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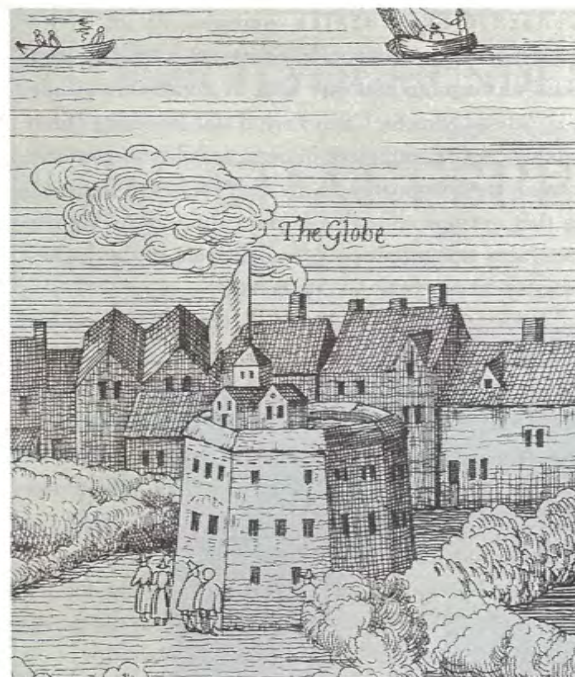
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ABOVE
Shakespeare's Globe Theatre

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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the

theater were recognized with the prestigious Jujamcyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny

Glover, Annette Bening, Denzel Washington, Benjamin Bratt, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

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"William Shake-speare," his pseudonym



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- *William Shakespeare of Stratford never claimed to be an author
- *Oxford was a top playwright famous for writing anonymously
- *Oxford patronized writers, musicians and two acting troupes
 - *Oxford's Italian journey mirrors the play sites
 - *Oxford's life and family paralleled those of Hamlet

The Shakespeare Oxford Society promotes research into the Authorship Question and encourages public discussion.

We invite you to learn more about this subject by receiving a COMPLIMENTARY issue of our quarterly Newsletter. Call Ramon Jimenez (510) 652-6583 or write Katherine Chiljan, 45 Wilder St. #1, San Francisco, CA 94131 or email to kchiljan@earthlink.net.

www.shakespeare-oxford.com

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by Harold Pinter
 Directed by Carey Perloff
 September 13–October 14, 2001

JAMES JOYCE'S THE DEAD

Book by Richard Nelson
Music by Shaun Davey
Lyrics adapted and conceived by Nelson and Davey
 Directed by Richard Nelson
 October 25–November 25, 2001

A CHRISTMAS CAROL

Adapted by Dennis Powers and Laird Williamson
 Directed by Margo Whitcomb
 December 8–29, 2001

SPALDING GRAY'S SWIMMING TO CAMBODIA

December 26–31, 2001

THE BEARD OF AVON

by Amy Freed
 Directed by Mark Rucker
 January 10–February 10, 2002

BLITHE SPIRIT

by Noël Coward
 Directed by Charles Randolph-Wright
 February 21–March 24, 2002

THE GLASS MENAGERIE

by Tennessee Williams
 Directed by Laird Williamson
 March 29–April 28, 2002

THE MOTHER

by Maxim Gorky
 Directed by Carey Perloff
 May 9–June 9, 2001

BURIED CHILD

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 Directed by Les Waters
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Peer Gynt March 1-17

by Henrik Ibsen

Translated by Paul Walsh

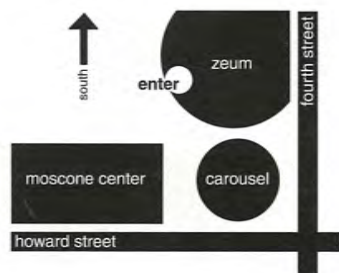
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amy hengerer '00 and chris ferry '00 in *pains of youth*, by ferdinand bruckner (photo by ken friedman)

GALLERY AT THE GEARY

GEORGE WINGATE: *THE LANGUAGE OF OBJECTS*

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view are a recent series of small-scale paintings by George Wingate, a New York artist currently making his home on Boston's North Shore. Wingate has exhibited extensively for the past 20 years on the east and west coasts, as well as more recently in Europe. Many of Wingate's paintings are executed on mahogany panels only 4 x 5 inches in size. Within this limited frame, Wingate has found a scale perfectly suited to his gestural style of recording everyday objects and scenes, capturing the visual richness and inner stillness inherent in the world around us. His paintings celebrate the beauty of the commonplace and position everyday objects and landscapes in the context of our busy lives.

