TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

When the artist is also the art form, it is dance.
Mind and body giving meaning to movement.
Defying even gravity, it would seem, to celebrate the human spirit.
To do so and to do it well is an art which Imperial Savings is proud to support. It is, after all, an inspiration to value our excitement, dreams and goals most highly.
By providing all the crucial steps and choreography for financial well-being.

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WHO STRIVE FOR EXCELLENCE.

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Mind and body giving meaning to movement.
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To do so and do it well is an art which Imperial Savings
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to visualize excitement, dreams and goals must high.
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The Sign of the Times

McGuire Real Estate is selling homes all over town. Condos. Single family homes. And some of the largest homes in the city.

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AMERICAN CONSERVATORY THEATRE
The Geary Theatre
January 1983

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there have been changes in keyboards—
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As G. Leuenberger, we stay in tune
with these changes - all that's here
and all that's coming - and we
combine youthful enthusiasm with
the grand traditions of

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Cover: Annette Renag, Peter Donat and Mark Margolis
from the picture "The Secret of Life in Medieval: The School for Wives"
Photo: Larry Marble

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there have been changes in keyboards—
each creating interest and excitement.

"Shall we take it from the
synthesizer solo?"

At G. Leuenberger, we stay in tune
with these changes - all that's box
and all that's coming - and we
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the grand tradition of
YAMAHA keyboards,
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AMERICAN CONSERVATORY THEATRE
The Geary Theater
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Cover: Actor Robert Bring, center; Peter Donat and Marcia Kelly

American Conservatory Theatre's production of

Note: "Shall we take it from the synthesizer solo?"

American Conservatory Theatre's production of

Amor et Vita. All photos directed & shot by Performing
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From our Royal Collection of Mediterranean Cruises.
IN THE A.C.T.

News of the American Conservatory Theatre

CLASSES FOR YOUNG ACTORS TO BEGIN

Some 160 students are currently enrolled in Session I of the A.C.T. Young Conservatory’s 1984-85 session, which concludes this month. Session II starts under way February 4 and continues through May 4. Applications are being taken now. Included in the curriculum are classes in voice and speech, acting techniques, creative drama, musical theatre, screen studies and playwriting. The program is elective, and classes meet after school and on Saturdays. Students from eight to eighteen years of age are eligible to apply.

In addition to the specific subjects taught in the various courses, Young Conservatory training teaches children and teenagers the collaborative nature of theatre and the other performing arts, and provides a solid foundation for future training. This season, Young Conservatory students are seen in A Christmas Carol and Macbeth, the latter joining the Geary repertoire January 23. Complete information about tuition and schedules is available from Young Conservatory Director Linda Aldrich at A.C.T. 450 Geary Street, San Francisco 94102. (415) 771-3880.

AN OPEN INVITATION

January brings two events in the annual series of Prologues, in-theatre forums that bring together director and audience for informal discussions designed to enrich the playgoing experience. Prologues are co-sponsored by A.C.T. and the Junior League of San Francisco.

On Monday, January 7, at 5:30 p.m. in the Geary Theatre, Lawrence Hecht will talk about his production of Translations, by Brian Friel.

On Monday, January 28, at 5:30 p.m., director Edward Hastings will discuss
IN THE A.C.T.

News of the American Conservatory Theatre

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In addition to these specific subjects taught, the conservatory is concerned with the student as an individual. It offers an opportunity to study in an environment that is free of pressures and distractions.

Young Conservatory student Maria Rodriguez (left) and Rebecca Cerritos work on dance exercises in dance class at the lab.

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On Monday, January 7, at 5:30 p.m. in the Geary Theatre, Lawrence Heltz will talk about his production of "Translations," by Brian Friel.


William Shakespeare's Macbeth, scheduled to open the repertory January 22, will play for both sessions at 7:30 p.m., and all members of our audience are welcome to attend at no charge.

SIGNED PERFORMANCES AT A.C.T.
This season's series of Saturday evening, interpreted performances for the deaf and hearing impaired includes The School for Wives (February 9), Translations (March 2), Macbeth (March 30), Our Town (April 2), and Painting Churches (May 11). Tickets for the series may be purchased individually or with a special five-play subscription. A.C.T. is pleased to announce that Steven Fritsch-Rudner will once again serve as interpreter for all five performances. Subscription or individual ticket orders may be placed by mail or by telephone at TTY (415) 771-0355 or (voice) 673-0460. They may be charged by phone to Visa, MasterCard, or American Express cards.

WE'RE LOOKING FOR A FEW GOOD MEN AND WOMEN
February 1 is the application deadline for the 1985-86 Advanced Training Program at A.C.T. The internationally recognized three-year program was granted full academic accreditation earlier this year, and offers a Master of Fine Arts in Acting degree. Some forty-eight talented young men and women are selected from the several hundred students who apply each year. Those selected for the third year become members of the A.C.T. acting company, playing featured roles in A.C.T. productions.

INTRODUCING YOUNG INNOVATORS, A NEW PORT OF CALL FOR TODAY'S JUNIORS
When you're looking for escape, a demystification from the tried and true, look no further than Young Innovators, a new shop in Junior's, Macy's San Francisco. Here, exploring different territories are the most creative talents from Europe and the U.S.A. from the collection: Molleu (Sport) pure cotton tshirt with trumpet print, S-M-L, shirt $20.00, skirt $20.00. Young Innovators on 4th (at 451), Macy's San Francisco.
Edward Hastings, below right, A.C.T. production includes the series' popular '1101 M for Murder', returns to stage 'Macbeth', which opens the 1984-85 repertory this month.

William Shakespeare's Macbeth, scheduled to open the repertory January 22. Doors will open for both sessions at 5 p.m., and all members of our audience are welcome to attend at no charge.

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Continental Mark VII. Judge it by the competition.

Ironically, the best perspective from which to view the Continental Mark VII may be from another automobile. A respected road machine like the Mercedes Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with. The heart of this Mark VII's competitive nature is in its driver-centered philosophy. That it should be rewarding to drive, not just sit in, is a no-brainer. But for instance, does that one really enhance its appearance? It actually helps hold the road in the Mark VII. LC. This philosophy is readily apparent. Its acceleration is smooth and responsive with an electronically fuel injected 5.0 liter V-8 standard. Its road manners precise and supple with a handling and suspension package that includes front and rear stabilizer bars and the technologies of both nitrogen pressurized shock absorbers and Electronic Air Suspension, also standard.

But as impressive as the way the Mark VII LC goes, it is the way it stops. All-Lock Brake System, available on select models, provides for shorter stopping distances on virtually any road surface as well as greater vehicle stability and control than conventional braking systems. For California, Washington, Oregon, Alaska, and Hawaii residents, Mark VII also comes with a three year or 36,000 mile (whichever comes first) scheduled maintenance and limited warranty covering virtually everything except tires, fluids, salt and accidents. The new Continental Mark VII. Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.
Continental Mark VII. Judge it by the competition.

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Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.

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roles in repertory productions. The new Conservatory bulletin, describing all A.C.T. training programs and including an application form, is available now by mail from A.C.T., 450 Geary Street, San Francisco 94102, or telephone at (415) 771-3850, extension 220. A special feature article introducing this season's third-year students appears elsewhere in this program book.

HALF-PRICE TIX FOR STUDENTS
For all regular A.C.T. repertory performances this season, students may purchase any available seat at half-price in advance. With valid current student identification, the bearer is entitled to buy two tickets at the special price.

Student tickets may be purchased (1) at the Geary Theatre box office; (2) by mail if the check or money order is accompanied by a clear photocopy of valid student ID in the same name that appears on the check; or (3) charged to Visa, MasterCard or American Express card by telephone, in which case valid student ID must be shown at the box office when the tickets are picked up.

Students and teachers wishing to arrange seating for a school group at a special Student Matinee or regular repertory performance should contact Joe Duffy at the A.C.T. box office at (415) 673-9440.

YOUR TABLE'S WAITING!
This month's schedule for the Radiance Room, A.C.T.'s theatre bar and lounge located downstairs from the Geary lobby, is as follows:
Monday through Friday evenings:
6 p.m. through the last performance.
Wednesday matinees:
Open at intermissions only for wine, coffee and soft drinks.
Saturday matinees:
1 p.m. through the last intermission.
Saturday evening:
7 p.m. through the last intermission.

At all performances except Wednesday matinees, drinks may be reserved from our full bar for intermission service. Place your order and pay for it in the Radiance Room prior to curtain time. When you return at intermission, your drinks will be waiting for you on a reserved table bearing your name—while others wait in line at the bar.
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 performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In addition to roles in Arms and the Man, A Midsummer Night's Dream and The Sleeping Prince for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; The Chalk Garden; A Christmas Carol; Arms and the Man; A Midsummer Night's Dream; The Sleeping Prince.

OTHER RESIDENT THEATRES: Let's Lather Last; Twain & Allen; Romeo and Juliet; A Midsummer Night's Dream; The Winter's Tale; Two Gentlemen of Verona; King John; Measure.


KATE BRICKLEY, a native of Sturgeon Bay, 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 A.C.T. Training Program. A.C.T. fans have seen her previously in Orloole and Peer Gynt on the Geary stage and in studio productions of The Cherry Orchard, The School for Scandal and Tristram Shandy. At the Pacific Conservatory of Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candida and The Ulster-Scotsman.

JOSEPH BIRD is now in his 25th 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 A.P.A.-Phoenix Repertory productions. Mr. Bird also has spent much of his career performing at the Lyceum Theatre in Broadway; at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. He has

GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of Lust, Born in Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive
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 performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In addition to roles in Arms and the Man, A Midsummer Night’s Dream and The Sleeping Prince for A.C.T., last season, Miss Benning has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; The Clock Garden; A Christmas Carol; Arms and the Man, A Midsummer Night’s Dream; The Sleeping Prince.

OHER RESIDENT THEATRES: Lone’s Labers Lust: Travers at Afton; Romeo and Juliet; Allergy and Clomofone; APF’s Will That Ends Well; The Novice’s Tale; Two Gentlemen of Verona; King John; Ivanov.

TELEVISION: Parent Teacher (PBS).

KATE BROCKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in Chekhov and Pirri Capit on the Jerry stage, and in studio productions of The Cherry Orchard, The School for Scandal and The Lottery Jury.

