TO ALL THOSE
WHO STRIVE FOR EXCELLENCE.

When the artist is also the art form, it is dance.
Minding body giving meaning to movement.
Defying even gravity, it would seem, to celebrate the human spirit.
To do so and do it well is an art which Imperial Savings
is proud to support. It is, after all, an inspiration
to value our customers’ dreams and goals most highly.
By providing all the crucial steps and choreography
for financial well-being.

Imperial Savings
Association
Where Homeowner Begins Today

The Sign of the Times
McGuire Real Estate is selling
homes all over town. Condos. Single
family homes. And some of the largest
homes in the city.
Why? Incomparable service.
That’s why. From the Marina to Twin
Peaks, from Pacific Heights to Bernal
Heights, we’re providing buyers and
sellers with a unique brand of personal
attention.
When you’ve been doing
business since 1905, you’re going to see
good times and bad times. And our
sign continues to be the sign of
the times.
929-1900
McGuire Real Estate
An Investment You Can Live With.
TO ALL THOSE WHO STRIVE FOR EXCELLENCE.

When the artist is also the art form, it is dance. Mind and body giving meaning to movement. Stretching the limits of time and space. Defying even gravity, it would seem, to celebrate the human spirit.

To do so and to do it well is an art which Imperial Savings is proud to support. It is, after all, an inspiration to value our customers' dreams and goals most highly. By providing all the crucial steps and choreography for financial well-being.

Imperial Savings

The Sign of the Times

McGuire Real Estate is selling homes all over town. Condos, Single family homes. And some of the largest homes in the city.

Why? Incomparable service, that's why. From the Marina to Twin Peaks, from Pacific Heights to Burling Heights, we're providing buyers and sellers with a unique brand of personal attention.

When you've been doing business since 1965, you're going to see good times and bad times. And our sign continues to be the sign of the times. 929-1930

McGuire Real Estate
An Investment You Can Live With
AMERICAN CONSservatory THEATRE

January 1983

THROUGHOUT HISTORY
there have been changes in keyboards—
each creating interest and excitement.

"Shall we taketh it from the
synthesizer sold?"

At G. Leuenberger, we stay in tune
with these changes— all that's here
and all that's coming—and we
combine youthful enthusiasm with
the grand tradition of

YAMAHA keyboards.
Pianos - Organs - Synthesizers

G. Leuenberger

Company

727 Market Street (at Grant)
Sales • Service • Piano Rentals
Tel: (415) 543-1888

YAMAHA—the future of music.

CONTENTS

8 In the A.C.T.
16 Who's Who at A.C.T.

A Note of Confidence
A Poem by Seamus Heaney
TRANSLATIONS Playbill
Irish As She Was Spoken

THE SCHOOL FOR
WIVES Playbill
A Comedy Tonight
MACBETH Playbill

42 A.C.T. Contributors
57 To The Audience
60 A.C.T. Company, Staff &
Administration
62 Geary Theatre Fire Exits

COVER: Anna de la Isla, Peter Deal and Mark Murphy

American Conservatory Theatre Magazine is published
by American Conservatory Theatre. All rights reserved
1983 by Media Publishing, Inc. Reproduction of the
magazine without permission is prohibited.

The Mediterranean
on a Royal
note.

Villefranche

Livorno

Venice

Naples

Dubrovnik

Barcelona

Catania

Corfu

Royal Viking Line brings aboard a Royal entourage of world famous performers for a duet of special 14-day cruises throughout the Mediterranean this spring.
April 16: sail on our classical music cruise featuring the legendary Zettelmann Trio to inspire you with works by Handel, Mozart, Beethoven and Schubert. May 23: join Vincenzo and Sandra Wardell of the Metropolitan Opera in a voyage with songs from Venice to Barcelona, Magnificent.
No-one can capture the Mediterranean in as meaningful a manner as Vivaldi; his famous "Royal Collection of Maritime" classics inspired the life of our boat. Our Royal Viking Line cruise is the only one to touch Italy, Spain and France in one week. From our Royal Collection of Mediterranean Cruises.

From our Royal Collection of Mediterranean Cruises.
Saks Fifth Avenue

You seek excellence in all things. Whether it is in the scope and depth of intentional fashion, the perfection of detail and craft, or the knowledge and authority with which it is all presented to you. But more, you're after an excellence with an edge—a quality to set your discoveries above and apart from all others. For you, just this kind of fashion and quality will be found at Saks Fifth Avenue. A world that involves an excellence. But more, a world that soars with an edge—of tradition, of standards, of service unparalleled. Saks Fifth Avenue. The best of all things... in the best of all worlds.
Saks Fifth Avenue
You seek excellence in all things. Whether it is in the scope and depth of intentional fashion, the perfection of detail and craft, or the knowledge and authority with which it is all presented to you. But more, you're after an excellence with an edge—a quality to set your discoveries above and apart from all others. For you, just this kind of fashion and quality will be found at Saks Fifth Avenue. A world that revolves on excellence. But more, a world that soars with an edge—of tradition, of standards, of service unparalleled. Saks Fifth Avenue. The best of all things... in the best of all worlds.
IN THE A.C.T.

News of the American Conservatory Theatre

CLASSES FOR YOUNG ACTORS TO BEGIN

Some 160 students are currently enrolled in Session 1 of the A.C.T. Young Conservatory’s 1984-85 season, which concludes this month. Session II gets underway February 4 and continues through May 4. Applications are being taken now. Included in the curriculum are classes in voice and speech, acting techniques, creative drama, musical theatre, scene studies and playwriting. The program is elective, and classes meet after school and on Saturdays. Students from eight to eighteen years of age are eligible to apply. In addition to the specific subjects taught in the various courses, Young Conservatory training teaches children and teenagers the collaborative nature of theatre and the other performing arts, and provides a solid foundation for future training. This season, Young Conservatory students are seen in A Christmas Carol and Much Ado, the latter joining the Geary repertory January 25. Complete information about tuition and schedules is available from Young Conservatory Director Linda Aldrich at A.C.T., 450 Geary Street, San Francisco 94102, (415) 771-3880.

AN OPEN INVITATION

January brings two events in the annual series of Prologues, the in-theatre forums that bring together director and audience for informal discussions designed to enrich the playgoing experience. Prologues are co-sponsored by A.C.T. and the Junior League of San Francisco. On Monday, January 7, at 5:30 p.m. in the Geary Theatre, Lawrence Hecht will talk about his production of Translations, by Brian Friel. On Monday, January 28, at 5:30 p.m., director Edward Hastings will discuss...
IN THE A.C.T.

News of the
American Conservatory Theatre

CLASSES FOR YOUNG ACTORS
TO BEGIN

Some 160 students are currently enrolled
in Session I of the A.C.T. Young Con-
servatory's 1984-85 season, which con-
cludes this month. Session II gets under
way February 4 and continues through
May 4. Applications are being taken now.
Included in the curriculum are classes in

voice and speech, acting techniques,
creative drama, musical theatre, scene
work, song studies and playwriting. The program
is elective, and classes meet after school and
on Saturdays. Students from eight to
eighteen years of age are eligible to apply.

In addition to the specific subjects taught
in the various courses, Young Conservatory
training teaches children and teenagers the collaborative nature of
theatre and the other performing arts,
and provides a solid foundation for future
training. This season, Young Conserva-
tory students are seen in A Christmas
Carol and Master, the latter joining the
Geary repertory January 25. Complete
information about tuition and scholarships is
available from Young Conservatory Direc-
tor Linda Aldrich at A.C.T., 450 Geary
Street, San Francisco 94102, (415) 771-
3880.

AN OPEN INVITATION

January brings two events in the annual
series of Prologues, the in-theatre forums
that bring together director and audience
for informal discussions designed to en-
rich the playgoing experience. Prologues
are co-sponsored by A.C.T. and the Junior
League of San Francisco.

On Monday, January 7, at 5:30 p.m.,
in the Geary Theatre, Lawrence Hecht will
talk about his production of Translations,
by Brian Friel.

On Monday, January 28, at 5:30 p.m.,
director Edward Hastings will discuss
William Shakespeare’s Macbeth, scheduled to join the repertory January 23. Doors will open for both sessions at 8 p.m., and all members of our audience are welcome to attend at no charge.

SIGNED PERFORMANCES AT A.C.T.
This season’s series of Saturday evening, interpreted performances (for the deaf) and hearing impaired includes The School for Wives (February 9), Translations (March 2), Macbeth (March 30), Our Town (April 2), and Painting Churches (May 11). Tickets for the series may be purchased individually or with a special five-play subscription. A.C.T. is pleased to announce that Steven Fritsch-Rudorff will once again serve as interpreter for all five performances. Subscription or individual ticket orders may be placed by mail or by telephone at TTY (415) 771-0355 or (voice) 673-6440. They may be charged by phone to Visa, MasterCard or American Express cards.

WE'RE LOOKING FOR A FEW GOOD MEN AND WOMEN
February 1 is the application deadline for the 1985-86 Advanced Training Program at A.C.T. The internationally recognized English program was granted full academic accreditation earlier this year and offers a Master of Fine Arts in Acting degree. Some forty-eight talented young actors are selected from the several hundred students who apply and audition annually for the first year of the program. At the end of the year, approximately twenty-four are invited to return for the second year of training. Those selected for the third year become members of the A.C.T. acting company, playing featured

INTRODUCING
YOUNG INNOVATORS,
A NEW PORT OF CALL
FOR TODAY'S JUNIORS
When you're looking for escape, a dissemblation from the tried and true, look no further than Young Innovators, a new shop in Junior, Macy's San Francisco. Here, exploring different territory, are the most directional fashions from Europe and the U.S.A. From the collection: Matou sport's pure cotton sailor shirt with trumpet skirt $52.00, skirt $50.00, shirt $60.00. Young Innovators is a collaboration of design and manufacturing technique.
William Shakespeare's Macbeth, scheduled to join the repertory January 23. Doors will open for both sessions at 8 p.m., and all members of our audience are welcome to attend at no charge.

SIGNED PERFORMANCES AT A.C.T.
This season's series of Saturday evening interpreted performances (for the deaf and hearing impaired) includes The School for Wino (February 9), Translations (March 2), Macbeth (March 30), Our Town (April 2), and Painting Churches (May 11). Tickets for the series may be purchased individually or with a special five-play subscription. A.C.T. is pleased to announce that Steven Fritsch-Rodriguez will once again serve as interpreter for all five performances. Subscription or individual ticket orders may be placed by mail or by telephone at TTY (415) 771-0358 or (voice) 673-6440. They may be charged by phone to Visa, MasterCard or American Express cards.

WE'RE LOOKING FOR A FEW GOOD MEN AND WOMEN
February 1 is the application deadline for the 1985-86 Advanced Training Program at A.C.T. The internationally recognized three-year program was granted full academic accreditation earlier this year and offers a Master of Fine Arts in Acting degree. Some forty-eight talented young actors are selected from the several hundred students who apply and audition annually for the first year of the program. At the end of that year, approximately twenty-four are invited to return for the second year of training. Those selected for the third year become members of the A.C.T. acting company, playing featured roles.
Continental Mark VII. Judge it by the competition.

Ironically, the best perspective from which to view the Continental Mark VII may be from another automobile. A respected road machine like the Mercedes Benz, for instance, does more than just enhance its appearance. It actually helps to hold the road. The Mark VII’s competitive nature is in its driver-centered philosophy - that it should be rewarding to drive, not just fit to its aerodynamic shape. In the Mark VII LSC, this philosophy is readily apparent. Its acceleration is smooth and responsive with an electronically fuel-injected 5.0 liter V-8 standard. Its 4-wheel, 20 inch wheels, and 4-wheel独立 suspension package that includes front and rear stabilizer bars and the technologies of both nitrogen-pressurized shock absorbers and Electronic Air Suspension, also standard.

But as impressive as the way the Mark VII LSC goes, it’s the way it stops. Hi-Lock Brake System, available on select models, provides for shorter stopping distances and better braking performance. For California, Washington, Oregon, Alaska, and Hawaii residents, the Mark VII also comes with a three year or 30,000 mile (whichever comes first), scheduled maintenance, and limited warranty covering virtually every part except tires, fluids, filters, and airbag systems. The new Continental Mark VII. Comparing it to Mercedes might be shocking at first. But it’s something you’ll just have to live with.

LINCOLN
Lincoln-Mercury Division Ford
Ironically, the best perspective from which to view the Continental Mark VII may be from another automobile. A respected road machine like the Mercedes Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with. The heart of the Mark VII's competitive nature is in its driver-centered philosophy. That it should be rewarding to drive, not just sit in, its aerodynamic shape, for instance, does more than just enhance its appearance. It actually helps hold the road. In the Mark VII LSC, this philosophy is readily apparent. Its acceleration is smooth and responsive with an electronically fuel-injected 5.0 liter V-8, standard. Its road manners are precise and disciplined, with a handling and suspension package that includes front and rear stabilizer bars and the technologies of both nitrogen-pressurized shock absorbers and Electronic Air Suspension, also standard.

But as impressive as the way the Mark VII LSC goes, the way it stops. All-Lock Brake System, available on select models, provides for shorter stopping distances on virtually any road surface as well as greater vehicle stability and control than conventional braking systems. For California, Washington, Oregon, Alaska, and Hawaii residents, Mark VII also comes with a three year or 36,000 mile (whichever comes first) scheduled maintenance and limited warranty covering virtually everything except tires, fluids, driver's seat, and accidents. The Mark VII Continental Mark VII. Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.
roles in repertory productions. The new Conservatory bulletin, describing all A.C.T. training programs and including an application form, is available now by mail from A.C.T., 495 Geary Street, San Francisco 94102, or telephone at (415) 771-3880, extension 230. A special feature article introducing this season's third-year students appears elsewhere in this pro-
gram book.

HALF-PRICE TIX FOR STUDENTS
For all regular A.C.T. repertory perfor-
mances this season, students may pur-
chase any available seat at half-price in
advance. With valid current student iden-
tification, the bearer is entitled to buy two
tickets at the special price.

Student tickets may be purchased (1) at
the Geary Theatre box office; (2) by mail,
if the check or money order is
accompanied by a clear photocopy of valid
student ID in the same name that appears
on the check; or (3) charged to Visa,
MasterCard or American Express card by
telephone, in which case valid student ID
must be shown at the box office when the
tickets are picked up.

Students and teachers wishing to
arrange seating for a school group at a
special Student Matinee or regular rep-
ertory performance should contact Joe
Duffy in the A.C.T. box office at (415)
673-6440.

YOUR TABLE'S WAITING!
This month’s schedule for the Radiance
Room, A.C.T.'s theatre bar and lounge
located downstairs from the Geary lobby,
is as follows:

Monday through Friday evenings:
6 p.m. through the last intermission.

Wednesday matinees:
Open at intermissions only for wine,
coffee and soft drinks.

Saturday matinees:
1 p.m. through the last intermission.
Saturday evening:
7 p.m. through the last intermission.

At all performances except Wednesday
matinees, drinks may be reserved from
our full bar for intermission service. Place
your order and pay for it in the Radiance
Room prior to curtain time. When you
return at intermission, your drinks will be
waiting for you on a reserved table bear-
ing your name—while others wait in line
at the bar.

We’ll tell you what other
Alaskan cruises
sweep under
the Ugrug.

Sailings from Vancouver every two weeks, June
through August. The history of Ugrugs on every cruise.
See your travel agent or call us at (800) 854-3835.
In California call (800) 222-2255.

World Explorer Cruises
14-Day Cultural Cruises to Alaska.
roles in repertory productions. The new Conservatory bulletin, describing all A.C.T. training programs and including an application form, is available now by mail from A.C.T., 450 Geary Street, San Francisco 94102, or telephone at (415) 771-3800, extension 230. A special feature article introducing this season’s third-year students appears elsewhere in this program book.

HALF-PRICE TIX FOR STUDENTS
For all regular A.C.T. repertory performances this season, students may purchase any available seat at half-price in advance. With valid current student identification, the bearer is entitled to buy two tickets at the special price.

Student tickets may be purchased (1) at the Geary Theatre box office; (2) by mail, if the check or money order is accompanied by a clear photocopy of valid student ID in the same name that appears on the check; or (3) charged to Visa, MasterCard or American Express card by telephone, in which case valid student ID must be shown at the box office when the tickets are picked up.

Students and teachers wishing to arrange seating for a school group at a special Student Matinee or regular repertory performance should contact Joe Duffy in the A.C.T. box office at (415) 673-6440.

YOUR TABLE’S WAITING!
This month’s schedule for the Radiance Room, A.C.T.’s theatre bar and lounge located downstairs from the Geary lobby, is as follows:

- Monday through Friday evenings: 6 p.m. through the last intermission. Wednesday matinees:
- Open at intermissions only for wine, coffee and soft drinks.
- Saturday matinees:
- 1 p.m. through the last intermission. Saturday evening:
- 7 p.m. through the last intermission.

At all performances except Wednesday matinees, drinks may be reserved from our full bar for intermission service. Place your order and pay for it in the Radiance Room prior to curtain time. When you return at intermission, your drinks will be waiting for you on a reserved table bearing your name—while others wait in line at the bar.

The Radiance Room was recently the scene of a party celebrating the publication of William Bell’s book, “A Sense of Direction.” Bell autographed a copy of the book for Dr. and Mrs. Charles Lumsden, Dr. Lumsden is Chairman of the Stanford University Drama Department faculty and a frequent lecturer at A.C.T.
ANOTHER RISING star of the A.C.T. company, the A.C.T. of California, is Carol Appel, who has been with the company for the last year. Appel comes from the University of California, where she attended the University's Arthur Meier Cooper School of the Theater. She has also been seen in various regional theater productions.

PHOTO COURTESY OF A.C.T.

EMPIORIUM · CAPWELL

Back: Traditional Stock in San Francisco, Showroom, Stanford, Marin

THEIRS WAS A TIME

Nothing was happening until you stepped in.

Outside: Siren

Inside: Traditional Stock in San Francisco, Showroom, Stanford, Marin
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 performed with Shakespeare festivals in San Diego, Saratoga and Colorado. In addition to roles in Arms and the Man, A Midsummer Night's Dream and The Sleeping Prince for A.C.T. last season, Miss Bening has been a leading actress with the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; The Comedy of Errors; A Christmas Carol; Arms and the Man; A Midsummer Night's Dream; The Sleeping Prince.

OTHER RESIDENT THEATRES: Luna's Lovers; Lott's Eaves of Allens; Romeo and Juliet; Antony and Cleopatra; A Midsummer Night's Dream; The Winter's Tale; Two Gentlemen of Verona; King John; Joviality.

TELEVISION: Parent Trap Survival (PBS).

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 and a voice instructor in the Advanced Training Program. A.C.T. fans have seen her previously in Oh! and and Pete Cope on the Geary stage and in studio productions of The Cherry Orchard, The School for Scandal, The Tempest and The Unbearable Lightness of Being.

TELEVISION: Parent Trap Survival (PBS).

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 A.P.A. Phoenix Repertory production. 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. He has worked in the company of Ella Raines, Helen Hayes and Paul Newman, among others.

A.C.T. PRODUCTIONS: Paradise Lost, Per Capita, Merchant of Venice; Treasure: A Christmas Carol; A Midsummer Night's Dream.

