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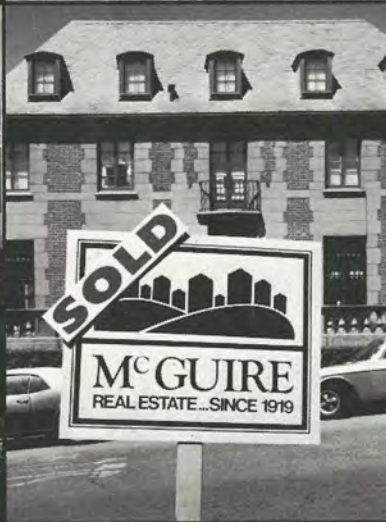
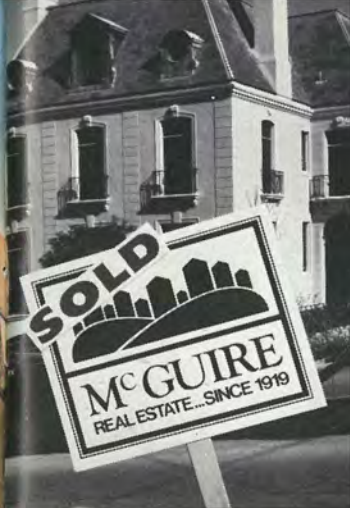
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Cover: Sir Noël Coward, author of *Private Lives*.

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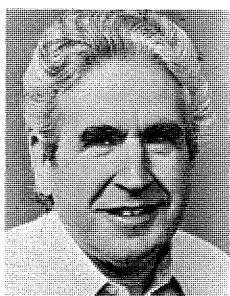


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WHO'S WHO AT A.C.T.

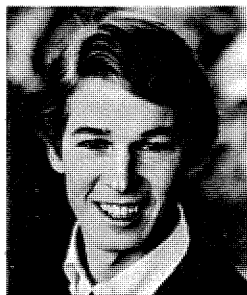


LINDA ALDRICH is the Director of the Young Conservatory and is in her fifth season with A.C.T. This year she is teaching improvisation and scene study to young people aged fifteen to eighteen. With a B.A. in English and French from the University of New Hampshire and an M.A. in Theatre Arts from Florida State University, she has received additional training through A.C.T.'s Summer Training Congress. Miss Aldrich has taught and directed at San Francisco's Center for Theatre Training, the Horace Cureton School in San Jose (where she was a California Arts Council Artist-in-Residence) and the Performing Arts Foundation in Huntington, New York. At A.C.T. she has been seen in *A Midsummer Night's Dream* and as Mrs. Soames in last season's *Our Town*.



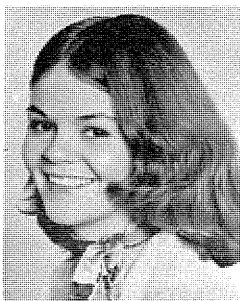
JOSEPH BIRD is now in his 17th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York's APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lyceum Theatre on Broadway, at the San Diego Shakespeare Festival's Old Globe and in numerous East Coast summer stock productions. His

A.C.T. credits include *Paradise Lost*, *Peer Gynt*, *Merchant of Venice*, *Travesties*, *Ah, Wilderness!*, *Much Ado About Nothing*, *Richard II*, *The Three Sisters*, *A Christmas Carol* and *A Midsummer Night's Dream*. Mr. Bird has also appeared on Broadway in *The Show-Off* with Helen Hayes and in *Hamlet* with Ellis Rabb.



SCOT BISHOP returns to A.C.T. having debuted with the company last season as George Gibbs in *Our Town*. Following two years as a business major, Mr. Bishop left San Francisco State University to enroll in A.C.T.'s Advanced Training Program, where he is currently a third year student. In A.C.T. workshop productions, he has performed the title role in *Hamlet*, Treplev in *The Seagull* and Richard Miller in *Ah, Wilderness!* In addition to his work at A.C.T., Mr. Bishop appeared as Clive in *Five Finger Exercise* and Cliff in *The Woolgatherer* for the Sunnyvale Summer Repertory Theatre. This season he appears as Aaron in *The Majestic Kid*, Young Scrooge in *A Christmas Carol*, Philip in *You Never Can Tell*, the Nazarean in *Passion Cycle* and Cliff in *The Woolgatherer*.

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, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of *Othello* and *Peer Gynt* and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the 'Wells'*. At the Pacific Conservatory of the

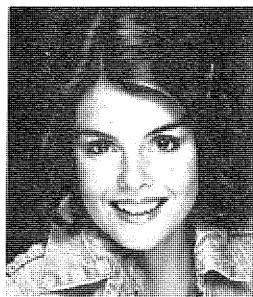


Performing Arts, Miss Brickley appeared in *Romeo and Juliet*, *Candide* and *The Utter Glory of Morrissey Hall*. She was seen last season at A.C.T. in *Macbeth* and *A Christmas Carol*.



JOY CARLIN happily returns to A.C.T. to appear as Odile in *Opéra Comique*. A director, trainer and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ose in *Peer Gynt*, Aunt Sally in *All The Way Home*, and Birdie in *The Little Foxes*. For the past five years, she has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre, where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloys*, Mme. Ranevskaya in *The Cherry Orchard*, Emily Dickinson in *The Belle of Amherst* and Margaret Fuller in the premiere of Cole Braverman's *The Margaret Ghost*. She also appeared as Pope Joan in the Eureka Theatre's production of *Top Girls* at the Marines Memorial Theatre. Her directing credits include work at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival, and the

San Jose Repertory Company, where this season she will direct Peter Nichol's *Passion*. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of *Cold Storage* is now playing.



MICHELLE CASEY joins the company this season as a journeyman following two years of study in A.C.T.'s Advanced Training Program. While a student, she performed roles in *Hamlet*, *The Seagull*, *Heartbreak House* and *Ah, Wilderness!* For other resident theatres, Miss Casey played Helena in *A Midsummer Night's Dream* at the Grove Shakespeare Festival, Paula in *End of Summer* at the Odyssey Theatre in Los Angeles and Rose in *The Woolgatherer* at Sunnyvale Summer Repertory Theatre. In addition to theatre, her credits include the role of Zoe Johnson on NBC's *Days of Our Lives*. Miss Casey holds a B.A. (cum laude) from Pomona College and is a recipient this year of a generous grant from the Princess Grace Foundation.



