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

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Cover: Mark Murphy and Joie Jones overcome differences of language and culture in Brian Tyler’s Translators. Photo: Larry Maisel
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WHO’S WHO AT A.C.T

ANNETTE BENING* joined the A.C.T. company in 1962 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 Time’s Arrow, Lennie’s Labours Lost, Romeo and Juliet, Antony and Cleopatra, All’s Well That Ends Well, The Winter’s Tale, Titus Andronicus of Verona, King John and Samson and Delilah. She has also performed on Parent Television, a PBS national television series. This season Miss Bening appears as Anne in the School for Wives, Belle in A Christmas Carol, Lady Macbeth in Macbeth and Emily in Our Town.

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 Ohlone and Peer Gynt. She has appeared in the Geary stage and in studio productions of The Cherry Orchard, The School for Scandal and Travesties of the Wells. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candel and The Utter Glory of Morrissey Hall.

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 Lycenam 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 Pericles, Merchant of Venice, Twelfth Night, As You Like It. 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 Shub-OFF with Helen Hayes and in Hamlet with Ellis Rabb.

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

BARRABAR 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 Holiday and 5th of July. Last season she performed in Dial "M" for Murder, Angels Fall from the Sky, Miss Dirickson's roles this season include Kate in Old Times and Marga in Praying Mchns. Other acting credits include Shaggy, with Marga in the Westport Country Playhouse, Servant of Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre and Lai Grant and Incident at Credyridge 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 1967, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including The Merchant of Venice, Hamlet, VII, A Doll's House, Cyrano de Bergerac, Equus, Men 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, Flemming Road. His film credits include The Hindenburg, The China Syndrome, A Different Story, Goldfinger II and The Bay Boy, opposite Liv Ullman.

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 Cauer Depths and The Mound Builders, Mr. Elliott was seen most recently in The Merchant of Venice and Ohlola 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 Rating Clax*, as well as in numerous student productions. He has been seen most recently in the extended local run of *Cousin 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 *Shenandoah* and *Partners in Crime*. Other major stage productions include *Hamlet* at the Berkeley Shakespeare Festival, and *The Tempest* and *The Taming of the Shrew* at San Diego's Old Globe Theatre. Additionally, Mr. Eselman was a member of the original cast and in the Los Angeles revival of *One Flew Over the Cuckoo's Nest*. Last season at A.C.T., he appeared in *A Midsummer Night's Dream*.

SCOTT FREEMAN attained the status of journeyman this year, following roles in last season's repertory 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*, *Chacal* in *Yahia* 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*.

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 McCumber in *Ah, Wilderness!* and was in a Black Swan Project of *Patio/Porch*.

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 *Cordelia*, *Ovralia*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not for Burning*. Mr. Grayson claims the art of one-hand clapping.
DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Raging Clns, 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. Eselman was a member of the original cast and in the Los Angeles revival of One Flew Over the Cuckoo's Nest. Last season at A.C.T., he appeared in A Midsummer Night's Dream.

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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 I and II, Romeo and Juliet, Barbarians and Pose. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labour's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Kabuki: Mooks and appeared in the Parallax Productions film Learning for Scripts.

JANICE HUTCHINS joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degree 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 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 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 production of The Member of the Wedding, co-starring with Ester Rolle. While at A.C.T., Miss Jones appeared in 1 Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in 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 Rose and the Rice of Daniel Ranken and created the role of Jake in the world premiere of Homesteaders at the Capital Rep.

JANNE 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 Marie in Translations. From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey in the Perseverance Theatre. 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 production of The Member of the Wedding, co-starring with Ester Rolle. While at A.C.T., Miss Jones appeared in 1 Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in 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 Rose and the Rice of Daniel Ranken and created the role of Jake in the world premiere of Homesteaders at the Capital Rep.

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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 Theatrefest, 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.

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 Woogatherer 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 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 McCarver Theatre production of Ah, Wilderness! and the Philadelphia Drama Guild’s production of The Member of the Wedding, co-starring with Esther 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.

DOUGLAS MARTIN* made his local acting debut last season as Deacon Mark Dodson in the Sunnyvale Summer Repertory Theatre’s production of Miss Appley, 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 Mammen and Fat; Dead Letters and Awol. Additionally, Mr. Martin has done professional modeling and commercial work.

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 Marie in Translation. From 1977-82 she studied in A.C.T.’s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey.

Dakin Matthews came to A.C.T. in 1981. In addition to acting, directing, playwriting, translation, dramaturgy 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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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 Barowe. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Macbeth for A.C.T. this season.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1963. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Voca Schools of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Ottiswell 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 Cymbal de Bergere: A Christmas Carol and Gypsy Holohi.

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 Glove for the Intiman Theatre, the role of John Grass in Indies 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.

WILLIAM PATERNSON is now in his 10th 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. R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game and Dial.
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 Barone. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Macbeth for A.C.T. this season.

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FRANK OTHWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1963. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Juilliard School of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Othwell 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 Gershon v. Hobo.

WILLIAM PATERSON is now in his 10th season with A.C.T., having joined the company in 1987 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, 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.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game and Dial.
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 The Team. He has also appeared in the made-for-TV movie Logan's Run and Fantastic Journey, and in the Paramount film The Big. In addition to roles in The Minidawdlers 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 MuchAdo and Our Town this season.

