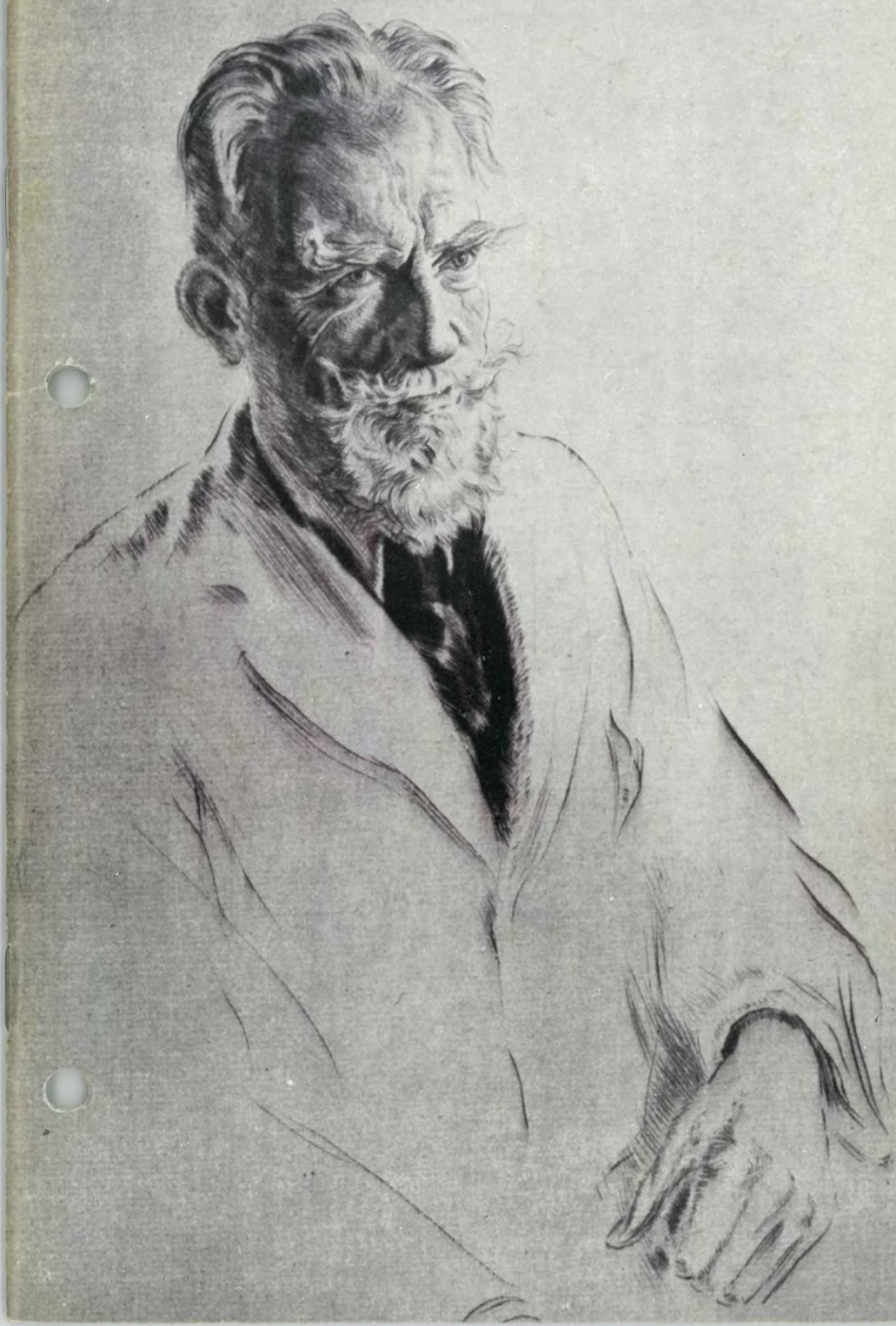


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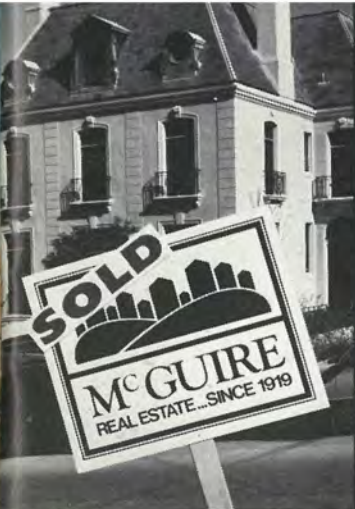
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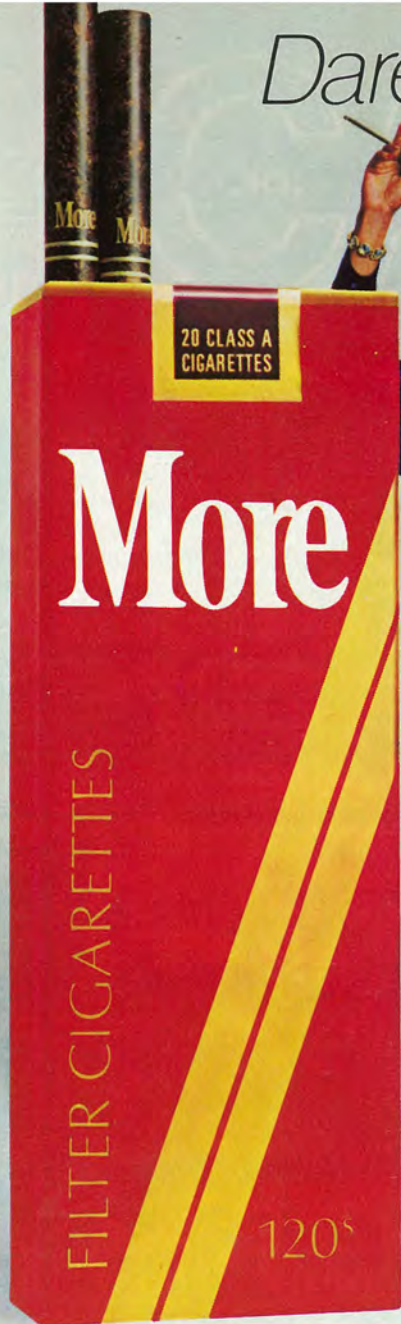
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WHO'S WHO AT A.C.T.



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



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

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



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

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of *Othello* and *Peer Gynt* and in studio productions of *The Cherry Orchard*, *The School for Scandal* and *Trelawny of the Wells*. At the Pacific Conservatory of the



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



JOY CARLIN happily returns to A.C.T. to appear as Odile in *Opéra Comique*. A director, trainer and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Prism in *The Importance of Being Earnest*, Kitty Duval in *The Time of Your Life*, Bananas in *The House of Blue Leaves*, Ose in *Peer Gynt*, Aunt Sally in *All The Way Home*, and Birdie in *The Little Foxes*. For the past five years, she has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre, where she directed *Awake and Sing!*, *Too True to Be Good*, *Beyond Therapy* and *The Diary of Anne Frank*, in addition to performing such roles as Lady Wishfort in *The Way of the World*, Amanda in *The Glass Menagerie*, Gladys in *A Lesson From Aloes*, 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 Nichol's *Passion*. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of *Cold Storage* is now playing.



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



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

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

Mr. Castellanos also trained at the National Theatre of England and appeared in the PBS film *Prelude to the Fall*.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively and recently completed his 7th season with Canada's Stratford Shakespeare Festival, playing the Mayor in Ronald Eyre's production of *The Government Inspector*. In New York, he has performed both off- and on Broadway, where he received the

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



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

sity and the Madison Civic Repertory, in addition to appearing on *The Folk Tale Series* for PBS Television.



DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in *The Ruling Class*, as well as in numerous student productions. He was seen in the extended local run of *Cloud Nine* at the Eureka, Marines' Memorial and Alcazar theatres, played a featured role in the film *The Right Stuff* and made a television appearance on *Shannon*. Other major 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 Cuckoo's Nest*. Previous A.C.T. credits include *A Midsummer Night's Dream*, *A Christmas Carol* and *Macbeth*.



WENDELL J. GRAYSON, a graduate of A.C.T.'s Advanced Training Program, returns for his second season with the company, following performances in last season's *A Christmas Carol*, *Macbeth* and *Our Town*. He came to San Francisco from Ft. Worth, where he performed with Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson

has also performed at the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of *Coriolanus*, *Overruled*, *The Three Sisters*, *The Lower Depths* and *The Lady's Not For Burning*. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.'s Summer Training Congress.



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

JOHANNA JACKSON has been associated with A.C.T. since 1977. She has studied at the Pacific Conservatory of the Performing Arts where she also played roles in the annual Theaterfest and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly



active as a trainer in A.C.T.'s Young Conservatory where she has taught acting and auditioning techniques, musical theatre, voice and text. Her acting credits with A.C.T. include *Another Part of the Forest* (Hawaii tour), *A Christmas Carol*, *I Remember Mama* and *Our Town*. For other resident theatres, Miss Jackson has performed roles in *Death of a Salesman*, *The Member of the Wedding*, *A Raisin in the Sun* and *The Sea Horse*.



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

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

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

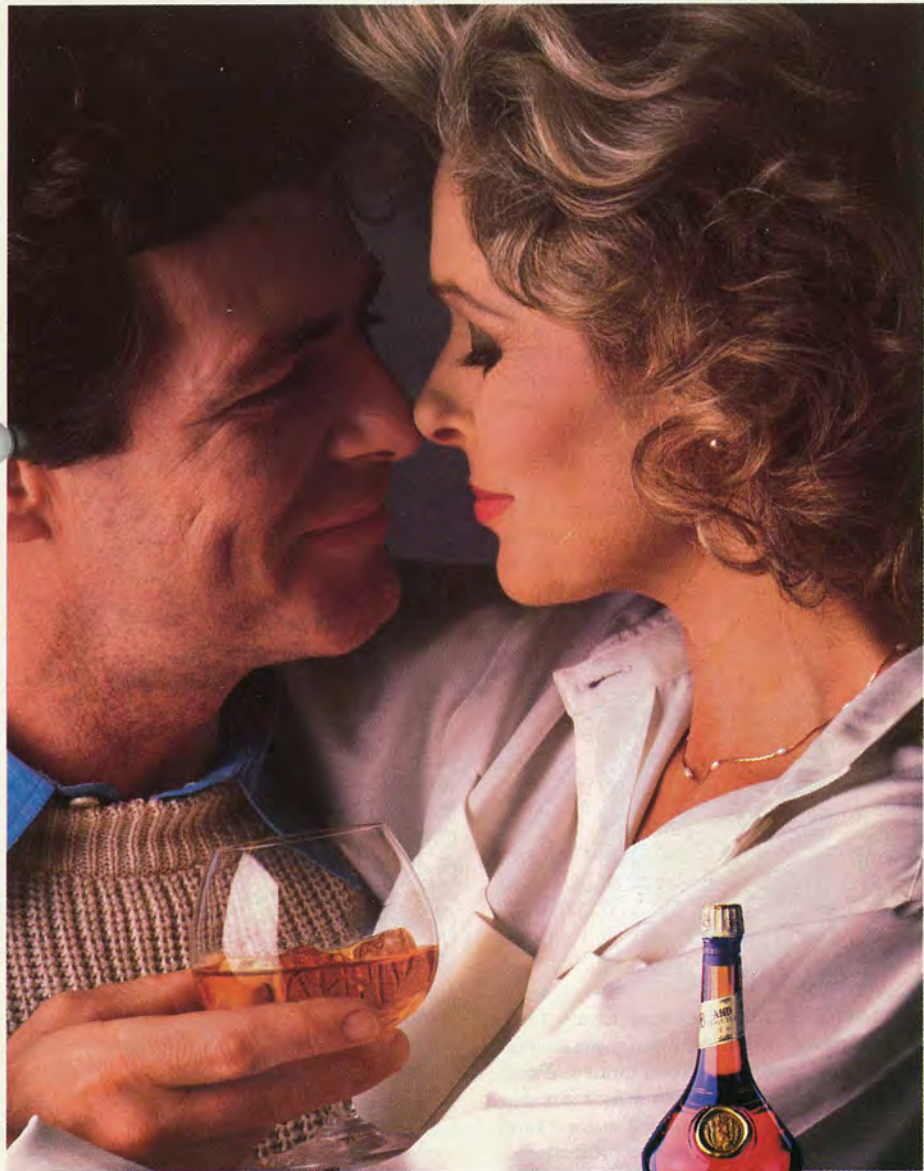
MARK MURPHEY returns to A.C.T. following his appearances last season as Horace in *The School for Wives*, Lieutenant Yolland in *Translations* and Malcolm in *Macbeth*. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in *The Winter's Tale*, Charles Courtley in *London Assurance*, and Cornelius in *The Matchmaker*. In his six previous seasons at A.C.T. he was seen as Ken Talley in *5th of July*, Benedick



