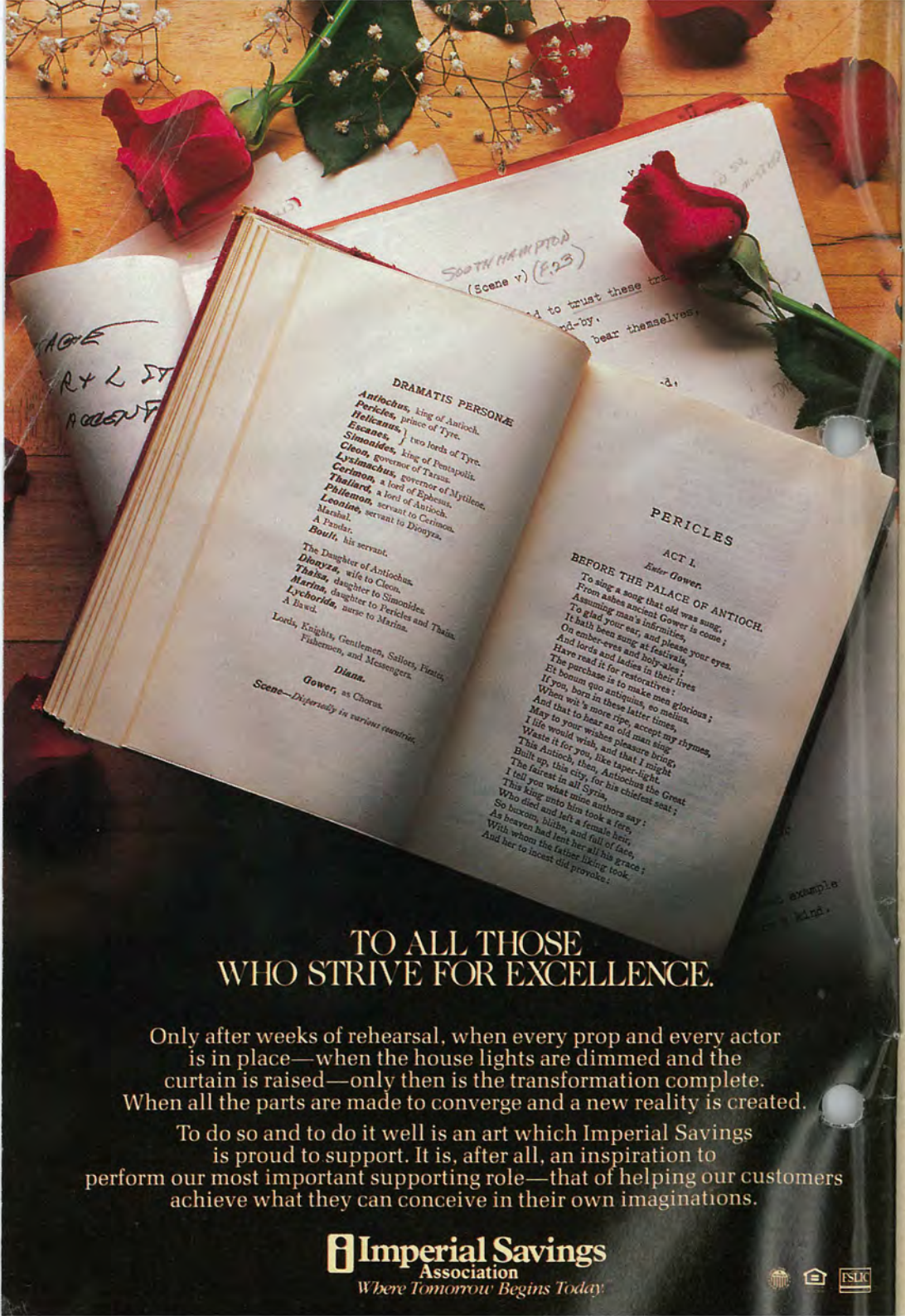


THE AMERICAN CONSERVATORY THEATRE

FEBRUARY 1985



A PERFORMING ARTS
NETWORK PUBLICATION



SOUTH HAMPTON
(Scene v) (P.23)

AGRE
R + L ST
ROBERT

DRAMATIS PERSONÆ

- Antiochus, king of Antioch.
- Pericles, prince of Tyre.
- Helicanus, } two lords of Tyre.
- Escanes, }
- Simonides, king of Pentapolis.
- Cleon, governor of Tarsus.
- Lysimachus, governor of Mytilene.
- Cerimon, a lord of Ephesus.
- Thaliard, a lord of Antioch.
- Philemon, servant to Cerimon.
- Leonine, servant to Dionysus.
- Marshall.
- A Pander.
- Boult, his servant.

- The Daughter of Antiochus.
- Dionysa, wife to Cleon.
- Thaisa, daughter to Simonides.
- Marina, daughter to Pericles and Thaisa.
- Lychorida, nurse to Marina.
- A David.

Lords, Knights, Gentlemen, Sallots, Bishops,
Fishermen, and Messengers.

Diana.
Gower, as Chorus.

Scene—*Differently in various theatres.*

PERICLES

ACT I

Enter Gower

BEFORE THE PALACE OF ANTIOCH.

To sing a song that old was sung,
From ashes ancient Gower is come;
Assuming man's infirmities,
To glaze your ear, and please your eyes;
It hath been sung at festivals,
On amber-eyes and holy-ales;
And lords and ladies in their lives
Have read it for restoratives:
The purchase is to make men glorious;
Et bonum quo antiquius, eo melius;
If you, borne in these latter times,
When wit's more ripe, accept my rhymes,
And that to hear an old man sing,
When wit's more ripe, accept my rhymes,
May to your wishes pleasure bring
I waste it for you, like taper-light,
This Antioch then, Antiochus the Great
Built up, this city, for his chiefest seat;
The fairest in all Syria,
I tell you what mine authors say:
This king unto him took a ferse,
Who died and left a female heir;
So buxom, blithe, and full of face,
As heaven had lent her all his graces;
With whom the fates liking took,
And her to incest did provoke.

TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

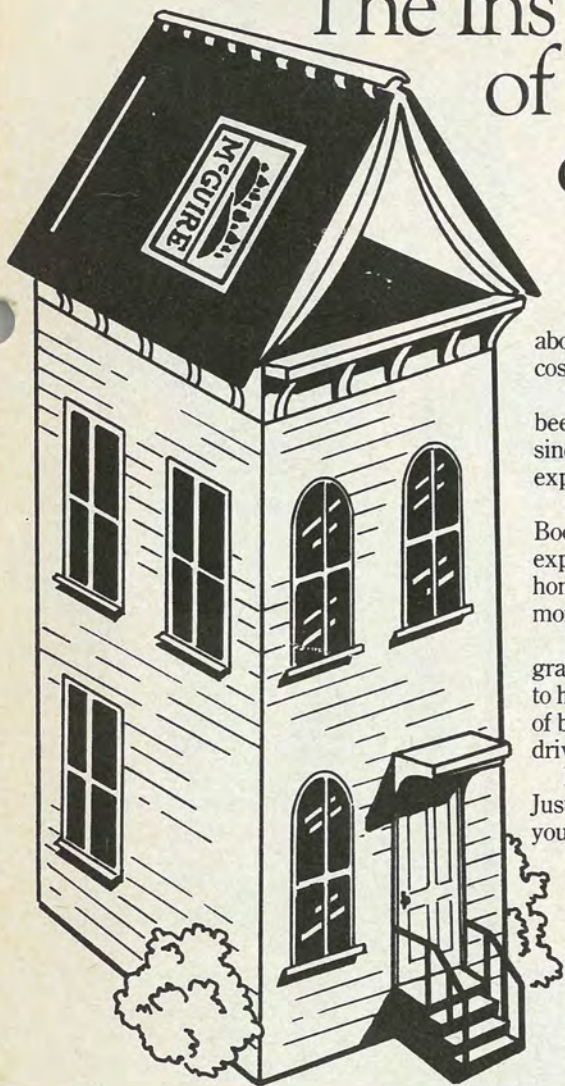
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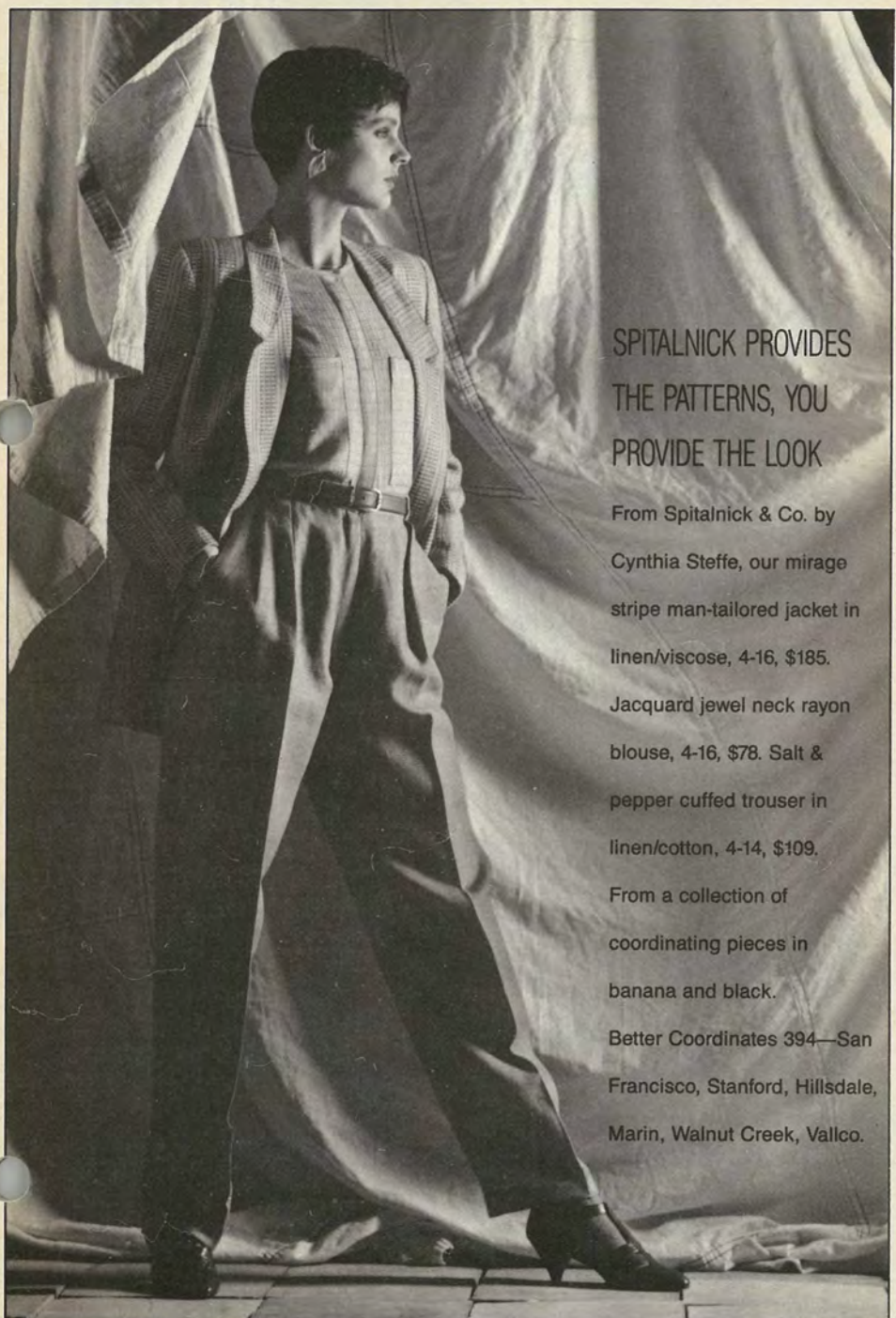
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Cover: Mark Murphey and Jane Jones overcome differences of language and culture in Brian Friel's *Translations*.
Photo: Larry Merkle

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WHO'S WHO AT A.C.T



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



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

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



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 Advanced Training Program. A.C.T. fans have seen her previously in *Othello* and *Peer Gynt* on the Geary stage, and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the Wells*. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*.



GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of *Loof*. Born in

Uruguay and raised in Salt Lake City, he attended the University of Utah before embarking on his theatrical career. His extensive dramatic experience includes Broadway, television, stock, repertory and regional stage work. He toured the U.S. and Canada as Jamie Lockhart in *The Robber Bridegroom*, played Cleante in *The Imaginary Invalid* at the Cincinnati Playhouse in the Park and was seen on the ABC comedy series *9 to 5*. In 1982 he played Orlando to Deborah Moy's Rosalind in *As You Like It*, the inaugural production of San Diego's Old Globe Theatre. They were married in 1983.



BARBARA DIRICKSON* attended A.C.T.'s Advanced Training Program. Prior to the three year course of study, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Her work on the Geary stage includes roles in *Cyrano de Bergerac*, *The Matchmaker* (U.S.S.R. tour), *Hay Fever*, *Buried Child*, *Another Part of the Forest*, *The Three Sisters*, *Uncle Vanya*, *The Holdup* and *5th of July*. Last season she performed in *Dial "M" for Murder*, *Angels Fall* and *The Dolly*. Miss Dirickson's roles this season include Kate in *Old Times* and Megs in *Painting Churches*. Other acting credits include *Shay* with Sada Thompson at the Westport Country Playhouse, *Sorrows of Stephen* and *The Importance of Being Earnest* with Ellis Rabb at San Diego's Old Globe Theatre and *Lou Grant* and *Incident at Crestridge* for television.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare



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



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



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



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



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



WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. Mr. Grayson claims, as a special skill, the art of one-hand clapping.



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



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 Skinner. 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 co-directed *The Woolgatherer* 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 Geary stage, Miss Hutchins has appeared in, among other plays, *Equus*, *The Winter's Tale*, *Ah, Wilderness!*, *The Merry Wives of Windsor*, *Hay Fever*, *The Rivals*, *The Little Foxes*, *A Christmas Carol* and *Black Comedy*.



JOHANNA JACKSON* has been involved with A.C.T. since 1977. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors. For A.C.T., Miss Jackson has appeared in *Another Part of the Forest* (Hawaii tour), *A Christmas Carol*, *I Remember Mama* and *Mourning Becomes Electra*.



JANE JONES*, A.C.T. alumna, leading actress in regional theatres across the country and veteran of Off-Broadway, joins the A.C.T. company in the role of Maire in *Translations*. From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey

in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre tour of *The Importance of Being Earnest*, directed by Garland Wright; the McCarter Theatre production of *Ah, Wilderness!* and the Philadelphia Drama Guild's production of *The Member of the Wedding*, co-starring with Ester Rolle. While at A.C.T., Miss Jones appeared in *I Remember Mama*, *The Admirable Crichton*, *Black Comedy* and *Cat Among the Pigeons*, in addition to several studio roles. She has also performed the role of Emily in *Our Town* for the Oregon Repertory Theatre and has acted with the Playhouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others. Off-Broadway, Miss Jones played in *The Dining Room*, *The Rise and Rise of Daniel Rocket* and created the role of Jake in the world premiere of *Homesteaders* at the Capital Rep.