RAY REINHARDT has been with A.C.T. since 1985. 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 USSR, 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, Managua 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, Laney 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 Balad of Sissy Smith, The Return of Pinchcock, the English-language premiere of Four Play and The Coast premiers of Natas 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 Twins in a Lifetime.

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sion.

JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with his recent acting and directing credits include appearances in the Plays-in-Progress series during A.C.T.'s 1982-
83 season. He will be seen in Match and Our Town this season.

RAY REINHARDT has been with A.C.T. since 1969. A native of New York City and a 25-year veteran of the stage at the Alcazar Repertory, Arizona Theatre Company, PCPA/Solvang, Theatrefest, the Oregon Shakespeare Festival, and Seattle's Repertory Theatre. He trained at the Universities of Notre Dame and Minnesota and at the John F. Kennedy Center. His performance credits include more than sixty-five roles in twenty-two of Shakespeare's plays. During the past two years, Mr. Beadle has created roles in the original productions of The Ballad of the Speedway Smith, The Return of Pinchcock, the English-language premiere of Through the Lens and the West Coast premieres of Natas and The Two Book of the Dead. Earlier this year, he was featured in NBC's Hot Pursuit and will be seen as Gene Hackman's buddy Billy, in the upcoming 20 minute 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 Mississlizer, the Bride
in Blood Wedding and Jenny Hill in Miss
Barbara. Her studio productions at A.C.T.
include the roles of Juliet in Romeo and Juliet,
Daisy 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. com-
pany this season as a journeyman and instruc-
tor 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 Twelve
Night while a student at A.C.T.’s Conserva-
tory, she has appeared in Bad Habits, When You
Come Back, Bad Ryder?, and Ten Little Indians
for the Brown Summer Theatre in Providence.
R.I., and appeared as the voice of Pat in Ammiasis
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, Curve of the Stairing Class, The Bachelor,
and The Birthday Party for the Brown Univer-
sity Theatre. Miss Smith will be appearing on
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**STEFANIE 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 *Miss Julie*, the Bride in *Blood Wedding* and Jenny Hill in *Ma* in *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 Come Back, Bad Ryder?*, and *Ten Little Indians* for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in *Amarcord* 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 Stars Revealed*, *The Bachelor*, and *The Birthday Party* for the Brown University Theatre. Miss Smith will be appearing on
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It might be your first, best chance to meet the future. Face to face.
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 Seamus, Peer Gynt, This Is (An Entertainment), General Gorgeous, Man and Superman, Valentin and Valentins 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 in the Conservatory, as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in Machbeth. His previous acting credits include the role of Don Armado in Love's Labour's Lost, Captain Hook in Peter Pan and Sir in the Raar of the Ganges—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 (1970-80), 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 Bonstein-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, Filament 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.R. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, The Chalk Garden, Last Angels Fall and the current season's The School for Wires and Translations. He has appeared on television in such serials as The Guiding Light and The Secret Storm, acted in the film Live 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.
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J. STEVIE 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 Dooley in Translations and Howie in Our Town on the Geary Stage.

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 Titus, a three-person, Machiavelli, and played Eiffel 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 Ales, which was voted by Boston critics to be one of the ten best productions of 1982.

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 a Finger Exercise at the Sunnyvale Summer Repertory. For other regional theaters, he has performed roles in The Devil’s Disciple, Henry VI (Parts 2 and 3), Much Ado About Nothing and Sweet Eats. 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.

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

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekhov’s 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, Nafatika Petroni, with composer Lee Hoiby, based on A Month in the Country. In 1964 he directed Tartuffe and Hamlet at 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 Twelve Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern are Dead, Caved and Cleopatra, The Contractor, Cyrano de Bergerac, The Cruelty, The Taming of the Shrew, The Cherry Orchard, Richard II, Rumpers, 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 Antonioni 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 Bali Stoop. This will be Mr. Hecht’s 11th 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 Play-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, Barbed Child, Night and Day, The Three Sisters, Happy Landing, 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, All My Sons, All the Way Home, Knock, Knock, Cyrano de Bergerac, The Taming of the Shrew, Street Scene and The Miser Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol.

MACYS
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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 fundamentally 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, Huy Fey, The Circle, Private Lives and Rosencrantz, and Guildenstern Are Dead. After receiving his bachelor's degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted over 100 productions, including Evita, 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 production of St. Joan, Hamlet, A Christmas Carol. At This Evening's Performance: The Three Sisters, Just Between Ourselves, Kentucky, and Arms and the Man. He was Artistic Director of the Milwaukee Repertory Theatre 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 Frydeau's Cat Among the Pigeons for A.C.T. and Frydeau's The Ridicule 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 then 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 Institute Program between A.C.T. and the Shanghai Theatre on Broadway, he co-produced The Saintliness of Margery Kempe, Enithar for George Dilllon and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in The Keynote's People, directed the Australian premiere of The Hat, Baltimore, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre.

DESIGNERS

JOSEPH APPELT (Lighting) returns for his fourth season, having designed The Sleeping Prince and 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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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 elevent seasons

M. 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 Get Away, starring Liliane 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 Gail 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 Our Man, The Pigeon, Uncle Vanya, Arms and the Man, and John Gabriel Borkman. Translations are Mr. Casey’s fifteenth production at A.C.T.

