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AMERICAN CONSERVATORY THEATRE
The Geary Theatre
March 1983

William Shakespeare

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Cover: Peter Dovat and Annette Bening play Shakespeare's romantic couple in Much Ado.
Photo: Larry Marks

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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: 1,457 playgrounds. 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 32 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 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 repertoire.

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 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 415-771-2880 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
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Yoga instructor Brenda Bradley will conduct a class during A.C.T.'s 1985 Summer Training Congress.

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 415-773-1060.

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 Hutchinson, 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 Hutchinson, 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 Hopkins
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—Ralph Hotlini
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 Shay Peg, her 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 TIme of Honor, Leo's Labours Lost, Romeo and Juliet, Antony and Cleopatra, All's Well That Ends Well, The Winter's Tale, The Tragedy of Venus, A Christmas Carol, and a Christmas Carol, Lady Macbeth in Macbeth and Emily in Our Town.

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, Radcliffe Underwood in Heart's Eye and Richard Miller in A Christmas Carol, and appeared in Balm in Gilead and Steel Bird of Youth. For Sonoma Valley Repertory, he played Clove in The Fugitive for Miss, and the role of Charlie in The Woolgatherer, also presented earlier this season as a special event for A.C.T. benefactors.

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 Lyricum 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, Taming of the Shrew, 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.

KATE BRICKLEY, a native of Sturgeon Bay, 14
WHO'S WHO AT A.C.T

ANETTE 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 Arsenic and Old Lace, A Midsummer Night's Dream and The Seagull, Bening has appeared in the company's productions of The Three Sisters, The Crucible, and A Christmas Carol. For other resident theatres, Miss Bening has acted in Time of Year, Lend Me a Tenor, Hare, and Juliet, Antony and Cleopatra, All's Well That Ends Well, The Winter's Tale, The Taming of the Shrew, and The Comedy of Errors. 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.

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KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, has been an actress in the Bay Area for 20 years. She has performed with A.C.T. for 12 seasons, and has appeared in such roles as Meg in The Merry Wives of Windsor, Stella Kowalski in A Streetcar Named Desire, and Hester Prynne in The Scarlet Letter. She is also a member of the San Francisco Shakespeare Company and has performed with the San Francisco Opera and the San Francisco Symphony.
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. terms have seen her previously in 'Olivia & Her Cat' on the Geary stage, and in studio productions of 'The Cherry Orchard', 'The School for Scandal' and 'Trysting of the Wall'. At the Pacific Conservatory of the Performing Arts, Miss Drickson appeared in 'Romola' and 'Juliet', 'Candide' and 'The Light of the Moon' at Monterey Hall.

Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Drickson 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', 'The Hat', 'Hermit Child', 'Another Port of the Forest', 'The Three Sisters', 'Uncle Vanya', 'The Hound of the Baskervilles'. Last season she performed in 'Oh! Mr. M' for Murder, 'Angels Fall' and 'The Dolly'. Miss Drickson's roles this season include Kate in 'Old Times' and Nenda in 'Painting Churches'. Other acting credits include Stay 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 at the New York City Playhouse. She was married in 1983.

GEORGE DELAY made his A.C.T. debut as Dennis in the 1983 production of 'La Bohem'. 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 Rubber Bridge', played Cleon 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.

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 1977, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T. he has appeared in many productions, including 'The Merchant of Venice', 'Hamlet', 'A Doll's House', 'Cyrano de Bergerac', 'Everyman', 'The Widows of Eastwick', 'The Little Foxes', 'Uncle Vanya', 'The Sleeping Prince' and, this season, in 'The School for Wives', 'Macbeth' and 'Oedipus'. Mr. Donat starred in the NBC-TV series, 'Flamingo Road'. His film credits include 'The Hindenburg', 'The China Syndrome', 'A Different Story', 'Caligari II' and 'The Day of the Locust'.

BARBARA DRICKSON attended A.C.T.'s Advanced Training Program. Prior to the three-year course of study, she attended the Perry Hall School. She is now a company member and a voice instructor in the Advanced Training Program. Graduating with honors, she performed on the Geary stage in 'The Cherry Orchard', 'The School for Scandal', 'Trysting of the Wall', and in studio productions of 'Cyrano de Bergerac', 'The Matchmaker', 'U.S.S.R. Tour', 'The Hat', 'Hermit Child', 'Another Port of the Forest', 'The Three Sisters', 'Uncle Vanya', 'The Hound of the Baskervilles'. Last season she performed in 'Oh! Mr. M' for Murder, 'Angels Fall' and 'The Dolly'. Miss Drickson's roles this season include Kate in 'Old Times' and Nenda in 'Painting Churches'. Other acting credits include Stay 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 at the New York City Playhouse. She was married in 1983.

GEOFFREY ELLIOTT joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with honors, he performed on the Geary stage in 'The Cherry Orchard', 'The School for Scandal', 'Trysting of the Wall', and in studio productions of 'Cyrano de Bergerac', 'The Matchmaker', 'U.S.S.R. Tour', 'The Hat', 'Hermit Child', 'Another Port of the Forest', 'The Three Sisters', 'Uncle Vanya', 'The Hound of the Baskervilles'. Last season he performed in 'Oh! Mr. M' for Murder, 'Angels Fall' and 'The Dolly'. Miss Drickson's roles this season include Kate in 'Old Times' and Nenda in 'Painting Churches'. Other acting credits include Stay 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 at the New York City Playhouse. She was married in 1983.