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 A.P.A.-Phoenix Repertory Company. Mr. Bird also 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. He was

GEORGE DELOY made his A.C.T. debut in 1963 in the 1963 production of Last Train in Uruguwe, and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive

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Better Traditional Shoe in San Francisco, Stonestown, Stanford, Marin.
Barbara Drickson attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. She is joining the company, Miss Drickson has appeared in over 20 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting credits include Ship, with Sally Thompson at the Westport Country Playhouse, Servants of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre. A.C.T. PRODUCTIONS: I over 30, including: Snare de Bernegre. The Matchmaker (U.S.S.R. tour); and Eeyore: A Month in the Country, The Circle, Hay Fever, Desert Child, Desert Part of the Street, The Three Sisters, The Glass Garden, Uncle Vanya, The Hasty, 5th of July, All the Way Home, Absurd Person Singular, Tartuffe. Dial M for Muder, Angel Falls, The Dolly.

Peter Donat joined A.C.T. in 1969. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespearean Festival. He has performed on and off-Broadway winning the Theatre World Award for Best Featured Actor and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series Honesty Road for two years.

A.C.T. PRODUCTIONS: 26 total, including: Under Milkwood, Member of Venice Importance of Being Earnest; Afternoon VII, Cyprus de Bernegre; A Doll's House, Equus, Man and Superman; A Month in the Country, The Little Foxers, The Three Sisters, Uncle Vanya, The Stepping Prince, Dial M for Murder, A Midnight Night's Dream.

Broadway: The First Gentleman; The Country Wife; The Chinese Prime Minister; The Importance of Being Earnest; One In Every Marriage. FILMS: Grifleters II; The Hindenburg; A Different Story; H.S.L.; Highspeed; China Syndrome; Mosque in the Rain; The Big Boy.

Geoffrey Elliott joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting, Mr. Elliott studied with David...
Barbara Dirksen attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Manseau School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirksen has appeared in over 25 productions on the Geary stage and has toured with the company to Hawaii, Japan, and the U.S.S.R. Other acting credits include Sam, with Sada Thompson at the Westport Country Playhouse, Services of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre.

PETER DONAT joined A.C.T. in 1962. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway, winning the Theatre World Award for Best Featured Actor and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series Bemis' Road for two years.

Barbara Dirksen is also a resident of San Diego. She is a member of the San Diego Women's Playwrights Guild and the San Diego Artists Guild. She is also a member of the San Diego Board of Directors of the San Diego Women's Playwrights Guild. She has been featured in several plays, including The Women's Club, The House of the Temple, and The Importance of Being Earnest.

GEOFFREY ELLIOTT joined A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Stetson Scholarship for acting. Mr. Elliott studied with David McCallum, Angela Lansbury, and the Dally.
Shelton and Richard Green while appearing in Pinter and "The Birthday Party." In addition to studio productions of "Coriolanus," "The Laser Lights," and "The Mirror Builders," Mr. Elliott was seen most recently in "The Merchant of Venice" for the Berkeley Shakespeare Festival.


DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in "The Robing Room" as well as in numerous student productions. He has been seen most recently in the extended local run of "Coraline" at the Berkeley, Montclair, and Alcatraz theaters, in addition to a featured role in the film "The Right Stuff." Staff and a television appearance on "Shenandoah" and "Perfect" in Crisis. Other major stage productions include "Manstar" at the Berkeley Repertory Theatre, and "The Tempest and the Tempest: The Show 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 Fine Over the Cuckoo's Nest. Last season at A.C.T., he appeared in "A Midsummer Night's Dream."""

SCOTT FREEMAN retains the status of journeyman this year, following roles in last season's repertory production of "The Sleeping Prince" and studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelors 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," "Cyrano de Bergerac," and "A Tale Told," his professional experience includes the Central Shakespeare Festival, and understudying the role of Malvolio in the Old Globe Theatre's production of "Quintessential Tenor.""

JILL FINE joins the A.C.T. company for her first season. She attended North Texas State University and trained in A.C.T.'s Intermediate Acting Program with Paul Blake and William Bull. For a year, she toured with the Texas-based Alpha-Omega Players in "The World of Carl Sandburg," "A Die Capri," "Eldorado," and a "As You Like It: The Diary of Adam and Eve." While at the Oregon Shakespearean Festival, she was seen as Maurit McCoche in "Ani." Wildness and was in a Black Swan Project of "Peter Pan.""

WENDEL 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 D. North, where he performed for the H. Wabash 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," "Oberwald," "The Three Sisters," "The Laser Lights," and "The Lady's Not for Burning." Mr. Grayson..."
Shelton and Richard Green, while appearing in Prince and the Pauper. In addition to studio productions of Corduroy, The Laser Diner, and Do You Love Me?, she was seen in the Berkeley Shakespeare Festival's production of The Taming of the Shrew and in a Black Swan Project of Peter Pan.

**RENT!**

**CAST AND CREW:**

**STARRING:**

- Mark Minton as Prince
- Richard Green as Pauper
- Cornelia Reynolds as Wife
- Shoshana Frank as Daughter

**DIRECTOR:** John Smith

**ASSISTANT DIRECTOR:** Sarah Jones

**STAGE MANAGER:** Emily Johnson

**DESIGNER:**

- Set: Paul Allen
- Costume: Linda Davis
- Lighting: Tom vertex

**PRODUCTION MANAGER:**

- Emily Johnson

**ASSISTANT PRODUCTION MANAGER:**

- Sarah Jones

**FOOTLIGHTS:**

- The first act of the play was a musical number featuring the cast singing about the joys of being a prince.
- In the second act, a scene from Shakespeare's The Taming of the Shrew was performed.

**POST-CURTAIN:**

- The audience was invited to participate in a Q&A session with the cast and crew about their experiences during the production.

**REVIEW:**

- The audience was enthusiastic, with many expressing their appreciation for the creative direction and the talented cast. Many praised the set design and the use of lighting to enhance the mood of the play.

**FUTURE PRODUCTIONS:**

- The company plans to bring a new production of a Shakespearean play to the stage next season, with auditions scheduled for the coming week.

**CONTACT:**

- For more information, please visit our website at www.rentplay.org or call (555) 123-4567.
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, Buried Child, and Pen. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Less Is More and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of A Streetcar Named Desire and appeared in the Paradox Productions film Listening for Serpents.

JANICE HUTCHINS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Head. In addition to acting, Miss Hutchins is director of the on-going Plays-in-Progress series, has served as associate director on several A.C.T. productions and has codirected The Weighing with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. On the Garvey stage, Miss Hutchins has appeared in, among other plays, Lessa, The Winter's Tale, At Will, Immortal, The Merry Wives of Windsor, Hay Fever, The Birds, The Little Foxes, A Christmas Carol and Black Comedy.

JOHANNA JACKSON has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and voice, text and theatre for actors. A.C.T. PRODUCTIONS: Another Part of the Forest (Hawaiian tour); A Christmas Carol; I Remember Mama; Measure for Measure; Delilah; OTHER RESIDENT THEATRES: Death of a Salesman, Member of the Wedding; A Raisin in the Sun; The Sky Harper, Mobile.
SCOTT HITCHCOCK* returns to A.C.T., after a seven-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a BA 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; Barberins and Porn; He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Len's "Love's Labored Lost" and "As You Like It." He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of "Kabuki" Man and appeared in the Paradox Productions film "Litten for Serpents.

JANICE HUTCHENS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Head. In addition to acting, Miss Hutchens is director of the ongoing Plays-in-Progress series; has served as associate director on several A.C.T. productions; and has codirected "The Well Gatherer" with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. Miss Hutchens has toured with A.C.T. to Hawaii and Japan and last year represented the company on a unprecedented theatre tour of the People's Republic of China. On the Garvey stage, Miss Hutchens has appeared in, among other plays, "Les Liaisons Dangereuses," "The Winter's Tale," "Moby Dick," "The Merry Wives of Windsor," "Hay Fever," "The Rivals," "The Little Foxes," "A Christmas Carol" and "Black Comedy.

JOHANNA JACKSON* has been involved with A.C.T. since 1979. She has studied with the Pacific Conservatory of the Performing Arts in Santa Barbara, California, where she has played roles in its annual Festivalfet, and at A.C.T.'s own 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 basic and intermediate acting, and music in theatre for actors. A.C.T. PRODUCTIONS: "Another Part of the Forest" (Hawaii tour); "A Christmas Carol; I Remember Mama; Measuring Success" (Theatre for Actors). OTHER RESIDENT THEATREs: Death of a Salesman; "Member of the Wedding; A Rainy Day in the Sun"; "The Seagull; Make a Noise;" "The Effect of Gamma Rays on Man in the Moon of March."
From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Guild Hall in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre's touring 1981 production of "The Importance of Being Earnest," directed by Gerald Wirth; the McEachern Theatre production of "A Midsummer Night's Dream"; and the Philadelphia Drama Guild's production of "The Member of the Wedding," co-starring with Ellen Ratner. While at A.C.T., Miss Jones appeared in "Remember Mama," "The Adorable Crichton," "Black Comedy," and "Cats Among the Pigeons," in 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 both the Playhouse on the Square, the Oregon Shakespearean Festival, and the Pacific Conservatory of the Performing Arts, among others.

On Broadway, Miss Jones played in "The Diviners" and "The Rise and Fall of Little Rocket," and created the role of Jane in the world premiere of "Harvest" at the Capital Rep.

DOUGLAS MARTIN* made his local acting debut last summer in "A Tale Too Tall" at the Sun Valley Summer Repertory Theatre's production of "Miss Appel," and is continuing the role as a part of A.C.T.'s Troubador Touring Program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as "The Tale Too Tall," "Golden Boy," and "The Lady's Not for Burning." His appearances in the Play-in-Progress series have included "The Master and the Magnet," "Dial Letters," and "A.C.T.."

Additionally, Mr. Martin has done professional modeling and commercial work. A.C.T. PRODUCTIONS: "Mammy"; "Dial Letters"; "Miss Appel." OTHER RESIDENT THEATRES: "The Master and the Magnet."
DOUGLAS MARTIN* made his local acting debut last summer as Drue in Mark Dold's in the Sunnyside Summer Repertory Theatre's production of Miss Appeal, and is continuing the role as a part of A.C.T.'s Troubador tour program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Told, Golden Bay and The Lady's Not For Burning. His appearances in the Play-in-Progress series have included Moments and Fat: Dual Letters and AI/O. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Moments and Fat: Dual Letters; Miss Appeal; AI/O; A Christmas Carol; A Midsummer Night's Dream. OTHER RESIDENT THEATRES: Miss Appeal.