ROB STREET: 8 total, including: The Shoe Off (with Helen Hayes); Hamlet (with Ella Raines); The Lion, The Unicorn, The Mouse, The Pigeon (with Paul Newman); Four Boys are the Best (with Paul Newman).

GEORGE DELOY made his A.C.T. debut as Dennis in the 1983 production of Lost in the Woods. He has appeared on his theatrical career. His extensive

NOTHING WAS HAPPENING UNTIL YOU STEPPED IN

Color, texture, artful simplicity. And you didn't even have to say a word. Our New Mood =lessskin jump, in red, black, or sand. 5-10M, $63.

Better Traditional shoes in San Francisco, Stonestown, Stanford, Marin.

EMPORIUM-CAPWELL
Rock of Lamb marinated in pomegranate juice.

Just one of the mouth-watering reasons to visit our beautiful new location on the Peruvian at the Stanford Park Hotel offering:

- Breakfast
- Lunch
- Dinner
- Sunday Brunch
- Banquet Service

STANFORD PARK HOTEL
100 El Camino Real, Menlo Park, CA
Reservations • 322-1234

Barbara Dirckson* attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dirckson 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. Other acting credits include Stay, with Sada Thompson at the Westport Country Playhouse; Starman; Stephen and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre; A.C.T. PRODUCTIONS: Over 30, including: Caesar and Cleopatra; The Matchmaker (U.S.S.R. tour); Pure Gypsy; A Month in the Country; The Circle; Hay Fever; Burial Child; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Hockey Stick; All the Way Home; Absurd Person Singular; Tennessee; Dial "M" for Murder; Angel's Fall; The Daily.


Peter Donald joined A.C.T. in 1966. He was born in Nova Scotia, attended Yale Drama School, toured extensively, and spent six summers with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway winning the Theatre World Award for Best Featured Actor and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series Fletch's Room for two years. A.C.T. PRODUCTIONS: 36 in total, including: A Midsummer Night's Dream, The Importance of Being Earnest; Caesar and Cleopatra; The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre; A.C.T. PRODUCTIONS: Over 30, including: Caesar and Cleopatra; The Matchmaker (U.S.S.R. tour); Pure Gypsy; A Month in the Country; The Circle; Hay Fever; Burial Child; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Hockey Stick; All the Way Home; Absurd Person Singular; Tennessee; Dial "M" for Murder; Angel's Fall; The Daily.

Geoffrey Elliott* joined the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with 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...
Rack of Lamb marinated in pomegranate juice.

Just one of the mouth-watering reasons to visit our beautiful new location on the Persimmon at the Stanford Park Hotel offering:

- Breakfast
- Lunch
- Dinner
- Sunday Brunch
- Banquet Service

STANFORD PARK HOTEL
100 El Camino Real, Menlo Park, CA
Reservations • 322-1234

Barbara Dickson* attended A.C.T.'s Advanced Training Program. Previously, she attended the Perry Mansfield School of Theatre and Dance in Steamboat Springs, Colorado. Since joining the acting company, Miss Dickson has appeared in over 26 productions on the Geary stage and has toured with the company to Hawaii, Japan and the U.S.S.R. Other acting credits include Star, with Sada Thompson at the Westport Country Playhouse, Sweeney Todd and The Importance of Being Earnest with Ellis Rabb at San Diego's Old Globe Theatre. A.C.T. PRODUCTIONS: Over 30, including: Canio in Pagliacci; The Matchmaker (U.S.S.R. tour); Peer Gynt; A Month in the Country; The Cripple of Inishmaan; Burying the Ex-Girlfriend; Another Part of the Forest; The Three Sisters; The Chalk Garden; Uncle Vanya; The Halycon; Silas the Jew; All the Way Home; Absurd Person Singular; Trashtopia; Dial "M" for Murder; Angels Fall; The Dolly.

Geoffrey Elliott joins the A.C.T. company this year as a third-year student in the Advanced Training Program. Graduating with a B.F.A. from the University of Florida, where he was a recipient of the Bingham Scholarship for acting, Mr. Elliott studied with David

Other Resident Theaters: Stay Tuned for: "The Importance of Being Earnest." TELEVISION: Lou Grant: Incident at Cradley.

Peter Donat joined A.C.T. in 1969. He was born in Nova Scotia, attended the Yale Drama School, toured extensively, and spent six seasons with Canada's Stratford Shakespeare Festival. He has performed on- and off-Broadway winning the Theatre World Award for Best Featured Actor and participated in Ellis Rabb's legendary APA company. He starred in the NBC-TV series Flying Hawk for two years.

A.C.T. PRODUCTIONS: 34 total, including: Linda Millkavac; Merchant of Venice; Importance of Being Earnest; Hadrian VII; Cyrano de Bergerac; A Doll's House; Eugene; Man and Superman; A Month in the Country; The Little Foxes; The Three Sisters; Uncle Vanya; The Sleeping Prince; Dial "M" for Murder; A Midsummer Night's Dream.

BROADWAY: The Front Page; The Country Wife; The Chinese Prime Minister; The Inspector; There's One In Every Marriage.

FILMS: Gentleman II; The Hangover; A Different Story; F.S.T. Highpoint: China Syndrome: Mystic Evolution: The Bay Boy.

This Glove Leather legal-size briefcase has two outside pockets and an inside zipper compartment. You can order it by mail or telephone, and we will ship it to you from our factory at no extra cost.

Send for our free catalogue.

The Coach Store
1017 Broadway, San Francisco, California 94133 (415) 383-1772
Shelton and Richard Green while appearing in
Pomona and Twelfth Night. In addition to studio
productions of Coriolanus, The Liar Depths
and The Mineral Buddies, Mr. Elliott was seen
most recently in The Merchant of Venice for the
Berkeley Shakespeare Festival.

RESIDENT THEATRE: Romeo and Juliet: As
You Like It: The Time of Your Life. Obiols: The
Merchant of Venice.

DREW ESHELMAN attended A.C.T.'s
Advanced Training Program in 1973-74, and
first appeared with the company in The Railway
Train, as well as in numerous student produc-
tions. He has been seen most recently in the
extended local run of Cowl Nine at the Eureka
Marine's Memorial and Alcazar theatres, in
addition to a featured role in the film The Right
Staff and a television appearance on Slumber
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. Eselman was a
member of the original cast and in the Los
Angeles revival of Our Town Over the Cutiez's
Nite. Last season at A.C.T., he appeared in A
Midsummer Night's Dream.

SCOTT FREEMAN* attained the status of
Journeyman 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 Conserva-
tory at South Coast Repertory Theatre. In
addition to A.C.T., where he performed studio
roles in Twelfth Night, Ciolino in Yoko and A
Tale Told, his professional experience includes
the Grove Shakespeare Festival, and under-
standing the role of Mistletoe in the Old Globe
Theatre's production of Quainteman's Nite.

JILL FINE joined 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
Corp Sandburg, Arie De Caryll, Endgame and as
Eve in The Diary of Adam and Eve. While at the
Oregon Shakespearean Festival she was seen as
Muriel McGregor in All's Wildness and
was in a Black Swan Project of Paris-Porch.

WENDELL GRAYSON joined 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,
Overruled, The Three Sisters, The Liar Depths
and The Lady's Not For Burning. Mr. Grayson

The 1985 Turbo New Yorker. Once you drive it, you'll never go back to a V8 again.

Chrysler introduces the new technology of driving Turbo Power...the most advanced fuel injection system in the form keeping power and performance at your fingertips! Automatic transmission, power steering and brakes and more, more, more...all available with our new turbo engine. You must experience the Turbo New Yorker to believe. Drive one today!
Shelton and Richard Green while appearing in "Ponce and Tenth Night." In addition to studio productions of "Coriolanus," "Lear's Depths" and "The Mixed Builders," Mr. Elliott was seen most recently in "The Merchant of Venice" for the Berkeley Shakespeare Festival.


DELL ESHELMAN attended A.C.T.'s Advanced Training Program in 1973-74, and first appeared with the company in "The Rehearsal Class, as well as in numerous student productions. He has been seen most recently in the extended local run of "Cloud Nine" at the Eureka, Marinette's Memorial and Ainsworth theaters, in addition to a featured role in the film "The Right Stuff" and a television appearance on "Shimmy." 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. Eselman was a member of the original cast and in the Los Angeles revival of "Our Time Over the Calico's Not. Last season at A.C.T., he appeared in "A Midsummer Night's Dream.'

SCOTT FREEMAN attained the status of Journeyman 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," "Clinton in Yalta" and "A Tale Told," his professional experience includes the Grove Shakespeare Festival, and understudying the role of Muddle in the Old Globe Theatre's production of "Quinipat's Term."

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/, "Aria De Capo," "Endgame," and "Evelyn in "The Diary of Adam and Eve. While at the Oregon Shakespearean Festival, she was seen as "Muriel McCorkle in "All's Well," and was in a black and white project of "Evelyn."
SCOTT HITCHCOCK returns to A.C.T. after a ten-year working hiatus. As a company member and Master of Fine Arts candidate in the Advanced Training Program, Hitchcock has performed in numerous productions, including *Peter and the Wolf*, *The Little Prince*, and *The Magic Flute*. His diverse repertoire includes opera, musical theatre, and contemporary works.

JANICE HUTCHINS joined A.C.T. eight years ago, having earned her B.A. and M.A. degrees from The University of California, Berkeley. A veteran of several A.C.T. productions, she has also worked on several Shakespearean productions. Hutchins is currently involved in A.C.T. Productions' upcoming productions of *A Christmas Carol* and *The Little Prince*.

JOHANNA JACKSON has been involved with A.C.T. since 1979. She holds a degree in music from the University of California, San Diego, and has performed in numerous productions, including *The Magic Flute*, *The Little Prince*, and *A Christmas Carol*. Jackson continues to teach and perform, both on and off stage.

JANE JONES, A.C.T. alumna, leads a role in *The Last of the Mohicans*. Jones has previously performed in numerous A.C.T. productions, including *A Christmas Carol* and *The Little Prince*. Her versatile skills as a performer have contributed significantly to A.C.T.'s success.

DINE IN SEASON THIS WINTER.

Experience our Award-Winning American Seasonal Cuisine, while overlooking everybody's favorite city.
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 II/I, Romant and Juliet: Barbiere di Siviglia and Pepe. He has also performed both major and supporting roles for the Valley Shakespeare Festival, appearing in Love's Labour's Lost and As You Like It. He was seen by Bay Area audiences recently in the Berkeley Repertory Theatre's production of Antikol. Models, and appeared in the Paradux Productions film Listening for Serpents.

JANICE HUTCHINS 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. In addition to acting, Miss Hutchins is director of the ongoing Playoffs Progress series; has served as associate director on several A.C.T. productions and has co-directed The Well of the World with William Ball. She teaches acting, voice and speech in the Conservatory and has directed numerous student projects. 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. On the Geary stage, Miss Hutchins has appeared in, among other plays, Equus, The Winter's Tale, All's Well That Ends Well, The Merry Wives of Windsor, Hay Fever, The Birds, The Little FOXE, A Christmas Carol and Black Comedy.

JOHANNA JACKSON has been involved with A.C.T. since 1979. 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 at A.C.T.'s own Advanced Training Program. Miss Jackson has been particularly active as a trainer 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 voice in theatre for actors.

DINE IN SEASON THIS WINTER.

Experience our Award-Winning American Seasonal Cuisine, while overlooking everybody's favorite city 52 floors above it all.

Carnelian Room

Bank of America Center
555 California Street
San Francisco
415-433-7500

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 Marie in Translations.
According to the
THEORY OF
EVOLUTION,
men evolved
with fat,
shaggy
fingers
and women
evolved with
long, slim
fingers.
Therefore,
according to
the
THEORY OF
LOGIC,
women
should smoke
the
long, slim
cigarette designed
just for them.
And that's the
THEORY OF
SLIMNESS.

You've come a long way, baby.

From 1979-82 she studied in A.C.T.'s Conservatory, receiving further training from Virginia Commonwealth University and Jeff Convy in Los Angeles. Her extensive regional stage credits include the role of Cecily in the Guthrie Theatre's "The Importance of Being Earnest," directed by Garland Wright; the McCarter Theatre production of "A Midsummer Night's Dream"; and the Philadelphia Theatre Company's "The Member of the Wedding," co-starring with Esther Rolle. While at A.C.T. Miss Jones appeared in "I Remember Mama," "The Admirable Crichton," "Black Comedy," and "Cat." Among the Fugitives, 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 Shakespeare Festival, and the Califonia State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Miss Jones has also served as the artistic director of the California Actors Theatre in Los Angeles, and directed A.C.T.'s Conservatory Summer Training Congress in 1982. She appeared in the Los Angeles Olympic Arts Festival and is currently artistic director of the Berkeley Shakespeare Festival.

DOUGLAS MARTIN made his local acting debut last summer as Dragon Mark Dolben in the Sunnyvale Summer Repertory Theatre's production of "Mass Appeal," and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as "A Tale Told," "Golden Boy," and "The Lady's Not For Burning." His appearances in the Play-in-Progress series have included "Mammam and Father," "Dead Letters," and "This Country." Additionally, Mr. Martin has done professional modeling and commercial work. A.C.T. PRODUCTIONS: "Mammam and Father," "Dead Letters," "Mass Appeal," "A Christmas Carol," "A Midsummer Night's Dream.

DOAKN MATTHEWS came to A.C.T. in 1981. He is a director, actor, playwright, translator, dramaturge and 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 also has served as Artistic Director of the California Actors Theatre in Los Angeles, and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He appeared 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 13 years, playing such roles as "Coven in "Tennessee," "Elizabeth" in "The Circle," "Portia in "Cyrano de Bergerac," "Dorothy" in "Chichele," "Alice in "You Can't Take It with You," "Mrs. Molloy" in "A Midsummer Night's Dream" (which toured the USSR in 1976). "Molly Peabody in "The Triumphing" and "Abigail" in "The Crucible." She has been seen on Broadway in "Tom Moore" production of "Once in a Lifetime" and "Romantic Comedy." During

25
You've come a long way, baby.

According to the THEORY OF EVOLUTION, men evolved with fat, stubby fingers and women evolved with long, slim fingers. Therefore, according to the THEORY OF LOGIC, women should smoke the long, slim cigarette designed just for them. And that's the THEORY OF SLIMNESS.

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 Wilder's and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Esther Rolle. While at A.C.T., Miss Jones appeared in I Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in addition to several studio roles. She has also appeared as the role of Emily in Our Town for the Oregon Repertory Theatre and has acted both in 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 Ratcliff and created the role of Jake in the world premiere of Honeysuckles at the Capital Rep.

Dakin Matthews came to A.C.T. in 1983. He is a director, actor, playwright, translator, dramaturge and 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 also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.'s Conservatory Summer Training Congres in 1982. He appeared in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Dear Larry; The Chalk Garden (Director); Uncle Vanya; Arms and the Man; John Gabriel Borkman; Angels Fall; Macbeth in August (Play in Progress).

DOUGLAS MARTIN made his local acting debut last summer as Don Pasquale Mark Delkien in the Sunnyvale Summer Repertory Theatre's production of Mass Appeal, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Tall, Golden Boy and The Lady's Not For Burning. His appearances in the Play-in-Progress series have included Memnon and Fat: Dual Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Memnon and Fat: Dual Letters; Mass Appeal; AWOL; A Christmas Carol; A Midsummer Night's Dream.

OTHER RESIDENT THEATRES: Mass Appeal.

DEBORAH MAY has been associated with A.C.T. for 15 years, playing such roles as Gwendolen in The Importance of Being Earnest, directed by Garland Wright; the McCarter Theatre production of Ak Wilder's and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Esther Rolle. While at A.C.T., Miss Jones appeared in I Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in addition to several studio roles. She has also appeared as the role of Emily in Our Town for the Oregon Repertory Theatre and has acted both in 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 Ratcliff and created the role of Jake in the world premiere of Honeysuckles at the Capital Rep.

Dakin Matthews came to A.C.T. in 1983. He is a director, actor, playwright, translator, dramaturge and 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 also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.'s Conservatory Summer Training Congres in 1982. He appeared in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Dear Larry; The Chalk Garden (Director); Uncle Vanya; Arms and the Man; John Gabriel Borkman; Angels Fall; Macbeth in August (Play in Progress).

DOUGLAS MARTIN made his local acting debut last summer as Don Pasquale Mark Delkien in the Sunnyvale Summer Repertory Theatre's production of Mass Appeal, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Tall, Golden Boy and The Lady's Not For Burning. His appearances in the Play-in-Progress series have included Memnon and Fat: Dual Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Memnon and Fat: Dual Letters; Mass Appeal; AWOL; A Christmas Carol; A Midsummer Night's Dream.

OTHER RESIDENT THEATRES: Mass Appeal.

DEBORAH MAY has been associated with A.C.T. for 15 years, playing such roles as Gwendolen in The Importance of Being Earnest, directed by Garland Wright; the McCarter Theatre production of Ak Wilder's and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Esther Rolle. While at A.C.T., Miss Jones appeared in I Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in addition to several studio roles. She has also appeared as the role of Emily in Our Town for the Oregon Repertory Theatre and has acted both in 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 Ratcliff and created the role of Jake in the world premiere of Honeysuckles at the Capital Rep.

Dakin Matthews came to A.C.T. in 1983. He is a director, actor, playwright, translator, dramaturge and 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 also has served as Artistic Director of the California Actors Theatre in Los Gatos, and directed A.C.T.'s Conservatory Summer Training Congres in 1982. He appeared in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

A.C.T. PRODUCTIONS: The Three Sisters; I Remember Mama; A Christmas Carol; Mourning Becomes Electra; Black Comedy; Another Part of the Forest; Dear Larry; The Chalk Garden (Director); Uncle Vanya; Arms and the Man; John Gabriel Borkman; Angels Fall; Macbeth in August (Play in Progress).

DOUGLAS MARTIN made his local acting debut last summer as Don Pasquale Mark Delkien in the Sunnyvale Summer Repertory Theatre's production of Mass Appeal, and is continuing the role as a part of A.C.T.'s Troubadour touring program. As a student in the Conservatory's Summer Training Congress and Advanced Training Program, he has appeared in such studio projects as A Tale Tall, Golden Boy and The Lady's Not For Burning. His appearances in the Play-in-Progress series have included Memnon and Fat: Dual Letters and AWOL. Additionally, Mr. Martin has done professional modeling and commercial work.

A.C.T. PRODUCTIONS: Memnon and Fat: Dual Letters; Mass Appeal; AWOL; A Christmas Carol; A Midsummer Night's Dream.

OTHER RESIDENT THEATRES: Mass Appeal.

