company in 1982 after completing the Advanced Training Program. She holds a bachelor's degree from San Francisco State University and has appeared as a leading actress with the San Diego Repertory Theatre and at Shakespeare festivals in San Diego, Saratoga, Colorado and Berkeley. In addition to roles in *Arms and the Man*, *A Midsummer Night's Dream* and *The Sleeping Prince* for A.C.T. last season, she has appeared in the company's productions of *The Three Sisters*, *The Chalk Garden* and *A Christmas Carol*. For other resident theatres, Miss Bening has acted in *Timon of Athens*, *Love's Labours Lost*, *Romeo and Juliet*, *Antony and Cleopatra*, *All's Well That Ends Well*, *The Winter's Tale*, *Two Gentlemen of Verona*, *King John* and *Ivanhoe*. She has also performed on *Parent Effectiveness*, a PBS national television series. This season Miss Bening appears as Agnes in *The School for Wives*, Belle in *A Christmas Carol*, Lady Macbeth in *Macbeth* and Emily in *Our Town*.



JOSEPH BIRD is now in his 16th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent

much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol* and *A Midsummer Night's Dream*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



SCOT BISHOP joins the A.C.T. company this season to play the role of George Gibbs in *Our Town*. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.'s Advanced Training Program, where he is currently a second-year student. In A.C.T. Workshop productions, he has performed the title role in *Hamlet*, Randall Utterword in *Heartbreak House* and Richard Miller in *Ah, Wilderness!*, and appeared in *Balm in Gilead* and *Sweet Bird of Youth*. For Sunnyvale Summer Repertory, he played Clive in *Five Finger Exercise* and the role of Cliff in *The Woolgatherer*, also presented earlier this season as a special event for A.C.T. benefactors.



KATE BRICKLEY, a native of Sturgeon Bay,



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m a c y s

Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in *Othello* and *Peer Gynt* on the Geary stage, and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the 'Wells'*. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*.



GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of *Loot*. Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in *The Robber Bridegroom*, played Cleante in *The Imaginary Invalid* at the Cincinnati Playhouse in the Park and was seen on the ABC comedy series *9 to 5*. In 1982 he played Orlando to Deborah May's Rosalind in *As You Like It*, the inaugural production of San Diego's Old Globe Theatre. They were married in 1983.



BARBARA DIRICKSON* attended A.C.T.'s Advanced Training Program. Prior to the three year course of study, she attended the Perry

Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Her work on the Geary stage includes roles in *Cyrano de Bergerac*, *The Matchmaker* (U.S.S.R. tour), *Hay Fever*, *Buried Child*, *Another Part of the Forest*, *The Three Sisters*, *Uncle Vanya*, *The Holdup* and *5th of July*. Last season she performed in *Dial "M" for Murder*, *Angels Fall* and *The Dolly*. Miss Dirickson's roles this season include Kate in *Old Times* and Megs in *Painting Churches*. Other acting credits include *Shay* with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre and *Lou Grant* and *Incident at Crestridge* for television.



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, this season, in *The School for Wives*, *Macbeth* and *Our Town*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.

GEOFFREY ELLIOTT* joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with

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a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David Shelton and Richard Green while appearing in *Picnic* and *Twelfth Night*. In addition to studio productions of *Coriolanus*, *The Lower Depths* and *The Mound Builders*, Mr. Elliott was seen most recently in *The Merchant of Venice* and *Othello* for the Berkeley Shakespeare Festival. He has also performed roles in *Romeo and Juliet* and *The Time of Your Life* for the Western Stage. This season, Mr. Elliott is featured in *The School for Wives* and *Translations*.



DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He has been seen most recently in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, in addition to a featured role in the film *The Right Stuff* and a television appearance on *Shannon* and *Partners in Crime*. Other major stage productions include *Hamlet* at the Berkeley Shakespeare Festival, and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast and in the Los Angeles revival of *One Flew Over the Cuckoo's Nest*. Last season at A.C.T., he appeared in *A Midsummer Night's Dream*.



JILL FINE joins the A.C.T. company for her first season. She attended North Texas State University and trained in A.C.T.'s Intermediate Acting Program with Paul Blake and William Ball. For a year, she toured with the Texas-based Alpha-Omega Players in *The World of Carl Sandburg*, *Aria Da Capo*, *Endgame* and as Eve in *The Diary of Adam and Eve*. While at the Oregon Shakespearean Festival, she was seen as Muriel McComber in *Ah, Wilderness!* and was in a Black Swan Project of *Patio/Porch*.



SCOTT FREEMAN* attains the status of Journeyman this year, following roles in last season's repertory production of *The Sleeping Prince* and studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in *Twelfth Night*, *Chekhov in Yalta* and *A Tale Told*, his professional experience includes the Grove Shakespeare Festival, and understudying the role of Meadle in the Old Globe Theatre's production of *Quatermaine's Terms*.

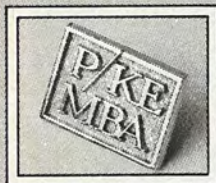
WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed

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for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. Mr. Grayson claims, as a special skill, the art of one-hand clapping.



SCOTT HITCHCOCK* returns to A.C.T., after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981, later appearing in studio productions of *Henry IV*, parts II and III; *Romeo and Juliet*; *Barbarians* and *Picnic*. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in *Love's Labor's Lost* and *As You Like It*. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of *Kabuki Medea*, and appeared in the Parallax Productions film *Listening for Serpents*.

JOHANNA JACKSON* has been involved with A.C.T. since 1977. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also



played roles in its annual Theaterfest, and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors. For A.C.T., Miss Jackson has appeared in *Another Part of the Forest* (Hawaii tour), *A Christmas Carol*, *I Remember Mama* and *Mourning Becomes Electra*.



JANE JONES*, A.C.T. alumna, leading actress in regional theatres across the country and veteran of Off-Broadway, joins the A.C.T. company in the role of Maire in *Translations*. From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre tour of *The Importance of Being Earnest*, directed by Garland Wright; the McCarter Theatre production of *Ah, Wilderness!* and the Philadelphia Drama Guild's production of *The Member of the Wedding*, co-starring with Ester Rolle. While at A.C.T., Miss Jones appeared in *I Remember Mama*, *The Admirable Crichton*, *Black Comedy* and *Cat Among the Pigeons*, in

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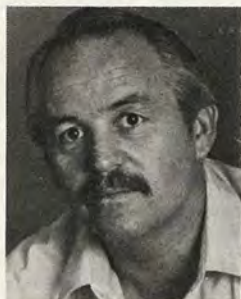


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addition to several studio roles. She has also performed the role of Emily in *Our Town* for the Oregon Repertory Theatre and has acted with the Playhouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others. Off-Broadway, Miss Jones played in *The Dining Room*, *The Rise and Rise of Daniel Rocket* and created the role of Jake in the world premiere of *Homesteaders* at the Capital Rep.



DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolson in the Sunnyvale Summer Repertory Theatre's production of *Mass Appeal*, and will return to the role later this season. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he appeared in such studio projects as *A Tale Told*, *Golden Boy* and *The Lady's Not For Burning*. His appearances in the Plays-in-Progress series have included *Mammon and Fist*, *Dead Letters* and *AWOL*. Additionally, Mr. Martin has done professional modeling and commercial work.



DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors

Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in thirteen A.C.T. productions, including Uncle Chris in *I Remember Mama*, George Bernard Shaw in *Dear Liar*, Sigmund Freud in the P.I.P. production *Melanie in August*, Niles Harris in *Angels Fall*, Scrooge in *A Christmas Carol*, and the title role in *Uncle Vanya*. In other theatres, he has performed Pat in *The Hostage* and Sir Peter in *The School for Scandal* with The Acting Company; Bottom in *A Midsummer Night's Dream* and Fluellen in *Henry V* for San Diego's Old Globe; Azdak in *Caucasian Chalk Circle* and Finian in *Finian's Rainbow* for P.C.P.A.; Brutus in *Julius Caesar* and the title role in *King John* for the Berkeley Shakespeare Festival; Falstaff in *Henry IV, part 1* for both the Marin and the California Shakespeare Festivals; Dr. Watson in *Sherlock's Last Case* for Los Angeles Actors' Theatre; and George in *Who's Afraid of Virginia Woolf* and the title role in *Enrico IV* for the California Actors Theatre. Mr. Matthews appeared as a guest star on *Remington Steele* this season, performed last summer in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.



DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwen in *Travesties*; Elizabeth in *The Circle*; Roxane in *Cyrano de Bergerac*, Desdemona in *Othello*, Alice in *You Can't Take It With You*, Mrs. Molloy in *The Matchmaker* (which toured the USSR in 1976), Polly Peachum in *The Threepenny Opera* and Abigail in *The Crucible*. She has been seen on Broadway in Tom Moore's production of *Once in a Lifetime* and *Romantic Comedy*. During the summers at PCPA in Solvang, she was seen in the title roles of *Hedda Gabler* and *The Unsinkable Molly Brown*. She also played leading roles in *The Music Man*, *Brigadoon*, *The Mikado*, *Finian's Rainbow*, *Showboat* and *Man of*

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La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of *As You Like It*, opposite George Deloy as Orlando. They were married in August 1983.