in *Much Ado About Nothing*, Simon in *Hay Fever* and Oscar in *Another Part of the Forest*. He has also appeared on the Geary stage as Tybalt in *Romeo and Juliet* and Frank in *The Browning Version*. Other theatre credits include the role of Oswald in *Ghosts* for the Intiman Theatre, the role of John Grass in *Indians* for the Alley Theatre in Houston and the role of Romeo in *Romeo and Juliet* at the Oregon Shakespearean Festival. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.



FRANK OTTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Soloviova Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including *The Three Sisters* which played on Broadway in 1969, *The Matchmaker* and *Desire Under the Elms* on tour in the Soviet Union, *A Christmas Carol* and last season's *Macbeth*. For television, Mr. Ottiwell has performed in the A.C.T. productions of *Cyrano de Bergerac*, *A Christmas Carol* and *Glory! Hallelujah!*



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



WILLIAM PATERSON is now in his 19th season with A.C.T., having joined the company in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You*, *Jumpers*, *The Matchmaker*

(U.S.S.R. tour), *The Circle*, *All the Way Home* (Japan tour), *Buried Child*, *Happy Landings*, *The Gin Game*, *Dial "M" For Murder* and *Painting Churches*. He presently serves as a member of the San Francisco Arts Commission.



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 produc-

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

KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dolson in *Mass Appeal*. A New Jersey native and graduate of Tufts University, Mr. Watt is currently completing his M.F.A. as a third year student in the Advanced Training Program. This season, in addition to associate directing the premiere of *Opéra Comique*, he will appear in *A Christmas Carol* and as Judas in *Passion Cycle*, as well as teaching and directing in the



Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in *Liliom*, Mark in *The Shadow Box*, Bassanio in *The Merchant of Venice*, Hector Hushabye in *Heartbreak House* and Yasha in *The Cherry Orchard*.



HENRY WORONICZ joins A.C.T. for his second season after appearing last year in *Our Town*, *Macbeth* and *A Christmas Carol*. Most recently, he performed at the Berkeley Repertory Theatre in *The Playboy of the Western World*. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in *Henry VIII* and Autolycus in *The Winter's Tale*. He spent six years acting and directing at the Boston Shakespeare Company, where his credits include title roles in *Hamlet*, *Richard III* and *Romeo and Juliet*, Petruchio in *The Taming of the Shrew*, Benedick in *Much Ado About Nothing* and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in *Pericles*, a three person *Macbeth* and played Eilif to Linda Hunt's *Mother Courage*. Other credits include *Henry V* at the Utah Shakespeare Festival and Julian in

Toys in the Attic and *Leo in Design for Living* for the Tufts University Arena Theatre. He directed the Boston premieres of Athol Fugard's *A Lesson From Aloes* and *The Island*. Active in A.C.T.'s Conservatory, Mr. Woronicz staged a studio production of *Lydie Breeze* last season and will direct *Sea Marks* at the Oregon Shakespearean Festival in 1986.



