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The Geary Theatre
March 1985

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Cover: Peter Donat and Annette Bening play Shakespeare’s murderous couple in Michael. Photo: Larry Marks.

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William Shakespeare

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Cover: Peter Donat and Annette Bening play Shakespeare's monstrous couple in Michel's
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IN THE A.C.T.

News of the American Conservatory Theatre

NEW RECORDS AT A.C.T.

Although the current season is just a few weeks past the halfway mark, several A.C.T. box office records have already fallen. If you were on hand Saturday evening, January 26, you were part of the largest audience ever to see a repertory production at the Geary Theatre: 1,437 playgoers. It was standing room only for The School for Wives that night. Only Hay Fever in 1981 runs a close second, with one exception: this season’s A Christmas Carol.

Never before have two such popular hits run back to back. In one week, more than 13,000 fans walked through the doors of the Geary to see A Christmas Carol in its ninth and most popular annual rendition, and sales for The School for Wives topped last season’s box office champion, Dial ‘M’ for Murder, by 25 percent. As of February 1, more than 100,000 playgoers have attended A.C.T. this season!

HANDS ACROSS THE SEA

In a dual coup, A.C.T. will soon join other members of the Bay Area theatre community to host the American premieres of the Theatre of Nations festival and a resident Chinese theatre company.

In the spring of 1986, The People’s Art Theatre of Shanghai will bring two productions to the Geary Theatre as part of A.C.T.’s Theatre Bridge Project. For the first time, San Francisco playgoers will have the chance to see contemporary Chinese theatre without traveling across the Pacific.

Begun by William Ball in 1982, the Theatre Bridge Project featured exchanges of directors and administrators in its first phase, followed by an exchange of theatre teachers in 1984. The third phase, an exchange of full-scale productions, will begin when the Chinese troupe arrives here for the Theatre of Nations Festival, an annual gathering of international theatre companies that has been held in Paris for the past several years. A.C.T. will then be the first U.S. theatre company to travel to Shanghai, Beijing and a third city to be announced later, taking Our Town (opening this month) and another classic American play from its repertory.

The agreement to hold the festival in San Francisco was cemented during Mayor Dianne Feinstein’s recent trip to Shanghai, San Francisco’s sister city. “I am thrilled by the cooperative relationship that has developed between A.C.T. and the theatre community of Shanghai,” remarked the Mayor, “and proud that this exchange will be the cornerstone of the 1986 Theatre of Nations Festival in San Francisco.”

SUMMER TRAINING AT A.C.T.

If you or someone you know is considering enrolling in A.C.T.’s Summer Training Congress, an intensive professional theatre training program modeled after the nationally renowned three-year nine-month Advanced Training Program, please take note. The application deadline for the ten-week course is May 1, 1985. Dates for the session are June 17 to August 23, 1985.

The curriculum comprising classes and workshops in acting, jazz, stage combat, voice, Shakespeare, tap, speech, ballet, yoga, Alexander Technique, dance and text, is unique in that the teachers are not only regular Conservatory faculty but also members of the A.C.T. acting company and distinguished guest teachers from all over the U.S.A. Students are placed in sections commensurate with their age and experience, exposed to theatre techniques and scene work, and prepared for presentations to the faculty during the final week of the Congress.

For information on how to apply, academic credit and financial aid, call A.C.T.’s Conservatory at 415-771-2060 ext. 230. Minimum age is seventeen.

In other Conservatory news, this month brings the deadline for admission into A.C.T’s Academy. March 25 is the final day to apply for classes in acting, voice and scene study, among others. The Academy is open to all those with an interest in pursuing part-time, evening classes.
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Yoga instructor Bretta Bradley will conduct a class during A.C.T.'s 1985 Summer Training Congress.

Theatre training.
The Young Conservatory, whose students perform regularly in Geary Theatre productions and were seen most recently in A Christmas Carol and Much Ado, has announced the dates for its two, five-week summer sessions: June 17 - July 19 and July 22 - August 23, 1985. Contact Linda Aldrich for more information at 415-771-3000.

PROLOGUES AHEAD

It's Prologue time again. If you're interested in listening in on a discussion of Our Town, the poignant classic about life in Grover's Corners, New Hampshire, the Friends of A.C.T. invite you to join them here at the Geary Theatre, for an informal examination of the Thornton Wilder masterpiece. Led by co-directors William Ball and Janisce Hutchins, the Prologue for A.C.T.'s fifth repertory production of the season will be Monday, March 11, 1985, at 5:30 pm.

If you enjoyed the Our Town talk, April 8, 1985 brings an encore Prologue by Janisce Hutchins, who will discuss her production of Painting Churches in the Geary at 5:30 pm.

Prologues, co-sponsored by the Junior League of San Francisco, are designed to enrich the playgoing experience through the interaction of artist and audience.

—Ralph Hopkins
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—Ralph Hawkins
WHO'S WHO AT A.C.T.


SCOT BISHOP joined the A.C.T. company this season to play the role of 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 second-year student. In A.C.T. Workshop productions, he has performed the title role in "Hamlet," Randall in "Heartbreak House" and Richard Miller in "All's Well That Ends Well," and appeared in "Balm in Gilead" and "Sweet Bird of Youth." For San Francisco Summer Repertory, he played Cleve in "Fury," "Finger Exercise" and the role of Cliff in "Ther Wallflower," also presented earlier this season as a special event for A.C.T. benefactors.


KATE BRICKLEY, a native of Sturtevant, Bay...
WHO'S WHO AT A.C.T.

ANNETTE BENING joined the A.C.T. company in 1982 after completing the Advanced Training Program. She holds a bachelor’s degree from San Francisco State University and has appeared as a leading actress with the San Diego Repertory Theatre and at Shakespeare festivals in San Diego, Saratoga, Colorado and Berkeley. In addition to roles in Arms and the Man, A Midsummer Night’s Dream and The Sleeping Prince for A.C.T. last season, she has appeared in the company’s productions of The Three Sisters, The Chalk Garden and A Christmas Carol. For other resident theatres, Miss Bening has acted in Timed at Arrival, Love’s Labours Lost, Romeo and Juliet, Antony and Cleopatra, All’s Well That Ends Well, The Winter’s Tale, Two Gentlemen of Verona, King John and Jonathan. She has also performed on Parent/Effectiveness, a PBS national television series. This season, Miss Bening appears as Agnes in The School for Wives, Belle in A Christmas Carol, Lady Macbeth in Macbeth and Emily in Our Town.

SCOT BISHOP joins the A.C.T. company this season to play the role of 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 second-year student. In A.C.T. Workshop productions, he has performed the title role in Hamlet, Randall Underwood in Heartbreak House and Richard Miller in All’s Well, and appeared in Balm in Gilead and Secret Bird of Youth. For Stanford Summer Repertory, he played Cleve in Floy Finger Exercizer and the role of Cliff in The Woolgatherer, also presented earlier this season as a special event for A.C.T. benefactors.

JOSEPH BIRD is now in his 16th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the 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, Travestis, All’s Well, Macbeth. About Nothing, Richard III, 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.

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, is now in her 9th season with A.C.T. This season she appears as Mrs. Alstede in Our Town and the role of Viola in Twelfth Night. Ms. Brickley has previously appeared in such productions as Richard III, A Christmas Carol, Romeo and Juliet and Timed at Arrival with A.C.T. and in the role of Trixie in Floy Finger Exercizer with Stanford Summer Repertory. Ms. Brickley is also currently enrolled in A.C.T.’s Advanced Training Program. She was previously a member of the San Diego Repertory theatre company and also appeared in the production of The White Peacock at the Santa Fe Opera. Ms. Brickley has received the Obie Award for Outstanding Performance by an Actress in a Play.

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Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and a voice instructor in the Advanced Training Program. A.C.T. Tours have been her previously in Olivier’s and Pippin on the Geary stage, and in studio productions of The Cherry Orchard, The School for Scandal and Trilothy of the Wills. At the Pacific Conservatory of the Performing Arts, Miss Brickley appeared in Romeo and Juliet, Candide and The Utter-Clarity of Morricey Hall.

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

BARBARA DIRICKSON* attended A.C.T’s Advanced Training Program. Prior to the three year course of study, she attended the Perry

Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirickson has appeared in over 35 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Her work on the Geary stage includes roles in Cyrano de Bergerac, The Matchmaker (U.S.S.R. tour); Hay Fever, Blurred Child, Another Part of the Forest, The Three Sisters, Uncle Vanya, The Houdini and 36th of July. Last season she performed in Dial “M” for Murder, Angels Fall and The Driftless. Miss Dirickson’s roles this season include Kate in Old Times and Meg in Painting Churches. Other acting credits include Eyma with Sada Thompson at the Westport Country Playhouse, Servants of Stephen and The Importance of Being Earnest with Ellis Rebb at San Diego’s Old Globe Theatre and Lou Grant and resident at Crestfield for television.

PETER DONAT joined A.C.T. in 1968. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada’s Stratford Shakespeare Festival. In New York, he has performed both off- and on Broadway, where he received the Theatre World Award for Best Featured Actor of 1977, and with Ellis Rebb’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, Love’s Labour’s Lost, and Superman. His film credits include The Hindenburg, The China Syndrome, A Different Story, Colleagues II and The Bay Boy, opposite Life Unlived.

GEORGE ELIOT* joined the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with
Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member and voice instructor in the Advanced Training Program. A.C.T. has seen her previously in Ohlivi and Ter Cypri in the Geary stage, and in studio productions of The Cherry Orchard, The School for Scandal and Tragedy of the Wills. At the Pacific Conservatory of the Performing Arts, Miss Bradley appeared in Romeo and Juliet, Candide, and The Octoroon at Morro Bay Hall.

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

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a B.F.A. from the University of Florida, where he was a recipient of the Stoughton Scholarship for acting. Mr. Elliott studied with David Shelton and Richard Green while appearing in Picnic and Twelfth Night. In addition to studio productions of Coriolanus, The Lower Depths and The Mound Builders, Mr. Elliott was seen most recently in The Merchant of Venice and Othello for the Berkeley Shakespeare Festival. He has also performed roles in Rames and Juliet and The Time of Your Life for the Western Stage. This season, Mr. Elliott is featured in The School for Wives and The School for Scandal.

JILL FINE joins A.C.T. company for her first season. She attended North Texas State University and trained in A.C.T.'s Intermediate Acting Program with Paul Blake and William Ball. For a year, she toured with the Texas-based Alpha-Omega Players in The World of Carl Sandburg, Arts On Cape Cod, Endgame and an Eve in The Diary of Adam and Eve. While at the Oregon Shakespearean Festival, she was seen as Muriel McBride in All, Wildness and was in a Black Swan Project of Pina Bausch.

DREW ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in The Raging Cress, as well as in numerous student productions. He has been seen most recently in the extended local run of Cloud Nine at the Eureka, Marin's Memorial and Alcazar Theatres, in addition to a featured role in the film The Right Stuff and a television appearance on Shannon and Partners in Crime. Other major stage productions include Hamlet at the Berkeley Shakespeare Festival, and The Tempest and The Taming of the Shrew at San Diego's Old Globe Theatre. Additionally, Mr. Eshelman was a member of the original cast and in the Los Angeles revival of One Flew Over the Cuckoo's Nest. Last season at A.C.T., he appeared in A Midsummer Night's Dream.

SCOTT FREEMAN* attains the status of Journeymen this year, following roles in last season's repertory production of The Sleeping Prince and studio productions in A.C.T.'s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in Twelfth Night, Cuckoo in Yea, and A Tale Tall, his professional experience includes the Grove Shakespeare Festival, and under-studying the role of Mandle in the Old Globe Theatre's production of Quain's Tempest.

WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.'s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed...
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JILL FINE joins the A.C.T. company for her first season. She attended North Texas State University and trained in A.C.T.’s Intermediate Acting Program with Paul Blake and William Ball. For a year, she toured with the Texas-based Alpha-Omega Players in The World of Carl Sandburg, A Life of Charley, and The Diary of Adam and Eve. While in the Oregon Shakespearean Festival, she was seen as Muriel McComber in Al’s Wilderness and in a Black Swan Project of Fatih Orak.

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SCOTT FREEMAN* attains the status of journeyman this year, following roles in last season’s repertory production of The Sleepy Prince and studio productions in A.C.T.’s Advanced Training Program. His training at A.C.T. was preceded by receipt of a Bachelor of Arts from California State University at Fullerton, and work in the Summer Conservatory at South Coast Repertory Theatre. In addition to A.C.T., where he performed studio roles in Twelfth Night, Chekhov in Yuma and A Tale Told, his professional experience includes the Grove Shakespeare Festival, and under-studying the role of Muddle in the Old Globe Theatre’s production of Quarreram’s Terms.

WENDELL GRAYSON joins the company this season as a third-year student in A.C.T.’s Advanced Training Program. He comes to San Francisco from Ft. Worth, where he performed...
for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of Coriolanus, Othello, The Three Sisters, The Love of Life, and The Lady's Not for Burning. Mr. Grayson claims, as a special skill, the art of one-hand clapping.

SCOTT HITCHCOCK* returns to A.C.T., after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981. Later appearing in studio productions of Henry IV, parts II and III, Romeo and Juliet, Barbarians and Picnic. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labor's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Kabuki, Medea, and appeared in the Parallax Productions film Listening for Serpents.

JOHANNA JACKSON* has been involved with A.C.T. since 1977. She has studied with the Pacific Conservatory of the Performing Arts in Santa Maria, California, where she also played roles in its annual Theaterfest, and in A.C.T.'s Advanced Training Program. Miss Jackson has been particularly active as a teacher in the company's Young Conservatory, where she has taught acting and auditioning techniques, musical theatre, voice, and text. This season she continues to teach in A.C.T.'s Academy in the disciplines of basic and intermediate acting, and music in theatre for actors. For A.C.T., Miss Jackson has appeared in Cecily in The Importance of Being Earnest, directed by Garland Wright, the McCarter Theatre production of A.B. Wildness, and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Laver Rolle. While at A.C.T., Miss Jones appeared in I Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in

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EMPIORUM Capwell
for the Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed for the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of Coriolanus, Oedipus, The Three Sisters, The Lear's Depths and The Lady's Not For Burning. Mr. Grayson claims, as a special skill, the art of one-hand clapping.

SCOTT HITCHCOCK* returns to A.C.T., after a one-year working hiatus, as a company member and Master of Fine Arts candidate in the Advanced Training Program. Following a B.A. in Theatre from the University of Washington, Mr. Hitchcock entered A.C.T.'s Conservatory in 1981. Later appearing in studio productions of Henry IV, parts I and III, Romeo and Juliet; Barbarians and Picnic. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labor's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Kabuki Medea, and appeared in the Parallax Producers film Listening for Serpents.

