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Cover: "Creation of the Angels", miniature from Gethen's
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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 Curenren 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, Per Cypit, Merchant of Venice, Tristan and Isolde, 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, Trelawny in The Seagull and Richard Miller in Ah, Wilderness! In addition to his work at A.C.T., Mr. Bishop appeared as Clive in Fine Finger Exercise and Cliff in The Woofather for the Sunnyvale Summer Repertory Theatre. This season he appears as Aaron in The Masque of King Scrooge in A Christmas Carol, Philip in You Never Can Tell, the Nazarene in Passion Play and Cliff in The Woofather.

JOY CARLIN happily returns to A.C.T. to appear as Odile in Oneglia Company. A director, trainee and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Prun in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, One in Per Cypit, 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!, To Be or Not To Be, 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 Alice, Mme. Kernerky in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carole Braverman's The Margaret Hunt. 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 Anthony Hopkins Center for the Creative Arts at the University of California at San Diego. She is currently on tour with the Seattle Shakespeare Company as a member of its acting company.

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

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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 On Your Toes. 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 Prun in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, One 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!, To Be or Not to Be, 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, Glady in A Lesson From Alres, Mme. Kareskayya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carole Braverman's The Margaret Cloud. 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
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San Jose Repertory Company, where this season she will direct Peter Nichols' 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 *A Midsummer Night's Dream* 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.

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*, *Eugene, Man and Superman*, *The Little Foxes*, *Uncle Vanya*, *The Sleeping Prince* and, last season, in *The School for Wives*. In *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*, *Goldfinger II* and *The Big Easy*, 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 Shake-

pean 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 Appalachian*, which he co-produced with Wayne Ballaystye. 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*.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Raging 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 *Shannen*. Other major stage 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
San Jose Repertory Company, where this season she will direct Peter Nichols' Passion. She is currently Intern Artistic Director of the Berkeley Jewish Theatre, where her production of Cold Storage is now playing.

MICHÉLÉ 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 Sonnyvale 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.

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NIKE DOUKAS joins the company this season as a third year student in the Advanced Training Program. In addition to her studies in the A.C.T. Conservatory, Miss Doukas received her B.A. in theatre 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, Heartbreak House, Ladybird Blues 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 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 Raging Class, as well as in numerous student productions. He was seen in the extended local run of Cloud Nine at the Eureka, Marina's Memorial and Alcazar theatres, played a featured role in the film The Right Stuff and made a television appearance on Shannon. Other major stage 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

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Cacko’s Not. Previous A.C.T. credits include A Midsummer Night’s Dream, A Christmas Carol and Macbeth.

JILL FINE returns to A.C.T. for her second year, after appearing last season as Sarah in Translations. She attended North Texas State University and continued her training at A.C.T. from 1978 until 1981 in the Interme dia Acting Program. She toured, for a year, with the Texas-based Alpha-Omega Players in The World of Carl Sandburg, Aria Da Capo, Endgame and as Eve in The Diary of Adam and Eve. She has also appeared with the Oregon Shakespearean Festival as Muriel in All, Wilder ness and as Pearl in a Black Swan project of Pitsi/Park.

DEAN GOODMAN first appeared on the stage of the Geary Theatre in 1963 while on tour with John Carradine in Shakespearean repertoire. A protege of Maria Ouspenskaya, he was juvenile leading man with the original Seattle Rep for four seasons, then went on to appear at the Pasadena Playhouse and on many NBC and CBS radio shows emanating from Hollywood. In New York he played with Jose Ferrer in Godspell Again, with Jane Cowl in The First Mrs. Fraser and with Arlene Francis in Candlelight. A successful engagement as Macbeth with the Everman Repertory in Vancouver, B.C. led to a forty city tour across Canada as Hamlet in 1953. Mr. Goodman also recalls pleasant times in musical theatre as Pearl Bailey’s secretary in Call Me Madam, as Leslie Uggams’ father in The Boy Friend, as the Starkeeper in Carmen with Robert Goulet and as Merlin in Camelot with Perrell Roberts. He has directed Victor Buono in Tartuffe, Sylvia Sidney in Candid, John Carradine in The Merchant of Venice, Brock Peters in Ohlill; and Zasu Pitts in The Late Christopher Bean. Over the past thirty years he has acted in many shows in and around San Francisco, including The Alchemist, The Zoo Story, A Touch of the Poet and Dance of Death with the famed Actor’s Workshop. Crampton in You Never Can Tell in his first role with A.C.T. He will be seen later this season as Pontius Pilate in The Passion Cycle.

