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

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

JOSEPH BIRD is now in his 17th season with A.C.T. Educated at Penn State College and having studied with Lee Strasberg, he became a featured actor in New York’s APA-Phoenix Repertory productions. Mr. Bird has spent much of his career performing at the Lycuem Theatre on Broadway, at the San Diego Shakespeare Festival’s Old Globe and in numerous East Coast summer stock productions. His A.C.T. credits include: Pershing Lost, Peer Gynt, Merchant of Venice, Travesties, Ak, Wilderness!, Much Ado About Nothing, Richard II, The Three Sisters, A Christmas Carol and A Midsummer Night’s Dream. Mr. Bird has also appeared on Broadway in The Shoofly Off with Helen Hayes and in Hamlet with Ellis Rabb.

KATE BRICKLEY, a native of Sturgeon Bay, Wisconsin, was educated at the University of Wisconsin before continuing her training at A.C.T. She is now a company member; a voice instructor in the Advanced Training Program and an acting and voice instructor in the Young Conservatory. A.C.T. audiences have seen her in mainstage productions of Ohello and Peer Gynt and in studio productions of The Cherry Orchard, The School for Scandal and Trilzdoing of the ‘Wells’ at the Pacific Conservatory of the...
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Here are just a few of the new features you will find in Taurus. There are many more:

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- The hood features gas charged struts which assist you to raise the hood and hold it open without a prop rod.
- Optional dual sun visors provide simultaneous front and side protection from the sun.
- Rear seat passengers have their own heat and fresh air ducts for added comfort.
- The trunk includes tie-down points to secure smaller loads from rolling about in turns. The LX includes an elasticized cargo net for added convenience.

Its Thoughtfulness Began with You Behind the Wheel.

Depending on the seating configuration you order, the Taurus sedan can carry five or six, with more room than any Audi, BMW, Saab or Volvo sedan.

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San Jose Repertory Company, where this season she will direct Peter Nichol's Passion. She is currently Interim Artistic Director of the Berkeley Jewish Theatre, where her production of Cold Storage is now playing.

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

JOY CARLIN happily returns to A.C.T. to appear as Ophelia in Othello. A director, trainer and actress with the A.C.T. company for 12 years, Miss Carlin appeared in twenty-six productions, including the roles of Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, One in Per Gynt, Aunt Sally in All The Way Home, and Birdie in The Little Foxes. For the past five years, she has been Resident Director and the Acting Artistic Director of the Berkeley Repertory Theatre, where she directed, Awaiku and Sing!, To Be Cool. Beyond Therapy and The Diary of Anne Frank, in addition to performing such roles as Lady Wishfort in The Way of the World, Amanda in The Glass Menagerie, Gladys in A Lesson From Ailes, Mme. Ranevskaya in The Cherry Orchard, Emily Dickinson in The Belle of Amherst and Margaret Fuller in the premiere of Carole Braerman's The Margaret Chase. She has also appeared as Pope Joan in the Eureka Theatre's production of Top Girls at the Maritime Memorial Theatre. Her directing credits include work at the Berkeley Stage Company, Seattle's A Contemporary Theatre, the Oregon Shakespearean Festival, and the San Francisco Fringe Festival.

JOHN CASTELLANOS is a graduate of A.C.T.'s Advanced Training Program and returns to the Bay Area following two seasons at the Oregon Shakespearean Festival, where he played Edmund in King Lear, Philip in King John and Brick in Cat on a Hot Tin Roof. He has appeared as Macduff in Macbeth and Mercutio in Romeo and Juliet for the Berkeley Shakes-
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peare Festival and Tom in The Glass Menagerie and Leo in Chapter Two for the Sunnyvale Summer Repertory. He has also performed at the Pacific Conservatory of the Performing Arts, the La Jolla Stage Company and at the Old Globe Theatre in his home town of San Diego. He has worked under the direction of A.C.T. company members Dakin Matthews, Janice Hutchins and the late Allen Fletcher and toured through Oregon in Miss Appol, which he co-produced with Wayne Ballantyne. A drama major at San Diego State University,

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

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

How to handle inane questions about Bushmills.