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

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

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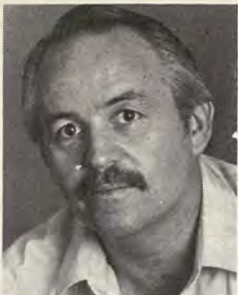
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Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in thirteen A.C.T. productions, including Uncle Chris in *I Remember Mama*, George Bernard Shaw in *Dear Liar*, Sigmund Freud in the P.I.P.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



DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwen in *Travesties*; Elizabeth in *The Circle*; Roxane in

Cyrano de Bergerac, Desdemona in *Othello*, Alice in *You Can't Take It With You*, Mrs. Molloy in *The Matchmaker* (which toured the USSR in 1976), Polly Peachum in *The Threepenny Opera* and Abigail in *The Crucible*. She has been seen on Broadway in Tom Moore's production of *Once in a Lifetime* and *Romantic Comedy*. During the summers at PCPA in Solvang, she was seen in the title roles of *Hedda Gabler* and *The Unsinkable Molly Brown*. She also played leading roles in *The Music Man*, *Brigadoon*, *The Mikado*, *Finian's Rainbow*, *Showboat* and *Man of La Mancha*. At the Old Globe Theatre she played Rosalind in the inaugural production of *As You Like It*, opposite George Deloy as Orlando. They were married in August 1983.



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

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



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



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Ottiwell has appeared in thirteen A.C.T. productions, including *The Visit*, *Richard II*, and *A Christmas Carol*. He was also seen in the A.C.T. television productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*



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

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JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, *Another World* and *Texas*. He has also appeared in the made-for-TV movies *Logan's Run* and *Fantastic Journey*, and in the Paramount film *The Bug*. In addition to roles in *The Mound-builders* and *The Lady's Not for Burning* at other resident theatre companies, Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Macbeth* and *Our Town* this season.



RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piscator Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's *Tiny Alice*. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are

Cyrano in *Cyrano de Bergerac*, Stanley Kowalski in *A Streetcar Named Desire*, Falstaff in *The Merry Wives of Windsor*, Astrov in *Uncle Vanya*, the Narrator in *Under Milkwood*, Alfred in *The Visit*, Bottom in *A Midsummer Night's Dream*, Mangiacavallo in *The Rose Tattoo*, The Miser in *The Miser*, Krapp in *Krapp's Last Tape*, and Ephraim in *Desire Under the Elms*. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss' *Ariadne auf Naxos*. He is well known in the Bay Area as an outstanding teacher of acting and has made guest appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in *The School for Wives*, Lancey in *Translations* and Mr. Webb in *Our Town*.



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

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



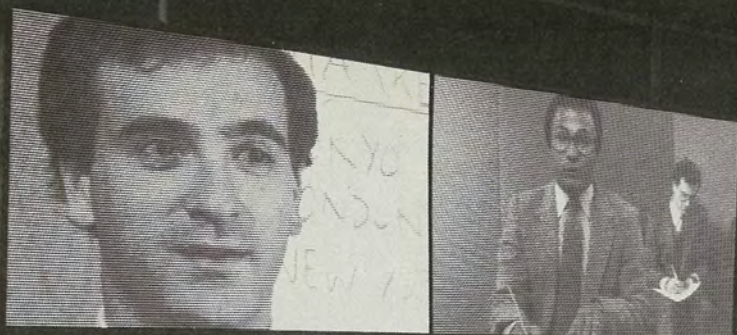
ROSEMARIE SMITH* joins the A.C.T. company this season as a journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in *The Three Sisters* and *Twelfth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



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the Geary stage in *Translations* and in *Dear Liar* with the Troubadour Program.



FRANCINE TACKER*, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor's degree in speech and theatre from Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts. During her first seasons on the Geary stage, Miss Tacker appeared in *Equus*, *Peer Gynt*, *This Is (An Entertainment)*, *General Gorgeous*, *Man and Superman*, *Valentin and Valentina* and *A Christmas Carol*. At other resident theatres she has appeared in such plays as *The Merchant of Venice*, *King Lear* and *The Cherry Orchard*. Her television credits include roles on *The Paper Chase* and *Good Time Girls* and numerous guest star appearances.



BERNARD VASH* began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in *Macbeth*. His previous acting credits include the role of Don Armado in *Love's Labours Lost*, Captain Hook in *Peter Pan* and Sir in the *Roar of the Greasepaint—the Smell of the Crowd*, all for the

San Francisco Attic Theatre, where he is a founding member; and, as a student in A.C.T.'s Advanced Training Program (1979-80), the role of Ben Hubbard in *Another Part of the Forest*. While a drama student at Carnegie-Mellon University, Mr. Vash studied under Edith Skinner for two years, continuing the association as Miss Skinner's personal assistant at A.C.T. He is most active as a voice and speech trainer with his wife, Heather Bostian-Vash; together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep productions of *A Touch of the Poet*, *The Margaret Ghost*, *Filumena* and *The Way of the World*. Mr. Vash has also taught voice workshops at The Bloomsburg Theatre Ensemble and voice production at Temple University and the Summer Training Congress at A.C.T., where he is also a founding member of the Young Conservatory.



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



J. STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently Assistant Conservatory Director. In addition to teaching stage combat, Mr. White has been the fight choreographer for sixty-one productions, including the San Francisco Ballet's production of *Romeo and Juliet*, directed by Michael Smuin, and A.C.T.'s *Cyrano de Bergerac*. His directing credits include the Valley Shakespeare Festival production of *The Three Musketeers* at the Paul Masson Winery; five A.C.T. Playroom productions, most recently *Dinner at Eight*; and the Western Stage Company's *The Hostage* in Salinas. This year he appears as Doalty in *Translations* and Howie in *Our Town* on the Geary Stage.



BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in *Man and Superman* and since then has appeared in twenty-eight A.C.T. productions including *Another Part of the Forest*, *Morning's at Seven*, *The Three Sisters*, *A Christmas Carol* and last season's *The Dolly*. He has also been involved in readings for the Plays-in-Progress Program, as a director and

teacher in A.C.T.'s Conservatory and as a member of the Hawaii tour. Mr. Williams played Stanley Kowalski in *A Streetcar Named Desire* for the Oregon Shakespearean Festival and recently was seen as Stanley Harrington in *5 Finger Exercise* at the Sunnyvale Summer Repertory. For other regional theatres, he has performed roles in *The Devil's Disciple*, *Henry VI (Parts 2 and 3)*, *Much Ado About Nothing* and *Sweet Eros*. For television, Mr. Williams appeared in the A.C.T./ABC production of *A Christmas Carol* and PBS' *The Race that Opened the West*. Mr. Williams trained at the University of Texas at Austin under Jagienka Zych.



HENRY WORONICZ joins A.C.T. for his first season after six years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III*, *Romeo and Juliet* and Petruchio in *The Taming of the Shrew*, as well as supporting and leading roles in more than thirty-five other 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 *Macbeth*, and played Eilif to Linda Hunt's *Mother Courage*. Mr. Woronicz's other credits include *Henry V* at the Utah Shakespearean Festival, the title role in *Henry VIII* and Autolycus in *The Winter's Tale* this past summer at the Oregon Shakespearean Festival in Ashland, and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's *A Lesson from Aloes*, which was voted by Boston critics to be one of the ten best productions of 1982..

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



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DIRECTORS

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

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were *Tartuffe*, *Six Characters in Search of an Author*, *Under Milk Wood*, *Tiny Alice*, and *King Lear*. They were followed by *Twelfth Night*, *The American Dream*, *Hamlet*, *Oedipus Rex*, *The Three Sisters*, *The Tempest*, *Rosencrantz and Guildenstern are Dead*, *Caesar and Cleopatra*, *The Contractor*, *Cyrano de Bergerac*, *The Crucible*, *The Taming of the Shrew*, *The Cherry Orchard*, *Richard III*, *Jumpers*, *Equus*, *The Bourgeois Gentleman*, *The Winter's Tale*, and *Mass Appeal*.

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critics' Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory

performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September, 1984.

LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 13th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *The Dolly*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*, among others.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include *The Merchant of Venice*; *The Contractor*; *A Doll's House*; *The Matchmaker*; *Pillars of the Community*; *Peer Gynt*; *Desire Under the Elms*; *5th of July*; *Ah, Wilderness!*; *All the Way Home*; *Knock, Knock*; *Cyrano de Bergerac*; *The Taming of the Shrew*; *Street Scene* and *The Master Builder*. In addition, Mr. Moore coordinated the televised adaptations of *Cyrano de Bergerac* and *The Taming of the Shrew*, and produced *A Christmas Carol*



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for PBS television. He was largely responsible for developing A.C.T.'s complex repertory system and has taught theatre administration through our Academy. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Troubadour program presently underway. Mr. Moore became A.C.T.'s Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed McCarter Theatre's productions of *St. Joan*, *Hamlet*, *A Christmas Carol*, *At This Evening's Performance*, *The Three Sisters*, *Just Between Ourselves*, *Keystone*, and *Arms and the Man*. He was Artistic 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 outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he has returned regularly to direct plays, including *Travesties* and *An Evening with Tom Stoppard*, which he devised with Mr. Stoppard's participation. He directed Feydeau's *Cat Among the Pigeons* for A.C.T. and Feydeau's *The Ribadier System* for Seattle's Intiman Theatre. Mr. Jackson has directed on Broadway and at leading regional theatres including

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

DESIGNERS

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

ROBERT BLACKMAN (Scenery), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons

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at A.C.T., Mr. Blackman's designs have included scenery for over 30 productions, including *A Christmas Carol*, *The Circle*, *Cyrano de Bergerac*, *Private Lives*, *Jumpers*, *King Richard III*, *Equus*, *The Cherry Orchard*, *You Can't Take It With You*, *The Merry Wives of Windsor*, *Desire Under the Elms*, and costumes for *A Month in the Country*, *Heartbreak House*, *The Visit*, *Hotel Paradiso*, *A Doll's House*, *You Can't Take It With You*, *The Miser*, *The Threepenny Opera*, *Peer Gynt* and *Mourning Becomes Electra*. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

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

LIZ COVEY (Costumes) 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, 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 National Health*, directed by Nagle Jackson. Other credits at A.C.T. include *The Tavern*, *Paradise Lost*, *The Selling of the President* and *The Time of Your Life*. Ms. Covey's recent work includes a modern version of *Romeo and Juliet* for the Denver Center Theatre Company, *Hobson's Choice* for

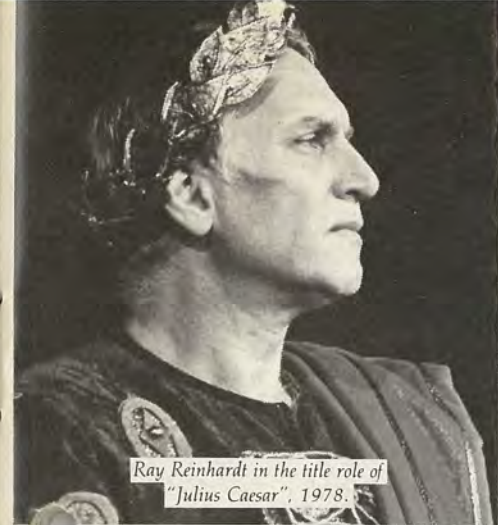
Seattle's Intiman Theatre, *The Adventures of Huckleberry Finn* for Seattle Rep and *St. Joan* for the McCarter Theatre.

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

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

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include *The Dolly*, *John Gabriel Borkman*, *Dial "M" for Murder*, and *The Holdup*. Most recently, Mr. Peterson designed the North American premiere of *The Myth Weavers* for the Intiman Theatre in Seattle; and *Scapino!* for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe

continued on p. 38



Ray Reinhardt in the title role of
"Julius Caesar", 1978.



Ken Ruta, Glenn Mazen, Michael Lerner and
Ray Reinhardt in "Twelfth Night", 1968.



The tragic Moor and his lady were played by
John Hancock and Deborah May in the 1977 "Othello".

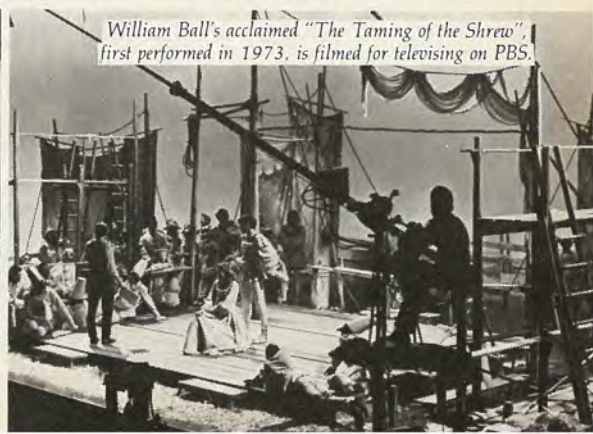


"Richard II", 1982, featured Lawrence Hecht
and John Hertzler.

Shakespeare at A.C.T.



"Much Ado About Nothing", 1981: Barbara Dirickson
as Beatrice and Mark Murphey as Benedick.



William Ball's acclaimed "The Taming of the Shrew",
first performed in 1973, is filmed for televising on PBS.

THE AMERICAN CONSERVATORY THEATRE

presents

MACBETH

(c. 1606)

by William Shakespeare

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

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

Directed by Edward Hastings

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

There will be one twelve-minute intermission.

UNDERSTUDIES

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

Alternate for *Duncan*: Joseph Bird
Alternate for *Macbeth*: Henry Woronicz

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

ON THE SCOTTISH PLAY

by Jeffrey Hirsch

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

The trouble with *Macbeth* (as will soon be revealed) began with its very first performance. Written on royal commission, the play was intended as part of the festivities surrounding the visit to England in 1606 of King Christian of Denmark, brother-in-law to King James I. Shakespeare received rather short notice on which to produce a script expected to please a monarch of Scottish descent as well as entertain a distinguished Danish A.C.T.-4



William Shakespeare.
Engraving by Martin Droeshout, 1622.

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

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

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

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

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

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

Shakespeare's interest in the current events of his day is reflected in *Macbeth* as surely as the writer's sensitivity to history and his skill in embellishing it. The humorous Porter scene, in particular, contains topical references that would have been



Sarah Siddons played Lady Macbeth frequently between 1755 and 1831.

immediately recognizable to Shakespeare's audience but that are at risk of being lost on contemporary playgoers. As the Porter comments at some length on equivocation, he is alluding to a series of incidents that were a matter of some controversy in Shakespeare's time. Only a year before *Macbeth* was written, Guy Fawkes and a group of other Roman Catholics plotted to blow up the English Parliament on its opening day when King James would be present. The plot, planned in protest of the government's repression of Catholics, failed only because one of the conspirators issued a warning not to attend parliament that day to a favored member of the house. The forewarned member informed government authorities who apprehended the perpetrators of the now infamous Gunpowder Plot and saw them executed.



John Gielgud's 1942 "Macbeth": "It was exhausting and not very successful, but ran quite a long time considering it is such a desperately difficult play and traditionally so unlucky."

Henry Garnet, a Jesuit priest, though not one of the conspirators, was implicated in the plot. When brought to trial, Garnet invoked the doctrine of equivocation in self-defense. This theory, advanced by some sixteenth century theologians, upheld the morality of giving

A.C.T.-6

false or misleading answers under oath. Garnet was tried and hanged, but his testimony captured the imagination of the Jacobean public and set them to talking about the ideas it brought to light. Shakespeare cleverly played on his audience's interest in Garnet and the Gunpowder Plot and in characteristic fashion elevated the discussion to sublime heights. The Porter's direct references to equivocation are echoed throughout *Macbeth* and, as a result, the equivocal gulf between human thought and action, illustrated not only in the pronouncements of the Weird Sisters but also in Macbeth's own speeches, becomes one of the play's central themes.