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 A.C.T., he appeared in studio productions of Coriolanus, Overtrailed, The Three Sisters, The Latter 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 Bell’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
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Awards for her performance in *Sister Mary Ignatius Explains It All* for You and last summer's 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, 1966.

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 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.

DAVID MAIER is a graduate of A.C.T.'s Advanced Training Program. He joins the company this year following A.C.T. studio performances in *Hamlet*, *Major Barbara*, *Ah, Wilderness!*, *Antichoke*, *The Cherry Orchard* and *Uncle Vanya*. He was also seen as one of the soldiers in last season's *Macbeth*. In addition to work at A.C.T., Mr. Maier played the role of Oberon in *A Midsummer Night's Dream* and
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 Huddles assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1960.

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 Theatrefest and 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 On Your Toes. Her other resident theatre roles include Death of a Salesman, The Member of the Wedding, A Raisin in the Sun and The Sea Horse.

ELIZABETH HUDDE, 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 III in 1982. She has been a regular on the television series Bane and has made many guest artist appearances on such programs as Hill Street Blues and Cagney and Lacey. Since leaving A.C.T., Miss Huddles 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 Odditee 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 Huddles assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1960.

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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.

DAVID MAIER is a graduate of A.C.T.'s Advanced Training Program. He joins the company this year following A.C.T. studio performances in Hamlet, Major Barbara, Ah, Wilderness! Antichute, The Cherry Orchard and Uncle Vanya. He was also seen as one of the soldiers in last season's Macbeth. In addition to work at A.C.T., Mr. Maier played the role of Oberon in A Midsummer Night's Dream and

Be forewarned.
On March 17th, others may discover what you've always known about.
It's St. Patrick's Day—and everybody's Irish.
They wear green. Do jigs. Sing Danny Boy off-key. They might even discover what you've always known and, perish the thought, drink all the Bushmills.
Imagine that day of days without a triple-distilled, uncommonly smooth drop from the world's oldest distillery. None on the rocks. None neat. None with water. A holiday gone dry.
Don't leave it to chance. Stock up on Bushmills early, and ensure your supply. St. Pat's is no day to count on the luck of the Irish.
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 seventeen 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 Flinellen in Henry V for San Diego’s Old Globe; Azdak in Caucasus 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 Woolf and the title role in Darius 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.

William McKereghan returns to the company after three seasons at the Oregon Shakespearean Festival where he played Gloucester in King Lear, Sir Harcourt Courteny in Lunden Assurance and Billy Rice in The Entertainer. During his five seasons at A.C.T. he appeared in Julius Caesar, Ahab in Moby Dick, Hotel Paradiso, The National Health, A Christmas Carol, A Month in the Country, Heartbreak House, The Visit, Romeo and Juliet, The Crucible of Blood, The Rivals, The Trojan War Will Not Take Place, Much Ado About Nothing, Caius Among the Pagans and The Little Foxes. He also performed in 1983 at the Berkeley Repertory Theatre in Happy End. Prior to joining A.C.T. he was a member of the Milwaukee Repertory Theatre company for nine seasons and Baltimore’s Center Stage for five seasons. For the Milwaukee Rep he appeared as Tobias in A Delicate Balance, John Tarleton in Missalliance, Sardor Tursi in The Play’s the Thing, the Marquis de Sade in Marat/Sade and Willy Loman in Death of a Salesman. At Center Stage he played major roles in Hamlet, The Birthday Party, Waiting for Godot and The Country Wife. Mr. McKereghan received his B.A. and has completed graduate study in theatre arts at the University of Minnesota.

Mark Murphy 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 Courtly in Lunden Assurance, and Cornelius in The Machinmaker. In his six previous seasons at A.C.T. he was seen as Ken Talley in Hot July, Benedick...
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Magistrate under the direction of Edward Hastings. Miss Olster has appeared on the television series Cagney and Lacey, The Liu, Great Show and Quiet.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1969. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Solovtsova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique 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. Ottiswell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Hallelujah!