LIZ COVEY (Costumes) 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 McCaruther 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 Setting of the President and The Time of Your Life. Ms. Covy’s recent work includes a modern version of Romeo and Juliet for the Denver Center Theatre Company. Holton’s Chute for 34 Seattle’s Intiman Theatre. The Adventures of Huckleberry Finn for Seattle Rep and St. Juan for the McCarter Theatre.

RALPH FUNDICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including Uncle Vanya, Morning’s At Seven, A Wilderness. Another Part of the Forest, Peer Gynt, Božena. The Tempest of the Shores. Mourning Becomes Electra, and Arms and the Man. Mr. Fundicello’s work has been seen on 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. Fundicello 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’s productions, and A.C.T.’s Hawaii tour of Mass Appeal and Dial “M” for Murder. Prior to joining the design staff, he served an 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 West Side Story, starring James Whitmore; the San Jose Repertory Company’s productions of School for Scandal and Hito and the Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Last and A Kurl Weil 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 Tar, Myth Waters for the Intiman Theatre in Seattle, and Scarpia! for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre continued on p. 38

Shakespeare at A.C.T.
at A.C.T. Mr. Blackman’s designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Corpus de Bergyus, Private Lives, Jumpin, King Richard III, Equus, The Cherry Orchard, You Can’t Take It With You, The Merry Wives of Windsor, Desires Under the Elms, and costumes for A Month in the Country, Heartbreak House, The Visit, Hotel Paradise, 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 Good Geyn, 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 Gwendy 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 Berkman. Translations is Mr. Casey’s fifteenth production at A.C.T.

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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 Berkman, Dial “M” for Murder, and The Holliday. Most recently, Mr. Peterson designed the North American premieres of The Myth Wallers for the Intiman Theatre in Seattle, and Scarecrow 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

Shakespeare at A.C.T.
MACBETH
(c. 1606)
by William Shakespeare

Witch, Lady Macbeth's Gentlewoman
Witch, Servant
Witch, Lady Macduff's Nurse
Sergeant
Duncan
Malcolm
Donalbain
Lennox
Caithness
Menteith
Angus
Ross
Macbeth
Banquo
Fiancée
Septon
Lady Macbeth
Macduff
Murderers
Apparition, Servant
Apparition, Macduff's Daughter
Apparition, Servant
Lady Macduff
Macduff's Son
Messengers
Judith Moreland
Stephanie Shroyer
Kate Brickley
Scott Hitchcock
William Paterson
Mark Murphy
Shawn Emamjomeh
Wendell J. Grayson
Jim Poyner
Bernard Vash
Frank Ottiwell
Drew Eshelman
Kent Winfrey
Richard Riehle
Scott Freeman
Annette Bening
Henry Woronicz
Jim Poyner
Bernard Vash
Elsa Sapinza
Ashara Rowve
Rachel Brown
Carolyn McCormick
David Matarasso
Don O'Neill
Kurt Winfrey

Directed by Edward Hastings

Scenery by
Costumes by
Lighting by
Sound by
Fight Choreography by
Hair/Styles by
Assistant Director
Richard Seger
Robert Blackman
Greg Sullivan
Christopher Moore
J. Steven White
Rick Echols
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, Menteith; Murderers - J. Steven White; Caithness, Macduff - Lawrence Hecht; Angus, Macduff - Bruce Williams; Ross - Dakin Matthews; Septon - Bernard Vash; Lady Macbeth - Rosemarie Smith; Apparitions - Alexandra Horton; Lady Macbeth - 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.
THE AMERICAN CONSERVATORY THEATRE

presents

MACBETH
(c. 1606)

by William Shakespeare

Witch, Lady Macbeth's Gentlewoman
Judith Moreland

Witch, Servant
Stephanie Shroyer

Witch, Lady Macduff's Nurse
Kate Brickley

Sergeant
Scott Hitchcock

Duncan
William Paterson

Macbeth
Mark Murphy

Donalbain
Shawn Emanjomeh

Lennox
Wendell J. Grayson

Caithness
Jim Poyner

Montieth
Bernard Vash

Angus
Frank Ottiwell

Ras 
Drew Eshelman

Macbeth
Peter Donat

Banquo
Richard Riehle

Fiancie
Kent Winfrey

Seaton
Scott Freeman

Lady Macbeth
Annette Bening

Macduff
Henry Woronicz

Murderers
Jim Poyner

Bernard Vash

Apparition, Servant
Elsa Sapienza

Apparition, Macduff's Daughter
Ashara Rowe

Apparition, Servant
Rachel Brown

Lady Macduff
Carolyn McCormick

Macduff's Son
David Matarasso

Messengers
Shawn Emanjomeh

Don O'Neill

Kent Winfrey

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.

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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 stalewart group whose superstitious belief in the play’s reputation for embodying bad luck restraints 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 leis 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 respectfully for readmission before he is forgiven his trepass. 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 well 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 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, flatter 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 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 he 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 winters into one for the purposes of his drama. He took from Holinshed’s account of the assassination of an earlier Scottish king, Duft, by a nobleman named Donaldswald the circumstances he gives to Duncan’s murder while a guest in Macbeth’s castle. He discovered in this part of the Chronicles that Donaldswald 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, bears himself reproached and threatened by a mystical voice. Like Shakespeare’s Macbeth after him, Kenneth was subsequently overtaken by uncontrollable feelings of guilt and was forever after deprived of sleep.