CAROLYN McCORMICK* enters her second season as a company member, having appeared on the Geary Stage last year as Louka in *Arms and the Man*, Mary in *A Christmas Carol* and Helena in *A Midsummer Night's Dream*. A student for three years in the Advanced Training Program, Miss McCormick now holds an M.F.A. from A.C.T.'s newly accredited Conservatory, in addition to her B.A. in theatre from Williams College. She also participated in the Centre d'Etudes Françaises Avignon Summer Festival in 1978, following two years as a Channel 39 News Broadcaster in Houston, Texas. While a student at A.C.T., she appeared in studio productions of *The Sea Gull*, *The Abdication*, *Henry VI (Part 3)* and *The Hot I Baltimore*. She has worked with Blythe Danner, Christopher Reeve, Ed Herrman and Jane Kazmarek at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerfun Summer Theatre. She will be appearing in the 20th Century-Fox film *Enemy Mine*, directed by Wolfgang Peterson and starring Dennis Quaid and Lou Gossett, and performs in *Macbeth* for A.C.T. this season.



JUDITH MORELAND becomes a company member this year, attaining the status of

journeyman. Educated at Stanford, she is currently a third-year student in A.C.T.'s Advanced Training Program. During her first two years at A.C.T., she performed in studio productions of *Coriolanus*, *Bus Stop*, *Separate Tables* and *The Three Sisters*, the latter under the direction of Eugene Barcone. In addition to various roles in *A Christmas Carol*, Miss Moreland will appear in *Macbeth* for A.C.T. this season.



MARK MURPHEY* returns to A.C.T. this season having recently appeared at the Oregon Shakespearean Festival, where he played such roles as Hamlet, the clown in *The Winter's Tale*, Charles Courtley in *London Assurance*, and Cornelius in *The Matchmaker*. In his five previous seasons at A.C.T. he was seen as Ken Talley in *5th of July*, Benedick in *Much Ado About Nothing*, Simon in *Hay Fever* and Oscar in *Another Part of the Forest*. He has also appeared on the Geary stage as Tybalt in *Romeo and Juliet* and Frank in *The Browning Version*. Other theatre credits include the role of Oswald in *Ghosts* for the Intiman Theatre, the role of John Grass in *Indians* for the Alley Theatre in Houston and the role of Romeo in *Romeo and Juliet* at the Oregon Shakespearean Festival. He is a native of Dallas, Texas, and has a B.A. degree in theatre from Baylor University.



FRANK OTTIWEL has taught the Alexander Technique at A.C.T. since the company's

beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Ottiwell has appeared in thirteen A.C.T. productions, including *The Visit*, *Richard II*, and *A Christmas Carol*. He was also seen in the A.C.T. television productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*



WILLIAM PATERSON is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game* and *Dial "M" For Murder*. He presently serves as a member of the San Francisco Arts Commission.

JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, *Another World* and *Texas*. He has also appeared in the made-for-TV movies *Logan's Run* and *Fantastic Journey*, and in the Paramount film *The Bug*. In addition to roles in *The Mound-builders* and *The Lady's Not for Burning* at other



resident theatre companies, Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* this season.



RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are *Cyrano* in *Cyrano de Bergerac*, Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*, Astrov in *Uncle Vanya*, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night's Dream*, Mangiacavallo in *The Rose Tattoo*, The Miser in *The Miser*, Krapp in *Krapp's Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss' *Ariadne auf Naxos*. He is well known in the Bay Area as an outstanding teacher of acting and has made guest

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appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in *The School for Wives*, Lancey in *Translations* and Mr. Webb in *Our Town*.



RICHARD RIEHLE joins A.C.T. for the first time this season. He has worked extensively in the West, playing leading roles at the Alaska Repertory Theatre, Arizona Theatre Company, PCPA/Solvang Theatrefest, the Oregon and Colorado Shakespeare Festivals and, in Seattle, at the Seattle Rep, A Contemporary Theatre, The Empty Space and the Intiman Theatre. He trained at the Universities of Notre Dame and Minnesota as well as at the John Fernald Academy of Dramatic Art and has taught acting at such schools as the Pacific Conservatory of the Performing Arts and the University of Washington. His performance credits include more than thirty-five roles in twenty-two of Shakespeare's plays. During the past two years, Mr. Riehle has created roles in the original productions of *The Ballad of Soapy Smith*, *The Return of Pinocchio*, the English-language premiere of *Through the Leaves* and the West Coast premieres of *Noises Off* and *Filthy Rich*. Earlier this year, he was featured in NBC's *Hot Pursuit* and will be seen as Gene Hackman's buddy, Billy, in the upcoming *Twice in a Lifetime*.



STEPHANIE SHROYER returns to A.C.T. as a third-year student after a year at the Pacific

Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in *Misalliance*, the Bride in *Blood Wedding* and Jenny Hill in *Major Barbara*. Her studio productions at A.C.T. include the roles of Juliet in *Romeo and Juliet*, Dainty Fidget in *The Country Wife*, and Busy in *The Man of Mode*. Miss Shroyer also has extensive dance experience, having received an M.F.A in dance from Florida State University. She is an instructor in dance for A.C.T.'s Conservatory.



ROSEMARIE SMITH* joins the A.C.T. company this season as a journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in *The Three Sisters* and *Twelfth Night* while a student at A.C.T.'s Conservatory, she has appeared in *Bad Habits*, *When You Comin' Back, Red Ryder?*, and *Ten Little Indians* for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in *Amnesia* at the Olympic Arts Festival. While pursuing her B.A., she performed roles in *The Playboy of the Western World*, *In the Boom Boom Room*, *Old Times*, *Curse of the Starving Class*, *The Bacchae*, and *The Birthday Party* for the Brown University Theatre. Miss Smith will be appearing on the Geary stage in *Translations* and in *Dear Liar* with the Troubadour Program.

FRANCINE TACKER*, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conserva-

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tory of the Performing Arts. During her first seasons on the Geary stage, Miss Tacker appeared in *Equus*, *Peer Gynt*, *This Is (An Entertainment)*, *General Gorgeous*, *Man and Superman*, *Valentin and Valentina* and *A Christmas Carol*. At other resident theatres she has appeared in such plays as *The Merchant of Venice*, *King Lear* and *The Cherry Orchard*. Her television credits include roles on *The Paper Chase* and *Good Time Girls* and numerous guest star appearances.



BERNARD VASH* began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in *Macbeth*. His previous acting credits include the role of Don Armado in *Love's Labours Lost*, Captain Hook in *Peter Pan* and Sir in *Roar of the Greasepaint—the Smell of the Crowd*, all for the San Francisco Attic Theatre, where he is a founding member; and, as a student in A.C.T.'s Advanced Training Program (1979-80), the role of Ben Hubbard in *Another Part of the Forest*. While a drama student at Carnegie-Mellon University, Mr. Vash studied under Edith Skinner for two years, continuing the association as Miss Skinner's personal assistant at A.C.T. He is most active as a voice and speech trainer with his wife, Heather Bostian-Vash; together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep

productions of *A Touch of the Poet*, *The Margaret Ghost*, *Filumena* and *The Way of the World*. Mr. Vash has also taught voice workshops at The Bloomsburg Theatre Ensemble and voice production at Temple University and the Summer Training Congress at A.C.T., where he is also a founding member of the Young Conservatory.



SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-seven productions including *The Matchmaker* (U.S.S.R. tour), *Peer Gynt*, *The Circle*, *The National Health*, *A Christmas Carol*, *The Chalk Garden*, *Loot*, *Angels Fall* and the current season's *The School for Wives* and *Translations*. He has appeared on television in such serials as *The Guiding Light* and *The Secret Storm*, acted in the film *Love Story*, and performed the voice of Papa Ewok in the television movie, *The Ewok Adventure*. Mr. Walker is narrator for the KQED-TV series *New York's Master Chefs* and teaches Auditioning Psychology in A.C.T.'s Conservatory.

MARRIAN WALTERS, a native of Montana, attended the University of Washington before beginning her theatrical career. A veteran of more than 600 productions, she was seen most recently on the Geary stage in last season's *The Sleeping Prince*. She made her Broadway debut with Donald Cook in *Made in Heaven* and appeared on Broadway with Robert Preston and Kim Hunter in *The Tender Trap*. Miss

EMPORIUM-CAPWELL

N° 22

A delicate disturbance.





Walters has also played leading roles in many regional theatre, dinner theatre and touring productions, as well as in film and television. San Francisco audiences will remember her in *Under the Yum Yum Tree*, which played for fourteen months at the On Broadway Theatre, and in *Private Lives*, which had a nine-month run at the Little Fox Theatre. In 1973, Miss Walters received the Joseph Jefferson Award as best actress of the year for her portrayal of April in *The Hot I Baltimore* at the Ivanhoe Theatre in Chicago. The following year she joined A.C.T., where she has appeared in thirty-one productions, including *The Matchmaker* (U.S.S.R. tour), *The Circle*, *Hay Fever*, and *Buried Child*. With her husband, director Michael Ferrall, and daughter, Gina, she is currently co-owner of and designer for Josef Robe, Ltd., at Pier 39.



J. STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently Assistant Conservatory Director. In addition to teaching stage combat, Mr. White has been the fight choreographer for

sixty-one productions, including the San Francisco Ballet's production of *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*. His directing credits include the Valley Shakespeare Festival production of *The Three Musketeers* at the Paul Masson Winery; five A.C.T. Playroom productions, most recently *Dinner at Eight*; and the Western Stage Company's *The Hostage* in Salinas. This year he appears as Doalty in *Translations* and Howie in *Our Town* on the Geary Stage.



BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in *Man and Superman* and since then has appeared in twenty-eight A.C.T. productions including *Another Part of the Forest*, *Morning's at Seven*, *The Three Sisters*, *A Christmas Carol* and last season's *The Dolly*. He has also been involved in readings for the Plays-in-Progress Program, as a director and teacher in A.C.T.'s Conservatory and as a member of the Hawaii tour. Mr. Williams played Stanley Kowalski in *A Streetcar Named Desire* for the Oregon Shakespearean Festival and recently was seen as Stanley Harrington in *5 Finger Exercise* at the Sunnyside Summer Repertory. For other regional theatres, he has performed roles in *The Devil's Disciple*, *Henry VI (Parts 2 and 3)*, *Much Ado About Nothing* and *Sweet Eros*. For television, Mr. Williams appeared in the A.C.T./ABC production of *A Christmas Carol* and PBS' *The Race that Opened the West*. Mr. Williams trained at the University of Texas at Austin under Jagienka Zych.

HENRY WORONICZ joins A.C.T. for his first season after six years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III*, *Romeo and Juliet* and *Petruchio* in *The Taming of the Shrew*, as well as supporting and leading roles in more than thirty-five other produc-

continued on p. 34

THE AMERICAN CONSERVATORY THEATRE

presents

OUR TOWN

(1938)

by Thornton Wilder

The Cast

<i>Stage Manager</i>	Peter Donat
<i>Assistant Stage Manager</i>	Wendell J. Grayson
<i>Doctor Gibbs</i>	Richard Riehle
<i>Joe Crowell, Jr.</i>	Matt Beisner
<i>Howie Newsome</i>	J. Steven White
<i>Mrs. Gibbs</i>	Rosemarie Smith
<i>Mrs. Webb</i>	Francine Tacker
<i>George Gibbs</i>	Scot Bishop
<i>Rebecca Gibbs</i>	Justine Turner
<i>Wally Webb</i>	Brian Rawson
<i>Emily Webb</i>	Annette Bening
<i>Professor Willard</i>	Johanna Jackson
<i>Mr. Webb</i>	Ray Reinhardt
<i>Simon Stimson</i>	Sydney Walker
<i>Mrs. Soames</i>	Marrian Walters
<i>Constable Warren</i>	Henry Woronicz
<i>Sam Craig</i>	Bruce Williams
<i>Joe Stoddard</i>	William Paterson

Directed by Janice Hutchins
and William Ball

<i>Costumes by</i>	Dawn Line
<i>Lighting by</i>	David Percival
<i>Associate Director</i>	Lucas Donat

The entire play takes place in Grover's Corners,
New Hampshire.

The first intermission will be twelve minutes; the second, five minutes.

UNDERSTUDIES

Doctor Gibbs—Bruce Williams, *Mrs. Gibbs*—Kate Brickley; *Mrs. Webb*—Johanna Jackson;
George Gibbs—J. Steven White; *Emily Webb*—Janice Hutchins; *Professor Willard*—Peter Donat;
Mr. Webb—Lawrence Hecht; *Mrs. Soames*—Linda Aldrich; *Constable Warren*—Bernard Vash;
Assistant Stage Manager, Simon Stimson, Joe Stoddard—Frank Ottiwel

This production is made possible by a generous gift
from the Xerox Corporation.



Thornton Wilder, about the time he wrote "Our Town".

WILDER'S WORLD

by Jeffrey Hirsch

There is little that need be said about *Our Town*. Acclaimed a modern masterpiece at the time of its first production in 1938, anthologized in hundreds of drama collections, translated into more than thirty languages, and performed on stages around the world continuously for almost half a century, the play has always spoken very well for itself, forthrightly and in a familiar voice. With folksy appeal and an earnest belief in the dignity of the smallest events in daily life, it portrays an America younger and more innocent than our own but does so with such honesty and homely wisdom as to render the picture it presents undiminished by time. At *Our Town's* heart is an artful ability to recapture lost

A.C.T.-2

time and show the human souls it portrays to be part of a never-ending, universal cycle; to juxtapose, in no less a context than that of eternity, the life of a New Hampshire village against the life of the stars in the heavens.

Although *Our Town* stands handily on its own, to its author attention should be paid. Thornton Wilder was, in his lifetime, among America's leading men of letters. At the height of his fame, in the thirties and forties, he was ranked in importance with Hemingway and Fitzgerald, who were then a couple of his best pals. In his world travels, he had audiences with Popes at the Vatican, dined in Vienna with Sigmund Freud and in London with Bernard Shaw, and when in France, lodged at the villa of Gertrude Stein and Alice B. Toklas. He appeared on the cover of *Time* magazine, was called upon to write a movie for Hitchcock (*Shadow of a Doubt*) and collaborated with composer Paul Hindemith on an operatic version of his play *The Long Christmas Dinner*. His books sold well enough to provide princely support and also earned him, along with an international reputation, three Pulitzer Prizes. The only other writer ever to be similarly thrice honored was Eugene O'Neill, recognized in all instances, of course, for his playwriting. Wilder—and here is a measure of the position he held in the literary community—was not only an award-winning dramatist but a Pulitzer Prize novelist as well.

Thornton Niven Wilder was born in Madison, Wisconsin, on April 17, 1897, the surviving member of a set of twin boys. He was named for his mother, the former Isabella Thornton Wilder, a Presbyterian minister's daughter. Thornton's father Amos was a Congregationalist with a Ph.D. in economics from Yale and at the time of his son's birth was editor of the local newspaper.

Amos Wilder embraced the firm Calvinist attitudes of his New England ancestors and was harshly authoritarian in dealings with his children. He was ever

fearful for his brood's spiritual safety and let no opportunity go by at which he might lecture his two sons and three daughters on how to defend themselves against a world full of temptation. He carefully planned each of the children's futures but from the start held out little hope for Thornton's success. The elder Wilder's disapproving nature strongly influenced his son, who strove all his life in vain to meet his overbearing father's expectations. "The reason why the world is in such a sloppy state," Thornton said late in his life, "is that our parents were so stupid."

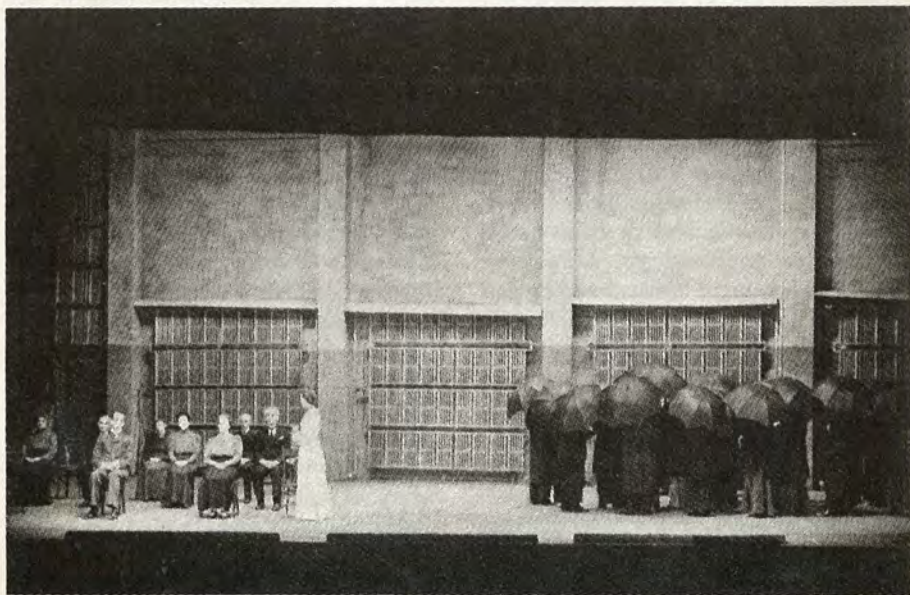
Amos's support of Theodore Roosevelt led, in 1906, to his being posted in Hong Kong as consul general. He took his family with him and enrolled his children in a German-run school where they studied only six months before Amos decided that they should return with their mother to America. Papa remained in China for three years, keeping close tabs on his children's progress through correspondence.

The Wilder family came to California and settled in Berkeley for a few years

until Amos was transferred to Shanghai, where his wife and children rejoined him. Now fourteen, Thornton was enrolled in a boarding school for missionaries at Chefoo. When he failed (by his father's measure) to make the grade there, he was shipped back across the sea to the school in Ojai, California, that his brother was attending. A year later, he was reunited in Berkeley with his mother and sisters and in 1915 graduated from Berkeley High School where he wrote his first play, a one-act entitled *The Russian Princess—An Extravaganza!*

After high school, Thornton wanted to attend Yale, his father's alma mater. But Amos thought that the worldliness of New Haven would threaten his son's well-being. Thornton was enrolled (again, along with his older brother) at Oberlin College in Ohio, an institution desirable not only for its isolated location but also for its religious atmosphere. Thornton, as a child understandably shy and withdrawn, came into his own as a college student. He prospered in his studies, participated in school dramatic productions and found a lifelong mentor in

"Our Town", New York 1938.