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

DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov's *Ivanov* which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of *Under Milk Wood* won both the Lola D'Annunzio and the Outer Circle Critics' Awards and in 1962 his *Six*

Characters in Search of an Author proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, *Natalya Petrovna*, with composer Lee Hoiby, based on *A Month in the Country*. In 1964 he directed *Tartuffe* and *Homage to Shakespeare* at Lincoln Center, and then traveled to London where he recreated his staging of *Six Characters*.

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

He has directed three of his productions for PBS television, including *The Taming of the Shrew*, for which he was nominated by the Television Critic's Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award voted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training programs. Mr. Ball's book, *A Sense of Direction: Some Observations on the Art of Directing*, was published in September 1984.

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include *Harvey*, *Major Barbara* and *Bus Stop*. This will be Mr. Hecht's 14th season with

A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of *Translations*. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including *The National Health*, *The Visit*, *Buried Child*, *Night and Day*, *The Three Sisters*, *Happy Landings* and *The Holdup*.

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

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

holds a Master of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theater Foundation.

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

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

DESIGNERS

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

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

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

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

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

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

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



Dear Friends,

Thank you for your enthusiastic response to our first letter.

Since some of your questions over the years have revolved around the organizational structure of A.C.T. and its governance, let me respond briefly to them for you.

The American Conservatory Theatre Foundation is a not-for-profit corporation, authorized to pursue charitable and educational activities under the I.R.S. designation 501(c)3.

A.C.T. was incorporated in 1965. From the first, its purposes have been mainly educational: to foster the creative life of the actor through training and performance, and to raise the standards of the theatre profession. In its original charter, A.C.T. dedicated itself "to restore to the creative artist the right to shape and fulfill his own potential." It was this vision that moved the Ford Foundation in 1973 to give A.C.T. the largest grant ever awarded to a theatrical company; in 1975, Ford provided A.C.T. with the funds needed to purchase the Geary Theatre.

As a national organization dedicated to providing a professional training center for American actors, A.C.T.'s governing board was originally composed of nationally known theatre professionals. Then, when the company was invited to make San Francisco its home, a local fund-raising arm --

Continued on page 41

presents

YOU NEVER CAN TELL

(1897)

by George Bernard Shaw

The Cast

<i>Dolly Clandon</i>	Michelle Casey
<i>Valentine</i>	Mark Murphey
<i>The Parlor Maid</i>	Nike Doukas
<i>Philip Clandon</i>	Scot Bishop
<i>Mrs. Clandon</i>	Joan Stuart-Morris
<i>Gloria Clandon</i>	Marcia Pizzo
<i>Fergus Crampton</i>	William McKereghan Dean Goodman*
<i>Finch M'Comas</i>	Drew Eshelman
<i>The Waiter</i>	William Paterson
<i>Walter Bohun</i>	John Castellanos
<i>Other Waiters at the Marine Hotel</i>	Sandy Bull, John Erlendson, Tim Greer, Ian Hewitt

Directed by Janice Hutchins

Scenery by Jesse Hollis

Costumes by Fritha Knudsen

Lighting by Derek Duarte

Sound by Christopher Moore

Wigs by Rick Echols

The play takes place in a resort town
on the coast of Torbay in Devon.

August, 1896

Act One, scene one: A dentist's operating room.

scene two: The terrace of the Marine Hotel.

There will be one thirteen-minute intermission.

Act Two, scene one: The Clandon's sitting room in the hotel

scene two: Nine o'clock the same evening.

*Alternates in the role.