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

No less a masterpiece for all that, *Macbeth* was finished on schedule and ready for viewing by Kings James and Christian on the appointed evening. The title role was taken by Richard Burbage, the leading actor in Shakespeare's company who had previously won acclaim as Hamlet, Richard III, Malvolio and King Lear. During the final rehearsals of the play, Hal Berridge, the young actor playing Lady Macbeth, was suddenly taken ill with a fever that would not subside. The only possible substitution that could be made on such short notice was by the one other person alive who knew the part, its author. Report has it

that Shakespeare went on as Lady Macbeth on opening night (he subsequently performed the role of Duncan) and acquitted himself very well indeed. Luckily the part, though of major dramatic consequence, has only four brief scenes and 215 lines!

The unfailing popularity of *Macbeth* began that night, almost four hundred years ago, and so did the superstitious belief that still surrounds the play. Whether the story of mischance forcing Shakespeare to play Lady Macbeth is true or apocryphal, it has led actors to view the play as a troublemaker. And though the particulars of the supposed curse (thought to derive from the fact that Shakespeare used actual black magic incantations in his text that call forth anew the forces of evil every time the play is performed) read a bit like the admonitions of the ill that will befall you if you break a chain letter, they are, in aggregate, pretty compelling. Countless injuries have been sustained by actors performing the play and *Macbeth* companies have had an inordinate number of deaths—often violent—among their ranks. Fires have flared, seemingly spontaneously, in theatres where the play is being produced and even outside the elements sometimes have appeared to respond to the calumny being portrayed within. During the Restoration, in 1703, as *Macbeth* was revived for the first time in many years at London's Deity Theatre, the worst storm in England's history occurred, killing fifteen hundred seamen, totally destroying the city of Bristol and wrecking havoc across the entire island. Jeremy Collier, a clergyman and moral reformer of the day, blamed Shakespeare for the natural disaster; had the playwright not "mock'd the great governour of the World who alone commands the wind and seas," inviting ruination?

Disaster of another sort struck when *Macbeth* opened the rebuilt Covent Garden in 1809. Because of the high cost involved in constructing a new theatre on the London site where the old one had burned to the ground, Actor-Manager John Philip Kemble abolished the traditional shilling charge for gallery seats and substantially upped the tariff for theatre-

goers. Every night for two months—while "The Scottish Play" was being performed, superstitious theatre historians point out—angry mobs of people gathered outside the theatre hurling invective (and other more substantial weapons such as rocks and bottles) at the facade of the brand new building. Eventually the Old Price Riots wore Kemble down and forced him to restore the popular shilling entry fee.



Laurence Olivier as *Macbeth*, 1955.

The worst calamity in American theatre history, the Astor Place Riots, is also blamed on Shakespeare's beleaguered play. In 1849, Edwin Forrest, a renowned American actor, and William Charles Macready, an equally celebrated English performer, faced off in what was to be the catastrophic climax of a long-standing feud between the two most prominent tragedians in the English-speaking theatre. When Macready announced that he would perform *Macbeth* at the Astor Place Theatre during his planned visit to America, Forrest countered by hiring a theatre across the street from the Astor Place and preparing his own *Macbeth*. Only three nights after both productions had opened, loyalists in each of the two actors' camps gathered in the streets of Manhattan to assert the superiority of their respective heroes. An all-out melee ensued, involving some 20,000 people and resulting in

twenty-two deaths. Such, theatrical lore has it, is the tragic result that accrues when *two* simultaneous *Macbeths* double the toil and trouble associated with the play.

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

After Davenant, David Garrick "improved" the play in an effort to restore its tragic stature. His 1774 production did away with some of the musical ornamentation but added such dialogue as an elaborate death speech for the title character who, needless to say, died a protracted death onstage in this version. And try though Garrick might to be faithful to Shakespeare, he dared not offend his audience with stagings of either the drunken Porter scene nor the murder of Lady Macduff's children. Later eighteenth century managers (the play was first performed in America in 1759) thought Banquo's ghost unfit for public consumption and so cut its appearance from the banquet scene, too.

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

kespearean text.

There is hardly an actor or actress of the first rank (and entirely too many of the second and third ranks) who have not over the past four hundred years taken their chances with the roles of Macbeth and Lady Macbeth. Sir Laurence Olivier, one of the greatest Macbeths of our time, played the role twice, once in his youth and later in his prime, and considers it a challenge—he calls Macbeth "Shakespeare's impossible monster"—to be attempted only by fully mature actors. "If you're twenty-seven years old, you can't do it, although you can go through the motions," he observes. "You have to be of a certain age in life's experience to play a part that enormous; you have to know a lot about humanity and you have to know a lot about human relationships."

Unfortunately, plans to film Olivier's 1955 performance of *Macbeth* fell through, possibly cursed by the play's demons. We have, however, two fine film treatments of the piece, the most recent by Roman Polanski and an earlier effort by Akira Kurosawa whose *Throne of Blood* adapts the play very effectively to the medieval world of Japanese samurai. (Orson Welles and George Schaefer also directed film versions of the story, with interesting though less than entirely satisfying results.) We have, too, Verdi's splendid opera based on Shakespeare and some interesting incidental music written by Sir William Walton for John Gielgud's 1942 production of the play.

Gielgud is among the countless actors who have tangled with Macbeth and, losing the battle, have given up the ghost. Two unsuccessful attempts to realize Shakespeare's extra-ordinary text have left him fearing that "perhaps *Macbeth* is an ill-fated play." But, even if there be truth to the legend of the curse attached to the play, it does nothing to inhibit the enthusiasm of actors—and audiences—from willingly entering the nightmare world where "fair is foul and foul is fair." Anyone who has ever experienced "The Scottish Play," from either side of the footlights, knows that it is worth risking all to see the greatest murder story ever written brought to bloody and beautiful life.

TRANSLATIONS

(1980)

by Brian Friel

The Cast

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

Directed by Lawrence Hecht

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

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

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

There will be two twelve-minute intermissions.

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

—John Millington Synge

UNDERSTUDIES

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

IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

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

—James Joyce, *Ulysses*

The Gaelic language—the *sine qua non* of Brian Friel's *Translations*—came to Ireland on the tongues of Celts hundreds of years before the arrival on the island of St. Patrick and Christianity. Taking hold there and soon spreading across the sea to Scotland, the Irish vernacular was put into written service by Christian monks around 700 A.D. and by the twelfth century encompassed a rich body of literature. In both printed and spoken forms it survived, without contamination or compromise, eighth century raids on Ireland by Vikings and a Norman invasion in 1160. Not even the very best efforts, some 400 years later, of conquerors under order from England's Henry VIII to force English (and Protestantism) upon the

Irish populace, succeeded: well into the eighteenth century Gaelic prevailed as Ireland's national tongue. And after a brief period in eclipse that ended some eighty-five years ago with the Irish literary renaissance, Gaelic took its place as the official language of the newly independent Republic of Ireland (with English as the secondary official language). Today, the ancient idiom, the oldest living language in all of Western culture, is again taught in Irish schools and gives voice to the national identity of the Irish people.

Set in that historical moment in which the Irish tongue seemed about to be stilled forever and Gaelic culture lost to extinction, *Translations* speaks of the trauma suffered by a culture when tradition and progress collide. It illustrates the violence that inevitably erupts when the past is

The Hedge-Schoolmaster, drawing by E. Fitzpatrick.



forcibly overtaken by the future, and it presents a compelling picture of a society shaken to its roots by change. Friel's old-fashioned Irish village with its quaint characters seems fixed forever in time. The arrival of British soldiers early in the play, however, startles the town out of its slumber and awakens its inhabitants to the unsettling reality of a world marching inexorably into modernity.

