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Cover: "Creation of the Angels" miniature from Corbin's Mystere de la Passion.

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MAGAZINE

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NEW FROM PARIS. ELEGANT COUTURE COLOURS.
WHO'S WHO AT A.C.T.

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

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

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member, a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of Ohello and Pier Gynt and in studio productions of The Cherry Orchard, The School for Scandal and Treason of the Wills. At the Pacific Conservatory of the
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San Jose Repertory Company, where this season she will direct Peter Nichols's Passion. She is currently interim artistic director of the Berkeley Jewish Theatre, where her production of Cold Storage is now playing.

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

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

JOHN CASTELLANOS is a graduate of A.C.T.'s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in King Lear, Philip in King John and Brick in Cat on a Hot Tin Roof. He has appeared as Macduff in Macbeth and Mercutio in Romeo and Juliet for the Berkeley Shakes-
San Jose Repertory Company, where this season she will direct Peter Nichol's Passion. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of Cold Storage is now playing.

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

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NIKE DOUKAS joined the company this season as a third year student in the Advanced Training Program. In addition to her study in the A.C.T. Conservatory, Miss Doukas received her B.A. in theatre from the University of Wisconsin at Madison and has trained in New York with Nikos Psacharopoulos. While a student at A.C.T., she appeared in The Seagull, Heartbreak House, Ladykiller Blues and Blaine in Gilman. A.C.T. audiences may recognize her as A towns-person from last season's production of Our Town. She has appeared for two seasons as a leading actress at the Berkeley Shakespeare Festival, playing Hermia in A Midsummer Night's Dream, Emelia in The Two Noble Kinsmen and Lady Anne in Richard III this summer. Miss Doukas has also performed for the Irish Theatre Company, Stanford University and the Madison Civic Repertory, in addition to appearing on The Folk Tale Series for PBS Television.

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

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

DEAN GOODMAN first appeared on the stage of the Geary Theatre in 1943 while on tour with John Carradine in Shakespearean repertoire. A protege of Maria Ouspenskaya, he was juvenile leading man with the original Seattle Rep for four seasons, then went on to appear at the Pasadena Playhouse and on many NBC and CBS radio shows emanating from Hollywood. In New York he played with Jose Ferrer in Godspell Again, with Jane Cowl in The First Mrs. Fraser and with Arlene Francis in Candlelight. A successful engagement as Macbeth with the Everman Repertory in Vancouver, B.C. led to a forty city tour across Canada as Hamlet in 1953. Mr. Goodman also recalls pleasant times in musical theatre as Pearl Bailey's secretary in Call Me Madam, as Leslie Uggams' father in The Boy Friend, as the Starkeeper in Carousel with Robert Goulet and as Merlin in Camelot with Pernell Roberts. He has directed Victor Buono in Tartuffe, Sylvia Sidney in Candide, John Carradine in The Merchant of Venice, Brock Peters in Othello and Zasu Pitts in The Late Christopher Bean. Over the past thirty years he has acted in many shows in and around San Francisco, including The Alchemist, The Zoo Story, A Touch of the Poet and Dance of Death with the famed Actor's Workshop. Crampton in You Never Can Tell is his first role with A.C.T. He will be seen later this season as Pontius Pilate in The Passion Cycle.

WENDELL J. GRAYSON, a graduate of A.C.T.'s Advanced Training Program, returns for his second season with the company. Following performances in last season's A Christmas Carol, Macbeth and Our Town, he came to San Francisco from Ft. Worth, where he performed with Ft. Worth Shakespeare in the Park. A graduate of the University of Texas at Austin with a B.F.A. in acting, Mr. Grayson has also performed at the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T. he appeared in studio productions of Coriolanus, Overheard, The Three Sisters, The Lower Depths and The Lady's Not For Burning. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.'s Summer Training Congress.

RICK HAMILTON was last seen at A.C.T. as Tranio in William Ball's acclaimed 1976 production of The Taming of the Shrew. He appeared in the subsequent PBS television adaptation of the show and has also been seen on Broadway in Amadeus. At A.C.T. he played in Desire Under the Elms and Pillars of the Community under the
Cuckoo's Nest. Previous A.C.T. credits include A Midsummer Night's Dream, A Christmas Carol and Macbeth.