JANE JONES*, A.C.T. alumna, leading actress in regional theatres across the country and veteran of Off-Broadway, joins the A.C.T. company in the role of Maire in Translations. From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Corey in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre tour of The Importance of Being Earnest, directed by Garland Wright; the McCarter Theatre production of Ak, Wildness and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Leter Rolle. While at A.C.T., Miss Jones appeared in 1 Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in
addition to several studio roles. She has also performed the role of Emily in Our Town for the Oregon Repertory Theatre and has acted with the Playhouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others. Off-Broadway, Miss Jones played in The Dining Room, The Rise and Rise of Daniel Rocket and created the role of Jake in the world premiere of Homebody at the Capital Rep.

DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolan in the Sunnyvale Summer Repertory Theatre's production of Miss Appell, and will return to the role later this season. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he appeared in such studio projects as A Tale Told, Golden Boy and The Lady's Not For Burning. His appearances in the Plays-in-Progress series have included Mennonite and Fist, Dead Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

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 Hooseman's Acting Company and a teacher in the Juillard 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 thirteen A.C.T. productions, including Uncle Chris in Remember Mama, George Bernard Shaw in Dear Sir, Sigurd Fred in the P.I.P. production Melinda in August, Niles Heres in Angela's Ashes, Scrooge in A Christmas Carol, and the title role in Ulysses. In other theatre, 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 Pelilem in Henry V for San Diego's Old Globe; Aziz in Camembon Chitch Circle and Finian in Finian's Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title role in King John for the Berkeley Shakespeare Festival; Falstaff in Henry IV, part I for both the Marin and the California Shakespeare Festivals; Dr. Watson in Sherlock's Last Case for Los Angeles Actors' Theatre; and George in Who's Afraid of Virginia Woolf and the title role in Enrico IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele this season, performed last summer in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwen in Troilus & Cressida, The Circle: Rosaria in Cyrano de Bergerac, Desdemona in Othello, Alice in You Can't Take It With You, Mrs. Molloy in The Matchmaker (which toured the USSR in 1976), Polly Peachum in The Threepenny Opera and Abigail in The Crucible. She has been seen on Broadway in Tom Moore's production of One in a Lifetime and Romantic Comedy. During the summers at PCPA in Solvang, she was seen in the title roles of Hobbs Caliber and The Unbreakable Melly Brown. She also played leading roles in The Music Man, Brigadoon, The Mikado, Finian's Rainbow, Showboat and Man of

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addition to several studio roles. She has also performed the role of Emily in Our Town for the Oregon Repertory Theatre and has acted with the Playhouse on the Square, the Oregon Shakespearean Festival and the Pacific Conservatory of the Performing Arts, among others. Off-Broadway, Miss Jones played in The Dining Room, The Rise and Rise of Daniel Rakot and created the role of Jake in the world premiere of Homelessness at the Capital Rep.

DOUGLAS MARTIN* made his local acting debut last summer as Deacon Mark Dolan in the Sunnyvale Summer Repertory Theatre's production of Miss Appley and will return to the role later this season. As a student in the Conservatory's Summer Training, Congress and Advanced Training Program, he appeared in such studio projects as A Tale Told, Golden Boy and The Lady's Not For Burning. His appearances in the Plays-in-Progress series have included Mennonite and Fist, Dead Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

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 thirteen A.C.T. productions, including Uncle Chris in A Remember Mamma, George Bernard Shaw in Dear Liar, Sigmund Freud in the P.F.P. production Melanie in August, Niles Harri in Angels in Fall, 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; Arisd in Cascarones Chalk Circle and Finian in Finian's Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title role in King John 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; and George in Who's Afraid of Virginia Woolf and the title role in Enrico IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele this season, performed last summer in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

DEBORAH MAY* has been associated with A.C.T. for 11 years, playing such roles as Gwen in Trumpepte: Elizabeth in The Circle, Rosane in Cyrano de Bergerac, Desdemona in Othello, Alice in You Can't Take It With You, Mrs. Molloy in The Matchmaker (which toured the USSR in 1976), Polly Peachment in Threepenny Opera and Abigail in The Crucible. She has been seen on Broadway in Tom Moore's production of Once in a Lifetime and Romantic Comedy. During the summers at PCPA in Solvang, she was seen in the title role of Hilda Custer and The Unbreakable Molly Brown. She also played leading roles in The Music Man, Brigadoon, The Mikado, Finian's Rainbow, Showboat and Man of

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CAROLYN MCCORMICK returns her second season as a company member, having appeared on the Geary Stage last year as Louka in Arms and the Man. Mary in A Christmas Carol and Helena in A Midsummer Night’s Dream. A student for three years in the Advanced Training Program, Miss McCormick now holds an M.F.A. from A.C.T.’s newly accredited Conservatory, in addition to her B.A. in theatre from Williams College. She also participated in the Centre d’Etudes Francaises Avignon Summer Festival in 1978, following two years as a Channel 39 News broadcaster in Houston, Texas. While a student at A.C.T., she appeared in studio productions of The Sea Gull, The Abduction, Henry VI Part I and The Hat 1 Baltimore. She has worked with Blythe Danner, Christopher Reeve, Ed Herrman and Jane Kazmerak at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerfest Summer Theatre. She will be appearing in the 20th Century-Fox film Enemy Mine, directed by Wolfgang Peterson and starring Dennis Quaid and Louis Gossett, and performs in Machett for A.C.T. this season.

MARK MURPHY returns to A.C.T. this season having recently appeared at the Oregon Shakespearean Festival, where he played such roles as Hamlet, the clown in The Winter’s Tale, Charles Courtney in L’Inconnu, and Cornelia in The Matchmaker. In his five previous seasons at A.C.T., he was seen as Ken Talley in 1979’s Arabian Night, in 1980’s Macbeth, and in 1981’s The Matchmaker. 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.

JUDITH MORELAND becomes a company member this year, attaining the status of journeymen. Educated at Stanford, she is currently a third-year student in A.C.T.’s Advanced Training Program. During her first two years at A.C.T., she performed in studio-productions of Cordubana, The Spy, Separate Tables and The Three Sisters, the latter under the direction of Eugene Barbone. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Machett for A.C.T. this season.

FRANK O’CONNELL has taught the Alexander Technique at A.C.T. since the company’s...
La Marche. At the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It, opposite George Deley as Orlando. They were married in August 1963.

CAROLYN MCCORMICK returns her second season as a company member, having appeared on the Geary Stage last year as Louka in Arms and the Man. Mary in A Christmas Carol and Helena in A Midsummer Night’s Dream. A student for three years in the Advanced Training Program, Miss McCormick now holds an M.F.A. from A.C.T.’s newly accredited Conservatory, in addition to her B.A. in theatre from Williams College. She also participated in the Centre d’Etudes Francaises Avignon Summer Festival in 1978, following two years as a Channel 39 News Broadcaster in Houston, Texas. While a student at A.C.T., she appeared in studio productions of The Sea Gull, The Abduction, Henry VII (Part 3) and The Hat in Baltimore. She has worked with Blythe Danner, Christopher Reeve, Ed Herrman and Jane Kazmerek at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerrin Summer Theatre. She will be appearing in the 20th Century-Fox film Enemy Mine, directed by Wolfgang Peterson and starring Dennis Quaid and Louise COSSETTE, and performs in Mucha for A.C.T. this season.

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FRANK O’FWELL 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 Soloviev Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Ottewell has appeared in thirteen A.C.T. productions, including The Visit, Richard III, and A Christmas Carol. He was also seen in the A.C.T. television productions of Cyrano de Bergerac, A Christmas Carol and Moby Dick! (Shipwrecked).

WILLIAM PATerson is now in his 18th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jumprope, The Matchmaker (U.S. S.R. tour), The Circle, All the Way Home (Japan tour), Babia Child, Happy Landings, The Gin Game and Dial "M" for Murder. He presently serves as a member of the San Francisco Arts Commission.

JIM POYNER begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1962 following three and one-half years as Dennis Carrington on two NBC daytime soaps, Another World and Tens. He has also appeared in the made-for-TV movies Logan's Run and Fantasia's Journey, and in the Paramount film The Bug. In addition to roles in The Mudflap-burners and The Lady's Not for Burning at other resident theatre companies. Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1962-63 season. He will be seen in Machiavelli and Our Town this season.

RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 25-year veteran of the stage, he attended the Piacere Dramatic Workshop in Manhattan and the London Academy of Music and Dramatic Art. Mr. Reinhardt was invited to join A.C.T. after being spotted in the Broadway production of Edward Albee's Tiny Alice. Since then, he has performed over thirty major roles with A.C.T. and toured to both Hawaii and the U.S.S.R., as well as having taught in the Conservatory's Advanced Training Program and Summer Training Congress. Among his A.C.T. roles are Cyrano in Cyrano de Bergerac, Stanley Kowalski in A Streetcar Named Desire, Falstaff in The Merry Wives of Windsor, Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alford in The Visit, Bottom in A Midsummer Night's Dream, Mangiacavalli in The Rev. Tonto, The Miner in The Miser, Krapp in Krapp's Last Tape, and Ephraim in Desire Under the Elms. Mr. Reinhardt has also served as host and narrator for the San Francisco Opera's radio broadcasts and appeared with the Opera company as the Major Domo in Strauss's Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting and has made guest

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beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sokolovka Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. Mr. Otswell has appeared in thirteen A.C.T. productions, including *The Visit, Richard III,* and *A Christmas Carol.* He was also seen in the A.C.T. television productions of *Cyrena de Bergerac,* *A Christmas Carol* and *Clerk/Attendant!*

**WILLIAM PATERSON** is now in his 18th season with A.C.T., having joined the company in 1967 to play Junes Tyrone in *Long Day's Journey into Night.* A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 52 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include *You Can't Take It With You, Jumpers, The Matchmaker* (U.S.R. tour), *The Circle, All the Way Home* (Japan tour), *Benjy Child, Happy Landings, The Gin Game, and Dial M* For Murder. He presently serves as a member of the San Francisco Arts Commission.

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residences of the theatre companies. Mr. Poyner's theatre credits include an appearance in the Plays-in-Progress series during A.C.T.'s 1982-83 season. He will be seen in *Machete* and *Our Town* this season.

**JIM POYNER** begins his third year as a student in A.C.T.'s Advanced Training Program, with journeyman status in the acting company. Mr. Poyner began his training at A.C.T. in 1982 following three and one-half years as Dennis Carrington on two NBC daytime soaps, *Another World* and *Days.* He has also appeared in the made-for-TV movies *Legion's Run* and *Fantastic Journey,* and in the Paramount film *The Bag,* in addition to roles in *The Mindbenders* and *The Lady's Not for Burning* at other

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appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in The School for Wives by Molière in Translations and Mr. Webb in Our Town.

RICHARD RIEHLE joins A.C.T. for the first time this season. He has worked extensively in the West, playing leading roles at the Alaska Repertory Theatre, Arizona Theatre Company, PCPA/Solvang Theatrefest, the Oregon Shakespeare Festival and, in Seattle, at the Seattle Rep. A Contemporary Theatre, The Empty Space and the Intiman Theatre. He trained at the Universities of Notre Dame and Minnesota as well as at the John F. Kennedy Academy of Dramatic Art and has taught acting at such schools as the Pacific Conservatory of the Performing Arts and the University of Washington. His performance credits include more than thirty-five roles in twenty-two of Shakespeare’s plays. During the past two years, Mr. Riehle has created roles in the original productions of The Ballad of Stacey Smith, The Return of Pinocchio, the English-language premiere of Through the Looking Glass and the West Coast premieres of Noses Off and Fibby Rick. Earlier this year, he was featured in NBC’s Hot Pursuit and will be seen as Gene Hackman’s buddy, Billy, in the upcoming Tuxedo.

ROSEMARIE SMITH joins the A.C.T. company this season as a journeyman and instructor in vocal production. She graduated Phi Beta Kappa from Brown University and has attended the Royal Academy of Dramatic Art in London, where she was born. In addition to studio roles in The Three Sisters and Twelfth Night while a student at A.C.T. Conservatory, she has appeared in Bad Habits, When You Come In Back, Red Ryder, and Ten Little Indians for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in Amnesia at the Olympic Arts Festival. While pursuing her B.A., she performed roles in The Fly of the Western World, In the Moonlit Room, Old Times, Curse of the Starving Class, The Bacchae, and The Birthday Party for the Brown University Theatre. Miss Smith will be appearing on the Geary stage in Translations and in Door Lil with the Troubadour Program.

FRANCINE TACKER, a returning company member, has been widely seen in a variety of television and stage roles. After receiving her bachelor’s degree in speech and theatre from Emerson College, Miss Tacker attended the A.C.T. Advanced Training Program before going on to post-graduate studies in the classics at the London Academy of Music and Dramatic Art. She has performed with the San Diego Shakespeare Festival and the Pacific Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in Miss Julie, the Bride in Blood Wedding and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include the roles of Juliet in Romeo and Juliet, Dainty Fidget in The Country Wife, and Busy in The More of Me. Miss Shroyer also has extensive dance experience, having received an M.F.A. in dance from Florida State University. She is an instructor in dance for A.C.T.’s Conservatory.

STEPHANIE SHROYER returns to A.C.T. as a third-year student after a year at the Pacific Conservatory of the Performing Arts in Santa Maria, where she performed a number of roles, among them Hypatia in Miss Julie, the Bride in Blood Wedding and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include the roles of Juliet in Romeo and Juliet, Dainty Fidget in The Country Wife, and Busy in The More of Me. Miss Shroyer also has extensive dance experience, having received an M.F.A. in dance from Florida State University. She is an instructor in dance for A.C.T.’s Conservatory.

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BE-A-PART-OF-IT,
Canadian Club.
appearances on all the major television networks. This season, Mr. Reinhardt appears as Enrique in The School for Wives, Lancey in Translations and Mr. Webb in Our Town.

RICHARD RIEHLE joins A.C.T. for the first time this season. He has worked extensively in the West, playing leading roles at the Alaska Repertory Theatre, Arizona Theatre Company, PCPA/Solvang Theatrefest, the Oregon and Colorado Shakespeare Festivals and, in Seattle, at the Seattle Rep. A Contemporary Theatre, The Empty Space and the Intiman Theatre. He trained at the Universities of Notre Dame and Minnesota as well as at the John F. Kennedy Center for the Performing Arts and the University of Washington. His performance credits include more than thirty-five roles in twenty-two of Shakespeare’s plays. During the past two years, Mr. Riehle has created roles in the original productions of The Ballad of Sappy Smith, The Return of Pinocchio, the English-language premiere of Through the Trees and the West Coast premieres of Niss Of and Filibuck. Earlier this year, he was featured in NBC’s Hot Pursuit and will be seen as Gene Hackman’s buddy, Billy, in the upcoming TV film in a Lifetime.

