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Cover: Marian Walters and Peter Donat in Opera Comique. Photo: Larry Merkle

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The Theatre & Music Magazine
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October 10, 1985

Mr. William Ball
General Director
A.C.T.
450 Geary Street
San Francisco, CA 94102

Dear Bill:

I am very pleased to learn that A.C.T. is celebrating its 20th Anniversary season this year and send you my warm congratulations!

San Franciscans love live theater and A.C.T. has done a marvelous job for the past two decades in providing performances that are among the best in the West. Your actors and theater training workshops are justifiably acclaimed, and the City is delighted to commend everyone involved for their demonstrated professionalism and commitment to excellence.

Have a very Happy 20th Anniversary and thank you for adding so immeasurably to San Francisco’s overall quality of life.

Congratulations, again!

Sincerely yours,

DONALD FINESTEIN
Mayor
October 10, 1985

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[Signature]

DONALD FRIEDEN
Mayor

8
A.C.T. WELCOMES!

Dawna Bailey
Brian Crawley
Nino DeGennaro
Elan Evans
Rod Gnapp
Lisa Hambley
Tim Juliano
Julie Kuhns
William Leskin
Peter Novak
Karen Pruis
Daniel Reichert
Jennifer Roblin
Michael Ryan
Carlotta Scarmack
Josephine Yang

1985-86 Advanced Training Program
First Year Students

Best wishes for a robust and challenging year!
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THE MAJESTIC KID
by Mark Medoff
October 9 through November 9

OPÉRA COMIQUE
by Nagle Jackson
November 6 through December 7

A CHRISTMAS CAROL
by Charles Dickens
December 1 through December 26

'NIGHT, MOTHER
by Marsha Norman
December 27 through January 25

YOU NEVER CAN TELL
by George Bernard Shaw
January 22 through February 22

PRIVATE LIVES
by Noel Coward
February 19 through March 22

PASSION CYCLE
Anonymous
March 19 through April 19

WOOLGATHERER
by William Mastroi Simone
April 16 through May 17

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AMERICAN CONSERVATORY THEATRE
TO THE AUDIENCE

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 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.
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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.

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LATE ARRIVAL AT 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. 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 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.

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 Caking 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 $13.75 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 usable furniture, clothing, books and other household items. Please call the production office, 771-3880.
WHO'S WHO AT A.C.T.

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 Majoric Kid, Young Scrooge in A Christmas Carol, Philip in You Never Can Tell, the Nazarean in Passion Cycle and CHF in The Woolgatherer.

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 Fats. For the past five years, she has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre, where she directed Anouk and Stig!, 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 Aesop, Mme. Ranevskaya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carole Braverman’s The Margaret Ghost. She has 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 Nichols’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

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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 Princess 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.

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 Shakespeare Festival and Tom in The Class 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 Miss Agnew, 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.

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.
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from the University 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*, *Harlequin House*, *Lysistrata*, *Bluebeard*, and *Androcles and the Lion*. A.C.T. audiences may recognize her as a townspeople from last season’s production of *Our Town*. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermione in *A Midsummer Night’s Dream*, Emelia in *The Two Noble Kinsmen*, and Lady Anne in *Richard III* this summer. Miss Doskas has also performed for the Irish Theatre Company, Stanford University and the Madison Civic Repertory, in addition to appearing on the PBS Television Series for PBS Television.

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 *1 Remember Mama*, George Bernard Shaw in *Dear Liar*, Sigmund Freud in the F.L.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; Asad in *Caution! Chalk Circle* and Finian in *Finian’s Rainbow* for P.P.A.; Brutus in *Julius Caesar* and the title roles in *King John* and *Richard III* for the Berkeley Shakespeare Festival; Vash 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; Henry Britt and Martin Blinder in *Execution of Justice* at Berkeley Rep and George in *Who’s Afraid of Virginia Woolf* and the title role in *Enrico IV* for the California Actors Theatre. Mr. Matthews appeared as a guest star on *Remington Steele* 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 Courtney 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 Bremings 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.

WILLIAM PATTERSON 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 for four years before starting...
from the University of Wisconsin at Madison and has trained in New York with Nikos Psacharopoulos. While a student at A.C.T., she appeared in The Song, Heartbreak House, Lady Chatterley's Lover and Balm in Gilead. A.C.T. audiences may recognize her as a townspeople from last season's production of Our Town. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermina 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.