Charles H.A. Wager, a professor of literature. With Wager's encouragement, Wilder submitted several short plays to the *Oberlin Literary Magazine* and gained his first publication credits.

At the end of his second year at Oberlin, Wilder was once again uprooted at his father's whim. Amos had come back to America and was settled in New Haven. Now he wanted his sons at Yale, and so to Yale they went. The outbreak of World War I came at the end of Thornton's first year at the university and, like many of his classmates, he left school to enlist in the armed services. Extreme nearsightedness, however, limited his participation to a stint in the Coast Artillery Corps, at Ford Adams, Rhode Island. Following the Armistice, Wilder returned to Yale, where he contributed a number of stories and plays to the *Yale Literary Magazine* while serving on the publication's editorial board. In 1920, he received his undergraduate degree from Yale and prepared to embark on the career as a writer that he had chosen for himself.

But his father had other plans for him. School teaching would provide the secure means of support needed by a young man of the limited talents Amos thought his son to possess. (When a Yale professor informed Amos that Thornton had a genius for writing, Mr. Wilder took the man to task for "puffing my boy up way beyond his parts.") To better prepare Thornton for his life as a pedant, Papa sent him to the American Academy in Rome where he could brush up his Latin by studying archaeology. Thornton basked in Rome for nine months before he received his next order, a cable advising him that he was soon to assume a teaching position already arranged for him (by guess who?) at the Lawrenceville School for Boys in Princeton, New Jersey.

Wilder spent the next six years teaching French while many of his contemporaries were actually living in France. "I am the only American of my generation," he observed with a hint of regret many years A.C.T.-4

later, "who did not 'go to Paris.'" When not correcting French exercises or patrolling the dormitory of which he was master, Wilder continued work on the novel he had begun in Rome. He received a scholarship to attend the MacDowell Colony in Peterborough, New Hampshire, in 1924 and during the first of many summers he was to spend at the famous artist's retreat (the New Hampshire village in *Our Town* is based on Peterborough), he completed his first novel. Published in 1926, *The Cabala* is the story of a group of modern-day Roman aristocrats whose resemblance to the ancient gods is unmistakable. The feat of time-tripping—combining past and present worlds—that Wilder effected to critical acclaim in *The Cabala* which is one of the charming features of *Our Town*, he learned at the American Academy. "If you have ever wielded an archaeologist's pickax," he claimed, "you are never the same again. You see Times Square as if it were an archaeological specimen two thousand years from now."

Wilder's second novel, *The Bridge of San Luis Rey*, was, like many of his later plays and novels, suggested to him by another writer's work. "I do borrow from other writers, shamelessly," he once admitted. "I can only say in my defense, like the woman brought before the judge on a charge of shoplifting, 'I do steal, but, your Honor, only from the very best stores!'" Borrowing, in this instance, from a play by Prosper Mérimée, Wilder fashioned what remains his most popular work of fiction. With its well-known first line—"On Friday noon, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travelers into the gulf below."—*The Bridge of San Luis Rey* addresses themes that recur in *Our Town*: the vagaries of fate, the preciousness of mortal life and the importance of appreciating fully all experience. The novel was wildly popular, received the 1927 Pulitzer Prize for fiction and made of its author a financially secure man. It also had the

unexpected effect of forcing the Peruvian government to find a real-life counterpart for the bridge Wilder had invented.

Flush with success and overtaken by international celebrity, Wilder retired from Lawrenceville and began life as a full-time writer. He built a home for his parents in Hamden, Connecticut, just outside of New Haven, and toured Europe with his sister Isabel who devoted her adult life to serving as his confidante, traveling companion and amanuensis. Wilder completed his third novel, *The Woman of Andros* (based on a play by Terence), while on holiday and saw it published a few months after his first collection of short plays appeared in 1928.

When Wilder returned to the United States in early 1929, he discovered that his father's Connecticut newspaper business had recently failed, making him the family's sole means of support (his brother had gone into the ministry). In order to insure continued prosperity, he accepted a half-time teaching position at the University of Chicago with which to supplement his earnings from writing and lucrative lecture tours.

Just as life seemed about to settle into a comfortable pattern, Wilder was shaken by an attack on his work that appeared in the *New Republic*. Referring to Wilder as the "Emily Post of Culture" and the "Prophet of the Genteel Christ," the Communist critic Michael Gold took the writer to task for not addressing himself to the needs of the proletariat in his novels. "Where are the modern streets of New York, Chicago and New Orleans in these little novels?" Gold demanded, incredulous that in the midst of America's depression Wilder was writing about the effete carryings on of ancient Grecians. Although Gold's attack was more emotionally rousing than intellectually sound, it stirred up a literary controversy which along with the lukewarm critical reception given to *Heaven's My Destination* (1934), Wilder's fourth novel, was sufficient to affect adversely his reputation as a nove-

list and cause him to look in a different direction for future artistic expression.

It was the theatre to which Wilder turned. Over the next dozen or so years, on the strength of only three full-length plays and a handful of one-acts, he easily resuscitated his ailing reputation and became one of America's most admired playwrights. "Drama is the form of writing that comes nearest to expressing life," he asserted as he moved from fiction to playwriting. "On the stage it is always now."

The Long Christmas Dinner & Other Plays in One Act, published in 1931, contains several sketches in which Wilder developed the ideas of nonrealistic theatre that he would soon enlarge upon in *Our Town*. The title work of the collection spans a period of ninety years as succeeding generations of a family gather around the dining room table (on an otherwise empty stage) for their Christmas feast. Characters enter from a portal representing birth on one side of the stage and exit through the opposite door beyond which it's understood lies death. All is orderly as one generation makes way for the next, time taking the casualties it can claim through old age, war or illness. The family perseveres and survives it all, passing its legacy on down the line into the future.

Another play in the collection, *Pullman Car Hiawatha*, employs the figure of a stage manager to introduce the audience to the play's other characters and to set its scenes verbally—again there is no scenery but for a few chairs. This amiable fellow strolls through the action of the play, frequently commenting on the story as it unfolds and occasionally taking a role for himself. He turns up again in *The Happy Journey to Trenton and Camden*, a third one-act in the volume, this time reading his lines from a script he holds in his hand. In tone and technique this short play is very much like *Our Town* and, of course, the stage manager is a close cousin to the one who appears in Wilder's first full-length play.

Our Town draws not only on its author's earlier playwriting efforts but also on his novels and on other writers' works. There are touches throughout the play drawn from Edgar Lee Masters' *Spoon River Anthology* (the poem *Lucinda Matlock* is directly quoted), and the view of life after death that Wilder offers comes from Dante's *Purgatory*. An episode in Wilder's own *The Woman from Andros* provided the basis for *Our Town's* third act. Emily's final hymn to life in the play was first heard in only slightly different form in *The Cabala*, just as Rebecca's speech which closes the first act was borrowed from James Joyce's *Portrait of the Artist as a Young Man*. And permeating the play is the influence on Wilder of his close friend Gertrude Stein. Her belief in a human consciousness unbounded by time or place—the mind “knows what it knows when it knows it,” she maintained—is given perhaps its most accessible demonstration in the marriage of past, present and future that Wilder makes in *Our Town*.

“I am writing the most beautiful little play you can imagine,” Wilder advised Stein in October, 1937. “It's a little play with all the big subjects in it; and it's a big play with all the little things of life lovingly impressed into it.” *Our Town* was begun in June at the MacDowell Colony and completed before Christmas, while Wilder was visiting Europe. The playwright sent copies of his script off to Jed Harris, the preeminent theatrical producer of the day, and to a few trusted readers. Friend and playwright Edward Sheldon responded, “You've broken every rule of playwriting. You've aroused no anticipation. You've prepared no suspense. You've resolved no tensions.” But Wilder's old college professor, Charles Wager, was unequivocal in his praise for the new play. “Words fail,” Wager wrote. “You have done the greatest piece of work you've ever done and I don't use the word ‘great’ lightly.”

Jed Harris was no less thrilled by the play and quickly set about putting it on

stage. Wilder attended *Our Town's* first rehearsal but, disconcerted by the shaky readings being given by actors not yet familiar with the script, he never attended another one. The play premiered in Princeton and then went on to Boston for a second round of previews. In neither city was it well received nor did playgoers exactly flock to see it. Wilder blamed the production's shortcomings on alterations Harris had made in his text. “What happened to my beautiful prose?” the playwright demanded. “Prose don't play,” replied the director.

With tempers flaring all round, Harris decided to cut the heavy losses he was incurring during *Our Town's* unsuccessful Boston tryouts and bring the show into New York without any further ado. The play opened on Broadway at the Henry Miller Theatre on February 4, 1938—a week ahead of schedule—and was immediately recognized as a work of enormously effective theatricality and tremendous emotional power. When the lengthy ovation the play received on opening night subsided, the critic Alexander Woolcott was seen leaving the theatre with tears still in his eyes. Asked his opinion of the new play, he refused to pass judgment saying “I'd rather comment on the *23rd Psalm*.” Later he explained, “In all my days as a theatregoer, no play ever moved me so deeply.”