UNDERSTUDIES

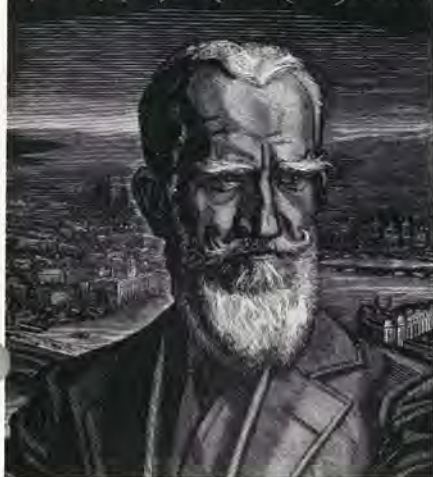
Dolly Clandon—Janice Hutchins; *Valentine*—Bernard Vash; *Philip Clandon*—Kenn Watt;
Mrs. Clandon—Kate Brickley; *Gloria Clandon*—Nike Doukas; *Fergus Crampton*—Lawrence Hecht;
Finch M'Comas—Ric Hamilton; *Bohun*—Lawrence Hecht

Stage Management Staff: James Haire and Duncan W. Graham

**This production is made possible by a generous gift
from the Andrew W. Mellon Foundation.**

ABOUT THE AUTHOR

GEORGE BERNARD SHAW



George Bernard Shaw achieved the status of a classic dramatist in his own lifetime, yet was so iconoclastic that his contemporary, Oscar Wilde, once remarked: "Shaw hasn't an enemy in the world, and none of his friends like him."

Born in Dublin in 1856, Shaw moved to London at the age of nineteen. There he wrote five unsuccessful novels and worked as an art, music and book reviewer. Having seen at first hand the destructive effects of alcoholism on his father, Shaw was a teetotaler. At twenty-five he became a vegetarian and after a mild attack of small pox, gave up shaving. The writer's lifelong interest in socialism began in 1882. Two years later he founded the Fabian Society "to promote the general renovation of the world."

In 1885 Shaw began work on his first play, *Widowers' House*, which was staged in 1892. *Mrs. Warren's Profession* (1893), banned by the Lord Chamberlain until 1925 for dealing with the taboo subject of prostitution, was followed by *Arms and the Man* (1894), *Candida* (1895), *The Devil's Disciple* (1897), *Caesar and Cleopatra* (1898), *Man and Superman* (1901-3) and *Major Barbara* (1905).

At the age of forty-two, having achieved sufficient material success to make feared charges of fortune hunting impossible, Shaw wed Charlotte Frances Payne-Townshend, a lady of means.

The two remained contented companions for nearly thirty years until Charlotte's death. Their union, a *mariage blanc*, was never consummated: "We found a new relation in which sex had no part," Shaw explained. He poured the passion of his creative prime into his work and into his famous forty-year-long epistolary romance with Mrs. Patrick Campbell.

In the first decade of this century Shaw became associated with the Court Theatre and achieved his greatest public success. In subsequent years *Misalliance* (1911), *Pygmalion* (1913), *Heartbreak House* (1920) and *Saint Joan* (1923) appeared, adding to the master dramatist's reputation.

Through the late period of his life Shaw continued to aim at the minds of playgoers rather than at their emotions in his writing, but plays like *The Millionairess* (1935) and *Bouyant Billions* (1948) failed to hit the mark with the accuracy of his earlier work. At the same time, however, Gabriel Pascal's films of *Pygmalion*, *Major Barbara* and *Caesar and Cleopatra* were bringing the playwright's wit and eloquence to millions of people who had never seen the plays on the stage.

Shaw died at the age of ninety-four in 1950. In accordance with his wishes, no religious ceremony attended his cremation—he had specified that "no cross or any other instrument of torture or symbol of blood sacrifice" was to be in evidence. Some years earlier he had written what can now be taken as his testament: "Either I shall be remembered as a playwright as long as Aristophanes and rank with Shakespeare and Molière, or I shall be a forgotten clown before the end of the century."

A SHAVIAN SHOWCASE

The novelties of one generation are only the resuscitated fashions of the generation before last.

A man should have one woman to prevent him from thinking too much about women in general.

It is quite true that my plays are all talk, just as Raphael's pictures are all paint, Michelangelo's statues all marble, Beethoven's symphonies all noise.