DEBORAH MAY has been associated with A.C.T. for 15 years, playing such roles as Gwendolen in The Importance of Being Earnest, directed by Garland Wright; the McCarter Theatre production of Ak Wilder's and the Philadelphia Drama Guild's production of The Member of the Wedding, co-starring with Esther Rolle. While at A.C.T., Miss Jones appeared in I Remember Mama, The Admirable Crichton, Black Comedy and Cat Among the Pigeons, in addition to several studio roles. She has also appeared as the role of Emily in Our Town for the Oregon Repertory Theatre and has acted both in 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 Ratcliff and created the role of Jake in the world premiere of Honeysuckles at the Capital Rep.
the summers at PCPA in Solvang, she was seen in the title roles of Hello, Dolly! and The Unsinkable Molly Brown. She also playedleading roles in The Music Man, Brigadoon, The Mikado, Fausti, Spamalot and Man of La Mancha. At the Old Globe Theatre sheplayed Rosalind in the inaugural production of As You Like It, opposite George DeLancy as Orlando. They were married in August, 1983.

A.C.T. PRODUCTIONS: 16 total, including: The Circle, General Gregorio, Twentieth; Ohelo; Goya de Bergerac; Three Penny Opera; The Matchmaker (U.S.S.R. tour); The Taming of the Shrew; Uncle Vanya.

BROADWAY: Once in a Lifetime: Romantic Comedy

OTHER RESIDENT THEATRES: 17 total, including: Match, Gold Dust, Hello, Dolly! The Unsinkable Molly Brown; The King and I; A Midsummer Night's Dream; The Mikado; The Music Man; As You Like It; The American Clock; Wild Oats.

TELEVISION: Rap or Angel's: The Gardening Light; Man: the Wellman and Mrs. Weller; Home; Midsomer (CBS Special); The Taming of the Shrew (PBS/A.C.T. production); Falstaff; Remington Stale: Hotel.

JUDITH MORELAND becomes a company member this year, attaining the status of journeyman. 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 Cymbeline, The Story, Seineau Tellus and The Three Stiers, the latter under the direction of Eugene Barcine. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Matchmaker for A.C.T. later this season.

CAROLYN MCMORMICK enters her second season as a company member, having appeared on the Geary Stage last 26

year as Louisa in A Christmas Carol and Helen 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 Anglais 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 Sex Call, The Addicts, Henry VI Part Iii, The Hot l Baltimore. She has worked with Blythe Danner, Christopher Reeve, Ed Herrmann and Jane Kazmark at the Williamstown Theatre Festival; as well as performing at the Valley Shakespeare Festival and the Summer stock Theatre. She will be appearing in the 20th Century-Fox film Enemy Mine, directed by Wolfgang Petersen and starring Dennis Quaid and Lois Conset. and performs in Matchmaker for A.C.T. this season.
the summer at PCPA in Solvang, she was seen in the title roles of Hilda Galler and The Uncircleable Molly Brown. She also played leading roles in, The Music Man, Brigadoon, The Mikado, Finian’s Rainbow, Shrek and Man of La Mancha. At the Old Globe Theatre she played Rosalind in the inaugural production of As You Like It, opposite George Dely as Orlando. They were married in August 1983.

A.C.T. PRODUCTIONS: 16 total, including:
The Cripple of Inishmaan; grease; Jules en娥e; Cervantes; The Mikado; The Mikado (U.S.S.R. tour); The Taming of the Shrew; Uncle Vanya.

BROADWAY: Once in a Lifetime; Romantic Comedy.

OTHER RESIDENT THEATRE: 17 total, including: Macbeth; Gold Dust; Hilda Galler; The Uncircleable Molly Brown; The King and I; A Midsummer Night’s Dream; The Mikado; The Music Man; As You Like It; The American Clock; Wild Oats.

TELEVISION: Rogers of_angels; The Guingam Light; Man; the Wellman and Mr. Willmore; Home; wallyknit (CBS Special); The Taming of the Shrew (PBS/A.C.T. production); Falstaff; Remington Steele; Home.

CAROLYN MCCORMICK enters her second season as a company member, having appeared on the Geary Stage last year as Louisa in Arno and His 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 Franaise Aisroyen 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 African, Henry VI (Part I), The Hat I Bought. She has worked with John Danner, Christopher Reeve, Ed Harris and Jane Kaczmarek at the Williamstown Theatre Festival, as well as performing at the Valley Shakespeare Festival and the Summerfun Summer Film. She will be appearing in the 20th Century-Fox film Enemy Mine, directed by Wolfgang Petersen and starring Dennis Quaid and Linsley Gessner, and performs in Matchstick for A.C.T. this season.

JUDITH MORELAND becomes a company member this year, attaining the status of journeyman. 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 Coriolanus, The Story of a Goddess, Tovolos and The Haunted Stadium, the latter under the direction of Eugene Barriere. In addition to various roles in A Christmas Carol, Miss Moreland will appear in Macbeth for A.C.T. later this season.

MARK MURPHY returns to A.C.T. this season after being at the Oregon Shakespeare Festival, where he played such roles as Hamlet; the clown in The Winter’s Tale, Charles Courtney in Lovers Anonymous; and Cornelius Huckle in The Matchmaker. In his five previous
For the unusual in Lighting...

Casella Lighting

SHOWPLACE SQUARE
111 RHODE ISLAND ST. SAN FRANCISCO 626-9400

FINEST QUALITY
BOX SPRINGS & MATTRESSES
Free Delivery in the Bay Area

SHEETS TOWELS TABLE LINENS
DOWN COMFORTERS PILLOWS BLANKETS
SOFA BEADS BRASS HEADBOARDS
Lenore
LINENS AND FINE FURNISHINGS SINCE 1946
SHOWPLACE SQUARE
177 ALAMEDA ST. SAN FRANCISCO 421-8170

DECORATIVE & ARCHITECTURAL
HARDWARE
BATHROOM FIXTURES
BALDWIN
BRASS

Acme Hardware Co.
SHOWPLACE SQUARE
177 ALAMEDA ST. SAN FRANCISCO 421-4747

seasons at A.C.T. he was seen as Ken Talley in Sin of Julie Ben-David in Much Ado About Nothing; Simon in Hay Fever; and Oscar in Another Part of the Forest. Other theatre credits include The Intiman Theatre and A Contemporary Theatre in Seattle, and The Alley Theatre in Houston. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

A.C.T. PRODUCTIONS: The National Health; Abroad Person Singular; Julius Caesar; A Christmas Carol; Hotel Paradiso; The Winter's Tale; 5th of July; The Visit; Portofino; The Girl of the Golden West; The Crucible of Blood; Romeo and Juliet; Hay Fever; Much Ado About Nothing; Another Part of the Forest; The Bewitching Version; Richard II; The Admirable Crichton.

OTHER RESIDENT THEATRES: Romeo and Juliet; The Time of Your Life; Two Gentlemen of Verona; Indiano; June and the Pajak: Last Meeting; the Knights of the White Magnolia; The Importance of Being Earnest; Chicago; London Assurance; Translations.

WILLIAM PATTERSON 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, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Biedermier Child, Happy Landings, The Con Game and Duel "A" for Murder. He presently serves as a member of the San Francisco Arts Commision.

FRANK CITTIWELL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1949. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Sokolovsky Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

A.C.T. PRODUCTIONS: 13 total, including The Three Sisters (Broadway tour); Matchmaker (U.S.S.R. tour); Door Under the Elms (U.S.S.R. Tour); A Christmas Carol.

BROADWAY: The Three Sisters.
TELEVISION: Cypress & Doug (PBS/A.C.T. production); A Christmas Carol (ABC/A.C.T. production).
For the unusual in Lighting...

Casella Lighting

BILL PATERSON is now in his 13th 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 Jummers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Berlin Child, Happy Landings, The Com Game and Divor "M" For Murder. He presently serves as a member of the San Francisco Arts Commission.

FRANK CITTIDELLA has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1966. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vere Sobolovich Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City.

JEAN ARON begins his third year as a student in A.C.T.'s Advanced Training Program, with...
RAY REINHARDT has been with A.C.T. since 1969. A native of New York City and a 20-year veteran of the stage, he attended the Pacato 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 Cyril in Cryon in Centre of Bologna; Stanley Kowalski in A Streetcar Named Desire; Falstaff in The Merry Wives of Windsor; Astrov in Uncle Vanya, the Narrator in Under Milkwood, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Mangonui in The Rose Tattoo, The Mouse in The Mouse, Knapp in Knapp's Last Year, and Ephebus in Dante 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 Arlecchino. He is well-known in the Bay Area as an outstanding teacher of acting.

BROADWAY: Tiny Alice.

RICHARD RIEHLE began acting professionally in 1969 after graduating with a B.A. from Notre Dame. He went on to receive an M.F.A. in acting and directing from the University of Minnesota, and received a Diploma of Dramatic Arts from the John Fernald Academy in Rochester. Mr. Riehle, who now calls Seattle his home, is a veteran of more than 35 Shakespeare productions and has been featured in 22 of the Bard's 37 plays. He has also appeared in two premieres, The Ballad of Songy Smith and the English language version of Through the Lenses. He joins the A.C.T. company for the first time this year.

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 Mindbender, the Bride in blond Wedding and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include Juliet in Romeo and Juliet, Dearly Devoted in The Country Wife and Betsy in The Man of
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 Anytime soap operas, Another World and Test. He has also appeared in the made-for-TV movies Little's Run and Imaginary Journey, and in the Paramount film The Bag. In addition to roles in The Mindbreakers 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 1982-83 season. He will be seen in Machin and Our Town later this season.

OTHER RESIDENT THEATRES. 11 total, including: The Walt, Uncle Vanya, The Caucasian Chalk Circle, The Threepenny Opera, Oh! Calcutta! The Taming of the Shrew, King Lear, Pommi, A Touch of the Poet.


RAY REINHARDT has been with A.C.T. since 1965. A native of New York City and a 23-year veteran of the stage, he attended the Picador 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, Alfred in The Visit, Bottom in A Midsummer Night's Dream, Mungojerrie in The Rye Tattoo, The Mayor in The Music, Knapp in Knapp's Last Stand, and Ephraim in Don Quixote. 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' Ariadne auf Naxos. He is well known in the Bay Area as an outstanding teacher of acting.

RICHARD REIHIL began acting professionally in 1969 after graduating with a B.A. from Notre Dame. He went on to receive an M.F.A. in acting and directing from the University of Minnesota, and received a Diploma of Dramatic Arts from the John F. Kennedy Academy in Rochester. Mr. Riehele, who now calls Seattle his home, is a veteran of more than 35 Shakespearean productions and has been featured in 22 of the Bard's 37 plays. He has also appeared in two premiers, The Ballad of Soory Smith and the English language version of Through the Lens. He joins the A.C.T. company for the first time this year.

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 Mindbreaker, the Bride in Blood Wedding and Jenny Hill in Major Barbara. Her studio productions at A.C.T. include Juliet in Romeo and Juliet, Dainty Fidget in The Country Wife and Busy in The Man of
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.'s Conservatory, she has appeared in Bed Habit, When You Come Back, Jed Fisher, and The Little Foxes for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in Animalia at the Olympic Arts Festival. While pursuing her B.A., she performed roles in The Playboy of the Western World, In the Bees Bees, Raw, Oil Times, Cure of the Smoking Class, The Backer, and The Birthday Party for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in Translations and in Our Lives 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 postgraduate 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. During her first seasons on the Geary stage, Miss Tacker appeared in Etienne, Per Cent. This Is (An Entertainement), General Gargou, Max and Sportman, Valentine and Valentine, 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 Times 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 Macbeth. His previous acting credits include the role of Don Armado in Love's Labour Lost, Captain Hook in Peter Pan and Sir in the Rower of the Gondoliers—the Smell of the Crowd, all for the San Francisco Artistic Theatre, where he is a founding member, and, as a student in A.C.T.'s Advanced Training Program (1978-80), 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 Bedian-Vash; together they form the Tongue Tasters and have served as dialect coaches for Berkeley Rep productions of A Touch of the Poet. The Margaret Gled, Filomena and The Way of the World. Mr. Vash has also taught voice workshops at The Bloomsburg 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.

A VOTE OF CONFIDENCE

Why did they come to A.C.T.? The eight talented third-year students making their professional stage debuts this season at the Geary gathered in General Director William Ball's office last month to talk about what brought them to A.C.T. and where they hope to go from here in their careers.

You'll see all of them playing featured roles throughout the current season, because joining Actor's Equity Association and becoming a member of the A.C.T. acting ensemble are part of the experience of being a third-year student in the A.C.T. Advanced Training Program. This season, more than half of the acting company are alumni of the A.C.T. Conservatory. Some, like Barbara Dickson and Deborah May, graduated in the early or mid-seventies and are now playing leading roles. Others, like the present octet, are learning what it's like to be part of a large repertory company, getting used to the demanding schedule of rehearsals and performances, and continuing their advanced training at the same time.

The eight actors are all aware that simply having made it to the final year of the rigorous three-year program is an achievement in itself, since its structure encompasses an ongoing process of elimination that starts at the very beginning.

BY DENNIS POWERS
ROSEMARIE SMITH joins the A.C.T. company this season as a tour manager 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.'s Conservatory, she has appeared in Bad Habits, When You Come Back, Kid Rider, and The Little Indian for the Brown Summer Theatre in Providence, R.I., and appeared as the voice of Pat in Amnesia at the Olympic Arts Festival. While pursing her B.A., she performed roles in The Playboy of the Western World, In the Bash Bowne Race, Old Times, Curve of the Sternig Glass, The Backer, and The Birthday Party for the Brown University Theatre. Miss Smith will also be appearing on the Geary stage in Translations and Our Ladies 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 postgraduate 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. During her first seasons on the Geary stage, Miss Tacker appeared in Gogos, Per Cent, This Is (An Entertainment), General Gorges, Man and Superman, Valente 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 Macbeth. 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 Rover of the Groom—man—the Smell of the Crowd, all for the San Francisco Artistic Theatre, where he is a founding member; and, as a student in A.C.T.'s Advanced Training Program (1978-80), 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 Bonnin-Vash; together they form the Tongue Tamers and have served as dialect coaches for Berkeley Rep productions of A Touch of the Poet, The Mar- garet Glent, Filamenta and The Way of the World. Mr. Vash has also taught voice workshops at The Bloomsburg Theatre Ensemble and voice production at Temple University and the Summer Training Congres at A.C.T., where he is also a founding member of the Young Conservatory.

A VOTE OF CONFIDENCE

Why did they come to A.C.T.? The eight talented third-year students making their professional stage debuts this season at the Geary gathered in General Director William Ball's office last month to talk about what brought them to A.C.T. and where they hope to go from here in their careers.

You'll see all of them playing featured roles throughout the current season, because joining A.C.T.'s Equity Association and becoming a member of the A.C.T. acting ensemble are part of the experience of being a third-year student in the A.C.T. Advanced Training Program. This season, more than half of the acting company are alumni of the A.C.T. Conservatory. Some, like Barbara Dickson and Deborah May, graduated in the early or mid-seventies and are now playing leading roles. Others, like the present octet, are learning what it's like to be part of a large repertory company, getting used to the demanding schedule of rehearsals and performances, and continuing their advanced training at the same time.

The eight actors are all aware that simply having made it to the final year of the rigorous three-year program is an achievement in itself, since its structure encompasses an ongoing process of elimination that starts at the very beginning.

continued on p. 34

BY DENNIS POWERS
Several hundred students from all over the country audition for acceptance into the first year of the program. Of that number, some forty-eight are chosen. At the end of the first year, only twenty-four of the freshmen are invited to continue. The conclusion of the second year brings further winnowing, with only a handful of actors offered Equity contracts, the number varying in relation to the needs of the season's productions.

Although they've acted and trained together for two years and have made the leap from advanced student to working professional as a group, their reasons for coming to A.C.T. and the use they hope to make of their training vary widely.

Judith Moreland was a pre-med student majoring in human biology before she decided to make acting her profession. She chose A.C.T. for her training because, in her words, "I liked the idea of being taught by people whose work I could see onstage. The fact that the Conservatory was connected to a working rep company was a big plus in my mind."

Like Moreland, Rosemarie Smith started college with no idea she'd end up committed to the theatre. "I was a psychology major," she says. When Smith got serious about her acting, one thing that led her to A.C.T. was its San Francisco location; "I liked the idea of living here very much. And A.C.T. has the reputation of being a very healthy place. People told me I'd feel better physically and emotionally after I'd trained here for a while."

I'm Pouyer. I've heard about A.C.T.'s Conservatory while he was working in New York as a running character on a daytime series, "Tina." One of the show's co-stars, Danny Davis, had been a member of the A.C.T. acting company for several seasons in the seventies, and when Pouyer told him he was seeking more stage training, Davis recommended the advanced program at A.C.T. "I went to see Danny Davis and was impressed by his work on Broadway in "Amadis.""

Pouyer remembers, "and that really made me want to go to A.C.T."

Like many Conservatory students past and present, Wendell Grayson got his first glimpse of A.C.T. in William Ball's PBS television productions of "Cyrano de Bergerac" and "The Taming of the Shrew." Grayson liked what he saw and started planning his move from Austin, where he was studying at the University of Texas, to San Francisco. When he arrived, "I got one look at the City," he says, "and it was love at first sight."

Scott Freeman grew up in Southern California and saw A.C.T. shows during vacations in the Bay Area. "I never seriously considered any other school," he acknowledges. "A.C.T. was the only one I applied to, and lucky I got in."

Geoffrey Elliott and Scott Hitchcock knew the company only by reputation at the time they were considering training alternatives. "I had heard good things about A.C.T.," Elliott recalls, "and I liked what I'd seen in photos of the company's work."

Hitchcock was attracted by the Conservatory's reputation as a performance-oriented rather than academic environment. "That's what put A.C.T. at the top of my list," he says.

Stephanie Shroyer has a lot of dance in her background and is also a choreographer and movement teacher. When one of her Florida State teachers told her that her best moments onstage were silent ones, Shroyer resolved to strengthen her voice and speech skills in a context that provided a full range of training: "A friend recommended that I look into A.C.T. It was exactly the kind of concentrated program I needed."

Six of the actors will be seen in "A Christmas Carol," and also appeared in "The Crucible" last month. "The School for Wives," "Translations," and "Our Town" will each have two of the group in their casts. In addition, Rosemarie Smith is seen opposite Dakin Matthey in the A.C.T. Troubadour touring production of "Darby." All eight actors like the multiple opportunities and challenges offered by a repertory operation, and Hitchcock says he values "the continuity your work can have here, the kind of creativity that's so hard to find in New York."

Judith Moreland speaks for the whole group when she points out that being chosen for the professional acting company "is a big vote of confidence in my talent. Somebody said to me, 'You're good. You're hired.' That means a lot right now. It's funny, but growing up in Los Angeles, I was very TV and film-oriented. Now, my heart's in the theatre."

The effects of that vote of confidence are apparent, says Geoff Elliott: "I can already see good changes in us that have taken place since we started the season. What's in the cards for these eight young actors? 'I haven't the slightest idea,' Wendell Grayson admits. 'This year will be a jumping-off place, a point of departure. I don't know where it's going to take us, but I know it's going to lead to something good.'"
Several hundred students from all over the country audition for acceptance into the first year of the program. Of that number, some forty-eight are chosen. At the end of the first year, only twenty-four of the freshmen are invited to continue. The conclusion of the second year brings further winnowing, with only a handful of actors offered Equity contracts, the number varying in relation to the needs of the season's productions.

Although they've acted and trained together for two years and have made the leap from advanced student to working professional as a group, their reasons for coming to A.C.T. and the use they hope to make of their training vary widely.