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Bernard Vash began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in March. His previous acting credits include the role of Don Armado in Love's Labors Lost. Captain Hook in Peter Pan and Sir in the Rain of the Common—his Smell of the Crowd, all for the San Francisco Attic Theatre, where he is a founding member; and, as a student in A.C.T.'s Advanced Training Program (1969-69), the role of Ben Hubbard in Another Part of the Forest. While a drama student at Carnegie-Mellon University, Mr. Vash studied under Edith Skinner for two years, continuing the association as Miss Skinner's personal assistant at A.C.T. He is most active as a voice and speech trainer with his wife, Heather Bonstan-Vash, together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep productions of A Touch of the Past, The Misanthrope, Florida, and The Way of the World. Mr. Vash has also taught voice workshops at The Bixlsmburg Theatre Ensemble and voice production at Temple University and the Summer Training Congress at A.C.T., where he is also a founding member of the Young Conservatory.

SYDNEY WALKER is a forty-year veteran of stage, film and television, having performed in some 216 productions since 1946. The Philadelphia native trained with Jasper Deeter at the Hedgerow Theatre in Moylan, Pennsylvania, and from 1963 to 1969 was a leading actor with the APA Repertory Company in New York City under the direction of Ellis Rabb. He also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. In 1974, Mr. Walker joined A.C.T. and has since performed in forty-seven productions including The Matchmaker (U.S.S. tour), Peer Gynt, The Circle, The National Health, A Christmas Carol, The Chalk Garden, Let, Angels Fall and the current season's The School for Wives and Translators. He has appeared on television in such serials as The Guiding Light and The Secret Storm, acted in the film Love Story, and performed the voice of Papa Ewok in the television movie, The Ewok Adventure. Mr. Walker is narrator for the KQED-TV series New York's Master Class and teaches Auditioning Psychology in A.C.T.'s Conservatory.

MARRIAN WALTERS, a native of Montana, attended the University of Washington before beginning her theatrical career. A veteran of more than 600 productions, she was most recently on the Geary stage in last season's The Sleeping Prince. She made her Broadway debut with Donald Cook in Made in Heaven and appeared on Broadway with Robert Preston and Kim Hunter in The Tender Trap. Miss
tory of the Performing Arts. During her first seasons on the Geary stage, Miss Tucker appeared in Equus, Peer Gynt, This Is (An Entertainment), General Corso, Man and Superman, Valentin and Valentina and A Christmas Carol. At other resident theatres she has appeared in such plays as The Merchant of Venice, King Lear and The Cherry Orchard. Her television credits include roles on The Paper Chase and Good Time Girls and numerous guest star appearances.

BERNARD VASH began his association with A.C.T. fourteen years ago. As a company member he is active as an instructor of phonetics and ear training in the Conservatory, and now as an actor on the Geary stage in March. His previous acting credits include the role of Don Armado in Love's Labour's Lost, Captain Hook in Peter Pan and Sir in the Rain of the Croup in the Group's latest production, King Lear in the San Francisco Attic Theatre, and as a founding member and, as a student in A.C.T.'s Advanced Training Program (1970-69), the role of Ben Hubbard in Arthur Kopit's A Bright Shining Light. While a drama student at Carnegie-Mellon University, Mr. Vash studied under Edith Skinner for two years, continuing the association as Miss Skinner's personal assistant at A.C.T. He is most active as a voice and speech trainer with his wife, Heather Bonstain-Vash; together they form the "Tongue Tamers" and have served as dialect coaches for Berkeley Rep productions of A Touch of the Poet, The Marginal Choir, Falstaff and The Way of the World.

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Bruce Williams made his A.C.T. debut nine seasons ago in Mars and Superman and since then has appeared in twenty-eight A.C.T. productions including Another Part of the Forest, Morning's at Seven, The Three Sisters, A Christmas Carol and last season's The Dolly. He has also been involved in readings for the Play-in-Progress Program, as a director and teacher in A.C.T.'s Conservatory and as a member of the Hawaii tour. Mr. Williams played Stanley Kowalski in A Streetcar Named Desire for the Oregon Shakespeare Festival and recently was seen as Stanley Harrington in 5 Finger Exercise at the Sunnyvale Summer Repertory. For other regional theatres, he has performed roles in The Devil's Disciple, Henry VI (Parts 2 and 3), Much Ado About Nothing and Sweet Ery. For television, Mr. Williams appeared in the A.C.T./ABC production of A Christmas Carol and PBS' The Race that Opened the West. Mr. Williams trained at the University of Texas at Austin under Jagodzka Zych.

Henry Woroncz joins A.C.T. for his first season after six years of professional acting and directing. He has worked predominately with the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III, Romu and Juliet and Petrushka in The Taming of the Shrew, as well as supporting and leading roles in more than thirty-five other productions.

This production is made possible by a generous gift from the Xerox Corporation.
WALTERS has also played leading roles in many regional theatre, dinner theatre and touring productions, as well as in film and television. San Francisco audiences will remember her in Under the Yum Yum Tree, which played for fourteen months at the Orpheum Theatre, and in Private Lives, which had a nine-month run at the Little Fox Theatre. In 1973, Miss Walters received the Joseph Jefferson Award as best actress of the year for her portrayal of April in The Hifi J Baltimore at the Irish Repertory Theatre in Chicago. The following year she joined A.C.T., where she has appeared in thirty-one productions, including The Matchmaker (U.S.S.R. tour), The Circle, Hay Fever, and Burial Child. With her husband, director Michael Ferrall, and daughter, Gina, she is currently co-owner of and designer for Josef Robe, Ltd., at Pier 39.

BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in Marat and Sade and since then has appeared in twenty-eight A.C.T. productions including Another Part of the Forest, Morning's at Seven, The Three Sisters, A Christmas Carol and last season's The Dolly. He has also been involved in readings for the Play-in-Progress Program, as a director and teacher in A.C.T.'s Conservatory and as a member of the Hawaii tour. Mr. Williams played Stanley Kowalski in a Streetcar Named Desire for the Oregon Shakespeare Festival and recently was seen as Stanley Karrington in 5 Finger Exercise at the Sunnyside Summer Repertory. For other regional theatres, he has performed roles in The Devil's Disciple, Henry VI (Parts 2 and 3), Much Ado About Nothing and Scott Eric For television, Mr. Williams appeared in the A.C.T. ABC production of A Christmas Carol and PBS' The Race that Opened the West. Mr. Williams trained at the University of Texas in Austin under Jagertka Ziec.

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J. STEVEN WHITE has been with A.C.T. for nine seasons, in a variety of capacities. He has excelled as an actor, teacher, choreographer, administrator and director. Mr. White traveled with A.C.T. to the Soviet Union in 1976 and to Japan in 1978. As an actor, he is a veteran of twenty-seven A.C.T. productions; as a teacher and administrator, he has been active in A.C.T.'s Conservatory, most recently as director of the 1984 Summer Training Congress. He is currently assistant Conservatory Director. In addition to teaching stage combat, Mr. White has been the fight choreographer for sixty-one productions, including the San Francisco Ballet's production of Romeo and Juliet, directed by Michael Smuin, and A.C.T.'s Cyrano de Bergerac. His directing credits include the Valley Shakespeare Festival production of The Three Musketeers at the Paul Mason Winery; five A.C.T. Playroom productions, most recently Diner at Eight; and the Western Stage Company's The Hostage in Salinas. This year he appears as Dooley in Translations and Howie in Our Town on the Geary Stage.

THE AMERICAN CONSERVATORY THEATRE presents

OUR TOWN

by Thornton Wilder

The Cast

Stage Manager: Peter Donat
Assistant Stage Manager: Wendell J. Grayson
Doctor Gibbs: Richard Riehle
Joe Crowell, Jr.: Matt Beiner
Horace Newsome: J. Steven White
Mrs. Gibbs: Rosemarie Smith
Mrs. Webb: Francine Tacker
George Gibbs: Scott Bishop
Rebecca Gibbs: Justine Turner
Wally Webb: Brian Rawson
Emily Webb: Annette Bening
Professor Willard: Johanna Jackson
Mr. Webb: Ray Reinhardt
Sydney Walker: Marrian Walters
Mrs. Newsome: Henry Woronicz
Constable Warren: Bruce Williams
Sam Craig: William Paterson
Joe Stoddard: Janice Hutchins

Directed by Janice Hutchins and William Ball

Costumes by Dawn Line
Lighting by David Percival
Associate Director: Lucas Donat
The entire play takes place in Grover's Corners, New Hampshire.

The first intermission will be twelve minutes; the second, five minutes.

UNDERSTUDIES

Doctor Gibbs—Bruce Williams, Mrs. Gibbs—Kate Brickley, Mrs. Webb—Johanna Jackson; George Gibbs—J. Steven White; Emily Webb—Janice Hutchins; Professor Willard—Peter Donat; Mr. Webb—Lawrence Hecht; Mrs. Newsome—Linda Aldrich; Constable Warren—Bernard Vash; Assistant Stage Manager, Simon Stimson; Joe Stoddard—Frank Orttwell

This production is made possible by a generous gift from the Xerox Corporation.

A.C.T.-1
time and show the human souls it portrays to be part of a never-ending, universal cycle; to juxtapose, in no less a context than that of eternity, the life of a New Hampshire village against the life of the stars in the heavens.

Although Our Town stands handily on its own, to its author attention should be paid. Thornton Wilder was, in his lifetime, among America’s leading men of letters. At the height of his fame, in the thirties and forties, he was ranked in importance with Hemingway and Fitzgerald, who were then a couple of his best pals. In his world travels, he had audiences with Popes at the Vatican, dined in Vienna with Sigmund Freud and in London with Bernard Shaw, and when in France, lodged at the villa of Gertrude Stein and Alice B. Toklas. He appeared on the cover of Time magazine, was called upon to write a movie for Hitchcock (Shadow of a Doubt) and collaborated with composer Paul Hindemith on an operatic version of his play The Long Christmas Dinner. His books sold well enough to provide princely support and also earned him, along with an international reputation, three Pulitzer Prizes. The only other writer ever to be similarly thrice honored was Eugene O’Neill, recognized in all instances, of course, for his playwriting. Wilder—and here is a measure of the position he held in the literary community—was not only an award-winning dramatist but a Pulitzer Prize novelist as well.

Thornton Niven Wilder was born in Madison, Wisconsin, on April 17, 1897, the surviving member of a set of twin boys. He was named for his mother, the former Isabella Thornton Wilder, a Presbyterian minister’s daughter. Thornton’s father Amos was a Congregationalist with a Ph.D. in economics from Yale and at the time of his son’s birth was editor of the local newspaper. Amos Wilder embraced the firm Calvinist attitudes of his New England ancestors and was harshly authoritarian in dealings with his children. He was ever fearful for his brood’s spiritual safety and let no opportunity go by at which he might lecture his two sons and three daughters on how to defend themselves against a world full of temptation. He carefully planned each of the children’s futures but from the start held out little hope for Thornton’s success. The elder Wilder’s disapproving nature strongly influenced his son, who strove all his life in vain to meet his overbearing father’s expectations. “The reason why the world is in such a sloppy state,” Thornton said late in his life, “is that our parents were so stupid.”

Amos’s support of Theodore Roosevelt led, in 1906, to his being posted in Hong Kong as consul general. He took his family with him and enrolled his children in a German-run school where they studied only six months before Amos decided that they should return with their mother to America. Papa remained in China for three years, keeping close tabs on his children’s progress through correspondence.

The Wilder family came to California and settled in Berkeley for a few years until Amos was transferred to Shanghai, where his wife and children rejoined him. Now fourteen, Thornton was enrolled in a boarding school for missionaries at Chefoo. When he failed (by his father’s measure) to make the grade there, he was shipped back across the sea to the school in Ojai, California, that his brother was attending. A year later, he was reunited in Berkeley with his mother and sisters and in 1913 graduated from Berkeley High School where he wrote his first play, a one-act entitled The Russian Princess—An Extravaganza!

After high school, Thornton wanted to attend Yale, his father’s alma mater. But Amos thought that the worldliness of New Haven would threaten his son’s well-being. Thornton was enrolled (again, along with his older brother) at Oberlin College in Ohio, an institution desirable not only for its isolated location but also for its religious atmosphere. Thornton, as a child understandably shy and withdrawn, came into his own as a college student. He prospered in his studies, participated in school dramatic productions and found a lifelong mentor in

WILDER’S WORLD

by Jeffrey Hirsch

There is little that need be said about Our Town. Acclaimed a modern masterpiece at the time of its first production in 1938, anthologized in hundreds of drama collections, translated into more than thirty languages, and performed on stages around the world continuously for almost half a century, the play has always spoken very well for itself, forthrightly and in a familiar voice. With folksy appeal and an earnest belief in the dignity of the smallest events in daily life, it portrays an America younger and more innocent than our own but does so with such honesty and homely wisdom as to render the picture it presents undiminished by time. At Our Town’s heart is an artful ability to recapture lost
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Charles H.A. Wager, a professor of literature. With Wager's encouragement, Wilder submitted several short plays to the Oberlin Literary Magazine and gained his first publication credits.

At the end of his second year at Oberlin, Wilder was once again uprooted at his whorl's whim. Amos had come back to America and was settled in New Haven. Now he wanted his sons at Yale, and so to Yale they went. The outbreak of World War I came at the end of Thornton's first year at the university and, like many of his classmates, he left school to enlist in the armed services. Extreme nearsightedness, however, limited his participation to a stint in the Coast Artillery Corps, at Fort Adams, Rhode Island. Following the Armistice, Wilder returned to Yale, where he contributed a number of stories and plays to the Yale Literary Magazine while serving on the publication's editorial board. In 1920, he received his undergraduate degree from Yale and prepared to embark on the career as a writer that he had chosen for himself.

But his father had other plans for him. School teaching would provide the secure means of support needed by a young man of the limited talents Amos thought his son to possess. (When a Yale professor informed Amos that Thornton had a genius for writing, Mr. Wager advised the man to task for "puffing my boy up way beyond his parts.") To better prepare Thornton for his life as a pedant, Papa sent him to the American Academy in Rome where he could brush up his Latin by studying archaeology. Thornton basked in Rome for nine months before he received his next order, a cable advising him that he was soon to assume a teaching position already arranged for him (by guess who?) at the Lawrenceville School for Boys in Princeton, New Jersey.

Wilder spent the next six years teaching French while many of his contemporaries were actually living in France. "I am the only American of my generation," he observed with a hint of regret many years later, "who did not go to Paris." When not correcting French exercises or patrolling the dormitory of which he was master, Wilder continued work on the novel he had begun in Rome. He received a scholarship to attend the MacDowell Colony in Peterborough, New Hampshire, in 1924 and during the first of many summers he was to spend at the famous artist's retreat (the New Hampshire village of Our Town is based on Peterborough), he completed his first novel. Published in 1926, The Cabala is the story of a group of modern-day Roman aristocrats whose resemblance to the ancient gods is unmistakable. The feat of time-tripping—combining past and present worlds—that Wilder effected to critical acclaim in The Cabala which is one of the charming features of Our Town, he learned at the American Academy. "If you have ever wielded an archeologist's pickax," he claimed, "you never are the same again. You see Times Square as if it were an archeologist's specimen two thousand years from now."