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. performed with the company in a previous production of "Doubt" and has toured with the company to Hawaii, Japan and the U.S.S.R. Her work on the stage includes roles in "Cranio de Bonghara" and "The Matchmaker" (New York, Bay Area). Last year, she appeared in "The Importance of Being Earnest" with Ellis Rabb at San Diego's Old Globe Theatre and in "The Importance of Being Earnest" with Ellis Rabb at San Diego's Old Globe Theatre and in "The Importance of Being Earnest." Miss Drickson's roles in this season include Kate in Old Times and Mina in 

GEORGE DELAY made his A.C.T. debut in the 1983 production of "Murder, She Wrote." Born in Utah 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 Cleon in "The Imaginary Invalid" at the Cincinnati Playhouse in the Park, and was seen on the ABC comedy series "The Late Late Show." In 1982, he played Orlando in "As You Like It," the inaugral production of San Diego's Old Globe Theatre. They were married in 1983.

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DREW ESHELMAN attended A.C.T.’s Advanced Training Program in 1973-74, and first appeared with the company in "The Roaring Clam," as well as in numerous student productions. He has been seen most recently in the extended run of "Cloud Nine" at the Eureka, Marin’s Memorial and Alcazar theatres, in addition to a featured role in the film "The Right Stuff." He has also appeared on television in "Shimmy 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 joined 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," "The Diary of Adam and Eve," and "A Midsummer Night’s Dream." While in the Oregon Shakespeare Festival, she was seen in "A Midsummer Night’s Dream" and "The Taming of the Shrew." She joined the A.C.T. company this season and has appeared in "Hamlet" and "The Taming of the Shrew." She is currently appearing in "A Midsummer Night’s Dream.""}

SCOTT FREEMAN attained the status of journeyman this season, following roles in last season’s repertory production of "The Sleeping Prince and the Bard and the Court of the King." 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 notable roles in "A Midsummer Night’s Dream," "The Taming of the Shrew," and "The Taming of the Shrew," he has also appeared in "A Midsummer Night’s Dream." His professional experience includes the George S. Kaufman Festival, and under the tutelage of A.C.T. company members, in "The Taming of the Shrew." He is currently appearing in "A Midsummer Night’s Dream.""

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 in the University of Texas at Austin’s productions of "A Midsummer Night’s Dream," "Hamlet," and "The Taming of the Shrew." He is currently appearing in "A Midsummer Night’s Dream.""
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 Cordelia, The Lauer 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.

JILL FINE joined 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, Aces High, Endgame and as Eve in The Diary of Adam and Eve. While in the Oregon Shakespeare Festival, she was seen as Muriel in A.C.T.'s as Wilder, and was in a Black Swan Project of Getz's Porch.

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. Marin's Memorial and Alcazar theatres, in addition to a featured role in the film The Right Stuff and a television appearance on Sh-img 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. Eselman 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.

SCOTT FREEMAN attained the status of Journeyman this year, following roles in last season's repertory productions 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, Clockers in Yalda and A Tale Tall, his professional experience includes the San Francisco Shakespeare Festival, and under-studying the role of Needles in the Old Globe Theatre's production of Quintermier's Terms.

WENDELL GRAYSON joining 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.
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 Carolines, Oedipus, 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 I and II; Romeo and Juliet; Barbarians and Pixies. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Leon's Larter's Last 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 teacher 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 text and intermediate acting, and music in theatre for actors. For A.C.T., Miss Jackson has appeared in Another Part of the Forest (Hawaiian tour). A Christmas Carol, I Remember Mama and Mourning Becomes Electra.

JANE JONES*, A.C.T. alumni, leading actress in regional theatres across the country and veteran of Off-Broadway, joins the A.C.T. company in the role of Mame 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 A. 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 1 Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in
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, Oedipus the King, 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, returning 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 Pixies. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labour's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Rashidi Medea, and appeared in the Parallax Productions film Listening for Serpents.

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 Miss Jones 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 A Life in the Wilderness and the Philadelphia Drama Guild's production of The Member of the Wand'ring, 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.

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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 Conser-
vatory of the Performing Arts, among others.
Off-Broadway, Miss Jones played in The
Dining Room, The Rose and Rose of Daniel Racket
and created the role of Jake in the world
premiere of Homestead at the Capital Rep.

DOUGLAS MARTIN* made his local acting
debut last summer as Deacon Mark Dolson in
the Sunapee Summer Repertory Theatre's
production of Miss Apple, 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 Fis, Dead Letters
and SWOL. 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 a
Remember Mama, George Bernard Shaw in
Dear Lady, Sigmund Freud in the P.L.P. produc-
tion Melanoma in August, Miles Bennet in Angels
Fall, Schrooge 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 Com-
pany; Bottom in A Midsummer Night's Dream
and Flaubert 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 Vir-
ginia Wolf and the title role in Lear 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 Troilus and Cressida; Hypatia in The Circle; Rosario in
Cypresses; Desdemona in Othello; Alice
in You Can't Take It With You; Mrs. Molloy in
The Matchmaker (which toured the USSR in
1976); Polly Peacock 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 PCA in Schuykill, she was seen
in the title roles of Hodas, Fiddler on the Roof and
Abigail. She also played leading roles in The
Music Man, Brigadoon, The Mikado, Finian's Rainbow, Showboat and Men of

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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 Playshouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others.