Judith Moreland was a pre-med student majoring in human biology before she decided to make acting her profession. She chose A.C.T. for her training because, in her words, "I liked the idea of being taught by people whose work I could see onstage. The fact that the Conservatory was connected to a working rep company was a plus in my mind."

Like Moreland, Rosemarie Smith started college with no idea she'd end up committed to the theatre. "I was a psychology major," she says. When Smith got serious about her acting, one thing that led her to A.C.T. was its San Francisco location: "I liked the idea of being there very much. And A.C.T. has the reputation of being a very healthy place. People told me I'd feel better physically and emotionally after I'd trained here for a while."

Jim Payner heard about A.C.T.'s Conservatory while he was working in New York as a running character on a daytime series. "It was one of the show's co-stars, Daniel Davis, who had been a member of the A.C.T. acting company for several seasons in the seventies, and when Payner told him he was seeking more stage training, Davis recommended the advanced program at A.C.T. "I went to see Danny Davis starring on Broadway in Amadusa," Payner remembers. "And that really made me want to go to A.C.T."

Like many Conservatory students past and present, Wendell Grayson got his first glimpse of A.C.T. in William Ball's PBS television productions of Cyrano de Bergerac and The Taming of the Shrew. Grayson liked what he saw and started planning his move from Austin, where he was studying at the University of Texas, to San Francisco. When he arrived, "I got one look at the City," he says, "and it was love at first sight."

Scott Freeman grew up in Southern California and saw A.C.T. shows during vacations in the Bay Area. "I never seriously considered any other school," he acknowledges. "A.C.T. was the only one I applied to, and luckily I got in."

Geoffrey Elliott and Scott Hitchcock knew the company only by reputation at the time they were considering training alternatives. "I had heard good things about A.C.T.," Elliott recalls, "and I liked what I'd seen in photos of the company's work."

Hitchcock was attracted by the Conservatory's reputation as a performance-oriented rather than academic environment. "That's what put A.C.T. at the top of my list," he says.

Stephanie Shroyer has a lot of dance in her background and is also a choreographer and movement teacher. When one of her Florida State teachers told her that her best moments onstage were silent ones, Shroyer resolved to strengthen her voice and speech skills in a context that provided a full range of training. "A friend recommended that I look into A.C.T. It was exactly the kind of concentrated program I needed."

Six of the actors will be seen in Match and also appeared in A Christmas Carol last month. The School for Wives, Translations and Our Terrors will each have two of the group in their casts. In addition, Rosemarie Smith is seen opposite Dakin Matthews in the A.C.T. Troubadour touring production of Dar List. All eight actors like the multiple opportunities and challenges offered by a repertory operation, and Hitchcock says he values "the continuity your work can have here, the kind of continuity that's so hard to find in New York."

Judith Moreland speaks for the whole group when she points out that being chosen for the professional acting company "is a big vote of confidence in my talent. Somebody said to me, You're good. You're hired. That means a lot right now. It's funny, but growing up in Los Angeles, I was very TV and film-oriented. Now, my heart's in the theatre."

The effects of that vote of confidence are apparent, says Geoff Elliott: "I can already see good changes in us that have taken place since we started the season. What's in the cards for these eight young actors? "I haven't the slightest idea," Wendell Grayson admits. "This year will be a jumping-off point, a place of departure. I don't know where it's going to take us, but I know it's going to lead to something good."
I
Our guttural muse
was bullied long ago
by the alliterative tradition,
her uvula grows
vestigial, forgotten
like the coccyx
or a Brigid’s Cross
yellowing in some outhouse
while custom, that ‘most
sovereign mistress’,
beds us down into
the British isles.

II
We are to be proud
of our Elizabethan English:
‘varisty’, for example,
is grass-roots stuff with us;
we ‘deem’ or we ‘allow’
when we suppose
and some cherished archaisms
are correct Shakespearean.
Not to speak of the fueled
consonants of lowlanders
shutting obstinately
between bawn and monsdale.

III
MacMorris, gavillingant
round the Globe, whinged
to courtier and grounding
who had heard tell of us
as going very bare
of learning, as wild hares,
as anatomies of death:
‘What ish my nation?’
And sensibly, though so much
later, the wandering Bloom
replied, ‘Ireland,’ said Bloom,
‘I was born here. Ireland.’
I
Our guttural muse
was bullsed long ago
by the alliterative tradition,
her uvula grows
vestigial, forgotten
like the coccyx
or a Brigid’s Cross
yellowing in some outhouse
while custom, that ‘most
sovereign mistress’,
beds us down into
the British isles.

II
We are to be proud
of our Elizabethan English:
‘varisty’, for example,
is grass-roots stuff with us;
we ‘deem’ or we ‘allow’
when we suppose
and some cherished archaisms
are correct Shakespearean.
Not to speak of the fueled
consounds of lowlanders
shuddering obstinately
between bawn and monsand.

III
MacMorris, gallivanting
round the Globe, whinged
to courtier and grounding
who had heard tell of us
as going very bare
of learning, as wild hares,
as anatomies of death:
‘What ish my nation?’
And sensibly, though so much
later, the wandering Bloom
replied, ‘Ireland,’ said Bloom,
‘I was born here. Ireland.’
IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

"History, Stephen said, is a nightmare from which I am trying to awake..."
—James Joyce, Ulysses

The Gaelic language—the one that ran in 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 1166. 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 well into the eighteenth hundreds Gaelic prevailed as Ireland’s national tongue. And after a brief period in eclipse that ended some eighty-five years ago with the Irish literary 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 ancient idiom, the oldest living language in all of Western culture, is again taught in Irish schools and gives 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 old-fashioned Irish village with its quaint characters seems fixed forever in time. The arrival of British soldiers early in the play, however, stirs 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 1836 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, stalking 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 calling themselves the United Irishmen attempted to seize strategic towns in Ireland. One of the bloodiest uprisings in the 230 year old Irish struggle against English rule and religious persecution, the
IRISH AS SHE WAS SPOKEN

BY JEFFREY HIRSCH

"History, Stephen said, is a nightmare
from which I am trying to awake..."
—James Joyce, Ulysses

The Gaelic language—the ez-her son 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 1166. Not even the very best efforts,
some 400 years later, of conquerors under
care of England's Henry VIII to force
English (and Protestantism) upon the
Irish populace, succeeded well into the
eighteen hundreds Gaelic prevailed as
Ireland's national tongue. And after a
brief period in eclipse that ended some
eighty-five years ago with the Irish liter-
ary renaissance, Gaelic took its place as
the official language of the newly inde-
pendent Republic of Ireland (with English
as the secondary official language). Today,
the ancient idiom, the oldest living lan-
guage in all of Western culture, is again
taught in Irish schools and gives voice to
the national identity of the Irish people.

Set in that historical moment in which
the Irish tongue seemed about to be stifled
forever and Gaelic culture lost to extinc-
tion, 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 old-
fashioned Irish village with its quaint
characters seems fixed forever in time.
The arrival of British soldiers early in the
play, however, stirs 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 1836 in a small, time-
forlorn County Down town near
Brian Friel's home in Mull. When Friel
learned that English officers had estab-
lished, only across the river Boyle 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-speakingappers and
mappers, stalking the countryside and
trying to make sense of the Irish-place
names on the signposts they passed. He
imagined the efforts of the foreign engi-
nears 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 Transla-
tions) 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 national-
ists calling themselves the United Irish-
men attempted to sete: strategic towns in
Ireland. One of the bloodiest risings in
the 230 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 formally made the island a part of the United Kingdom. This setback, (to underestimate 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 risked 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 hedgerows atop which sentinel could keep watch. These "breviary schools" were conducted by members of the community, chosen for their superior erudition, who were supported by meager fees, the gifts of food-stuffs. Sometimes poets and scholars of the first rank, schoolmasters instructed their charges—through the medium of Gaelic—in the rudiments of reading, writing and arithmetic, and taught them Greek and Latin. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars; and

ACT-8

there are several young mountainers 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 afforded 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 clergymen Catholic institutions rather than to certificated schools run by teachers of their own denomination.

The hedge-school affectionately portrayed by Friel in Translations embodies many of the virtues of the non-system 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 Prophet" 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 provokes a wry and exquisite irony as members of a world on the verge of extinction cling to the last glorious shards of another vanished civilization.

Not all hedge-school students ended up potted on oysters, invoking the spirits of food-stuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges—through the medium of Gaelic—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars; and

ACT-9
rebellion failed. The British government retaliated with military force and a legislative Act of Union that, in 1801, abolished Ireland's separate parliament and indisputably made the island a part of the United Kingdom. This setback to the idealists to which the act was an instance of Ireland's independence was in some measure offset by the Act of Catholic Emancipation of 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 peasants joined ranks and risked 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 hedges 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, the gifts of food-stuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges through the medium of Gaelic—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars and A.C.T.8.

there are several young mountainers 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 denomination.

The hedge-school affectionately portrayed by Friel in Translations embodies many of the virtues of the now long-abandoned 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 deliciously ironic image of the world of a once glorious and vanished civilization.

Not all hedge-school students ended up pitted on potent, invoking the sighs of food-stuffs. Sometimes poets and scholars of the first rank, hedge-schoolmasters instructed their charges through the medium of Gaelic—in the rudiments of reading, writing and arithmetic and taught them Greek and Latin. "Even in the wildest districts," observed a County Derry Protestant minister in a memoir of the period, "it is not unusual to meet with good classical scholars and A.C.T.9.

Brian Friel

transliteration or translation into English, Ireland became, in a sense, another place, another 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 sup insurgent Irish nationalism in the bud. The familiar greeting from the teacher to the students at the start of the school day changed from Díthu—"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 hung in the front of every classroom: "I thank the goodness and the grace/Tha's on my birth have smiled. /And made me in these Christian days: A happy English child!"

One would like to report that such bald-faced imperialism met with outrage and rebellion, but, unfortunately, the opposite is true. Irish parents wishing their children to go to school 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 hedge-schools 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 the sacrifice of their 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 retread 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.

The landscape of fact as it relates to the life of Brian Friel, begins in Northern Ireland, and never strays far away. The son of a schoolteacher, Friel was born in 1929, just eight years after the establishment of the Irish Free State in the south. He was educated through the college level in schools in Londonderry, where his family moved when he was ten, and then enrolled in St. Patrick's College, a seminary in Maynooth, in 1948. After two years in the seminary, Friel abandoned his plans to enter the priesthood. "It nearly drove me crazy," he says. "You know, the kind of Catholicism we have in this country, it's unique." Pursuing another thread of his heritage, he returned to college and took a degree in education. He practiced the teacher's trade for ten years, between 1950 and 1960, all the while devoting himself to Anne Morrisson, whom he married in 1954. The couple now have a family of five children.

While teaching, Friel began to write A.C.T.-9.
stories and plays based on his experiences as a member of the Catholic minority in the northwestern counties of Northern Ireland. A number of the stories were published in The New Yorker, and some of the early plays were performed on Northern Ireland BBC radio. Friel was recognized as a promising writer for the stage with productions of his first few plays at theatres in Belfast and Dublin. The Enemy Within, a drama about the sixth century priest who was later canonized as St. Columba, premiered at Dublin's famous Abbey Theatre in 1962, earning Friel an Irish Arts Council grant for study abroad. He spent half of 1963 in the United States, observing the workings of the Guthrie Theatre in Minneapolis. From its great director, Tyrone Guthrie, he learned a new appreciation for the playwright's role in the theatre. That role, Friel now believes, is "to entertain, to have audiences enjoy themselves, to move them emotionally, to make them laugh and cry and gasp and hold their breath and sit on the edge of their seats."

The first play Friel wrote upon returning to Ireland was Philadelphia, Here I Come, the story of a young Irishman torn between his love for Ireland and his burning desire to emigrate to America. It was produced, to great acclaim, by the Dublin Theatre Festival in 1964 and went on to firmly establish his author's critical reputation around the world. The play's 22-performance New York run in 1966 is the longest ever for a contemporary Irish play on Broadway. Its very warm reception paved the way for American productions of such subsequent Friel scripts as The Love of Con McEvoy (1968), Louis (1967), played at Lincoln Center and in the national touring company in San Francisco by Art Carney; Crystal and Fox (1968); The Freedom of the City (1973); Volunters (1975); and The Faith Healer (1979).

Translations received its premiere in Friel's childhood home of Londonderry in Northern Ireland on September 23, 1970, under the aegis of The Field Day Theatre Company, a new troupe formed for the occasion by the playwright and his actor friend, Stephen Rea. Friel and Rea, who created the role of Owen, took their production from Londonderry to Belfast to Dublin, in the Republic of Ireland, where it was the sensation of the 1980 Dublin Festival. Following the festival the play toured up and down Ireland, with performances in one night standing on both sides of the border.

The phenomenal success of Translations in Northern Ireland and the Irish Republic was, if anything, surpassed by its reception in London, where audiences might have been in antipathy to its depiction of the British presence in Ireland. Critic Irving Wardle saw Translations in its London premiere at the Hampstead Theatre Club and wrote that Friel's play "voices the tragedy of his country more eloquently than any play I know since The Plough and the Stars. I have never been more certain of witnessing the premiere of a national classic." The Hampstead production was transferred to the British National Theatre four months later and had a distinguished run there. Translations was given its first American production by the Manhattan Theatre Club. It opened in New York on April 7, 1981, staged by the Abbey Theatre's artistic director, Joe Dowling, and featuring Barnard Hughes in the role of Hugh.

Fourteen years ago, Brian Friel and his family moved to Muff, which rests on the Inishowen peninsula in the northeastern most corner of Ireland. The very year Friel moved into the Republic he grew up in Londonderry only three miles across the border from where he now lives. The violence that continues to plague Northern Ireland erupted. Although in Friel's dual citizenship may be seen some hope for a future united Ireland, there remain many painful parallels between the country at present and the one at war with outsiders and with itself portrayed in Translations: "The present troubles obsess all of us," Friel admits. "For English people it is something they read in the paper or see on television and say 'Isn't that shocking.' In Ireland, we live with it all the time."

THE SCHOOL FOR WIVES

by Molière

English verse translation by Richard Wilbur

CAST

Ages: Annette Bening
Georges: Rosemarie Smith
Alain: Geoffrey Elliott
Chrysalides: Sydney Walker
Arsène: Peter Donat
Horne: Mark Murphy
Enrione: Ray Reinhardt
Omonte: William Paterson
Vales du Théâtre: Peter Jacob

Directed by Nagle Jackson

Scenery by Richard Seger
Costumes by Liz Covey
Lighting by Robert Peterson
Hairstyles by Rick Eckols

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

A.C.T.-10
stories and plays based on his experiences as a member of the Catholic minority in the northwestern counties of Northern Ireland. A number of the stories were published in The New Yorker, and some of the early plays were performed on Northern Ireland’s BBC radio. Friel was recognized as a promising writer for the stage with productions of his first few plays at theatres in Belfast and Dublin. The Enemy Within, a drama about the sixth century priest who was later canonized as St. Columba, premiered at Dublin’s famous Abbey Theatre in 1962, earning Friel an Irish Arts Council grant for study abroad. He spent half of 1963 in the United States, observing the workings of the Guthrie Theatre in Minneapolis. From its great director, Tyrone Guthrie, he learned a new appreciation for the playwright’s role in the theatre. That role, Friel now believes, is “to entertain, to have audiences enjoy themselves, to make them laugh and cry and gasp and hold their breath and sit on the edge of their seats.”

The first play Friel wrote upon returning to Ireland was Philadelphia, Here I Come, the story of a young Irishman torn between his love for Ireland and his burning desire to emigrate to America. It was produced, to great acclaim, by the Dublin Theatre Festival in 1964 and went on to firmly establish its author’s critical reputation around the world. The play’s 22-performance New York run in 1966 is the longest ever for a contemporary Irish play on Broadway. Its very warm reception paved the way for American productions of such subsequent Friel scripts as The Love of Cao McCourt (1968); Lovers (1967), played at Lincoln Center and in the national touring company in San Francisco by Art Carney; Crystal and Fox (1968); The Freedom of the City (1973); Volunteers (1975); and The Faith Healer (1979)

Translations received its premiere in Friel’s childhood home of Londonderry in Northern Ireland on September 23, 1980, under the aegis of The Field Day Theatre Company, a new troupe formed for the occasion by the playwright and his actor friend, Stephen Rea. Friel and Rea, who created the role of Owen, took their production from Londonderry to Belfast to Dublin, in the Republic of Ireland, where it was the sensation of the 1980 Dublin Festival. Following the festival the play toured up and down Ireland, with performances in one night stands on both sides of the border.

The phenomenal success of Translations in Northern Ireland and the Irish Republic was, if anything, surpassed by its reception in London, where audiences might have been in antipathy to its depiction of the British presence in Ireland. Critic Irving Wardle saw Translations in its London premiere at the Hampstead Theatre Club and wrote that Friel’s play “voices the tragedy of his country more eloquently than any play I know since The Plough and the Stars. I have never been more certain of witnessing the premiere of a national classic.” The Hampstead production was transferred to the British National Theatre four months later and had a distinguished run there. Translations was given its first American production by the Manhattan Theatre Club, which opened in New York on April 7, 1981, staged by the Abbey Theatre’s artistic director, Joe Dowling, and featuring Barnard Hughes in the role of Hugh.

Fourteen years ago, Brian Friel and his family moved to Muff, which rests on the Innishowen peninsula in the northernmost corner of Ireland. The very year Friel moved into the Republic the Republic grew up in Londonderry only three miles across the border from where he now lives! the violence that continues to plague Northern Ireland erupted. Although in Friel’s dual citizenship may be seen some hope for a future united Ireland, there remain many painful parallels between the country at present and the one at war with outsiders and with itself portrayed in Translations: “The present troubles obsess all of us,” Friel admits. “For English people it is something they read in the paper or see on television and say ‘Isn’t that shocking.’ In Ireland, we live with it all the time.”
One of the gayest nights in all of the Golden Age of French dramatic literature, which lasted forty glorious years between 1637 and 1677, was the December 26, 1662 première of Molière's L'École des femmes (The School for Wives). Many critics regard this as the signal masterpiece in the writer's thirty-one-play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better known works that came after it. The three-act play of the previous year, L'École des maris (The School for Husbands), was heavily dependent on stock, commedia dell'arte characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the three-act L'École des femmes makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the untouched young Agnès is marvelous to behold.

Molière based L'École des femmes on two contemporary short stories whose plots he cleverly knits together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, "Take what belongs to me wherever I find it." No piece of previously written literature or incident from life was off limits to him, least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Molière did not marry until he was forty, a very well advanced age by seventeenth century actuarial standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingénue but did not possess a romantic nature. She was twenty years younger than her husband and flattered his advantages through numerous indirect flirtations. Their marriage was neither happy nor blessed. Four of the children issued from it only a daughter lived into adulthood. That Molière was troubled by the failure of his domestic relation is evident in many of his plays. Le Misanthrope (1666) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande's fidelity can be heard in the good natured voice of L'École des femmes. Written the year of its author's wedding, it was performed in its first production—art aging life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacularly inflammatory scandal raged in Paris following the first performance of L'École des femmes. The play provoked loud and angry accusations of impiety, immorality, slander and other heinous crimes against God and man. Religious zealots joined with selfrighteous pedants and rival dramatists satisfied by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; he was called blasphemous for parodying scripture in the "Maxims of Marriage." Aгрèès reads aloud and was proclaimed a jackanapes for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to Le Tartuffe (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrisy—rudely called into question Molière's ethics, his aesthetics and even his sanity. The character assassination reached its ugliest point when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progeny and that the evil author of L'École des femmes had married his own daughter.