Wilder's second novel, The Bridge of San Luis Rey, was, like many of his later plays and novels, suggested by the writer's work. "I do borrow from other writers, shamelessly," he once admitted. "I can only say in my defense, like the woman brought before the shoplifter, 'I do steal, but your Honor, only from the very best stores!'" Borrowing, in this instance, from a play by Prosper Merimee, Wilder fashioned what remains his most popular work of fiction. With its well-known first line—"On a Monday, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travelers into the gulf below."—The Bridge of San Luis Rey addresses themes that recur in Our Town: the vagaries of fate, the preciousness of mortal life and the importance of appreciating fully all experience. The novel was widely popular, received the 1927 Pulitzer Prize for fiction and made of its author a financially secure man. It also had the unexpected effect of forcing the Peruvian government to find a real-life counterpart for the bridge Wilder had invented.

Flush with success and overtaken by international celebrity, Wilder retired from Lawrenceville and began life as a full-time writer. He built a home for his parents in Hamden, Connecticut, just outside of New Haven, and toured Europe with his sister Isabel who devoted her adult life to serving as his confidante, traveling companion and amanuensis. Wilder completed his third novel, The Woman of Andros (based on a play by Terence), while on holiday and saw it published a few months after his first collection of short plays appeared in 1928.

When Wilder returned to the United States in early 1929, he discovered that his father's Connecticut newspaper had recently failed, making him the family's sole means of support (his brother had gone into the ministry). In order to insure continued prosperity, he accepted a half-time teaching position at the University of Chicago which with supplemental earnings from writing and lucrative lecture tours, just as life seemed about to settle into a comfortable pattern, Wilder was shaken by an attack on his work that appeared in the New Republic. Referring to Wilder as the "Emily Post of Culture" and the "Prophet of the Gentile Christ," the Communist critic Michael Gold took the writer to task for not addressing himself to the needs of the proletariat in his novels. "Where are the modern streets of New York, Chicago and New Orleans in these little novels?" Gold demanded, incredulous that in the midst of America's depression Wilder was writing about the effete carryings-on of ancient Grecians. Although Gold's attack was more emotionally rousing than intellectually sound, it stirred up a literary controversy which along with the lukewarm critical reception given to Heaven's My Destination (1934), Wilder's fourth novel, was sufficient to affect adversely his reputation as a novelist and cause him to look in a different direction for future artistic expression.

It was the theatre to which Wilder turned. Over the next dozen or so years, on the strength of only three full-length plays and a handful of one-acts, he easily resuscitated his ailing reputation and became one of America's most admired playwrights. "Drama is the form of writing that comes nearest to expressing life," he asserted as he moved from fiction to playwriting. "On the stage it is always now."

The Long Christmas Dinner & Other Plays in One Act, published in 1931, contains several sketches in which Wilder developed the ideas of nonrealist theatre that he would soon enlarge upon in Our Town. The title work of the collection spans a period of ninety years as succeeding generations of a family gather around the dining room table (on an otherwise empty stage) for their Christmas feast. Characters enter from a portal representing birth on one side of the stage and exit through the opposite door beyond which it's understood lies death. All is orderly as one generation makes way for the next, time taking the casualties it can claim through old age, war or illness. The family perseveres and survives it all, passing its legacy on down the line into the future.

Another play in the collection, Pullman Car Hiawatha, employs the figure of a stage manager to introduce the audience to the play's other characters and to set its scenes verbally—again there is no scenery but for a few chairs. This amiable fellow strolls through the action of the play, frequently commenting on the story as it unfolds and occasionally taking a role for himself. He turns up again in The Happy Journey to Trenton and Camden, a third one-act in the volume, this time reading his lines from a script he holds in his hand. In tone and technique this short play is very much like Our Town and, of course, the stage manager is a close cousin to the one who appears in Wilder's first full-length play.

A.C.T.5
Charles H.A. Wagner, a professor of literature. With Wagner's encouragement, Wilder submitted several short plays to the Overlin Library Magazine and gained his first publication credits.

At the end of his second year at Oberlin, Wilder was once again uprooted at his father's whim. Amos had come back to America and was settled in New Haven. No, he wanted his sons at Yale, and so to Yale they went. The outbreak of World War I came at the end of Thornton's first year at the university and like many of his classmates, he left school to enlist in the armed services. Extreme nearsightedness, however, limited his participation to a stint in the Coast Artillery Corps, at Fort Adams, Rhode Island. Following the Armistice, Wilder returned to Yale, where he contributed a number of stories and plays to the Yale Literary Magazine while serving on the publication's editorial board. In 1920, he received his undergraduate degree from Yale and prepared to embark on the career as a writer that he had chosen for himself.

But his father had other plans for him. School teaching would provide the secure means of support needed by a young man of the limited talents Amos thought his son to possess. (When a Yale professor informed Amos that Thornton had a gift for writing, Mr. Wilder suggested that his son consider the man to task for "putting my boy up way beyond his part."

To better prepare Thornton for his life as a pedant, Papa sent him to the American Academy in Rome where he could brush up his Latin by studying archaeology. Thornton basked in Rome for nine months before he received his next order, a cable advising him that he was soon to assume a teaching position already arranged for him (by guess who?) at the Lawrenceville School for Boys in Princeton, New Jersey.

Wilder spent the next six years teaching French while many of his contemporaries were actually living in France. "I am the only American of my generation," he observed with a hint of regret many years

later, "who did not go to Paris." When not correcting French exercises or patrolling the dormitory of which he was master, Wilder continued work on the novel he had begun in Rome. He received a scholarship to attend the MacDowell Colony in Peterborough, New Hampshire, in 1924 and during the first of many summers he was to spend at the famous artist's retreat (the New Hampshire village in Our Town is based on Peterborough), he completed his first novel. Published in 1926, The Cabala is the story of a group of modern-day Roman aristocrats whose resemblance to the ancient gods is unmistakable. The feat of time-tripping—combining past and present worlds—that Wilder effected to critical acclaim in The Cabala which is one of the charming features of Our Town; he learned at the American Academy. "If you have ever wielded an archaeologist's picks," he claimed, "you are never the same again. You see Times Square as if it were an archeological specimen two thousand years from now."

Wilder's second novel, The Bridge of San Luis Rey, was, like many of his later plays and novels, suggested by a writer's work. "I do borrow from other writers, shamelessly," he once admitted. "I can only say in my defense, like the woman brought before the judge of shoplifting, 'I do steal, but, your Honor, only from the very best stores!' Borrowing, in this instance, from a play by Prosper Merimee, Wilder fashioned what remains his most popular work of fiction. With its well-known first line—"On Friday night, July the twentieth, 1714, the finest bridge in all Peru broke and precipitated five travelers into the gulf below."—The Bridge of San Luis Rey addresses themes that recur in Our Town: the vagaries of fate, the preciousness of mortal life and the importance of appreciating fully all experience. The novel was wildly popular, received the 1927 Pulitzer Prize for fiction and made of its author a financially secure man. It also had the unexpected effect of forcing the Peruvian government to find a real-life counterpart for the bridge Wilder had invented.

Flush with success and overtaken by international celebrity, Wilder retired from Lawrenceville and began life as a full-time writer. He built a home for his parents in Hamden, Connecticut, just outside of New Haven, and toured Europe with his sister Isabel who devoted her adult life to serving as his confidante, traveling companion and amanuensis. Wilder completed his third novel, The Woman of Andros (based on a play by Terence), while on holiday and saw it published a few months after his first collection of short plays appeared in 1928.

When Wilder returned to the United States in early 1929, he discovered that his father's Connecticut newspaper business had recently failed, making him the family's sole means of support (his brother had gone into the ministry). In order to insure continued prosperity, he accepted a half-time teaching position at the University of Chicago with which to supplement his earnings from writing and lucrative lecture tours.

Just as life seemed about to settle into a comfortable pattern, Wilder was shaken by an attack on his work that appeared in the New Republic. Referring to Wilder as the "Emily Post of Culture" and the "Prophet of the Gentile Christ," the Communist critic Michael Gold took the writer to task for not addressing himself to the needs of the proletariat in his novels. "Where are the modern streets of New York, Chicago and New Orleans in these little novels?" Gold demanded, incredulous that in the midst of America's depression Wilder was writing about the effete carryings-on of an ancient race.

Although Gold's attack was more emotionally rousing than intellectually sound, it stirred up a literary controversy which along with the lukewarm critical reception given to Heaven's My Destination (1934), Wilder's fourth novel, was sufficient to affect adversely his reputation as a novel

ist and cause him to look in a different direction for further artistic expression.

It was the theatre to which Wilder turned. Over the next dozen or so years, on the strength of only three full-length plays and a handful of one-acts, he easily resuscitated his ailing reputation and became one of America's most admired playwrights. "Drama is the form of writing that comes nearest to expressing life," he asserted as he moved from fiction to playwriting. "On the stage it is always now."

The Long Christmas Dinner & Other Plays in One Act, published in 1931, contains several sketches in which Wilder developed the ideas of nonrealistic theatre that he would soon elaborate in Our Town. The title work of the collection spans a period of ninety years as succeeding generations of a family gather around the dining room table (on an otherwise empty stage) for their Christmas feast. Characters enter from a portal representing birth on one side of the stage and exit through the opposite door beyond which it's understood lies death. All is orderly as one generation makes way for the next, time taking the casualties it can claim through old age, war or illness. The family perseveres and survives it all, passing its legacy on down the line into the future.

Another play in the collection, Pullman Car Hiawatha, employs the figure of a stage manager to introduce the audience to the play's other characters and to set its stage. The play, frequently commenting on the story as it unfolds and occasionally taking a role for itself. He turns up again in The Happy Journey to Trenton and Camden, a third one-act in the volume, this time reading his lines from a script he holds in his hand. In tone and technique this short play is very much like Our Town and, of course, the stage manager is a close cousin to the one who appears in Wilder's first full-length play.

A.C.T.4

A.C.T.5
Our Town draws not only on its author’s earlier playwriting efforts but also on his novels and on other writers’ works. There are touches throughout the play drawn from Edgar Lee Masters’ Spoon River Anthology (the poem Lucinda Mathick is directly quoted), and the view of life after death that Wilder offers comes from Dante’s Purgatory. An episode in Wilder’s own The Woman from Androm provided the basis for Our Town’s third act. Emily’s final hymn to life in the play was first heard in only slightly different form in The Cabala; just as Rebecca’s speech which closes the first act was borrowed from James Joyce’s Portrait of the Artist as a Young Man. And permeating the play is the influence on Wilder of his close friend Gertrude Stein. Her belief in a human consciousness unbound by time or place—the mind “knows what it knows when it knows it,” she maintained—is given perhaps its most accessible demonstration in the marriage of past, present and future that Wilder makes in Our Town.

“I am writing the most beautiful little play you can imagine,” Wilder advised Stein in October, 1937. “It’s a little play with all the big subjects in it; and it’s a big play with all the little things of life lovingly impressed into it.” Our Town was begun in June at the MacDowell Colony and completed before Christmas, while Wilder was visiting Europe. The playwright sent copies of the script off to Jed Harris, the preeminent theatrical producer of the day, and to a few trusted readers. Friend and playwright Edward Sheldon responded, “You’ve broken every rule of playwriting. You’ve aroused no antagonism. You’ve prepared no suspense. You’ve resolved no tensions.” But Wilder’s old college professor, Charles Wager, was unequivocal in his praise for the new play. “Words fail,” Wager wrote. “You have done the greatest piece of work you have ever done and I don’t use the word ‘great’ lightly.”

Jed Harris was no less thrilled by the play and quickly set about putting it on stage. Wilder attended Our Town’s first rehearsal but, disconcerted by the shaky readings being given by actors not yet familiar with the script, he never attended another one. The play premiered in Princeton and then went on to Boston for a second round of previews. In neither city was it well received nor did playgoers exactly flock to see it. Wilder blamed the production’s shortcomings on alterations Harris had made in his text. “What happened to my beautiful prose,” the playwright demanded. “Prose don’t play,” replied the director.

With tempests flaring all round, Harris decided to cut the heavy losses he was incurring during Our Town’s unsuccessful Boston tryouts and bring the show into New York without any further ado. The play opened on Broadway at the Henry Miller Theatre on February 4, 1938—a week ahead of schedule—and was immediately recognized as a work of enormous effective theatricality and tremendous emotional power. When the lengthy ovation the play received on opening night subsided, the critic Alexander Woollcott was seen leaving the theatre with tears still in his eyes. Asked his opinion of the new play, he refused to pass judgment saying “Td rather comment on the 2.3rd Psalm.” “In all my days as a theatricalgoer,” he explained, “I have never moved me so deeply.”

A rare opportunity to experience the success of his play at first hand presented itself to Wilder when Frank Craven, the actor who originated the role of the Stage Manager, took a two week vacation after Our Town had been playing for some time. Wilder stepped into the role and although he is reported to have had some difficulty remembering his lines, his was said to be a serviceable performance. Apparently the experience settled well with him; he subsequently played the part in many revivals of Our Town around the country. Wilder also stayed close to the play when it was sold to Hollywood, writing the screenplay for the 1940 film version, which starred most of the original Broadway cast and has a score composed by Aaron Copland. Among the play’s five televised productions (all produced without Wilder’s direct involvement) was a 1955 musical version, featuring Paul Newman as George Gibbs and Eva Marie Saint as Emily Webb. Frank Sinatra played the part of the singing Stage Manager and introduced Jimmy Van Heusen and Sammy Cahn’s soon-to-be popular tune, “Love and Marriage.” Of the play’s innumerable stage revivals over the years, the most warmly remembered is probably the 1969 New York production in which Henry Fonda played the Stage Manager with rare grace and good humor. Our Town will be seen again in New York this season as a musical comedy entitled Groff’s Corner. Scheduled to open on Broadway May 1, the adaptation is by Tom Jones and Harvey Schmidt, the folks responsible for The Fantasticks.

Our Town earned Wilder his second Pulitzer Prize (the third came in 1942 for The Skin of Our Teeth). In its published form the play sold hundreds of thousands of copies. Wilder included in the volume a preface written just weeks after the play opened. Some years later, in an introduction to a collection of his three full-length plays (the third being The Matchmaker, produced in 1954 and later made into the hit musical Hello, Dolly!), Wilder again looked at Our Town and offered some thoughts on the play. In the earlier essay he describes how he combined his interests in archaeology and sociology to develop the central theme of the play, which he casts as a question: “What is the relation between the countless ‘unimportant’ details of our daily life, on the one hand, and the great perspective of time, social history and current religious ideas on the other?” The second essay amplifies this notion but cautions readers and playgoers not to view the work too literally. “Our Town,” Wilder writes, “is not offered as a picture of life in a New Hampshire village or as a speculation about the conditions of life after death. It is an attempt to find a value above all price for the smallest events in our daily life.” In both essays Wilder emphasizes the importance of the script’s expanding view of the world. “The recurrent words in this play,” he notes, “are ‘hundreds,’ ‘thousands,’ and ‘millions.’”