A rare opportunity to experience the success of his play at first hand presented itself to Wilder when Frank Craven, the actor who originated the role of the Stage Manager, took a two week vacation after *Our Town* had been playing for some time. Wilder stepped into the role and although he is reported to have had some difficulty remembering his lines, his was said to be a serviceable performance. Apparently the experience settled well with him; he subsequently played the part in many revivals of *Our Town* around the country.

Wilder also stayed close to the play when it was sold to Hollywood, writing the screenplay for the 1940 film version,

which starred most of the original Broadway cast and has a score composed by Aaron Copland. Among the play's five televised productions (all produced without Wilder's direct involvement) was a 1955 musical version, featuring Paul Newman as George Gibbs and Eva Marie Saint as Emily Webb. Frank Sinatra played the part of the singing Stage Manager and introduced Jimmy Van Heusen and Sammy Cahn's soon-to-be popular tune, "Love and Marriage." Of the play's innumerable stage revivals over the years, the most warmly remembered is probably the 1969 New York production in which Henry Fonda played the Stage Manager with rare grace and good humor. *Our Town* will be seen again in New York this season as a musical comedy entitled *Grover's Corners*. Scheduled to open on Broadway May 1, the adaptation is by Tom Jones and Harvey Schmidt, the folks responsible for *The Fantasticks*.

Our Town earned Wilder his second Pulitzer Prize (the third came in 1942 for *The Skin of Our Teeth*). In its published form the play sold hundreds of thousands of copies. Wilder included in the volume a preface written just weeks after the play opened. Some years later, in an introduction to a collection of his three full-length plays (the third being *The Matchmaker*, produced in 1954 and later made into the hit musical *Hello, Dolly!*), Wilder again looked at *Our Town* and offered some thoughts on the play. In the earlier essay he describes how he combined his interests in archaeology and sociology to develop the central theme of the play, which he casts as a question: "What is the relation between the countless 'unimportant' details of our daily life, on the one hand, and the great perspective of time, social history and current religious ideas on the other?" The second essay amplifies this notion but cautions readers and playgoers not to view the work too literally. "*Our Town*," Wilder writes, "is not offered as a picture of life in a New Hampshire village or as a speculation

about the conditions of life after death. It is an attempt to find a value above all price for the smallest events in our daily life." In both essays Wilder emphasizes the importance of the script's expanding view of the world. "The recurrent words in this play," he notes, "are 'hundreds,' 'thousands,' and 'millions.'"

Wilder's attention remained fixed on dramatic writing until about the time of World War II, in which he served as an Army intelligence officer. After the war, he took up residence at his family home in Connecticut where he lived until the end of his life. He returned to writing novels, publishing *The Ides of March* in 1948, and to teaching, occupying the prestigious Charles Eliot Norton Chair at Harvard in 1950-51.

Over the remainder of his seventy-eight years, Wilder led a quiet life in New Haven, devoted to long walks and the study of great literature. All manner of honorary degrees, government decorations and literary citations celebrating his lifetime achievement were awarded him, but he rarely appeared to accept them. The last of his nine novels—and the most autobiographical—*Theophilus North*, was published in 1973, two years before he died at home in his sleep. "On my grave," he had predicted, "they will write: 'Here lies a man who tried to be obliging.'"

Obliging in his art as well as his life, Wilder found wonder in aspects of human consciousness that extend far beyond hearth and home. "Something is eternal," says the Stage Manager in *Our Town*, "and that something has to do with human beings." Half a lifetime after he wrote the classic play, Thornton Wilder revealed the artistic agenda that informs it. "I am interested in the drives that operate in society and in every man," he said. "Pride, avarice and envy are in every home. I am not interested in the ephemeral—such subjects as the adulteries of dentists. I am interested in those things that repeat and repeat and repeat in the lives of the millions."

THE AMERICAN CONSERVATORY THEATRE

presents

MACBETH

(c. 1606)

by William Shakespeare

<i>Witch, Lady Macbeth's Gentlewoman</i>	Judith Moreland
<i>Witch, Servant</i>	Stephanie Shroyer
<i>Witch, Lady Macduff's Nurse</i>	Kate Brickley
<i>Sergeant</i>	Scott Hitchcock
<i>Duncan</i>	William Paterson
<i>Malcolm</i>	Mark Murphey
<i>Donalbain</i>	Shawn Emamjomeh
<i>Lennox</i>	Wendell J. Grayson
<i>Caithness</i>	Jim Poyner
<i>Mentieth</i>	Bernard Vash
<i>Angus</i>	Frank Ottiwell
<i>Ross</i>	Drew Eshelman
<i>Macbeth</i>	Peter Donat
<i>Banquo</i>	Richard Riehle
<i>Fleance</i>	Kent Winfrey
<i>Seyton</i>	Scott Freeman
<i>Lady Macbeth</i>	Annette Bening
<i>Macduff</i>	Henry Woronicz
<i>Murderers</i>	Jim Poyner
	Bernard Vash
<i>Apparition, Servant</i>	Elisa Sapienza
<i>Apparition, Macduff's Daughter</i>	Ashara Rowe
<i>Apparition, Servant</i>	Rachel Brown
<i>Lady Macduff</i>	Carolyn McCormick
<i>Macduff's Son</i>	David Matarasso
<i>Messengers</i>	Shawn Emamjomeh
	Dan O'Neill
	Kent Winfrey

Siward Joseph Bird
Young Siward Scott Hitchcock
Soldiers and Servants Mark Amarotico, Michelle Casey,
Stephen Hough, Todd Jackson,
David Maier, Douglas Sills,
Mark Simpson, Teresa Williams,
Taylor Young

Directed by Edward Hastings

Scenery by Richard Seger
Costumes by Robert Blackman
Lighting by Greg Sullivan
Sound by Christopher Moore
Fight Choreography by J. Steven White
Hairstyles by Rick Echols
Assistant Director Michael Pulizzano

There will be one twelve-minute intermission.

UNDERSTUDIES

Witches, Lady Macduff - Linda Aldrich;
Sergeant, Banquo, Young Siward - Geoffrey Elliott; *Duncan* - Joseph Bird;
Malcolm - Jim Poyner; *Donalbain, Fleance* - Dan O'Neill; *Lennox, Mentith,*
Murderer - J. Steven White; *Caithness, Murderer* - Lawrence Hecht;
Angus, Macduff - Bruce Williams; *Ross* - William Ball; *Seyton* - Bernard Vash;
Lady Macbeth - Rosemarie Smith; *Apparitions* - Alexandra Horton;
Macduff's Son - Tom Parker; *Siward* - Frank Ottiwell

Alternate for *Duncan*: Dakin Matthews

Alternate for *Macbeth*: Henry Woronicz

**This production is made possible by a generous gift from the
BankAmerica Foundation.**

ON THE SCOTTISH PLAY

by Jeffrey Hirsch

It's referred to, respectfully but obliquely, as "The Scottish Play" by members of the acting profession, a stalwart group whose superstitious belief in the play's reputation for embodying bad luck restrains them from so much as uttering its name. Those of us who do not have professionally to confront the play or the curse associated with it for the past four hundred years can risk calling it *Macbeth*, but are advised not to do so in a rehearsal hall, dressing room or any other backstage area of a theatre. In such venerated places, if one quotes from the piece or even inadvertently lets slip its title, he is regarded as having recklessly courted disaster and is likely to be called upon to undo the spell he has unwittingly cast. Usually, the bewildered offender is ordered out of the room and required to turn around three times, spit, knock on the door three times and beg repentantly for readmission before he is forgiven his trespass. But if the unfortunate is sufficiently well versed in dramatic literature, he may choose the alternative—and somewhat more dignified—way out of the trap he has carelessly sprung by reciting the famous line from *The Merchant of Venice*, "Fair thoughts and happy hours attend you." *The Merchant of Venice*, you see, is as lucky a Shakespearean work as "The Scottish Play" (let's say for safety's sake) is an unlucky one.

The trouble with *Macbeth* (as will soon be revealed) began with its very first performance. Written on royal commission, the play was intended as part of the festivities surrounding the visit to England in 1606 of King Christian of Denmark, brother-in-law to King James I. Shakespeare received rather short notice on which to produce a script expected to please a monarch of Scottish descent as well as entertain a distinguished Danish



William Shakespeare.
Engraving by Martin Droeshout, 1622.

visitor, but he accepted the challenge. Eager to please his patron, he set his work in Scotland and cast as its central character a Scottish king. He contrived a scene in which eight other Scottish kings would parade across the stage, flattering James by sympathetically representing Banquo, one of the king's Stuart ancestors, as a man assured of eternal rule through his descendants. The work would be concerned dramatically with matters of witchcraft and the occult, subjects so dear to James' heart that he had studied them assiduously and written a book entitled *Daemonologie*. And the new play would be short, as King James liked them, and as King Christian, lacking any knowledge of English whatever, must have prayed it would be.

Shakespeare based *Macbeth* on a number of episodes in Raphael Holinshed's *Chronicles of England, Scotland and Ireland*, a descriptive history that had

served as principal source for the playwright's early history plays. For the most part, the play closely follows Holinshed's account of the historical Macbeth who became King of Scotland when he murdered the reigning Duncan in 1040. But through a number of interpolations from other parts of the *Chronicles* and the singular artistic vision that pervades his mature works, Shakespeare styled his own Macbeth and gave him a story larger and somehow even more intensely real than life, a feat of forced perspective characteristic of only the greatest works of art.