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Awards for her performance in "I'm Your Lucky Star" were won by Miss Huddleston in "The Three O'clocks" and "The Glass Menagerie". She has also appeared in "A Christmas Carol" as Scrooge, Dickens and Fester, among other roles. She also appeared as James Leeds in "Children of a Lesser God" at San Diego Rep.

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

ELIZABETH HUDDLE, an A.C.T. company member for ten seasons, may best be remembered for her portrayals of Masha in "The Three Sisters", Regina in "The Little Foxes" and the Duenna in "Cyrano de Bergerac" for her performances in leading roles in "The Visit", "Hot L. Baltimore" and "Three Penny Opera". As a director, she staged A.C.T. productions of "Tom Stoppard's Night and Day" in 1981 and "Richard III" in 1982. She has been a regular on the television series "Bun" and has made many guest artist appearances on such programs as "Hill Street Blues" and "Cagney and Lacey". Since leaving A.C.T., Miss Huddleston has acted and directed at other resident theatres including the Mark Taper Forum and the Pacific Conservatory of the Performing Arts and played on Broadway in "The Ochette Bridge Club" under the direction of A.C.T. director Tom Moore. She received two Los Angeles Drama Critic Circle Awards for her performance in "I'm Your Lucky Star" and "The Three O'clocks".

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

David Maier is a graduate of A.C.T.'s Advanced Training Program. He joins the company this year following A.C.T. studio performances in "Hamlet", "Major Barbara", "A Midsummer Night's Dream", and "Antigone". Mr. Maier has also performed at the Alley Theatre in Houston, Los Angeles Theatre Center and the New Stage Theatre.
Awards for her performance in ‘Sister Mary Ignatius Explains It All for You’ and last summer performed her one-woman show, ‘Second Lady,’ at the Edinburgh Festival in Scotland. Miss Huddle assumes the position of Artistic Director at the Intiman Theatre in Seattle on Jan. 1, 1986.

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

ELIZABETH HUDDLE, an A.C.T. company member for ten seasons, may best be remembered for her portrayals of Masha in ‘The Three Sisters,’ Regina in The Little Foxes and and the Duenna in ‘Cyrano de Bergerac’ and for her performances in leading roles in The Visit, Hot L Baltimore and Three Penny Opera. As a director, she staged A.C.T. productions of Tom Stoppard’s Night and Day in 1981 and Richard III in 1982. She has been a regular on the television series Swee and has made many guest artist appearances on such programs as Hill Street Blues and Cagney and Lacey. Since leaving A.C.T., Miss Huddle has acted and directed at other resident theatres including the Mark Taper Forum and the Pacific Conservatory of the Performing Arts and played on Broadway in The Ochette Bridge Club under the direction of A.C.T. director Tom Moore. She received two Los Angeles Drama Critic Circle


PETER JACOBS joins the company this year to play Scrooge’s nephew in ‘A Christmas Carol.’ Last season, after completing the Advanced Training Program at A.C.T. where he performed such roles as Shylock in Merchant of Venice, Bottom in ‘A Midsummer Night’s Dream’ and Iago in Othello, Mr. Jacobs acted with the Berkeley Shakespeare Company. He has

Be forewarned.
On March 17th, others may discover what you’ve always known about.

It’s St. Patrick’s Day—and everybody’s Irish. They wear green. Do jigs. Sing Danny Boy off-key. They might even discover what you’ve always known, and, perish the thought, drink all the Bushmills. Imagine that day of days without a triple-distilled, uncommonly smooth drop from the world’s oldest distillery. None on the rocks. None neat. None with water. A holiday gone dry.

So don’t leave it to chance. Stock up on Bushmills early, and ensure your supply. St. Pat’s is no day to count on the luck of the Irish.