FRAN DOLSTER 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 Rating 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 Shakespeaean 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

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 Hartford House, The Winter’s Tale, Dinner at Eight and Artichoke. In addition to commercial film and television work, Miss Padilla, a Cupertino

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SHOES ON THE SQUARE

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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 Breuning Version. Other theatre credits include the role of Oswald in Ghosts for the Intiman Theatre, the role of John Grass in Indian for the Alley Theatre in Houston and the role of Romeo in Romeo and Juliet at the Oregon Shakespearean Festival. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

FRANK OTTISWELL has taught the Alexander Technique at A.C.T. since the company’s beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. 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 Much Ado. For television, Mr. Ottiswell has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Glory! Halibut!

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nate, 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 10th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man show, 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, 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.

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 Midsummer Night's Dream, Othello, and a San Francisco 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.

Kenn WMATT returns to A.C.T. as a journeyman following his debut last year as Mark Delmon in Miss 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 associated directing the premiere of Optima 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 Husababe in Heartbreak House and Yasha in The Cherry Orchard.

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, Arkadian 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 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.

MARIAN 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 Hat 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 luxury terry cloth robes for exclusive hotels nationwide, as well as for their shop, Josef Robe, Ltd., on Pier 30.

HENRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Much More 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

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.

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. Petrocynck 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 Pirouette, a three person Macbeth and played Eblit to Linda Hunt's Mother Courage. Other credits include Henry V at the Utah Shakespearean Festival and Julian in Pope 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 Alois and The Island. Active in A.C.T.'s Conservatory, Mr. Woronicz staged a studio production of Lydi Brez' last season and will direct Sea Marks at the Oregon Shakespearean Festival in 1986.
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 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. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man show 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.

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KENN WAIT returns to A.C.T. as a journeyman following his debut last year as Mark Delder in Miss Appeal. A New Jersey native and graduate of Tufts University, Mr. Wait 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 Opus 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. Wait 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 ofVenice, Hector Husababy 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 Trap. San Francisco audiences will remember him 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 been 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 30.

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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. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man show 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.

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DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's The Seagull 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 Critics Awards' Best Director Award, 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 Hoey, based on a Turgenev 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 Ford Foundation fellowship, 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, Hadrian the Great, Rex, The Three Sisters, The Trojan Women, and Guildedean and Dead Ends. Caesar and Cleopatra, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, Caeper, and The Nutcracker were also produced under his directorship. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Cheeur in the Army, and since has assisted Governor Chernich in Memphis, Memphis in Cypopol, known to the company as 'The Minister of Mirth.' Mr. Barone has directed the plays in progress-program and worked on the television 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 Madness of Chauffeur with Eva Le Gallienne, Sylvia Sydney and Leona Dana, The Rivals, John Brome's Bady, She Stoops to Conquer, and A Comedy of Errors. Mr. Haire also staged the Broadway productions of Georgy, a new musical by Carol Burden, Sager at the Winter Garden Theatre. And Miss Ruddien Drinks a Little with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's Don't Drink the Water with Sam Levenson 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; and 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's Arts degree from North- er Western University and an honorary Master of Fine Arts from the American Conservatory Theatre Foundation.