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

intruders. How did the English and Irish surmount the language barrier separating them? Did anyone attempt to translate the beauty of the ancient Gaelic world to the strangers intent on rechristening it with new, Anglicized names?

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

Before even cracking a book, Friel knew that around the turn of the nineteenth century, a secret society of Irish nationalists calling themselves the United Irishmen attempted to seize strategic towns in Ireland. One of the bloodiest uprisings in the 250 year old Irish struggle against English rule and religious persecution, the



rebellion failed. The British government retaliated with military force and a legislative Act of Union that, in 1801, abolished Ireland's separate parliament and bindingly made the island a part of the United Kingdom. This setback (to understate vastly the effect of the act) to Irish independence was in some measure offset by the Act of Catholic Emancipation in 1829. Brought about through the good efforts of Daniel O'Connell, the major Irish political figure of the period who was known throughout the country as "The Liberator," the proclamation by British parliament repealed the final remnants of the old penal laws in force against Catholics since the rule of Queen Elizabeth. For the first time, Irish Catholics were free to stand for parliament and hold other public offices.

Among the constraints to their religious freedom, Catholics had long suffered laws forbidding Catholic education. The suppression of church schools, first under Oliver Cromwell and then by order of William III, deprived Ireland of any general system of education for more than a century. During this dark time, the Irish peasantry joined ranks and risked severe punishment by forming a network of rural schools in which their children might gain the advantage of education. Because it was too hazardous for householders to harbor classes and schoolmasters, the schools were held in barns or abandoned huts or, very often, out of doors, in isolated spots behind hedgerows atop which sentinels could keep watch. These "hedge-schools" were conducted by members of the community, chosen for their superior erudition, who were supported by meager fees and gifts of food-stuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through the medium of Gaelic—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin as well. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars; and A.C.T.-12

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

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

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



Brian Friel

transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

Just as the Irish countryside was absorbed by the British survey, Irish schools and, finally, the native language, too, was consumed by a new and improved plan for national education. The Education Act of 1831 instituted a system throughout Ireland of state-run schools that by 1841 numbered over 3,500. The National School system was established by the British government whose proprietary interests were served by requiring that only English be spoken in the classroom, the better to nip insurgent Irish nationalism in the bud. The familiar greeting from the teacher to the students at the start of the school day changed from *Dia Dhuit*—"God be with you"—to the more catholic (with a small C) English, "Good morning." And lest the children forget whose beneficence was now providing them with their educations, this verse was hung in the front of every classroom: "I thank the goodness and the grace/ That on my birth have smiled,/ And made me in these Christian days/ A happy English child."

One would like to report that such bald-faced imperialism met with outrage and

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

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 cracked," 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 devoting himself to Anne Morrison, whom he married in 1954. The couple now have a family of five children.

While teaching, Friel began to write
A.C.T.-13

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 326-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 such subsequent Friel scripts as *The Loves of Cass McGuire* (1966); *Lovers* (1967, played at Lincoln Center and in the national touring company in San Francisco by Art Carney); *Crystal and Fox* (1968); *The Freedom of the City* (1973); *Volunteers* (1975); and *The Faith Healer* (1979).

Translations received its premiere in Friel's childhood home of Londonderry in Northern Ireland on September 23, 1980, under the aegis of The Field Day Theatre Company, a new troupe formed for the A.C.T.-14

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 first American production by the Manhattan Theatre Club. It opened in New York on April 7, 1981, staged by the Abbey Theatre's artistic director, Joe Dowling, and featuring Barnard Hughes in the role of Hugh.

Fourteen years ago, Brian Friel and his family moved to Muff, which rests on the Innishowen peninsula in the northernmost 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."

THE AMERICAN CONSERVATORY THEATRE

presents

THE SCHOOL FOR WIVES

(1662)

by Molière

English verse translation by Richard Wilbur

Cast, in order of appearance:

<i>Agnes</i>	Annette Bening
<i>Georgette</i>	Rosemarie Smith
<i>Alain</i>	Geoffrey Elliott
<i>Chrysalde</i>	Sydney Walker
<i>Arnolphe</i>	Peter Donat
<i>Horace</i>	Mark Murphey
<i>Enrique</i>	Ray Reinhardt
<i>Oronte</i>	William Paterson
<i>Valets du Théâtre</i>	Peter Jacobs Richard Mason

Directed by Nagle Jackson

<i>Scenery by</i>	Richard Seger
<i>Costumes by</i>	Liz Covey
<i>Lighting by</i>	Robert Peterson
<i>Hairstyles by</i>	Rick Echols

Scene: A street in front of Arnolphe's house.

There will be one twelve-minute intermission.

UNDERSTUDIES

Agnes—Jill Fine; *Georgette*—Judith Moreland;
Alain—Wendell J. Grayson; *Chrysalde*—Frank Ottiwell;
Arnolphe—Richard Riehle; *Horace*—Jim Poyner;
Enrique—Joseph Bird; *Oronte*—Dakin Matthews

**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.

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 *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'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 untutored young Agnès is marvelous to behold.

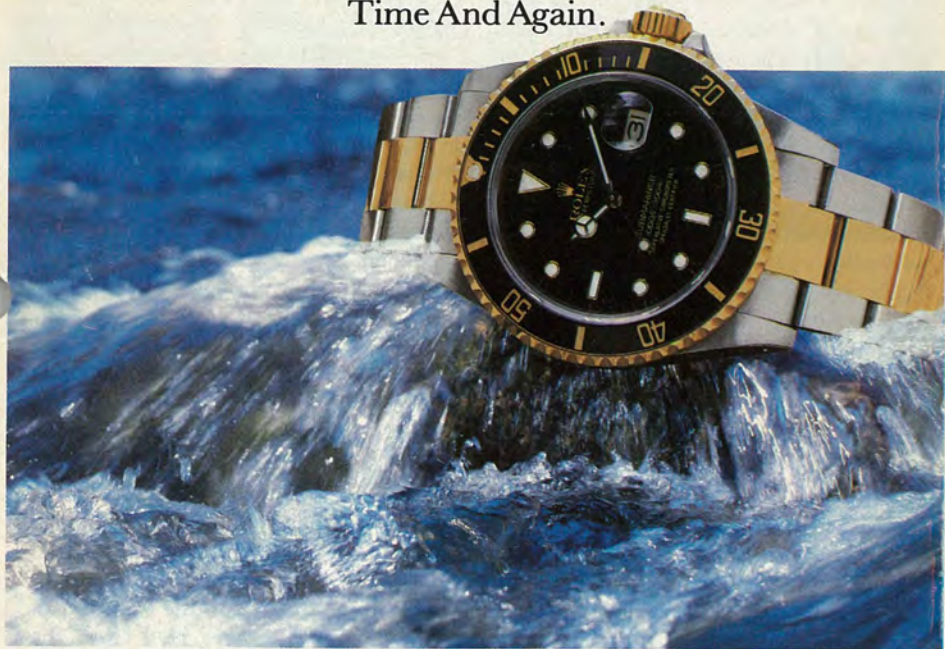
Molière based *L'École des femmes* on two contemporary short stories whose plots he cleverly knit together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, "I take what belongs to me wherever I find it." No piece of previously written literature or incident 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 actuarial standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingenue 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'École des femmes*. Written the year of its author's wedding, it was performed in its first production—art aping life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacularly 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-

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righteous pedants and rival dramatists satirized by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; was called blasphemous for parodying scripture in the "Maxims of Marriage" Agnès 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—rudely called into question Molière's ethics, his aesthetics and even his sanity. The character assassination reached its ugliest point 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 script, using it as a forum in which to respond to his critics. *La Critique de L'École des femmes* (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expounding 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, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of *Le Misanthrope*, was performed off-Broadway. His treatment of *L'École des femmes* was first seen in a 1971 New York production featuring Brian

Bedford as Arnolphe and Joan van Ark as Agnès. Translations of *Le Tartuffe* and *Les Femmes savantes* (*The Learned Ladies*, 1672) have also been very satisfactorily effected, 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-lines, lines, couplets, quatrains and sestets.