JOHN CASTELLANOS is a graduate of A.C.T.'s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in *King Lear*, Philip in *King John* and Brick in *Cat on a Hot Tin Roof*. He has appeared as Macduff in *Macbeth* and Mercutio in *Romeo and Juliet* for the Berkeley Shakes-



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peare Festival and Tom in *The Glass Menagerie* and Leo in *Chapter Two* for the Sunnyvale Summer Repertory. He has also performed at the Pacific Conservatory of the Performing Arts, the La Jolla Stage Company and at the Old Globe Theatre in his home town of San Diego. He has worked under the direction of A.C.T. company members Dakin Matthews, Janice Hutchins and the late Allen Fletcher and toured through Oregon in *Mass Appeal*, which he co-produced with Wayne Ballantyne. A drama major at San Diego State University, Mr. Castellanos also trained at the National Theatre of England and appeared in the PBS film *Prelude to the Fall*.



PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1957, and with Ellis Rabb's legendary APA Repertory Company. At A.C.T., he has appeared in many productions, including *The Merchant of Venice*, *Hadrian VII*, *A Doll's House*, *Cyrano de Bergerac*, *Equus*, *Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, last season, in *The School for Wives*, *Macbeth* and *Our Town*. Mr. Donat starred in the NBC-TV series, *Flamingo Road*. His film credits include *The Hindenburg*, *The China Syndrome*, *A Different Story*, *Godfather II* and *The Bay Boy*, opposite Liv Ullmann.

NIKE DOUKAS joins the company this season as a third year student in the Advanced Training Program. In addition to her study in the A.C.T. Conservatory, Miss Doukas received her B.A. in theatre from the Univer-



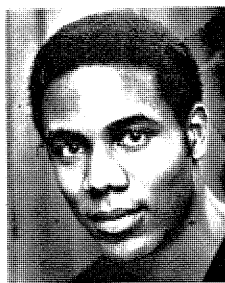
sity of Wisconsin at Madison and has trained in New York with Nikos Psacharopoulos. While a student at A.C.T., she appeared in *The Seagull*, *Heartbreak House*, *Ladyhouse Blues* and *Balm in Gilead*. A.C.T. audiences may recognize her as a towns person from last season's production of *Our Town*. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermia in *A Midsummer Night's Dream*, Emelia in *The Two Noble Kinsmen* and Lady Anne in *Richard III* this summer. Miss Doukas has also performed for the Irish Theatre Company, Stanford University and the Madison Civic Repertory, in addition to appearing on *The Folk Tale Series* for PBS Television.



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

Cuckoo's Nest. Previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol* and *Macbeth*.

WENDELL J. GRAYSON, a graduate of A.C.T.'s Advanced Training Program, returns for his second season with the company, following performances in last season's *A Christmas Carol*, *Macbeth* and *Our Town*. He came to San Francisco from Ft. Worth, where he performed with 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 at the Summer Repertory Theatre in Santa Rosa. While a student at

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A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.'s Summer Training Congress.



RICK HAMILTON was last seen at A.C.T. as Tranio in William Ball's acclaimed 1976 production of *The Taming of the Shrew*. He appeared in the subsequent PBS television adaptation of the show and has also been seen on Broadway in *Amadeus*. At A.C.T. he played in *Desire Under the Elms* and *Pillars of the Community* under the direction of Allen Fletcher, in Edward Hasting's productions of *Street Scene* and *General Gorgeous* and in *The Threepenny Opera* as staged by Andrei Serban. At the Milwaukee Repertory Theatre he appeared in *The Two Gentlemen of Verona*, *The Cherry Orchard* and *Sticks and Bones* and at the Oregon Shakespearean Festival he played leading roles in *The Taming of the Shrew*, *Julius Caesar* and *The Glass Menagerie*. Mr. Hamilton has also performed at the Alley Theatre in Houston, the Los Angeles Theatre Center and the New Stage Theatre.



ELIZABETH HUDDLE, an A.C.T. company member for ten seasons, may best be remembered for her portrayals of Masha in *The Three Sisters*, Regina in *The Little Foxes* and the Duenna in *Cyrano de Bergerac* and for her

performances in leading roles in *The Visit*, *Hot L Baltimore* and *Three Penny Opera*. As a director, she staged A.C.T. productions of Tom Stoppard's *Night and Day* in 1981 and *Richard II* in 1982. She has been a regular on the television series *Boone* and has made many guest artist appearances on such programs as *Hill Street Blues* and *Cagney and Lacey*. Since leaving A.C.T., Miss Huddle has acted and directed at other resident theatres including the Mark Taper Forum and the Pacific Conservatory of the Performing Arts and played on Broadway in *The Octette Bridge Club* under the direction of A.C.T. director Tom Moore. She received two Los Angeles Drama Critic Circle Awards for her performance in *Sister Mary Ignatius Explains It All for You* and last summer performed her one-woman show, *Second Lady*, at the Edinburgh Festival in Scotland. Miss Huddle assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1986.

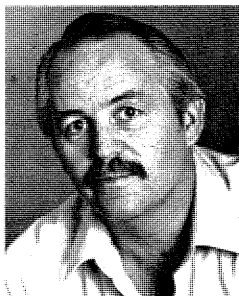


JOHANNA JACKSON has been associated with A.C.T. since 1977. She has studied at the Pacific Conservatory of the Performing Arts where she also played roles in the annual Theaterfest and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a trainer in A.C.T.'s Young Conservatory where she has taught acting and auditioning techniques, musical theatre, voice and text. Her acting credits with A.C.T. include *Another Part of the Forest* (Hawaii tour), *A Christmas Carol*, *I Remember Mama* and *Our Town*. For other resident theatres, Miss Jackson has performed roles in *Death of a Salesman*, *The Member of the Wedding*, *A Raisin in the Sun* and *The Sea Horse*.