Douglas Martin* made his local acting debut last summer as Deacon Mark Dolson in the Sonoma County Summer Repertory Theatre's production of Miss Saigon, 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 Mammam and Liz, Dead Letters and SWOL. 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 Julliard 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 The Remembered Man, George Bernard Shaw in Dear Ladies, Sigmund Freud in the P.L.P. production Milestones in August, Miles Harrin in Angels Fall, Scrooge in A Christmas Carol, and the title role in Uncle Vanya. In other theatres, he has performed Pat in The Hasty and Sir Peter in The School for Scandal with The Acting Company; Bottom in A Midsummer Night's Dream and Plutus in Henry V for San Diego's Old Globe; Azick in Caesarean Chorus Circle and Finian in Finian's Rainbow for P.C.P.A.; Bruno 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 Errol 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 Ginevra in Tintedine; Elizabeth in The Cenci; Rosaura in Cynara de Bergerac, Desdemona in Othello; Alice in You Can't Take It With You; Mrs. Molloy in The Matchmaker (which toured the USSR in 1970), 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 in broadway and in Second City. She has also served as the title role of Houda Cather and The Unbreakable Molly Brett. 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 Dely 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 Leonka 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'Études Françaises Avignon Summer Festival in 1978, following two years as a Channel 9 News Broadcaster in Houston, Texas. While a student at A.C.T., she appeared in studio productions of The Sea Call, The Abduction, Henry VI (Part 3) and The Hat in Baltimore. She has worked with Blythe Danner, Christopher Reeve, Ed Herrman and Jane Kuzmarck at the Willimstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerfest 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 Much Ado about 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 Duke in The Winter's Tale, Charles Courtney in London Assurance, and Cornelius in The Matchmaker. In his five previous seasons at A.C.T. he was seen as King Lear in 1978's King Lear. He also appeared on the Geary stage as Tyrrell in Romeo and Juliet and Frank in The Brawling Version. Other theatre credits include the role of Oswald in Cymbeline for the Intiman Theatre, the role of John Grass in Indians at 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.

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 Corduroy, Bus Stop, Separate Tables and Timon of Athens, the latter under the direction of Eugene Barone. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Much Ado about A.C.T. this season.

FRANK COTTWELL has taught the Alexander Technique at A.C.T. since the company's 1978 season.
La MaMa. At the Old Globe Theatre she played Rosalind in the inaugural production of "You Like It" opposite George Dzoly as Orlando. They were married in August 1983.

CAROLYN MCCORMICK returns her second season as a company member, having appeared on the Geary Stage last year as Linda in "A Christmas Carol" and Helena in "A Midsummer Night's Dream." She has been a student 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 Francaises in Avignon during the summer of 1978, following two years as a Channel 3 News Trainer in Houston, Texas. While a student at A.C.T., she appeared in studio productions of "The Sea Gull," "The Egg," "Harlequin," and "The Hat." She has worked with Blythe Danner, Christopher Reeve, Ed Herrman, and Jane Krasner at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the summer summer theatre. She will be appearing this year in the 20th Century-Fox film "Emmy Moe." directed by Wolfgang Peterson and starring Dennis Quaid and Lou Gossett, and performs in "Much Ado" for A.C.T. this season.

MARK MURPHY returns to A.C.T. this season having recently appeared at the Oregon Shakespearean Festival. He was seen in "Hamlet," the down in "The Winter's Tale," "Charles Courtly in London Assurance," and "Coriolanus in The Matchmaker," in his previous seasons at A.C.T. He will be seen as Iago in "Othello," as Tybalt in "Romeo and Juliet," and as Frank in "The Brawling 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.

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 "Cordelia," "Bus Stop," "Separate Tables" and "The Three Sisters," the latter under the direction of Eugene Barone. In addition to various roles in "A Christmas Carol," Miss Moreland will appear in "Much Ado" for A.C.T. this season.

FRANK O'TFELLEY has taught the Alexander Technique at A.C.T. since the company's...
beginning in Pittsburgh in 1965. He studied at the Canadian Actors' 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. Osnit is the president of American Actors, a professional theatre company in New York. He has appeared in thirteen A.C.T. productions, including The Visit; Richard Il; and A Christmas Carol. He was seen in the A.C.T. television productions of Cyrena and Cyprus, A Christmas Carol, and A Christmas Carol.

WILLIAM PATerson is now in his 18th season with A.C.T. having joined the company in 1987 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, film and four national tours with his own one-man shows. He has performed in 22 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, Journey, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home, (upon tour), The Child, Happy Landings, The Girl From and Dial "M" for Murder. He presently serves as a member of the San Francisco Arts Commission.

RAY REINHEIDT has been with A.C.T. since 1968. A native of New York City and a 25-year veteran of the stage, he attended the Picktor 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 Three Days. 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; Hunter in A Streetcar Named Desire; Fatin in The Merry Wives of Windsor; Host in Uncle Vanya; the Narrator in Under Milkwood; Alfred in The Visit; Bottom in A Midsummer Night's Dream; and Posa in The Towne's Last Days. He is well known in the Bay Area as an outstanding teacher of acting and has made guest appearances in 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.

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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. Otiswell 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 Gypsy Hallucinations.

WILLIAM PATERSON is now in his 16th season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson 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 the season for 20 years at the Cleveland Play House, taking time out for live television, film and four national tours with his own one-man show which 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, Juniper, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (upon tour), Babes in Arms, Happy Landings, The Gin Game and Dial "M" for Murder. He presently serves as a member of the San Francisco Arts Commission.

RAY REINHARDT has been with A.C.T. since 1968. A native of New York City and a 25-year veteran of the stage, he attended the Playwrights 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 Congreg. Among his A.C.T. roles are Oedipus in Oedipus the King, Tristan in Tristan und Isolde, Almaviva in The Marriage of Figaro, Harner in The Merry Wives of Windsor, Arsenio in Uncle Vanya, the Narrator in Under Milkwood, Alfredo in The Visit, Bottom in A Midsummer Night's Dream, Mangiacavallo in The Rose Tattoo, The Motion of the Body, Keppel in Krapp's Last Tape, and Ephebus 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 Domino in Strauss' Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting and has made guest appearances in such productions as the Four Seasons hotel.