The considerable and insightful liberty Shakespeare took with his source material is further illustrated in his treatment of the ill-fated King Duncan. In reality, a young ruler of weak will and little courage, the king, in Shakespeare, a venerable elder statesman and archetypal father figure beloved of everyone, includ-
ON THE SCOTTISH PLAY
by Jeffrey Hirsch

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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 plot 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 Copley’s 1842 “Macbeth” — it was exhausting and yet very successful, but far quite a long time considering it is such a dependably difficult play and traditionally so unhealthy.

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Another effect of the interaction between supernatural and mortal worlds, is thought to have brought misfortune and in 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 who are flushed 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 the subsequently performed the role of Duncan) and acquitted himself very well indeed. Luckily the play was a huge success and thereby 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 superstition belief that still surrounds the play. Whether the story of mischance forcing Shakespeare to play Lady Macbeth is true or apocryphal, it had led actors to view the play as a troublesome. 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 the forces of evil every time the play is performed) are 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, a playhouse was destroyed 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 play—right not “mock’d the great government of the King 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.

The worst calamity in American theatre history, the Astor Place Riots, is also blamed on Shakespeare’s bejeweled 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

A.C.T.7

Laurence Olivier in Macbeth, 1955.

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

Nor has the play itself escaped violent treatment over the years. Restoration playwrights 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 diversions, 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 or the murder of Lady Macduff’s children. Later eighteenth century managers (the play was first performed in America in 1738) 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 Terrible Historical Caledonian Drama,” founded on Shakespeare’s sublime Tragedy of Macbeth, interspersed with Characteristic National Marches, Choruses, Comicts 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 and 1844 Sadler’s Wells Macbeth and subsequent performances of the play have all (more or less) adhered to an unbowdlerized Shakespearean 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, 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 and 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 samurais. (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 tanged with Macbeth and, losing the battle, have given up the ghost. Two unsuccessful attempts to realize Shakespeare’s extraordinary 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.
THE AMERICAN CONSERVATORY THEATRE
presents
TRANSLATIONS
(1980)
A by Brian Friel

The Cast

Manx Bruce Williams
Sarah Jill Frie
Jimmy Jack Sydney Walker
Maire Jane Jones
Daddy J Steven White
Bridget Rosemarie Smith
Hugh Dakin Mathews
Owen Geoffrey Elliott
Captain Lancey Ray Reinhardt
Lieutenant Yolland Mark Murphy

Directed by Lawrence Hecht

Associate Director John Wili

Scenery by Ralph Funkello
Costumes by Michael Casey
Lighting by Joseph Appelt
Sound by Christopher Moore

Hairstles by Rick Echols

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

Act One: An afternoon in late August 1833.
Act Two, Scene 1: A few days later.
Act Two, Scene 2: The following night.
Act Three: 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

Manx - Scott Hitchcock; Sarah - Janice Hutchins; Jimmy - Stephanie Shroyer; Daddy - Wendell J. Grayson; Bridget - Johanna Jackson; Hugh - Frank Orriss; Owen - Lawrence Hecht; Captain Lancey - Scott Freeman; Lieutenant Yolland - Jim Poyner

Alternate for Jimmy: Jack; Joseph Bird

A.C.T.-9
IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSH

"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 eighteen hundreds 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 stifled forever and Gaelic culture lost to extinction, Translations speaks of the trauma suffered by a culture when tradition and progress collide. It illustrates the violence that inevitably erupts when the past is forcibly overtaken by the future, and it presents a compelling picture of a society shaken to its roots by change. Friel's old-fashioned Irish village with its quaint characters seems fixed forever in time. The arrival of British soldiers early in the play, however, startles the town out of its slumber and awakens its inhabitants to the unsettling reality of a world marching inexorably into modernity.

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

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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 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 secularization 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 suffered 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 scholars in their homes, the schools were held in barns or abandoned huts or, very often, out of doors, in isolated spots behind hedgerows stop 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. Some 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.-32

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 19th 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 denominations.

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 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 desiring to communicate in 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 porches, invoking the spirits of Greek and Roman poets and schoolmasters. Some 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.-32

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 D’oibh (God be with you)—to the more correct “with you” (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 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. Begotten about through the labors 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 reopened 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.

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Not all hedge-school students ended up potted on potenives, invoking the spirits of Greek and Roman poets as they put their practical training in mathematics and geography to use in the service of the detachment of Royal Engineer conducting the British Army’s Ordinance Survey. Like the Greek and Latin of the hedge schools in Gaelic tradition often betrayed their pasts by helping literally to change the map of their country. With Irish place-names “standardized” through transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

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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 were 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 the Irish 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 retreat for a new age. A pupil could be imprisoned in a linguistic contour that no longer matches the landscape of fact,” Hughes 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 1952 and 1962, the whole 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 Laws of the Sugar-Canes* (1966); *Leaves* (1967), played at Lincoln Center and in the national touring company in San Francisco by Art Carney; *Críost and Fear* (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 season 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 an opposite mode of reception. 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 frequently 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.