King Louis came to the beleaguered playwright's defense, offering to stand godfather to Molière's first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first script, using it as a forum in which to reply to his critics. Le Cid (1657), a one-act comedy, written in prose, shows the writer ably defending both himself and quite brilliantly expanding his own theory of comedy. "I've noticed one thing," says a character in the play on behalf of the author, "that those who talk the most about rules and knowing them better than anyone else write comedies that nobody considers good." Widely American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize winning poet. In 1955 his first Molière translation, an English version of Le Misanthrope, was performed off-Broadway. His treatment of L'École des femmes was first seen in a 1971 New York production featuring Brian Bedford as Arnolphe and Joan van Ark as Agnès. Translations of Le Tartuffe and Le Femmes savantes (The Learned Ladies, 1672) have been also very satisfactorily effected, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenals to revel in Molière's intricate arrangements of balancing half-shares, lines, couplets, quatrains and sestets.

Molière lived only a little more than a decade after the premiere of L'École des femmes. In the fifteen years following his company's triumphant return to Paris, it had performed ninety-five plays, he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Malade imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a lung ailment that had long plagued him. (He wrote his own chronic cough into the character of Arnolphe.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to hear him resound the actor's life. Seven years later, in 1680, the Sun King performed one last—and lasting—favor for his departed servant. By royal decree, the actors remaining from Molière's company were joined with those of two other prominent troupes to form Le Théâtre Français. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.
A COMEDY TONIGHT

One of the gayest nights in all of the Golden Age of French dramatic literature, which lasted forty glorious years between 1637 and 1677, was the December 26, 1662 première of Molière’s "L’École des femmes (The School for Wives). Many critics regard this as the signal masterpiece in the writer’s thirty-one-play oeuvre, as pure a comedy as he ever wrote and greater even than some of the better-known works that came after it. The three-act play of the previous year, "L’École des maris (The School for Husbands)," was heavily dependent on stock commedia dell’arte characters and required two parallel but contrasting plots to tell its comic story of passion and pedantry. But the five-act "L’École des femmes makes its point through two characters of greater depth than had ever before appeared in any comedy. The richness of the relationship between the foolish old Arnolphe and the untutored young Agnès is marvelous to behold.

Molière’s "L’École des femmes is one of the contemporary short stories whose plots he cleverly knit together. Responding to criticism that he occasionally borrowed too freely from other sources, he replied, "Take what belongs to me whenever I find it." No piece of previously written literature or incident from life was off limits to him, least of all the circumstances of his own being. Although known to have been involved with a number of women over the years (his predilection was for actresses), Molière did not marry until he was forty, a very well-advanced age by seventh-century actuarial standards. In 1662 he took as his bride Armande Béjart, the youngest sister of his first mistress, Madeleine. Armande was an able ingénue but did not possess a romantic nature. She was twenty years younger than her husband and flattered his advantage through numerous indirect flirtations. Their marriage was neither happy nor blessed; of the three children issued from it only a daughter lived into adulthood. Molière was troubled by the failure of his domestic relation is evident in many of his plays. Le Meunier (1664) offers the strongest and most cynical statement of his disappointment in marriage, but the beginnings of his worries about Armande’s fidelity can be heard in the good-natured voice of "L’École des femmes. Written the year of its author’s wedding, it was performed in its first production—art aging life—by Molière in the part of Arnolphe, the man who would be cuckold.

A spectacularly inflammatory scandal raged in Paris following the first performance of "L’École des femmes. The play provoked loud and angry accusations of impurity, immorality, slander and other heinous crimes against God and man. Religious zealots joined with self-righteous pedants and rival dramatists (satisfied by Molière in earlier works to censure him. He was attacked for writing a play that encourages children to revolt against their guardians; he was called blasphemous for parodying scripture in the "Maxims of Marriage." Agriès resided abroad and was proclaimed a jackass for playing fast and loose with the Aristotelian rules that the Académie française so vigilantly watched over. The controversy surrounding him—which would flare up even more violently in reaction to "Le Tartuffe (1669), a brilliantly crafted (and wickedly funny) lampoon of religious hypocrisy—further called into question Molière’s ethics, his aesthetics and even his sanity. The character assassination reached its climax when a pompous actor who bore a grudge against Molière for some imagined wrong argued before the king that Armande Béjart was not the sister of Madeleine but her progey and that the evil author of "L’École des femmes had married his own daughter.

King Louis came to the beleaguered playwright’s defense, offering to stand godfather to Molière’s first child, increasing his annual pension and commissioning two new plays. Molière quickly wrote the first script, using it as a forum in which to respond to his critics. "La Critique de L’École des femmes (1663), a one-act comedy written in prose, shows the writer ably fighting back and quite brilliantly expanding his own theory of comedy. "I’ve noticed one thing," says a character in the play on behalf of the author, "that those who talk the most about rules and knowing them better than anyone else write comedies that nobody considers good.” Widespread American interest in Molière was spurred relatively recently and almost single-handedly by Richard Wilbur, a Pulitzer Prize-winning poet. In 1955 his first Molière translation, an English version of Le Meunier, was performed off-Broadway. His treatment of "L’École des femmes was first seen in a 1971 New York production featuring Brian Bedford as Arnolphe and Joan van Ark as Agnès. Translations of "Le Tartuffe and "Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur’s impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenal to revel in Molière’s intricate arrangements of balancing half-sieves, lines, couples, quatrains and assonances.

Molière lived only a little more than a decade after the première of "Le Tartuffe, and his company’s triumphant return to Paris, it had performed ninety-five plays, he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered "Le Malade imaginaire ("The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a long illness that had long plagued him. (He wrote his own ironic coda into the character of Arnaud.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to him resource the actor’s life.

Seven years later, in 1680, the Sun King performed one last—larding—favor for his departed servant. By royal decree, the actors remaining from Molière’s company were joined with those of two other prominent troupes to form the Théâtre Français. "The function of comedy," Molière had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comédie-Française, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age’s greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Molière.

BY JEFFREY HIRSCH

A.C.T.-12

BEDFORD as Arnolphe and Joan van Ark as Agnes. Translations of Le Tartuffe and Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenal to revel in Moliere's intricate arrangements of balancing half-sieves, lines, couples, quatrains and assonances.

Moliere lived only a little more than a decade after the premiere of Le Tartuffe, and his company's triumphant return to Paris, it had performed ninety-five plays, he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Malade imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a long illness that had long plagued him. (He wrote his own ironic coda into the character of Arnaud.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to him resource the actor's life.

Seven years later, in 1680, the Sun King performed one last—larding—favor for his departed servant. By royal decree, the actors remaining from Moliere's company were joined with those of two other prominent troupes to form the Theatre Francais. "The function of comedy," Moliere had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comedie-Francaise, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Moliere.

BY JEFFREY HIRSCH

A.C.T.-12

BEDFORD as Arnolphe and Joan van Ark as Agnes. Translations of Le Tartuffe and Les Femmes savantes (The Learned Ladies, 1672) have also been very satisfactorily effected, in 1963 and 1973, respectively. Wilbur's impressive skill (not to mention his good humor) has produced English texts that faithfully match the originals, practically couplet-for-couplet and that for the first time allow those who do not have French in their linguistic arsenal to revel in Moliere's intricate arrangements of balancing half-sieves, lines, couples, quatrains and assonances.

Moliere lived only a little more than a decade after the premiere of Le Tartuffe, and his company's triumphant return to Paris, it had performed ninety-five plays, he had written nearly a third of them and acted in almost every one. On the night of February 17, 1673, while playing in the recently premiered Le Malade imaginaire (The Imaginary Invalid), he collapsed of exhaustion and the ill effects of a long illness that had long plagued him. (He wrote his own ironic coda into the character of Arnaud.) He was carried from the theatre to his nearby home where he died before a priest could be dispatched to him resource the actor's life.

Seven years later, in 1680, the Sun King performed one last—larding—favor for his departed servant. By royal decree, the actors remaining from Moliere's company were joined with those of two other prominent troupes to form the Theatre Francais. "The function of comedy," Moliere had once written, "is to correct the vices of mankind." By creating the theatre that continues to thrive as the Comedie-Francaise, Louis XIV provided redress for the seventeenth century burghers who did not properly appreciate the gift of laughter given them by their age's greatest playwright. Today, as on the day the king constituted it 400 years ago, the national theatre of France is familiarly known to the citizens of Paris as La Maison de Moliere.
THE AMERICAN CONSERVATORY THEATRE

MACBETH
(c. 1600)

by William Shakespeare

Witch, Lady Macbeth's Gentlewoman
Witch, Servant
Witch, Lady Macduff's Nurse
Sergeant
Donald
Makrorn
Donallain
Lennox
Caithness
Menteith
Angus
Ran
Macbeth
Banquo
Flour
Skye
Lady Macbeth
Macduff
Murdock

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

Judith Mooreland
Stephanie Shroyer
Kate Beekley
Scott Hitchcock
William Paterson
Mark Murphy
Shawn Emamjomeh
Wendell J. Grayson
Jim Poyser
Bernard Vash
Frank O'Keefe
Drew Edelman
Peter Donat
Richard Riebe
Kurt Weinreich
Scott Freeman
Annette Bening
Henry Worrinicz
Jim Poyser
Bernard Vash
Elsa Sapienza
Ashara Rowe
Rachel Brown
Carolyn McCormick
David Matarasso
Shawn Emamjomeh
Dan O'Neill
Kurt Weinreich

Joseph Bird
Scott Hitchcock
Mark Amatortio, Michelle Casey,
Stephen Hough, Todd Jackson,
David Mauer, Douglas Stills,
Mark Simpson, Teresa Williams,
Taylor Young

Directed by Edward Hastings

Seward
Young Seward
Servants and Servants

Sword

Scenery by
Richard Seger

Costumes by
Robert Blackman

Lighting by
Greg Sullivan

Sound by
Christopher Moore

Fight Choreography by
J. Steven White

Hair Stylist
Rick Ebbels

Assistant Director
Michael Pulizzano

There will be one twelve-minute intermission.

UNDERSTUDIES

Witches - Linda Aldrich; Sergeant, Banquo, Young Seward - Geoffrey Elliott; Malcolm - Jim Poyser; Donald; Finnes - Dan O'Neill; Lennox, Menteith; Murderer - J. Steven White; Caithness, Murderer - Lawrence Hecht; Angus, Macduff - Bruce Williams; Ra's - Dakin Matthews; Seygur - Bernard Vash; Lady Macbeth - Rosemarie Smith; Apparitions - Alexandra Hanson; Lady Macduff - Barbara Dinckman; Macduff's Son - Tom Parker; Sword - Frank O'Keefe

Alternate for Duncan: Joseph Bird
Alternate for Macbeth: Henry Worrinicz

This production is made possible by a generous gift from the BankAmerica Foundation.
THE AMERICAN CONSERVATORY THEATRE

presents

MACBETH
(c. 1606)

by William Shakespeare

Witch, Lady Macbeth’s Gentlewoman
Judith Moolland
Witch, Servant
Stephanie Shroyer
Witch, Lady Macbeth’s Nurse
Kate Brickle
Sergeant
Scott Hitchcock
Donalbain
William Paterson
Malcolm
Mark Murphy
Donalbain
Shawn Emamjenneh
Lennox
Wendell J. Grayson
Caithness
Jim Poyser
Menteith
Bernard Vash
Angus
Frank Ottwell
Ran
Drew Eshelman
Macleod
Peter Donat
Banquo
Richard Riebe
Flour
Kurt Winstead
Sevion
Scott Freeman
Lady Macbeth
Annette Bening
Macduff
Henry Wornom
Macduff’s Sons
Jim Poyser, Bernard Vash
Apparition, Servant
Elisa Sapienza
Apparition, Macduff’s Daughter
Ashara Rowe
Apparition, Servant
Rachel Brown
Lady Macduff
Carolyne McCormick
Macduff’s Servant
David Mattarasso
Messengers
Shawn Emamjenneh, Dan O’Neill, Kent Winstead

Directed by Edward Hastings

Scenery by Richard Seger
Costumes by Robert Blackman
Lighting by Greg Sullivan
Sound by Christopher Moore
Fight Choreography by J. Steven White
Hair Styling by Rick Eschold
Assistant Director Michael Pulizano

There will be one twelve-minute intermission.

UNDERSTUDIES
Witches - Linda Aldrich, Sergeant - Benoist, Banquo, Young Siward - Geoffrey Elliott; Malcolm - Jim Poyser; Donalbain - Dan O’Neill, Lennox, Menteith; Siward - J. Steven White; Caithness, Macduff - Lawrence Heath; Angus, Macduff - Bruce Williams, Ran - Dakin Matthews, Sevion - Bernard Vash; Lady Macbeth - Rosemary Smith; Apparitions - Alexandra Horrox; Macduff’s Sons - Tom Parker, Siward - Frank Ottwell

Alternate for Donalbain - Joseph Bird
Alternate for Menteith - Henry Wornom

This production is made possible by a generous gift from the Bank of America Foundation.
Exciting Reading
For All Theatre Lovers

William Ball's
A SENSE OF DIRECTION
Some Observations on the Art of Directing

A Sense of Direction represents a lifetime's work in the art and craft of directing. William Ball, founder and General Director of the American Conservatory Theatre, engages his readers in a wide-ranging discussion of the director's process—from first reading through opening night. Speaking as a director's director, Mr. Ball offers a candid personal account of his method of working— including the choice of a play's essential elements, preproduction homework, casting and rehearsal techniques.

Theatregoers will find A Sense of Direction an informative, insightful and often astonishingly clear look at the people and the process behind the wonderful and magical phenomenon we call theatre.

ON SALE NOW IN THE GEARY THEATRE LOBBY
Proceeds from book sales benefit A.C.T.'s Conservatory training program.
Now in its second printing.

Ghirardelli Square
Sets the Stage...

*Heighten your senses. Savor the evening's performance.
Enjoy that feeling of satisfaction inspired by dining at one of our award-winning restaurants.
From overture to finale, Bravo.

Ghirardelli Square
900 Northpoint Street, San Francisco, 94109
Validated Parking
Exciting Reading
For All Theatre Lovers

William Ball's
A SENSE OF DIRECTION
Some Observations on the Art of Directing

A Sense of Direction represents a life's work in the art and craft of directing. William Ball, founder and General Director of the American Conservatory Theatre, engages his readers in a wide-ranging discussion of the director's process—from first reading through opening night. Speaking as a director's director, Mr. Ball offers a candid personal account of his method of working—including the choice of a play's essential elements, preproduction homework, casting and rehearsal techniques.

Theatregoers will find A Sense of Direction an informative, insightful and often astonishingly clear look at the people and the process behind the wonderful and magical phenomenon we call theatre.

ON SALE NOW IN THE GEARY THEATRE LOBBY
Proceeds from book sales benefit A.C.T.'s Conservatory training program.
Now in its second printing.
SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 productions since 1966. The Phila-
delphia native joined A.C.T. in 1974. He has worked in the distinguished company of Lawrence Olivier, Anthony Quinn, Eva le Gallienne and Helen Hayes. He has been seen on and off-Broadway, a leading actor with the A.P.A. Repertory Theatre and with the Repertory Theater of Lincoln Center.

A.C.T. PRODUCTIONS: 43 total, including Tie Matchmaker (U.S.S.R. tour); Per Cynt: The Circle, Hotel Paradiso: The National Health, Barrel Child, Black Comedy, A Christmas Carol, The Chalk Garden, Last Tango at Sunset, Angels Fall.

BROADWAY: 12 total, including Hello! You Can't Take It With You: School for Scandal: Year of the Gun: Peace.

OTHER RESIDENT THEATRES: 18 total, including, The Merchant of Venice: As You Like It: Twelfth Night: The Tempest (Prospero), The Flying Light: The Secret Slaves: As the World Turns, You're for Lovers.


BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in Man 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 Tie Dally. 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 Shakespearean Festival and recently was seen as Stanley Harrington in 5 Finger Earth at the Sunnyvale Summer Repertory. For other regional theaters, he has performed roles in Titus Andronicus, Henry VI/Parts 2 and 3; Mac's Akin About Nothing and A SPY. For television, Mr. Williams appeared in the A.C.T./ABC production of A Christmas Carol and 1989's The Rat That Opera the Wool. Mr. Williams trained at the University of Texas at Austin under Jagwo Szyk.

L. 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 dire-

ctor of the 1984 Summer Training Congress. He is currently Assistant Conservatory Direc-
tor. In addition to teaching stage combat, Mr. White has been the fight choreographer for sixty-nine productions, including the San Francisco Ballet's production of Romeo and Juliet, directed by Michael Smuin, and A.C.T.'s Cyrano di Bergerac. His directing credits include the Valley Shakespeare Festival production of The Three Musketeers at the Paul Masson Winery, five A.C.T. Playroom productions and most recently Dinner at Eight and the Western Stage Company's The Hothouse in Salinas. This year he appears as Dally in Translations and Howie in Our Town on the Geary Stage.
SYDNEY WALKER is a 40-year veteran of stage, film and television, having performed in some 214 productions since 1946. The Philadelphia native joined A.C.T. in 1974. He has worked in the distinguished company of Laurence Olivier, Anthony Quinn, Eva Le Gallienne and Helen Hayes. He has been seen on and off-Broadway, was a leading actor with the A.P.A. Repertory Theatre and with the Repertory Theatre of Lincoln Center.

A.C.T. PRODUCTIONS: 43 total, including The Matchmaker (U.S.S.R. Tour), Pat Crant, The Circle, Hotel Paradise, The National Health, Barrels of Child, Black Comedy, A Christmas Carol, The Chalk Garden, Last, Morning's at Seven, Angels Fall.

BROADWAY: 12 total, including Belfast: You Can't Take It With You, School for Scandal, War and Peace.

OTHER RESIDENT THEATRES: 15 total, including The Merchant of Venice, As You Like It, Twelfth Night, The Tempest (Prospero), The Crowing Light, The Secret Sharer, As You Like It, The Taming of the Shrew, The Taming of the Shrew.

FILMS: Love Story, An Enchanted Legend for Korty Films (ABC TV; Christmas 1964).

L. STEVIE 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 1970 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-nine productions, including the San Francisco Ballet's production of The Nutcracker (also directed by Michael Smuin), and A.C.T.'s Cyrano de Bergerac. His directing credits include the Valley Shakespeare Festival production of The Three Mousketeers at the Paul Masson Winery: five A.C.T. Playhouse productions; and most recently Dinner at Eight and The Western Stage Company's The Hottie in Salinas. This year he appears as Dally in Translations and Houvie in Our Town on the Geary Stage.