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appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrico in The School for Wives, Learcy in The Dilemma and Mr. Web 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, FCPA/Reliant 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 F. Kennedy 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 Styx, Smith, The Return of Pinocchio, the English-language premiere of Through the Mirror and the West Coast premieres of Noise Off and Fishy 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 TV series, The Nutty Professor.

ROSEMARI 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 Amos & Andy 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, Curate of the Starring Class, The Bachelor, and The Birthday Party for the Brown University Theatre. Ms. Smith will be appearing on the Geary stage in Translators and in Our Lives 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 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 Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in Medillians, 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, Charity Fidget in The Country Wife, and Betsy in The Man of Mode. Miss Shroyer also has extensive dance experience, having received her M.F.A. in dance from Florida State University. She is an instructor in dance for A.C.T.'s Conservatory.

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 Medillians, 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, Charity Fidget in The Country Wife, and Betsy in The Man of Mode. Miss Shroyer also has extensive dance experience, having received her M.F.A. in dance from Florida State University. She is an instructor in dance for A.C.T.'s Conservatory.
appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in The School for Wives, Leney in Translators and Mr. Weib 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, FCPA/Relating 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 Femand 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 Gregory Smith, The Return of Pinochio, the English-language premiere of Through the Looking Glass and the West Coast premieres of Noise Off and Fibby Rich. Earlier this year, he was featured in NBC’s Hot Pursuit and will be seen as Gene Hackman’s kindly, Billy, in the upcoming series in 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 Meditations, 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, Dorothy Dipple in The Country Wife, and Betsy 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 Too Much 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 at the Brown University Theatre. Miss Smith will be appearing on the Geary stage in Translators 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 graduate studies in music at the London Academy of Music and Dramatic Arts. She has performed with the San Diego Shakespeare Festival and the Pacific Conserva-
tory of the Performing Arts. During her first seasons on the Geary stage, Miss Tucker appeared in Eunice, Peter Pan, Tim Jr (An Entertainment), General Motors, Man and Superman, Valentin and Varvarina 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 Pajay Chase and Good Time Girls and numerous guest star appearances.

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), Peter Gynt, The Circle, The National Health, A Christmas Carol, The Clock Garden, Last Angels Fall and the current season's The School for Wives and Translators. He has appeared on television in such serials as The Gaslight Light and The Secret Storm, acted in the film Last 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 Class and teaches Auditioning Psychology in A.C.T.'s Conservatory.

BERNARD VASH began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of movement and ear training in the Conservatory, and now as an actor on the Geary stage in March. His previous acting credits include the role of Don Armando in Love's Labour's Lost, Captain Hook in Peter Pan and Sire in the Barn of the Compendium—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 Aurther's 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 Boosan-Vash, together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep.

MARIAN WALTERS, a native of Montana, attended the University of Washington before beginning her theatrical career. A veteran of more than 80 productions, she was 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.
tory of the Performing Arts. During her first seasons on the Geary stage, Miss Tachikawa appeared in "Launa, Peer Gynt, Tsin ji (An Entertainment), General Gordon, Man and Superman, Valentin and Violinists, 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 Playhouse and Good Time Girls and numerous guest star appearances.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 263 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Bryn Mawr, Pennsylvania, and from 1943 to 1949 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, "Lost Angels Fall and the current season's "The School for Wives and "The Crucible. He has appeared on television in such serials as "The Gauging Light and "The Secret Storm, acted in the film "Lost Story, and performed the voice of Pope Rikk in the television movie, "The Earth, Wind and Fire. Mr. Walker is narrator for the KQED-TV series "The City 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 120 productions, she was next most recently on the Geary stage in last season's "The Spring 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...
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 Play-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 Sunnyvale 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 Janina Zych.

HENRY WORONICZ joined 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 productions continued on p. 34

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 1976. 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 Hausman Winery; five A.C.T. Playroom productions, most recently Dower of Eight; and the Western Stage Company’s A Kidnapped Prince in Salinas. This year he appears as Don King inTranslations and Howie in Our Town on the Geary Stage.
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 Yarm Yum Tree," which played for four 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 was the Joseph Jefferson Award as best actress of the year for her portrayal of April in "The Hot L 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 "Burial Child." With her husband, director Michael Ferrall, and daughter, Gina, she is currently co-owner of and designer for Jolie Robe Ltd. at Pier 38.

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**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 Play-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 won a coveted New York "Horseplay" award for his performance in "The Devil's Disciple" (Hampstead). He has appeared in the A.C.T. TBA, production of "A Christmas Carol" and PBS's "The Race that United," as well as at the University of Texas at Austin under Jozefina 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 "Pericles." He is the Taming of the Shrew, as well as supporting and leading roles in more than thirty-five other productions.