Wilder’s attention remained fixed on dramatic writing until about the time of World War II, in which he served as an Army intelligence officer. After the war, he took up residence at his family home in Connecticut where he lived until the end of his life. He returned to writing novels, publishing The Ideals of March in 1948, and to teaching, occupying the prestigious Charles Eliot Norton Chair at Harvard in 1950-51.

Over the remainder of his seventy-eight years, Wilder led a quiet life in New Haven, devoted to long walks and the study of great literature. All manner of honorary degrees, government decorations and literary citations celebrating his lifetime achievement were awarded him, but he rarely appeared to accept them. The last of his nine novels—and the most autobiographical— Theophilus North, was published in 1973, two years before he died at home in his sleep. “On my grave,” he had predicted, “they will write: ‘Here lies a man who tried to be obligeing.’”

Obliging in his art as well as his life, Wilder found wonder in aspects of human consciousness that extend far beyond hearth and home. “Something is eternal,” says the Stage Manager in Our Town, “and that something has to do with human beings.” Half a lifetime after he wrote the classic play, Thornton Wilder revealed the artistic agenda that informs it. “I am interested in the drives that operate in society and in every man,” he said. “Pride, avarice and envy are in every home. I am not interested in the ephemeral—such subjects as the ailments of dentists. I am interested in those things that repeat and repeat and repeat in the lives of the millions.”
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THE AMERICAN CONSERVATORY THEATRE

presteds

MACBETH
(c. 1606)
by William Shakespeare

Witch, Lady Macbeth's Gentlewoman
Witch, Servant
Witch, Macduff's Nurse
Sergeant
Duncan
Macbeth
Donalbain
Lennox
Caithness
Menteith
Angus
Ross
Macbeth
Banquo
Flour
Seyton
Lady Macbeth
Macduff
Murders

Judith Moreland
Stephanie Shroyer
Kate Brickley
Scott Hitchcock
William Paterson
Mark Murphey
Shawn Emmanuel
Wendell J. Grayson
Jim Poyner
Bernard Vash
Frank Ottiwell
Drew Eshelman
Peter Donat
Richard Riehle
Kent Winfrey
Scott Freeman
Annette Benning
Henry Woronicz
Jim Poyner
Bernard Vash
Elisa Sapienza
Ashara Rowe
Rachel Brown
Carolyne McCormick
David Matarasso
Shawn Emmanuel
Dan O'Neill
Kent Winfrey

Sceney by
Costumes by
Lighting by
Sound by
Fight Choreography by
Hair Styling by
Assistant Director

Richard Seger
Robert Blackman
Greg Sullivan
Christopher Moore
J. Steven White
Rick Echols
Michael Pullazzano

There will be one twelve-minute intermission.

UNDERSTUDIES
Witches, Lady Macduff - Linda Aldrich
Sergeant, Banquo, Young Siward - Geoffrey Elliott; Duncan - Joseph Bird
Macbeth - Jim Poyner; Donalbain, Flour - Dan O'Neill; Lennox, Menteith,
Murderer - J. Steven White; Caithness, Murderer - Lawrence Hecht
Angus, Macduff - Bruce Williams; Ross - William Bell; Seyton - Bernard Vash;
Lady Macbeth - Rosemarie Smith; Apparitions - Alexandra Horton;
Macduff's Son - Tom Parker; Siward - Frank Ottiwell
Alternate for Duncan - Dakin Matthews
Alternate for Macbeth: Henry Woronicz

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Macduff
Murderers

Appliation, Servant
Appliation, Macduff's Daughter
Appliation, Servant
Lady Macduff
Macduff's Son
Messengers

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Ashara Rowe
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David Matarasso
Shawn Emamjomeh
Dan O'Neill
Kent Winfrey

Steward
Young Steward
Soldiers and Servants

Joseph Bird
Scott Hitchcock
Mark Amarotico, Michelle Casey,
Stephen Hough, Todd Jackson,
David Maier, Douglas Sills,
Mark Simpson, Teresa Williams,
Taylor Young

Directed by Edward Hastings

Scenery by
Costumes by
Lighting by
Sound by
Fight Choreography by
Hairdyes by
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ON THE SCOTTISH PLAY

by Jeffrey Hirsch

It’s referred to, respectfully but obliquely, as “The Scottish Play” by members of the acting profession, a stalwart group whose superstitious belief in the play’s reputation for embodying bad luck restrains them from so much as uttering its name. Those of us who do not have professionally to confront the play or the curse associated with it for the past four hundred years can risk calling it Macbeth, but are advised not to do so in a rehearsal hall, dressing room or any other backstage area of a theatre. In such venerated places, if one quotes from the piece or even inadvertently lets slip its title, he is regarded as having recklessly courted disaster and is likely to be called upon to undo the spell he has unwittingly cast. Usually, the bewildered offender is ordered out of the room and required to stand around three times, spit, knock on the door three times and beg repentantly for readmission before he is forgiven his offense.

But if the unfortunate is sufficiently well versed in dramatic literature, he may choose the alternative—and what more dignified—way out of the trap he has carelessly sprung: by reciting the famous line from The Merchant of Venice: “Fair thoughts and happy hours attend you.” The Merchant of Venice, you see, is as lucky a Shakespearean work as “The Scottish Play” (to say “safety” is an unlucky one).

The trouble with Macbeth (as will soon be revealed) began with its very performance. Written on royal commission, the play was intended as part of the festivities surrounding the visit to England in 1606 of King Christian of Denmark, brother-in-law to King James I. Shakespeare received rather short notice on which to produce a script expected to please a monarch of Scottish descent as well as entertain a distinguished Danish visitor, but he accepted the challenge. Eager to please his patron, he set his work in Scotland and cast as its central character a Scottish king. He contrived a scene in which eight other Scottish kings would parade across the stage, flattering James by sympathetically representing Banquo, one of the king’s Stuart ancestors, as a man assured of eternal rule through his descendants. The work would be concerned dramatically with matters of witchcraft and the occult, subjects so dear to James’ heart that he had studied them assiduously and written a book entitled Daemonologie. And the new play would be short, as King James liked them, and as King Christian, lacking any knowledge of English whatever, must have prayed it would be.

Shakespeare based Macbeth on a number of episodes in Raphael Holinshed’s Chronicles of England, Scotland and Ireland, a descriptive history that had served as principal source for the playwright’s early history plays. For the most part, the play closely follows Holinshed’s account of the historical Macbeth who became King of Scotland when he murdered Duncan in 1040. But through a number of interpolations from other parts of the Chronicles and the singular artistic vision that pervades his mature works, Shakespeare stylized his own Macbeth and gave him a story larger and somehow even more intensely real than life, a feat of forced perspective characteristic of only the greatest works of art.

Holinshed’s Macbeth, for instance, ruled justly and prosperously after taking the throne by force, while Shakespeare’s character, as his crimes against man and nature suffumigate themselves, spreads darkness and defeat throughout his kingdom. And though it would not have pleased King James to be reminded of it, the historical Banquo was much less innocent of involvement in Duncan’s assassination than is the figure bearing his name in Macbeth. With additional artistic license, Shakespeare conflated the events of three wars into one for the purposes of his drama. He took from Holinshed’s account of the assassination of an earlier Scottish king, Duff, by a nobleman named Donaldwald the circumstances he gives to Duncan’s murder while a guest in Macbeth’s castle. He discovered in this part of the Chronicles that Donaldwald was “set on” to his crime by his wife, a clear precursor to the overweening Lady Macbeth. From still another place in Holinshed comes the story of King Kenneth who, having killed his nephews, hears himself reproached and threatened by a mysterious voice. Like Shakespeare’s Macbeth after him, Kenneth was subsequently overtaken by uncontrollable feelings of guilt and was forever after deprived of sleep.

The considerable and insightful liberty Shakespeare took with his source material is further illustrated in his treatment of the ill-fated King Duncan. In reality, a young ruler of weak will and little courage, he becomes, in Shakespeare, a venerable elder statesman and archetypal father figure beloved of everyone, including Macbeth himself. By darkening Macbeth’s character and making it more introspective and complex than its historical antecedent, Shakespeare intensifies his tragic hero’s culpability and directs attention to the moral and philosophical issues he wishes to raise. No longer a political plot as in Holinshed, Macbeth’s murder of Duncan is now the crime of one man whose only accomplice is his overambitious wife. They alone share their terrible secret and soon find themselves alienated by it from the society around them. To point up the guilt that eventually consumes Macbeth and his lady, Shakespeare wrote two scenes that are among the play’s greatest: the banquet scene in which the ghost of Banquo makes an unforgettably appearance and the sleep-walking scene in which Duncan’s bloody haunts the now deranged Lady Macbeth.

Through the invention of these scenes and the other departures he made from historical fact, Shakespeare reveals the toll unconscionable crime takes on his central characters and gives universal resonance to the agony they suffer.

One of Macbeth’s main motifs, that of the interaction between supernatural and mortal worlds, is thought to have brought misfortune on the play’s premiere and cursed it ever since. Shakespeare completed the play in just over a month, writing with a concentration of purpose and energy that is unique in the canon. Macbeth has a single story line with no subplots or superfluous scenes, features only two characters of fully fleshed out substance and at 2,107 lines in the First Folio text is much the shortest of any of the tragedies (compare Othello at 3,323 lines or Hamlet at 3,924). And, if in theatrical impact and emotional force the play seems only to have gained by being revealed, it nonetheless shows some signs of its hasty composition, especially in the fifth act where Shakespeare reveres the staccato style reminiscent of his earliest histories.

No less a masterpiece for all that, Macbeth was finished on schedule and ready for viewing by King James and Christian on the appointed evening. The
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by Jeffrey Hirsch

It’s referred to, respectfully but obliquely, as “The Scottish Play” by members of the acting profession, a stalwart group whose superstitious belief in the play’s reputation for embodying bad luck restrains them from so much as uttering its name. Those of us who do not have professionally to confront the play or the curse associated with it for the past four hundred years can risk calling it Macbeth, but are advised not to do so in a rehearsal hall, dressing room or any other backstage area of a theatre. In such venerated places, if one quotes from the piece or even inadvertently lets slip its title, he is regarded as having recklessly courted disaster and is likely to be called upon to undo the spell he has unwittingly cast. Usually, the bewildered offender is ordered out of the room and required to spend an hour or so around three times, spit, knock on the door three times and beg repentantly for readmission before he is forgiven his indiscretion. But if the unfortunate is sufficiently well versed in dramatic literature, he may choose the alternative—and somewhat more dignified—way out of the trap he has carelessly sprung by reciting the famous line from The Merchant of Venice: “Fair thoughts and happy hours attend you.” The Merchant of Venice, you see, is as lucky a Shakespearean work as the Scottish Play. Why, for safety’s sake, is an unlucky one.

The trouble with Macbeth (as will soon be revealed) began with its very performance. Written on royal commission, the play was intended as part of the festivities surrounding the visit by James I of England in 1606 to King Christian of Denmark, brother-in-law to King James I. Shakespeare received rather short notice on which to produce a script expected to please a monarch of Scottish descent as well as entertain a distinguished Danish

William Shakespeare, Engraving by Martin Droeshout, 1623.

visitor, but he accepted the challenge. Eager to please his patron, he set his work in Scotland and cast as its central character a Scottish king. He contrived a scene in which nine other Scottish kings would parade across the stage, flattering James by sympathetically representing Banquo, one of the king’s Stuart ancestors, as a man assured of eternal rule through his descendants. The work would be concerned dramatically with matters of witchcraft and the occult, subjects so dear to James’ heart that he had studied them assiduously and written a book entitled Damnologick. And the new play would be short, as King James liked them, and as King Christian, lacking any knowledge of English whatever, must have prayed it would be.

Shakespeare based Macbeth on a number of episodes in Raphael Holinshed’s Chronicles of England, Scotland and Ireland, a descriptive history that had served as principal source for the playwright’s early history plays. For the most part, the play closely follows Holinshed’s account of the historical Macbeth who became King of Scotland when he murdered Duncan in 1040. But through a number of interpolations from other parts of the Chronicles and the singular artistic vision that pervades his mature works, Shakespeare stylised his own Macbeth and gave him a story larger and somehow even more intensely real than life, a feat of forced perspective characteristic of only the greatest works of art.

Holinshed’s Macbeth, for instance, ruled justly and prosperously after taking the throne by force, while Shakespeare’s character, as his crimes against man and nature surround themselves, spreads darkness and defeat throughout his kingdom. And though it would not have pleased King James to be reminded of it, the historical Banquo was much less innocent of involvement in Duncan’s assassination than is the figure bearing his name in Macbeth. With additional artistic license, Shakespeare conflated the events of three wars into one for the purposes of his drama. He took from Holinshed’s account of the assassination of an earlier Scottish king, Duff, by a nobleman named Donaldswald the circumstances he gives to Duncan’s murder while a guest in Macbeth’s castle. He discovered in this part of the Chronicles that Donaldswald was “set on” to his crime by his wife, a clear precursor to the overweening Lady Macbeth. From still another place in Holinshed comes the story of King Kenneth who, having killed his nephews, hears himself reproached and threatened by a mysterious voice. Like Shakespeare’s Macbeth after him, Kenneth was subsequently overtaken by uncontainable feelings of guilt and was forever after deprived of sleep.

The considerable and insightful liberty Shakespeare took with his source material is further illustrated in his treatment of the ill-fated King Duncan. In reality, a young ruler of weak will and little courage, he becomes, in Shakespeare, a venerable elder statesman and archetypal father figure beloved of everyone, including Macbeth himself. By darkening Macbeth’s character and making it more introspective and complex than its historical antecedent, Shakespeare intensifies his tragic hero’s culpability and directs attention to the moral and philosophical issues he wishes to raise. No longer a political plot as in Holinshed, Macbeth’s murder of Duncan is now the crime of one man whose only accomplice is his overambitious wife. They alone share their terrible secret and soon find themselves alienated by it from the society around them. To paint up the guilt that eventually consumes Macbeth and his lady, Shakespeare wrote two scenes that are among the play’s greatest: the banquet scene in which the ghost of Banquo makes an unforgettable appearance and the sleep-walking scene in which Duncan’s blood haunts the now deranged Lady Macbeth. Through the invention of these scenes and the other departures he made from historical fact, Shakespeare reveals the toll unconscionable crime takes on its central characters and gives universal resonance to the agony they suffer.

One of Macbeth’s main motifs, that of the interaction between supernatural and mortal worlds, is thought to have been a misfortune on the play’s premiere and cursed it ever since. Shakespeare completed the play in just over a month, writing with a concentration of purpose and energy that is unique in the canon. Macbeth has a single story line with no subplots or superfluous scenes, features only two characters of fully fleshed out substance and at 2,107 lines in the First Folio text is much the shortest of any of the tragedies (compare Othello at 3,323 lines or Hamlet at 3,924). And, if in theatrical impact and emotional force the play seems only to have gained by being revealed to a modern audience, it nonetheless shows some signs of its hasty composition, especially in the fifth act where Shakespeare reverts to a staccato style reminiscent of his earliest histories.