BRUCE WILLIAMS made his A.C.T. debut nine seasons ago in Man 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 Shakespearean Festival and recently was seen as Stanley Harrington in 39 Steps at the Sun Valley Summer Repertory. For other regional theaters, he has performed roles in The Devil's Disciple, Henry VI (Parts 2 and 3), Macbeth, About Nothing and Spent. For television, Mr. Williams appeared in the A.C.T./ABC production of A Christmas Carol and in 1990, The Race for the Open Life Won. Mr. Williams trained at the University of Texas at Austin under Jagdanka Zych.

Taking exquisite care of our guests has its rewards.

There is only one hotel in San Francisco that enjoys both the Mobil Five-Star and the AAA Five-Diamond Awards for excellence.

Two excellent reasons to consider the Clift first.

Four Seasons Clift Hotel
GEARY AT TAYLOR, SAN FRANCISCO, (415) 775-4700

Old Continent refinement from Heritage

Berman's
Bay Area's oldest
Drexel Heritage
showroom is having
it's 56th Anniversary
SALE

Free design consultation
Free Delivery
Hours: Mon. thru Sat. 9 to 5:30, Sun. 12 to 4

Drexel Heritage
350 GRAND AVENUE AT MEADE/ARMS FREEHOLD
CINCINNATI PHONE 513-960-9690

Taking exquisite care of our guests has its rewards.

There is only one hotel in San Francisco that enjoys both the Mobil Five-Star and the AAA Five-Diamond Awards for excellence.

Two excellent reasons to consider the Clift first.

Four Seasons Clift Hotel
GEARY AT TAYLOR, SAN FRANCISCO, (415) 775-4700

Old Continent refinement from Heritage

Berman's
Bay Area's oldest
Drexel Heritage
showroom is having
it's 56th Anniversary
SALE

Free design consultation
Free Delivery
Hours: Mon. thru Sat. 9 to 5:30, Sun. 12 to 4

Drexel Heritage
350 GRAND AVENUE AT MEADE/ARMS FREEHOLD
CINCINNATI PHONE 513-960-9690
HENRY WORONICZ (Actor) for his first season after six years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III, Romeo and Juliet and Petruchio in The Taming of the Shrew, as well as supporting and leading roles in more than 35 other productions; his most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in Pinter’s, a three-person Macbeth, and played Iago in Linda Hunt’s Mother Courage. His Woronicz’s other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII and Autolycus in 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 future career promise of A Midsummer Night’s Dream was voted by Boston critics to be one of the ten best.

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 Shakespearean festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekov’s Ink which won the Obie and Vernon Rice Drama Desk Awards for 1958. He subsequently directed at Houston's Alley Theatre, San Francisco's ACT’s Workshop, Washington, D.C.'s Arena Stage, San Diego's Old Globe Theatre, and staged several New York City Opera productions. His 1969 Off-Broadway production of Under Milk Wood won both the Lila D'Antonacci and the Outer Circle Critics' Awards, and in 1962 his Six Characters in Search of an Author proved another multiple award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. ball returned to New York to write the libretto for an opera, Natasha Pinson, with composer Lee Hoby, based on A Month in the Country. In 1964 he directed Tartuffe and Hamlet in Shakespeare at Lincoln Center, and then traveled to London where he recreated his staging of Six Characters.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC- RCA director's fellowship. Among the first plays he directed for A.C.T. were Tantalo, Six Characters in Search of an Author, Under Milk Wood, Tony Adichie and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Othello, The Taming of the Shrew, Hamlet, Rosencrantz and Guildenstern are Dead, Caesar and Cymbeline, The Contractor, Comoedie de Remparts, The Crucible, The Taming of the Shrew, The Cherry Orchard, Richard III, Jumars, Iguana, The Bourgeois Gentlemen, The Winter's Tale and Miss Saigon.

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 Antoine Perry ("Tony") Award voted to A.C.T. for its out-standing work in repertory performance and advanced 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 conservation training programs. Mr. Ball's book, A Sense of Direction: Some Observations on the Art of Directing, was published in September, 1984.
HENRY WORONICZ joins A.C.T. for his first season after six years of professional acting and directing. He has worked predominantly with the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III, Romeo and Juliet and Petruchio in The Taming of the Shrew, as well as supporting and leading roles in more than 35 other productions. His most recent roles at the Boston Shakespeare Company were performed under the direction of Peter Sellars. He appeared in Pericles, a three-person Much Ado, and played Eblis in Linda Hunt's Mother Courage. Mr. Wronicz's other credits include Henry V at the Utah Shakespearean Festival, the title role in Henry VIII and Autolycus in 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 previous credits include the Boston premiere of Athol Fugard's A Lesson from Aloes, which was voted by Boston critics to be one of the ten best.

"I studied in A.C.T.'s Advanced Training Program prior to joining the company."

DIRECTORS

WILLIAM BALL (General Director) founded the American Conservatory Theatre (A.C.T.) in 1965 and remains its general director. Beginning in the theatre as a designer, he turned to acting and appeared with regional companies and Shakespeare festivals across the country. He made his New York directorial debut with an Off-Broadway production of Chekhov's House which won the Ollie 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 1969 Off-Broadway production of Under Milk Wood won both the Los Angeles and the Outer Circle Critics' Awards, and in 1962 his Six Characters in Search of an Author proved another multiple-award winner and enjoyed an extended New York run. After directing at Canada's Stratford Festival, Mr. Ball returned to New York to write the libretto for an opera, Natasha Pavlovna, with composer Lee Hoby. Based on A Month in the Country. In 1964 he directed Tartuffe and Hamlet in Shakespeare at Lincoln Center; and then traveled to London where he recreated his staging of Six Characters.

A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation directorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters in Search of an Author, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Hamlet, Otello, The Three Sisters, The Tempest,resources, and Goldfish. As the lead in the summer concert, Clorinda, he directed The Tempest, The Charm of the Orphan, Richard III, Mother Courage. The Winter's Tale and Miss Apaualia.

He has directed three of his productions for PBS television, including The Tempest 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 both 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) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Hair, Major Barbara and Bus Stop. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Playin-Progress Series, as well as last season's Geary Theatre production of The Daily. 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, Burial Child, Night and Day, The Three Sisters, Happy Landings and The Holiday, 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 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 production of all shows except for the casts. He also organized the first season's 50 productions in nine years. These include The Merchant of Venice, The Conductor, A Doll's House, The Malahide, Chekhov's The Seagull, and the Community Playhouse's production of 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; A Christmas Carol for KQED 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 of the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been instrumental in developing the company's touring programs to the Intercontinent, 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.

EUGENIE 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 revival of Cyrano de Bergerac, The Taming of the Shrew; Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has directed Cowar Champion, Ellis Rabbe and Francis Ford Coppola's Knossos to the company as "The Minister of Music." Mr. Barcone has directed the Playin-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed McCarter Theatre's productions of St. Joan, Harold, A Christmas Carol, A Christmas Performance, The Three Sisters, Just Between Ourselves, Exogyn, and Arms and the Man. He was Artistic Director of the Milwaukee Repertory Theater from 1978-77, and during his tenure at the Milwaukee Rep, he founded the Court Street Theatre, now one of the major midwest. He also produces playwrights in Milwaukee. A resident director for three years at A.C.T., he has returned regularly to direct plays, including Treason and A Time to Dance by Tom Stoppard, which he devised with Mr. Stoppard's participation. He directed Fedynsky's Cat Frome the Pigeons for A.C.T. and Fedynsky's The Idiot System for Seattle's Intiman Theatre. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Claudio's A Midsummer Night's Dream and Cyrano de Bergerac during A.C.T.'s first two seasons, has staged numerous productions for the company since 1965 and founded the Playin-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. On Broadway, he co-produced The Sentinel of Margate Keye, Epitaph for George Dillan and directed the national touring company of Oliver. He staged the American production of Mr. Michael Rudgave in Shakespeare's Peer's, directed the Australian premiere of The Hot Half Balloon, and restaged his A.C.T. production of Sam Shepard's Burial Child in Soho-Cinemat at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre.

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 the Kansas City Ballet. His work has also been seen at the Great Lakes Shakespeare Festival and the Connecticut Opera Association. In addition to his design work, Mr. Appelt also teaches and conducts in the M.F.A. program in lighting design at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Scenemcry) 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, King of Kings, Richard III, Equus, The Cherry Orchard, You Cant Take It With You, The Merry Wives of Windsor, Drury Lane's Henry VIII, and costumes for A Month in the Country, Heartbreak House, The Visit, Moliere's Tartuffe, A Doll's House, You Can't Take It With You, The Miller's Play, The Emperor Jones, Berenice Etra, Mr. Blackman also has designed sets for Broadway, The Abominant, 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 Gigi. Currently staing for George Montgomery, which marked his fifth major New York production, he has designed concert costumes for both Canes Rogers and Cantor Lawrence, as well as the wardrobe for the Rockettes in the highly acclaimed television production of Peter Allen and his Rockettes and the stage costume for the ABC television movie Iep, starring George Vosmen. A graduate of the University of Texas, Mr. Casey created costumes for last season's Abominaison Theatre productions of Dimitry Shostakovich's Ship Song, starring Charlton Heston and Manette Fratelli, and Light Continual with David Dukes. At A.C.T., his designs have appeared in numerous productions including, A Remember Me. Cat Among The Pigeons, Uncle Vanya, Arms and the Man and Jules Gasford's Blackstone, Translations in Mr. Casey's fifteenth production at A.C.T.

LIZ COVEY (Costumes) is a native of England currently residing in New York City. She has worked extensively with regional theatres in this country, including The Hartford Stage Company, Seattle Repertory Theatre, Baltimore's Center Stage, The Milwaukee Repertory Theatre, Cincinnati's Playhouse in the Park, The McCarter Theatre and The Berkeley Show. Theatre Festival. In the past, she designed A.C.T.'s production of The National Health, directed by Nagle Jackson. Other credits at A.C.T. include The Tavern, Paradise Lost, The Shifting of the President and The Twelve Year Itch. Mr. Casey's recent work includes a modern version of Romeo and Juliet for the Denver Center Theatre Company, Helier's Christ for Seattle's Intiman Theatre, The Adventures of Huckleberry Finn for Seattle Rep and St. Joan for the McCarter Theatre.
LAWRENCE HECHT (Conservatory Director) returns to A.C.T. this year as head of A.C.T.'s Advanced Training Program and as resident director. Last year he served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Hurry, Major Barbara and Bus Stop. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Playin-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, Burial Child, Night and Day, The Three Sisters, Happy Landings and The Holidy, 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 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 production of A.C.T.'s 50 productions in nine years. These include The Marquise of Versailles, The Overlander, A Doll's House, The Matchmaker, The Importance of Being Earnest, Pygmalion, The Three Sisters, Biloxi Blues, A Christmas Carol, The Taming of the Shrew, Street Scene and The Master Builder. In addition, Mr. Moore coordinated the televised adaptations of Pygmalion and The Taming of the Shrew, 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 of the company, overseeing all operations on a daily basis with special attention to budget and financial management. He has been instrumental in developing the company's touring programs to the Southeast, Hawaii, Japan, the U.S.S.R. and, currently, mainland China and the long-term Troubadour program presently under.

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 Bell's productions, and has been largely responsible for revisions of Cyrano De Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his bachelor of arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has directed Coward Champion, Ellis Rabb and Francis Ford Coppola's Know to the company as The Minister of Mirth. Mr. Barcone has directed the Play-in-progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 50th production with A.C.T., and this season will again direct A.C.T.'s expanding Troubadour Program.

NAGLE JACKSON (Guest Director) directed McCarter Theatre's productions of St. Joan, Harold, A Christmas Carol. At this Erinical's Performance, The Three Sisters, Jael Between Othello, Othello, and Amy and the Man. He was also Artistic Director of the Milwaukee Repertory Theater from 1973-77, and during his tenure at the Milwaukee Rep., he founded the Court Street Theatre, now one of the most admired avant-garde playhouses in the Midwest. As a resident director for three years at A.C.T., he has returned regularly to direct plays, including Taming and A Christmas Carol. His most recent production for A.C.T. was the Pigons for A.C.T. and Feyd-racilly's The Barber System for Seattle's Intiman Theater. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Clarity's Aunts 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 Play-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 Arts Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced The Sweetness of Margaret Kent, Elisha (in German), Dillies and directed the national touring company of Oliver. He staged the American production of Mr. Michael Rudgian's Shakespeare's Pentup, directed the Australian premiere of The Hot Half Ballroom, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre.

DESIGNERS

JOSEPH APPEL (Lighting) returns for his fourth season, having designed The Slapping Prince and Arms and the Man 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 Chattanooga Opera Association. In addition to his design work, Mr. Appel is a member and teaches in the M.F.A. program in lighting design at the University of Missouri-Kansas City.

ROBERT BLACKMAN (Sceney), who holds an M.F.A. from the Yale School of Drama, this season 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, King Richard II, Equus, The Cherry Orchard, You Can't Take It with You, and The Merry Wives of Windsor. During these seasons, he has designed for A. Moon in the Country, Harlequin House, The Visit, Meant to Perish, A Doll's House. Mr. Blackman's designs have included scenery for the Pigons for A.C.T. and Feyd-racilly's The Barber System for Seattle's Intiman Theater. Mr. Jackson has directed the Pigons for A.C.T. and Feyd-racilly's The Barber System for Seattle's Intiman Theater. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

EDWARD HASTINGS (Director), a founding member of A.C.T., whose productions of Clarity's Aunts 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 Play-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 Arts Bridge Program between A.C.T. and the Shanghai Theatre. Off-Broadway, he co-produced The Sweetness of Margaret Kent, Elisha (in German), Dillies and directed the national touring company of Oliver. He staged the American production of Mr. Michael Rudgian's Shakespeare's Pentup, directed the Australian premiere of The Hot Half Ballroom, and restaged his A.C.T. production of Sam Shepard's Buried Child in Serbo-Croatia at the Yugoslavia Dramatic Theatre in Belgrade. He has recently been guest director at the Guthrie Theatre, Seattle Repertory Theatre, the Denver Center, the San Francisco Opera Center and the Berkeley Repertory Theatre.

Montevideo, which marked his fifth major New York production. He has designed concert costumes for both Carnegie Hall and Carnegie Hall, as well as the wardrobe for the Rocketers in the highly acclaimed television production of Pieri Arnes and he has designed the stage costumes for the ABC television movie I Spy, starring C. William. A graduate of the University of Texas, Mr. Casey created costumes for last season's Abbatson Theatre productions of Elton Siy, starring Charlton Heston and Mariette Hartley, and Light Canadian with David Duke. As A.C.T.'s designer, she has appeared in numerous productions including A Christmas Carol, The Circle, Cyrano de Bergerac, Private Lives, King Richard II, Equus, The Cherry Orchard, You Can't Take It with You, and The Merry Wives of Windsor. During these seasons, he has designed for A. Moon in the Country, Harlequin House, The Visit, Meant to Perish, A Doll's House. Mr. Blackman's designs have included scenery for the Pigons for A.C.T. and Feyd-racilly's The Barber System for Seattle's Intiman Theater. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.

MICHAEL CASEY (Costumes) is in his fourth season as a resident designer for A.C.T. His most recent design for the company was for the Abbatson Theatre's production of The Cherry Orchard, starring Charlton Heston and Mariette Hartley, and Light Canadian with David Duke. As A.C.T.'s designer, she has appeared in numerous productions including A Christmas Carol, The Circle, Cyrano de Bergerac, Private Lives, King Richard II, Equus, The Cherry Orchard, You Can't Take It with You, and The Merry Wives of Windsor. During these seasons, he has designed for A. Moon in the Country, Harlequin House, The Visit, Meant to Perish, A Doll's House. Mr. Blackman's designs have included scenery for the Pigons for A.C.T. and Feyd-racilly's The Barber System for Seattle's Intiman Theater. Mr. Jackson has directed on Broadway and at leading regional theatres including the Hartford Stage Company, the Old Globe Theatre in San Diego, the Seattle Repertory Theatre, the Washington, D.C. Summer Shakespeare Festival, the Oregon Shakespeare Festival and the Acting Company.
RALPH FUNICELLO (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions, including Uncle Vanya, Morning’s At Seven, A Midsummer Night’s Dream, Another Part of the Forest, Peer Gynt, Postcards, The Taming of the Shrew, Measure for Measure, Sizzi, and And the Men. Mr. Funicello’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 Shakespeare Festival, the Seattle Repertory Theatre, 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’s production of La Rondine and a Strand Named Child for the Stratford Festival in Ontario, Canada.

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 Hawai’i 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 Ergas’ U.S.A., featuring James Whitmore; the San Jose Repertory Company’s productions of Scheherazade and How the Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Last and A Kent Weld Cahart.

ROBERT PETERTSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dilly, John Gabriel Borkman, Dial “M for Murder, and The Hound. Most recently, Mr. Peterson designed the North American premiere of The Myth of the Western for the Intiman Theatre in Seattle and Soyini for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 15 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, City Play, The Merry Wives of Windsor, and Sooner or Later, 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 Winser, 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 Hound, Hotel Paradiso and The Little Foxes, as well as The Clock Cards, Much Ado About Nothing, The Trojan War Will Not Take Place, Buried Child, The Girl of the Golden West, The Winter’s Tale, 5th of July, The Visit, The Bourgeois Gentleman, Cat Among the Pigeons, and Something’s Afoot, which premiered at the Marines’ 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 Batterfly, Any Fine and several off-Broadway productions. Mr. Seger’s other credits include the Old Globe Theatre’s productions of The Country Wife, Othello, Eastman, and The Importance of Being Earnest, the Abanasam 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 Angel in a Suit and the 1982 production of Dear liar. He has done extensive work at most major Western regional theatres, designing lights for fifteen shows at eleven different theatres this year alone, including the Kalamazoo and Hay Fever for the Oregon Shakespearean Festival, Long Day’s Journey last Night for the Intiman in Seattle, Beaming Mirror for South Coast Repertory, and, most recently, in the Bay Area, The Merigold Chair and Tartuffe for Berkeley Rep. This year he also created the lighting for PCPA’s Solving, The Miseducation of Hadley, The Suicide and Canada, and as A Private View at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramatists Awards for PCPA productions of Carousel and Harvey, and in 1982 he won a San Francisco Bay Area Critics Award forStrings. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
RALPH Funicello (Scenery) has been a Resident Designer at A.C.T. for thirteen seasons, designing twenty-seven productions including Uncle Vanya, Mawson's Al Stem, And the Wildervane, Another Part of the Earth, Disgrace, Postcards, The Taming of the Shrew, Measure for Measure,以及 The Man. Mr. Funicello'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 has designed for the Taming of the Shrew on PBS television. Recently, Mr. Funicello designed the sets for the New York City Opera production of La Ronde and a Stratford Festival for the Stratford Festival in Ontario, Canada.

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 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 productions of School for Scandal and How the Other Half Lives; and a number of productions for the Oregon Contemporary Theatre, including Lust and A Kent Well Cabaret.