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**THE AMERICAN CONSERVATORY THEATRE**

**OUR TOWN**

*(1938)*

by Thornton Wilder

The Cast

- **Stage Manager:** Peter Donat
- **Assistant Stage Manager:** Wendell J. Grayson
- **Director:** Richard Rueckie
- **Joan Cowell, Jr.**
- **Hawke Newsome:** Matt Beissner
- **Mrs. Gibbs:** Rosemarie Smith
- **Mrs. Webb:** Francine Tacker
- **George Gibbs:** Scott Bishop
- **Rebecca Gibbs:** Justine Turner
- **Wally Webb:** Brian Rawson
- **Emily Webb:** Annette Bening
- **Professor Willard:** Johanna Jackson
- **Mr. Webb:** Ray Reinhardt
- **Simon Stimson:** Sydney Walker
- **Mrs. Stimson:** Marrian Walters
- **Casable Warren:** Henry Woronicz
- **Sam Craig:** Bruce Williams
- **Joe Stoddard:** William Paterson

Directed by Janice Hutchins

and William Ball

Costumes by Dawn Line

Lighting by David Percival

Associate Director 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

- **Dexter Gibbs:** Bruce Williams, Mrs. Gibbs—Kate Brickley
- **Mrs. Webb:** Johanna Jackson
- **Gerry Gibbs:** J. Steven White
- **Emily Webb:** Janice Hutchins
- **Professor Willard:** Peter Donat
- **Mr. Webb:** Lawrence Hetch
- **Mrs. Stimson:** Linda Albritch
- **Casable Warren:** Bernard Vash
- **Assistant Stage Manager:** Simon Stimson
- **Joe Stoddard:** Frank O'Neill

This production is made possible by a generous gift from the Xerox Corporation.
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, 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...
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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 folkloric appeal and an earnest belief in the dignity of the smallest events in daily life, it portrays America younger and more innocent than our own but does so with such honesty and homely wisdom as to render the picture it presents unadorned by time. At Our Town's heart is an artful ability to recapture lost
Charles H.A. Wagner, a professor of literature. With Wagner'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 Fort Adams, Rhode Island. Following the Armistice, Wilder returned to Yale, where he contributed a number of stories and plays to the Yale Librarian 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 teaching, Mr. Wilder asked the man to task for "killing off my boy up 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 to soon 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 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 of 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 unmissable. 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, learned at the American Academy. "If you have ever wielded an archaeologist's pick," 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 by a newspaper 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 who had been caught wearing a man to task for 'putting my boy up 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 to soon 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 later, "who did not go to Paris."

Wilder's work has been described as a reflection of the American experience. His plays, such as Our Town, and his novels, such as The Bridge of San Luis Rey, explore themes of loss, memory, and the human condition. Despite his success, Wilder remained grounded and humble, often speaking about his work in a way that made it accessible to a wide audience. His writing continues to inspire and resonate with readers today.
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Wilder’s second novel, The Bridge of San Luis Rey, was, like many of his later plays and novels, suggested by a 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 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 1928 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 ensure 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 “Prophecy 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 Cretans. Although Gold’s attack was more emotionally roasting than intellectually sound, it stirred up a literary controversy which along with the lukewarm critical reception given to Our Town’s My Destination (1934), Wilder’s fourth novel, was sufficient to affect adversely his reputation as a novelist 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 resurrected 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 opens a period of forty 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 is 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 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 echoes throughout the play drawn from Edgar Lee Masters' Spoon River Anthology (the poem Lucinda Malick 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 Androm 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 Cabal, as Justin'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 unbound 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 in 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, discouraged 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, yet it was playing exactly 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 tempests flaring all round, Harris decided to cut the heavy scenes 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 November 15, 1938—a week ahead of schedule—and was immediately recognized as a work of enormous effective theatricality and tremendous emotional power. When the lengthy overture the play received on opening night subsided, the critic Alexander Woollcott was seen leaving the theatre with tears in his eyes. Asked his opinion of the new play, he refused to pass judgment saying, "To really comment on the 23rd Psalm." Later he explained, "In, all my days as a theatergoer, 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 running for some time. Wilder stepped into the role and although he is reported to have had some difficulty remembering his lines, his task 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 the 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 Green's Corner. 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 playwrights 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 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 Iliad 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—Thorntons North, was published in 1953, 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 obligeing.'"

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 man. I am not interested in the ephemeral—such subjects as the addictions of dentists. I am interested in those things that repeat and repeat and repeat in the lives of the millions."
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THE AMERICAN CONSERVATORY THEATRE

presents

MACBETH
(c. 1606)

by William Shakespeare

Witch, Lady Macbeth's Gentlewoman  Judith Moreland
Witch, Servant                     Stephanie Shroyer
Witch, Lady Macduff's Nurse       Kate Brickley
Sergeant                          Scott Hitchcock
Banquo                            William Paterson
Macbeth                           Mark Murphy
Duncan                           Shawn Emanuomeh
Lennox                           Wendell J. Grayson
Caithness                        Jim Poyner
Macduff                          Bernard Vash
Augurs                           Frank Ottwell
Ross                             Drew Eshelman
Macbeth                          Peter Donat
Banquo                           Richard Riehle
Flanier                          Kent Winfrey
Seer                             Scott Freeman
Lady Macbeth                     Annette Bening
Macduff                          Henry Woroncz
Murdurers                        Jim Poyner
Apparition, Servant              Bernard Vash
Apparition, Macduff's Daughter   Elisa Sapienza
Apparition, Servant              Ashara Rowe
Lady Macbeth                     Rachel Brown
Macduff's Son                    Carolyn McCormick
Messengers                       David Matarasso
                                  Shawe Emanuomeh
                                  Dan O'Neill
                                  Kent Winfrey

Directed by Edward Hastings

Scenery by                       Richard Hastings
Costumes by                     Robert Blackman
Lighting by                     Greg Sullivan
Sound by                        Christopher Moore
Fight Choreography by           J. Steven White
Hairdressing by                 Rick Ehols
Assistant Director              Michael Pulizzano

There will be one twelve-minute intermission.