Holinshed's Macbeth, for instance, ruled justly and prosperously after taking the throne by force, while Shakespeare's character, as his crimes against man and nature surmount themselves, spreads darkness and defeat throughout his kingdom. And though it would not have pleased King James to be reminded of it, the historical Banquo was much less innocent of involvement in Duncan's assassination than is the figure bearing his name in *Macbeth*. With additional artistic license, Shakespeare conflated the events of three wars into one for the purposes of his drama. He took from Holinshed's account of the assassination of an earlier Scottish king, Duff, by a nobleman named Donaldwald the circumstances he gives to Duncan's murder while a guest in Macbeth's castle. He discovered in this part of the *Chronicles* that Donaldwald was "set on" to his crime by his wife, a clear precursor to the overweening Lady Macbeth. From still another place in Holinshed comes the story of King Kenneth who, having killed his nephews, hears himself reproached and threatened by a mysterious voice. Like Shakespeare's Macbeth after him, Kenneth was subsequently overtaken by uncontainable feelings of guilt and was forever after deprived of sleep.

The considerable and insightful liberty Shakespeare took with his source material is further illustrated in his treatment of the ill-fated King Duncan. In reality, a young ruler of weak will and little courage, he becomes, in Shakespeare, a venerated elder statesman and archetypal

father figure beloved of everyone, including Macbeth himself. By darkening Macbeth's character and making it more introspective and complex than its historical antecedent, Shakespeare intensifies his tragic hero's culpability and directs attention to the moral and philosophical issues he wishes to raise. No longer a political plot as in Holinshed, Macbeth's murder of Duncan is now the crime of one man whose only accomplice is his overambitious wife. They alone share their terrible secret and soon find themselves alienated by it from the society around them. To point up the guilt that eventually consumes Macbeth and his lady, Shakespeare wrote two scenes that are among the play's greatest: the banquet scene in which the ghost of Banquo makes an unforgettable appearance and the sleepwalking scene in which Duncan's blood haunts the now deranged Lady Macbeth. Through the invention of these scenes and the other departures he made from historical fact, Shakespeare reveals the toll unconscionable crime takes on his central characters and gives universal resonance to the agony they suffer.

One of *Macbeth's* main motifs, that of the interaction between supernatural and mortal worlds, is thought to have brought misfortune on the play's premiere and cursed it ever since. Shakespeare completed the play in just over a month, writing with a concentration of purpose and energy that is unique in the canon. *Macbeth* has a single story line with no subplots or superfluous scenes, features only two characters of fully fleshed out substance and at 2,107 lines in the First Folio text is much the shortest of any of the tragedies (compare *Othello* at 3,323 lines or *Hamlet* at 3,924). And, if in theatrical impact and emotional force the play seems only to have gained by being set down rapidly, it nonetheless shows some signs of its hasty composition, especially in the fifth act where Shakespeare reverts to a staccato style reminiscent of his earliest histories.

No less a masterpiece for all that, *Macbeth* was finished on schedule and ready for viewing by Kings James and Christian on the appointed evening. The

title role was taken by Richard Burbage, the leading actor in Shakespeare's company who had previously won acclaim as Hamlet, Richard III, Malvolio and King Lear. During the final rehearsals of the play, Hal Berridge, the young actor playing Lady Macbeth, was suddenly taken ill with a fever that would not subside. The only possible substitution that could be made on such short notice was by the one other person alive who knew the part, its author. Report has it that Shakespeare went on as Lady Macbeth on opening night (he subsequently performed the role of Duncan) and acquitted himself very well indeed. Luckily the part, though of major dramatic consequence, has only four brief scenes and 215 lines!

The unflinching popularity of *Macbeth* began that night, almost four hundred years ago, and so did the superstitious belief that still surrounds the play. Whether the story of mischance forcing Shakespeare to play Lady Macbeth is true or apocryphal, it has led actors to view the play as a troublemaker. And though the particulars of the supposed curse (thought to derive from the fact that Shakespeare used actual black magic incantations in his text that call forth anew the forces of evil every time the play is performed) read a bit like the admonitions of the ill that will befall you if you break a chain letter, they are, in aggregate, pretty compelling. Countless injuries have been sustained by actors performing the play and *Macbeth* companies have had an inordinate number of deaths—often violent—among their ranks. Fires have flared, seemingly spontaneously, in theatres where the play is being produced and even outside the elements sometimes have appeared to respond to the calumny being portrayed within. During the Restoration, in 1703, as *Macbeth* was revived for the first time in many years at London's Deity Theatre, the worst storm in England's history occurred, killing fifteen hundred seamen, totally destroying the city of Bristol and wreaking havoc across the entire island. Jeremy Collier, a clergyman and moral reformer of the day, blamed Shakespeare for the natural disaster; had the play-

wright not "mocke'd the great governour of the World who alone commands the wind and seas", inviting ruination?

Nor has the play itself escaped violent treatment over the years. Restoration playgoers saw *Macbeth* transformed by William Davenant from a tragedy into a musical entertainment. The enterprising producer extensively rewrote the play, inserting many songs and dances by composer Matthew Locke for the pleasure of his audience. This is probably the travesty Samuel Pepys viewed in 1667 and wrote of in his diary, "*Macbeth* appears an excellent play in all respects but especially in the divertisement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable."

After Davenant, David Garrick "improved" the play in an effort to restore its tragic stature. His 1774 production did away with some of the musical ornamentation but added such dialogue as an elaborate death speech for the title character who, needless to say, died a protracted death onstage in this version. And try though Garrick might to be faithful to Shakespeare, he dared not offend his audience with stagings of neither the drunken Porter scene nor the murder of Lady Macduff's children. Later eighteenth century managers (the play was first performed in America in 1759) thought Banquo's ghost unfit for public consumption and so cut its appearance from the banquet scene, too.

In the early nineteenth century, *Macbeth* was still being played in a bastard form proudly billed as "A Grand and Terrific Historical Caledonian Drama, founded on Shakespeare's sublime Tragedy of Macbeth, interspersed with Characteristic National Marches, Chorusses, Combats and Processions, entitled The Fatal Prophecy! or, The Scottish Regicide." Such madness began to subside with Edmund Kean's 1814 production. Happily, all traces of Davenant's version were removed from Samuel Phelps 1844 Sadler's Wells *Macbeth* and subsequent performances of the play have all (more or less) adhered to an unbowdlerized Shakespearean text.

THE AMERICAN CONSERVATORY THEATRE

presents

TRANSLATIONS

(1980)

by Brian Friel

The Cast

<i>Manus</i>	Bruce Williams
<i>Sarah</i>	Jill Fine
<i>Jimmy Jack</i>	Sydney Walker
<i>Maire</i>	Jane Jones
<i>Doalty</i>	J. Steven White
<i>Bridget</i>	Rosemarie Smith
<i>Hugh</i>	Dakin Matthews
<i>Owen</i>	Geoffrey Elliott
<i>Captain Lancey</i>	Ray Reinhardt
<i>Lieutenant Yolland</i>	Mark Murphey

Directed by Lawrence Hecht

<i>Associate Director</i>	John Wilk
<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Michael Casey
<i>Lighting by</i>	Joseph Appelt
<i>Sound by</i>	Christopher Moore
<i>Hairstyles by</i>	Rick Echols

The action takes place in a hedge-school in the townland of Baile Beag (Ballybeg), an Irish-speaking community in County Donegal.

<i>Act One:</i>	An afternoon in late August 1833
<i>Act Two, Scene 1:</i>	A few days later.
<i>Act Two, Scene 2:</i>	The following night.
<i>Act Three:</i>	The evening of the following day.

There will be two twelve-minute intermissions.

"A translation is no translation, he said, unless it will give you the music of a poem along with the words of it."

—John Millington Synge

UNDERSTUDIES

Manus - Scott Hitchcock; *Sarah* - Janice Hutchins; *Maire* - Stephanie Shroyer;
Doalty - Wendell J. Grayson; *Bridget* - Johanna Jackson; *Hugh* - Frank Ottiwell;
Owen - Lawrence Hecht; *Captain Lancey* - Scott Freeman; *Lieutenant Yolland* - Jim Poyner
Alternate for *Jimmy Jack*: Joseph Bird

IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

The Gaelic language—the *sine qua non* of Brian Friel's *Translations*—came to Ireland on the tongues of Celts hundreds of years before the arrival on the island of St. Patrick and Christianity. Taking hold there and soon spreading across the sea to Scotland, the Irish vernacular was put into written service by Christian monks around 700 A.D. and by the twelfth century encompassed a rich body of literature. In both printed and spoken forms it survived, without contamination or compromise, eighth century raids on Ireland by Vikings and a Norman invasion in 1160. Not even the very best efforts, some 400 years later, of conquerors under order from England's Henry VIII to force English (and Protestantism) upon the Irish populace, succeeded: well into the eighteenth century Gaelic prevailed as Ireland's national tongue. And after a brief period in eclipse that ended some eighty-five years ago with the Irish literary renaissance, Gaelic took its place as the official language of the newly independent Republic of Ireland (with English as the secondary official language). Today, the ancient idiom, the oldest living language in all of Western culture, is again taught in Irish schools and gives voice to the national identity of the Irish people.