PETER JACOBS joins the company this year to play Scrooge's nephew in *A Christmas Carol*. Last season, after completing the Advanced



Training Program at A.C.T. where he performed such roles as Shylock in *Merchant of Venice*, Bottom in *A Midsummer Night's Dream* and Iago in *Othello*. Mr. Jacobs acted with the Berkeley Shakespeare Company. He has appeared in four San Diego Rep productions of *A Christmas Carol* playing Scrooge, Dickens and Fezziwig, among other roles. He also appeared as James Leeds in *Children of a Lesser God* at San Diego Rep.



DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including Uncle Chris in *I Remember Mama*, George Bernard Shaw in *Dear Liar*, Sigmund Freud in the P.I.P. production of *Melanie in August*, Niles Harris in *Angels Fall*, Hugh in *Translations*, Scrooge in *A Christmas Carol*, and the title role in *Uncle Vanya*. In other theatres, he has performed Pat in *The Hostage* and Sir Peter in *The School for Scandal* with The Acting Company; Bottom in

A Midsummer Night's Dream and Fluellen in *Henry V* for San Diego's Old Globe; Azdak in *Caucasian Chalk Circle* and Finian in *Finian's Rainbow* for P.C.P.A.; Brutus in *Julius Caesar* and the title roles in *King John* and *Richard III* for the Berkeley Shakespeare Festival; Falstaff in *Henry IV, part 1* for both the Marin and the California Shakespeare Festivals; Dr. Watson in *Sherlock's Last Case* for Los Angeles Actors' Theatre; Harry Britt and Martin Blinder in *Execution of Justice* at Berkeley Rep and George in *Who's Afraid of Virginia Woolfe* and the title role in *Enrico IV* for the California Actors Theatre. Mr. Matthews appeared as a guest star on *Remington Steele* last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.



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

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FREDDI OLSTER returns to A.C.T. this season following an absence of ten years during which she has been seen at regional theatres around the country and on a number of television programs. *The Taming of the Shrew*, William Ball's 1976 award winning A.C.T. production, featured Miss Olster as Kate opposite the Petruchio of Marc Singer and was televised on PBS' *Theatre in America* series. Miss Olster was also seen in A.C.T. productions of *The Ruling Class*, *The Merry Wives of Windsor*, *Equus*, *The House of Bernarda Alba* and *Richard III*. She has worked extensively at the Milwaukee Repertory Theatre with Nagle Jackson, the Oregon Shakespearean Festival where she played in *Tartuffe* under the direction of Sabin Epstein and has been seen in the Long Wharf Theatre's *Romeo and Juliet* and at the Hartman Theatre in *The Magistrate* under the direction of Edward Hastings. Miss Olster has appeared on the television series *Cagney and Lacey*, *The Lou Grant Show* and *Quest*.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Tech-

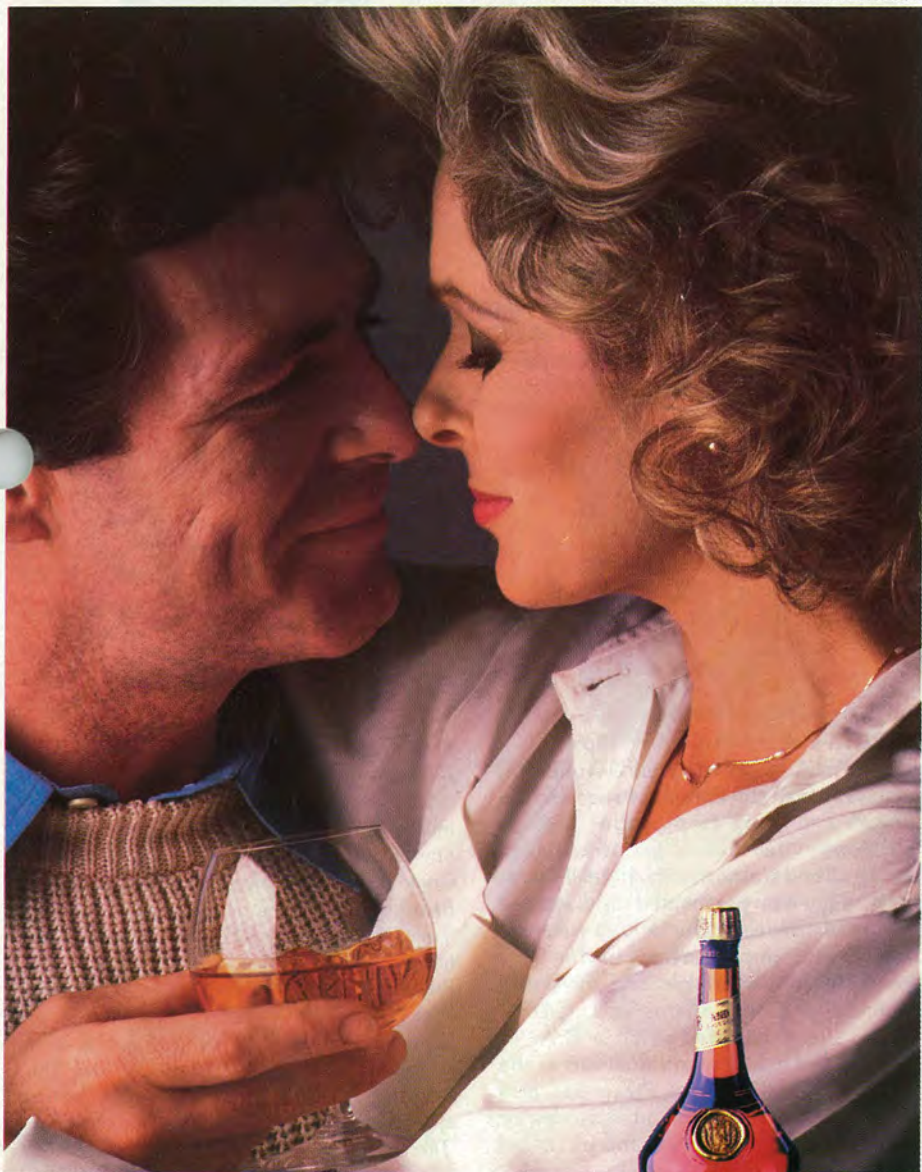
nique in New York City. He has appeared in fourteen productions while at A.C.T., including *The Three Sisters* which played on Broadway in 1969, *The Matchmaker* and *Desire Under the Elms* on tour in the Soviet Union, *A Christmas Carol* and last season's *Macbeth*. For television, Mr. Ottiwell has performed in the A.C.T. productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*



ELIZABETH PADILLA joins the company this season following two years of study in A.C.T.'s Advanced Training Program. In 1984, she left *Beach Blanket Babylon Goes to the Stars*, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in *Heartbreak House*, *The Winter's Tale*, *Dinner at Eight* and *Artichoke*. In addition to commercial film and television work, Miss Padilla, a Cupertino native, has appeared with the San Jose Civic Light Opera in *Oliver* under the direction of Michael Lee, and in Theodore Bikel's production of *Fiddler on the Roof*.