NAGLE JENKINS (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 Women and Fanatics in Hall. He was Artistic Director of the Milwaukee Repertory Theater from 1991-77, and during his tenure at the Milwaukee Rep, he founded the Court Stover Award, now one of the major outgrowths for new playwrights in the Midwest. A resid- ent director for three years at A.C.T., he has returned regularly to direct plays, including The English Mystery Plays, Cast Among the Pigeons, Transients 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 Shakes- peare 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 Church and codirected Our Town with William Ball, in addition to coordinating the Plays-in-Progress playreading series. For PIP, she directed the premiere of Lizzie Birkin In Her Late, Alternate, takes a Break and staged numerous studio productions. She has directed A Midsummer Night's Dream at VITAT and co-directed The King of Comedy with William Ball at Sunnyvale Summer Repertory. In addition to directing, she has toured as an actor with A.C.T. and Japan, represented the company on an unprece- dented theatre tour of the People's Republic of China in 1984 and taught in A.C.T.'s Advanced Training Program. She has also 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 Mid-summer 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 "scribble" player with the New York Team for Theatre Sports, an improvisational theatre company. He has directed productions of Rum and Old Sheen in an Ensemble Studio Theatre workshop. Hal and Alice, an A.C.T. member of A.C.T., who began their career at the San Francisco Theatre, Swet Dreams at New Dramatists and The Midas at Irondale. Outside of New York, Mr. Epstein has staged Neil Coward's Tonight At Eight at the University of Pennsylvania's Center for the Drama, and Louie's Last at the Valley Shakespeare Festival, Skinnadak at the Pacific Conservatory of the Performing Arts, The Merry Wives of Windsor at the Utah Shakespeare Festival, Tarryfie at the Oregon Shakespearean Festival, H.M.S. Pinafore at the Skyloft in the Rock in the Park, and Burial Child at the Nashville Shakespeare Festival. In Tennessee. During six years at A.C.T., he was an associate director, the associate artistic director of the Plays-in-Progress program, a teacher of acting, a right-brain, nonverbal 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 Musical Acting Probes.
DIREC1ORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1963 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 The Seagull 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 Milk & Honey; and 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 at the University Theatre 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, Natacha Petrenko, with composer Lee Hoey, based on a theme 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, Romeo and Juliet, The Three Sisters, The Tempest, Rosencrantz and Guildenstern are Dead, Caesar and Cleopatra, The Conductor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, Hamlet, The Street, The Circle, Private Lives and Rainbows and Windmills. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Cheurr in the Army, and since has assisted Conner Chernoff with Rinaldo and Francis Field and Coppola. Known to the company as "The Minister of Mirth," Mr. Barone has directed the Plays-In-Progress program and worked on the televisual 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 HAIR (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the productions he managed were The Misanthrope of Chekov, Eva Le Gallienne, Sylvia Sydney and Leonas Dana, The Rivals, John Brown's Body, She Stoops to Conquer, and A Comedy of Errors. Mr. Hair also staged the Broadway productions of Georgy, a new musical by Carol Bebby and Sager at the Winter Garden Theatre. And Miss Rauden 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. Hair 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; Las Vegas, Nevada; and Santa Fe, New Mexico. He also managed the A.C.T. tours to Japan and the Soviet Union. Mr. Hair holds a Master of Arts degree from NorthWestern University and an honorary Master of Fine Arts from the American Conservatory Theatre Foundation.

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REGINA CATE (Costumes) has designed more than fifty productions at theaters throughout the Bay Area. Her work has appeared at the Magic Theatre, the Julian and at A.C.T. in the 1970 Maritime 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 Tit a Pity She’s a Whore, Romeo and Juliet, Hamlet and The Revenge’s Tragedy. Some of her other Ashland credits include Julius Caesar, Macbeth, The Father, The Matchmaker, Wild Oats, Dr. Faustus, Dredge and Translusion. 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 Playday of the Western World.

DEREK DUARTE (Lighting) most recently designed lighting for Execution of Justice and Playday 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 (Scenic Art) 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 Pauley’s 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 Light of Conscience, including this fall’s Countess Marietta 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 scene painter on Hay Fever and The Visit and was Assistant Shop Supervisor for Ah Wilderness, The Winter’s Tale and The Cradle. 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 Thé Costume Studio, a commercial design firm which thrived for six years supplying costumes for visiting entertainers and retailers 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 Shutek industrial shows. He has worked as a stylist for KHQED-TV, Lucasfilm, Ltd. and Carthage in New York.