Bushmills drinkers have had more than their share of questions: "What is it?" "Why's it special?" "How do you drink it?" And you've certainly done your level best to answer politely: "It's whiskey from the world's oldest distillery." "Triple distilled for an uncommonly smooth taste on the rocks, neat, or with water."

But if your patience is wearing thin, we've two suggestions. Give equally inane answers. Like: "It's chicken soup—I'm contagious." "It's brewed by elves." "I drink it by osmosis." Or, better yet, buy them a Bushmills. It's guaranteed. After one sip, their questions will answer themselves.

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NINE DOUGAS joins the company this season as a third-year student in the A.C.T. Conservatory. She has appeared in Hamlet, The Foreigner, Mr. Roberts, and in the TV series "The Donna Reed Show." At A.C.T., she appeared in "Troll," "A Kiss Before Dying," and "A Midsummer Night's Dream." She has also appeared in "A Raisin in the Sun," "The Cherry Orchard," "A Streetcar Named Desire," and "Death of a Salesman." She is currently performing in "The Glass Menagerie." She received her B.A. in theater from the University of California, Berkeley. She is originally from San Francisco and is the daughter of Bill and Emma Douglas.

DEBBIE EVELYN, senior of the A.C.T. Advanced Training Program, returns for her second season with the company. She has appeared in "The Glass Menagerie," "The Cherry Orchard," "A Streetcar Named Desire," and "Death of a Salesman." She is currently performing in "The Glass Menagerie." She received her B.A. in theater from the University of California, Berkeley. She is originally from San Francisco and is the daughter of Bill and Emma Evelyn.

You've come a long way, baby.

NINE DOUGAS

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

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

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

DAKIN MATTHEWS came to A.C.T. in 1981. He is an actor, director, playwright, translator, dramaturge and Full Professor of English at California State University, Hayward. A founding member of John Houseman's Acting Company and a teacher in the Juilliard Drama Division, Mr. Matthews has also served as...
has also performed at the Summer Repertory Theatre in Santa Rosa. While a student at A.C.T., he appeared in studio productions of Coriolanus, Overruled, The Three Sisters, The Lower Depths and The Lady’s Not For Burning. In addition to his other credits, Mr. Grayson has taught stage combat in A.C.T.’s Summer Training Congress.

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

MARK MURPHY returns to A.C.T. following his appearances last season as Horace in The School for Wives, Lieutenant Yolland in Translations and Malcolm in Macbeth. He appeared last year at the Oregon Shakespearean Festival, in such roles as Hamlet, the clown in The Winter's Tale, Charles Courtney in London Assurance, and Cornelius in The Matchmaker. In his six previous seasons at A.C.T. he was seen as Ken Talley in 9th of July. Benedick in Much Ado About Nothing, Simon in Hay Fever and Oscar in Another Part of the Forest. He has also appeared on the Geary stage as Tybalt in Romeo and Juliet and Frank in The Drunking Version. Other theatre credits include the role of Oswald in Ghosts for the Intiman Theatre; the role of John Grass in Indians for the Alley Theatre in Houston and the role of Romeo in Romeo and Juliet at the Oregon Shakespearean Festival. He is a native of Dallas, Texas and has a B.A. degree in theatre from Baylor University.