"I believe there is more to life than meets the eye," says Wingate. "I am delighted to move paint around and make something that other people will recognize. However, my preoccupation has not been with picture-making, but with expression. I try to show my response to a time and a place and my excitement about the act of painting."

There will be a reception honoring the artist at the Gallery at the Geary on January 11. Each artwork purchase benefits A.C.T.

For more information about George Wingate, please contact Kevin Simmers at (415) 474-1066.



Artist's Props
(5½" x 6¼", oil)

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Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for \$49; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for \$9 each.

ON THE BEARD OF AVON

A.C.T. PROLOGUE

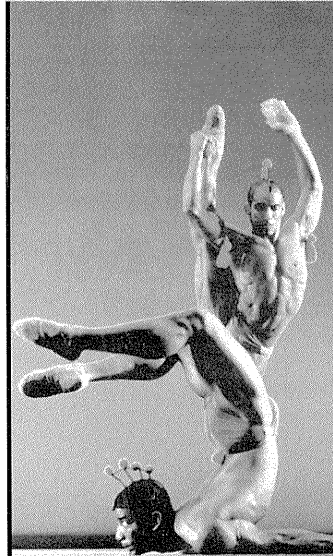
Tuesday, January 15, 2002
Featuring Director Mark Rucker

AUDIENCE EXCHANGES

January 22 (after the 7 p.m. performance)
January 27 (matinee)
February 6 (matinee)

Cal Performances

The Only Place to Be



Dance Theatre of Harlem

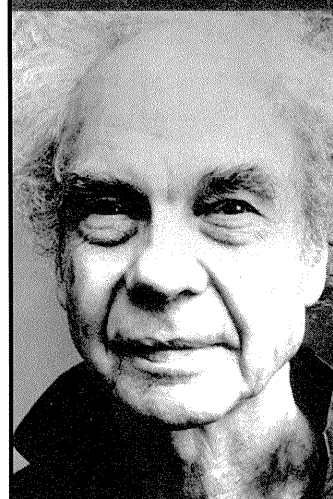
WED-FRI, JAN 23-25, 8 PM
AND SAT, JAN 26, 2 PM & 8 PM
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The
Beard
of **AVON**

(2001)

by Amy Freed

Directed by Mark Rucker

with

René Augesen* Marco Barricelli* Matthew Boston*
Michael Brusasco Kandis Chappell* Charles Dean*
Sean Dooley* Jordan Kaplan Charles Lanyer*
Alex Moggridge* Brian Keith Russell*

Scenery by Riccardo Hernandez

Costumes by Beaver Bauer

Lighting by Peter Maradudin

Original Music/Sound Score by Michael Roth

Sound by Garth Hemphill

Dialect Coach Deborah Sussel

Fight Director Gregory Hoffman

Wigs and Makeup by Rick Echols

Casting by Meryl Lind Shaw

New York Casting by Ellen Novack

Assistant Director Jon Tracy

Stage Management Staff

Kimberly Mark Webb*, *Stage Manager*

Michele M. Trimble*, *Assistant Stage Manager*

Kea Watson, *Intern*

Please silence all cellular phones and pagers.

There will be one intermission.

The Beard of Avon was commissioned and first produced by
South Coast Repertory.