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THE AMERICAN CONSERVATORY THEATRE

presents

THE PASSION CYCLE

From the Wakefield Mystery Plays
(12th Century/Anonymous)

The Cast
William Paterson  God, etc.
Peter Jacobs  Judas, etc.
Drew Eshelman  Caiphas, etc.
Wendell J. Grayson  Annas, etc.
David Maier  Peter, etc.
Scot Bishop  Jesus, etc.
Mark Murphy  John the Baptist, etc.
Kenn Watt  Andrew, etc.
Dean Goodman  Pontius Pilate, etc.
Michelle Casey  Mary Magdalene, etc.
Marcia Pizzo  Martha, etc.
Jill Fine  Mary, etc.
Denis Jones  John the Beloved, etc.
Shawn Emammoh  James, etc.
Michael Barnett  Luke, etc.
Lamar Jones  Matthew, etc.
Maurya Murphey  Angel, etc.
Tonita Rios  Veronica, etc.
Peter Bradbury  Frowning, etc.
Ian Hewitt  Frowning, etc.
Kimberley LaMarque  Frowning, etc.
Shanti Reinhart  Frowning, etc.
Stephen Rockwell  Frowning, etc.
Lance Baker  Frowning, etc.

Directed by  William Ball

Scenery by  Benicia Martinez
Costumes by  Fritha Knudsen
Lighting by  Derek Duarte

The play will be performed without intermission.

UNDERSTUDIES
God, Peter, John—Lawrence Hecht; Pilate—William Paterson; Judas, Annas—Bernard Vash; Mary, Jesus—Janice Hutchins; Mary Magdalene—Linda Aldrich; Mary Jacob—Kate Brickley

Stage Management Staff: James Haire and Duncan W. Graham
The management reserves the right to change the attraction without prior notification to the patron.
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Imagine a large and wealthy city that has emerged as the commercial center of a particular region. The residents of the city have an inferiority complex, however. Now this particular city would like a culture as vigorous as its economy.

At the peak of their vitality, the city fathers decide they want an annual pageant like the one staged by their prosperous neighbors. They decide, following the lead of the neighboring town, to perform the pageant during their Easter Festival. Music, a procession and a bold new interpretation of the classic dramatic works of the day are all planned.

Call the festival Corpus Christi, the neighboring town York and the city Wakefield and you have a viable explanation of how the Wakefield Cycle of Mystery Plays came about.

The Wakefield Cycle of Mystery Plays is comprised of thirty-two vignettes that each take approximately twenty minutes to perform. Like all religious drama of the era, the Wakefield cycle follows a familiar four-part pattern and tells the story of man’s creation, fall, redemption and judgement.

Medieval scholar Martial Rose, in his introduction to The Wakefield Plays, argues that, because they follow the same pattern, all mystery plays came from one source. That source dates back to the mid-twelth century, making the mystery plays one of the oldest forms of English literature, older than Chaucer’s Canterbury Tales by a hundred years.

As originally conceived for the York Corpus Christi festival, an entire cycle of mystery plays was presented sequentially at twelve to sixteen different locations around the town over the course of an entire day. When play number one was finished, it moved on to site number two and was replaced by play number two. Stages were nothing more than converted horse-drawn wagons and the players were representatives of guilds such as...
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those of websters (weavers), barkers (tanners) and ostlers (hotel-keepers).

Actors of the time were under a considerable strain, playing their parts with as few as two rehearsals. Their “call” could be as early as 4:30 a.m. and their final performance often lasted until well after nightfall. And there were usually a great many actors involved in the performance of a cycle because each of the fifty-odd plays (York had more plays of shorter length than Wakefield) was assigned to a particular guild, a complete cycle could feature as many as twenty-seven different Jesuses and fourteen Pontius Pilates.

The practical difficulties of mounting a sixteen-hour traveling production utilizing hundreds of actors became prohibitive as medieval towns grew into cities. There simply weren't enough hours in the day to handle the growing number of sites and plays. Records show that curfew and a ban against arms had to be employed to curtail rowdiness.

It is doubtful that Wakefield ever staged a traveling cycle. At the time, cities like York were changing their festivals to a single, fixed performance with a procession separate from the cycle. The procession, comprised of tableaus rather than plays, still made its rounds in a day, but the plays were performed on one or more days following. Wakefield could not mount traveling productions for another reason: there simply wasn't enough manpower available for multiple casting. Tax records from 1377 show that Wakefield's largest guild, the smiths, had only four members. The city itself shows a population of only 567 over the age of sixteen. Thus, in addition to being given in a single performance on a stationary stage, Wakefield's cycle further resembled modern theatrical performances by allowing a single actor to reappear throughout the cycle whenever his character did.