Set in that historical moment in which the Irish tongue seemed about to be stilled forever and Gaelic culture lost to extinction, *Translations* speaks of the trauma suffered by a culture when tradition and progress collide. It illustrates the violence that inevitably erupts when the past is forcibly overtaken by the future, and it presents a compelling picture of a society shaken to its roots by change. Friel's old-fashioned Irish village with its quaint

A.C.T.-14



The English presence in Ireland is represented by Captain Lancey, played by Ray Reinhardt, in "Translations".

characters seems fixed forever in time. The arrival of British soldiers early in the play, however, startles the town out of its slumber and awakens its inhabitants to the unsettling reality of a world marching inexorably into modernity.

Such an awakening was touched off by the first Ordnance Survey of Ireland which began in 1826 in a small, time-forsaken County Donegal town near Brian Friel's home in Muff. When Friel learned that English officers had established, only across the river Foyle from him, the base line for the survey that went on to embrace the whole island, his imagination was stirred. He conjured up images of English-speaking sappers and mappers, stalking the countryside and trying to make sense of the Irish-place names on the signposts they passed. He imagined the efforts of the foreign engineers to measure scientifically distances

that for centuries had been known to the people who lived in the province simply as so many hours' walk or ride. And he wondered what the natives made of the intruders. How did the English and Irish surmount the language barrier separating them? Did anyone attempt to translate the beauty of the ancient Gaelic world to the strangers intent on rechristening it with new, Anglicized names?

The answers to these and other probing questions about what happens when a country is colonized and its language taken over would eventually be addressed by Friel in dramatic form. But first the author (of fourteen plays and two volumes of short stories prior to *Translations*) had some homework to do. Friel's research into the circumstances of Irish life at the time of the English Ordnance Survey provided him with an inspiring lesson and resulted in a history play that not only speaks to the time in which it is set, but also has reverberant echoes of meaning for the time in which it was written.

Before even cracking a book, Friel knew that around the turn of the nineteenth century, a secret society of Irish nationalists calling themselves the United Irishmen attempted to seize strategic towns in Ireland. One of the bloodiest uprisings in the 250 year old Irish struggle against English rule and religious persecution, the rebellion failed. The British government retaliated with military force and a legislative Act of Union that, in 1801, abolished Ireland's separate parliament and bindingly made the island a part of the United Kingdom. This setback (to understate vastly the effect of the act) to Irish independence was in some measure offset by the Act of Catholic Emancipation in 1829. Brought about through the good efforts of Daniel O'Connell, the major Irish political figure of the period who was known throughout the country as "The Liberator," the proclamation by British parliament repealed the final remnants of the old penal laws in force against Cathol-

ics since the rule of Queen Elizabeth. For the first time, Irish Catholics were free to stand for parliament and hold other public offices.

Among the constraints to their religious freedom, Catholics had long suffered laws forbidding Catholic education. The suppression of church schools, first under Oliver Cromwell and then by order of William III, deprived Ireland of any general system of education for more than a century. During this dark time, the Irish peasantry joined ranks and risked severe punishment by forming a network of rural schools in which their children might gain the advantage of education. Because it was too hazardous for householders to harbor classes and schoolmasters, the schools were held in barns or abandoned huts or, very often, out of doors, in isolated spots behind hedgerows atop which sentinels could keep watch. These "hedge-schools" were conducted by members of the community, chosen for their superior erudition, who were supported by meager fees and gifts of food-stuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through the medium of Gaelic—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin as well. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars; and there are several young mountaineers of the writer's acquaintance, whose knowledge and taste in the Latin poets might put to the blush many who have all the advantages of established schools and regular instruction." Indeed, so high was the quality of education offered by many of the thousands of hedge-schools throughout Ireland in the first quarter of the nineteenth century that large numbers of Protestant parents preferred to send their children to the clandestine Catholic institutions rather than to certified schools run by teachers of their own

denomination.

The hedge-school affectionately portrayed by Friel in *Translations* embodies many of the virtues of the now obsolete educational system that was born of necessity and nurtured by the love of learning. But the playwright also suggests why the schools and the Gaelic culture they kept animated were soon to be replaced by a new order. Perhaps too many of the Irishmen educated in hedge-schools grew up to be like Jimmy Jack, the "Infant Prodigy" in Friel's play: gentle souls whose extraordinary grasp of classical literature left them feeling more at home with Homeric gods and heroes than with their contemporaries. The sight—and, more to the point, the sound—of schoolmaster Hugh's non-English speaking students desperately resorting to Latin in the hope of being understood by the visiting British provides a scene of exquisite irony as members of a world on the verge of extinction cling to the last glorious shards of another vanished civilization.

Not all hedge-school students ended up potted on poteen, invoking the spirits of Greek love-goddesses, of course. Many put their practical training in mathematics and geography to use in the service of the detachment of Royal Engineers conducting the British Army's Ordnance Survey. Like Owen in *Translations*, those best schooled in Gaelic tradition often betrayed their pasts by helping literally to change the map of their country. With Irish place-names "standardized" through transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

Just as the Irish countryside was absorbed by the British survey, Irish schools and, finally, the native language, too, was consumed by a new and improved plan for national education. The Education Act of 1831 instituted a system throughout Ireland of state-run schools

that by 1841 numbered over 3,500. The National School system was established by the British government whose proprietary interests were served by requiring that only English be spoken in the classroom, the better to nip insurgent Irish nationalism in the bud. The familiar greeting from the teacher to the students at the start of the school day changed from *Dia Dhuit*—"God be with you"—to the more catholic (with a small C) English, "Good morning." And lest the children forget whose beneficence was now providing them with their educations, this verse was hung in the front of every classroom: "I thank the goodness and the grace/ That on my birth have smiled,/ And made me in these Christian days/ A happy English child."

One would like to report that such bald-faced imperialism met with outrage and rebellion, but, unfortunately, the opposite is true. Irish parents wishing their children to get into step with the modern world encouraged them to learn and use English though they themselves could speak only Gaelic. The lower fees National Schools were able to charge due to their government subsidies appealed not only to impoverished heads of families, but also to many hedge-schoolmasters who, lured by the promise of steady pay, left their hayshed classrooms and went to teach the approved curricula in the new public schools. Even The Great Liberator, Daniel O'Connell, along with a majority of parish priests and other civic leaders, came out in favor of the National Schools, arguing that for the sacrifice of her native tongue, Ireland could gain stature in the world. An industrial revolution was overtaking Europe and Great Britain, and Ireland's indigent population needed to leave behind its agrarian-based economy and retool for a new age. "A civilization can be imprisoned in a linguistic contour that no longer matches the landscape of fact," Hugh says in *Translations*, quietly accepting the toll of progress.

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tions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in *Pericles*, a three-person *Macbeth*, and played

Eilif to Linda Hunt's *Mother Courage*. Mr. Woronicz's other credits include *Henry V* at the Utah Shakespearean Festival, the title role in *Henry VIII* and Autolycus in *The Winter's Tale* this past summer at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's *A Lesson from Aloes*, which was voted by Boston critics to be one of the ten best productions of 1982..

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

DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of *Under Milk Wood* won both the Lola D'Annunzio and the Outer Circle Critics' Awards, and in 1962 his *Six Characters in Search of an Author* proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalya Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, and then traveled to London where he recreated his staging of *Six Characters*.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*,

Six Characters in Search of an Author, *Under Milk Wood*, *Tiny Alice*, and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman*, *The Winter's Tale*, and *Mass Appeal*.

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critics' Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September, 1984.

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr.



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Hecht's 13th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *The Dolly*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*, among others.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *The Taming of the Shrew*, and produced *A Christmas Carol* for PBS television. He was largely responsible for developing A.C.T.'s complex repertory system and has taught theatre administration through our Academy. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Troubadour program presently underway. Mr. Moore became A.C.T.'s Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's produc-

tions, and has been largely responsible for revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

EDWARD HASTINGS (Director), a founding member of A.C.T. whose productions of *Charley's Aunt* and *Our Town* were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers and taught acting last summer at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theater. Off-Broadway, he co-produced *The Sainthood of Margery Kempe*, *Epitaph for George Dillion* and directed the national touring company of *Oliver*. He staged the American production of Sir Michael Redgrave in *Shakespeare's People*, directed the Australian premiere of *The Hot I Baltimore*, and restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre.

JANICE HUTCHINS (Director) joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. Miss Hutchins, who will direct her first repertory production, *Painting Churches*, this season after co-directing *Our Town* with William Ball, is also the producing director of



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the ongoing Plays-in-Progress series, has served as associate director to Nagle Jackson, Elizabeth Huddle and Allen Fletcher and has co-directed *The Woolgatherer* and *Mass Appeal* with William Ball at Sunnyvale Summer Repertory. In addition to directing, she is an actress and teaches acting in the Advanced Training Program. For P.I.P., she directed the premiere of *Lizzie Borden in the Late Afternoon*, *AWOL* and *Dead Letters*, as well as directing numerous studio productions. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. As an actress, Miss Hutchins has appeared in, among other plays, *Equus*, *The Winter's Tale*, *Ah, Wilderness!*, *The Merry Wives of Windsor*, *Hay Fever*, *The Rivals*, *The Little Foxes*, *A Christmas Carol* and *A Midsummer Night's Dream*.