FRANK OTTENWILL has taught the Alexander Technique at A.C.T. since the company's beginning in Pittsburgh in 1965. He studied at the Canadian Art Theatre in Montreal, his hometown, and at the Vera Selovska Studio of Acting in New York, before training to teach at the American Center for the Alexander Technique in New York City. He has appeared in fourteen productions while at A.C.T., including The Three Sisters which played on Broadway in 1969, The Matchmaker and Desir Under the Elm's on tour in the Soviet Union. A Christmas Carol and last season's Macbeth. For television, Mr. Ottewill has performed in the A.C.T. productions of Cyrano de Bergerac, A Christmas Carol and Clergy Halloweens!
Artistic Director of the California Actors Theatre in Los Gatos and directed A.C.T.'s Conservatory Summer Training Congress in 1982. He has performed roles in sixteen A.C.T. productions, including: Uncle Chris in "I Remember Mama," George Bernard Shaw in "Dear Liar," Sigmund Freud in the P.L.P. production of "Mefistocles," August, Niles Harris in "Angels Fall," Hugh in "Translations," Scrooge in A Christmas Carol, and the title role in Uncle Vanya. In other theatres, he has performed Pat in The Houdini and Sir Peter in The School for Scandal with The Acting Company; Bottom in A Midsummer Night's Dream and Fluellen in Henry V for San Diego's Old Globe; Azdak in Caecilian Chalk Circle and Finian in Finian's Rainbow for P.C.P.A.; Brutus in Julius Caesar and the title roles in King John and Richard III for the Berkeley Shakespeare Festival; Falstaff in Henry IV, part 1 for both the Marin and the California Shakespeare Festivals; Dr. Watson in Sherlock's Last Case for Los Angeles Actors Theatre; Harry Brist and Martin Blinder in Execution of Justice at Berkeley Rep and George in Who's Afraid of Virginia Woolf and the title role in Enron IV for the California Actors Theatre. Mr. Matthews appeared as a guest star on Remington Steele last season, performed in the Los Angeles Olympic Arts Festival and is currently Artistic Director of the Berkeley Shakespeare Festival.

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

WILLIAM PATTERSON is now in his 19th season with A.C.T., having joined the company in 1967 to play James Tyrone in Long Day's Journey into Night. A graduate of Brown University, Mr. Patterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time off for live television, films and four national tours with his own one-man shows which he has performed in 32 states of the Union and at the U.S. Embassy in London. His major roles for A.C.T. include You Can't Take It With You, Jumpers, The Matchmaker (U.S.S.R. tour), The Circle, All the Way Home (Japan tour), Buried Child, Happy Landings, The Gin Game, Dial "M" For Murder and Painting Churches. He presently serves as a member of the San Francisco Arts Commission.

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

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

HENRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Macbeth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Playboys of the Western World. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and A Midsummer Night's Dream in Long Day's Journey into Night. His credits include title roles in Hamlet, Richard III and Romeo and Juliet, Petrouchka in The Taming of the Shrew, Benedick in Much Ado About Nothing and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellars, in Pericles, a three person Macbeth and played Eliot to Linda Hunt's Mother Courage. Other credits include Henry V at the Utah Shakespeare Festival and Julian in Conservatory. Before coming to San Francisco, Mr. Wott acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Lilim in Lilim, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Husabye in Heartbreak House and Yasha in The Cherry Orchard.

JOAN STUART-MORRIS joins the A.C.T. company this year following seven seasons at the Oregon Shakespearean Festival in Ashland, Oregon. San Francisco audiences may recognize her as Katharina in the OSF production of The Taming of the Shrew which toured California in 1984. While in Ashland, she performed leading roles in Man and Superman, Dracula, A Midsummer Night's Dream and Crimes of the Heart and earned Drama Logue Awards for her portrayals of Beatrice in Much Ado About Nothing and Maggie in Cat on a Hot Tin Roof.
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Conservatory. Before coming to San Francisco, Mr. Watt acted and directed in various Boston theatres, including the Boston Shakespeare Company under its founder, William Cain. While a student, he appeared as Lilliom in Lilliom, Mark in The Shadow Box, Bassanio in The Merchant of Venice, Hector Hushabye in Heartbreak House and Yasha in The Cherry Orchard.