DEBORAH MAY* has been associated with A.C.T. for 12 years, playing such roles as Coven in Transelioi in the Circle Repertory in Cyprie de Bergere; Desdemona in Othello; Alice in You Can't Take It With You; Mrs. Maloney in The Matchmaker (which toured the USSR in 1976); Polly Peachum in The Threepenny Opera and Abigail in The Crucible. She has been seen on Broadway in Tom Moore's production of Once in a Lifetime and Romeo and Juliet. During
the summers at PCPA in Schenectady, she was seen in the title roles of Heloise Callier and The Unforgettable Molly Brown. She also played leading roles in The Music Man, Brigadoon, The Mikado, Fanny’s Raincoat, Sketchbook and Man of La Mancha. At the Old Globe Theatre she played Rosebud in the inaugural production of A Year in the Life of George Delay at Orlando. They were married in August 1983.


BROADWAY: Once in a Lifetime: Romantic Comedy.


JUDITH MORLAND becomes a company member this year, attaining the status of a 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 Cavendish, But Stay, Sweeney Todd and The Three Sisters, the latter under the direction of Eugene Roseiro. In addition to various roles in A Christmas Carol, Miss Morland will appear in Macbeth for A.C.T. later this season.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet, the clown in The Winter’s Tale, Charles Courtley in London Amnesty, and Colossus Huckle in The Merchant. In his two previous

CAROLYN MCCORMICK enters her second season as a company member, having appeared on the Geary Stage last year as Louisa in Arrows and the Men. Mary in A Christmas Carol and Helena in A Midsummer Night’s Dream. A student for three years in the Advanced Training Program, Miss McCormick now holds an M.F.A. from A.C.T.’s newly accredited Conservatory. In addition to her B.A. in theatre from Williams College. She also participated in the Centre d’Etudes Francaises Anglais Summer Festival in 1978, following two years as a Channel 3 News Broadcast in Houston, Texas. While a student at A.C.T., she appeared in studio productions of The Sea Gull, The Lobster, Henry VIII, Part I, and The Hot Bed. She has worked with Blanche Biddle, Christopher Reeve, Ed Herrman and Jane Karmac at the Williams Town Theatre Festival, as well as performing at the Santa Barbara Shakespeare Festival and the Summerfest Summer Theatre. She will be appearing in the 20th century Fox film Every Man, directed by Wolfgang Peterson and starring Dennis Quaid and Louis Conway, and performs in Macbeth for A.C.T. this season.
the summers at SCPA in Schenectady, she was seen in the title roles of "Hedda Gabler" and "The Unsinkable Molly Brown." She also played leading roles in "The Music Man," "Brigadoon," "The Mikado," "Finn's Raincoat," "Shrek," and "Men of La Mancha." At the Old Globe Theatre she played Rosalind in the inaugural production of "As You Like It," opposite George C. Scott as Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 16 total, including:
- The Circle (Caesar's) (20670) (1987) Orpheus; Threepenny Opera; The Mikado; The U.S.S. R; The Tempest of the Shrews; Uncle Vanya.

BROADWAY: Once in a Lifetime; Romance Czar; A C.T. PRODUCTIONS: 17 total, including:
- Macbeth; Gold Dust; Houdini; The Unsinkable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It; The American Clock; Wild Oats.


JUDITH MORLAND becomes a company member this year, attaining the status of a professional actor. 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 "Geduldus," "The Sixth Sense," "Talbot," and "The Three Sisters." She is also an active member of the Actors' Equity Association and has appeared in "A Christmas Carol," "The Music School," and "The Three Sisters." This year, she will appear in "Macbeth" for A.C.T. 1987.

MARK MURPHY returns to A.C.T. this season after being in the Oregon Shakespeare Festival, where he played such roles as Hamlet, the title role in "The Winter's Tale," Charles Courtney in "The Cherry Orchard," and Coriolanus Finkle in "The Merchant of Venice." He is also a regular member of the Actors' Equity Association and has appeared in "A Christmas Carol," "The Music School," and "The Three Sisters." This year, he will appear in "Macbeth" for A.C.T. 1987.
BROADWAY: The Three Sisters.  
TELEVISION: Cypriana de Poggio (PBSA/C.T. production); A Christmas Carol (BCBA/C.T. production); Glory/Heatwave (PBS-A.C.T. production).

WILLIAM PATTERSON is now in his 38th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Days 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 22 years at the Cleveland Play House, taking turns out for live television, film and four national tours with his own one-man shows which he has performed in 24 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can T Talk It With You, Jumpers. The Matchmaker (U.S.R. tour). The Circle. All the Way Home (Japan tour). Blood Wedding. Happy Landings. The Con Game and The "M" for Murder. He presently serves as a member of the San Francisco Arts Commission.

FRANK COTWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Yale School of Drama in New York, before training to teach at the American Center for the Alexander Technique in New York City.

IMPOGENE begins his third year as a student in A.C.T.’s Advanced Training Program, with

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A.C.T. PRODUCTIONS: The National Health: Absurd Person Singular; Julius Caesar; A Christmas Carol; Hotel Paradiso; The Wizard’s Tale; 54th of July; The Visit: Penelope; The Girl of the Golden West; The Cradle of Blood; Romeo and Juliet; Hay Fever; Much Ado About Nothing; Another Part of the Forest; The Dreaming Venus; Richard II; The Admirable Crichton.

OTHER RESIDENT THEATRES: Romeo and Juliet; The Time of Your Life; Two Gentlemen of Verona; Julius; Juno and the Paycock; Last Meeting of the Knights of the White Magnolia; Bus Stop; The Importance of Being Earnest; Greek; London Assurance; Translation.

WILLIAM PATTERSON is now in his 18th season with A.C.T., having joined the company in 1976 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 every season for 20 years at the Cleveland Play House, taking turns out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can’t Take It with You; Jumpers; The Matchmaker (U.S.S.R. tour); The Circle; All the Way Home (Japan tour); Berndt; Child; Happy Landings; The Con Game and Dial M’; For Murder. He presently serves as a member of the San Francisco Arts Commission.

FRANK COTHELL has taught the Alexander Technique at A.C.T. since the company’s opening in 1967. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Yanka Kupala Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

IMPODEN begins his third year as a student in A.C.T.’s Advanced Training Program, with 28
journeymen status in the acting company. Mr. Pouyer began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, Another World and Texas. He has also appeared in the made-for-TV movies Laser's Law and Fanciful Journey, and in the Paramount film The Big. In addition to roles in The Mousetrap, Hamlet, and The Lady's Not For Burning, at other resident theatre companies, Mr. Pouyer's theatre credits include an appearance in the Play on Progress series during A.C.T.'s 1982- 83 season. He will be seen in Macbeth and Our Town later this season.

Ray Reinhardt has been with A.C.T. since 1965. A native of New York City and a 12-year veteran of the stage, he attended the Actors' 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 Congregation. Among his A.C.T. roles are Cyrano de Bergerac, Stanley Kowalski in A Streetcar Named Desire, Iago in The Merry Wives of Windsor, Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Marquis de Sade in The Rose Tattoo, The Macon in The Music, Knapp in Knapp's Last Top, and Ephraim in Durrell Under the Elms. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss's Ariadne auf Naxos. He is well-known in the Bay Area as an outstanding teacher of acting.

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Ray Reinhardt

**Richard Riehle** began acting professionally in 1969 after graduating with a B.A. from Notre Dame. He went on to receive an M.F.A. in acting and directing from the University of Minnesota, and received a Diploma of Dramatic Arts from the John Farnsworth Academy in Rochester. Mr. Riehle, who now calls Seattle home, is a veteran of more than 35 Shakespeare productions and has been featured in 25 of the Bard's 37 plays. He has also appeared in two premieres, The Ballad of Sonya Smith and the English language version of Through the Lotus. He joins the A.C.T. company for the first time this season.

**Stephanie Shroyer** returns to A.C.T. in a third-year student after a year at the Pacific Conservatory of the Performing Arts in Santa Maria, where she performed in a number of roles, among them Hippolyta in Midsummer, the Bride in Robin Hood, and Jenny Hill in Matin Barbares. Her studio productions at A.C.T. include Juliet in Romeo and Juliet, Desiree Fidget in The Country Wife, and Betsy in The Men of
journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1962 following three and one-half years as Dennis Carrington on two NBC daytime soaps, Another World and Texan. He has also appeared in the made-for-TV movies Light's Raw and Fantasy: Jenny, and in the Paramount film The Big. In addition to roles in The Mousetraps and The Lady's Not for Burning at other resident theatre companies, Mr. Poyner's theatre credits include appearances in a number of the Playin' in Progress series during A.C.T.'s 1982-83 season. He will be seen in Macbeth and Our Town later this season.

RAY REINHARDT has been with A.C.T. since 1967. A native of New York City, and a 12-year veteran of the stage, he attended the Actors' Studio 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 Program. Among his A.C.T. roles are Cynara in Cyranos & Orson, Stanley Kowalski in A Streetcar Named Desire, Richard in The Merry Wives of Windsor, Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Marquisella in The Rose Tattoo, The Mentor in The Mentor, Krapp in Krapp's Last Tape, and Ephraim in Doris Under the Elms. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss's Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting.


TELEVISION: Guest appearances on all major networks. Partners in Crime.

RICHARD REINHARDT began acting professionally in 1968 after graduating with a B.A. from Notre Dame. He went on to receive his M.F.A. in acting and directing from the University of Minnesota, and received a Diploma in Dramatic Arts from the John F. Kennedy Library in Brighton. Mr. Reinhardt is a veteran of more than 35 Shakespeare productions and has been featured in a dozen of the Bard's 39 plays. He has also appeared in two premieres, The Ballad of Barry Smith and the English language version of As You Like It. He joined the A.C.T. company for the first time this year.

STEVEN SHERPA joined the 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 Helena in Midsummer, the Bride in Roman Wedding, and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include Juliet in Romeo and Juliet, Donna Figg in The Country Wife, and Betsy in The Man of
A VOTE OF CONFIDENCE

Why did they come to A.C.T.? The eight talented third-year students making their professional stage debuts this season at the Geary gathered in General Director William Ball's office last month to talk about what brought them to A.C.T. and where they hope to go from here in their careers.

You'll see all of them playing featured roles throughout the current season, because joining Actor's Equity Association and becoming a member of the A.C.T. acting ensemble are part of the experience of being a third-year student in the A.C.T. Advanced Training Program. This season, more than half of the acting company are alumni of the A.C.T. Conservatory. Some, like Barbara Drickson and Deborah May, graduated in the early or mid-seventies and are now playing leading roles. Others, like the present octet, are learning what it's like to be part of a large repertory company, getting used to the demanding schedule of rehearsals and performances, and continuing their advanced training at the same time.