UNDERSTUDIES
Witches, Lady Macduff - Linda Aldrich;
Sergeant, Banquo, Young Steward - Geoffrey Elliott; Duncan - Joseph Bird;
Macbeth - Jim Poyner; Duncan, Flowers - Dan O'Neill; Lennox, Macduff;
Murdurers - J. Steven White; Caithness, Macduff - Lawrence Neshet;
Augurs, Macduff - Bruce Williams; Ross - William Ball; Seer - Bernard Vash;
Lady Macbeth - Rosemarie Smith; Apparitions - Alexandra Horton;
Macduff's Son - Tom Parker; Steward - Frank Ottwell
Alternate for Duncan: Dakota Matthews
Alternate for Macbeth: Henry Woroncz

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                                Shawn Emamjomeh
                                Dan O'Neill
                                Kent Winfrey

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

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ON THE SCOTTISH PLAY

by Jeffrey Hirsch

It's referred to, respectfully but objected, as "The Scottish Play" by members of the acting profession, a staunch 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 stay there for a time, with knock on the door three times and beg respectfully for readmission before he is forgiven his sin. 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." I say for safety's sake is an unlucky one.

The trouble with Macbeth (as will soon be revealed) is a very first performance. Written on royal commission, the play was intended as part of the festivities surrounding the visit of Elizabeth I to Scotland in 1606. King Christian of Denmark, brother-in-law to King James I of England, received the play with short notice on which to produce a script expected to please a monarch of Scottish descent as well as entertain a distinguished Danish visitor, but he accepted the challenge. Eager to please his patron, he set his work in Scotland and cast as its central character the 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 Raphail 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 Duncan in 1050. But through a number of interpolations from other parts of the Chronicles and the singular artistic vision that pervades his mature works, Shakespeare stylized 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 surround 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 Donaldwal and the circumstances he gives to Duncan's murder while a guest in Macbeth's castle. He discovered in this part of the Chronicles that Donaldwal 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 uncontrollable 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 venerable 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 his 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 who only accompanies 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 it is theatrical impact and emotional force the play seems only to have gained by being revealed) began with its very 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
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As a result, the play closely follows Holinshed's account of the historical Macbeth who became King of Scotland when he murdered the ruling Duncan in 1050. But through a number of interpolations from other parts of the Chronicles and the singular artistic vision that pervades his mature works, Shakespeare stylized 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.

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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 ruling Duncan in 1050. But through a number of interpolations from other parts of the Chronicles and the singular artistic vision that pervades his mature works, Shakespeare stylized 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.
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, Hall 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 (the subsequently performed role of Duncan) and acquitted himself very well indeed. Luckily the part, though of major dramatic consequence, has only fourbrief scenes and 215 lines!

The unfailing popularity of Macbeth began that night, almost four hundred years ago, and so did the superstitions 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 troubleshooter. And through 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 baffle 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. Fears have waned, 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 wrecking havoc across the entire island. Jeremy Collier, a clergyman and moral reformer of the day, blamed Shakespeare for the natural disaster; had the playwright not "mocked the great governor of the World who alone commands the wind and seas," inviting ruination?

Nor has the play itself escaped violent treatment over the years. Playgoers saw Macbeth transformed by William Davenant from a tragedy into a musical entertainment, and the composer producer extensively reworked the play, inserting many songs and dances by composer Matthew Locke for the pleasure of his audience. This is probably the tragedy Samuel Pepys viewed in 1677 and wrote of in his diary, "Macbeth appears an excellent play in all respects but especially in the divertissement, though it is 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 unstage in this version. And try though Garrick might be faithful to Shakespeare, he dared not offend his audience with stagings of a drunken Porter scene or 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, Choruses, Combs 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 Saddler's Wells Macbeth and subsequent performances of the play have all (more or less) adhered to an unembellished Shakespearean text.

A.C.T.-13
A young courtier

ACT I

Scene I

STAGE DIRECTIONS

The scene is a grand palace. The king and his courtiers are assembled, with music and dancing in the background.

ENTERING

King: What news from the frontiers?

Courtier: The borders are secure, my lord. No enemy has dared to challenge our might.

King: Excellent news! Prepare for a grand feast in honor of our victory.

Courtier: As you command, my lord.

ACT II

Scene II

STAGE DIRECTIONS

The scene is a dark forest. A young couple, the Prince and Princess, are walking hand in hand, deep in conversation.

PRINCE: Dearest, I know we are young and full of life, but our love will last forever.

PRINCESS: I know, my love. And I will always be by your side.

PRINCE: In that case, I must do something special for you.

PRINCESS: What is it?

PRINCE: Follow me.

THE END

THE AMERICAN CONSERVATORY THEATRE

TRANSLATIONS

by Brian Friel

(1980)

ACT III

Scene III

STAGE DIRECTIONS

The scene is a small village. The villagers are gathered around a bonfire, sharing stories and songs.

Villager 1: Did you hear about the great battle?

Villager 2: Yes, it was a victory for our side.

Villager 3: What about the prince?

Villager 4: He won the heart of the princess.

The villagers sing a joyful song, celebrating their victory and the love of their prince.