ROBERT PETERSON (Lighting) joins A.C.T. for his third season as a lighting designer. Past productions with A.C.T. include The Dinky, John Gabriel Borkman, Dial "M" for Murder, and The Holiday. Most recently, Mr. Peterson designed the North American premiere of The Mystic Westerns for the Intiman Theatre in Seattle and Sydney for the Old Globe Theatre in San Diego, which toured to the Stanford Theatre. In the past three seasons, he has designed 15 productions for the Old Globe Theatre, including the 1984 productions of Kiss Me Kate, Cat on a Hot Tin Roof, The Merry Wives of Windsor, and Joan of Arc. 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 Winser, 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 Hood, Hotel Paradise, and The Little Foxes, as well as The Skid Row, Mark Addy About Nothing, The Trojan War Will Not Take Place, Buried Child, The Girl of the Golden West, The Winter's Tale, 5th of July, The Visit, The Bourgeois Gentleman, Cat Among the Pigeons, and Something's Afoot, which premiered at the Marin Shakespeare Festival and went on to Broadway. A graduate of Chicago's School of the Art Institute, Mr. Seger also received sets for the Broadway production of Babblebox/Merry Free and several off-Broadway productions. Mr. Seger's other credits include the Old Globe Theatre's productions of The Country Wife, Othello, Fashions, 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 Crest Theatre production of Angels Fall and the 1982 production of Dear Dar. He has done extensive work at most major Western regional theatres, designing lights for fifteen shows at eleven different theatres this year alone, including Leather and Hide, and Hay Fever for the Oregon Shakespearean Festival, Long Day's Journey into Night for the Intiman in Seattle, Becoming Monet for South Coast Repertory, and most recently in the Bay Area, The Martian Chronicles and Tartuffe for Berkeley Rep. This year he also created the lighting for P.C.P.A.'s Solving Theaterom's Make Me, The Suicide and Cabaret, as well as A Private View at the Mark Taper Forum. In 1981 and 1983 he was awarded Dramatists' Awards for P.C.P.A. productions of Carousel and Harvey; and in 1982 he was a San Francisco Bay Area Critics' Award for Singing. Mr. Sullivan has an M.F.A. in Theatre from the California Institute of the Arts.
CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Hotel Tax Fund, and the National Endowment for the Arts.

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage.

SOPHOCLES CIRCLE
($25,000 AND ABOVE)
Bank of America Foundation
Carter Hawley Hale Stores, Inc.
William Randolph Hearst Foundation
Stuart and Mahal Hemenway Trust
William and Flora Hewlett Foundation
James Irvine Foundation
William G. Irwin Charitable Foundation
Mr. and Mrs. Franklin P. Johnson, C.A.A.
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
Mr. and Mrs. Albert J. Moerman, C.A.A.
National Corporate Theatre Fund
Shakespeare Corporation
The Shubert Foundation, Inc.
Altaf Brooks Walker Foundation

SHAKESPEARE CIRCLE
($10,000 - $24,999)
Anonymous
Anonymous
Anonymous
Booth Helping Fund
Mr. and Mrs. Gordon P. Getty
Leslie C. Hee
Mr. Cyril Magnin
L. Magnin
Millard Foundation
Xerox Foundation

WILLIAMS CIRCLE
($5,000 - $9,999)
Mervyn L. Brenner Foundation
Mr. and Mrs. Brook H. Byers
Chevron U.S.A., Inc.
Comdisco Financial Services Foundation
Crocker National Bank
Crown Zellerbach Foundation
Mr. Herbert M. Dought
Freemans Fund Foundation
Dr. Merger Foldsman Green, C.A.A.
Hewlett-Packard Company
Hypertian Foundation
Mr. and Mrs. Burton J. McMurtry
Mr. Robert M. Moore
Pacific Tel/elec Group
David and Lucile Packard Foundation
Dr. and Mrs. H. Harrison Sadler, C.A.A.
L.J. and Mary C. Siggio Foundation
Transamerica Corporation
Tescan Company
Union Pacific Foundation
Mr. Alex B. Vinchione
Wells Fargo Foundation

ONEILL CIRCLE
($2,500 - $4,999)
Anonymous
Mr. and Mrs. Samuel H. Armistead, C.A.A.
Caithrin Fund
Mr. and Mrs. Ray Doby
Embarcadero Center
Mr. Vincent Frias
Richard and Rhoda Goldman Fund
Douglas W. Craig
Junior League of San Francisco, Inc.
Kolmes Foundation
Mr. and Mrs. Charles R. Kahn
Levi Strauss Foundation
McKesson Foundation, Inc.
Mobil Oil Corporation
Prudential-Bache Securities
Edna M. Rechmuth Fund
S.F. Retail Merchants Association
Emerson-Capwell, Creditors, Liberty
Hosey, Macy’s, J. Magnin, Neiman-Marcus
Sako Fifth Avenue
Mr. Melvin M. Swig
Mr. and Mrs. Gary J. Torre
United States Leasing Corporation

"If I could only find a loan with lower monthly payments, I wouldn’t lease this car. I’d buy it.
Besides, I could use the tax break."

BANK OF AMERICA INTRODUCES THE "ALMOST LIKE A LEASE" LOAN.

LOWER MONTHLY PAYMENTS. Once you discover how much lower your monthly payments can be with our Custom Auto Financing than our traditional financing, you’ll understand why we call it the “Almost Like a Lease” loan.

Our new loan is comparable to a lease: all monthly payments other than final payment are lower than our traditional financing. Your final payment is larger because it’s based on the estimated value of your car at the end of the loan. But you have four options for your final payment: pay off the loan, return the final payment, sell it or trade it in the car or return it to the bank and “walk away” from the loan!***

TAX DEDUCTION. While most leases can offer you lower monthly payments too, they don’t all offer you the tax benefits of ownership. With Custom Auto Financing you get both: lower monthly payments and a tax deduction on interest paid.

NO DOWN PAYMENT! With Custom Auto Financing, you can choose to avoid the customary down payment lurking behind many sticker prices.

OWN YOUR DREAM CAR. With lower monthly payments and tax advantages and no down payment, the only question now is: why lease? So call 800-622-BANK Monday through Friday, 8AM-5PM for more information.

BANK ON THE LEADER™

**A current or recent car rate and terms. Credit qualifications must be met.**

***Certain loan and car qualifications must be met.
CONTRIBUTORS

The American Conservatory Theatre is grateful for its continuing support from individuals, local and national foundations and corporations, the California Arts Council, the City and County of San Francisco Hotel Tax Fund, and the National Endowment for the Arts.

Our donors make great theatre possible. We salute them by associating their names with the literary giants of our rich dramatic heritage.

SOPHOCLES CIRCLE  ($25,000 AND ABOVE)
Bank of America Foundation
Carter Hawley Hale Stores, Inc.
William Randolph Hearst Foundation
Stuart and Mabel Hedin Trust
William and Flora Hewlett Foundation
James Irvine Foundation
William G. Irwin Charity Foundation
Mr. and Mrs. Franklin P. Johnson, C.A.A.
Louis R. Lurie Foundation
Andrew W. Mellon Foundation
Mr. and Mrs. Albert J. Mooreman, C.A.A.
National Corporate Theatre Fund
Shakes Corporation
The Shubert Foundation, Inc.
Alton Brooks Walker Foundation

SHAKESPEARE CIRCLE  ($10,000 - $24,999)
Anonymous
Anonymous
Anonymous
Bothin Helping Fund
Mr. and Mrs. Gordon P. Getty
Leighton Jr. Car
Mr. Cyril Magnin
L. Magrini
Millard Foundation
Xerox Foundation

WILLIAMS CIRCLE  ($5,000 - $9,999)
Mervyn L. Brenner Foundation
Mr. and Mrs. Brook H. Byrnes
Chrysler U.S.A., Inc.
Condeco Financial Services Foundation
Crocker National Bank
Crown Zellerbach Foundation
Mr. Herbert M. Dought
Fireman's Fund Foundation
Dr. Merget Holdens Green, C.A.A.
Hewlett-Packard Company
Hyppenstadder Foundation
Mr. and Mrs. Burton J. McMurtry
Mr. Robert M. Moore
Pacific Telephone Group
David and Lucile Packard Foundation
Dr. and Mrs. H. Harrison Satter, C.A.A.
L.I. and Mary C. Skaggs Foundation
Transamerica Corporation
Teresian Company
Union Pacific Foundation
Mr. Alex B. Vrechene
Wells Fargo Foundation

ONEILL CIRCLE  ($2,500 - $4,999)
Anonymous
Mr. and Mrs. Samuel H. Armacost, C.A.A.
Caflin Fund
Mr. and Mrs. Ray Dolby
Embarcadero Center
Mr. Vincent Faria
Richard and Rhoda Goldman Fund
Mr. Douglas W. Gregg
Junior League of San Francisco, Inc.
Komes Foundation
Mr. and Mrs. Charles B. Kuhn
Levi Strauss Foundation
McKesson Foundation, Inc.
Mobil Oil Corporation
Prudential-Bache Securities
Edna M. Research Foundation
S.F. Retail Merchants Association
Emporium-Capwell, Crocker's, Liberty
Hoefer, Macy's, J. Magnin, Neiman Marcus
Saks Fifth Avenue
Mr. Melvin M. Sugg
Mr. and Mrs. Gary J. Torre
United States Leasing Corporation

FINANCIAL SUPPORTERS

BANK OF AMERICA INTRODUCES THE "ALMOST LIKE A LEASE" LOAN.

LOWER MONTHLY PAYMENTS.
Once you discover how much lower your monthly payments can be with our Custom Auto Financing than our traditional financing, you'll understand why we call it the "Almost Like a Lease" loan.
Our new loan is comparable to a lease: all monthly payments other than final payment are lower than our traditional financing. Your final payment is larger because it's based on the estimated value of your car at the end of the loan. But you have four options for your final payment: pay off the loan, reimburse the final payment without it or return it to the bank and "walk away" from the loan.*

TAX DEDUCTION.
While most loans can only offer you lower monthly payments too, they don't all offer you the tax benefits of ownership. With Custom Auto Financing you get both: lower monthly payments and a tax deduction on interest paid.

NO DOWN PAYMENT.
With Custom Auto Financing, you can choose to avoid the normal down payment lurking behind many sticker prices.

OWN YOUR DREAM CAR.
With lower monthly payments, tax advantages and no down payment, the only question now is: why lease? So call (800) 652-3183 Monday through Friday 8AM-5PM for more information.

Bank of America

*As shown current car values and terms. Credit qualifications must be met.
**And pay off your loan. ***Certain loan and car combinations may be restricted.
Mrs. William H. Bolin / Mr. and Mrs. Irving Bookspan / Mr. Christopher Booth / Mrs. D. Power Boothe / Mr. and Mrs. Roy L. Bouque / Mr. Wayne E. Bowker / Mr. George McNair Bowles / Mrs. Frances Bradford / Mr. and Mrs. Dan Brandsenburger / Mr. Stephen Britton / Dr. John P. Bruke / Dr. Doris Todd Brown / Dr. Ellen Brown / Mr. and Mrs. Harmon Brown / Mr. Patti Brown / Mr. Robert E. Brown / Mr. Thomas Brown / Dr. Darrell N. Browning / Mr. Joan E. Bruggemann / Mrs. Robert Brunell / Mrs. C. Gail Bryan / Mr. Eleanor S. Buchanan / Mr. Alan W. Bush / Andrew L. Ball / M.D. Inc. / Mr. and Mrs. John R. Burgess / Mr. and Mrs. Robert E. Burnett / Dr. Thomas F. Byrnes, Jr. / Mrs. Marette E. Byrnes / Mr. and Mrs. Lewis S. Callaghan / Mr. Paul E. Cameron / Mr. Patrick S. Cammett / Mr. M. C. Cannon / Mr. Mary E. Cantrell / Mr. Albert B. Capron / Mr. and Mrs. John D. Carey / Mr. and Mrs. Mont L. Carleton / Mr. William W. Corman / Dr. Norman F. Carrign / Mr. Charles Carrington / Mrs. Amorete Carey / Mrs. Lynn Catania / Dr. Arthur C. Cavallaro / Mrs. Betty Ceccarelli / Mr. and Mrs. Steven B. Chase / Mr. Judith C. Cheney / Mr. William A. Cheney / Mr. Bayne Allen Christian / Mr. Richard Chin / Dr. Paul F. Clyman / Mr. Margaret J. Clemens / Robert L. Cloud Associates / Mr. Frederick W. Clough / Mrs. J. P. Coughlin / Mr. Richard Cohn / Dr. Albert Cohn / Mr. and Mrs. Richard Cole / Mr. Andrew C. Conings / Dr. and Mrs. William J. Compton / Mr. M. Richard Conlin / Mr. H. C. Conn / Mr. and Mrs. Joseph C. Conley, Jr. / Mr. Patricia C. Connolly / Mr. Norman Conway / Mr. and Mrs. Lyle E. Cook / Mr. and Mrs. David Cookson / Mr. Edith M. Cookley / Mr. and Mrs. Thomas Cowey / Mrs. C. E. Cooper / Mr. Jack Corey / Mrs. Barbara Corellie / Mr. and Mrs. William Corvin / Mr. and Mrs. Joseph V. Cortez, Jr. / Dr. Michael N. Cowan / Mr. and Mrs. William E. Cow / CPC North America / Mr. and Mrs. Richard A. Craine / Mrs. John Croby, Jr. / Dr. Alexander D. Cross / Mr. and Mrs. S.P. Cuff / Mr. Stuart Cullen / Mrs. Mary F. Cunningham / Mr. and Mrs. Rely J. Curcio / Mr. Peter S. Curtis / Ms. Angela D'Ambrosia / Mr. and Mrs. Richard C. Dahl / Ms. Vergilia Dakos / Mr. and Mrs. Kathleen D'Amore / Ms. Noelle Danielson / Mr. and Mrs. Scott D. Danielson / Mr. Brent Davenport / Ms. Shirley Davidsen / Dr. and Mrs. Robert J. Davis / Mr. and Mrs. Craig Davis / Mr. William Davis / Mr. and Mrs. Hugh P. Davis / Mrs. Marjorie De Lanno / Ms. Delco Development, Inc. / Mr. Albert A. de Martini / Dr. Thor. R. DeJong / Mr. and Mrs. J. Reed Doherty / Mr. Paul E. and Margaret A. Donning / Ms. Helen W. Done / Mr. James A. Deno / Dr. and Mrs. Lloyd Diederichson / Mr. William Dienstman / Mr. Joanne D. Dinkelspiel / Mr. Adam von Diesy / Dr. and Mrs. Gary M. Dillon / Mr. David C. Done / Mr. Andrew V. Donnelly / Mr. and Mrs. Russell H. Dowsett, Jr. / Mr. and Mrs. John R. Dryden / Art and Carol Dull / Dr. and Mrs. Clare F. Duncan / Mr. Robert Dunlap / Mrs. Sandra B. Eakin / Dr. and Mrs. Frances / Bert / Mr. Juan Ecker / Mr. and Mrs. William F. Edlund / Ms. D. Lee Endicott / Mr. and Mrs. Richard Endlich / Mr. and Mrs. Herron Eichman / Mr. David Entigone / Mr. and Mrs. Donald T. Elliott / Mr. Burkholder Ensor / Mr. and Mrs. Samuel Engel / Dr. and Mrs. Anthony Engelschekht / Dr. and Mrs. Oscar Enstrom / Environmental Management & Investment Corporation / Equitable Life Assurance Society / Dr. and Mrs. Wayne E. Erdbrink / Vivian and Katie Ettington / Mr. L.G. Faller / Dr. and Mrs. Seymour M. Farber / Mr. and Mrs. John R. Farrier / Mr. and Mrs. Thomas K. Fetzer / Mr. and Mrs. Robert Finckewitz / Fitch Financial, Inc. / Mr. Peter Finley / Mr. Elza Finnie / Foremen's Fund Foundation / Mr. Hermione Fischer / Mr. Ray C. Fisher / Mr. Philip A. Fisher / Mr. and Mrs. John C. Flaherty / Mr. and Mrs. George W. Flynn / Chris and Krista Foley / Mr. A. Lee Follett / Mr. and Mrs. James E. Foshee / Mr. Richard J. Frink / Marc-David and Rita Freed / Mr. Harold J. Freeman / Dr. Richard K. Fredlander / Mr. Eugene A. Fuller / Mr. and Mrs. WP Faller / Mr. and Mrs. R.F. Gaines / Mr. and Mrs. Clement Galone / Mr. and Mrs. Gregory Galkis / Mrs. Maria G. Gambale / Mr. Rafael Garcia / Mr. and Mrs. Robert B. Gamsky / Mr. Barbara Garfield / D.S. and Rosemary Garvin / Mr. Ralph G. Garrow, Jr. / Mr. Henry M. Gay / Mr. and Mrs. Janne M. Gehrig / Mr. and Mrs. Samuel Gelfand / Ms. Noreen Gerlach / Mr. and Mrs. James M. Gerstle / Mrs. Gloria G. Getty / Mr. Jom M. Gifford / Mr. and Mrs. Herbert Goldsby / Mr. John S. Gladish / Mr. and Mrs. Warren Glase / Mr. and Mrs. Robert Goor / Mr. and Mrs. James M. Golden / Mr. Myron B. Goldeitch / Mr. Charles B. Compton / Mr. Dean Goodman / Mr. and Mrs. Howard T. Goodman / Gordon and Joan Goodman / Ms. Agnes H. Gomme / Mr. and Mrs. Victor Gomme / Mr. Edward
Every good show deserves a change of pace ending.