The eight actors are all aware that simply having made it to the final year of the rigorous three-year program is an achievement in itself; since its structure encompasses an ongoing process of elimination that starts at the very beginning.
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The eight actors are all aware that simply having made it to the final year of the rigorous three-year program is an achievement in itself; since its structure encompasses an ongoing process of elimination that starts at the very beginning. This season, more than half of the acting company are in their final year, giving them the opportunity to find out what they're made of, and often finding out that they're much more capable of taking on the demanding roles of A.C.T. than they ever thought they were.
Several hundred students from all over the country audition for acceptance into the first year of the program. Of that number, some forty-eight are chosen. At the end of the first year, only twenty-four of the freshmen are invited to continue.

The conclusion of the second year brings further winnowing, with only a handful of actors offered Equity contracts, the number varying in relation to the needs of the season's productions.

Although they've acted and trained together for two years and have made the leap from advanced student to working professional as a group, their reasons for coming to A.C.T. and the hope they have to make of their training vary widely.

Judith Moreland was a pre-med student majoring in human biology before she decided to make acting her profession. She chose A.C.T. for her training because, in her words, "I liked the idea of being taught by people whose work I could see onstage. The fact that the Conservatory was connected to a working rep company was a plus in my mind."

Like Moreland, Rosemarie Smith started college with no idea that she'd end up committed to the theatre. "I was a psychology major," she says. "When Smith got serious about her acting, one thing that led her to A.C.T. was its San Francisco location. "I like the idea of coming here very much. And A.C.T. has the reputation of being a very healthy place. People told me I'd feel spiritually and emotionally after I trained here for a while."

Jim Poyner heard about A.C.T.'s Conservatory while he was working in New York as a running character on a daytime soap, "One Life to Live." One of the soap's co-stars, David Davis, had been a member of the A.C.T. acting company for several seasons in the '80s, and when Poyner told him he was seeking more stage training, Davis recommended the advanced program at A.C.T. "I went to see Danny Davis starring on Broadway in A Midsummer Night's Dream," Poyner remembers, "and that really made me want to go to A.C.T."

Like many Conservatory students past and present, Wendell Grayson got his first glimpse of A.C.T. in William Ball's PBS teleplay production of Cyrano de Bergerac and The Tempest at the Sherryầy Grays, "I thought what I saw and started planning his move from Austin, where he was studying at the University of Texas, to San Francisco. When he arrived, I got one look at the City, he says, "and it was love at first sight."

Scott Freeman grew up in Southern California and saw A.C.T. shows during vacations in the Bay Area. "I never seriously considered any other school," he acknowledges. "A.C.T. was the only one I applied to, and luckily I got in."

Geoffrey Elliott and Scott Hitchcock knew the company only by reputation at the time they were considering training alternatives. "I had heard good things about A.C.T.," Elliott recalls, "and I liked what I'd seen of photos of the company's work."

Hitchcock was attracted by the Conservatory's reputation as a performance-oriented rather than academic environment. "That's what put A.C.T. at the top of my list," he says.

Stephanie Shroyer has a lot of dance in her background and is also a choreographer and movement teacher. When one of her Florida State teachers told her that her best moments on stage were silent ones, Shroyer resolved to strengthen her voice and speech skills in a context that provided a full range of training: "A friend recommended that I look into A.C.T. It was exactly the kind of concentrated program I needed."

Six of the actors will be seen in Match, and also appeared in A Christmas Carol last month. The School for Wives, Translators and Exit Through the Gift Shop while two of the group in their casts. In addition, Rosemarie Smith is seen opposite Dakis Matthews in the A.C.T. Troubadour touring production of Duet for One. All eight actors like the multiple opportunities and challenges offered by a repertory operation, and Hitchcock says he values the "continuity your work can have here, the kind of continuity that's so hard to find in New York."

Judith Moreland speaks for the whole group when she points out that being chosen for the professional acting company is "a big vote of confidence in my talent. Someone said to me: 'You're good. You're hired. That means a lot right now. It's funny, but growing up in Los Angeles, I was very TV and film-oriented. Now, my heart's in the theatre. The effects of that vote of confidence are apparent, says Geoff Elliot. "I can already see good changes in us that have taken place since we started the season."

What's in the cards for these eight young actors? "I haven't the slightest idea," Wendell Grayson admits. "This year will be a jumping-off place, a point of departure. I don't know where it's going to take us, but I know it's going to lead to something good."
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Poyser remembers, "And that really made me want to go to A.C.T."

Like many Conservatory students past and present, Wendell Grayson got his first glimpse of A.C.T. in William Ball's PBS television productions of Coriolanus and The Taming of the Shrew. Grayson liked what he saw and started planning his move from Austin, where he was studying at the University of Texas, to San Francisco. When he arrived, "I got one look at the City." he says, "and it was love at first sight."

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Third year student Scott Freeman plays episcope Amore in; the actor is also in A Christmas Carol.

A.C.T.-3
Our guttural muse
was bullied long ago
by the alliterative tradition,
her uvula grows
vestigial, forgotten
like the coccyx
or a Brigid's Cross
yellowing in some outhouse
while custom, that 'most
sovereign mistress',
beds us down into
the British isles.

We are to be proud
of our Elizabethan English:
'varsity', for example,
is grass-roots stuff with us;
we 'deem' or we 'allow'
when we suppose
and some cherished archaisms
are correct Shakespearean.
Not to speak of the fused
consonants of lowlanders
shuttling obstinately
between bawn and mossland.

MacMorris, gallivanting
round the Globe, whined
to courtier and grounding
who had heard tell of us
as going very bare
of learning, as wild hares,
as anathem of death.
'What ish my nation?'

And sensibly, though so much
later, the wandering Bloom
replied, 'Ireland', said Bloom,
'I was born here. Ireland.'
I

Our guttural muse
was bullied long ago
by the alliterative tradition,
her uvula grows
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II

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III

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IRISH AS SHE WAS SPOKEN BY JEFFREY HIRSCH

"History, Stephen said, is a nightmare from which I am trying to awake..."
—James Joyce, Ulysses

The Gaelic language—the one Quartet 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, eight centuries of raids on Ireland by Vikings and a Norman invasion in 1169. Even so, the very best efforts, some 400 years later, of conquerors under orders from England's Henry VIII to force English (and Protestantism) upon the Irish populace, succeeded well into the eighteenth century. Gaelic prevailed as Ireland's national tongue. And after a brief period in eclipse that ended some eighty-five years ago with the Irish literary renaissance, Gaelic took its place as the official language of the newly independent Republic of Ireland (with English as the secondary official language). Today, the ancient idiom, the oldest living language in all of Western culture, is again taught in Irish schools and gives voice to the national identity of the Irish people.

Friel's story 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, stirs the town out of its slumber and awakens its inhabitants to the unsettling reality of a world marching inexorably into modernity.

Friel's narrative was inspired by the work of the first Ordnance Survey of Ireland which began in 1836 in a small, time-forsaken County Donegal town near Brian Friel's home in Moville. When Friel learned that English soldiers had established a fort on the site of a small town and that the soldiers had taken over the town, he began to imagine a story about the town and the soldiers. He then wrote a play called Translations which was produced on Broadway in 1980. The play was a critical and commercial success and is considered one of Friel's most important works.

Friel's research into the circumstances of Irish life at the time of the English Ordnance Survey provided him with an inspiring lesson and inspired him to write the play. The play is set in a small Irish town where English soldiers have taken over the town and are planning to build a fort. Friel's play explores the tension between traditional Irish culture and modern English culture and the impact it has on the community.

Before even cracking a book, Friel knew that around the turn of the nineteenth century, a secret society of Irish nationalists calling themselves the United Irishmen attempted to seize strategic towns in Ireland. One of the bloodiest uprisings in the 280-year-old Irish struggle against English rule and religious persecution, the
IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

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Brian Friel's Translations—came to Ireland
on the tongues of Celts hundreds of years
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Patrick and Christianity. Taking hold
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Scotland, the Irish vernacular was put into
written service by Christian monks
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in 1169. Not even the very best efforts,
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In that historical moment in which
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Such an awakening was touched off by
the first Ordnance Survey of Ireland
which began in 1791 in a small, time-
period County Down town near
Brian Friel's home in Moville. When Friel
learned that English officers had estab-
lished, 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, strolling the countryside and
trying to make sense of the Irish-place
names on the signposts they passed. He
imagined the efforts of the foreign engi-
neers to measure scientifically distances
that for centuries had been known to the
people who lived in the province simply as
so many hours' walk or ride. And he
wondered what the natives made of the
intruders. How did the English and Irish
surmount the language barrier separating
them? Did anyone attempt to translate
the beauty of the ancient Gaelic world to
the strangers intent on rechristening it
with new, Anglicized names?

The answers to these and other probing
questions about what happens when a
country is colonized and its language
taken over would eventually be addressed
by Friel in dramatic form. But first the
author (of fourteen plays and two
volumes of short stories prior to Transla-
tions) had some homework to do. Friel
research into the circumstances of Irish
life at the time of the English Ordnance
Survey provided him with an inspiring
lesson that not only spoke to the time in which it
was 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 national-
ists calling themselves the United Irish-
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the 250 year old Irish struggle against
English rule and religious persecution, the
rebellion failed. The British government retaliated with martial force and a legislative Act of Union that, in 1801, abolished Ireland’s separate parliament and forcibly made the island a part of the United Kingdom. This setback, to understatement, the effect of the Act to Irish independence was in some measure offset by the Act of Catholic Emancipation in 1829 bought 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,” whose proclamation by British parliament repealed the last remnants of the old penal laws in force against Catholicism 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 trained severe punishment by forming a network of rural schools in which their children might gain the advantage of education. Because it was too hazardous for householders to harbor classes and schoolmasters, the schools were held in barns or abandoned huts or, very often, out of doors, in isolated spots behind hedgerows atop which sentinels could keep watch. These “hedge-schools” were conducted by members of the community, chosen for their superior erudition, who were supported by meager fees and gifts of foodstuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through the medium of Greek—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin as well. “Even in the wildest districts, observed a County Derry Protestant minister in a memoir of the period, “it is not unusual to meet with good classical scholars.”

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there are several young mountaineers of the writer’s acquaintance, whose knowledge and taste in the Latin poets might put the most learned man who has all the advantages of established schools and regular instruction to shame.” Indeed, so high was the quality of education afforded by many of the thousands of hedge-schools throughout Ireland in the first quarter of the nineteenth century that large numbers of Protestant parents preferred to send their children to the clandestine Catholic institutions rather than to certified schools run by teachers of their own denomination.

The hedge-school affectionately portrayed by Friel in Translations embodied many of the virtues of the new schools and 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 which 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’s 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 provided a scene of exquisite irony as members of a world on the verge of extinction clinging to the last glorious shards of a vanished civilization.