HENRY WORONICZ joins A.C.T. for his second season after appearing last year in Our Town, Macbeth and A Christmas Carol. Most recently, he performed at the Berkeley Repertory Theatre in The Playboys of the Western World. Before coming to A.C.T., Mr. Woronicz spent a year at the Oregon Shakespearean Festival playing the title role in Henry VIII and Autolycus in The Winter's Tale. He spent six years acting and directing at the Boston Shakespeare Company, where his credits include title roles in Hamlet, Richard III and Romeo and Juliet. Petruchio in The Taming of the Shrew, Benedick in Much Ado About Nothing and roles in more than thirty-five other productions. In his final year at the Boston Shakespeare Company, he appeared, under the direction of Peter Sellers, in Pericles, a three person Macbeth and played Eliot to Linda Hunt's Mother Courage. Other credits include Henry V at the Utah Shakespeare Festival and Julian in
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, Nalibiri Protosina, with composer Lee Hoiby, based on A Month in the Country. In 1969 he directed Tartuffe and Hymage to Shakespeare at Lincoln Center, and then traveled to London where he recreated his staging of Six Characters. A native of New Rochelle and a graduate of Carnegie-Mellon University, Mr. Ball has been the recipient of a Fulbright scholarship, a Ford Foundation didatorial grant, and an NBC-RCA director's fellowship. Among the first plays he directed for A.C.T. were Tartuffe, Six Characters, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern Are Dead, Caesar and Cleopatra, The Constructor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, Richard III, Jumpers, Equus, The Bourgeois Gentleman and The Winter’s Tale. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of Old Times, Our Town and Misses Appeal. He has directed three of his productions for PBS television, including The Taming of the Shrew, for which he was nominated for the Television Critics Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award, noted to A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University also presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training program, a book and a series of articles titled Small Observations on the Art of Directing, was published in September 1984.

Lawrence Hecht (Conservatory Director) began his directorial year with A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Bus Stop. This will be Mr. Hecht's 14th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Play-in-Progress Series, as well as last season's Geary Theatre production of Translations. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T., including, "The National Health," "The Visit," "Buried Child," "Night and Day," "To: Three Sisters," "Happy Landings" and "The Holdup.

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

James Haire (Production Manager) began his career on Broadway with the famous Eva Le Gallienne's National Repertory Theater. Among the times he managed were The Madman of Chaillot with Eva Le Gallienne, Sylvia Sydney and Leora Dana, The Round, John Brown's Body, Stop to Conquer, and A Comedy ofErrors. Mr. Haire also stage managed the Broadway productions of Georgy, a new musical by Carol Bayer Sager at the Wintergarden Theater, and Miss Misrandin Drinks a Little with Julie Harris and Estelle Parsons, and the national tour of Woody Allen's Don't Drink the Water with Sam Levene and Vivian Blaine. Mr. Haire joined the American Conservatory Theatre in 1971 as Production Stage Manager, and in this capacity has managed over one hundred productions as well as taking the company on tour to many places in the United States, including Honolulu, Hawaii; Billings, Montana; Central City, Colorado; and Santa Fe, New Mexico. He also managed the A.C.T. tour to Japan and the Soviet Union. Mr. Haire holds a Master of Arts degree from Northwestern University and an honorary Master of Fine Arts from the American Conservatory Theatre Foundation.

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

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

DIRECTORS
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, Naliya Prettis, with composer Lee Hoiby, based on A Month in the Country. In 1966 he directed Tartuffe and Humbug at Shakespeare in 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 fullbright 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, Under Milk Wood, Tiny Alice and King Lear. They were followed by Twelfth Night, The American Dream, Oedipus Rex, The Three Sisters, The Tempest, Rosencrantz and Guildenstern are Dead, Caved and Cheapside, The Contractor, Cyrano de Bergerac, The Crucible, The Taming of the Shrew, The Cherry Orchard, Richard III, Jumpers, Equus, The Bourgeois Gentlemen and The Winter's Tale. Last season, Mr. Ball returned to directing after a five year hiatus, staging productions of Old Times, Our Town and Miss Appeal. He has directed three of his productions for PBS television, including The Taming of the Shrew, for which he was nominated by the Television Critics Circle as best director of the year. In June 1979, Mr. Ball accepted the Antoinette Perry ("Tony") Award as A.C.T. for its outstanding work in repertory performance and advanced theatre training. In the same year, Carnegie-Mellon University presented him with an honorary degree as Doctor of Fine Arts. He is active as a teacher and director in A.C.T.'s conservatory training program, A.C.T.'s Advanced Training Program, and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Bus Stop. This will be Mr. Hecht's 14th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of Translations. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including, The National Health, The Visit, Buried Child, Night and Day, Thre Three Sisters, Happy Landings and The Holiday.