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 1 Remember Mama, George Bernard Shaw in Dear Liar, Sigmund Freud in the P.P. production of Melanite 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; Ardaik 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; Henry Britt and Martin Blinder in Execution of Justice at Berkeley Rep and George in Who's Afraid of Virginia Woolf and the title role in Enrico IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele 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 Courtney 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 Bremerton Version. Other theatre credits include the role of Oswald in Ghio's 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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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 touring 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), Burial 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.

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.

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, 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.

MARRIAN WALTERS, a native of Montana, returns for her 12th 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 l 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 Burial Child.
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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.

**HENRY WORONICOZ** 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 Antiochus 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 Eliot to Linda Hunt’s *Mother Courage*. Other credits include *Henry V* at the Utah Shakespeare Festival and Julian in *Top in the Attic* and Leo in *Design for Living* for the Tufts University Arena Theatre. He directed the Boston premiere 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 Toulouze, 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
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.

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Festival, Mr. Ball returned to New York to write the libretto for an opera, Natasfa Petronia, 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 Fullbright 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, Cesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, Richard III, Jumpers, Louis, The Bourgeois Gentilhomme 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 Miss Appley.

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 Antoine 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, Master Barbaro 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 BARONE (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 Cowey Champion, Ellis Rabb and Francis Ford Coppola. Known to the company as “The Minister of Mirth,” Mr. Barone 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.
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She Steeps To Conquer, and A Comedy of 
Errors. Mr. Haire also managed the 
Broadway productions of Corinna, a new 
musical by Carol Bayer Sager at the 
Winter Garden 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 Thea 
tre in 1971 as Production Stage Manager 
and in this capacity has managed over one 
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the United States, including Honolulu, 
Hawaii; Billings, Montana; Central City, 
Colorado; and Santa Fe, New Mexico. He 
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term University and an honorary Master of 
Fine Arts from the American Conserva 

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the Plays-in-Progress program devoted to 
the production of new writing. Mr. Hast 
ings served last summer as a resident 
director at the Eugene O’Neill Play 
wrights’ Conference in Connecticut and 
taught acting last year at the Shanghai 
Drama Institute as part of the Art Bridge 
Program between A.C.T. and the 
Shanghai Theater. Off-Broadway, he co 
produced The Savaginess of Margery Kempe, 
Epitaph for George Dillon and directed the 
national touring company of Oliver. He 
staged the American production of Sir 
Michael Redgrave in Shakespeare’s People, 
directed the Australian premiere of The 
Hot 1 Baltimore, and restaged his A.C.T. 
production of Sam Shepard’s Buried Child 
in Serbo-Croatian at the Yugoslavia 
Dramatic Theatre in Belgrade. He has 
recently been guest director at the 
Guthrie Theatre, Seattle Repertory Thea 
tre, the Denver Center, the San Francisco 
Opera Center and the Berkeley Repertory 
Theatre. This past summer he directed the 
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Kid for the Oregon Shakespearean 
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NAGLE JACKSON (Guest Director and 
Playwright) directed McCarter Theatre’s 
productions of St. Joan, Handel, A Christ 

cus Carol, At This Evening’s Performance, 
The Three Sisters, Just Between Ourselves, 
Keystone, The School for Wives and Festini in 
Hill. 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 Mid 
west. 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 Reper 
tory Theatre, the Washington, D.C. 
Summer Shakespeare Festival, the 
Oregon Shakespearean Festival and The 
Acting Company. Last season, Mr. Jack 
son directed A.C.T.’s The School for Wives.
with Eva Le Gallienne, Sylvia Sydney and Leora Dana. The Rivals, John Bruten’s Body, She Stoops to Conquer, and A Comedy of Errors. Mr. Haire also stage managed the Broadway productions of Gogol, a new musical by Carol Bayer Sager at the Wintergarten 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 1972 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 Bachelor of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theater Foundation.

EDWARD HASTINGS (Director), a founding member of A.C.T. whose productions of Charley’s Aunt and Our Town were seen during A.C.T.’s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings served last summer as a resident director at the Eugene O’Neill Playwrights Conference in Connecticut and taught acting last year at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theater. Off-Broadway, he co-produced The Satisfactions of Margery Kempe, Epitaph for George Dillon and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in Shakespeare’s People, directed the Australian premiere of The Hot L Baltimore, and restaged his A.C.T. production of Sam Shepard’s Buried Child in Serbo-Croatian at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre. This past summer he directed the professional premiere of The Majestic Kid for the Oregon Shakespearean Festival.

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 Feasts 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.