Not all hedge-school students ended up put out of practice, invoking the gods 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 O’Connell in Translations, Irish soldiers schooled in Gaelic tradition often betrayed their pasts by helping literally to change the map of their country. With Irish place-names “standardized” through transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

Just as the Irish countryside was absorbed by the British survey, Irish schools and, finally, the native language, too, was consumed by a new and improved plan for national education. The Education Act of 1831 instituted a system throughout Ireland of state-run schools that by 1843 numbered over 3,500. The National School system was established by the British government whose proprietary interests were served by requiring that only English be spoken in the classroom, the better to expunge the last traces of Irish nationalism in the bud. The familiar greeting from the teacher to the students at the start of the school day changed from Die Eilith—“Gold 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 went straight to the head 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 on with the modern world and join the ranks of the literate were encouraged to learn and use English, believing that they could speak only Gaelic. The lower fees National Schools were able to charge due to their government subsidies appealed not only to impoverished heads of families, but also to many hedge-schoolmasters who, lured by the promise of steady pay, left their disappeared 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 sacrifices of her native tongue, Ireland could gain stature in the world. An industrial revolution was overtaking Europe and Great Britain, and Ireland’s indigent population needed to be kept in its agrarian-based economy and relegated 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.

The landscape of fact as it relates to the life of Brian Friel, begins in Northern Ireland, and never strays far away. The son of a schoolteacher, Friel was born in 1929, just eight years after the establishment of the Irish Free State in the south. He was educated through the college level in schools in Londonderry, where his family moved when he was ten, and then enrolled in St. Patrick’s College, a seminary in Maynooth, in 1948. After two years in the seminary, Friel abandoned his plans to enter the priesthood. “It nearly drove me crazy,” he says. “You know, the kind of Catholicism we have in this country, it’s unique.” Pursuing another thread of his heritage, he returned to college and took a degree in education. He practiced the teacher’s trade for ten years, between 1950 and 1960, all the while developing himself to Anne Morisson, whom he married in 1954. The couple now have a family of five children.

While teaching, Friel began to write...
rebellion failed. The British government retaliated with military force and a legislative Act of Union that, in 1801, abolished Ireland's separate parliament and thereby 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 Catholicism since the rule of Queen Elizabeth. For the first time, Irish Catholics were free to stand for parliament and hold other public offices.

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

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Not all hedge-school students ended up portrayed in poetry, invoking the gods of Greek lore— often, 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 Osgood in Translations, a boy schooled in Gaelic tradition often betrayed his past by helping literally to change the map of his country. With Irish place-names "standardized" through transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

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stories and plays based on his experiences as a member of the Catholic minority in the northwestern counties of Northern Ireland. A number of the stories were published in The New Yorker, and some of the early plays were performed on Northern Ireland BBC radio. Friel was recognized as a promising writer for the stage with productions of his first few plays at theatres in Belfast and Dublin. The Enemy Within, a drama about the sixth century priest who was later canonized as St. Columba, premiered at Dublin's famous Abbey Theatre in 1962, earning Friel an Irish Arts Council grant for study abroad. He spent half of 1963 in the United States, observing the workings of the Guthrie Theatre in Minneapolis. From its great director, Tyrone Guthrie, he learned a new appreciation for the playwright's role in the theatre. That role, Friel now believes, is "to entertain, to have audiences enjoy themselves, to move them emotionally, to make them laugh and cry and gasp and hold their breath and sit on the edge of their seats."

The first play Friel wrote upon returning to Ireland was Philadelphia, Here I Come, the story of a young Irishman torn between his love for Ireland and his burning desire to emigrate to America. It was produced, to great acclaim, by the Dublin Theatre Festival in 1964 and went on to firmly establish its author's critical reputation around the world. The play's 38-performance New York run in 1966 is the longest ever for a contemporary Irish play on Broadway. Its very warm reception paved the way for American productions of subsequent Friel scripts as The Boys of Bray (1966), Levy's (1967), played at Lincoln Center and in the national touring company in San Francisco by Art Carney's Crystal and Fox (1968), The Freedom of the City (1973), Volunters (1975); and The Field (1979).

Translations received its premiere in Friel's childhood home of Londonderry in Northern Ireland on September 22, 1980, under the auspices of The Field Day Theatre Company, a new troupe formed for the occasion by the playwright and his actor friend, Stephen Rea. Friel and Rea, who created the role of Owen, took their production from Londonderry to Belfast to Dublin, in the Republic of Ireland, where it was the sensation of the 1980 Dublin Festival. Following the festival the play toured up and down Ireland, with performances in one night stands on both sides of the border.

The phenomenal success of Translations in Northern Ireland and the Irish Republic was, if anything, surpassed by its reception in London, where audiences might have been in antipathy to its depiction of the British presence in Ireland. Critic Irving Wardle saw Translations in its London premiere at the Hampstead Theatre Club and wrote that Friel's play "voices the tragedy of his country more eloquently than any play I know since The Plough and the Stars. I have never been more certain of witnessing the premiere of a national classic." The Hampstead production was transferred to the British National Theatre four months later and had a distinguished run there. Translations was given its American production by the Manhattan Theatre Club at the New York April 7, 1981, staged by the Abbey Theatre's artistic director, Joe Dowling, and featuring Bernard Hughes in the role of Hugh.

Fourteen years ago, Brian Friel and his family moved to Muff, which rests on the Inishowen peninsula in the northemmost corner of Ireland. The very year Friel moved into the Republic he grew up in Londonderry only three miles across the border from where he now lives) the violence that continues to plague Northern Ireland erupted. Although in Friel's dual citizenship may be seen some hope for a future united Ireland, there remain many painful parallels between the country at present and the one at war with outsiders and with itself portrayed in Translations. "The present troubles obsess all of us," Friel admits. "For English people it is something they read in the paper or see on television and say 'Isn't that shocking? In Ireland, we live with it all the time.'"
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THE SCHOOL FOR WIVES

(1662)

by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

Agnes — Annette Bening
Gastia — Rosemarie Smith
Alain — Geoffrey Elliott
Chrysalis — Sydney Walker
Arnauld — Peter Donat
Hone — Mark Murphy
Enrique — Ray Reinfardt
Orestis — William Paterson
Volutes du Théâtre — Peter Jacob

Directed by Nagle Jackson

Scenic by Richard Seger
Costumes by Liz Covey
Lighting by Robert Peterson
Hairstyles by Rick Echols

Scene: A street in front of Arnauld’s house.

There will be one twelve-minute intermission.

UNDERSTUDIES:

Agnes — Bill Fine, Complay — Judith Moreland
Alain — Wendell Corey, Crystia — Frank Ottewell
Arnauld — Richard Resch, Hone — Jim Phayer
Enrique — Joseph Bird, Orestes — Deke Mathewson

This production is made possible by a generous gift from the Andrew W. Mellon Foundation.

Special thanks to the McCarter Theatre of Princeton, New Jersey for production assistance.

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A COMEDY TONIGHT

One of the gayest nights in all of the Golden Age of French dramatic literature, which lasted forty glorious years between 1637 and 1677, was the December 26, 1662 premiere of Molière’s L’École des femmes (The School for Wives). Many critics regard this as the signal masterpiece in the writer’s thirty-one play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, L’École des maris (The School for husbands), was heavily dependent on stock commode d’Art. Characters and settings are parallel and contrasting plots to tell its comic story of passion and pedantry. But the five-act L’École des femmes makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the unsuffering young Agnès is marvelous to behold.

Molière based L’École des femmes on two contemporary short stories whose plots he cleverly knitted together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, “I take what belongs to me wherever I find it.” No piece of previously written literature or incident from life was off limits to him, least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Molière did not marry until he was forty, a pretty well-advanced age by seventeenth-century ecclesiastical standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingénue but did not possess a romantic nature. She was twenty years younger than her husband and flaunted her advantage through numerous indirect flirtations. Their marriage was neither happy nor blessed, as she bore him only a daughter born into adulthood. That Molière was troubled by the failure of his domestic relation is evident in many of his plays. Le Misanthrope (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande’s fidelity can be heard in the good-natured voice of L’École des femmes. Written a year after the marriage, the play was performed in its first production—art spring life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacally inflammatory scandal raged in Paris following the first performance of L’École des femmes. The play provoked loud and angry accusations of impiety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists satirized by Molière in earlier works to censurate him. He was arrested for writing a play that encourages children to revolt against their guardians was called blasphemous for parodying scripture in the “Maxims of Marriage.” Molière reads aloud and was proclaimed a jackass for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounded him—which would flare up even more violently in reaction to Le Tartuffe (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrisy—rumbled into question Molière’s ethics, his aesthetics and even his sanity. The character assassination reached its peak when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of L’École des femmes had married his own daughter.

King Louis came to the beleaguered playwright’s defense, offering to stand godfather to Molière’s first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first, a farce, writing it for a forum to respond to his critics. Le Critique de l’École des femmes (1666), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expanding his own theory of comedy. “I’ve rethought one thing,” says a character in the play on behalf of the author, “that those who talk the most about rules and laws, let them be better than anyone else write comedies that nobody considers good.”

Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, Pulitzer Prize winner, in 1955 his first Molière translation, an English version of Le Misanthrope, was performed off-Broadway. His treatment of L’École des femmes was seen in 1977 New York production featuring Brian Bedford as Arnolphe and Joan van Ark as Agnès. Translations of Le Tartuffe and Le Bourgeois gentilhomme (The Learned Ladies) have also been very satisfactorily affected, in 1965 and 1973, respectively. Wilbur’s impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenal to revel in Molière’s intricate arrangements of rhythm, half-rhymes, lines, couplets, quatrains and assonanz.

Molière lived only a little more than a decade after the premiere of L’École des femmes. In the fifteen years following his company’s triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Médecin malgré lui (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a long illness that had long plagued him. He wrote his own death warrant into the character of Arnolphe. He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him recite the actor’s life.

Seventeen years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant. By royal decree, the acts remaining from Molière’s company were joined with those of two other prominent troupes to form Le Théâtre Français. “The function of comedy,” Molière had once written, “is to correct the vices of mankind.” By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth-century burghers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.