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 Malade imaginaire* (*The Imaginary Invalid*), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough 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 renounce 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-Français, 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.



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continued from p. 34

Theatre, including the 1984 productions of *Kiss Me Kate*, *Catsplay*, *The Merry Wives of Windsor*, and *Seasons Greetings*. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basie, Paul Winter, Stan Getz, and George Winston.

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

Othello, *Rashomon*, and *The Importance of Being Earnest*; the Ahmanson Theatre's production of *Hay Fever*, and the 50th anniversary season production of *La Traviata* for the Central City Opera Association in Central City, Colorado.

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

TO THE AUDIENCE

HOW TO BUY TICKETS

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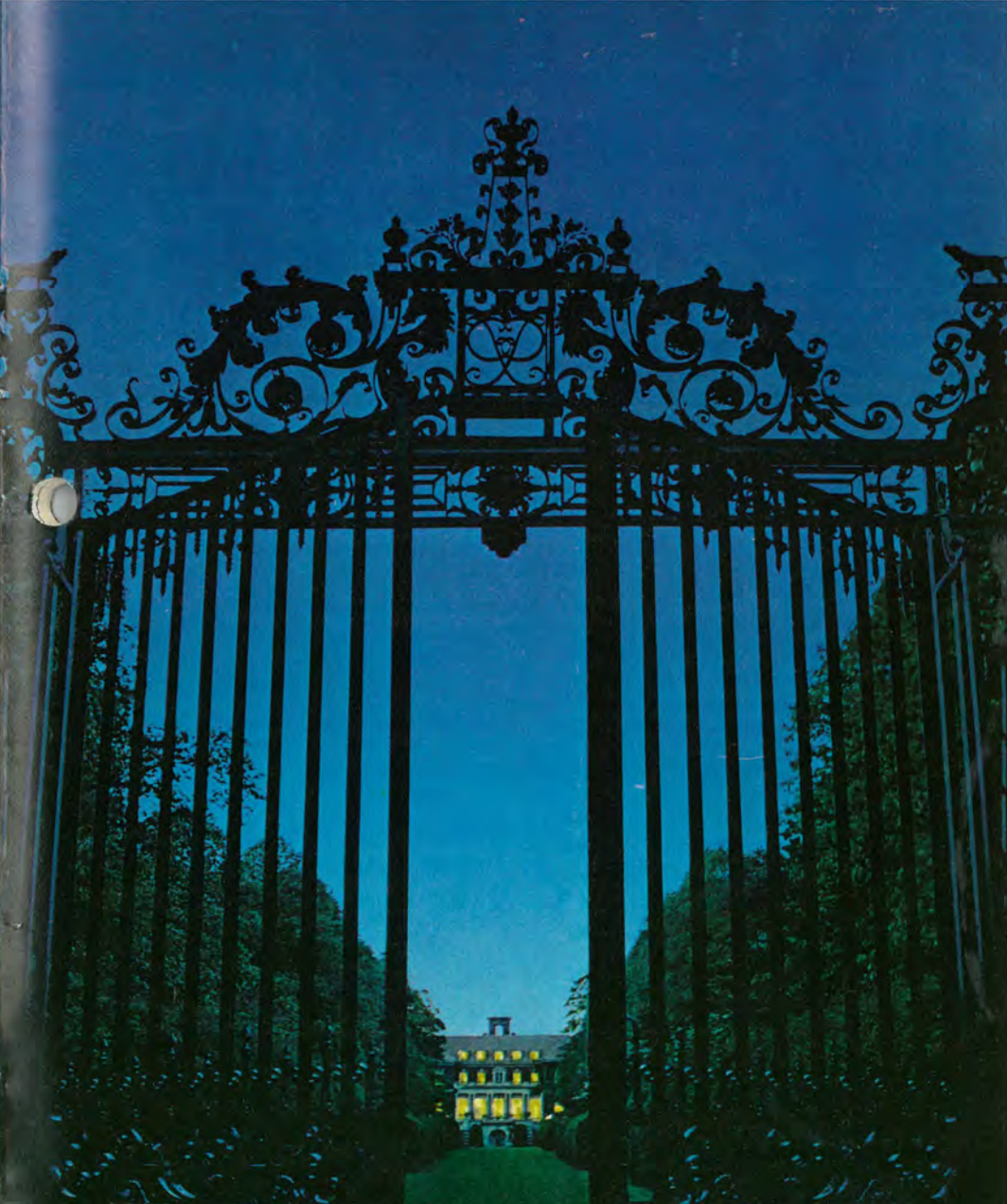
Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges

vary). If you buy through your local agency, you'll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets. NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half-hour prior to the performance.

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CREDITS

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

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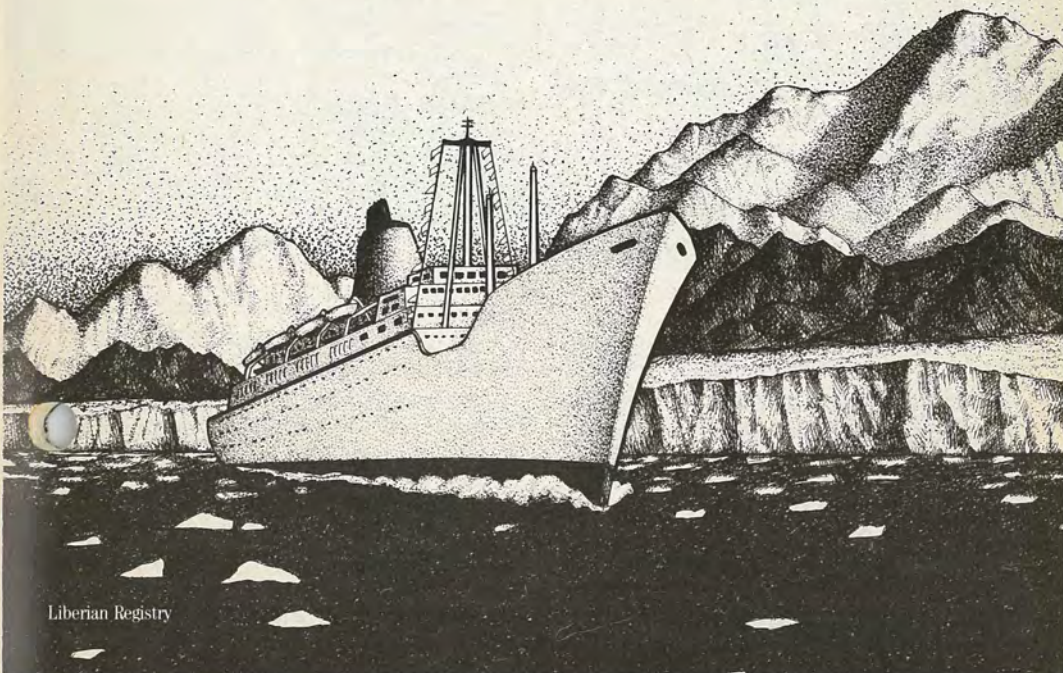
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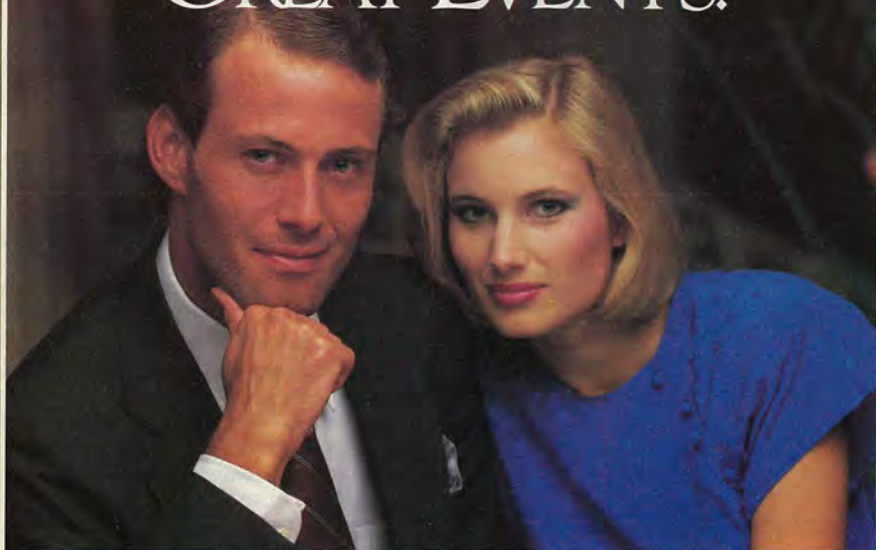
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Sarah Tyson, *Clerk*