No less a masterpiece for all that, Macbeth was finished on schedule and ready for viewing by Kings James and Christian on the appointed evening. The
title role was taken by Richard Burbage, the leading actor in Shakespeare's company who had previously won acclaim as Hamlet, Richard III, Malvolio and King Lear. During the final rehearsals of the play, Hal Berridge, the young actor playing Lady Macbeth, was suddenly taken ill with a fever that would not subside. The only possible substitution that could be made on such short notice was by the one other person alive who knew the part, its author. Report has it that Shakespeare went on as Lady Macbeth on opening night (he subsequently performed the role of Duncan) and acquitted himself very well indeed. Luckily the play, though of major dramatic consequence, has only four brief scenes and 215 lines!

The unfailing popularity of Macbeth began that night, almost four hundred years ago, and so did the superstitions belief that still surrounds the play. Whether the story of mischance forcing Shakespeare to play Lady Macbeth is true or apocryphal, it has led actors to view the play as a troubleshooter. And though the particulars of the supposed curse (thought to derive from the fact that Shakespeare used actual black magic incantations in his text that called for the forces of evil to do the play) is performed) read a bit like the admonitions of the ill that will befall you if you break a branch letter they are, in aggregate, pretty compelling. Countless injuries have been sustained by performers acting the play and Macbeth companies have had an inordinate number of deaths—often violent—among their ranks. Fires have flared, seemingly spontaneously, in theatres where the play is being produced and even outside the elements sometimes have appeared to respond to the calumny being portrayed within. During the Restoration, in 1703, as Macbeth was revived for the first time in many years at London's Drury Theatre, the worst storm in England's history occurred, killing fifteen hundred seamen, totally destroying the city of Bristol and wreaking havoc across the entire island. Jeremy Collier, a clergyman and moral reformer of the day, blamed Shakespeare for the natural disaster; had the play weight not "mocked the great governor of the World who alone commands the wind and seas", inviting ruin?

Nor has the play itself escaped violent treatment over the years. Playgoers saw Macbeth transformed by William Davenant from a tragedy into a musical entertainment. The enterprising producer extensively rewrote the play, inserting many songs and dances by composer Matthew Locke for the pleasure of his audience. This is probably the travesty Samuel Pepys viewed in 1667 and wrote of in his diary. "Macbeth appears an excellent play in all respects but especially in the divertissement, though it be a deep tragedy; which is a strange perfection in a tragedy, it being most proper here and suitable."

After Davenant, David Garrick "improved" the play in an effort to restore its tragic stature. His 1774 production did away with some of the musical ornamentation but added such dialogue as an elaborate death speech for the title character who, needless to say, died a protracted death onstage in this version. And yet, though Garrick might be to faithful to Shakespeare, he dared not offend his audience with stagings of either the drunken Porter scene nor the murder of Lady Macduff's children. Later eighteenth century managers (the play was even performed in America in 1759) thought Banquo's ghost unfit for public consumption and so cut its appearance from the banquet scene, too.

In the early nineteenth century, Macbeth was still being played in a bastard form proudly billed as "A Grand and Terrible Historical Caledonian Drama, founded on Shakespeare's sublime Tragedy of Macbeth, interspersed with Characteristic National Matches, Choruses, Combs and Processions, entitled The Fatal Prophecy or The Scottish Rite-Piece." Such madness began to subside with Edmund Kean's 1814 production. Happily, all traces of Davenant's version were removed from Samuel Phelps 1844 Sadler's Wells Macbeth and subsequent performances of the play have all (more or less) adhered to an ungodwithered Shakespearean text.
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A.C.T.-12

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A.C.T.-13
IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

The Gaelic language—the sine qua non of Brian Friel’s Translations—came to Ireland on the tongues of Celts hundreds of years before the arrival on the island of St. Patrick and Christianity. Taking hold there and soon spreading across the sea to Scotland, the Irish vernacular was put into written service by Christian monks around 700 A.D. and by the twelfth century encompassed a rich body of literature. In both printed and spoken forms it survived, without contamination or compromise, eighth century raids on Ireland by Vikings and a Norman invasion in 1160. Not even the very best efforts, some 400 years later, of conquerors under order from England’s Henry VIII to force English (and Protestantism) upon the Irish populace, succeeded. Yet, for the eight centuries of Gaelic prevailed as Ireland’s national tongue. And, after a brief period in eclipse that ended some century and a half before the Irish literature renaissance, Gaelic took its place as the official language of the newly independent Republic of Ireland (with English as the secondary official language). Today, the old idiom, the oldest living language of all Western culture, is again taught in Irish schools and given voice to the national identity of the Irish people.

Set in that historical moment in which the Irish tongue seemed about to be stilled forever and Gaelic culture lost to extinction, Translations speaks of the trauma suffered by a culture when tradition and progress collide. It illustrates the violence that inevitably erupts when the past is forcibly overtaken by the future, and it presents a compelling picture of a society shaken to its roots by change. Friel’s well-drawn Irish village with its quaint characters seems fixed forever in time. The arrival of British soldiers early in the play, however, startles the town out of its slumber and awakens its inhabitants to the unsettling reality of a world marching inexorably into modernity.

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

The answers to these and other probing questions about what happens when a country is colonized and its language taken over would eventually be addressed by Friel in dramatic form. But first the author (of fourteen plays and two volumes of short stories prior to Translations) had some homework to do. Friel’s research into the circumstances of Irish life at the time of the English Ordnance Survey provided him with an inspiring lesson; and resulted in a history play that not only speaks to the time in which it is set, but also has reverberant echoes of meaning for the time in which it was written.

Before even cracking a book, Friel knew that around the turn of the nineteenth century, a secret society of Irish nationalists found themselves the United Irishmen in the rambunctious era of men attempted to seize strategic towns in Ireland. One of the bloodiest uprisings in the 250 year old Irish struggle against English rule and religious persecution, the rebellion failed. The British government retaliated with military force and a legislative Act of Union that, in 1801, abolished Ireland’s separate parliament and bindingly made the island a part of the United Kingdom. This setback (to understated vastly the effect of the act) to Irish independence was in some measure offset by the Act of Catholic Emancipation in 1829. Brought about through the good efforts of Daniel O’Connell, the major Irish political figure of the period who was known throughout the country as “The Liberator,” the proclamation by British parliament repealed the final remnants of the old penal laws in force against Catholics since the rule of Queen Elizabeth. For the first time, Irish Catholics were free to stand for parliament and hold other public offices.

Among the constraints to their religious freedom, Catholics had long suffered laws forbidding Catholic education. The suppression of church schools, first under Oliver Cromwell and then by order of William III, deprived Ireland of any general system of education for more than a century. During this dark time, the Irish peasantry joined ranks and resorted severe punishment by forming a network of rural schools in which their children might gain the advantage of education. Because it was too hazardous for house-holders to harbor classes and schoolmasters, the schools were held in barns or abandoned huts or, very often, out of doors, in isolated spots behind hedge rows, atop which sentinels could keep watch. These “hedge-schools” were conducted by members of the community, chosen for their superior erudition, who were supported by meager fees and gifts of foodstuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through the medium of Irish—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin as well. "Even in the wilder districts,” observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars; and there are several young mountaineers of the writer’s acquaintance, whose knowledge and taste in the Latin poets might put to the blush many who have all the advantages of established schools and regular instruction." Indeed, so high was the quality of education offered by many of the thousands of hedge-schools throughout Ireland in the first quarter of the nineteenth century that large numbers of Protestant parents preferred to send their children to the clandestine Catholic institutions rather than to certified schools run by teachers of their own A.C.T.-15
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denomination.

The hedge-school affectionately portrayed by Friel in *Translations* embodies many of the virtues of the now obsolete educational system that was born of necessity and nurtured by the love of learning. But the playwright also suggests why the schools and the Gaelic culture they kept animated were soon to be replaced by a new order. Perhaps too many of the Irishmen educated in hedge-schools grew up to be like Jimmy Jack, the "Infant Prodigy" in Friel's play: gentle souls whose extraordinary grasp of classical literature left them feeling more at home with Homeric gods and heroes than with their contemporaries. The sight—and, more to the point, the sound—of schoolmaster Hugh's non-English speaking students desperately resorting to Latin in the hope of being understood by the visiting British provides a scene of exquisite irony as members of a weaned on the verge of extinction cling to the last glorious shards of another vanished civilization.

Not all hedge-school students ended up potted on poteen, invoking the spirits of Greek love-goddesses, of course. Many put their practical training in mathematics and geography to use in the service of the detachment of Royal Engineers conducting the British Army's Ordnance Survey. Like Owen in *Translations*, those best schooled in Gaelic tradition often betrayed their pasts by helping literally to change the map of their country. With Irish place-names "standardized" through transliteration or translation into English, Ireland became, in a sense, another place, her land and her people made strangers to one another.

Just as the Irish countryside was absorbed by the British survey, Irish schools and, finally, the native language, too, was consumed by a new and improved plan for national education. The Education Act of 1831 instituted a system throughout Ireland of state-run schools that by 1841 numbered over 3,500. The National School system was established by the British government whose proprietary interests were served by requiring that only English be spoken in the classroom, the better to nip insurgent Irish nationalism in the bud. The familiar greeting from the teacher to the students at the start of the school day charged from Dia Dhuil—"God be with you"—to the more Catholic (with a small C) English, "Good morning." And lest the children forget whose beneficence was now providing them with their educations, this verse was sung in the front of every classroom: "I thank the goodness and the grace/That on my birth have smiled./And made me in these Christian days/ A happy English child."

One would like to report that such boldfaced imperialism met with outrage and rebellion, but, unfortunately, the opposite is true. Irish parents wishing their children to get into step with the modern world encouraged them to learn and use English though they themselves could speak only Gaelic. The lower fees National Schools were able to charge due to their government subsidies appealed not only to impoverished heads of families, but also to many hedge-schoolmasters who, lured by the promise of steady pay, left their hallowed classrooms and went to teach the approved curricula in the new public schools. Even The Great Liberator, Daniel O'Connell, along with a majority of parish priests and other civic leaders, came out in favor of the National Schools, arguing that for the sacrifice of her native tongue, Ireland could gain stature in the world. An industrial revolution was overtaking Europe and Great Britain, and Ireland's indigent population needed to leave behind its agrarian-based economy and retool for a new age. "A civilization can be imprisoned in a linguistic contour that no longer matches the landscape of fact," Hugh says in *Translations*, quietly accepting the toll of progress.

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DIRECTORS

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tions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in \textit{Pericles}, a three-person \textit{Macbeth}, and played

\textit{[studied in A.C.T.'s Advanced Training Program prior to joining the company.]}

\textbf{DIRECTORS}

\textbf{WILLIAM BALL} (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekhov's \textit{Ivanov} which won the Obie and Vernon Rice Drama Desk Awards for 1988. 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 \textit{Undertow} won both the Lola D'Annunzio and the Outer Circle Critics' Awards, and in 1962 his \textit{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, \textit{Natalija Petrunia}, with composer Lee Hoiby, based on \textit{A Month in the Country}. In 1964 he directed \textit{Tartuffe} and \textit{Homage to Shakespeare} at Lincoln Center, and then traveled to London where he recreated his staging of \textit{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 \textit{Tartuffe},

\textit{Edit to Linda Hunt's Mother Courage, Mr. Woronicz's other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII and Autolycus in \textit{The Winter's Tale} this past summer at the Oregon Shakespearean Festival in Ashland and non-Shakespearean roles for the Tufts University Arena Theatre. His directorial credits include the Boston premiere of Athol Fugard's \textit{A Lesson from Aloes}, which was voted by Boston critics to be one of the ten best productions of 1982.}

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Hecht's 13th 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 The Dolly. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T., including The National Health; The Visit; Buried Child; Night and Day; The Three Sisters; Happy Landings; and The Hottentots, among others.

BENJAMIN MOORE (Managing Director) has played an integral role in A.C.T.'s development since his arrival 14 years ago. With a B.A. in English and drama from Dartmouth and an M.F.A. in Theatre Administration from the Yale School of Drama, he has served as General Manager of the Westport Country Playhouse before joining A.C.T. as Production Manager in the fall of 1970. In that capacity, he supervised all departments involved in the physical presentation of A.C.T. plays, producing over 70 productions in nine years. These include: The Merchant of Venice; The Florida Enquirer; A Doll's House; The Matchmaker: Pillars of the Community; Peer Gynt; Desire Under the Elms; 5th of July; All My Sons; All the Way Home; Knock, Knock; Cyrano de Bergerac; The Taming of the Shrew; Street Scene; and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Cyrano de Bergerac and The Taming of the Shrew, and produced A Christmas Carol for PBS television. He was largely responsible for developing A.C.T.'s complex repertory system and has taught theatre administration through our Academy. In 1979, he became General Manager for the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been fundamental in developing the company's touring programs to the western states, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Troubadour program presently underway. Mr. Moore became A.C.T.'s Managing Director last fall.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as stage manager for the company. For the past 16 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for revivals of Cyrano de Bergerac, The Taming of the Shrew; Play; Feud; 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 Minstrel," 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 was celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Clarkey's Aunt and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers and taught acting last summer at the Shanghai Drama Institute as part of the Art Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced The Saints of Mazzoni, Derivative of George Dillam and directed the national touring company of Oter. He staged the American production of Sir Michael Redgrave in Shlosteer's People, directed the Australian premieres of The Hat and the Shaw, and restaged his A.C.T. production of Samuel Beckett's Waiting for Godot in Sev Jerome-Creagh at the Yugoslavian Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, Denver Center, San Francisco Opera Center, and Berkeley Repertory Theatre.

JANICE HUTCHINS (Director) joined A.C.T. nine seasons ago after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. Miss Hutchins, who will direct her first repertory production; Greeting Clauville; this season, is also the producing director of
Hecht's 13th 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 The Dodo. 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 Holidaze, among others.

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EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Clarke's Aunts and Our Town were seen during A.C.T.'s first two seasons, has staged numerous productions for the company since 1969 and founded the Plays-in-Progress program devoted to the production of new writing. Mr. Hastings has served for three summers as a resident director of the Eugene O'Neill Playwrights Conference in Connecticut and the Squaw Valley Community of Writers and taught acting at summer at the Shanghai Drama Institute as a part of the Art Bridge Program between A.C.T. and the Shanghai Theater. Off-Broadway, he co-produced The Saffron of Marjory Kempe, The Enigma of George Dillion and directed the national touring company of Oliver. He staged the American production of Sir Michael Redgrave in Shtepspe's Twelfth Night the Australian premiere of The Hat I Bought for $2.50, as well as the Yugoslav production of The Taming of the Shrew at the Balczac; and the new production of Sam Shepard's Buried Child in Serbo-Croatian at the Belgrade Drama Theatre. He has written two guest director at the Guthrie Theatre, the Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center, and the Berkeley Repertory Theatre.