The mystery cycle began truly to resemble today's drama when producing the entire Wakefield pageant became the responsibility of a single group, probably one of the religious guilds. A dramatist was then hired whose job it was to re-create a cycle that would in every way rival York's yet bear the indelible stamp of Wakefield.

Just such a man was employed sometime around 1480. He is referred to today as the Wakefield Master. In addition to retaining in their pristine form some of the original twelfth century plays, he contributed five new plays and interpolated others. In all, thirteen of the thirty-two plays in the Wakefield Cycle bear the stylistic imprint of the same master. Unfortunately, his identity is unknown.

A.C.T.'s The Passion Cycle corresponds roughly to the "redemption of man" segment of the Wakefield Cycle and tells the story of the public life of Jesus of Nazareth. The ten plays which comprise The Passion Cycle are entitled John The Baptist; Lazarus; The Conspiracy; The Buffeting; The Scourging; The Hanging of Judas; The Crucifixion; The Talents; The Deliverance of Souls; and The Resurrection.

The Buffeting is the only play attributed to the Wakefield Master that appears in A.C.T.'s The Passion Cycle, but the anonymous author's influence is strongly felt throughout. The plays of the Passion sequence flow into one another, a decision dictated by the requirements of a fixed stage. Originally each of the mystery plays was designed and fitted to its own.

We have Medieval drama to enjoy today, because Wakefield’s civic leaders wisely saw to it that their mystery cycle was recorded for posterity. After the cycle had been established, a scribe was hired to copy all thirty-two plays into a single manuscript. The 400-year-old manuscript, which now rests in The Huntington Library in San Marino, California, has provided the basis for the text used in A.C.T.'s The Passion Cycle.

—Ralph Hoskins
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Actors of the time were under a considerable strain, playing their parts with as few as two rehearsals. Their "call" could be as early as 4:30 a.m. and their final performance often lasted until well after nightfall. And there were usually a great many actors involved in the performance of a cycle because each of the fifty-odd plays (York had more plays of shorter length than Wakefield) was assigned to a particular guild, a complete cycle could feature as many as twenty-seven different Jesuses and fourteen Pontius Pilates.

The practical difficulties of mounting a sixteen-hour traveling production utilizing hundreds of actors became prohibitive as medieval towns grew into cities. There simply weren't enough hours in the day to handle the growing number of sites and plays. Records show that curfew and a ban against arms had to be employed to curtail rowdiness.

It is doubtful that Wakefield ever staged a traveling cycle. At the time, cities like York were changing their festivals to a single, fixed performance with a procession separate from the cycle. The procession, comprised of tableaux rather than plays, still made its rounds in a day, but the plays were performed on one or more days following.

Wakefield could not mount traveling productions for another reason: there simply wasn't enough manpower available for multiple casting. Tax records from 1377 show that Wakefield's largest guild, the smiths, had only four members. The city itself shows a population of only 567 over the age of sixteen. Thus, in addition to being given in a single performance on a stationary stage, Wakefield's cycle further resembled modern theatrical performances by allowing a single actor to reappear throughout the cycle whenever his character did.

The mystery cycle began truly to resemble today's drama when producing the entire Wakefield pageant became the responsibility of a single group, probably one of the religious guilds. A dramatist was then hired whose job it was to re-fashion the cycle that would be performed every year, and it was with this new cycle that John of Wakefield entered the drama.

The cycle that John of Wakefield created is known as The Passion Cycle, and it is through this cycle that he began to establish his reputation as one of the greatest English playwrights of the late Middle Ages. The cycle comprises five plays, each with its own title and set of characters. The most famous of these plays are The Crucifixion of Judas, The Deliberation of Souls, and The Resurrection of Lazarus. The cycle is known for its use of the devices of staging, lighting, and sound, which were all used to create a sense of realism and atmosphere.

The cycle is divided into two parts: the Passion of Christ, which takes place in Jerusalem, and the Passion of Mary, which takes place in Nazareth. The cycle is performed on a fixed stage, with the actors moving around the stage to enact the various scenes. The cycle is performed in a series of scenes, with each scene representing a different event in the Passion of Christ.