EUGENE BARCONE (Company Coordinator) is a charter member of A.C.T. who began his career as Stage Manager for the company. For the past 17 years, he has served as Associate Director on many of William Ball's productions, and has been largely responsible for reviewing Cyrano de Bergerac, The Taming of the Shrew, Hay Fever, The Circle, Private Lives and Rosencrantz and Guildenstern Are Dead. After receiving his Bachelor of Arts degree in music, he directed the famous Red Diamond Chorus in the Army, and since has assisted Gower Champom, Ellis Rabb and Francis Ford Coppola. Known to the company as "The Minister of Mirth," Mr. Barcione has directed the Plays-in-Progress program and worked on the televised adaptations of Cyrano de Bergerac, The Taming of the Shrew and A Christmas Carol. Recently he celebrated his 30th production with A.C.T.

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LAWRENCE HECHT (Conservatory Director) began his year as the 14th season of A.C.T.'s Advanced Training Program and as resident director. He has also served as resident director and Director of Actor Training for the Pacific Conservatory of the Performing Arts in Santa Maria, California, where his directing credits include Harvey, Major Barbara and Bus Stop. This will be Mr. Hecht's 14th season with A.C.T. A graduate of the University of San Francisco and A.C.T.'s Advanced Training Program, Mr. Hecht has directed numerous productions for the Plays-in-Progress Series, as well as last season's Geary Theatre production of Translations. Mr. Hecht is also a member of the acting company and has performed in more than 25 productions with A.C.T. including, The National Health, The Visit, Buried Child, Night and Day, Thre Three Sisters, Happy Landings and The Holiday.

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JAMES HAIRE (Production Manager) began his career on Broadway with the famed Eva Le Gallienne's National Repertory Theater. Among the shows he managed were The Madman of Chaillot with Eva Le Gallienne, Sylvia Sydney and Leora Dana, The Ring, John Drew's Beloved Stooges to Conquer, and A Comedy of Errors. Mr. Haire also stage managed the Broadway productions of Georgy, a new musical by Carol Bayer Sager at the Wintergarden Theatre, and Miss Misss Randn Drinks a Snowman on the Art of Directing, was published in September 1984.

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

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

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

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

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

FRITHA KNUDSEN (Costumes) continues a long association with A.C.T. After earning a B.A. in costume design from California State University/Hayward, she worked at A.C.T. as a scene painter on Hay Fever and The Walls was and Assistant Shop Supervisor for Al, Wilderness, The Winter's Tale, and The Circle. In addition to three seasons with A.C.T., she has also served on the staffs of Pacific Conservatory of the Performing Arts in Santa Maria, Seattle Repertory Theatre and the Oregon Shakespearean Festival, where she created costume props for Timon of Athens. In 1978 she left the theatre and opened The Costume Studio, a commercial design firm which thrives for six years supplying costumes for visiting entertainers and retailers and by fabricating large character pieces for advertising. Her achievements include a 600 Remy Martin bottle, a tomato 9 in diameter and giant chickens for lynden Farms. She has also designed period costumes for porcelain dolls, toys and masks.

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

Dear Friends,

Thank you for your enthusiastic response to our first letter.