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

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

MARK MURPHY returns to A.C.T. following his appearances last season as Horace in The School for Wives, Lieutenant Yolland in Translations and Malcolm in Macbeth. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in The Winter’s Tale, Charles Courtley in London Assurance, and Cornelius in The Matchmaker. In his six previous seasons at A.C.T. he was seen as Ken Talley in Sth of July, Benedick...
Dakin Matthews came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and full Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including Uncle Chris in A Memory of Mamu, George Bernard Shaw in Dear Las, Sigmund Freud in the P.L.P. production of Melove in August, Niles Harris in Angels Fall, Hugh in Translations, Scrooge in A Christmas Carol, and the title role in Uncle Vanya. In other theatres, he has performed Pat in The Hostage and Sir Peter in The School for Scandal with The Acting Company; Bottom in A Midsummer Night’s Dream and Flountains in Henry V for San Diego's Old Globe; Aedan in Gaussian Chalk Circle and Finian in Finian’s Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title roles in King John and Richard III for the Berkeley Shakespeare Festival; Falstaff in Henry IV, part I for both the Marin and the California Shakespeare Festival; Dr. Watson in Sherlock’s Last Case for Los Angeles Actors’ Theatre; Harry Britt and Martin Blinder in Execution of Justice at Berkeley Rep and George in Who’s Afraid of Virginia Woolf? and the title role in Coriolus IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

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

Mark Murphy returns to A.C.T. following his appearances last season as Horace in The School for Wives, Lieutenant Yolland in Translations and Malcolm in Macbeth. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in The Winter’s Tale, Charles Courtice in London Assurance, and Cornelius in The Matchmaker. In his six previous seasons at A.C.T. he was seen as Ken Talley in 5th of July, Benedick...
in Much Ado About Nothing, Simon in Hay Fever and Oscar in Another Part of the Forest. He has also appeared on the Geary stage as Tybalt in Romeo and Juliet and Frank in The Breathing Version. Other theatre credits include the role of Oswald in Glass 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.

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

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

ELIZABETH PADILLA joins the company this season following two years of study in A.C.T.’s Advanced Training Program. In 1984, she left Beach Blanket Babylon Goes to the Stars, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in Heartbreak House, The Winter’s Tale, Dinner at Eight and Arichoke. In addition to commercial film and television work, Miss Padilla, a Cupertino

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

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

**ELIZABETH PADILLA** joins the company this season following two years of study in A.C.T.’s Advanced Training Program. In 1984, she left Bittertreats’ *Babylon Goes to the Stars*, where she played Snow White for five years, in order to complete her training at A.C.T. While a student, she performed leading roles in *Heartbreak House*, *The Winter’s Tale*, *Dinner at Eight* and *A Streetcar Named Desire*. In addition to commercial film and television work, Miss Padilla, a Cupertino

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Macy’s San Francisco, Union Square
native, has appeared with the San Jose Civic Light Opera in Oliver under the direction of Michael Lee, and in Theodore Bikel's production of Fiddler on the Roof.

WILLIAM PATERSON is now in his 17th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 22 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, Jumlers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home, The Gin Game, Dial "M" for Murder and Painting Churches. He presently serves as a member of the San Francisco Arts Commission.

JOAN STUART-MORRIS joins the A.C.T. company this year following seven seasons at the Oregon Shakespearean Festival in Ashland, Oregon. San Francisco audiences may recognize her as Katharina in the Off Off Broadway production of The Taming of the Shrew which toured California in 1984. While in Ashland, she performed leading roles in Man and Superman, Dracula, A Midsummer Night's Dream and Crimes of the Heart and earned Drama Logue Awards for her portrayal of Beatrice in Much Ado About Nothing and Maggie in Cat on a Hot Tin Roof.

KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dolson in Miss Appeal. A New Jersey native and graduate of Tufts University, Mr. Watt is currently completing his M.F.A. as a third year student in the Advanced Training Program. This season, in addition to associate directing the premiere of Opus Comique, he will appear in A Christmas Carol and as Judas in Passion Cycle, as well as teaching and directing in the Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theaters, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Liliom in Liliom, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Husabay in Heartbreak House and Yascha in The Cherry Orchard.

HARRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Macbeth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Play of the Western World. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and

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

DANIEL ZONIPI joined A.C.T. in the 1975-76 season, participating in the bicentennial tour of the Soviet Union and the PBS taping of The Taming of the Shrew. Since then, he has appeared on Broadway, with various regional theaters and on television. Mr. Zippi, also known as Les Toulou, has been seen about town in Los Angeles singing and playing guitar with the modern folk ensemble, Neutral Spirits.
native, has appeared with the San Jose Civic Light Opera in Oliver under the direction of Michael Lee, and in Theodore Bikel's production of Fiddler on the Roof.

WILLIAM PATERSON is now in his 17th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union. At the U.S. Embassy in London, His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. He presently serves as a member of the San Francisco Arts Commission.