WILLIAM PATERSON is now in his 19th 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



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for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. He presently serves as a member of the San Francisco Arts Commission.



Dracula, *A Midsummer Night's Dream* and *Crimes of the Heart* and earned Drama Logue Awards for her portrayals of Beatrice in *Much Ado About Nothing* and Maggie in *Cat on a Hot Tin Roof*.

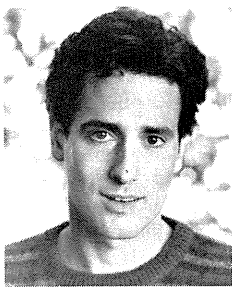


MARCIA PIZZO joins the company as a journeyman this year. While a student in A.C.T.'s Advanced Training Program, she appeared in workshop productions as Hermione in *The Winter's Tale*, Arkadina in *The Seagull* and Catherine in *A View From the Bridge*. She has performed in a staged reading of *Caroline* at the Berkeley Repertory Theatre, in productions of *The Three Sisters*, *The Comedy of Errors* and the world premiere of *Family Matters* at U.C.L.A., where she graduated with a B.A. in Theatre, and in several productions at the College of Marin. Miss Pizzo has also performed on television in episodes of *Falcon Crest* and *Knight Rider* and in *Up and Coming* on PBS.



MARRIAN WALTERS, a native of Montana, returns for her 11th season. A veteran of more than six hundred productions, she was seen most recently in last season's *Painting Churches*. She made her Broadway debut with Donald Cook in *Made in Heaven* and appeared on Broadway with Robert Preston in *The Tender Trap*. San Francisco audiences will remember her in *Under the Yum Yum Tree* at the On Broadway Theatre and *Private Lives* at the Little Fox Theatre. Miss Walters received two of Chicago's Joseph Jefferson Awards as best actress in *The Hot I Baltimore* and *Bus Stop*. The following year she joined A.C.T. where she has appeared in thirty-three productions, including *The Matchmaker* (U.S.S.R. tour), *The Circle*, *Hay Fever* and *Buried Child*. With her husband, director Michael Ferrall, and daughter, Gina, she designs and manufactures luxurious terry cloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 39.

JOAN STUART-MORRIS joins the A.C.T. company this year following seven seasons at the Oregon Shakespearean Festival in Ashland, Oregon. San Francisco audiences may recognize her as Katharina in the OSF production of *The Taming of the Shrew* which toured California in 1984. While in Ashland, she performed leading roles in *Man and Superman*,



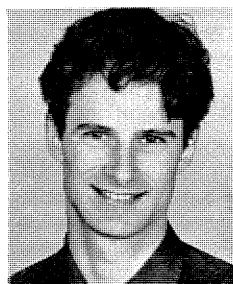
KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dolson in *Mass Appeal*. A New Jersey native and graduate of Tufts University, Mr. Watt is currently completing his M.F.A. as a third year student in the Advanced Training Program.

This season, in addition to associate directing the premiere of *Opéra Comique*, he will appear in *A Christmas Carol* and as Judas in *Passion Cycle*, as well as teaching and directing in the Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in *Liliom*, Mark in *The Shadow Box*, Bassanio in *The Merchant of Venice*, Hector Hushabye in *Heartbreak House* and Yasha in *The Cherry Orchard*.



HENRY WORONICZ joins A.C.T. for his second season after appearing last year in *Our Town*, *Macbeth* and *A Christmas Carol*. Most recently, he performed at the Berkeley Repertory Theatre in *The Playboy of the Western World*. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in *Henry VIII* and Autolycus in *The Winter's Tale*. He spent six years acting and directing at the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III* and

Romeo and Juliet, Petruchio in *The Taming of the Shrew*, Benedick in *Much Ado About Nothing* and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in *Pericles*, a three person *Macbeth* and played Eilif to Linda Hunt's *Mother Courage*. Other credits include *Henry V* at the Utah Shakespeare Festival and Julian in *Toys in the Attic* and Leo in *Design for Living* for the Tufts University Arena Theatre. He directed the Boston premieres of Athol Fugard's *A Lesson From Aloes* and *The Island*. Active in A.C.T.'s Conservatory, Mr. Woronicz staged a studio production of *Lydie Breeze* last season and will direct *Sea Marks* at the Oregon Shakespearean Festival in 1986.



DANIEL ZIPPI appeared with A.C.T. in the 1975-76 season, participating in the bicentennial tour of the Soviet Union and the PBS taping of *The Taming of the Shrew*. Since then, he has appeared on Broadway, with various regional theatres and on television. Mr. Zippi, also known as Les Toulouse, has been seen about town in Los Angeles singing and playing guitar with the modern folk ensemble, Neutral Spirits.

DIRECTORS

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

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

year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September 1984.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 14th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *Translations*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*.

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 17 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of *Cyrano de Bergerac*, *The Taming of the Shrew*, *Hay Fever*, *The Circle*, *Private Lives* and *Rosencrantz and Guildenstern Are Dead*. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcone has directed the Plays-in-Progress program and worked on the televised adaptations of *Cyrano de Bergerac*, *The Taming of the Shrew* and *A Christmas Carol*. Recently he celebrated his 50th production with A.C.T.

JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* with Eva Le Gallienne, Sylvia Sydney and Leora Dana, *The Rivals*, *John Brown's Body*, *She Swoops to Conquer*, and *A Comedy of Errors*. Mr. Haire also stage managed the Broadway productions of *Georgy*, a new musical by Carol Bayer Sager at the Wintergarden Theater, and *Miss Reardon Drinks a Little* with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's *Don't Drink the Water* with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union. Mr. Haire holds a Master of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theater Foundation.