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

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

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

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

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Continued on page 41
YOU NEVER CAN TELL

(1897)

by George Bernard Shaw

The Cast

Dolly Clendon — Michelle Casey
Valentine — Mark Murphy
The Parlor Maid — Nike Doukas
Philip Clendon — Scot Bishop
Mrs. Clendon — Joan Stuart-Morris
Gloria Clendon — Marcia Pizzo
Fergus Crampton — William McKereghan
Dean Goodman* — Dean Goodman*
Finch M’Comas — Drew Eshelman
The Waiter — William Paterson
Walter Bohan — John Castellanos
Other Waiters at the Marine Hotel — Sandy Bull, John Erleendson, Tim Greer, Ian Hewitt

Directed by Janice Hutchins
Scenery by — Jesse Hollis
Costumes by — Fritha Knudsen
Lighting by — Derek Duarte
Sound by — Christopher Moore
Wigs by — Rick Echols

The play takes place in a resort town on the coast of Torbay in Devon.
August, 1896

Act One, scene one: A dentist’s operating room. scene two: The terrace of the Marine Hotel.
There will be one thirteen-minute intermission.

Act Two, scene one: The Clendon’s sitting room in the hotel scene two: Nine o’clock the same evening.

Alfred in the role.

UNDERSTUDIES
Dolly Clendon—Janice Hutchins; Valentine—Bernard Vash; Philip Clendon—Kenny Watt; Mrs. Clendon—Kate Brickley; Gloria Clendon—Nike Doukas; Fergus Crampton—Lawrence Hecht; Finch M’Comas—Ric Hamilton; Bohan—Lawrence Hecht

Stage Management Staff: James Haire and Duncan W. Graham

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

ABOUT THE AUTHOR

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

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

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

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

Shaw died at the age of ninety-four in 1950. In accordance with his wishes, no religious ceremony attended his cremation—he had specified that “no cross or any other instrument of torture or symbol of blood sacrifice” was to be in evidence. Some years earlier he had written what can now be taken as his testament:

“Either I shall be remembered as a playwright as long as Aristophanes and rank with Shakespeare and Molère, or I shall be a forgotten clown before the end of the century.”
YOU NEVER CAN TELL

(1897)

by George Bernard Shaw

The Cast

Dolly Clndon — Michelle Casey
Valentine — Mark Murphey
The Parlor Maid — Nike Doukas
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*Alternate in the role.

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A SHAVIAN SHOWCASE

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

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

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

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

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

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

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

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

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

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

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

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

TO THE AUDIENCE

WHEELCHAIR ACCESS

Boxes are available for wheelchairs the week of the performance at $5 a ticket.

A wheelchair accessible restroom is available on the main floor.

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

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

CHILDREN

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

CREDITS

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

SPECIAL DISCOUNT RATES

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

GIFT IDEAS

Gifts available from A.C.T.: The A.C.T. of Cooking is a collection of recipes from the kitchens of the A.C.T. family, available by mail for $6.00 including postage and handling. The tote bag and apron, specially designed for A.C.T., are off-white with burgundy lettering. The tote bags are $15.75 each and the aprons are $16.75 each; prices include postage and handling. Make checks payable to A.C.T.

HOME COOKED MEAL WITH A FAMILY

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

ANY DISCARDS?

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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.

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TO THE AUDIENCE

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

BOX OFFICE TICKET EXCHANGE AND DONATION POLICY

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

If, as an A.C.T. ticketholder, you are unable to attend a performance, you may make a tax-deductible contribution to the theatre by turning in your tickets at the box office prior to the curtain.

Donations are accepted by telephone only on the day of the performance. A receipt for tax purposes will be issued in exchange for the tickets.

LATE ARRIVAL AT THE THEATRE

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

NOTICES

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

NATIONAL CORPORATE THEATRE FUND

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


But there's one taste they agree on.
Benson & Hedges
America's Favorite 100.
TO THE AUDIENCE

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

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

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

(continued on p. 45)
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Deborah Sussel
John Johnson, Accompanist

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.