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

JOAN STUART-MORRIS joins the A.C.T. company this year following seven seasons at the Oregon Shakespearean Festival in Ashland, Oregon. San Francisco audiences may recognize her as Katharina in the OSF production of The Taming of the Shrew which toured California in 1984. While in Ashland, she performed leading roles in Man and Superman, Dracula, A Midsummer Night's Dream and Crimes of the Heart and earned Drama Logue Awards for her performances in Much Ado About Nothing and Maggie in Cat on a Hot Tin Roof.

KENN WATT returns to A.C.T. as a journeyman following his debut last year as Mark Dolson in Miss Appel. A New Jersey native and graduate of Tufts University, Mr. Watten is currently completing his M.F.A. as a third year student in the Advanced Training Program. This season, in addition to associate directing the premiere of Ophelia Comique, he will appear in A Christmas Carol and as Judas in Passion Cycle, as well as teaching and directing in the Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Lilliom in Lillian, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Husaboy in Heartbreak House and Yasha in The Cherry Orchard.

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

HENRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Macbeth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Play of the Western World. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and

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

Autolycus in The Winter's Tale. He spent six years acting and directing at the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III and Romeo and Juliet. Petrucchio in The Taming of the Shrew, Benedick in Much Ado About Nothing and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in Pericles, a three person Macbeth and played Effi to Linda Hunt's Mother Courage. Other credits include Henry V at the Utah Shakespeare Festival and Julian in Tojo in the Attic and Leo in Design for Living for the Tufts University Arena Theatre. He directed the Boston premières of Athol Fugard's A Lesson From Aloes and The Island. Active in A.C.T.'s Conservatory, Mr. Woronicz staged a studio production of Lyle Breitz last season and will direct Sean Marks at the Oregon Shakespearean Festival in 1986.
AMONG THE PRODUCTIONS managed by Mr. Fadriv on his own was a revival of "A Midsummer Night's Dream" at the Shakespeare Festival in Seattle, followed by a production of "The Taming of the Shrew" at the Shakespeare Theatre in Washington, D.C. During the summer, Mr. Fadriv directed the "Midsummer Night's Dream" at the Shakespeare Festival in Stratford, Ontario, and "The Tempest" at the Delacorte Theatre in Central Park, New York. He was also the stage manager for "The Taming of the Shrew" at the Shakespeare Festival in Stratford, Ontario, and "The Tempest" at the Delacorte Theatre in Central Park, New York.

He was the stage manager for "The Taming of the Shrew" at the Shakespeare Festival in Stratford, Ontario, and "The Tempest" at the Delacorte Theatre in Central Park, New York.

Among the productions he managed were the following:

1. "A Midsummer Night's Dream" at the Shakespeare Festival in Seattle, followed by a production of "The Taming of the Shrew" at the Shakespeare Theatre in Washington, D.C. During the summer, Mr. Fadriv directed the "Midsummer Night's Dream" at the Shakespeare Festival in Stratford, Ontario, and "The Tempest" at the Delacorte Theatre in Central Park, New York. He was also the stage manager for "The Taming of the Shrew" at the Shakespeare Festival in Stratford, Ontario, and "The Tempest" at the Delacorte Theatre in Central Park, New York.


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 United States. He made his New York directorial debut with an Off-Broadway production of Chekov's Ivanov which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre; San Francisco's Actor's Workshop; Washington, D.C.'s Arena Stage; San Diego's Old Globe Theatre; and staged several New York City Opera productions. His 1959 Off-Broadway production of Under Milk Wood won both the Lola D'Annunzio and the Circle of Critics' Awards and in 1962 his Six Characters in Search of an Author proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natalya Petrova, with composer Lee Hoiby, based on A. M. Tolstoi in the Country, and in 1968 he directed Tartuffe and Hamlet in Shakespeare at Lincoln Center, and then traveled to London where he recomposed his staging of Six Characters.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, Ford Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were Tarteuffe, Six Characters in Search of an Author, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern are Dead, Caesar and Cleopatra, The Contractor, Cynosa de Bergerac, The Crucible, The Taming of the Shrew, The Threepenny Opera, Rabbit, Reed, and Small World. As Associate Director of A.C. T., Mr. Ball worked on productions of St. Joan, Hamlet, A Christmas Carol, At This Evening's Performance, The Three Sisters, Just Between Ourselves, Kayakone, The School for Wives and Faustus in Hell. He was Associate Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outposts for new playwrights in the Midwest. As a resident director for three years at A.C.T., he has been highly successful, having directed regularly to direct plays, including The English Mystery Plays, Cat Among the Pigeons, Travesties and An Evening with Tom Stoppard, which he devised with Mr. Stoppard's participation. He has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shaw, Jumpers, Equeo, The Bourgeois Gentleman and The Winter's Tale. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of Old Times, Our Town and Mass Appeal.