Fifteen years ago, Brian Friel and his family moved to Muff, which rests on the Inishowen 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.”

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**THE AMERICAN CONSERVATORY THEATRE**

**THE SCHOOL FOR WIVES**

(1662)

by Molière

**English verse translation by Richard Wilbur**

**Cast, in order of appearance:**

*Agnes* Annette Bening

*Georgette* Rosemarie Smith

*Alain* Geoffrey Elliott

*Chrysalide* Sydney Walker

*Arnolphe* Peter Donat

*Horace* Mark Murphy

*Enrique* Ray Reinhardt

*Oronte* William Paterson

*Valets du Théâtre* Peter Jacobs

*Richard Mason*

**Directed by Nagle Jackson**

**Scenery by** Richard Seger

**Costumes by** Liz Coveny

**Lighting by** Robert Peterson

**Hairstles by** 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 Craymore; *Chrysalide* — Frank Ottmuller; *Arnolphe* — Richard Riehle; *Horace* — Jim Pomer; *Enrique* — Joseph Bird; *Oronte* — Dakin Matthews

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A.C.T. 18
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 knits 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 ingénue but did not possess a romantic nature. She was twenty years younger than her husband and flaunted her advantage through numerous indelicate 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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BY JEFFREY HIRSCH

Don’t be swept away by the conventional... Find your way ashore with the Rolex Submariner. In stainless steel and 18k gold.
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'Ecole des Femmes had married his own daughter.

King Louis came to the beleaguered playwright's defense, offering to stand godfather to Molière's first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first script, using it as a forum in which to respond to his critics. La Critique de L'Ecole 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'Ecole des Femmes was first seen in a 1972 New York production featuring Brian Bedford as Arnolphe and Joan van Ack 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 sextets.

Molière lived only a little more than a decade after the premiere of L'Ecole des Femmes. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays; he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Malade Imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own eulogy in 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-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on that day the king constituted it 300 years ago, the National Theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.
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New York production featuring Brian
Bedford as Arnaud and Joan van Ack
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
co-petit for co-petuit 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, qua-
trains and seestes.
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 Febru-
ary 17, 1673, while playing in the recently
premiered Le Malade imaginaire (The
Eimaginary [real] had collapsed of exhaus-
tion and the ill effects of a lung ailment
that had long plagued him. (He wrote his
own chronic cough into the character of
Arnaud.) 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 Francais, Louis XIV provided
redress for the seventeenth century
burglars 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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Fantasia
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perfect sweetie!
continued from p. 34
Theatre, including the 1984 productions of Kiss Me Kate, Catsplay, The Merry Wives of Windsor, and Seeso 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 STEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Holiday, Hotel Paradise and The Little Feks, 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 Visi, The Bourgeois Gentleman, Call 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 90th 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 Ladden’s Theatre and Hay Fever for the Oregon Shakespearean Festival, Long Day’s Journey Into Night for the Lrintan in Seattle, Bremer’s Memory for South Coast Repertory, and, most recently in the Bay Area, The Margaret Ghost and Turtufl for Berkeley Rep. This year he also created the lighting for P.C.P.A.’s Salzburg Theatre’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 Scrohe. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.

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HOW TO BUY TICKETS
Tickets-by-Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($1 service charge per order).
Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets.
Box Office Hours: 10 a.m. through the first intermission of the evening performance.
For information call 673-6440.
Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.
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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Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to showtime.
If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets
continued from p. 34
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A.C.T. performances start on time! Curtain times vary so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance, so those who have arrived on time are not disturbed.

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. It is the policy of this company not to actually light cigarettes during the play. The management reserves the right to change the attraction without prior notice to the patrons.

WHEELCHAIR ACCESS
Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible restroom is available on the main floor.

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3880 (Voice). Special thanks to Steven Frisch Rudler for his hard work and excellent performance in the interpreting of each show.

CHILDREN
Patrons are discouraged from bringing very young children or infants to regular performances. Every person, regardless of age, must have a ticket.

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

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pary / Mr. and Mrs. Donald L. Wyler / Mr. Robert H. Wyman / Mr. and Mrs. Herbert Yannowitz / Ms. Patricia Zajac / Mr. Bryant K. Zimmerman / Dr. and Mrs. R.E. Zimmerman / Mr. and Mrs. Peter H. Zischke

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Repertoire for the 19th San Francisco Season

Old Times
by Harold Pinter
October 24 - November 30

The School For Wives
by Molière
November 14 - February 9

A Christmas Carol
by Charles Dickens
December 1 - December 26

Translations
by Brian Friel
January 2 - March 13

Macbeth
by William Shakespeare
January 23 - March 30

Our Town
by Thornton Wilder
March 6 - April 20

Painting Churches
by Tina Howe
April 3 - May 15

Mass Appeal
by Bill C. Davis
May 1 - June 1

Every good show deserves a change of pace ending.
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### ACTORS AND DIRECTORS