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DESIGNERS

JEANNE 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 Ebbie 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 Escacation 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 Patmas Always Rings Twice at the Fort Worth Opera. In recent seasons, he has designed Cold Storage, Dreamhouse and A Midsommer 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 Theatre. 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 scenic 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” Remy 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.

THE AMERICAN CONSERVATORY THEATRE presents

OPÉRA COMIQUE

(1865)

by Nagle Jackson

The Cast

Odile Joy Carlin
M. de la Corniche Dakin Matthews
La Tartine Joan Stuart-Morris
Madame de la Corniche Marrian Walters
Viviane Marcia Pizzo
Georges Bizet Henry Woronicz
Ernest Gautaud John Castellanos
M. Paul Vigeron Peter Donat
Hector Vigeron Daniel Zippi
Charles Gauldin William Paterson

Directed by Nagle Jackson

Scenery by Jesse Hollis
Costumes by Fritha Knudsen
Lighting by Derek Duarte
Sound by Christopher Moore
Wigs by Rick Echols
Associate Director Kenn Watt

Time: March 3, 1875
Place: A corridor in the lobby of the Opéra Comique, Paris.
There will be one twelve-minute intermission.

UNDERSTUDIES

Odile—Elizabeth Padilla; Corniche—Frank Ottiselli; Tartine—Mike Doukas;
Madame Corniche—Joanna Jackson; Viviane—Michelle Casey; Bist—Mark Murphy;
Ernest—Kenn Watt; Vigeron—Drew Eshelman; Hector—Scot Bishop; Gauldin—Joseph Bird

This production is made possible by a generous gift from The AT&T Foundation.
DESIGNERS

JEANIE 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 Elinor Donahue 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.

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THE AMERICAN CONSERVATORY THEATRE

presents

OPÉRA COMIQUE

(1985)

by Nagle Jackson

The Cast

Oblé—Joy Carlin
M. de la Corniche—Dakin Matthews
La Tartine—Joan Stuart-Morris
Madame de la Corniche—Marrian Walters
Viviane—Marcia Pizzo
Georges Bizet—Henry Woronicz
Ernest Guitarras—John Castellanos
M. Paul Vigneron—Peter Donat
Hector Vigneron—Daniel Zippi
Charles Counil—William Paterson

Directed by Nagle Jackson

Scenery by Jesse Hollis
Costumes by Fritha Knudsen
Lighting by Derek Duarte
Sound by Christopher Moore
Wigs by Rick Echols
Associate Director Kenn Watt

Time: March 3, 1875
Place: A corridor in the lobby of the Opéra Comique, Paris.

There will be one twelve-minute intermission.

UNDERSTUDIES

Oblé—Elizabeth Padilla; Corniche—Frank Ottiswell; Tartine—Niko Dukas;
Madame Corniche—Johanna Jackson; Viviane—Michelle Casey; Bizet—Mark Murphy;
Ernest—Kenn Watt; Vigneron—Drew Eschelman; Hector—Scott Bishop; Counil—Joseph Bird

This production is made possible by a generous gift from The AT&T Foundation.
A Night At The Opera:
Nagle Jackson on “Opéra Comique”

A few years ago while rummaging through a San Francisco bookstore, during one of my many visits to this gracious city, the finger of fate, or pure accidental happenstance, directed my hand towards a copy of Mina Curtiss’ splendid biography of Georges Bizet. As nineteenth century Paris and its artistic denizens are a sort of unofficial hobby with me, and as I realized that I knew next to nothing about the composer of Carmen, I plucked it from its shelf with more than passing interest. It made a delightful “read”, after which I added it to my collection and thought no more about the matter. Or rather, my conscious self thought no more about the matter, but apparently curious things were going on backstage in my mind because nearly a year later, while going over the galleys of another play of mine then in the throes of publication, the form of Opéra Comique began to emerge.

I had been tremendously moved by Bizet’s difficult time with the Parisian public and press, and by the melancholy circumstances of his death. That he should die convinced that his towering masterpiece was a failure seemed to me the most tragic kind of leave-taking imaginable.

Since most of his trials and tribulations centered around the musical theater, and the Opéra Comique in particular, it was that house which seemed the necessary arena for whatever dramatic action might occur. The Opéra Comique, now technically the Salle Favart, was the lesser house in the subsidized world of French music, taking second place to the Grand Opéra, newly installed in the Salle Garnier the same year as that of Carmen’s debut, 1875. The Comique was a temple of lighter fare, good solid “famulous entertainment” and a perfect haven for the tired homme d’affaires—and indeed many affaires both mercantile and romantic were instigated there. It was a place where often what was going on onstage was the least important aspect of the evening. Into this dubious arena came Bizet with his revolutionary and fiery masterpiece. It would be rather as if someone were to exhibit an X-rated film at Radio City Music Hall.