NAGLE JACKSON (Guest Director and Playwright) directed McCarter Theatre's productions of *St. Joan*, *Hamlet*, *A Christmas Carol*, *At This Evening's Performance*, *The Three Sisters*, *Just Between Ourselves*, *Keystone*, *The School for Wives* and *Faustus in Hell*. He was Artistic Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outlets for new playwrights in the Midwest. A resident director for three years at A.C.T., he has returned regularly to direct plays, including *The English Mystery Plays*, *Cat Among the Pigeons*, *Travesties* and *An Evening with Tom Stoppard*, which he devised with Mr. Stoppard's participation. He 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 Shakespearean Festival and The Acting Company. Last season, Mr. Jackson directed A.C.T.'s *The School for Wives*.

JANICE HUTCHINS (Director) joined A.C.T. ten 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 Edith Skinner. Last season Miss Hutchins directed *Painting Churches* and co-directed *Our Town* with William Ball, in addition to coordinating the Plays-in-Progress playreading series. For P.I.P., she directed the premiere of *Lizzie Borden In The Late Afternoon*, *AWOL*, *Dead Letters*, and staged numerous studio productions. She has directed *A Midsummer Night's Dream* at VITA and co-directed *The Woolgatherer* and *Mass Appeal* with William Ball at Sunnyvale Summer Repertory. In addition to directing, she has toured as an actor with A.C.T. to Hawaii and Japan, represented the company on an unprecedented theatre tour of the People's Republic of China in 1984 and taught in A.C.T.'s Advanced Training Program. Miss Hutchins has appeared in A.C.T. productions of *Equus*, *The Winter's Tale*, *Ah, Wilderness!*, *The Merry Wives of Windsor*, *Hay Fever*, *The Rivals*, *The Little Foxes*, *A Christmas Carol*, and *A Midsummer Night's Dream*.

SABIN EPSTEIN (Director) has made his home in New York City since leaving A.C.T. in 1980. He is co-founder of the 29th St. Project, a performing artist's cooperative, director in residence at The Writer's Theatre and a "scramble player with the New York Team for Theatre Sports, an improvisational theatre company. He has directed productions of *Rum and Old Shoes* in an Ensemble Studio Theatre workshop, *Hal and Alice* at The Writer's Theatre, *Sweet Dreams* at New Dramatists and *The Maids* at Inroads. Outside of New York, Mr. Epstein has staged Noël Coward's *Tonight at 8:30* at the University of Washington, *Love's Labour's Lost* at the Valley Shakespeare Festival, *Shenandoah* at the Pacific Conservatory of the Performing Arts, *The Merry Wives of Windsor* at the Utah Shakespeare Festival, *Tartuffe* at the Oregon Shakespearean Festival, *H.M.S. Pinafore* at the Skylight Opera in Milwaukee and *Buried Child* at Theatre Memphis in Tennessee. During six years at A.C.T., he was an associate director, the associate artistic director of the Plays-in-Progress program and a teacher of activation, a right-brain, non-verbal approach to problem solving. A graduate of UC Davis' master's degree program, Mr. Epstein is currently working on a script for a television pilot and completing an adjunct to his textbook *Acting With Style*, co-written with John Harrop, entitled *Modular Acting Process*.

DESIGNERS

REGINA CATE (Costumes) has designed more than fifty productions at theatres throughout the Bay Area. Her work has appeared at the Magic Theatre, the Julian and at A.C.T. in the 1970 Marines Memorial Theatre production of Athol Fugard's *Blood Knot*, under the direction of Gil Moses. An associate professor in theatre arts at California State University/Hayward, Miss Cate has received a grant from the State of California Shakespeare Institute to research costume references in Shakespeare's plays.

JEANNIE DAVIDSON (Costumes) has been Resident Costume Designer at the Oregon Shakespearean Festival in Ashland since 1969, where she has designed costumes for more than one hundred productions, including this season's *Lizzie Borden in the Late Afternoon* and *King Lear*. She received Dramalogue Awards for the Ashland productions of *'Tis a Pity She's a Whore*, *Romeo and Juliet*, *Hamlet* and *The Revenger's Tragedy*. Some of her other Ashland credits include *Julius Caesar*, *Macbeth*, *The Father*, *The Matchmaker*, *Wild Oats*, *Dr. Faustus*, *Dracula* and *Translations*. Miss Davidson also designed *The Three Musketeers* for the Children's Theatre Company of Minneapolis and *The Taming of the Shrew* for the Colorado Shakespeare Festival. Her work can be seen in the current Berkeley Rep production of *Playboy of the Western World*.

DEREK DUARTE (Lighting) most recently designed lighting for *Execution of Justice* and *Playboy of the Western World* at Berkeley Repertory Theatre. Mr. Duarte's work has also been seen at the Milwaukee Repertory Theatre, Berkeley Shakespeare Festival, San Jose Repertory, California Repertory Theatre, the Fringe Festival in Edinburgh, Scotland and at the Kennedy Center in Washington, D.C. Mr. Duarte holds an M.F.A. in Theater Technology from U.C.L.A.

JESSE HOLLIS (Scenery) joins A.C.T. for the first time this fall to design scenery for *The Majestic Kid* and *Opéra Comique*. Earlier this year he provided scenery for the production of *The Majestic Kid* seen at the Oregon Shakespearean Festival, where he has also designed

Crimes of the Heart, *Death of a Salesman* and *Of Mice and Men*. Last March, Mr. Hollis designed sets for Stephen Paulus' *The Postman Always Rings Twice* at the Fort Worth Opera. In recent seasons, he has designed *Cold Storage*, *Dreamhouse* and *A Midsummer Night's Dream* at the Sacramento Theatre Company, where he will be returning for four plays in the 1985-86 season. Locally, Mr. Hollis' credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including this fall's *Countess Maritza* and the original production of Sam Shepard's *True West* at the Magic Theater. He has created scenery for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program, Civic Arts Repertory of Walnut Creek, Contra Costa Music Theater, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

FRITHA KNUDSEN (Costumes) continues a long association with A.C.T. After earning a B.A. in costume design from California State University/Hayward, she worked at A.C.T. as a scene painter on *Hay Fever* and *The Visit* and was Assistant Shop Supervisor for *Ah, Wilderness!*, *The Winter's Tale*, and *The Circle*. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival, where she created costume props for *Timon of Athens*. In 1978 she left the theatre and opened The Costume Studio, a commercial design firm which thrived for six years supplying costumes for visiting entertainers and retailers and by fabricating large character pieces for advertising. Her achievements include a 6'6" Rémy Martin bottle, a tomato 5' in diameter and giant chickens for Lynden Farms. She has also designed period costumes for porcelain dolls, toys and masks.