Shaw at A.C.T.: G. Wood, Kitty Winn, Ellis Rabb, and Paul Shenar in "Saint Joan", 1970.

It turns out that we do not and cannot love one another—that the problem before us is how to establish peace among people who heartily dislike one another, and have very good reasons for doing so.

I never felt inclined to write, any more than to breathe.

Naked bodies no longer shock us: our sunbathers grinning at us from every illustrated summer number of our magazines are nuder than shorn lambs. But the horror of the naked mind is still more than we can bear.

What people call love is impossible except as a joke between two strangers meeting accidentally at an inn or in a forest path.

A man's interest in the world is only the overflow from his interest in himself.

It is not pleasure that makes life worth living. It is life that makes pleasure worth having.

My plays have the latest mechanical improvements; the action is not carried on by impossible soliloquies and asides; and my people get on and off the stage without requiring four doors to a room which in real life would only have one. But my stories are the old stories; my characters are the familiar harlequin and columbine, clown and pantaloone; my stage tricks and suspenses and thrills and jests are the ones in vogue when I was a boy, by which time my grandfather was tired of them.

Inexperienced men think there is something wonderful you can get from a woman that you never could get from a man: hence many unhappy marriages.

Optimistic lies have such immense therapeutic value that a doctor who cannot tell them convincingly has mistaken his profession.

The sex relation is not a personal relation. It can be irresistibly desired and rapturously consummated between two persons who could not endure one another for a day in any other relation.

Artists do not prove things. They do not need to. They *know* them.

If you go to Heaven without being naturally qualified for it, you will not enjoy yourself there.

TO THE AUDIENCE

WHEELCHAIR ACCESS

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

A.S.L. AT A.C.T.

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

CHILDREN

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

CREDITS

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

SPECIAL DISCOUNT RATES

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

GIFT IDEAS

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

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

HOME COOKED MEAL WITH A FAMILY

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

ANY DISCARDS?

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

HOW TO BUY TICKETS

Tickets-by-Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard (\$1 service charge per order).

Window Sales—Visit A.C.T.'s Geary Theatre Box Office at Geary and Mason Streets.

Box Office Hours: 10 a.m. through the first intermission of the evening performance.

For information call 673-6440.

Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.'s mailing list in the Geary Theatre lobby.

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

TO THE AUDIENCE *continued*

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

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

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

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

LATE ARRIVAL AT THE THEATRE

A.C.T. performances start on time! Curtain times vary, so please check your tickets! Latecomers will not be seated until intermission or a suitable break in the performance so those who have arrived on time are not disturbed.

NOTICES

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

NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund seeks to generate support from corporations of national significance for eight theaters of national significance. As a member of this organization, the American Conservatory Theatre gratefully acknowledges the support of the following major contributors to the National Corporate Theatre Fund:

AT&T Foundation / Alcoa Foundation / American Broadcasting Companies, Inc. / American Can Company Foundation / American Express Foundation / Arthur Andersen & Company / Ashland Oil Foundation / Brown-Forman Corporation / CBS Inc. / Container Corporation of America / Exxon Corporation / GTE Foundation / The General Electric Foundation / The General Foods Fund, Inc. / Gulf + Western Foundation / H.J. Heinz Company Foundation / International Business Machines Corporation / Danny Kaye & Sylvia Fine Foundation / Lone Star Industries, Inc. / The McGraw Hill Foundation, Inc. / Metropolitan Life Foundation / Mobil Foundation, Inc. / The NL Industries Foundation, Inc. / Nabisco Brands, Inc. / Newsweek / New York Life Foundation / The New York Times Company Foundation / Ogilvy & Mather Advertising / J.C. Penny Company, Inc. / The Pfizer Foundation, Inc. / Philip Morris Incorporated / Price Waterhouse & Company / RCA / Sterling Drug Inc. / Subaru of America Foundation / J. Walter Thompson U.S.A., Inc. / Time Inc. / Union Carbide Corporation / The Xerox Foundation

Her perfume costs
\$90 an ounce.