Any serious criticism of the work was buried in the social outrage. How dared anyone put on something real at the Opéra Comique? How dared there be an ending not only unhappy but graphically violent? The leading lady is stabbed... in the belly!

Bizet was not unaware of this atmosphere, indeed of the musical atmosphere in general in the Paris of the late 1800s. He once wrote to a friend: “In art (music, painting, sculpture particularly) as in literature, it is the talent and not the idea that makes success. The public (and I am speaking of the intelligent public, the others don’t count; that is my own kind of democracy), the public does not understand the idea until later. To reach this later time, the artist’s talent must, by means of attractive form, ease the way...”

Certainly Bizet had mastered the “attractive form”. He purposely opens Carmen with two delightful tunes, one of which—the “Toreador Song”—is probably the biggest pop hit in all of opera. This was done consciously to woo the lazy audiences to more intriguing depths. Bizet was a great fan of Wagner, and wanted to bring French music to those heights. It is frustrating in the extreme to think what might have been had he survived emotionally and physically, the disappoint...
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But does one write a play about the misunderstood artist? Yes, many do and they are boring and, usually, dripping with self pity. I don't think artists are terribly good subjects for the dramatic scene, their conflicts are too specialized perhaps. (Amadeus is an interesting exception in that it deals with an artist suffering from un warranted success.) At any rate, I knew I did not want to write about "poor old Georges", but rather about the totally frivolous world which surrounded him at the Opéra Comique and, indeed, that term "opéra comique" became the key signature of the work and eventually its title.

The play deals literally with a night at the opera, with all the events and personalities of that opening night; both real and imagined, and with the irrelevance of the social event to the artistic event. In fact the artistic event took on a smaller and smaller profile as the work progressed—and imitated reality. The play is a personal statement I suppose, for every playwright and director has gone through
the astonishing and revelatory experience of "proving the lobby" during intermission to see how the audience is responding, only to find that all anyone discusses in a lobby is the parking problem or the restaurant situation. This is probably as it should be; the event exists within "the close and holy darkness" of the auditorium, not in the lobby, but of course for us so actively involved it would seem to exist everywhere.

A note should be made here concerning two historical personalities who appear in this play: Guiraud and Gounod. Ernest Guiraud, Bizet's good friend to the death, is remembered only for the music he added to Carmen after Bizet's death, music to replace the spoken dialogue and thereby to elevate the work to Grand Opera. Interestingly, contemporary producers discard M. Guiraud's interpolations in favor of the original spoken words.

Charles Gounod, that marvelous old hypocrite, was considered by the public and by himself to be the god of French music. His vaguely religious sentimentality and his wonderful melodic gift still hold the major operatic stages, but through one work only, Faust. Gounod spent a year in a monastery during his middle years, tended to sign his letters "Abbé Gounod", but managed to carry on extensive and highly publicized affairs while Madame Gounod sailed in their elegant Parisian apartment. Gounod believed the French aperitif which states that marriage is such a heavy responsibility it takes three people to fulfill it.

I should add on a personal note that I saw my first performance of Carmen at the age of fourteen at the Opéra Comique in Paris. This was also the time of the revival of interest in Feydeau. Perhaps during that year the combination of first operatic experience and first exposure to the king of Boulevard farce was to incubate all these many, many years and only now erupt in such bizarre juxtaposition on the stage.

I have many people to thank; firstly, of course, Bill Ball who heard the wonderful A.C.T. acting company read the play last fall (while I was here staging The School for Scandal) and who had the courage or folly—or both—to schedule the work for this '85 season. Then, to those wonderful actors, for this play was truly written with this company, and only this company, in mind. I must also thank Michael Pratt, distinguished conductor and member of the faculty of music at Princeton for valuable technical assistance in things musical. I suppose my greatest "merci" should go to Mina Curtiss whose biography, Bizet and His World started the whole thing rolling in my ungovernable mind. Or perhaps I should thank the bookstore where I happened upon the book. But I can't remember where it was . . .

Mr. Jackson's biography appears in the "Who's Who" section, elsewhere in this program book.
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The First Night Of “Carmen”

Thanks to Nagle Jackson, our playwright and director, we have a farcical look at the social life of the evening of Carmen’s premiere. But what of the artistic life born that evening? What went on on the other side of those luxury boxes? What of Carmen?