A.C.T.-17
A COMEDY TONIGHT

One of the great nights in all of the Golden Age of French dramatic literature, which lasted forty glorious years between 1637 and 1677, was the December 26, 1662 premiere of Molière's *L'Ecole des Femmes* (The School for Wives). Many critics regard this as the signal masterpiece in the writer's thirty-one play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, *L'Ecole des Marins* (The School for Scoundrels) was heavily dependent on stock commedia dell'Arte characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the five-act *L'Ecole des Femmes* makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Armande and the unsuitable young Agnés is marvellous to behold. Molière based *L'Ecole des Femmes* on two contemporary short stories whose plots he cleverly knitted together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, "I take what belongs to me whenever I find it." No piece of previously written literature or incident from life was ever limits to his. He has all the circumstances of his own being. Although known to have been involved with a number of women over the years (this predilection was for actresses), Molière did not marry until he was forty, a pretty well advanced age by seventeenth century cultural standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingénue but did not possess a romantic nature. She was twenty years younger than her husband and flaunted her advantage through numerous indiscreet flirtations. Their marriage was neither happy nor blessed of the three children issued from it only a daughter lived into adulthood. That Molière was troubled by the failure of his domestic relation is evident in many of his plays. *Le Misanthrope* (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande's fidelity can be heard in the good natured voice of *L'Ecole des Femmes*. Written the year of his author's wedding, it was performed in its first production—at a spring life—by Molière in the part of Armande, the man who would be cuckold. A spectacularly inflammatory scandal raged in Paris following the fine performance of *L'Ecole des Femmes*. The play provoked loud and angry accusations of impurity, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists stung by Molière in earlier works to censure him. He was pressed for writing a play that encourages children to revolt against their guardians was called blasphemous for parodying scripture in the "Maxims of Marriage" *Agneis* reads aloud and was proclaimed a jackanapes for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to *Le Tartuffe* (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrites—riddled him into question Molière's ethics, his aesthetics and even his sanity. The character assassination reached its height when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of *L'Ecole des Femmes* had married his own daughter. King Louis came to the beleaguered playwright's defense, offering to stand godfather to Molière's first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first, saying it was a forum in which to respond to his critics. *Le Critic de l'Ecole des Femmes* (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly outwitting his own theory of comedy: "I've noticed one thing," says a character in the play on behalf of the author, "that those who talk the most about rules and know them better than anyone else write comedies that nobody considers good." Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of *Le Misanthrope*, was performed off-Broadway. His treatment of *L'Ecole des Femmes* was first seen in 1971 New York production featuring Brian Bedford as Armande and Joan van Ark as Agnés. Translations of *Le Tartuffe* and *Les Femmes savantes* (The Learned Ladies, 1672) have also been very successfully executed, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière's intricate arrangements of balancing half-line, lines, couplets, quatrains and assonance.

Molière lived only a little more than a decade after the premiere of *L'Ecole des Femmes*. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays, he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered *Le Malade Imaginaire* (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a long ailment that had long plagued him (he wrote his own chronic cough into the character of Armande). He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him resound the actor's life.

Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant. By royal decree, the actors remaining from Molière's company were joined with those of two other prominent troupes to form Le Théâtre Français. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth-century burghers who did not properly appreciate the gift of laughter given them by the age's greatest playwright. Today, so on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.
THE AMERICAN CONSERVATORY THEATRE

PRESENTS

MACBETH
(c. 1600)

by William Shakespeare

Witch, Lady Macbeth's Gentleman
Judith Moreland
Witch, Servant
Stephanie Shroyer
Witch, Lady Macduff's Name
Kate Beckley
Sergeant
Scott Hitchcock
Donor
William Paterson
Macbeth
Mark Murphy
Donalbain
Shawn Emanuelle
Lennox
Wendell J. Grayson
CAIOTTES
Jim Poyner
Menteith
Bernard Vash
Angus
Frank O'Briain
Ras
Drew Eshelman
Macbeth
Peter Donat
Banquo
Richard Riehle
Flour
Kurt Witscher
Seyton
Scott Freeman
Lady Macbeth
Annette Bening
Macleod
Henry Woronicz
Macleod
Jim Poyner
Macleod
Bernard Vash
Apparition, Servant
Elsa Sapienza
Apparition, Macduff's Daughter
Ashara Rowe
Apparition, Servant
Rachel Brown
Lady Macduff
Carmen McCormick
Macbeth's Son
David Matarazzo
MEASURERS
Shawn Emanuelle
Dan O'Neil
Kurt Witscher

Directed by Edward Hastings

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

There will be one twelve-minute intermission.

UNDERSTUDIES
Witch - Linda Aldecoa, Sergeant, Banqo, Young Siward - Geoffrey Elliott; Macbeth - Jim Poyner; Donalbain, Flour - Dan O'Neil; Lennox, Menteith, Macduff - J. Steven White; Caulnes, Murderer - Lawrence Heflin; Angus, Macduff - Bruce Williams; Ras - Dakin Matthews; Seyton - Bernard Vash; Lady Macduff - Rosemary Smith; Apparitions - Alexandro Harris; Lady Macduff - Barbara Driickson; Macduff's Son - Tim Parker; Siward - Frank O'Briain

Alternate for Duncan - Joseph Bird
Alternate for Macbeth - Henry Woronicz

This production is made possible by a generous gift from the Bank of America Foundation.
THE AMERICAN CONSERVATORY THEATRE

MACBETH
(c. 1600)
by William Shakespeare

Witch, Lady Macbeth’s Gentleman
Judith Moreland

Witch, Servant
Stephanie Shroyer

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Kate Beckley

Sergeant
Scott Hitchcock

Douglas
William Paterson

Macbeth
Mark Murphy

Donalbain
Shawn Emajineemeh

Lennox
Wendell J. Grayson

Caitness
Jim Poyner

Mastioth
Bernard Vach

Angus
Frank Ottowell

Ras
Drew Eshelman

Macbeth
Peter Donat

B蝇gno
Richard Riebe

Florence
Kurt Wisefrey

Scott Freeman

Lady Macbeth
Annette Bening

Maid/ Henry Wrornicz
Jim Poyner

Bailiff
Bernard Vach

Apparition, Servant
Elsa Sapienza

Apparition, Macbeth’s Daughter
Ashara Rowe

Apparition, Servant
Rachel Brown

Lady Macbeth
Caryn McCormick

Macbeth’s Son
David Materasso

Meeters
Shawn Emajineemeh

Dan O’Neill
Kurt Wisefrey

Directed by Edward Hastings

Scenery by
Richard Seger

Costumes by
Robert Blackman

Lighting by
Greg Sullivan

Staged by
Christopher Moore

Choreography by
J. Steven White

Hair/hands by
Rick Emboli

Assistant Director
Michael Pulizzano

There will be one twelve-minute intermission.

UNDERSTUDIES
Witches - Linda Aldrich, Sergeant, Beggar, Young Siward - Geoffrey Elliott
Macbeth - Jim Poyner; Donalbain; Florence - Dan O’Neill; Lennox; Mungo
Murders - J. Steven White; Cauldron; Murderer - Lawrence Kreit
Angus, Macduff - Bruce Williams; Ras - Dakin Matthews; Sejan - Bernard Vach
Lady Macbeth - Rosemarie Smith, Apparitions - Alexandra Howard
Lady Macbeth - Berndt Drickstrum, Macduff’s Son - Tom Parker.
Siward - Frank Ottowell
Alternate for Dancers: Joseph Bird
Alternate for Macbeth: Henry Woronicz

This production is made possible by a generous gift from the Bank of America Foundation.
Exciting Reading
For All Theatre Lovers

William Ball's
A SENSE OF DIRECTION
Some Observations on the Art of Directing

A Sense of Direction represents a lifetime's work in the art and craft of directing. William Ball, founder and General Director of the American Conservatory Theatre, engages his readers in a wide-ranging discussion of the director's process—from first reading through opening night. Speaking as a director's director, Mr. Ball offers a candid personal account of his method of working—including the choice of a play's essential elements, preproduction homework, casting and rehearsal techniques.

Theatregoers will find A Sense of Direction an informative, insightful and often astonishingly clear look at the people and the process behind the wonderful and magical phenomena we call theatre.

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900 Northpoint Street, San Francisco, 94109
Validated Parking
SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 213 productions since 1946. The Philadelphia native joined A.C.T. in 1974 and has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the A.F.P. Repertory Theatre and with the Repertory Theatre of Lincoln Center. A.C.T. PRODUCTIONS: 45 total, including The Miser (U.S.S.R. tour); Fin Ceyt: The Circle, Hotel Paradiso; The National Health: Buried Child, Back Comedy; A Christmas Carol; The Chalk Garden; Lest, Morning's at Seven; Angels Fall.

BROADWAY: 12 total, including Becket: You Can't Take It With You; School for Scandal; War and Peace;

OTHER RESIDENT THEATRES: 15 total, including The Merchant of Venice; Antigone; Twelfth Night: The Tempest (Prospect Theatre Co.); The Crucible; The Chalk Garden; A Christmas Carol; and last season's The Doyle. 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.

BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in Moliere and since then has appeared in twenty-eight A.C.T. productions including August: Osage County; The Secret Garden; In the Next Room; A Christmas Carol; last season's The Doyle. 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 at the University of Texas at Austin under Jassinka Zych.

I-STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has worked as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-two 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-nine productions, including the San Francisco Opera's production of Roméo et Juliet, directed by Michael Smuin, and A.C.T.'s Cyndi & Bernadine. His directing credits include the Valley Shakespeare Festival production of The Three Musketeers at the Paul Masson Winery; five A.C.T. Playroom productions, most recently Dinner at Eight and the Western Stage Company's The Importance of Being Earnest. This year he appears as Daddy in Translations and Howie in Our Town on the Geary Stage.

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OTHER RESIDENT THEATRES: 15 total, including The Merchant of Venice, Antigone, Twelfth Night, The Tempest (Prospect Television: The Gilded Lily, Seven Days on 75th Street. One of the Fables. FILMS: Love Story, An Enemy of the People, Five Months (ABC-TV: Christmas 1994).

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 The Other 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 the 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 theaters, he has performed roles in The Devil’s Disciple, Henry 5 (Parts 2 and 3), Mack and Mabel, and The Front. For television, Mr. Williams appeared in the A.C.T.-ABC production of A Christmas Carol and PBS’ ‘‘The Magic of Opera.’’ Mr. Williams trained at the University of Texas at Austin under Jaganeia Zych.

L. STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has worked as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-four 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 Congestion. He is currently Assistant Conservatory Director. In addition to teaching stage combat, Mr. White has been the fight choreographer for sixty-five productions, including the San Francisco Ballet’s production of Romeo and Juliet, directed by Michael Smuin, and A.C.T.’s Cymbeline de Brydone. His directing credits include the Valley Shakespeare Festival production of The Three Musketeers at the Paul Masson Winery; five A.C.T. Playroom productions; most recently Dinner at Eight and the Western Stage Company’s The Hairy Ape in Salinas. This year he appears in Duality in Translations and Howie in Our Town on the Geary Stage.