He thinks there's
no sense to it.



But there's
one taste
they agree on.



Benson & Hedges
America's Favorite 100.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

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BALL: LETTER

Continued

the California Association for A.C.T.—was established. In 1981, A.C.T. assumed the responsibility for its own fundraising and the two organizations—C.A.A.C.T. and A.C.T.—were combined.

Today the A.C.T. Foundation is directed by a 16-member Board of Trustees. The Board represents a balance of experienced, professional theatre personnel and Bay Area community members knowledgeable in the goals of the company through years of commitment and support of A.C.T.

Following customary theatre practice and tradition, operating budgets are prepared each year by A.C.T. management for the approval of the trustees. Major budgetary allocations are reviewed and decided on by the Board while man-

agement bears fiscal responsibility for day-to-day operating decisions. As with any non-profit corporation, no individual may own any part of the corporation. In the event of dissolution, all assets must be disbursed to another non-profit corporation.

Notwithstanding the temporary operating deficit described in my previous letter, A.C.T. has a positive net worth of substantial proportion. Its assets include the historic Geary Theatre along with the adjoining corner properties, the transferable development rights for the theatre and a reserve fund currently held in investment securities.

Of all our resources, however, the most treasured is the one we celebrate this season: 20 years of consecutive service to the Bay Area community. During these years, A.C.T. has developed the most sophisticated actor training institute in the nation. Many A.C.T. innovations—

(continued on p. 45)



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such as the repertory system and the conservatory concept—have been imitated by other theatres across the country. Our company has won the Tony Award and toured Russia, Japan, Hawaii and the western states. A.C.T.'s commitment to education received official recognition when it was authorized to issue a Master of Fine Arts degree in Acting.

For these and other achievements, we must express our special thanks:

- to our dedicated Trustees whose professional wisdom and guidance have made it possible for us to adhere to our original goals;

- to this community—all of you, our subscribers and contributors—whose loyalty, enthusiasm and support have inspired us to move forward vibrantly into our third decade.

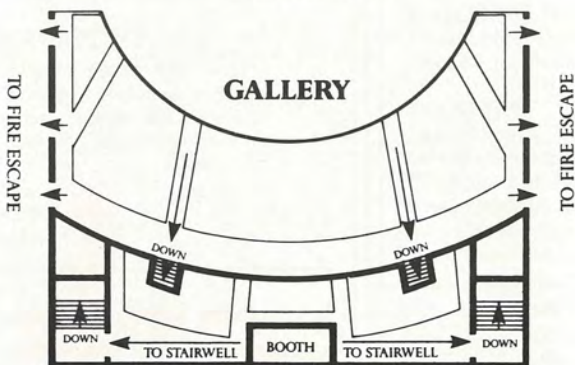
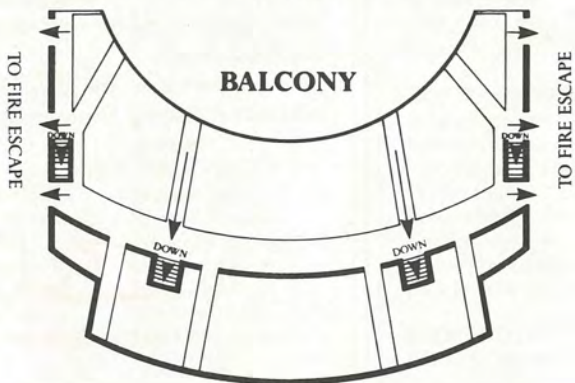
You are the cause and the spirit of our celebration. Happy Anniversary!

With love,



William Ball

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 to prevent any interruption in the performance.



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

GEARY THEATRE FIRE EXITS

Olds CALAIS

When the sun goes down and the moon comes up, it's a whole different animal.

When night falls on this machine, temperatures rise. This is not just another sedan on the prowl. This is a Calais on the loose.

Compared to other sedans, the difference is, literally, night and day.

There is a special feel
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Let's get it together...buckle up.



Luckily, the Colombian Coffee
hadn't been poured.



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