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

LAWRENCE HECHT (Conservatory Director) continues this year as head of A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory Program and staged several A.C.T. productions. In 1968, he directed Alimony, Day of Judgment and The Women in Spanish California, where his directing credits include Harvey, Major Barbara and Bus Stop. This will be Mr. Hecht's 14th season with A.C.T. He is also a member of the A.C.T. company and has performed in more than 25 productions including, The National Health, The Visit, Burial Child, Night and Day, The Three Sisters, Happy Landings and The Hundred.

EUGENE BARCONE (Company Coordinator) isWindow Writer’s career as Stage Manager for the company. For the past 17 years, he has served as Associate Director of A.C.T., running the Box Office and overseeing the front of the house operations. In addition to directing, Mr. Barcone has directed The Royal Hunt of the Sun, The Dinner Party, A Christmas Carol, At This Evening's Performance, The Three Sisters, Just Between Ourselves, Kayakone, The School for Wives and Faustus in Hell. He was Artistic Director of the Milwaukee Repertory Theater from 1971-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major outposts for new playwrights in the Midwest. As a resident director for three years at A.C.T., he has been highly successful, having directed regularly to direct plays, including The English Mystery Plays, Cat Among the Pigeons, Travesties and An Evening with Tom Stoppard, which he devised with Mr. Stoppard's participation. He has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shaw, Jumpers, Equeo, The Bourgeois Gentleman and The Winter's Tale. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of Old Times, Our Town and Mass Appeal.

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

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

JESSE HOLLIS (Scenery) joins A.C.T. for the first time this fall to design scenery for The Majestic Kid and Orpheus. Earlier this year he provided scenery for the production of The Majestic Kid seen at the Oregon Shakespearean Festival, where he has also designed Crimes of the Heart, Death of a Salesman and Of Mice and Men. Last March, Mr. Hollis designed sets for Stephen Paulus’ The Poetman Almighty Rings Tower at the Fort Worth Opera. In recent seasons, he has designed Cold Stone, Dreamhouse and A Midsummer Night’s Dream at the Sacramento Theatre Company, where he will be returning for four plays in the 1985-86 season. Locally, Mr. Hollis’ credits include nine productions for the Berkeley Repertory Theatre, designs for The Lamplighters, including this fall’s Countess Maritza and the original production of Sam Shepard’s True West at the Magic Theatre. He has created scenery for the San Francisco Ballet, San Francisco Opera Showcase and Merola Program, Civic Arts Repertory of Walnut Creek, Contra Costa Music Theater, West Bay Opera of Palo Alto, Opera Piccola of San Francisco and the Berkeley Shakespeare Festival.

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

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

CRIMES OF THE HEART, DEATH OF A SALESMAN & OF MICE AND MEN
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The Woolgatherer
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THE AMERICAN CONSERVATORY THEATRE

presents

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

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

Directed by  William Ball

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

The play will be performed without intermission.

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

Stage Management Staff: James Haire and Duncan W. Graham
The management reserves the right to change the attraction without prior notification to the patron.
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Easter Festival. Music, a procession and a bold new interpretation of the classic dramatic works of the day are all planned.

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

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

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

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


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those of websters (weavers), barkers (tanners) and ostlers (hotel-keepers).

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

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

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

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

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

Just such a man was employed sometime around 1450. He is referred to today as the Wakefield Master. In addition to retaining in their pristine forms some of the original twelfth century plays, he contributed five new plays and interpolated others. In all, thirteen of the thirty-two plays in the Wakefield Cycle bear the stylistic imprint of the same master. Unfortunately, his identity is unknown.

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

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

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

-Ralph Hoskins
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TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets by Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($2 service charge per order).

Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets.
Box Office Hours: 10 a.m. through the first intermission of the evening performance.
For information call 673-6440.