**Member of Actors' Equity Association,
the Union of Professional Actors and Stage Managers in the United States*

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather
Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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american conservatory theater
carey perloff, artistic director
heather kitchen, managing director

The
Beard
of **AVON**

The Cast

William Shakspeare,
a lad from Stratford
Edward de Vere,
the 17th earl of Oxford
Elizabeth I, queen of England
Anne Hathaway, Shakspeare's wife
Henry Wriothlesley, the third
earl of Southampton
Old Colin, an ancient shepherd
and Shakspeare's friend
John Heminge, manager of
an acting company
Henry Condel, Heminge's partner
A Minstrel

Matthew Boston*
Marco Barricelli*
Kandis Chappell*
René Augesen*
Alex Moggridge*
Charles Dean*
Charles Lanyer*
Charles Dean
Sean Dooley*

Members of Elizabeth's court:
Sir Francis Bacon
Lady Lettice
Sir Francis Walsingham
Lord Burleigh
Earl of Derby

Charles Dean
Sean Dooley
Brian Keith Russell*
Charles Lanyer
Alex Moggridge

Members of Heminge's company:
Richard Burbage, a leading man
Geoffrey Dunderbread,
a "boy player"
Walter Fitch, a playwright
Players

Brian Keith Russell
Sean Dooley
Charles Dean
Michael Brusasco,
Jordan Kaplan

Understudies

William Shakspeare—Alex Moggridge; *Edward de Vere*, *Old Colin*,
Henry Condel, *Sir Francis Bacon*—James Carpenter*; *Elizabeth I*,
Anne Hathaway—Jessica Turner*; *Henry Wriothlesley*,
Geoffrey Dunderbread, *Earl of Derby*, *Lady Lettice*, *Minstrel*—
Neil Hopkins; *Sir Francis Walsingham*, *Richard Burbage*,
John Heminge, *Lord Burleigh*, *Walter Fitch*—Steven Anthony Jones*

Special Thanks to

Robin Gurland; James Calleri;
Will Cantler, Bernard Telsey Casting; Jack Bowdan, Jay Binder Casting;
David Emmes, South Coast Repertory;
Jerry Manning and Sharon Ott, Seattle Repertory Theatre;
Willy Winant, Percussion; Keith Lynn at Fourth Phase, Las Vegas

A.C.T. PRESENTS

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Director

Melissa Smith
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Director

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Equity Association,
the Union of
Professional Actors
and Stage Managers
in the United States

THE BEARD'S BARD

by Elizabeth Brodersen

Like her quill-wielding protagonist Will Shakspeare, Beard of Avon playwright Amy Freed began her theatrical life as an actor. The daughter of an architect and former actress Peggy Loft, Freed fell in love with the theater as an 11-year-old girl, attending plays and the classes her mother taught at Juilliard. After 12 years spent struggling to establish herself as an actor in New York, she eventually traded coasts to enroll in A.C.T.'s Master of Fine Arts Program, where she studied with such legendary company members as Sydney Walker, Deann Mears, and Ray Reinhardt.

Looking for dramatic material to perform as her master's thesis for A.C.T., Freed wrote her first play, *Still Warm*, a black comedy about the rise and tragic fall of television newswoman Jessica Savitch. A professional production in San Francisco introduced Freed to the Bay Area theater community, and the actor was officially transformed into a playwright. *Still Warm* was followed by a one-act play about Edgar Allan Poe's teenage bride, who died soon after her marriage, and another about Emily Dickinson. *The Psychic Life of Savages*, a loosely biographical imagining of the emotional and artistic struggles of poets Sylvia Plath, Robert Lowell, Ann Sexton, and Ted Hughes, won the Joseph Kesselring Award for emerging playwrights, placing Freed in the company of Tony Kushner,

Howard Korder, and Anna Deavere Smith. *Savages* was followed by *Freedomland*, a deeply personal exhumation of Freed's own family skeletons, which earned a place on the finalists' list for the 1998 Pulitzer Prize for drama.

After a decade spent exploring the dark night of the soul (albeit with a comic touch), Freed has turned her hand to lighter fare in *The Beard of Avon*, her "conceivable fantasia" about the artistic evolution of the man we honor as the defining artist of Western literature. Since the play's premiere at South Coast Repertory last June, Beard has embarked upon a kind of theatrical blitzkrieg, becoming the year's most-produced new play at regional theaters across the country and bringing Freed to a new level of success and recognition.

As Freed returned to her theatrical home at A.C.T. for rehearsals of *The Beard of Avon* in December, she spoke to us about her obsession with the man from Stratford, the mysteries of the creative process, and her ongoing love affair with the craft of the theater.

ON THE BEARD OF AVON

How did you first become interested in the Shakespeare authorship controversy?