While history does not remember Bizet’s now legendary opera as an instant success, it was also not the unmitigated disaster that night that popular lore now repute it to have been. True, the records show that the auditorium was never filled and that the box-office receipts did not pay the cost of the production, but Carmen was performed forty-eight times in the following six months—hardly a flash-in-the-pan.

In fact, what is recalled as a hostile opening night reception only became that as the evening wore on. Following the fifty-eight minute first act the applause was warm, the singers were recalled and the stage was crowded with people congratulating the composer.

It was only when the more shocking themes—themes which incensed critics later called immoral and out of place at the bourgeois Opéra Comique—were treated out that the audience turned against Carmen. Perhaps the empty house at the final curtain was more of a reaction to the unexpected than a negative statement, a reflection of astonishment rather than loathing.

Though history records the disfavor of the popular press and the first night’s audience, Carmen was not universally panned. As sensitive and musically astute a critic as composer Camille Saint-Saëns, whom Bizet considered his peer, saw the production a week after opening and came out in favor of Carmen, bailing it "a great success."

It was also reported by Pierre Barton, a distinguished member of the Comédie-Française company and a friend of Bizet’s, who attended a performance of Carmen following its premiere that "the whole audience vibrated in unison. Everything had been understood, appreciated, emphasized ... This crowd with which I rubbed elbows in the corridors and lobbies, whose naive appreciation I overheard, seemed quite as enchanted as I was. "It was the snobs, those who felt that Bizet and his "courtiers" would forever soil the reputation of an upstanding theatre, who were the loudest and most frequent criers of failure."

Whether or not the bad press was responsible for Bizet’s despondency, which was said to have led, in turn, to his decline both physically and artistically, is another matter entirely. But perhaps the reputation Carmen has as a work of art unappreciated in its own time is unwarranted.

—Ralph Hoskins
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—Ralph Hickes
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For Christmas, give the gift of a five-play season

Michelle Casey and Scott Bishop in "Woolgatherer"

Starting January 1986

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Our soft cork stays soft and so do your feet.

If it took you this long to get the idea that Johnston & Murphy shoes are worth every cent you have to pay for them, then it was worth waiting this ad.

That's Johnston & Murphy's fourth law: nothing worth having ever comes easy.

Je&M Shoes have two sizes because one heel is always smaller than the front of your foot.

Charlie "Pop" Tucker has been hand-stitching for 34 years. He won't tell us how many times he's had to start over. He just says, "Plenty."
5-Play Subscriptions Still Available!

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Johnston & Murphy, stitching is as much an art as a science. One miss and you start all over. Too much up on one side and you start all over. Too tight and you cut the leather and you start all over. Charlie "Pop" Tucker has been hand-stitching for 34 years. He won’t tell us how many times he’s had to start over. He just says, "Plenty."

Johnston & Murphy’s second law: Great people make great shoes. We don’t let just anybody cut our great leathers. Our Willard Adams handlatter hands J&M leathers finest. So they are always soft, supple and easy to wear.

Johnston & Murphy’s third law: Hard work pays off. Right now, a pair of Johnston & Murphy shoes is half finished. Eight working days to this point. Another ten to the end. There’s lasting. And more stitching. And insoles. And cutoles. And even a special ground cork formulation that creates a cushion between the insole and outsole.

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That’s Johnston & Murphy’s fourth law: nothing worth having ever comes easy.
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David Apfelbaum of

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Allen Fletcher heads A.C.T. Conservatory

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First Hawaii Tour

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Plays-in-Progress series launched

1978
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1978
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1981—
Nagel Jackson's production of Hay Fever
revived

1983
three consecutive seasons

1983
Phase one of Chinese Theatre Bridge Project
inaugurated

1984
A Christmas Carol establishes record attendance
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The School for Wives breaks all-time single performance
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20th Anniversary Season
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THE AMERICAN CONSERVATORY THEATRE

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Scot Bishop
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Joy Carlin
Michelle Casey
John Castellanos
Peter Donat
Nico Oocock
Sahin Epstein
Drew Estelman
Jill Fine
Wendell J. Grayson
Rick Hamilton
Lawrence Hecht
Elizabeth Huddle
Janie Hutchins
Johana Jackson
Peter Jacobs
John Loschmann
Dakin Matthews
Mark Murphy
Fred Olster
Frank Ottewell
Elizabeth Padilla
William Paterson
Mara Pizzio
Joan Stuart-Morris
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Bernard Vash
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Peter Bradbury
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Jolly Elliott
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Janie Hecht
Janie Hutchins
Martian Vlash
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Regina Carter, Costumes
Jeanne Davidson, Costumes
Richard Devin, Lighting
Derek Duarte, Lighting
Jesse Hollis, Sound
Fritha Knudsen, Costumes
Katharine E. Kraft, Costumes
Christopher Moore, Sound
Oliver C. Olsen, Stylist