OLIVER C. OLSEN (Scenery) has been A.C.T.'s property director for ten years and has worked on more than eighty productions for the company in that capacity. A native of Chicago, Mr. Olsen has also been prop director for the Oregon Shakespearean Festival, Milwaukee Repertory Company and for various Shaklee industrial shows. He has worked as a stylist for KQED-TV, Lucasfilm, Ltd. and Caribiner in New York.

THE AMERICAN CONSERVATORY THEATRE

presents

PRIVATE LIVES

(1930)

by Noël Coward

The Cast

<i>Sibyl Chase</i>	Nike Doukas
<i>Elyot Chase</i>	Rick Hamilton
<i>Victor Prynne</i>	Kenn Watt
<i>Amanda Prynne</i>	Fredi Olster
<i>Louise</i>	Kate Brickley

Directed by Sabin Epstein

<i>Scenery by</i>	Jesse Hollis
<i>Costumes by</i>	Fritha Knudsen
<i>Lighting by</i>	Derek Duarte
<i>Sound by</i>	Christopher Moore
<i>Wigs and Hair by</i>	Rick Echols

Act One: The terrace of a hotel in France. A summer evening.

Act Two: Amanda's flat in Paris. A few days later. Evening.

Act Three: The same. Next morning.

There will be two ten-minute intermissions.

UNDERSTUDIES

Sibyl Chase—Marcia Pizzo; *Elyot Chase*—Kenn Watt; *Victor Prynne*—Drew Eshelman; *Amanda Prynne*—Michelle Casey; *Louise*—Jill Fine

Stage Management Staff: Eugene Barcone and Alice E. Smith

The management reserves the right to change the attraction without prior notification to the patron.

AN APPRECIATION OF SIR NOEL COWARD



"Private Lives" director Sabin Epstein.

Dear, dear Sir Noël, what an extraordinarily refreshing writer you are! You seem to have banished forever the conventional devices of dramatic narrative. Gone, primarily, is the traditional use of time. Never in one of your plays is a secret from the past revealed at a choice moment to disrupt the present and cause chaos in the future. No, that's not for you, Sir

Noël. You are concerned exclusively with life in the present.

Your people are artists of living. Your heroes and heroines are those brave souls who embrace their aliveness, who dare to exist as they are, not as others would have them. You do not bother us with biographies, psychologies or complex metaphysics. Live life, your people tell us. Hang on for the ride and stay with it, wherever it may take you. The adventure is what it's really all about, isn't it? And the clinging to one another, for without each other there isn't much to cling to in the universe, is there?

How contemporary and modern you are, Sir Noël. Born in 1900, you are a true child of this century. You came of age during World War I and your experience of its aftershocks colored your vision forever. You embraced the 1920s as a celebration of the temporal and became the decade's spokesman. No wonder your characters exist outside of time, for they epitomize a way of living in which the moment is all. Who wants to conceive of life as a series of time-payments, variable interest rates, flexible economics or advances in state-of-the-art technology when there are so many more important issues

to resolve—issues of fulfillment, destiny, compromise, surrender? Just try to discover Elyot's profession or Amanda's financial base—I dare you. And who cares? Your people aren't bothered with basic issues of survival, are they? They simply *are*. And how fortunate for us!

In *Private Lives* you touch upon a fantasy most of us hold dear yet are loath to expose for public scrutiny: our great need to surrender to an all-embracing intimacy with a partner who awakens within us a long-buried deep, deep core, a "center" which once touched makes us feel so much more alive, so much more responsive, so whole. Isn't that really what your great observation of the human condition, your *Private Lives* is all about? And the maddeningly glorious struggle to come to terms with the truths which exist between two kindred souls who are truly complete only when in one another's company?

Do Amanda and Elyot avoid responsibility by running off together to Paris, or do they fulfill their destinies by re-discovering one another? I wonder if you had any ideas on that one, Sir Noël, when you first set pen to paper and wrote this intimate comedy for yourself and Gertrude Lawrence in 1930. These two engaging creatures seem to have seized your imagination, pure and simple, and their story, this wispy creampuff of an adventure, seems simply to take care of itself.

If, in looking at *Private Lives*, I need to forget conventional narrative devices, am I merely to observe character in action? Yes. And the pattern of that action—recognition, resistance and surrender—plays itself out over and over again to create a theatrical architecture of perfect symmetry and balance.

And your language, Mr. Coward, your language! Your people disguise and reveal their feelings with such an elliptical use of the word! And the beauty of those words, so cunningly chosen to appear artlessly casual, then so skillfully crafted into speeches that say so much by saying so

little. That throwaway elegance of the spoken word in which the most spontaneous remark reveals the profoundest workings of the human heart.

Your language encapsulates the way many of us would like to live and behave. It embraces a world-view many of us hold dear in our secret hearts. And it ignites in us the desire to chuck it all and run away with someone to live happily ever after—even if it means engaging in a life-long and never-ending contest of wills.



Noël Coward and Gertrude Lawrence in the original 1930 production of "*Private Lives*".

Dear Sir Noël, you do us proud. You make us laugh; a rare talent, that, to amuse. And you make us long for a world in which romance is, once again, the single most crucial, most consuming cause in the universe. When love is all, then the world can indeed be very, very enjoyable. True, Mr. Stoppard and Mr. Pinter carry on in your tradition, but you were, are and always will be unique, one of a kind, singular. Glory be to us all for your precious gifts. And thank you.

—Sabin Epstein

ABOUT THE AUTHOR

Noël Pierce Coward was born in Teddington, a London suburb, in 1899. He made his professional stage acting debut at the age of twelve as Prince Mussel in *The Goldfish*. For the next sixty-two years, until his death in 1973, he worked continuously as an actor, singer, poet, author, playwright, screenwriter, lyricist, composer, producer, director and entertainer. As the darling of the café society, he gave style to a whole era, inventing the 20s just as Oscar Wilde had invented the 90s.