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CHILDREN
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Larry Merkle for A.C.T. photography; special thanks to Herbert Bernard and staff of Herbert's Furs Inc. for fur storage and services. 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.
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Sabin Epstein
Edward Hastings
Lawrence Hecht
Janie Hutchins
Nagel Jackson
Leland Williamson

STAGE MANAGEMENT
James Haire, Production Stage Manager
Eugene Barone, Stage Manager
Duncan W. Graham, Assistant Stage Manager
Alice Elliott Smith, Assistant Stage Manager

SCENE SHOP
Alan Gross, Shop Foreman

STAGE AND WIGS
Frits Knudsen, Supervisor
Sonia Tkachuk, Head Wigmistress
Fred Mlynek, Head Tailor
Walter Watson, Cater, Draper
Leslie Elledge, Dress, Assistant
Chris Carpenter, Accessories
Elaine Lugo, Imer
Rick Echols, Wig Master

PROPERTIES
Ole C. Olsen, Properties Director

WARDROBE
Donald Long-Hurst, Repertory Supervisor

BACKSTAGE
Vance DeVest, Master Carpenter
Daniel Michalske, Master Electricians
David Bluford, Property Master
Chris DeLucia, Sound
James Kershaw, Stage Doormen
Robert Barnard

CONSERVATORY
Lawrence Hecht, Conservatory Director
Emily Cachasiero, Conservatory Administrator
John Hartzett, Financial Aid Director
Rebecca Merrill, Conservatory Assistant

TRAINERS
Bonita Bradley, Yoga
Kate Brickley, Voice
Beverly Duncan, Tap
Rick Echols, Make-Up
Sahni Epstein, Apparition
Wendell J. Grayson, Combat
Rose Glickman, Humanities
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Houtrak, Voice
Janie Hutchins, Acting
John Johnson, Musical Theatre
Joyce Liverpool, Script Reading

YOUNG CONSERVATORY
Linda Aldrich, Director
Richard Butterfield
Kate Brickley
Cynthia McCain
Sarah Norris
Deborah Sussel
Sahni Johnson, Acompanist

ADMINISTRATION
Dianne M. Prichard, General Manager
Pamela Sim, Administrative Director
Mary Garrett, Company Manager
Wendy Adler, Business Manager
Robert Holloway, Cheryl Kuhn, Business Office
Latz & Cary, CPA's, Accountants
John Wilk, Grants Information Coordinator
Cynthia McCain, Donor Benefits Coordinator
Stephen Dunarow, Information Systems
Livingstone, Stone & McKown, Legal Counsel
Eve Gorodolsky, Volunteer Coordinator
John Buonorno, Executive Office
Rebekah Steen, Receptionist

COMMUNICATIONS & MARKETING
Ralph Hopkins, Press and Public Relations
Ann Bergeron, Graphic Design
Richard Bernier, Marketing Associate
Michael Beider, Malcolm
Gwen Baruch, Telemarketing Coordinator
Joe Dufy, Group & Student Sales Manager

BOX OFFICE
John Dixon, Treasurer
Eileen Anderson
Ellen Matthews
Lynda Palma
Stephen Rugh
Mary Beth Smith
Gilda Solove

SUBSCRIPTIONS
Patty Costa, Manager

SCHOLARSHIP FUNDS
Ann Benson Memorial Scholarship / Henry Boettcher Memorial Fellowship / Stuart Brady,
C.A.A. Memorial Scholarship / Thomas Edwards, C.A.A. Memorial Scholarship / Allen
Fletcher, C.A.A. Memorial Scholarship / Helen
Golden Memorial Scholarship / Paine
Knickbocker Memorial Scholarship / Mrs.
Charles B. Kuhn Scholarship / Michael W.
Leibert, C.A.A. Memorial Scholarship / Ear
McNally Memorial Fellowship / Bernard Osher
Foundation / Edith Skinner, N.T., C.A.A.
Memorial Scholarship / Nina Vacek Memorial
Fellowship / Alma Brooks Walker Scholarship

SPECIAL THANKS
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If you carry a beeper, watch, or calculator with alarm, please make
sure that it is set to the "OFF" position while you are in the theatre
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