Mail Orders—Write A.C.T. at 850 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.
If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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

NOTICES
Please observe the no smoking regulations. The use of cameras or tape recorders is not permitted. Kindly refrain from carrying in refreshments. In respect for the health of our performers it is the policy of this company not to actually light cigarettes during the play.

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

A.S.L. AT A.C.T.
A.C.T. has a special series of plays interpreted in American Sign Language for the hearing-impaired. For information call TTY (415) 771-0338 or 771-3860 (Voice). Special thanks to Steven Frisch Ruder for his hard work and excellent performances in the interpreting of each show.

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

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

SURGEON GENERAL’S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.
HOW TO BUY TICKETS
Tickets-by-Telephone—Call (415) 673-6440 and charge your tickets to AMEX, Visa, or MasterCard ($2 service charge per order).

Window Sales—Visit A.C.T.’s Geary Theatre Box Office at Geary and Mason Streets.
Box Office Hours: 10 a.m. through the first intermission of the evening performance.
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Mail Orders—Write A.C.T. at 450 Geary Street, San Francisco 94102, or sign up for A.C.T.’s mailing list in the Geary Theatre lobby.

Ticket Agencies—Most ticket agencies handle tickets for A.C.T. (service charges vary). If you buy through your local agency, you’ll get either tickets (BASS or Ticketron) or a receipt to present prior to the performance at the Geary Theatre in exchange for your tickets.

NOTE: If tickets are held for you at the box office, it is best to pick them up at least one half hour prior to the performance.

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY
Tickets may be exchanged at the A.C.T. Box Office at least 24 hours prior to show time.
If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain. Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

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Pamela Simi, Administrative Director
Mary Carrett, Company Manager
Wendy Adler, Business Manager
Robert Holloway, Cheryl Kuhn, Business Office
Lute & Carr, C.P.A., Accountants
John Wilk, Crane Financial Officer
Cynthia McCaig, Donor Benefits Coordinator
Stephen Dunatov, Information Systems
Livingston, Store & McGowan, Legal Counsel
Eve Coredyke, Volunteer Coordinator
John Buonorno, Executive Office
Beulah Steen, Receptionist

COMMUNICATIONS & MARKETING
Ralph Hoskins, Press and Public Relations
Ann Bergeron, Graphic Design
Richard Bernier, Marketing Associate
Michael Bieder, Mailroom
Gwen Baruch, Telemarketing Manager
Joe Duffy, Group & Student Sales Manager

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

SUBSCRIPTIONS
Patty Costa, Manager

FACILITIES
Lesley Perce
Susan Carr, Jr. Security
Robert A. Davis, Security

FRONT OF HOUSE
Tim Flynn, House Manager
Fred Geck, C.A.A., Doorman
Joshua Adams
Kenneth Andrade
Vida Edwards
Macy Hodges

31 Juliano
Eva Ramos
Michael Lee
Myra Levin
Marty Martin
Susannah Dunning
Rick Tate
Debra Holthus
Bill Weisman

SCHOLARSHIP FUNDS
Ann Benson Memorial Scholarship / Henry Boeithner Memorial Fellowship / Stuart Brady,
C.A.A. Memorial Scholarship / Thomas Edwards, C.A.A. Memorial Scholarship / Allen Fletcher, C.A.A. Memorial Scholarship / Helon Golden Memorial Scholarship / Paule Knickerbocker Memorial Scholarship / Mrs.
Charles B. Kuhn Scholarship / Michael W. Leiber, C.A.A. Memorial Scholarship / Mae McNally Fellowship / Bernard Osber Foundation / Edith Skinner, N.T., C.A.A.
Memorial Scholarship / Nina Vance Memorial Fellowship / Alma Brooks Walker Scholarship

SPECIAL THANKS
American Building Maintenance Service
One Pass Film and Video, Inc.

This theatre operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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.
SUCCESS HAS ITS REWARDS

You have worked hard and now you're in a position to enjoy a few of the luxuries that come with success. For your home, the look you want is fresh and contemporary. The quality you demand...uncompromising. Which is why you prefer Breuners for all your home decorating needs. Our outstanding collection of fine furnishings is comprised of names that are synonymous with the kind of quality and style you're looking for. At Breuners we have been helping people like yourself enjoy success for over 129 years.

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Please try Caution.

If you smoke

WARNING: Surgeon General's Warning: Smoking may result in fetal injury, prematurity, birth, and low birth weight by pregnant women.