<table>
<thead>
<tr>
<th>WILLIAM BALL</th>
<th>LAURENCE HECHT</th>
<th>BENJAMIN MOORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Director</td>
<td>Conservatory Director</td>
<td>Managing Director</td>
</tr>
<tr>
<td>Linda Aldrich</td>
<td>Deborah May</td>
<td>Dakin Matthews</td>
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<tr>
<td>Avnette Bening</td>
<td>Carolyn McCormick</td>
<td>Mark Anderson</td>
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<td>Joseph Bish</td>
<td>Carolon Ogden</td>
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<td>Kate Braddock</td>
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<tr>
<td>George Delos</td>
<td>Mark Murphy</td>
<td>Mark Simpson</td>
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<tr>
<td>Barbara Directon</td>
<td>Frank Otsoll</td>
<td>Kent Watt</td>
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<tr>
<td>Peter Dresch</td>
<td>William Paterson</td>
<td>Teresa Williams</td>
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<tr>
<td>Geoffrey Elliott</td>
<td>Jim Pouyer</td>
<td>Alicia Wollerton</td>
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<tr>
<td>Drew Estelman</td>
<td>Ray Reinhardt</td>
<td>Lisa Ibarry</td>
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<tr>
<td>Jill Fox</td>
<td>Richard Riebe</td>
<td>Todd Jackson</td>
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<tr>
<td>Scott Freeman</td>
<td>Stephanie Shoey</td>
<td>Peter Jacobs</td>
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<tr>
<td>Wendell Graysen</td>
<td>Rosemarie Smith</td>
<td>Kay Kossovski</td>
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<td>Lawrence Hecht</td>
<td>Francine Tacker</td>
<td>Brianna Lewis</td>
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<td>Scott Houchko</td>
<td>Bernard Vash</td>
<td>David Maier</td>
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<td>Nancy Houek</td>
<td>Sydney Walker</td>
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<td>Janie Hutzins</td>
<td>Marianne Walters</td>
<td>Marty Patone</td>
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<tr>
<td>Johanna Jackson</td>
<td>J. Steven White</td>
<td>Marko Pizca</td>
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<tr>
<td>Jane Johnson</td>
<td>Bruce Williams</td>
<td>Stephen Bisti</td>
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<tr>
<td>Douglas Martin</td>
<td>Henry Wroncz</td>
<td>Jill Romero</td>
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### SECOND YEAR STUDENTS

<table>
<thead>
<tr>
<th>William Ball</th>
<th>Lawrence Hecht</th>
<th>Benjamin Moore</th>
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<tr>
<td>Mark Aquinato</td>
<td>Scott Biskin</td>
<td>Douglas Sills</td>
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### CONSERVATORY

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Mephist Bream</td>
<td>Directed by</td>
</tr>
<tr>
<td>J. Steven White</td>
<td>Assistant Conservatory Director</td>
</tr>
<tr>
<td>Emily Chappello</td>
<td>Professor</td>
</tr>
<tr>
<td>John Harmin</td>
<td>Financial Aid Director</td>
</tr>
<tr>
<td>Rebecca Merrill</td>
<td>Assistant</td>
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### TRAINERS

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>William Ball</td>
<td>Voice/Acting</td>
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<tr>
<td>Bonita Bradt</td>
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<tr>
<td>Kate Breckley</td>
<td>Voice/Acting</td>
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<tr>
<td>Beverly Duncan</td>
<td>Voice/Acting</td>
</tr>
<tr>
<td>Rick Echols</td>
<td>Make-Up</td>
</tr>
<tr>
<td>Sabina Epstein</td>
<td>Activism</td>
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<tr>
<td>Rose Glickman</td>
<td>Humanities</td>
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<tr>
<td>Edward Hatson</td>
<td>Acting</td>
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<tr>
<td>Lawrence Hecht</td>
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<tr>
<td>Nancy Houek</td>
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<td>John Johnson</td>
<td>Musical Theatre</td>
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<tr>
<td>Joyce Livergood</td>
<td>Script Reading</td>
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<td>John Lockworth</td>
<td>Bell</td>
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<td>Dakin Matthews</td>
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<td>Carolyn McCormick</td>
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<td>Dunbar Ogden</td>
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<tr>
<td>Frank Otsoll</td>
<td>Alexander</td>
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### PRODUCTION

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>John Brown</td>
<td>Production Manager</td>
</tr>
<tr>
<td>Eric Shortt</td>
<td>Associate Production Manager</td>
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<tr>
<td>Cynthia McGinn</td>
<td>Costume Designer</td>
</tr>
<tr>
<td>Eric Norton</td>
<td>Stage Manager</td>
</tr>
<tr>
<td>Alice Smith</td>
<td>Associate Director</td>
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<tr>
<td>Joan Witzer</td>
<td>Production Office Manager</td>
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### DESIGERS

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Joseph Apelt</td>
<td>Lighting Designer</td>
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<tr>
<td>Robert Blackman</td>
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<tr>
<td>Michael Castle</td>
<td>Lighting Designer</td>
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<tr>
<td>Ralph Fennello</td>
<td>Scenic Designer</td>
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<td>Richard Goodwin</td>
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<tr>
<td>Katherine Kraft</td>
<td>Costume Designer</td>
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<tr>
<td>Down Line</td>
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<tr>
<td>Christopher Moore</td>
<td>Sound Designer</td>
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<tr>
<td>Robert Morgan</td>
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<td>David Percival</td>
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<tr>
<td>Robert Peterson</td>
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<tr>
<td>Diana Schuler</td>
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<tr>
<td>Greg Sullivan</td>
<td>Lighting Associate</td>
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### MUSICIANS