A good friend of mine, who is heavily into conspiracy theories, has literally dozens of books about the Shakespeare authorship debate and kept arguing with me about it. I wasn't really interested in the issue, except that I thought it was amazing that *anybody* was interested in it. I was one of the many people who said, almost with irritation, Oh, what does it matter? As long as *someone* wrote the plays.

The fact is that there is this whole cottage industry, a kind of Bethlehem iconography, around Shakespeare. We're fed these highly colored fictional accounts of his life, with rhapsodic passages about Shakespeare's boyhood and the influence of the countryside on his writing, which are in defiance of what you experience when you actually get involved with the plays. I mean, "pastoral" is not the first word that comes to mind when I think about Shakespeare.

One of the things that I find most interesting about the sonnets and the plays is the air of fatigue about power, the confidence and casualness with which this writer depicts people in power who are weary of it, faking their way through it, not up to it. That is an amazing feat for a man who was supposedly an outsider to any kind of power structure. I guess I object to the idea that a simpleton, a kind of idiot savant, who presumably picked up everything he knew at the Mermaid Tavern, could know the world that well.

Shakespeare's writing is not unsophisticated at all, and it doesn't hearken back to the ripples on the water when he used to fish as a boy, which is what a lot of the biographies suggest. And what the Stratfordian biographers can't explain with any kind of certainty is what happened to the guy when he started to become a man, and a man in the theater, and a man in London. At that point it's all guesswork and hallucination.

The Stratfordians have all kinds of theories for what he must have done in those years to educate himself: worked as a law clerk, held horses outside the Globe Theatre, wandered around in France and Spain. But as far as I can tell they don't base their theorizing on any real evidence; they just make it all up.

Which is valid, so long as they acknowledge what they're doing as speculation and hallucination and fantasy and imagination...which is my play, you know: hallucination, speculation, fantasy, and imagination [laughs].

I also felt that the conventional Shakespeare biographies were simplistic in terms of their understanding of how a writer becomes a writer. It's not like music or math where there may be a perceptual gift that allows someone to see things in a structural interior way. Language is about usage and it's about contact and conversation and it's about reading. No great writer walks out of the bushes with an intact vocabulary. It is a wonderful idea that a simple guy from a



Playwright Amy Freed

JIM GOLDBERG

middle-class, largely illiterate background was just touched by God and wrote 36 plays and used 21,000 words and some 200 forms of rhetoric. But as somebody struggling myself to write well and achieve something in letters, I understand the tremendous time and effort that goes into the mastery of language. So I became very curious about the missing years of Shakespeare's life [1585–92] and what could possibly have happened in his world to transform him into the person who created those amazing plays.

Did your conspiracy theory friend give you a particular book and say, "Here, read this, and stop making fun of me!"?

Yes, Thomas Looney [*"Shakespeare" Identified in Edward de Vere, The Seventeenth Earl of Oxford, 1949*]. I didn't find his book convincing, because I found it had a lot of the qualities that anti-Stratfordians have been libeled with: it seemed snobby. Mark Twain [*"Is Shakespeare Dead?"*, 1909; see page 26] I did find very convincing. But it was Joseph Sobran's *Alias Shakespeare* that I found most troubling, because he writes like a reporter. I couldn't fault his research. He doesn't make assumptions. He seems to be emotionally detached from the issue, and I couldn't figure out what he says that's fallacious.

At first I began to be interested in the discrepancies among the sources, and then it was just weird: this kind of madness set in. I had set out to write a comedy about people who find it necessary to become obsessed with something so silly as who wrote Shakespeare, and then I became a raving, snorting lunatic myself on the subject. It became a much more serious play when I investigated the issue and caught the disease.

Ultimately, "What does it matter who wrote the plays?" is the question for a writer, or for anyone who is at all interested in how certain forms of creativity develop.

Most of your work does seem to be concerned with the central question: How does one make oneself a writer? Do you feel an affinity with whoever the person must have been who made himself into Shakespeare?