JANICE HUTCHINS (Director) joined A.C.T. nine seasons ago, after receiving her B.A. and M.A. degrees from San Jose State University. A Chicago native, she has studied directing with William Ball and speech with the late Edith Skinner. Miss Hutchins, who will direct her first repertory production, Hot Feet this season, after co-directing Our Town and following last season's production of Clarke's Aunts. She will also direct this season's production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

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the ongoing Plays-in-Progress series, has served as associate director to Nagle Jackson, Elizabeth Huddle and Allen Fletcher and has co-directed The Wolfpacker and Miss Appeal with William Ball at Sunnyvale Summer Repertory. In addition to directing, she is an actress and teaches acting in the Advanced Training Program. For P.D.P. she directed the premiere of Lizzie Borden in the Late Afternoon, AWOL, and Dated Letters, as well as directing numerous studio productions. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People’s Republic of China. As an actress, Miss Hutchins has appeared in, among other plays, Dear, The Winter’s Tale, All’s Well That Ends Well, The Merry Wives of Windsor, Hamlet, The Rivals, The Little Foxes, A Christmas Carol and A Midsummer Night’s Dream.

DESIGNERS

JOSEPH APPELT (Lighting) returns for his fourth season, having designed The Sleeping Prince and Arms and the Man last season. Currently, he is the Resident Lighting Designer for the Missouri Repertory Theatre and Kansas City Ballet. His work has also been seen at the Great Lakes Shakespeare Festival and the Chattanooga Opera Association. In addition to his design work, Mr. Appelt teaches in the M.F.A. program in lighting design at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Costumes), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman’s designs have included scenery for over 30 productions, including A Christmas Carol, The Circle, Cyrano de Bergerac, Private Lives, Jomper, King Richard III, Equus, The Cherry Orchard, You Can’t Take It With You, The Merry Wives of Windsor, Don’t Under the Elms, and costumes for A Month in the Country, Heartbreak House, The Visit, Hotel Paradisio, A Doll’s House, You Can’t Take It With You, The Miser, The Threepenny Opera, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston’s Alley Theatre.

MICHAEL CASEY (Costumes) returning for his fourth repertory season, most recently designed Radio City Music Hall’s summer production of Golda’s Gymn, starring Liliane Montevecchi, which marked his fifth major New York production. He has designed concert costumes for both Ginger Rogers and Carol Lawrence, as well as the wardrobe for the Rockettes in the highly acclaimed television production of Peter Allen and the Rckettes and the stage costumes for the ABC television movie Legs, starring Owen Verdon. A graduate of the University of Texas, Mr. Casey created costumes for last season’s Ahmanson Theatre productions of Detective Story, starring Charlton Heston and Mariette Hartley, and Light Comedies with David Duke. At A.C.T. his designs have appeared in numerous productions, including I Remember Mama, Cat Among the Pigeons, Uncle Vanya, Arms and the Man and John Gabriel Borkman. Translations is Mr. Casey’s fifteenth production at A.C.T.

RALPH FUSCIELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including Lady Vengey, Manning’s At Seven, A Midsummer Night’s Dream, Another Part of the Forest, Peer Gynt, Pentacle, The Taming of the Shrew, Mourning Becomes Electra, and Arms and the Man. Mr. Fuscellio’s work has been seen on and Off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre, Denver Center Theatre Company, the Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for The Taming of the Shrew on PBS television. Recently, Mr. Fuscellio designed the sets for the New York City Opera’s production of La Rondine and A Streetcar Named Desire for the Stratford Festival in Ontario, Canada.

DAWN LINE (Costumes), a native of the Bay Area and a graduate of the Fashion Institute of Design in San Francisco and Los Angeles, will have her work appear on the Garvey stage for the first time in Our Town. Beginning at A.C.T. as an intern, Miss Line has been head

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the ongoing Pay-as-You-Go series, has served as associate director to Nagle Jackson, Elizabeth Huddle and Allen Fletcher and has co-directed Titwangle and Miss Appel with William Ball at Sunnyvale Summer Repertory. In addition to directing, she is an actress and teaches acting in the Advanced Training Program. For P.T., she directed the premiere of Lizzie Borden in the Late Afternoon. AWOL and Dital Letters, as well as directing numerous studio productions. Miss Hutchins has toured with A.C.T. to Hawaii and Japan and last year represented the company on an unprecedented theatre tour of the People's Republic of China. As an actress, Miss Hutchins has appeared in, among other plays, Einser, The Winter's Tail, A Christmas Carol, A Midsummer Night's Dream.

DESIGNERS

JOSEPH APPELT (Lighting) returns for his fourth season, having designed Thoroughly Modern Millie and The Men last season. Currently, he is the Resident Lighting Designer for the Missouri Repertory Theatre and the Kansas City Ballet. His work has also been seen at the Great Lakes Shakespeare Festival and the Chautauqua Opera Association. In addition to his design work, Mr. Appelt teaches in the M.F.A. program in lighting design at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Costumes), who holds an M.F.A. from the Yale School of Drama, spends his summers designing and teaching at the Pacific Conservatory of the Performing Arts in Santa Maria. During his eleven seasons at A.C.T., Mr. Blackman's designs have included scenery for over 35 productions, including A Christmas Carol, The Crib, Cyrano de Bergerac, Private Lives, Lovers, King Richard Ill, Equus, The Cherry Orchard, You Can't Take It With You, The Merry Wives of Windsor, Dollars Under the Elms, and costumes for A Month in the Country, Heirloom House, The Visit, Hotel Paradise, A Doll's House, You Can't Take It With You, The Miser, The Threepenny Opera, Peer Gynt and Mourning Becomes Electra. Mr. Blackman also has designed for Broadway, the Ahmanson, the Mark Taper Forum, the Old Globe Theatre, the Denver Center Theatre Company and Houston's Alley Theatre.

MICHAEL CASEY (Costumes) returning for his fourth repertoire season, most recently designed Radio City Music Hall's summer production of Goffin Carney, starring Lilliana Monteverdi, which marked his fifth major New York production. He has designed concert costumes for both Ginger Rogers and Carol Lawrence, as well as the wardrobe for the Rockettes in the highly acclaimed television production of Peter Allen and the Ricketts and the stage costumes for the ABC television movie Legs, starring Owen Verdon. A graduate of the University of Texas, Mr. Casey created costumes for last season's Ahmanson Theatre productions of Detective Story, starring Charlton Heston and Mariette Hartley, and Light Comedy with David Dukes. At A.C.T., his designs have appeared in numerous productions, including I Remember Mama, Cat Among the Pigeons, Uncle Vanya, Arms and the Man and John Gabriel Borkman. Translation is Mr. Casey's fifteenth production at A.C.T.

RALPH FUNICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including Lilly's Violet, Morning's At Seven, All Dressed Up but Nowhere to Go, The Theory of the Shrew, Mourning Becomes Electra, and Arms and the Man. Mr. Funicello's work has been seen on Off-Broadway and at many resident theatres, including the Berkeley Repertory Theatre and the Denver Center Theatre Company. The Guthrie Theatre, the Mark Taper Forum, McCarter Theatre, Pacific Conservatory of the Performing Arts, the Sherwood Shakespeare Festival, the Seattle Repertory Theatre and the South Coast Repertory Theatre, and he recreated his designs for The Taming of the Shrew on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera production of La Rondine and A Streetcar Named Desire for the Stratford Festival in Ontario, Canada.

DAWN LEE (Costumes), a native of the Bay Area and a graduate of the Fashion Institute of Design in San Francisco and Los Angeles, will have her work appear on the Geary stage for the first time in Our Town. Beginning at A.C.T. as an intern, Miss Lee has been head"
of non-rep wardrobe here for the past three seasons. In that capacity she supervised the costume for the Plays-in-Progress series and all special events, and designed the costumes for Dial Lletters, a 1983 D.P. offering, and a studio production of Uncle Vanya. In addition to her work at A.C.T., she was costume designer on Cynny for Contra Costa Musical Theatre and What the Butler Saw, Miss Appel, The Woolgatherer, Five Finger Exercise, A Thousand Clowns and Deathtrap, all for Sunnyvale Summer Repertory. For television, Miss Line has worked on the Lucasfilm production of The Ewok Adventure, and ABC's Partners in Crime.

DAVID PERCIVAL (Lighting) returns for his second season with A.C.T. Last season he recreated the lighting for A Christmas Carol, the Peninsula Repertory productions, and A.C.T.'s Hawaii tour of Miss Appel and Dial "M" for Murder. Prior to joining the design staff, he served as Lighting Design Intern, designing for the Plays-in-Progress series and the studio productions for the Conservatory. Mr. Percival's other work includes the San Francisco tour of Will Rogers U.S.A., featuring James Whitmore; the San Jose Repertory Company's productions of School for Scandal and How the Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Lost and A Kurt Weill Cabaret.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dolly, John Gabriel Borkman, Dial "M" for Murder, and The Hilda. Most recently, Mr. Peterson designed the North American premiere of The Myth of Sisyphus for the Linneman Theatre in Seattle; and Scapin for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, Clandestine, The Merry Wives of Windsor, and Seamus Cuddles. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basie, Paul Winter, Stan Getz, and George Winston.

RICHARD SEGER (Scenery) returns for a tenth season as Resident Designer with A.C.T. Among his credits are The Three Sisters, The Hildy, Hotel Paradiso and The Little Foxes, as well as The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, Bernard and the Border Child, The Dolls of the Golden West, The Winter's Tale, 5th of July, The Visit, The Bourgeois Gentleman, Cat Among the Pigeons and Somewhere's Else, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of The Country Wife, Ohlone, Rainman, and The Importance of Being Earnest; the Ahmanson Theatre's production of Hay Fever, and the 50th-anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

GREG SULLIVAN (Lighting) returns to A.C.T. following his work on last season's Geary Theatre production of Angels in America and the 1982 production of Don Juan. He has done extensive work at most major Western regional theatres, designing lights for fifteen shows at eleven different theatres this year alone, including Landmark at the Huntington and Hay Fever for the Oregon Shakespearean Festival, Long Day's Journey Into Night for the Linneman in Seattle, Becoming Memories for South Coast Repertory; and, most recently in the Bay Area, The Margaret Chase and Tartuffe for Berkeley Rep. This year he also created the lighting for P.C.P.A.'s Solvang Theatre's The Old Man and the Old Woman; and was a Visiting Artist at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramalogue Awards for P.C.P.A. productions of Camelot and Harvey, and in 1982 he won a San Francisco Bay Area Critics Award for Scapin. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
of non-rep wardrobe here for the past three seasons. In that capacity she supervised the costuming for the Plays-in-Progress series and all special events, and designed the costumes for Dial Litters, a 1983 D.P. offering, and a studio production of Uncle Vanya. In addition to her work at A.C.T., she was costume designer on Glyco for Contra Costa Musical Theatre and What the Butler Saw. Musical Appeal, The Woolgatherer, Five Finger Exercise, A Thousand Clowns and Deathtrap, all for Sonoma Valley Summer Repertory. For television, Miss Line has worked on the Lucasfilm production of The Ewok Adventure, and ABC's Panzers in Crime.

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ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dolly, John Gabriel Borkman, Dial M for Murder, and The Hiding. Most recently, Mr. Peterson designed the North American premiere of The Myths Weaver for the Intiman Theatre in Seattle, and Summertime for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons he has designed 13 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, Cabaret, The Merry Wives of Windsor, and Semiotics. Other regional theatre credits include over 30 productions for the Oregon Shakespeare Festival, design credits with PCPA in Santa Maria and Berkeley Rep. Mr. Peterson also heads an architectural and stage lighting firm in Oregon, which has designed and provided lighting systems for many entertainers, including Count Basie, Paul Winter, San Gruz, and George Winston.

RICHARD SCHRER (Set Design) returns for a tenth season as Resident Designer with A.C.T. Among his credits are Eulal, Three Sisters, The Holidasp, Hotel Paradise and The Little Foxes, as well as The Chalk Garden, Much Ado About Nothing, The Trojan War Will Not Take Place, The Carol, The Life of the Golden West, The Winter's Tale, The Visit, The Barber of Seville, The Imaginative, and Somervell's A Midsummer Night's Dream, which premiered at the Marine's Memorial Theatre and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also created sets for the Broadway production of Butterflies Are Free and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of The Country Wife, A Midsummer Night's Dream, and The Importance of Being Earnest, the Ahmanson Theatre's production of Hay Fever, and the 50th anniversary season production of La Traviata for the Central City Opera Association in Central City, Colorado.

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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.

WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at $5 a ticket. A wheelchair accessible room 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 Ryder for his hard work and excellent performance in the interpreting of each show.

CHILDREN

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

CREDITS

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

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 Jacque Jordan 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 Friends of 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. Call Merleth or Emilya 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.
THE AMERICAN CONSERVATORY THEATRE
WILLIAM BALL
General Director
LAURENCE HECHT
Conversatory Director
BENJAMIN MOORE
Managing Director

ACTORS AND DIRECTORS
Linda Aldrich
Annette Bening
Joseph Bird
Scott Bishop
Kate Bridgley
George Deloy
Barbara Dickson
Peter Donat
Geoffrey Elliott
Drew Eshelman
Bill Fine
Scott Freeman
Wendell Grayson
Lawrence Hecht
Scott Hitchcock
Nancy Houdek
Janie Hutchins
Johanna Jackson
Jane Jones
Doug Martin
Deborah May
Carolyn McCormick
Mark Murphy
Frank Ostrovell
William Paterson
Jim Poyner
Ray Reinhart
Richard Riebe
Stephanie Shroyer
Rosemarie Smith
Francine Tacker
Bernard Vash
Sydney Walker
Marrian Watters
J. Steven White
Bruce Williams

Henry Woronicz
SECOND YEAR
STUDENTS
Mark Amato
Scott Bishop
Michelle Casey
Amy Frier
Stephen Hough
Todd Jackson
Peter Jacobs
Kay Kostopoulos
Brianna Lewis
David Maier
Richard Mason
Elizabeth Padilla
Marty Pestone
Marci Pizzo

Stephen Pratt
Bill Rosebro
Douglass Silk
Mark Simpson
Kerry Watt
Alicia Wolferton
Taylor Young

REPERTORY DIRECTORS
William Ball
Benjamin Moore

CONSERVATORY
Meribeth Meacham, Dean
1 Steven White, Assistant Conservatory Director
Emilys Cacho-Pero, Registrar
John Harrett, Financial Aid Director
Rebecca Merrill, Assistant

TRAINERS
William Ball, Voice/Acting
Bonita Bradley, Voice
Kate Bridgley, Voice
Beverly Duncan, Tap
Rick Echols, Make-Up
Sabin Epstein, Acting
Rose Gluckman, Humanities
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Houdek, Voice
Janie Hutchins, Acting
John Johnson, Musical Theatre
Joyce Livergood, Script Reading
John Loschmann, Ballet
Dakin Matthews, Tap
Carolyn McCormick, Acting
Duhab Ogden, Humanities
Frank Ostrovell, Alexander

Ray Reinhart, Acting
Douglas Russell, Acting
Stephanie Shroyer, Dance
Rosesmire Smith, Voice
Deborah Russo, Russian
Bernard Vash, Spanish
Sydney Walker, Audition Techniques
J. Steven White, Comed?