Coward's first play to be produced, *I'll Leave it to You*, appeared in 1920, but it was not until 1924, when he played the leading role in *The Vortex* that his reputation as a playwright and actor became fixed. Over the remaining six years of the decade, thirteen of his plays and revues appeared on London and New York stages, including *Fallen Angels* (1925), *Hay Fever* (1925) and the romantic operetta, *Bitter-Sweet* (1929).

In 1930 *Private Lives* opened with Coward and Gertrude Lawrence in the roles of Elyot and Amanda. This smashing success was followed by *Design for Living* (1933), *Tonight at 8:30* (1936), *Blithe Spirit* (1941)—which set a record for the run of a non-musical production in England—and *Present Laughter* (1946).

Coward's World War II and post-war work showed a decline in his playwrighting powers. *Nude with Violin* appeared in 1956, the same year John Osborne's *Look Back in Anger* took London by storm, and was not well received. During these years and to the end of his life, Coward increasingly turned his attention to his cabaret act, performing in Las Vegas and on the Continent. He also appeared in a series of television shows with Mary Martin and acted in and wrote for films.

In addition to his prodigious output of more than fifty plays, sketches and musicals, Coward wrote two volumes of auto-



1979 production of "*Hay Fever*" featured Marrian Walters, William Paterson, Penelope Court (rear), Robertson Smith and Susan E. Pellegrino.



Noël Coward towers over the company of A.C.T.'s 1974 "*Tonight at 8:30*".

biography, *Present Indicative* and *Future Indefinite*, a book of poems, two travel memoirs, several volumes of short stories, a novel, and over one hundred songs, including "If Love Were All," "Mad Dogs and Englishmen," "I'll See You Again," and "Someday I'll Find You."

Noël Coward was born with a talent to amuse, which he shared freely with his friends and his audiences. He wrote: "Now, when the present is overshadowed and the future is less assured than ever, the gift to amuse is not to be dismissed too contemptuously. Who can truly say there is more truth in tears than in laughter?"

A.C.T. PRESENTS "PASSION CYCLE"

On March 19 a special theatrical event comes to the American Conservatory Theatre. That marks the day previews for *Passion Cycle* begin.

Passion Cycle is a significant event for a number of reasons. Timed to coincide with the Easter holidays, this series of mystery plays deals first-hand with Christian faith as it was practiced in the middle ages. The plays come to us virtually unaltered since the mid-fifteenth century, in verse form.

The plays of the *Passion Cycle* are but one part of what has come to be known as the Wakefield Mystery Plays. The other parts are the Nativity, Resurrection and Ascension; together they tell the story of the public life of Jesus of Nazareth.

And what quaint and terrifying stories they are! Because the plays represented a populist response to scripture rather than religious education imparted from on high, their mood is both awe-filled and unflaggingly authentic. A.C.T. will endeavor in every way to remain faithful to the plays' spiritual values in its landmark production.

The history of the manuscript itself is a fascinating one. The last known medieval performance of the Mystery Plays was in 1576. Through marriage, political machination and Protestant suppression, the thirty-two-play cycle managed to stay intact but were forgotten until they were sold at a Towneley, England family auction in 1814.

Though they are sometimes referred to as the Towneley Plays, scholars agree that most of the mystery plays, as well as the anonymous Augustine monk who served as their scribe and final editor, were in some significant way connected with the town of Wakefield. Hence the Wakefield Cycle of mystery plays.



"Christ on the Cross with Three Angels" (detail), 1525, by Albrecht Dürer.

It was probably Wakefield, with its strong network of guilds and craftsmen, that sponsored the first productions of the plays in the twelfth century. For hundreds of years, tradesmen traveled from town to town with makeshift wagon stages, collaborating in the creation of the unique and compelling stories audiences will once again enjoy this Easter season.

Those early productions probably had more in common with today's Punch and Judy shows than with a conventional evening of theatre in twentieth century San Francisco, but we hope to recreate, as faithfully as possible, the excitement and raw vitality that audiences in the middle ages must have experienced.

Passion Cycle opens March 25 and continues Monday through Saturday through April 19. Tickets to all performances are now on sale and may be purchased at the A.C.T. box-office or by telephone at 673-6440.

—Ralph Hoskins

TO THE AUDIENCE

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 Fritsch Rudser for his hard work and excellent performances 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.

CREDITS

Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs Inc. for fur storage and services. Our thanks to Stephen C. Schultz, University of Louisville, for help with video materials for *'night, Mother* and to Major Lines of California for their contribution to *'night, Mother* scenery.

SPECIAL DISCOUNT RATES

Group discounts are available to groups of 15 or more attending A.C.T. productions. Information on all group discounts may be obtained by calling or writing Joe Duffy at A.C.T., 771-3880.

GIFT IDEAS

Gifts available from A.C.T.: *The A.C.T. of Cooking* is a collection of recipes from the kitchens of the A.C.T. family, available by mail for \$6.00 including postage and

handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are \$15.75 each and the aprons are \$16.75 each; prices include postage and handling. Make checks payable to A.C.T.

HOME COOKED MEAL WITH A FAMILY

This is what Conservatory students coming to A.C.T. from other parts of the country say they miss the most. Please... if you would like to welcome one or two young actors into your home this season for an evening meal, put your name on the Hospitality List now. Telephone Emily or Rebecca at the Conservatory office, 771-3880.

ANY DISCARDS?

The A.C.T. props department welcomes the donation of any useable furniture, clothing, books and other household items. Please call the production office, 771-3880.

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.