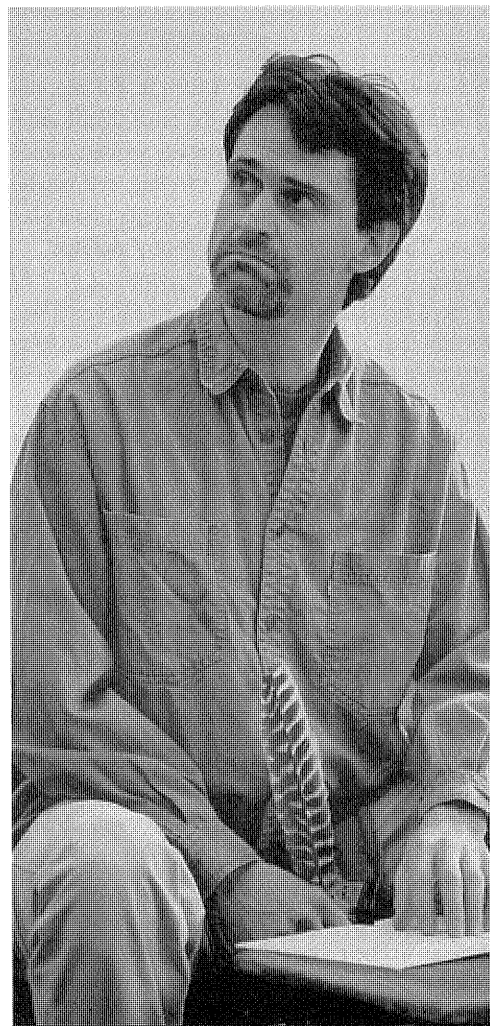
Well, no, I've just made him a lot like me! [laughs] I mean, no, I've understood him in terms of myself, like anyone who writes about Shakespeare. One thing I do know, where *The Beard of Avon* is personal in its viewpoint, is that I don't think there is any achievement of massive and important and lasting scale without a tremendous abnormal longing on the part of the person who writes.

The proverbial price the artist has to pay?

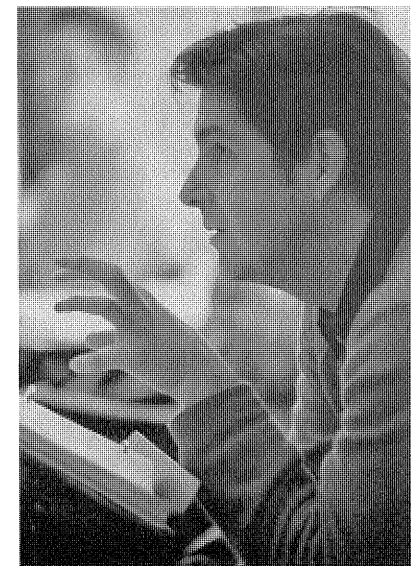
Yes. The other thing that offends me greatly is the assumption that Shakespeare was kind of a hack businessman who at the end of his career didn't care anymore, because he'd made his fortune and just wasn't interested in theater—except maybe he tossed off *The Tempest* on the weekend or something. Because his writing is so unplugged. It's not plugged in for [a theater] season's needs, it's not plugged into the formula of the day. He writes like somebody who's writing because that's where he finds the deepest verification of himself.

OPPOSITE

The Beard of Avon in rehearsal at A.C.T. (clockwise from top left): Matt Boston (Will Shakspeare); René Augesen (Anne Hathaway); director Mark Rucker; Kandis Chappell (Elizabeth I); Marco Barricelli (Edward de Vere) and Boston



PHOTOS BY KEVIN BEERIE



ON WRITING

What is your writing process?

Writing is actually a horrible, messy process. I hate it. For me, the best things I've written, the things that I think are the most significant—I have this frightening suspicion that they were already written somewhere else, in another dimension. I really do have a feeling, and maybe it's an imaginative feeling, that when I'm writing I'm tapping into a play that's already been written. There's a sense of inevitability about it.

How do you know when you've tapped into that place?

You just know. And the preparation for that moment is sometimes awful and lengthy: There are days of bad writing, bad writing, bad writing—which feels labored, which feels constructed, which feels like you're writing from a rational or an engineered place—and then suddenly there are days when you just open up and are free enough to let something happen. You don't know exactly why or how it happens, but it's there.

Doesn't that idea contradict the notion that seems to have drawn you to write about Shakespeare: that a writer is made, or must make himself, from experience?