CONSERVATORY
Lawrence Hecht, Conservatory Director
Emiacha Cachapero, Conservatory Admistrator
John Hartnett, Financial Aid Director
Rebecca Merrill, Conservatory Assistant

With love.

William Ball
CONSERVATORY
Lawrence Hecht, Conservatory Director
Emilica Cachapero, Conservatory Administrator
John Hurtwitz, Financial Aid Director
Rebecca Merrill, Conservatory Assistant

TRAINERS
Bonita Bradley, Ygn
Kate Brickley, Vice
Beverly Duncan, Tap
Rick Echols, Make-Up
Sabina Epstein, Acting
Wendell J. Grayson, Combo
Rose Cieckman, Humanities
Edward Hartings, Acting
Lawrence Hecht, Acting
Nancy Houfeck, Vice
Janice Hutchins, Acting
John Johnson, Musical Theatre
Joyce Livergood, Script Reading

PRODUCTION
DESIGNERS
Regina Cate, Costumes
Jeanie Davidson, Costumes
Richard Devin, Lighting
Derek Duarte, Lighting
Jenese Hollow, Sound
Fritha Kruisden, Costumes
Katharine E. Kraft, Costumes
Christopher Moore, Sound
Oliver C. Olsen, Stylist

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

SCENE SHOP
Alan Cross, Shop Foreman
Peter Hoobyar, Assistant

COSTUMES AND WIGS
Fritha Kruisden, Supervisor
Sonia Tchakasian, Head Seamstress
Fred Mijiek, Head Tailor
Walter Watson, Cutter/Dyer
Leslie Elledge, Dresser, Accessory
Chris Carpenter, Accessories
Elaine Lugo, Intern
Rick Echols, Wig Master

PROPERTIES
Oliver C. Olsen, Properties Director

WARDROBE
Donald Long, Head, Repertory Supervisor
Thea Heinz, Assistant Supervisor

BACKSTAGE
Vance DeVost, Master Carpenter
Daniel Michalske, Master Electrician
David Bluford, Property Master
Chris Delucchi, Sound
John Chop, Flying
James Kernsaw, Stage Dorman

YOUNG CONSERVATORY
Linda Aldrich, Director
Richard Butterfield
Kate Brickley
Cynthia McCain
Sarah Norris
Deborah Stessel
John Johnson, Accompanist

ADMINISTRATION
Dianne M. Prichard, General Manager
Pamela Simi, Administrative Director
Mary Garrett, Company Manager
Wendy Adler, Business Manager
Robert Holloway, Cheryl Kuhn, Business Office
Lutz & Carr, C.P.A., Accountants
John Wilks, Grants Information Officer
Cynthia McCain, Donor Benefits Coordinator
Stephen Danzovac, Information Systems
Livingston, Stone & McGowan, Legal Counsel
Eve Gorodsky, Volunteer Coordinator
John Buonomo, Executive Office
Beauh Steen, Receptionist

COMMUNICATIONS & MARKETING
Ralph Haskins, Press & Public Relations
Ann Bergeron, Graphic Design
Richard Bernard, Marketing Associate
Michael Beidler, Marketing
Gwen Baruch, Telemarketing Manager
Joe Duffy, Group & Student Sales

BOX OFFICE
John Dixon, Treasurer
David Hansen
Scott Keever
Lynda Palma
Stephan Rupsh
Mary Beth Smith
Gilda Solove

SUBSCRIPTIONS
Patty Costa, Manager

FACILITIES
Lesley Pierce
Curtis Carr, Jr., Security
Robert A. Davis, Security

FRONT OF HOUSE
Tim Finn, House Manager
Fred Gieck, C.A.A., Doorman
Joshua Adams
Todd Adams
Elizabeth Deuch
Vida Edwards
O. Gould
Stephanie Hodges
Kimberly La Marque
Debra Polus
Eva Ramos
Michael Ryan

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

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

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

There is a special feel in an Oldsmobile.

Let's get it together... buckle up.
Luckily, the Colombian Coffee hadn't been poured.

The richest coffee in the world.