PRODUCTION
John Brown, Production Manager
Eric Shortt, Associate Production Manager
Cynthia McCann, Scheduler
Eric Norton, Shopper
Alice Smith, Associate Director
Joan Juster, Production Office Manager

DESIGNERS
Joseph Appelt, Lighting
Robert Blackman, Costumes
Michael Casey, Lighting
Ralph Fumiyoshi, Scenery
Richard Goodwin, Design Associate
Katharine Kraft, Costumes
Dawn Linn, Costumes
Christopher Moore, Sound
Robert Morgan, Costumes
David Perceval, Lighting Associate
Robert Peterson, Lighting
Deanne Schuder, Lighting
Richard Serger, Scenery
Greg Sullivan, Lighting
Debra Booth, Desmond
Rick Shrouot, Lighting Intern

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

SCENE SHOP
Ed Raymond, Shop Foreman
William Barr, Assistant Shop Foreman
Dale Hueso, Scene Artist
Charley Campbell, Scene Artist

COSTUMES AND WIGS
Katharine E. Kraft, Supervisor
Julia Weaver, Cutter
Fred Mlejen, Hand Tailer
Sonja Tuckskjeldan, Hand Sewntr
Pam Harris, Stitcher
Brent Karss, Stitcher
Lynn Gustafson, Accessories
Roby Ming, Shopper
Maggie Morgan, Costume Assistant
Rick Echols, Wigmaster
Naomi Arnt, Intern
Laurel Koolidge, Intern

PROPERTIES
Oliver C. Olsen, Properties Director
Mary Jo Hamilton, Artist
Rob Frederick, Intern

WARDROBE
Donald Long-Hurt, Reprint Supervisor
Thue Heinz, Assistant Supervisor
Kari Olesen, Dresser
Sandy Jenkins, Non-Roy Wardrobe

GEARY THEATRE
BACKSTAGE
Vance DeVost, Master Carpenter
DanielMichalske, Master Electrician
David Blalock, Property Master
Chuck Ray, Assistant Electrician
John Chapin, Bathrooms
Chris DeSuccio, Sound
James Kerns, Stage Manager
June Bertrang, Stage Door

MUSICIANS
Lisa Helby, Conductor
Richard Huliman, Music Director
Lois Cantor
Danny Levenson
John Price

ADMINISTRATION
Adrian Steward, Administrative Director
Diane M. Prichard, Marketing/Development Coordinator
Michael Burrow, Operations Manager
Mary Garrett, Assistant to Managing Director
Mary Rose N. Rade, Development Coordinator
Wendy Adler, Business Manager
Sally Brantstetter, Cheryl Kohut, Lutz & Carr, CPAs, Accountants
David L. Stone, Livingston, Stone &
McCoag, Legal Counsel

CAROLINE Hewitt, Computer Systems Manager
Jeffrey Bab, Executive Office
Beulah Street, Rehearsal
Eugene Bercone, Troubleshooter Program
Linda Graham, Director, Friends of A.C.T.

COMMUNICATIONS & MARKETING
Deanna Powers, Communications Director
James Bleck, Marketing, Associate
Ralph Hooks, Public Relations Associate
Ann Bergeron, Graphic Design Associate
John Moore, Mailing
Gwen Barnard, Phone Room
Diane Holcomb, Data Processor

BOX OFFICE
William N. Koelker, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Joe Duffy, Group & Student Sales
Cinda Soller, Clerk
Sarah Tyson, Clerk

SUBSCRIPTIONS
Patty Costa, Manager
Chuck Cornelius
Sandy Jenkins, Non-Roy Wardrobe

GEARY THEATRE
Tim Flinn, House Manager
Fred Gill, C.A., Danish
Joshua Adams
Susan Barrett
Meredith Clark
Vanda Grimes
Leslie Heyen
Leonard Lyons
Lisa Megginson
Dwayne Owens
Alfred Pignat
Evelyn Ramos
Beverly Saha
Jane Smith
Joseph Samiere
Sandra Tassios
Bill Weisman
## The American Conservatory Theatre

**William Ball**
- General Director

**Lawrence Hecht**
- Conservatory Director

**Benjamin Moore**
- Managing Director

### Actors and Directors

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Linda Aldrich</td>
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<tr>
<td>Annette Bening</td>
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<td>Joseph Bird</td>
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<td>Kate Brickley</td>
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<td>George Deloy</td>
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<td>Barbara Dickson</td>
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<td>Geoffrey Elliott</td>
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<td>Drew Ethelman</td>
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<td>Jill Fine</td>
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<td>Scott Freeman</td>
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<td>Wendell Grayson</td>
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<td>Lawrence Hecht</td>
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<td>Scott Hitchcock</td>
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<td>Nancy Houfek</td>
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<td>Janice Hawkins</td>
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<td>Johanna Jackson</td>
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<td>Jane Jones</td>
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<td>Henry Wontorcz</td>
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<td>Stephen Pratt</td>
<td>Stephen Pratt</td>
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<td>Debora May</td>
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<td>Carolyn McCormick</td>
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<tr>
<td>Mark Murphy</td>
<td>Mark Simpson</td>
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<tr>
<td>Frank Ostrowski</td>
<td>Kerri Watt</td>
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<tr>
<td>William Paterson</td>
<td>Teresa Williams</td>
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<td>Jim Poyner</td>
<td>Alicia Wellerton</td>
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<td>Ray Reinhardt</td>
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<td>Richard Ralbe</td>
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<td>Stephanie Shroyer</td>
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<td>J. Steven White</td>
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<td>Bruce Williams</td>
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### Conservatory

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Meribeth Meacham</td>
<td>Dane</td>
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<tr>
<td>J. Steven White, Assistant Conservatory Director</td>
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<tr>
<td>Emilya Cachapero, Registrar</td>
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<tr>
<td>John Hartnett, Financial Aid Director</td>
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<tr>
<td>Rebecca Merrill, Assistant</td>
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### Trainers

<table>
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<th>Name</th>
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<tbody>
<tr>
<td>William Ball, Voice/Aging</td>
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<tr>
<td>Boosra Bradley, Voice</td>
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<tr>
<td>Beverly Duncan, Tap</td>
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<tr>
<td>Rick Echols, Make-Up</td>
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<td>Sabin Epstein, Atticain</td>
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<td>Rose Glick, Hamentis</td>
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<tr>
<td>Edward Hastings, Acting</td>
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<td>Lawrence Hecht, Acting</td>
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<tr>
<td>Nancy Houfek, Voice</td>
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<td>Jane Humphries, Acting</td>
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<tr>
<td>John Johnsen, Musical Theatre</td>
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<tr>
<td>Joyce Livergood, Script Reading</td>
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<td>John Loeschmann, Ballet</td>
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<td>Dakin Matthews, Tap</td>
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<td>Carolyn McCormick, Acting</td>
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<tr>
<td>Dushan Ogden, Humanities</td>
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<tr>
<td>Frank Ostrowski, Alexander</td>
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### Production

<table>
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<tbody>
<tr>
<td>John Brown, Production Manager</td>
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<tr>
<td>Eric Shortt, Associate Production Manager</td>
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<tr>
<td>Cynthia McCann, Scheduler</td>
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<tr>
<td>Eric Norton, Stage Manager</td>
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<tr>
<td>Alice Smith, Associate Director</td>
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<tr>
<td>Joan Juster, Production Office Manager</td>
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### Designers

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Joseph Appelt, Lighting</td>
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<tr>
<td>Robert Blankens, Costumes</td>
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<tr>
<td>Michael Casey, Credits</td>
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<tr>
<td>Ralph Funicello, Scenery</td>
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<tr>
<td>Richard Goodwin, Design Associate</td>
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<tr>
<td>Katherine Kraft, Costumes</td>
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<tr>
<td>Dwayne Lewis, Director</td>
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<tr>
<td>Christopher Moore, Sound</td>
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<tr>
<td>Robert Morgan, Costumes</td>
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<tr>
<td>David Pervis, Lighting Associate</td>
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<tr>
<td>Robert Peterson, Lighting</td>
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<tr>
<td>Richard Seger, Scenery</td>
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<tr>
<td>Greg Sullivan, Lighting</td>
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<tr>
<td>Debra Booth, Designer</td>
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<tr>
<td>Rick Shout, Lighting Intern</td>
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### Stage Management

<table>
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<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>James Haire, Production Stage Manager</td>
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<tr>
<td>Eugene Barlowe</td>
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<tr>
<td>James L. Burke</td>
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<td>Karen Van Zandt</td>
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<tr>
<td>Tamara Teague Watson</td>
<td>Inters</td>
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<tr>
<td>Amy Young, Inters</td>
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</table>

### Scene Shop

<table>
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<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Ed Raymond, Shop Foreman</td>
<td>William Bare, Assistant Shop Foreman</td>
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<tr>
<td>Dale Hargus, Set Artist</td>
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<tr>
<td>Charley Campbell, Set Artist</td>
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### Costumes and Wigs

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Katherine E. Kraft, Set Design</td>
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<tr>
<td>Julia Weaver, Costumes</td>
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<tr>
<td>Fred Mijares, Head Tailor</td>
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<tr>
<td>Sonia Tchekhovskaya, Head Set</td>
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<tr>
<td>Pam Harris, Stitches</td>
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<tr>
<td>Brent Karrels, Stitches</td>
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<tr>
<td>Lynn O'Flaherty, Accessories</td>
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<tr>
<td>Robyn Ming, Shopper</td>
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<tr>
<td>Maggie Morgan, Costume Assistant</td>
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<td>Richard Echols, Wig Master</td>
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<td>Naomi Amst, Inters</td>
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<tr>
<td>Laura Comfort, Inters</td>
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### Properties

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Oliver C. Olsen, Properties Director</td>
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<tr>
<td>Rob Frederick, Inters</td>
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### Wardrobe

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Donald Long-Hurt, Report Manager</td>
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<tr>
<td>Tha Heinz, Assistant Manager</td>
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<tr>
<td>Kristi Weeks, Dresser</td>
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<tr>
<td>Sandy Jenkins, Non-Roy Wardrobe</td>
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### Garey Theatre

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Vince DeVos, Master Carpenter</td>
<td></td>
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<tr>
<td>Daniel Michalko, Master Electrician</td>
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<tr>
<td>David Blattford, Property Master</td>
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<tr>
<td>Chuck Ray, Electrician</td>
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<tr>
<td>John Chappel, Thespien</td>
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<tr>
<td>James Kershaw, Stage Manager</td>
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<tr>
<td>Leonard Lyons</td>
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<tr>
<td>Lisa Molvig</td>
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<td>Dewey Owens</td>
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<td>Alfred Pignat</td>
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<td>Evelyn Ramos</td>
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<td>Beverly Slubs</td>
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<td>Jane Smith</td>
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<tr>
<td>Joseph Sussmiere</td>
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### Administration

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Adrian Storvick, Administrative Director</td>
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<tr>
<td>Danna K. Prichard, Marketing/Development Coordinator</td>
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<tr>
<td>Michael Burner, Operations Manager</td>
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<tr>
<td>Mary Garrett, Assistant to Managing Director</td>
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<tr>
<td>Mary Rose N. Reda, Development Coordinator</td>
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<td>Wendy Adler, Business Manager</td>
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<td>Carole Hewitt, Computer Systems Manager</td>
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<tr>
<td>Jeffrey Rabb, Executive Office</td>
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<tr>
<td>Beulah Stour, Reprint Dept</td>
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<tr>
<td>Eugene Barlowe, Troubleshooter Program</td>
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<tr>
<td>Linda Graham, Director, Friends of A.C.T.</td>
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### Communications & Marketing

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Donna Powers, Communications Director</td>
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<tr>
<td>James Block, Marketing Associate</td>
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<td>Ralph Hookin, Public Relations Associate</td>
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<tr>
<td>Ann Bergeron, Graphic Design Associate</td>
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<td>John Moore, Multimedia</td>
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<td>Gwen Baruch, Phone Room</td>
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<td>Diane Holcomb, Data Processor</td>
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### Box Office

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>William N. Koehler, Manager</td>
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<tr>
<td>Richard Bernier, Treasurer</td>
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<tr>
<td>John Dixon, Treasurer</td>
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<tr>
<td>Joe Duffy, Group &amp; Student Sales</td>
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<tr>
<td>Gilda Soble, Clerk</td>
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<tr>
<td>Sarah Tyson, Clerk</td>
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### Subscriptions

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<tr>
<td>Patty Costa, Manager</td>
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<tr>
<td>Chuck Cornelius, Donor</td>
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<tr>
<td>Sandy Jenkins, Non-Roy Wardrobe</td>
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</table>

### Garey Theatre

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Tim Flint, House Manager</td>
<td></td>
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<tr>
<td>Fred Geck, C.A. A., Darrison</td>
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<tr>
<td>Joshua Adams</td>
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<tr>
<td>Susan Borden</td>
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<tr>
<td>Meredith Clark</td>
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<tr>
<td>Vanda Grimes</td>
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<tr>
<td>Leslie Hoyem</td>
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<tr>
<td>Leonard Lyons</td>
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<tr>
<td>Lisa Melvig</td>
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<tr>
<td>Dewey Owen</td>
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<tr>
<td>Alfred Pignat</td>
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<tr>
<td>Evelyn Ramos</td>
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<tr>
<td>Beverly Slubs</td>
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<tr>
<td>Jane Smith</td>
<td></td>
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<tr>
<td>Joseph Sussmiere</td>
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### Facilities

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Robin Lawrence</td>
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<tr>
<td>Lesley Pierce</td>
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<tr>
<td>David Seidman</td>
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<tr>
<td>Cynthia Walsh</td>
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<tr>
<td>Curtis Carr, Jr., Security</td>
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<tr>
<td>Robert A. Davis, Security</td>
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### Musicians

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lisa Holby, Keyboard</td>
<td></td>
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<tr>
<td>Richard Hendman, Music Director</td>
<td></td>
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<tr>
<td>Lois Cantor</td>
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<tr>
<td>Danny Levystein</td>
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<tr>
<td>John Price</td>
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</tbody>
</table>
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.
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“Deluxe 100’s”
Elegant, with the class of Carlton.


Sims, 8 mg. "tar", 0.6 mg. nicotine as per cigarette by FTC method.