STAGE MANAGEMENT
James Mastro, Production Stage Manager
Eugene Barcone, Stage Manager
Duncan W. Graham, Assistant Stage Manager
Alice Smith, Assistant Stage Manager

SCENE SHOP
Alan Cross, Shop Foreman

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Sonia Tchakadjian, Head Seamstress
Fred Mlejkew, Head Tailor
Rick Echols, Wig Master

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Eugene Barcone
Edward Hastings
Lawrence Hecht
Janie Hutchins
Janie Jackson
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CONSERVATORY
Lawrence Hecht, Conservatory Director
Embrilia Cachapero, Conservatory Administrator
John Hartnett, Financial Aid Director
Rebecca Merrill, Conservatory Assistant

TRAINERS
Bonita Bradley, Yogi
Kate Brickley, Voice
Beverly Duncan, Tap
Rick Echols, Make-Up
Wendell Grayson, Cymbal
Rose Cuseman, Harmonica
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Houdek, Voice
Janie Hutchins, Acting

John Johnson, Musical Theatre
Joyce Livergood, Script Reading
John Loschmann, Ballet
Dakin Matthews, Tap
Frank Ottewell, Alexander
Doug Russell, Harp
Deborah Sussel, Sussman
Carol Test, Period Dance
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Ellen Mathews
Eileen Anderson

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David Selldorf
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Robert A. Davis, Security

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Fred Geick, C.A.A., Doorman
Joshua Adams
Susan Basford
Sandy Fiala
Judd Harvey
Leonard Lyons
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Evelyn Ramos
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Jane Smith
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Joy Carlin  
Michelle Casey  
John Castellanos  
Peter Donat  
Niki Ochocs  
Sabin Epstein  
Drew Eshtelman  
Jill Fine  
Wendell J. Grayson  
Rick Hamilton  
Lawrence Heck  
Elizabeth Huddle  
Janice Hutchins  
Johanna Jackson  
Peter Jacobs  
John Loeschmann  
Dakin Matthews  
Mark Murphy  
Fred Olser  
Frank Otrillow  
Elizabeth Padilla  
William Paterson  
Francesca Pizzo  
Joan Stuart-Morris  
Deborah Susan  
Bernard Vash  
Marriett Walters  

PRODUCTION DESIGNERS

Regina Carew, Costume  
Jeanne Davidson, Costume  
Richard Devin, Lighting  
Denise Duarte, Lighting  
Jesse Holzis, Sound  
Fritha Knudsen, Costume  
Barbara F. Kraft, Costume  
Christopher Moore, Sound  
Oliver C. Olsen, Stylist  

STAGE MANAGEMENT

James Mabis, Production Stage Manager  
Eugene Barcone, Stage Manager  
Duncan W. Graham, Assistant Stage Manager  
Alice Smith, Assistant Stage Manager  

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Alan Gross, Shop Foreman  

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Sonia Tchakedjian, Head Seamstress  
Fred Mitejek, Head Technician  
Rick Echols, Wig Master  

REPERTORY DIRECTORS

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Edward Hastings  
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Nagle Jackson  
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Therese Hensel, Assistant Supervisor  

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Daniel Mihalakis, Master Electrician  
David Bluford, Property Master  
Chris DeBuhr, Sound  
James Kershaw, Stage Doors  
June Bergstrom, Stage Door  

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Cynthia McCain  
Sarah Norris  
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John Johnson, Accompanyist  

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John Dixon, Treasurer  
Jacinta Corrigan  
David Hansen  
Scott Keefer  
Lynda Palma  
Stephen Rusch  
Gilda Sower  

SUBSCRIPTIONS

Patty Costa, Manager  
Ellen Mathews  
Eileen Anderson  

FACILITIES

Lesley Pierce  
David Selldt  
Curtis Carr, Jr., Security  
Robert A. Davis, Security  

FRONT OF HOUSE

Tim Flynn, House Manager  
Fred Gock, C.A.A., Doorman  
Josh Adams  
Susan Basford  
Gary Fala  
Judd Harvey  
Leonard Lyons  

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