Well, not really, because the moments of great happiness writing only come after hours of unhappiness writing. And to do the unhappy writing requires discipline. Of course everything you learn you put to use. You (hopefully) don't make the same mistakes any more; I know now about dramatic writing things I didn't know at all earlier, that I stumbled into with great pain—both mine and the audience's! For instance, I know now that in theater everything is intentional. You can't waste time and you can't waste a line and you can't waste a speech and can't waste a scene. That's all part of the "making" of your craft.

As is vocabulary, feeding yourself with language. The biggest challenge I run into with my writing students is that, when people have had no exposure to language in their lives, they have no feeling for it. They are full of cliché shorthand for real talking, real thinking. They haven't had the exposure that tunes your ear differently and makes you love the individuality of human speech and thought.

THE PRICE THE ARTIST PAYS

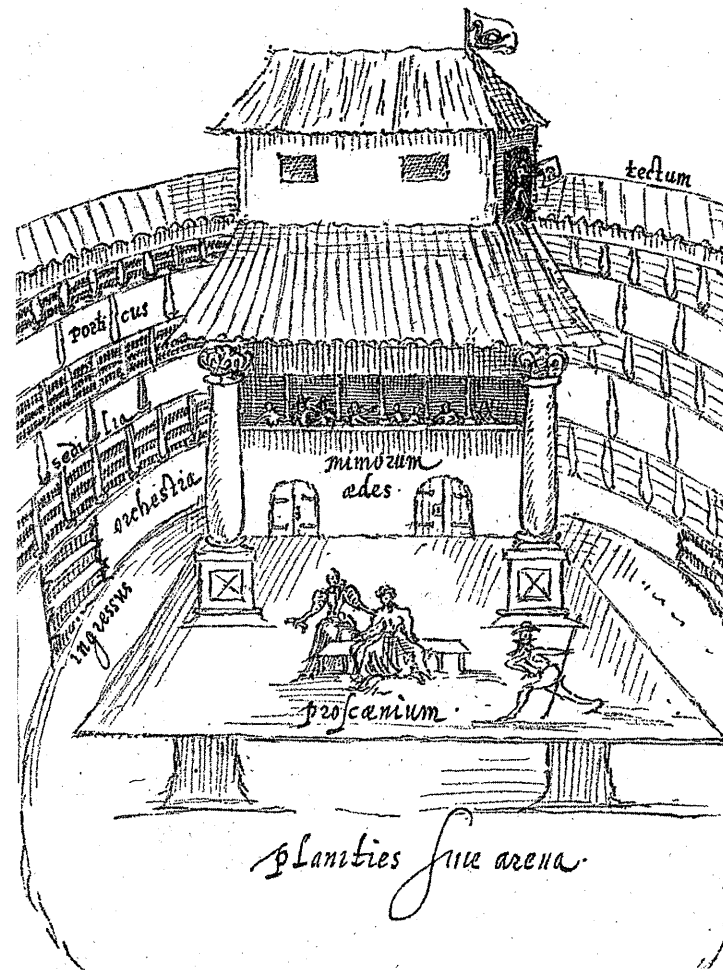
What is the price you've had to pay?

My own journey with writing, or with theater, goes back a very long way. It has to do first with falling in love, as a very young girl, with the world of the theater, and second with the realization of how completely unfitted I was on every level to have a place in that world. All I ever wanted to do was, basically, run away and join the players.

The theater was always the most glamorous thing to me. It represented to me, as a young and very unhappy person, an expression of the fullest and freest kind of people. They were like *Über-people*.

The characters or the actors?

Well, both. The mystery of the actors who would come to our house after shows, versus the characters I'd seen onstage—and I fell in



Interior of an Elizabethan theater (The Swan)

love with the people I saw onstage—was a huge component for me. The sexiness of the theater, as a profession. Seeing people as magical, beautiful, amazing, and then looking at them offstage and thinking, god, they're a lot older than I thought [laughs]!

They cast their spell on you.