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HUNTER WORONICK 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 35 other productions. His most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in Pericles, a three-person Midsummer, and played Will in Linda Hunt's Atherton. Weronick's other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII and Antigone at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles in the Uta's University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's A Lense from Alix, which was voted by Boston critics to be one of the ten best "*studied in A.C.T.'s Advanced Training Program prior to joining the company.*

**DIRECTORS**

**WILLIAM BALL** (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekhov's Uncle Vanya, which won the Obie and American Emmy Awards for 1969. Subsequently, he directed at Houston's Alley Theatre, San Francisco's Actors' Workshop, Washington, D.C.'s Arena Stage, San Diego's Old Globe Theatre, and staged several New York City Opera productions. His 1989 Off-Broadway production of Uncle Vanya won both the Los Angeles Drama Critics and the Outer Circle Critics' Awards, and in 1992 his Six Characters in Search of an Author won both Outer Circle Critics' Awards. In 1995, he directed The Taming of the Shrew, which was nominated for the Drama Critics' Circle. Prior to his work with A.C.T., he designed and directed for San Francisco's Alley Theatre, and was the associate director of the American Conservatory Theatre. In 1984, he directed Tantale and Hamlet at Shakespeare Festival, and in 1985 he returned to New York to direct the Kirov for an opera, The Shrew, for which he was nominated for the Television Critics' Circle as best director of the year. In June 1979, Mr. Ball accepted the Tony Award for "Best Direction of a Musical" for A.C.T.'s production of the musical. His other awards include the Drama Critics' Circle, Outer Critics Circle, and the Drama Desk Award for Best Director of a Play. 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 illuminated theatre training programs. Mr. Ball's book, A Sense of Direction, was published in September, 1984.
HUNRY WRONCICZ has A.C.T. for his first season after six years of professional acting and directing. He has worked predominately with the Boston Shakespeare Company, where his credits include title roles in Henry, Richard III, Romeo and Juliet and Pericles in The Taming of the Shrew, as well as supporting and leading roles in more than 35 other productions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Seller. He appeared in Pericles, a three-person melodrama, and played Elliot in Linda Hunter's Mother Courage. Mr. Wroncz's other credits include Henry IV at the Utah Shakespearean Festival, the title role in Henry VIII and Troilus and Cressida in The Winter's Tale this past summer at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's A Lesson Before Dying, which was voted by Boston critics to be one of the ten best "studied in A.C.T.'s Advanced Training Program prior to joining the company."
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 assistant director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harley, Major Barbara and Bus Stop. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Playin-Progress Series, as well as last season's Geary Theatre production of The Dolly. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T., including The National Health, The Visit, Burnt Child, Night and Day, The Three Sisters, Happy Landings and The Holiday, 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 supervises all departments involved in the physical production of A.C.T.'s plays, producing over 70 productions in nine years. These include: The Matched at Venice; The Contract; A Doll's House; The Marriage of Figaro; The Comedy of Errors; A Christmas Carol; The Tempest; and The Winter's Tale. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Tempest of the Shakes, and produced a Christmas Carol for PBS television. He was largely responsible for developing A.C.T.'s complex rehearsal system and has taught courses in drama 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 served as A.C.T. President during the company's 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 Bell's productions, and has been largely responsible for rehearsals of Cyrano de Bergerac, The Tempest of the Shakes, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Circus in the Army, and since has assisted George Chaffin, Ellis Randle and Francis Ford Coppola Known in the company as "The Minister of Music," Mr. Barcone has directed the Playin- Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Tempest of the Shakes and A Christmas Carol. Recently he celebrated his 25th production with A.C.T. and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGE JACOBS (Guest Director)—directed McCarter Theatre's production of St. Joan, Handle: A Christmas Carol, A Tale of Two Cities, Performance, The Three Sisters, Red Room Overlook, Edgar Allan Poe and Ange and the Man. He was Associate Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep he founded the Court Street Theatre, now one of the major theatre companies in Milwaukee. A resident director for three years at A.C.T., he has returned regularly to direct plays, including Timon of Athens and The Evening with Tom Stoppard, which he devised with Mr. Stoppard's participation. He directed Feynman's QED: The Strange Story of the Pioneers for A.C.T. and Feynman's The Myth of Sisyphus for Seattle's Intiman Theatre. Mr. Jacobs has directed on Broadway and a leading regional theatre (including the Hartford Stage Company, the O'Keefe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Chekhov's The Three Sisters are winning national and international acclaim, has directed A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Playin-Progress program designed to the production of new writing. Mr. Hastings has served for three seasons as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers and taught acting last summer at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he produced The Satisifion of Margery Kempe, for which George Dillen and directed the national touring company of Oliver. He staged the American production of Michael Rudberg in Shakespeare's Peer Gynt, directed the Australian premiere of The Hotel Belmarsh, and re-staged his A.C.T. production of Sam Shepard's Buried Child in Serbo-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 Berkley Repertory Theatre.

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

ROBERT BLACRAM (Scenery), who holds an M.F.A. from the Yale School of Drama, works as a scene painter, does his own building and takes care of all the model-making aspects of the theatre's productions, including A Christmas Carol. The Circle, Cyrano de Bergerac, Private Lives, Jomper, King Richard III, Elysium, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Doctor Luke, Hemns, and costumes for A Month in May, Heartbreak House, The Visit, Hotel Paradise, A Doll's House. You Can't Take It With You, The Merry Wives of Windsor, The Three Sisters, Opera Gay and Managing Business Elements. Mr. Blackman also has designed scenery for Broadway, the Utah Shakespearean Festival, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MICHAEL CASEY (Costume) returning for his fourth repertory season, most recently designed Radio City Music Hall's summer production of Gigi/Cabaret, Shaler Savings.

Montevideo, which marked his fifth major New York production. He has designed costume for both Campin Rogers and Carol Lawrence, as well as the wardrobe for the Rockefellers for the highly acclaimed television production of Peter Allen and the Beatles and the stage costumes for the ABC television movie, starring Golden Gate. A graduate of the University of Texas, Mr. Casey created costumes for last season's Abnormal Theatre productions of Direct Sky, starring Charles Heath and Marcette Hartley, and Light Cenades with David Dyske. At A.C.T., his designs have appeared in numerous productions, including: A Matter of Time, Cat Among the Pigeons, Uncle Vanya, Arms and the Man and John Gabriel Borkman. Translations in Mr. Casey's fifth production at A.C.T.

LIZ COVEY (Costumes) in native of England, currently residing in New York City. She has worked extensively with regional theatre in this country, including: The Hartford Stage Company, Seattle Repertory Theatre, Baltimore's Center Stage, The Milwaukee Repertory Theatre, Cincinnati's Playhouse in the Park, The McCarter Theatre and The Berkshire Theatre Festival. In the past she designed A.C.T.'s production of The Natural, directed by Nigel Green. Others include, at A.C.T. include: The Taming, Pandemonium, The Setting of the President and The Taming of Your Cat. The McCarter Theatre Company and Houston's Alley Theatre.

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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 Acting Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harley, Major Barbara and Bus Stop. He is a graduate of the University of San Francisco and A.C.T.'s Advanced Training Program. Mr. Hecht has directed numerous productions for the Playin-Progress Series, as well as last season's Gertrude Theatre production of The Dolly. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T., including The National Health, The Visit, Burial Child, Night and Day, The Three Sisters, Happy Landings and The Hushies, 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 production of A.C.T. plays, producing over 70 productions in nine years. These include The Matchmaker at Venice; The Conjuror, A Doll's House, The Maids, Indian Summer of the Community, Parrot, Direct Under the Elm; 5th of July; All My Sons; All the Way Home; Knick, Knack, Knorp, Cyrene de Bargeton, The Taming of the Shrew; Street Scene; and The Mayor of Casterlet. In addition, Mr. Moore coordinated the filmed adaptations of Cyrene de Bargeton 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 repair system and has taught the theatre's directorial and administrative training throughout 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 continued to develop 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 under- way. 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 26 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for rewrites of Cyrene de Bargeton, The Taming of the Shrew, Hay Fever, The Circle. Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted광 엔 Champion, Ellis Ralsh and Francis Ford Coppola. Known in the company as "The Minister of Music," Mr. Barccone has directed the Playin-Progress program and worked on the televised adaptations of Cyrene de Bargeton, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed Coward's Summer Production of St. Joan, Harlequin, A Christmas Carol, A Tree's Liking Performance, Five and Ten, Oedipus, Oedipus in Graecis, and the current production of A Christmas Carol. Mr. Jackson was an Artist Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep he founded the Court Street Theatre, now one of the major black theatres in the country. His productions of The Hound of the Baskervilles have been seen in over 23 productions at A.C.T. Mr. Jackson has directed Shakespeare's The Taming of the Shrew; and has also directed Collyer's Cat, King Lear, Salad Days, The Diary of Anne, and A Christmas Carol. Mr. Jackson has directed the world premiere of A Christmas Carol in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Chekhov's The Bear and One Way Ticket were among A.C.T.'s first two seasons, has staged numer-

PLAYS (by title and alphabetical order of author):

JOSEPH APPEL (Lighting) returns for his fourth season, having designed The Slings of Pluto and 1982 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 Chattanooga Opera Association. In addition to his design work, Mr. Appel teaches design and lighting at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Scenery), who holds an M.F.A. from the Yale School of Drama, has designed and built sets for A Christmas Carol, The Circle, Cyrene de Bargeton, Private Lives, 

Sophomoric (by title and alphabetical order of author):

DILLIONS AND DEAN ( Lighting) designed and directed the national touring company of Oliver. He studied the American production of Michael Rudberg in Shakespeare's Globe and directed the Australian premiere of The Hottest of Them All. He also co-directed Santorini with Denys Arcand. He also has directed a number of other productions in Canada and Europe, and was the lighting designer for the film adaptation of Tartuffe. He is currently designing for the Almeida Theatre in London.

LIZ COVEY (Costume) is a native of England, currently residing in New York City. She has worked extensively with regional theatres in this country, including The Hartford Stage Company, Seattle Repertory Theatre, Littleton's Center Stage, The Milwaukee Repertory Theatre, Cincinnati's Playhouse in the Park, The McCarter Theatre and The Berkshires. Her recent designs include A Christmas Carol for The John House Theatre, Olney Theatre, and the Spiro's Theatre in London. She has also designed for the Almeida Theatre, the Hullwasser Family, the New York Theatre Workshop, and the Almeida Theatre.
RALPH FUNICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including \textit{Chekhov}, \textit{Moomin's Alsatian}, \textit{Otho, The Great}, \textit{Picnic}, \textit{Taming of the Shrews}, \textit{Meeting with Strangers}, and \textit{A Man and His Women}. Mr. Funicello's work has been seen on and off-Broadway and in many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre, and the South Coast Repertory Theatre, and he recreated his designs for \textit{Taming of the Shrews} on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera's production of \textit{La Sonnambula} and the Stratford Festival in Ontario, Canada.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for \textit{A Christmas Carol}, the Peninsula Repertory productions, and \textit{A.C.T.'s Hawaii tour of Macbeth}. He has also worked on \textit{Midsommaria} and \textit{Midas} for Berkeley Rep. Prior to joining the company, he served as Lighting Design Intern, designing for the Play in Progress series and the studio productions for the Conservatory.