John Jameson
Imported Irish Whiskey

Edison A. Seig, Jr. / Mrs. Sherman R. Selva / Mrs. John G. Selvy / Dr. and Mrs. Edward Senza / Dr. and Mrs. Robert N. Shaffer / Mr. Ralph C. Shattuck / Mr. and Mrs. Dean Sherry / Mr. and Mrs. Jack C. Shinde / Dr. and Mrs. E. Shlain / Mr. Eltine Shoffick / Mr. and Mrs. Eugene A. Shurkleff / Mr. William Siegel / Mr. and Mrs. John Simony / Mr. and Mrs. Leslie E. Simmonds / Mr. and Mrs. Richard Simonson / Mr. Marian A. Sinton / Mr. Robert E. Sinton / Mr. Noel Skiley / Mr. and Mrs. Donald A. Slichter / Mr. Thomas O. Slawski / Mr. and Mrs. Peter F. Small / Mr. Bruce Carr Smith / Dr. Gilbert Smith / Dr. Joseph N. Smith / Mr. and Mrs. Lloyd H. Smith, Jr. / Mr. and Mrs. Milton Sprague / Mr. Judith L. Swell / Mr. and Mrs. David H. Snyder / Dr. and Mrs. William A. Snyder / Mr. H. Richard Sperchian / Dr. Kiloorug Soloha / Mr. and Mrs. Jack Solomon / Mr. Bradley Sonderman / Mr. and Mrs. Frederick A. Sound / Mr. Jeanette Spockman / Mr. and Mrs. C.W. Spangle / Mr. and Mrs. Cawie E. Spence / Mrs. Rusty Spock / Emmet and Marion Stanton / Mr. James E. Stack / Dr. and Mrs. Norman C. Stahl / Stadiou Chemical Company / Mr. and Mrs. H. Meryl Strauss / Mr. Joseph E. Stiffl / Mr. and Mrs. Ellis M. Stephens / Mr. R. Lloyd Stephenson / Mrs. Carl W. Stern / Mr. Robert C. Stevenson / Mr. and Mrs. Donald F. Strehlow / Dr. and Mrs. Philip G. Stevenson / Mrs. Walter S. Strongwell / Mr. Dwight V. Strong / Mr. John A. Stratton, Jr. / Sutter Hill Ventures / Mr. Alon Swaimano, Jr. / Mr. and Mrs. Janet Swan / Mr. and Mrs. Jonathan P. Swearingen / Mr. and Mrs. Howard Swig / TIB Foundation / Mr. Marilyn E. Taggion / Mr. F. Hugh Taylor / Mr. Eaton Taylor / Mr. Wayne B. Temple / Dr. Frederick P. Terman / Mr. M.E. Thebault / Mr. Paul Thade / Mr. and Mrs. Jeffrey Thomas / Mr. and Mrs. Richard F. Thomas, Jr. / Mr. and Mrs. Frank A. Thompson / Mr. and Mrs. Gerald Thompson / Mrs. Germaine K. Thompson / Mr. and Mrs. H.M. Thompson / Mr. Ann M. Thornton / Dr. William Tipton, Jr. / Mr. and Mrs. Paul Tocci / Mr. and Mrs. Robert C. Toll / Toronto-Dominion Bank in California / Mr. and Mrs. Lorrin Tovar / Mr. Sylvia G. Toth / Transamerica Equipment Leasing / Mrs. James E. Treadwell / Mr. Minot Trippe, Jr. / Mr. Joseph E. Tull / Mr. and Mrs. Neil Turturro / Mr. Gordon Turner / Mr. and Mrs. John R. Tufts, Sr. / United Technologies / Mr. and Mrs. Leslie Vadasz / Mr. and Mrs. Bernard Vash, Sr. / Mrs. S.W. Vash
Supervisor Louise Renne
Dr. & Mrs. H. Harrison Hudson, C.A.A.
Anthony M. Schiavo
Mr. & Mrs. Melvin M. Swig
Mrs. Richard Theriot
Mrs. Ralph Vallerat
Mr. & Mrs. Ron Zaphirooulos, C.A.A.

TRUSTEES OF THE
AMERICAN
CONSERVATORY THEATRE
FOUNDATION
Julia Rudel | Robert Whitehead | Michael
Laursen, R.A.A. | James B. McKennan, C.A.A.
William Bell | Alec Tague | Craig Noel, C.A.A.
Richard Carreon | H.L. Erlendorf | F.
Hughes | Susan Ersl | Frank Osswald | S.
Shern, R.A.A.

MEMORIAL FUNDS
The Feist Memorial Fund
Cora J. Walker Memorial Fund

SCHOLARSHIP FUNDS:
Ann Benson Memorial Scholarship / Henry
Boettcher Memorial Scholarship / Stuart Brady,
C.A.A., Memorial Scholarship / Thomas Ed-
wards, C.A.A., Memorial Scholarship / Helen
Galden Memorial Scholarship / Mrs. Charles
H. Kahn Scholarship / Michael W. Leibert,
C.A.A., Memorial Scholarship / Earle McNally
Memorial Fellowship / Bernard Osher Founda-
tion | Edith Skinner, N.T. | C.A.A.,
Memorial Scholarship / Nina Vance Memorial Fellowship
/ Alma Brooks Walker Scholarship

SPECIAL THANKS:
American Building Maintenance Service
Four Seasons Clift Hotel

NATIONAL CORPORATE
THEATRE FUND
The National Corporate Theatre Fund seeks to
provide support from corporations of na-
tional significance for eight theaters of national
significance: As a member of this organization,
the American Conservatory Theatre grate-
fully acknowledges the support of the follow-
ing major contributors to the National Corp-
orate Theatre Fund:

AT&T Foundation / Akroyd Standard Corpora-
tion / Meeker Foundation / Allen & Company,
Incorporated / The Alisal Foundation / American Broadcasting Companies / American

Can Company Foundation / American Express
Foundation / Arthur Anderson & Company / CBS, Inc. / Citicore Corporation / Colgate-
Palmtone Company / The Confidential Group / Joseph E. Collum III / Douglas Fitzgerald
Sample, Inc. / The Esmark Foundation / Exxon
Corporation / Fouts, Cown & Beringer / GTE
Foundation / The General Electric Foundation / The General Foods Foundation, Inc. / International
Business Machines Corp. / Kinney Theaters
/Lone Star Industries, Inc. / The McGraw-Hill
Foundation / Metropolitan Life Foundation
/Mobil Foundation, Inc. / The NL Industries
Foundation / Newsweek / New York Life
Foundation / Ogilvy & Mather Advertising / Pat
Marwick, Mitchell & Co. / The Picker
Foundation, Inc. / Philip Morris Incorporated / Price Waterhouse & Co., R.C.A. / Sterling Drug
Inc. / J Walter Thompson / Time Incorporated
/United States Steel Foundation / Union
Carbide Corporation / Warner Communications,
Inc. / Westinghouse Electric Foundation / The
Xerox Foundation

TO THE AUDIENCE

HOW TO BUY TICKETS
Tickets-by-Telephone—Call (415) 673-
6440 and charge your tickets to AMEX,
VISA, or MasterCard ($1 service charge
per order)

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

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

For information call 673-6440.

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

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

THE SQUIRE
RESTAURANT
Travel/Holiday Award Winner
Cocktails Luncheon Dinner
Reservations: 772-5231

THE FAIRMONT HOTEL
Atof Nob Hill, San Francisco

THE KANDAR
Cuisine of India
Tandoor speciality and traditional
dishes promising authenticity and
authenticity in northern
Indian cuisine
Lunch and Dinner
Gently served every day in an
electric atmosphere
11 A.M. to 11:00 P.M. Sun-Thu.
11 A.M. to 1:00 P.M. Fri.
Performing Arts Dinner Special
From 5:00 P.M. to 8:00 P.M.
Also other performance specials
including Tandoor snacks
OPEN PLAZA
600 WITH NEW ADDRESS
1431 13 13-1900
THE CARROLL POLO COAT:
PURE CAMEL'S HAIR

our founder, Mr. C., found the finest, truly "weightless warmth" camel hair and designed this clean-lined single-breasted model of great elegance and comfort. in camel color, with hand-stitched edges, flapped patch pockets, deep back vent, and a splendid stain-fusing, $650, the same model is also available in superbly soft navy pure camelhair, $650

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-Rudier 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 Whooley, The O'Dwyers and Bernard Curran for assistance on production of "Troublous.

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. 771-3860.

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 Merith or Emily at the Conservatory office, 771-3860.

ANY DISCARDS?
The A.C.T. props department welcomes the donation of any usable furniture, clothing, books and other household items. Please call the production office, 771-3860.
THE CARROLL POLO COAT:
PURE CAMELS HAIR

our founder, Mr. C., found the finest, truly
"weightless warmth" camel's hair and
designed this clean-lined single-breasted
model of great elegance and comfort;
in camel color, with hand-stitched edges,
flapped patch pockets, deep back vent,
and a splendid satin lining. $650
the same model is also available in
superbly soft navy pure camel's, $650

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
Sharon Frisch Rudier for her 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 Whooley, The O'Dwyers and
Bernard Curran for assistance on
production of "Troubadours.

SPECIAL DISCOUNT RATES
Group discounts are available to groups of
15 or more attending A.C.T. produc-
tions. Information on all group discounts
may be obtained by calling or writing

GIFT IDEAS
Gifts available from A.C.T.: A.C.T.
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 Merith or Emily at the
Conservatory office, 771-3860.

ANY DISCARDS?
The A.C.T. props department welcomes
the donation of any usable furniture,
clothing, books and other household
items. Please call the production office,
771-3860.
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

LAWRENCE HECHT
Conservatory Director

BENJAMIN MOORE
Managing Director

ACTORS AND DIRECTORS
Linda Aldrich
Annette Behring
Joseph Bird
Kate Brickley
George Beckly
Barbara Dickson
Peter Donat
Geoffrey Elliott
Drew Edelman
Jill Fine
Scott Freeman
Wendell Grayson
Lawrence Hecht
Scott Hitchcock
Nancy Hourlik
Janie Hutchinson
Johanna Jackson
Jane Joerg
Duong Martin
Douglas Sills
Mark Amseloff
Scott Bishop
Michelle Casey
Mike Doukas
Amy Freund
Stephen Hough
Lisa Ivry
Todd Jackson
Peter Jacobs
Kay Kontopoulos
Beau Niosi
David Mason
Richard Mason
Elizabeth Paull
Kate Peterson
Robert Morgan
Sandi Weldon

SECOND YEAR

STUDENTS
Deborah May
Carolyn McCormick
Judith Morland
Frank Ostrich
William Paterson
Jon Paynard
Richard Reinhart
Stephanie Shroyer
Rosemarie Smith
Francine Tacker
Marvin Walters
J. Steven White
Bruno Williams
Henry Wozniak

REPERTORY
DIRECTORS
William Ball
Eugene Baronne
Edward Hastings
Lawrence Hecht
Janice Hutchinson
Naidjie Johnson
Lind William

CONSERVATORY
Mirber Meacham, Dean
J. Steven White, Associate Conservatory Director
Emilu Cachappie, Registrar
John Hartnett, Financial Aid Director
Rebecca Merrill, Assistant

TRAINERS
William Ball, Voice/Acting
Bonita Bradley, Voice
Kate Brickley, Voice
Beverly Duncans, Typ
Rick Ehlich, Music/Acting
Saban Epstein, Acting
Rose Cicloch, Hawaii
Edward Hastings, Acting
Lawrence Hecht, Acting
Nancy Hourlik, Voice
Janie Hutchinson, Acting
John Johnson, Musical Theatre
Joel Livergood, Scenic Design
John Loschmann, BD
David Matthews, Acting
Carolyn McCormick, Acting
Duane Ogden, Hawaii
Frank Ostrich, Alexander
Ray Reinhart, Acting
Dong Russell, Hawaii
Stephanie Shroyer, Dance

STAGE MANAGEMENT
James Haire, Production Stage Manager
Eugene Baronne
James L. Burke
Karen Vas Zandi
Tamara Tongor Watson, Intern
Amy Young, Intern

SCENE SHOP
Ed Raymond, Stage Manager
William Barr, Assistant Stage Manager

DRAPE DESIGNERS
Julia Vesperini Garabedian
Lake Haugen, Scene Artist
Charley Campbell, Scene Artist

COSTUMES AND WIGS
Johanna L. Kraft, Costume Supervisor
Lara Weaver, Cutter
Fred Mijndere, Haar Talor
Sonia Tsobukian, Hair Stylist
Pam Harris, Stylist
Brent Karoul, Stylist
Lynt Guttalnstein, Accessory
Ruby Meng, Keyer
Maggie Morgan, Costume Assistant
Rick Schill, Wig Master
Naima Armist, Intern
Laurel Coolidge, Intern

PROPERTIES
Catherine Oman, Property Director
Mary Jo Hamilton, Assistant
Rob Frederick, Intern

WARDROBE
Donald Longhurst, Wardrobe Supervisor
Thes Hirtz, Assistant Wardrobe Supervisor
Krisa O'Keefe, Dresser

GLARY THEATRE
Sandy Jenkins, Prop Dept Head

GLARY THEATRE

DESIGNERS
Joseph Appelli, Lighting
Robert Blackman, Costumes
Michael Casey, Costumes
Ralph Furrer, Costume
Richard Goodhouse, Design Costs
Katharine L. Kraft, Costume
Doux Loomis, Costumes
Christopher Moore, Scene
Robert Morgan, Costume
David Perovich, Lighting Designer
Robert Peterson, Lighting
Diane Schuler, Lighting
Richard Sugar, Squirrel
Greg Sullivan, Lighting
Debra Booth, Stage Hanger
Rick Shirreff, Lighting

MUSICIANS
Lee Myko, Drums
Richard Hindman, Music Director
Luis Cantor
Danny Leventstein
John Price

ADMINISTRATION
Adrian Stewart, Administrative Director
Dianne M. Pichard, Marketing Director
Mary R. Blyde, Development Coordinator
Michael Bostrom, Operations Manager
Mary Garrett, Assistant to Managing Director
Mary Rose N. Reid, Development Coordinator
Wendi Adler, Business Manager
Sally Brandtstetter, Cheryl Kohn, Lotus & Carr
C.P.A.s, Accountants
David L. Stone, Livingston, Stone & Co.
Carole Hewitt, Computer Systems Manager

COMMUNICATIONS & MARKETING
Dennis Powers, Communications Director
James Block, Marketing Director
Ralph Hopkiss, Public Relations Director
John Moore, Marketing
Jasper Johnson, Marketing Coordinator
Michael vans, Publicity Manager
Sara Glass, Promotions

BOX OFFICE
William N. Koelder, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Joe Duffley, Group Sales
Gilda Silver, Clerk
Sarah Tyson, Clerk

SUBSCRIPTIONS
Patty Costa, Manager
Chock Cornelius
Mark Dean

GLARY THEATRE
Tim Flinn, House Manager
Fred Green, C.A.A.
Mark Dean

FACILITIES
Donat<br>Scenic Designer<br>Costume Designer<br>Scenic Designer<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager

MUSICIANS
Lee Myko, Drums
Richard Hindman, Music Director
Luis Cantor
Danny Leventstein
John Price

GLARY THEATRE

MUSICIANS
Lee Myko, Drums
Richard Hindman, Music Director
Luis Cantor
Danny Leventstein
John Price

GLARY THEATRE
Tim Flinn, House Manager
Fred Green, C.A.A.
Mark Dean

FACILITIES
Donat<br>Scenic Designer<br>Costume Designer<br>Scenic Designer<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager<br>Stage Manager

MUSICIANS
Lee Myko, Drums
Richard Hindman, Music Director
Luis Cantor
Danny Leventstein
John Price
THE AMERICAN CONSERVATORY THEATRE

WILLIAM BALL
General Director

LAWRENCE HECHT
Conservatory Director

BENJAMIN MOORE
Managing Director

ACTORS AND DIRECTORS

Linda Aldrich
Annette Bening
Joseph Bird
Kate Bradley
George Delyo
Barbara Dickson
Peter Donat
Geoffrey Elliott
Drew Edelman
Jill Fines
Scott Freeman
Wendell Grayson
Lawrence Hecht
Scott Hitchcock
Nancy Hoxie
Janice Hutchins
Johanna Jackson
Jane Joyce
Dolores Martin
Henry Woronicz

SECOND YEAR STUDENTS

Douglas Sills
Mark Amaturo
Michael Casey
Nina Doukas
Amy Fremd
Stephen Hough
Lisa ivory
Todd Jackson
Peter Jacobs
Kurt Kostopolou
Brittania Lewis
David Musum
Richard Mason
Elizabeth Addis
Maria Prieno
Mavis Piazza
Stephen Pratt
Jill Romer

REPERTORY DIRECTORS

William Ball
Eugene Barcone
Edward Hastings
Lawrence Hecht
Johnson Hughes
Nadja Malcolm
Lind William

CONSERVATORY

Meribeth Meacham, Dean
E. Steven White, Associate Conservatory Director
Emilie Cachapour, Registrar
John Harnett, Financial Aid Director
Rebecca Merrill, Associate

TRAINERS

William Ball, Voice/Acting
Bonita Bradley, Voice
Kate Bradley, Voice
Beverly Duncan, Tap
Rick Edel, Meet-Up
Susan Epstein, Acting
Rose Clicci, Hawaiians
Edward Hastings, Acting
Nancy Hoxie, Voice
Janice Hutchins, Acting
John Johnson, Musical Theatre
Joyce Livergood, Sitar/Flute
John Leschmann, Ballet
Debra Matthews, Prep
Carolyn McCormick, Acting
Dobin Ogden, Hawaiians
Frank Orms, Alexander
Ray Petruha, Acting
Doug Russell, Hawaiians
Stephanie Shuey, Dance

PRODUCTION

John Brown, Production Manager
Eric Shoott, Associate Production Manager
Christopher McCauley, Stage Manager
Eric Norton, Stage
Alex Smith, Associate Director

THEATRE DIRECTION

Joel Appel, Lighting
Robert Blackman, Costumes
Michael Casey, Costumes
Ralph Fontana, Sound
Richard Goodwin, Dance
Katharine L. Kraft, Costumes
Diane Lane, Costumes
Christopher Moore, Scenic
Robert Morgan, Costumes
David Perivelis, Lighting Associate
Peter Petersen, Lighting
Diane Schuler, Lighting
Richard Sager, Sound
Greg Sullivan, Lighting
Debra Booth, Dance
Rick Shew, Lighting Associate

STAGE MANAGEMENT

James Haire, Production Stage Manager
Eugene Barcone
James L. Burke
Karen Wex Zandy
Stacia Trente Watson, Interim
Amy Young, Interim

SCENE SHOP

Ed Raymond, Shop Foreman
William Barr, Assistant Shop Foreman

COSTUMES AND WIGS

Johnson Hughes, Superintend
Kia Weaver, Costumes
Fred Mitchen, Head Tailor
Sonja Trubskavets, Head Seamstress
Pam Harris, Wigs
Brian Keller, Wigs
Lynda Gatewood, Assistant
Ruby Ming, Sitter
Maggie Morgan, Costume Assistant
Rick Sho, Wigs
Nico Amore, Interim
Laurey Coolidge, Interim

PROPERTIES

Clifford Olson, Property Director
Mary Jo Hamilton, Assistant
Rob Frederick, Interim

WARDROBE

Donald Longhurst, Wardrobe Supervisor
Thea Hebrew, Assistant Supervisor
Kris Carnes, Dresser

GLORY THEATRE DIRECTORS

Kathleen Fontana, Director
Anita Weir, Assistant

MUSICIANS

Lesley, Clown
Beverly Hadd, Music Director
Linda Cantor
Danny Levenstein
John Price

ADMINISTRATION

Dennis Powers, Communications Director
James Block, Marketing Assistant
Ralph Hanks, Public Relations, Assistant
John Moore, Mailing
Lavender Landreth, Communications
Barbara Stone, Phone Answer

BOX OFFICE

William N. Keeler, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Barbara Stone, Phone Answer
Sarah Tyson, Clerk

SUBSCRIPTIONS

Patty Costa, Manager
Chuck Cornell, Assistant
Mark Dean

TELEVISION

GLORY THEATRE

Tim Firth, House Manager
Fred Gack, C.A.A.

Dennis Powers, Communications Director

FACILITIES

Leslie Perlin
Chad Belk, Stage Manager

COMMUNICATIONS & MARKETING

Dennis Powers, Communications Director

JERRY QUIGLEY, General Manager

John Moore, Mailing
Lavender Landreth, Communications
Barbara Stone, Phone Answer

BOX OFFICE

William N. Keeler, Manager
Richard Bernier, Treasurer
John Dixon, Treasurer
Barbara Stone, Phone Answer
Sarah Tyson, Clerk

SUBSCRIPTIONS

Patty Costa, Manager
Chuck Cornell, Assistant
Mark Dean

TELEVISION
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.
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.
Introducing Carlton Slims
"Deluxe 100's"
Elegant, with the class of Carlton.

Warning: The Surgeon General has determined that cigarette smoking is dangerous to your health.