SUBSCRIPTIONS

Patty Costa, *Manager*

Chuck Cornelius

Mark Dean

FACILITIES

Robin Lawrence

Lesley Pierce

David Seibold

Cynthia Walsh

Curtis Carr, Jr., *Security*

Robert A. Davis, *Security*

GEARY THEATRE

Tim Flinn, *House Manager*

Fred Geick, C.A.A.,

Doorman

Joshua Adams

Susan Basford

Meredith Clark

Vanda Grimes

Donald Harvey

Leslie Hojem

Leonard Lyons

~~Ed Marques~~

Lisa Molvig

Dwayne Owens

Alfred Pignat

Evelyn Ramos

Beverly Saba

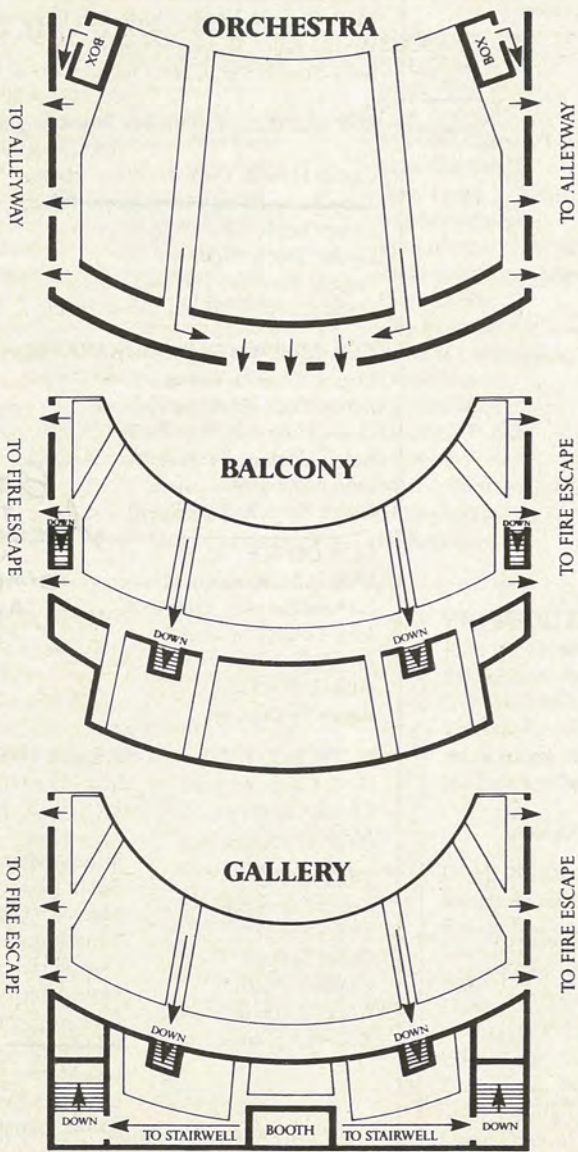
Jane Smith

Joseph Samiere

Sandra Taussig

Bill Weissman

Bergeron,
Bergeron, Ann
Graphic Design
Associate



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

GEARY THEATRE FIRE EXITS

GM

MADE IN ENGLAND

1985 Olds Ninety Eight Regency.

The remarkable marriage of luxury and precise road management.

Slide in. Enjoy the famous Ninety-Eight elegance—for six. Pillow-soft, contoured seats. Deep pile carpeting. Luxury throughout.

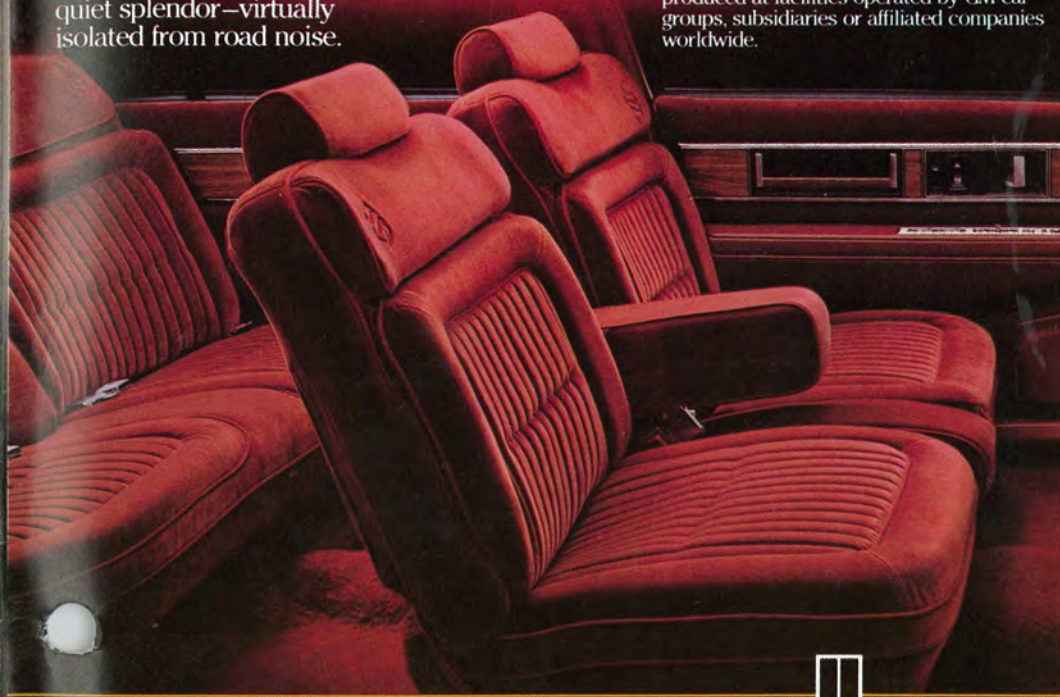
Next, discover its spirited performance. A 200-hp 3.8 liter V6 multi-port fuel injected engine is standard on the Brougham. You travel in quiet splendor—virtually isolated from road noise.



That ride is made smooth by Ninety-Eight's road management system: four-wheel independent suspension, electronic level control, rack-and-pinion steering and front wheel drive.

You feel the road—but not the bumps. See your dealer for a test drive.

Oldsmobiles are equipped with engines produced at facilities operated by GM car groups, subsidiaries or affiliated companies worldwide.



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Let's get it together... buckle up.

If you smoke *please try Carlton.*

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine. Soft Pack, Menthol and 100's Box:
1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar",
0.4 mg. nicotine; 120's: 6 mg. "tar", 0.6 mg. nicotine; 120's Menthol: 6 mg. "tar",
0.5 mg. nicotine av. per cigarette, FTC Report Mar. '84.
Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.