Mr. Percival's other work includes the San Francisco debut of Will Egan's \textit{Les Misérables} and the San Jose Repertory Company productions of \textit{School for Scandal} and \textit{His Other Half Lives}, and is a member of the Oregon Contemporary Theatre's \textit{List} and \textit{A Kind Five Cohort}.

ROBERT PETTISON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include \textit{The Dybbuk}, \textit{John Gabriel Borkman}, \textit{A Midsummer Night's Dream} and \textit{The Misanthrope}. Most recently, Mr. Pettison designed the North American premiere of \textit{The Aisles} for the Intiman Theatre in Seattle and \textit{The Hours} for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has directed 15 productions for the Old Globe, including the 1984 productions of \textit{The Prime of Miss Jean Brodie}, \textit{The Diary of Anne Frank}, \textit{A Man and His Woman}, and \textit{The November Greeting}. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Pettison also has an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many theatres, including Court Theatre, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Scenery) returns for a fourth season as Resident Designer with A.C.T. Among his credits are \textit{The Three Sisters}, \textit{Tartuffe}, \textit{Moby Dick}, \textit{In the Night}, \textit{The Trojan War Will Not Take Place}, \textit{Barbarian Child}, \textit{The Girl of the Golden West}, \textit{The Winter's Tale}, \textit{Antony and Cleopatra}, \textit{The Importance of Being Earnest}, the Berkeley Repertory Theatre's production of \textit{Body Heat}, and the 1990 season production of \textit{La Traviata} for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (Lighting) returns to A.C.T. following his work on last season's Geary Theatre production of \textit{Angels in America} and the 1982 production of \textit{Dear Jane}. He has done extensive work at most major Western regional theatres, designing lights for fifteen shows at eleven different theatres this year alone, including \textit{Vader's Assassin} and \textit{The Younger} for the Oregon Shakespeare Festival, \textit{Long Day's Journey Into Night} for the Intiman in Seattle, \textit{Comparative Sinews for South Coast Repertory}, and most recently in the Bay Area, \textit{The Caraboo Ghost} and \textit{Tartuffe} for Berkeley Rep. This year he also created the lighting for \textit{P.C.P.A.'s Subways Awaits the Maker}, \textit{The Suicide and Camelot}, as well as \textit{The Prince and Me} at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramalogue Awards for P.C.P.A. productions of \textit{Carnival} and \textit{Harvey}, and in 1982 he was given a San Francisco Area Critics Award for \textit{Hobbiton}. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
RALPH FUNICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including Uncle Vanya, Morning At Stret, Ak Wilderman, Another Part of the Island, Ron Cey, Palisades, The Taming of the Shrew, Mending the Broken Heart, and Arms and the Man. Mr. Funicello’s work has been seen on and Off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he also designed the sets for the New York City Opera’s production of La Soandria and A Streeter Named Don for the Stratford Festival in Ontario, Canada.

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 Macbeth. This summer he will be at the Deadwood Summer Theatre as Lighting Designer for the productions of Pacific Repertory Company. Mr. Percival’s other work includes the San Francisco Court of Wills Litigation, the San Jose Repertory Company’s productions of School for Scandal and The Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Ed and A Kurt Weill Cantata.

ROBERT PETRUSON (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, The 4th of July, Mr. Petersen, and Delia for Mabel, and The Midshipman. Most recently, Mr. Petersen designed the North American premiere of The Myth of the Writer for the Intiman Theatre in Seattle and Scenics for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 15 productions for the Old Globe Theatre, including the 1984 productions of Kirby cake, Catalpy, The Merry Wives of Windsor, and Summer Greetings. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Petersen also tours in an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basic, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Set Design) returns for a third season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The H咼ik, The Devil and the New World, Chekhov’s Anadyomene, and The Little Foxes, as well as The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Harold Cluff, The Girl from the Golden West, The Winter’s Tale, The Big Sleep, The Three Sisters, and The Cherry Orchard. Mr. Seger is also seen in the American Premiere of American Theatre Association’s production of The Tenant of Kilian, and the 50th anniversary season productions 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 Grizzly Theatre production of Angel’s Fall and the 1982 production of Dear Doctor. He has done extensive work at major regional theatres, designing lighting for fifteen shows at eleven different theatres this year alone, including La Jolla’s Musical and Tour for the Oregon Shakespeare Festival, Long Day’s Journey Into Night for the Intiman in Seattle, Becoming Memory for South Coast Repertory, and most recently in the Bay Area, The Abandoned Child and Terrible for Berkeley Rep. This year he also created the lighting for PCPA’s Polish Theatre’s Macbeth, The Suicide and Cambal, as well as A Private Life at the Mark Taper Forum. In 1981 and 1983 he was presented Dramagram Awards for PCPA productions of Camelot and Harry and in 1982 he was the San Francisco Drama Critics’ Award for Sweeney. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
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John Price

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Adrian Stewart, Administrative Director
Diane M. Prechard, Marketing Development
Charlene Adams, Business Manager
Sally Brantis, Cheryl Kuhn, Liz Cass, C.P.A.

COMMUNICATIONS & MARKETING
Dennis Powers, Communications Director

BOX OFFICE
William N. Koeble, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Joe Duffy, Group Sales Specialist
Cinda Selker, Clerk
Sarah Tyus, Clerk

SUBSCRIPTIONS
Patty Costa, Manager
Chuck Conrad
Mark Dean

GEAR THEATRE
Tim Finn, House Manager
Fred Gekko, C.A.A.
Meredith Clegg, Costume Shop Manager
Sandra Osmond, Costume Shop
"Iron Mike" Bill Maclean, Technical Director
Donald Harvey
Leslie Heem
Leonard Lyons
Lisa Molloy
Alfred Papiola
Jefrey Romano
Beverly Saba
Jane Smith
Joseph Sambrook

"Bill Hestroff, Bil" Increase"
THE AMERICAN CONSERVATORY THEATRE

STAGE MANAGEMENT
James Haire, Producing Stage Manager
Eugenie Barraco, Assistant Stage Manager
James L. Burke, Lighting Designer
Karin Van Zandt, Technical Director
Tammy Truong Watson, Irene
Amy Young, Irene

SCENE SHOP
Ed Raymond, Stage Manager
William Barr, Assistant Stage Manager
David A. Steen, Associate Stage Manager

ACTORS AND DIRECTORS
Linda Aldrich, Dakin Matthews
Annette Bening, Deborah May
Joseph Bird, Carolyn McCormick
Kate Bradley, Judith Mauzland
George C. Dreyer, Mark Murphy
Barbara Dickson, Frank Cottrell
Peter Donat, William Paterson
Geoffrey Elliott, Jim Payne
Drew Edleman, Ray Bogaerts
Ilene F. Fisk, Ralph Raucher
Scott Freeman, Richard Ralston
David Grayson, Stephanie Shevary
Lawrence Hecht, Rosmarie Smith
Sharon Hinchley, Ferncine Tacker
Tom Hufnagel, Donald Weinstock
Bruce Hutt, Sydney Walker
Jessica Hutchinson, Marcon Walters
Johanna Jackson, J. Steven White
John Jorgé, Bruce Williams
Dominic Martin, Henry Warnowicz

SECOND YEAR STUDENTS
Mark Amaturo, Scott Bishop
Michelle Casay, Mike Donkis
Amy Fred, Stephen Hough
Lisa Ivey, Todd Jackson
Peter Jacobs, Key Kostopoulos
Branca Lewis, Brian Macer
Richard Monaco, Elizabeth Pullin
Marko Prince, Marla Pimenta
Jenifer Ruzicka, Stephen Pratt
Jill Rice, Sappho Warden

REPERTORY DIRECTORS
William Ball, Eugene Barcino, Edward Hastings
Lawrence Hecht, Laurence Flach
J. Steven White, Jentie Huschkin
Natalie Wachowicz, Laila Williamson

PRODUCTION
John Brown, Producing Manager
Eric Shurtleff, Associate Producing Manager
Cynthia McCain, Social Worker
Eric Norton, Stage Manager
Alex Smith, Associate Director

CONSERVATORY
Merleth Meacham, Dean
J. Steven White, Assistant Conservatory Director
Emilia Cashipari, Registrar
John Hartnett, Financial Aid Director
Rebecca Merrill, Associate

TRAINERS
William Ball, Voice/Acting
Bonita Bradley, Voice
Kate Bradley, Voice
Beverly Duncan, Tap
Rick Erlich, Make-Up
Sabin Epstein, Acting
Rose Gluckman, Hawaiian
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Hufnagel, Voice
Johanna Jackson, Acting
John Johnson, Musical Theatre
Ivy Livergood, Soprano Singing
John Korschman, Ballet
Dakin Matthews, Voice
Carolyn McCormick, Acting
Duncan Ogden, Hawaiian
Frank Orritt, Alexander
Ray Reinhardt, Acting
Dominick Turnham, Hawaiian
Stephanie Shevary, Dance

YOUNG CONSERVATORY
Linda Aldrich, Director
Johanna Jackson, Johanna Jackson
Sarah Norris, Sarah Norris
Bernard Voss, Siddi Weldon

HOUSES
Douglas Sills, Mark Simpson
Kerry Watt, Terry Williams
Alice Welborn, Taylor Young

CONSERVATORY MANAGEMENT
Deborah Smith, Managing Director

PRODUCTION MANAGEMENT
Joan Jaster, Managing Director

COMMUNICATIONS MARKETING
Sandra Powers, Communications Director

BOX OFFICE
William N. Koeble, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Joe Duffy, Group Sales Associate
Celia Silver, Clerk
Sarah Tyron, Clerk

SUBSCRIPTIONS
Patty Costa, Manager
Chandra Cornum, Receptionist
Mark Dean, Manager

GLARY THEATRE
Tim Flinn, House Manager
Fred Geck, CA, A

FACILITIES
Mercedes Cline, Manager
Endel Brotzki, Project Manager

DEDICATIONS
Harry and Cora Dychen
Elise and Jack Kershaw, Sr

MUSICIANS
Lee Hoelty, Cimpson
Richard Hendelman, Music Director
Lee Cantor, Donny Leventon
Joan Price
GEARY THEATRE FIRE EXITS

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