DESIGNERS

JOSEPH APPELT (Lighting) returns for his fourth season, having designed *The Sleeping Prince* and *Arms and the Man* last season. Currently, he is the Resident Lighting Designer for the Missouri Repertory Theatre and the Kansas City Ballet. His work has also been seen at the Great Lakes Shakespeare Festival and the Chautauqua Opera Association. In addition to his design work, Mr. Appelt teaches in the M.F.A. program in lighting design at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Costumes), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper

Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MICHAEL CASEY (Costumes) returning for his fourth repertory season, most recently designed Radio City Music Hall's summer production of *Gotta Getway*, starring Lilliane Montevecchi, which marked his fifth major New York production. He has designed concert costumes for both Ginger Rogers and Carol Lawrence, as well as the wardrobe for the Rockettes in the highly acclaimed television production of *Peter Allen and the Rockettes* and the stage costumes for the ABC television movie *Legs*, starring Gwen Verdon. A graduate of the University of Texas, Mr. Casey created costumes for last season's Ahmanson Theatre productions of *Detective Story*, starring Charlton Heston and Mariette Hartley, and *Light Comedies* with David Dukes. At A.C.T. his designs have appeared in numerous productions, including *I Remember Mama*, *Cat Among The Pigeons*, *Uncle Vanya*, *Arms and the Man* and *John Gabriel Borkman*. *Translations* is Mr. Casey's fifteenth production at A.C.T.

RALPH FUNICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including *Uncle Vanya*, *Morning's At Seven*, *Ah, Wilderness*, *Another Part of the Forest*, *Peer Gynt*, *Pantagleize*, *The Taming of the Shrew*, *Mourning Becomes Electra*, and *Arms and the Man*. Mr. Funicello's work has been seen on and Off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for *The Taming of the Shrew* on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera's production of *La Rondine* and *A Streetcar Named Desire* for the Stratford Festival in Ontario, Canada.

DAWN LINE (Costumes), a native of the Bay Area and a graduate of the Fashion Institute of Design in San Francisco and Los Angeles, will have her work appear on the Geary stage for the first time in *Our Town*. Beginning at A.C.T. as an intern, Miss Line has been head

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of non-rep wardrobe here for the past three seasons. In that capacity she supervised the costuming for the Plays-in-Progress series and all special events, and designed the costumes for *Dead Letters*, a 1983 P.I.P. offering, and a studio production of *Uncle Vanya*. In addition to her work at A.C.T., she was costume designer on *Gypsy* for Contra Costa Musical Theatre and *What the Butler Saw*, *Mass Appeal*, *The Woolgatherer*, *Five Finger Exercise*, *A Thousand Clowns* and *Deathtrap*, all for Sunnysvale Summer Repertory. For television, Miss Line has worked on the Lucasfilm production of *The Ewok Adventure*, and ABC's *Partners in Crime*.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for *A Christmas Carol*, the Peninsula Repertory productions, and A.C.T.'s Hawaii tour of *Mass Appeal* and *Dial "M" for Murder*. Prior to joining the design staff, he served as Lighting Design Intern, designing for the Plays-in-Progress series and the studio productions for the Conservatory. Mr. Percival's other work includes the San Francisco tour of *Will Rogers U.S.A.*, featuring James Whitmore; the San Jose Repertory Company's productions of *School for Scandal* and *How the Other Half Loves*; and a number of productions for the Oregon Contemporary Theatre, including *Loot* and *A Kurt Weill Cabaret*.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include *The Dolly*, *John Gabriel Borkman*, *Dial "M" for Murder*, and *The Holdup*. Most recently, Mr. Peterson designed the North American premiere of *The Myth Weavers* for the Intiman Theatre in Seattle; and *Scapino!* for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of *Kiss Me Kate*, *Catsplay*, *The Merry Wives of Windsor*, and *Seasons Greetings*. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for

many entertainers, including Count Basie, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are *The Three Sisters*, *The Holdup*, *Hotel Paradiso* and *The Little Foxes*, as well as *The Chalk Garden*, *Much Ado About Nothing*, *The Trojan War Will Not Take Place*, *Buried Child*, *The Girl of the Golden West*, *The Winter's Tale*, *5th of July*, *The Visit*, *The Bourgeois Gentleman*, *Cat Among the Pigeons* and *Something's Afoot*, which premiered at the Marines' Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of *Butterflies Are Free* and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of *The Country Wife*, *Othello*, *Rashomon*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (Lighting) returns to A.C.T. following his work on last season's Geary Theatre production of *Angels Fall* and the 1982 production of *Dear Liar*. He has done extensive work at most major Western regional theatres, designing lights for fifteen shows at eleven different theatres this year alone, including *London Assurance* and *Hay Fever* for the Oregon Shakespearean Festival, *Long Day's Journey Into Night* for the Intiman in Seattle, *Becoming Memories* for South Coast Repertory, and, most recently in the Bay Area, *The Margaret Ghost* and *Tartuffe* for Berkeley Rep. This year he also created the lighting for P.C.P.A.'s Solvang Theatrefest's *Medea*, *The Suicide* and *Camelot*, as well as *A Private View* at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramalogue Awards for P.C.P.A. productions of *Carousel* and *Harvey*, and in 1982 he won a San Francisco Bay Area Critics Award for *Savages*. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.

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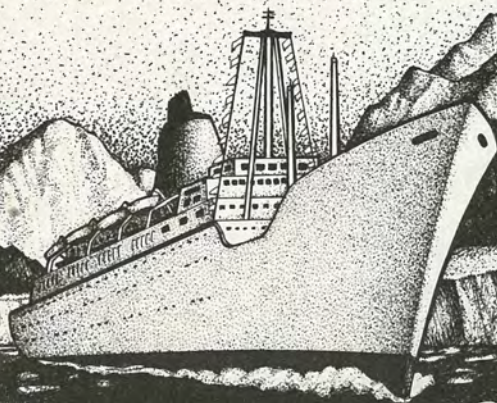
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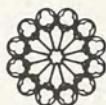
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Box Office Hours: 10 a.m. through the first intermission of the evening performance.

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If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain.

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Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs Inc. for fur storage and services; special thanks to Aquinas Whooley, The O'Dwyers and Bernard Curran for assistance on production of *Translations*.

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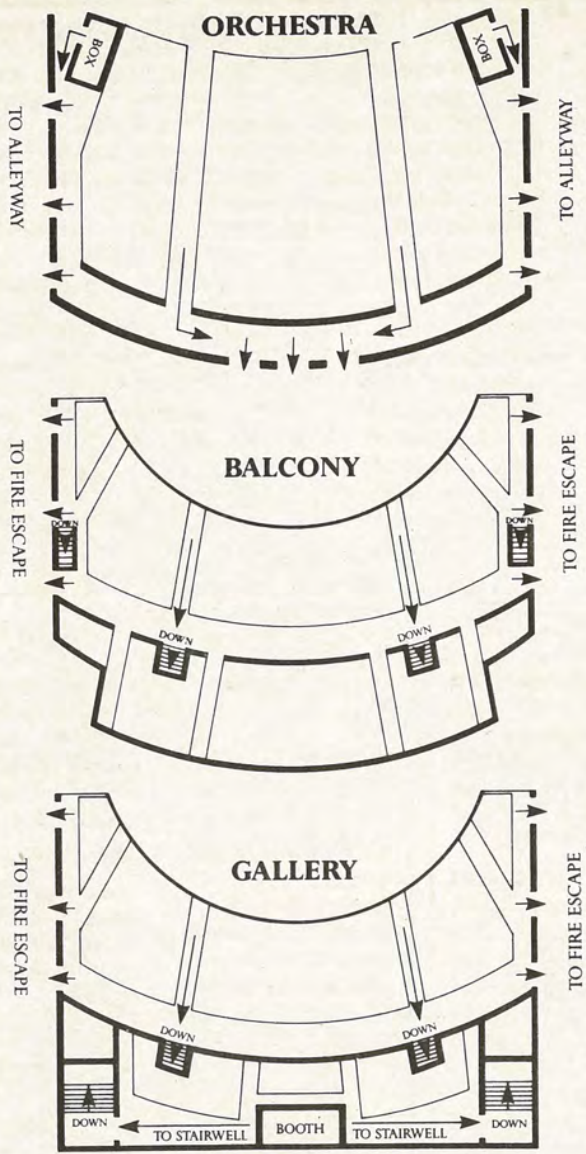
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Curtis Carr, Jr., *Security*
Robert A. Davis, *Security*

GEARY THEATRE

Tim Flinn, *House Manager*
Fred Geick, C.A.A.,
Doorman

Joshua Adams
Susan Basford
Meredith Clark
Vanda Grimes
Donald Harvey
Leslie Hojem
Leonard Lyons
Lisa Molvig
Dwayne Owens
Alfred Pignat
Evelyn Ramos
Beverly Saba
Jane Smith
Joseph Samiere
Sandra Taussig
Bill Weissman



Please note the NEAREST EXIT. In an emergency, WALK, do not run, to the nearest exit (by order of the Mayor and the City's Board of Supervisors).

GEARY THEATRE FIRE EXITS

If you carry a beeper, watch, or calculator with alarm, please make sure that it is set to the "OFF" position while you are in the theatre to prevent any interruption in the performance.

You must be reading my mind.

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