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TO THE AUDIENCE *continued*

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.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL AT THE THEATRE

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. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

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Deborah Sussel	Nagle Jackson
Bernard Vash	Laird Williamson

CONSERVATORY

Lawrence Hecht, *Conservatory Director*
 Emilya Cachapero, *Conservatory Administrator*
 John Hartnett, *Financial Aid Director*
 Rebecca Merrill, *Conservatory Assistant*

TRAINERS

Bonita Bradley, *Yoga*
 Kate Brickley, *Voice*
 Beverly Duncan, *Tap*
 Rick Echols, *Make-Up*
 Sabin Epstein, *Activation*
 Wendell J. Grayson, *Combat*
 Rose Glickman, *Humanities*
 Edward Hastings, *Acting*
 Lawrence Hecht, *Acting*
 Nancy Houfek, *Voice*
 Janice Hutchins, *Acting*
 John Johnson, *Musical Theatre*
 Joyce Livergood, *Script Reading*

John Loschmann, *Ballet*
 Dakin Matthews, *Text*
 Frank Ottiwell, *Alexander*
 Doug Russell, *Humanities*
 Deborah Sussel, *Scansion*
 Carol Tetén, *Period Dance*
 Bernard Vash, *Speech*

PRODUCTION

DESIGNERS

Regina Cate, *Costumes*
 Jeannie Davidson, *Costumes*
 Richard Devin, *Lighting*
 Derek Duarte, *Lighting*
 Jesse Hollis, *Scenery*
 Fritha Knudsen, *Costumes*
 Katharine E. Kraft, *Costumes*
 Christopher Moore, *Sound*
 Oliver C. Olsen, *Stylist*

STAGE MANAGEMENT

James Haire, *Production Stage Manager*
 Eugene Barcone, *Stage Manager*
 Duncan W. Graham, *Assistant Stage Manager*
 Alice Elliott Smith, *Assistant Stage Manager*

SCENE SHOP

Alan Gross, *Shop Foreman*
 John Chapot, *Assistant*

COSTUMES AND WIGS

Fritha Knudsen, *Supervisor*
 Sonia Tchakedjian, *Head Seamstress*
 Fred Mlejnek, *Head Tailor*
 Walter Watson, *Cutter/Draper*
 Leslie Elledge, *Design Assistant*
 Chris Carpenter, *Accessories*
 Elaine Lugo, *Intern*
 Rick Echols, *Wig Master*

PROPERTIES

Oliver C. Olsen, *Properties Director*

WARDROBE

Donald Long-Hurst, *Repertory Supervisor*

BACKSTAGE

Vance DeVost, *Master Carpenter*
 Daniel Michalske, *Master Electrician*
 David Bluford, *Property Master*
 Chris Delucchi, *Sound*
 James Kershaw, *Stage Doorman*

YOUNG CONSERVATORY

Linda Aldrich, *Director*
 Richard Butterfield
 Kate Brickley
 Cynthia McCain
 Sarah Norris
 Deborah Sussel
 John Johnson, *Accompanist*

ADMINISTRATION

Dianne M. Prichard, *General Manager*
Pamela Simi, *Administrative Director*
Mary Garrett, *Company Manager*
Wendy Adler, *Business Manager*
Robert Holloway, Cheryl Kuhn, *Business Office*
Lutz & Carr, C.P.A., *Accountants*
John Wilk, *Grants Information Officer*
Cynthia McCain, *Donor Benefits Coordinator*
Stephen Dunatov, *Information Systems*
Livingston, Stone & McGowan, *Legal Counsel*
Eve Gorodsky, *Volunteer Coordinator*
John Buonomo, *Executive Office*
Beulah Steen, *Receptionist*

COMMUNICATIONS & MARKETING

Karen Hoskins, *Press and Public Relations*
Ann Bergeron, *Graphic Design*
Richard Bernier, *Marketing Associate*
Michael Beidler, *Mailroom*
Gwen Baruch, *Telemarketing Manager*
Joe Duffy, *Group & Student Sales Manager*

BOX OFFICE

John Dixon, *Treasurer*
Eileen Anderson
Ellen Mathews
Lynda Palma
Stephen Rupsch
Mary Beth Smith
Gilda Solve

SUBSCRIPTIONS

Patty Costa, *Manager*

FACILITIES

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

FRONT OF HOUSE

Tim Flinn, *House Manager*
Fred Geick, C.A.A., *Doorman*
Joshua Adams
Kenneth Andrade
Vida Edwards
Nancy Hodges
Tom Juliano
Mel Lee
Myra Levin
Marty Martin
Susanna Owings
Debra Polfus

Eva Ramos
Beverly Saba
Jane Smith
Galen Snyder
Rick Tate
Bill Weisman

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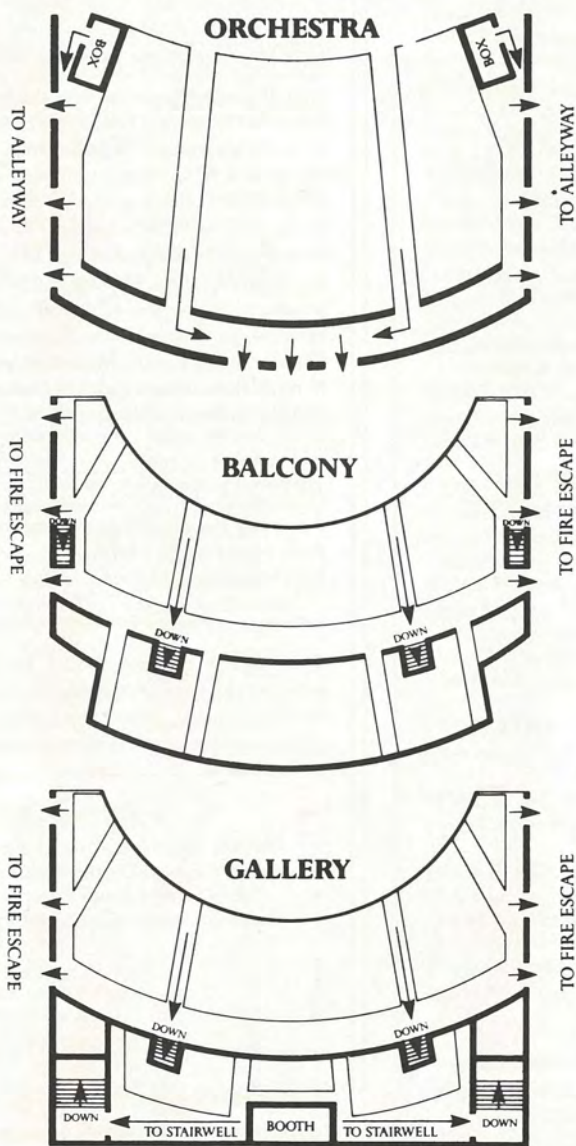
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