Yes, with their talent. I knew deeply that I wanted to be a part of that world. It was a mindless, absolutely mindless longing, like a horrible red-hot poker I couldn't let go of. So the hold of something that casts a spell on your life, that makes your life something different, because you're involved in the practice of an art, I guess that's the price of pursuing any of the arts. But the gift of it—come success, come failure, come whatever—is that when you're working in it, on whatever level, your life has a coherence and a cohesion. And once you have something like that in your life, it's very hard to go back to a life where you're not sure what it all adds up to. ■

LOOKING FOR SHAKESPEARE

272 Mr William Shakespeare

Two houses, both alike in dignity: the Stratfordians and the Oxfordians. Together, these two groups have engaged in a heated centuries-old debate over the true identity of England's most famous bard. The Stratfordians insist that a man named William Shakespeare—or "Shakspere," as he wrote it—of Stratford-on-Avon wrote the 36 plays, 154 sonnets, and four poems that lie at the heart of Western culture. The Oxfordians, on the other hand, suggest that Edward de Vere, the 17th earl of Oxford, actually wrote the works of Shakespeare and used the uneducated, minor actor from Stratford as a front, or "beard," to avoid scandal at court. And Shakespeare and

Oxford are not the only candidates; many other names have also been suggested as the true author of the Shakespearean canon. Sir Francis Bacon, Christopher Marlowe, and even Elizabeth I herself have been called to this line-up of literary suspects.

Despite a dearth of reliable evidence from the period, literally thousands of books have been published arguing for one author or another. The authorship mystery is exacerbated by the fact that, except for six signatures on official documents (three on his will), there is no proof that the man from Stratford ever wrote anything at all—not a single manuscript, not even a letter remains of his extraordinary (alleged) output. His farmer-class parents were barely literate, his grandchild-

dren illiterate. There is no proof he ever went to school or owned a book. So are we to believe this man was responsible for creating the most sublime literature in the history of Western civilization? And if he wasn't, who was?

The issue of Shakespeare's true identity has provoked dozens of artists and scholars over the last three hundred years. Below are examples from just two writers who found themselves drawn into this passionate debate.

MARK TWAIN: THE ANTI-STRATFORDIAN CHAMPION

How curious and interesting is the parallel—as far as poverty of biographical details is concerned—between Satan and Shakespeare. It is wonderful, it is unique, it stands quite alone, there is nothing resembling it in history, nothing resembling it in romance, nothing approaching it even in tradition. How sublime is their position, and

how over-topping, how sky-reaching, how supreme—the two Great Unknowns, the two Illustrious Conjecturabilities! They are the best-known unknown persons that have ever drawn breath on the planet.

For the instruction of the ignorant I will make a list, now, of those details of Shakespeare's history which are FACTS—verified facts, established facts, undisputed facts.

He was born on the 23rd of April, 1564.

Of good farmer-class parents who could not read, could not write, could not sign their names.

At Stratford, a small back settlement which in that day was shabby and unclean, and densely illiterate. Of the 19 important men charged with the government of the town, 13 had to "mark their mark" in attesting to important documents, because they could not read and write their names.

Of the first 18 years of his life NOTHING is known. They are blank.

On the 27th of November (1582) William Shakespeare took out a license to marry Anne Whateley.

Next day William Shakespeare took out a license to marry Anne Hathaway. She was eight years his senior.

William Shakespeare married Anne Hathaway. In a hurry. By the grace of a reluctantly granted disposition there was but one publication of the banns.

Within six months their first child was born.

About two (blank) years followed, during which period NOTHING AT ALL HAPPENED TO SHAKESPEARE, as far as anybody knows.

Then came twins—1585, February.

Two blank years follow.

Then—1587—he makes a ten-year visit to London, leaving the family behind.

Five blank years follow. During this period NOTHING HAPPENED TO HIM, as far as anybody actually knows.

Then—1592—there is mention of him as an actor.

Next year—1593—his name appears in the official list of players.

Next year—1594—he played before the queen. A detail of no consequence: other obscurities did it every year of the 45 of her reign. And remained obscure.