THE END

THE AMERICAN CONSERVATORY THEATRE

TRANSLATIONS

by Brian Friel

(1980)
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 print and spoken forms it survived, without contamination or compromise, eighth century raids on Ireland by Vikings and a Norman invasion in 1169. 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: until the eighteenth hundreds Gaelic prevailed as Ireland’s national tongue. And after a brief period in eclipse that ended some century and a half 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 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 surround 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 had established themselves in the United Irishmen, a medium of Gaelic—in the rudiments of which men 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 Catholicics 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 house- holders 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 at 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 foodstuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through 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
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 1169. Not even the very best efforts, some 400 years later, of conquerors in order from England's Henry VIII to force English (and Protestantism) upon the Irish populace, succeeded: still in the eighteenth hundreds Gaelic prevailed as Ireland's national tongue. And after a brief period in eclipse that ended some centuries before the German 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 given voice to the national identity of the Irish people.

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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 Homer and 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 poten, 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 transmutation 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 ensuring 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 Duit—"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 subsides 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 taking place in 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.

A.C.T.-36
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A.C.T.-16
Directors

William Ball (General Director) founded the American Conservatory Theatre (A.C.T.) in 1968 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 1968. 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 1969 Off-Broadway production of Linder Mill 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, Nadalja Persunia, with composer Lee Hasky, 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.


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 Mara, California, where his directing credits include Hamlet, 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 visual 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 Hound, 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; Matchmaker, Pillars of the Community; Peer Gynt; Dying Under the Eggs; 55th 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 televisual 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 productions, and has been largely responsible for revivals of Cyrano de Bergerac, The Taming of the Shrew, How He Fits The Circle, Private Lives and Housemartin and Caligula. Mr. Ball. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gover Champion, Ellis Robe and Francis Ford Coppola. Known to the company as "The Minister of Myth," 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 30th 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 Clarkey'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 Square 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 A Satinwood of Margery Kempe, Epitaph for George Dillen and directed the national touring company of A.C.T.'s production of Sir Michael Redgrave in Shi kippers People. directed the Australian premiere of The Hat I Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbia-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.

JANE 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 worked with the late Edith Skinner. Miss Hutchins, who will direct her first repertory production, s'ing Charles this season after co-directing Our Town with William Ball, is also the producing director of...
Hecht's 12th 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 Herald, The Visit, Buried Child, Night and Day, The Three Sisters, Happy Landings and The Houdini, 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 has 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; Dvořák Under the Eaves; 5th of July; Ah! Wilderness!; All the Way Home; Knock, Knock; Cyrano de Bergerac; The Lesson of the Strauss; Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Lesson of the Strauss, 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 productions, and has been largely responsible for revivals of Cyrano de Bergerac; The Lesson of the Strauss; Who's Afraid; 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 Governor Champion, Ellis Robb and Francis Ford Coppola. Known to the company as "The Minister of Myths," Mr. Barcone has directed the Troubadour program and worked on the televised adaptations of Cyrano de Bergerac; The Lesson of the Strauss 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) is a founding member of A.C.T., whose productions of Clarke's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1963 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 Square 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 Sandal in Margery Kempe, Enfants de George Dillen and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in Siv Aristark's People, directed the Australian premiere of The Hat in Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbia-Croatia at the Yugoslav 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.

JANCIE 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, with the late Edith Skinner, Miss Hutchins, who will direct her first repertory season, confirmed to this year after co-directing Our Town with William Ball, is also the producing director of
the ongoing Play-in-Progress series, has served as associate director to Nagle Jackson, Elizabeth Huddie and Allen Fletcher and has co-directed The Wolfpacker and Miss Apple 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 Lizzi Borden in the Late Afternoon, AWOL and Daid Letters, as well as directing numerous studio productions. Miss Hutchinson 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 Hutchinson has appeared in, among other plays, Evan, The Winter's Tale, All's Wild Wool, The Merry Wives of Windsor, Hay Fever, The Rivals, The Little Fret, A Christmas Carol and A Midsummer Night's Dream.

DESIGNERS

JOSEPH APPELT (Lighting) returns for his fourth season, having designed The Sleeping Prince and Arts 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 Chattanooga 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 20 productions, including A Christmas Carol, The Circle, Cypria de Bergere, Peveril of the Peak, The Merry Wives of Windsor, Dido Under the Stars, costume design for the Mermaid at the Marion Davies/Seabright House, the Visit, Hotel Paradiso, A Doll's House, You Can't Take It With You, The Merry Wives of Windsor, The Winter's Tale, and costumes for a Midsummer Night's Dream. His designs for the Pennsylvania Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre are in addition to the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, 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 Goin' Starving, starring Lilian Montevecchi, which marked his fifth major New York production. He has also 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 Ricketts and the stage costumes for the ABC television movie Legs starring Cover Girl. A graduate of the University of Texas, Mr. Casey created costumes for last season's Abansanaro Theatre productions of Detention Strip, starring Charleton Heston and Marielle Hartley, and Light Lake with David Dikes. At A.C.T. his designs have appeared in numerous productions including A Christmas Carol, Uncle Vanya, Arsenic and Old Lace and John Gabriel Borkman. Translations is Mr. Casey's fourteenth 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, Mourning's Arlington, All's Wild Wool, Another Part of the Forest, Peer Gynt, Pentaglau, The Teming of the Beasts, Mourning, Becomes Electric, and Arts 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, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