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<td>Denny Reveson</td>
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<td>John Price</td>
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### STAGE MANAGEMENT

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>James Haire</td>
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<tr>
<td>Eugene Barone</td>
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<td>Karen Van Zandt</td>
<td>Stage Manager</td>
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<tr>
<td>Tamara Teague Watson</td>
<td>Intern</td>
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<tr>
<td>Amy Young</td>
<td>Intern</td>
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### COSTUMES

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<tr>
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<tr>
<td>Katharine E. Kraft</td>
<td>Supervisor</td>
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<tr>
<td>Julia Weaver</td>
<td>Designer</td>
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<tr>
<td>Fred Mierow</td>
<td>Head Tailor</td>
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<tr>
<td>Sofia Tsakalidou</td>
<td>Head Seamstress</td>
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<tr>
<td>Pam Harris</td>
<td>Stiller</td>
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<tr>
<td>Brent Kelso</td>
<td>Stiller</td>
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<tr>
<td>Lynn Blatt</td>
<td>Stiller</td>
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<tr>
<td>Ruby Ming</td>
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<td>Maggie Morgan</td>
<td>Costume Assistant</td>
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<td>Rick Esch</td>
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<td>Naomi Ann</td>
<td>Intern</td>
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<tr>
<td>Laura Coolidge</td>
<td>Intern</td>
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### WARDROBE

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Donald Long-Hurst</td>
<td>Wardrobe Supervisor</td>
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<tr>
<td>Thea Hess</td>
<td>Assistant Supervisor</td>
</tr>
<tr>
<td>Karin Olsen</td>
<td>Dresser</td>
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<tr>
<td>Sandy Jenkins</td>
<td>Warden</td>
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### GEAR THEATRE BACKSTAGE

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<td>Vance DeVost</td>
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<tr>
<td>Bob Bishop</td>
<td>Property Master</td>
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<td>Chuck Ray</td>
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<td>John Hopkins</td>
<td>Stage Manager</td>
</tr>
<tr>
<td>Jim Sheremeta</td>
<td>Stage Manager</td>
</tr>
<tr>
<td>Bert Jurgenston</td>
<td>Stage Door</td>
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### BOX OFFICE

<table>
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<tr>
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<tbody>
<tr>
<td>William N. Koecher</td>
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</tr>
<tr>
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<td>Treasurer</td>
</tr>
<tr>
<td>John Duvan</td>
<td>Treasurer</td>
</tr>
<tr>
<td>Alan Duffy</td>
<td>Guest &amp; Student Sales</td>
</tr>
<tr>
<td>Gilda Solve</td>
<td>Clerk</td>
</tr>
<tr>
<td>Sarah Tyson</td>
<td>Clerk</td>
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### SUBSCRIPTIONS

<table>
<thead>
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<tbody>
<tr>
<td>Patty Costa</td>
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<td>Chuck Cornelius</td>
<td>Dresser</td>
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<tr>
<td>Mark Dean</td>
<td>Box Office</td>
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### ADMINISTRATION

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Adrian Stewart</td>
<td>Administrative Director</td>
</tr>
<tr>
<td>Dianne M. Pichard</td>
<td>Marketing/Development Director</td>
</tr>
<tr>
<td>Michael Barrows</td>
<td>Executive Director</td>
</tr>
<tr>
<td>Mary Garrett</td>
<td>Assistant to Managing Director</td>
</tr>
<tr>
<td>Mary Rose N. Reade</td>
<td>Development Coordinator</td>
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<tr>
<td>Wendy Adler</td>
<td>Business Manager</td>
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<tr>
<td>Betsy Bruecker</td>
<td>Cheryl Hahn</td>
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<tr>
<td>David L. Stone</td>
<td>Livingston</td>
</tr>
<tr>
<td>Carole Hewitt</td>
<td>Computer Systems Manager</td>
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### COMMUNICATIONS & MARKETING

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Jeffrey Babb</td>
<td>Executive Director</td>
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<tr>
<td>Beulah Steen</td>
<td>Executive Assistant</td>
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<tr>
<td>Eugene Berome</td>
<td>Technical Director</td>
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<tr>
<td>Linda Graham</td>
<td>Director, Friends of A.C.T.</td>
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THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

THOMAS MOORE
Managing Director

ACTORS AND DIRECTORS

Linda Aldrich - Dakin Matthews
Joseph Buck - Deborah May
Katie Brockman - Carolyn McCormick
Kathryn Deley - Mark Murphy
Barbara Dickson - Frank Ottwell
Peter Deves - William Paterson
Geoffrey Elliott - Jim Poyner
Drew Eskelin - Ray Reinhardt
Eula Etheridge - Catherine Breizh
Scott Freeman - Stephanie Shroyer
Wendell Grayson - Rosamond Smith
Lawrence Hecht - Francine Tacker
Scott Hook - Bernard Vash
Nancy Houck - Sydney Walker
Jocelyn Hutchins - Marion Walker
Johanna Jackson - Steven White
Jane Jones - Bruce Williams
Douglas Martin - Henry Woronczak