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 Cassay stage for the first time in Our Town. Beginning at A.C.T. as an intern, Miss Line has been head...
the ongoing Play-in-Progress series, has served as associate director to Nagle Jackson, Elizabeth Huddle and Allen Fletcher and has co-directed The Wolftrapker and Miss Appelt with William Ball at Sunnyvale Summer Repertory. In addition to directing, she is an actress and makes acting in the Advanced Training Program. For P.L.P. she directed the première of Lizzi Borden in the Late Afternoon, AWOL and Dead Letters, as well as directing numerous studio productions. Miss Hust Chairs has toured with C.T.C. 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 Hust Chairs has appeared in, among other plays, Euryas, The Winter's Tale, At Wealth, The Merry Wives of Windsor, Hay Fever, The Kinkis, 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 Men 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 C.T.C., Mr. Blackman's designs have included scenery for over 20 productions, including A Christmas Carol, The Circle, Cypria & Bergman, Primitive Lives, Jemper, King Richard III, Incan, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Dives Under the Sun, and costumes for A Matter 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 Gershwin's An American in Paris, for which he received a second Regional Theatre of America Award. Mr. Casey has also worked on the Broadway productions of On the Town, Guys and Dolls, Oklahoma!, Guys and Dolls, Wonderful Town, and Kiss Me, Kate and the musical Aladdin for Disney Theatrical Productions. His work has been seen at the Shakespeare Festival of St. Louis, the Goodman Theatre in Chicago, and the sheadelphia Opera House. He has designed for television series and specials, including The X-Files and Star Trek: Deep Space Nine.

RALPH FUNICELLO (Scenery) has been a Resident Designer at C.T.C. for thirteen seasons, designing twenty-seven productions including Uncle Vanya, Morning's At Seven, All's Well That Ends Well, The Importance of Being Earnest, and Arms and the Man. Mr. Funicello's designs have appeared in numerous productions, including The Birthday Party, Galway Bay, and The Merry Widow. At C.T.C. his designs have appeared in numerous productions, including The Merry Widow, Galway Bay, and The Merry Widow. His work has been seen on and off Broadway and at many resident theaters, 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 Stratford Festival in Ontario, Canada, and the Stratford Festival in Ontario, Canada.

DAWN LIM (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 stage for the first time in Our Town. Beginning at C.T.C. as an intern, Miss Lim has been head

"If I could only find a loan with lower monthly payments, I wouldn't lease this car. I'd buy it. Besides, I could use the tax break."
of non-stop 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.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 Centre Costa Musical Theatre and What the Butler Saw; Miss Appel - The Woolgatherer, Five Finger Exercise, A Thousand Clowns and Dentistrip, all for Stanford Summer Repertory. For television, Miss Line has worked on the Lucasfilm production of The Enis 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 Miss Appel 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 Whitmire; the San Jose Repertory Company’s productions of School for Scandal and Finian’s Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Lost and A Kent Well Cabaret.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dilly, John Gabriel Borkman, Dial “M” for Murder, and The Holdup. Most recently, Mr. Peterson designed the North American premiere of The Myth of Sisyphus for the Intiman Theatre in Seattle, and Suspiria for 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, Cinderella, The Merry Wives of Windsor, and Suspiria. Other regional theatre credits include over 20 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 Weston, Stan Getz, and George Maldon.

RICHARD SEGER (Scenery) returns for his tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Holiday, Hot Paradise and The Little Foxes, as well as Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Burial Child, The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, The Bourgeois Gentlemen, Cat Among the Pigeons and Somewhere’s About, which premiered at the Marines Memorial Theatre and went on to Broadway. A graduate of Chicago’s School of the Art Institute, Mr. Sefer also created wins for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Sefer’s other credits include the Old Globe Theatre’s productions of The Country Wife, Oh! Calcutta, 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 Caesar Theatre production of Angels in America and the 1983 production of Dead Letters. He has done extensive work at 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, Brettin: Memory for South Coast Repertory, and, most recently in the Bay Area, The Margot Gash and Tariffs for Berkeley Rep. This year he also created the lighting for P.C.P.A.’s Solvang Theatrefestival’s Medea, The Suicide and Curtains 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 Spring. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
of non-stop wardrobe here for the past three seasons. In that capacity she supervised the costume and stage lighting for the Plays-in-Progress series and all special events, and designed the costumes for Dead Letters, a 1983 P.L.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 Centro Costa Musical Theatre and What the Butler Saw, Miss Away. The Woolgatherer, Five Finger Exercise, A Thousand Clowns and Drunkstruck, all for Savannah Summer Repertory. For television, Miss Line has worked on the Lucatelli production of The Book of Nude, 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 Miss Away 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 Pinter’s Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Lest and A Kent Well Cobert.

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 Holofoes. Most recently, Mr. Peterson designed the North American premiere of The Myth of the Chantry for the intimate Theatre in Seattle; and Suspect and 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, Cat Play, The Merry Wives of Windsor, and Tamburlaine. Other regional theatre credits include over 20 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 Weston, Stan Getz, and George Mlincoln.

RICHARD SEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Hunchback, Hotel Paradiso and The Little Foxes, as well as The Chalk Circle, Much Ado About Nothing, The Trojan War Will Not Take Place, Burial Child, The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, The Bourgeois Gentilhomme, Cat Among the Pigeons and Something’s About, 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, Oh! Oh!, Tavistock, 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 Carney Theatre production of Angels in America and the 1983 production of One Life. He has done extensive work at West Coast regional theatres, designing lights for five different shows at eleven different theatres this year alone, including London Assurance and Hay Fever for the Oregon Shakespearean Festival, Long Days Journey into Night for the Intiman in Seattle, Beaming Memories for South Coast Repertory, and most recently in the Bay Area, The Margot Grant and Tartuffe for Berkeley Rep. This year he also created the lighting for P.C.P.A.’s Salzburg Theatre’s Midsummer Night’s Dream, as well as A Private View at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramalogues Awards for P.C.P.A. productions of Coriolanus and Hartry, and in 1982 he won a San Francisco Bay Area Critics Award for Straps. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
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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 Wholey, The O’Dwyers and Bernard Curran for assistance on production of Translation.

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