SECOND YEAR STUDENTS

Mark Amato - Diane Sims
Sally Baker - Mark Simpson
Kathleen Couden - Kevin Watt
Michael Casey - Teresa Williams
Mike DeBakey - Alfred Williams
Alicia Welford - Taylor Young
Lisa Iarby -

REPETORY DIRECTORS

William Ball - Elizabeth Paillia
Kathleen Barlow - Richard Vash
Stephanie Brewer - Edward Hastings
Lucy Gilmour - Marty Patino
Pamela Hines - Janie Hutchins
Lauri Brown - Stephen Pratt
Jill Romero - Nadja Jackson

CONSERVATORY

Meredith Meacham, Dean
J. Steven White, Associate Conservatory Director
Emily Cagapelo, Registrar
John Harrington, Financial Director
Rebecca Merrill, Assistant

TRAINERS

William Bull, Voice/Acction
Bonita Bray, Yoge
Kate Bricker, Voice
Beverly Duncar, Tap
Rick Echols, Make Up
Salma Epstein, Activision
Rose Glickman, Dance
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Houck, Voice
Jamie Hutchins, Acting
John Johnson, Musical Theatre
Joyce Livergood, Script Reading
John Lowmich, Ballet
Dakin Matthews, Tap
Carolyn McCormick, Acting
Dunbar Ogden, Humanities
Frank Ottwell, Alexander

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PRODUCTION

John Brown, Production Manager
Eric Short, Associate Production Manager
Cynthia McCann, Stage Manager
Eric Norton, Stage Manager
Alice Smith, Assistant Director
Joan Juster, Production Office Manager

DESIGNERS

Joseph Appelt, Lighting
Robert Blackman, Costumes
Michael Caveney, Costumes
Ralph Fucillo, Scenic
Richard Goodwin, Design Assist
Katharine E. Kraft, Costumes
Down Line, Costumes
Christopher Moore, Sound
Robert Morgan, Costumes
David Percival, Lighting Assistant
Robert Peterson, Lighting
Diane Schuler, Lighting
Greg Segar, Scenic
Gretchen Sullivan, Lighting
Debra Booth, Scene Intern
Rick Showalter, Lighting Intern

STAGE MANAGEMENT

James Haie, Production Stage Manager
Eugene Barone
James L. Burke
Karen Van Zandt
Tamara Teague Watson, Intern
Amy Young, Intern

SCENE SHOP

Ed Raymond, Shop Foreman
William Ray, Assistant Shop Foreman
Dale Haug, Scene Artist
Charley Campbell, Scene Artist

COSTUMES & MAKEUP

Katharine E. Kraft, Supervisor
Kathleen J. Costumes, Head Seamstress
Pam Harris, Director
Brent Kerns, Makeup Artist
Lynne Dunford, Assistant
Ruby Ming, Makeup
Maggie Morgan, Costume Assistant
Rick Eichols, Wigmaster

PROPERTY

Oliver C. Olson, Property Director
Mary Jo Hamilton, Property
Rob Frederick, Intern

WARDROBE

Donald Long-Hurst, Property Manager
Thresa Butts, Property Assistant
Kris Olson, Property
Sandy Jenkins, Min-Ray Wardrobe

GEARY THEATRE BACKSTAGE

Vance Devost, Master Carpenter
Daniel Michelak, Master Electrician
David Blodgett, Property Master
Chuck Ray, Assistant Electrician
John Chopat, Pyrotechnician
Kris Olson, Property
Jim Kershaw, Stage Hand
Jen Bergstrom, Stage Door

MUSICIANS

Lee Hobey, Composer
Richard Hinkman, Music Director
Luis Cantor
Danny Levenson
John Price

ADMINISTRATION

Adrian Stewart, Administrative Director
Diane M. Prichard, Marketing/Development Coordinator
Michael Burner, Operations Manager
Mary Garrett, Assistant to Managing Director
Mary Rose N. Read, Development Coordinator
Wendy Adler, Business Manager
Sally Brantner, Cheryl Kuhn, Lutz & C.P.A.'s, Accountants
David L. Stone, Livingstone, Stone & McManus, Legal Counsel
Carole Hewitt, Computer Systems Manager

Jeffrey Babb, Executive Office
Beulah Steen, Receptionist
Eugene Bowers, Trenchard Program
Linda Graham, Director, Friends of A.C.T.

COMMUNICATIONS & MARKETING

Dennis Powers, Communications Director
James Block, Marketing Associate
Diane Holcomb, Data Processor
Ralph Hopkins, Public Relations Associate
John Moore, Newsletter

BOX OFFICE

William N. Koehler, Manager
Richard Bernier, Treasurer
John Divon, Treasurer
Joe Duffy, Group & Student Sales
Calia Selle, Clerk
Sarah Tyson, Clerk

SUBSCRIPTIONS

Patty Costa, Manager
Chuck Cornelius
Mark Dean

GEARY THEATRE

Tim Finn, House Manager
Fred Geick, C.A.A.

FACILITIES

Robin Lawrence
Lesley Pierce
David Selold
Cynthia Walsh

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

MUSICIANS

Lee Hobey, Composer
Richard Hinkman, Music Director
Luis Cantor
Danny Levenson
John Price

ADMISSION
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The remarkable marriage of luxury and precise road management.


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.

There is a special feel in an

Oldsmobile

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Next, discover its spirited performance. A 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 in countries worldwide.

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