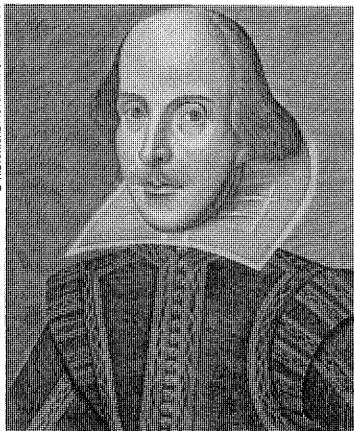
Three pretty full years follow. Full of play-acting.

In 1597 he bought New Place, Stratford.

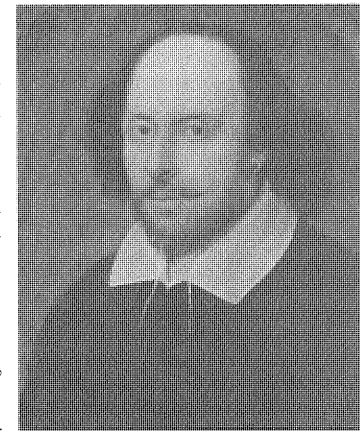
Thirteen or fourteen busy years follow: years in which he accumulated money, and also reputation as an actor and manager.

Meantime his name, liberally and variously spelt, had become associated with a number of great plays and poems, as (ostensibly) author of the same.

Some of these, in these years and later, were pirated, but he made no protest.



William Shakespeare,
by Martin Droeshout



"Chandos" portrait of
Shakespeare

SO FAR AS
ANYBODY
ACTUALLY KNOWS
AND CAN PROVE,
SHAKESPEARE OF
STRATFORD-
UPON-AVON
NEVER WROTE A
PLAY IN HIS
LIFE.

Then—in 1610-11—he returned to Stratford and settled down for good and all, and busied himself lending money, trading tithes, trading in land and houses; shirking a debt of 41 shillings, borrowed by his wife during his desertion of the family; suing debtors for shillings and coppers; being sued himself for shillings and coppers; and acting as confederate to a neighbor who tried to rob the town of its rights in a certain common, and did not succeed.

He lived five or six years—’til 1616—in the joy of these elevated pursuits. Then he made a will, and signed each of its three pages with his name.

A thoroughgoing businessman’s will. It named in minute detail every item of property he owned in the world—houses, lands, sword, silver-gilt bowl, and so on—all the way down to his “second-best bed” and its furniture.

It carefully and calculatingly distributed his riches among the members of the family, overlooking no individual of it. [E]ven his wife was remembered in Shakespeare’s will.

He left her the “second-best bed.”

And NOT ANOTHER THING; not even a penny to bless her lucky widowhood with.

It was eminently and conspicuously a businessman’s will, not a poet’s.

It mentioned NOT A SINGLE BOOK.

Books were much more precious than swords and silver-gilt bowls and second-best beds in those days, and when a departing person owned one he gave it a high place in his will.

The will mentioned NOT A PLAY, NOT A POEM, NOT AN UNFINISHED LITERARY WORK, NOT A SCRAP OF MANUSCRIPT OF ANY KIND.

Many poets have died poor, but this is the only one in history that has died this poor; the others all left literary remains behind. Also a book. Maybe two.

He signed the will in three places.

In earlier years he signed two other official documents.

These five signatures still exist.

There are NO OTHER SPECIMENS OF HIS PENMANSHIP IN EXISTENCE. Not a line.

When Shakespeare died in Stratford, IT WAS NOT AN EVENT. It made no more stir in England than the death of any other forgotten theatre-actor would have made. Nobody came down from London; there were no lamenting poems, no eulogies, no national tears—there was merely silence and nothing more. A striking contrast with what happened when Ben Jonson, and Francis Bacon, and Spenser and Raleigh, and the other distinguished literary folk of Shakespeare’s time passed from life! No praiseful voice was lifted for the Bard of Avon; even Ben Jonson waited seven years before he lifted his.

SO FAR AS ANYBODY ACTUALLY KNOWS AND CAN PROVE,

Shakespeare of Stratford-on-Avon never wrote a play in his life.

So far as any one KNOWS AND CAN PROVE, Shakespeare of Stratford wrote only one poem during his life. This is authentic. He did write that one—a fact which stands undisputed; he wrote the whole of it; he wrote the whole of it out of his own head. He commanded that this work of art be engraved upon his tomb, and he was obeyed. There it abides to this day. This is it:

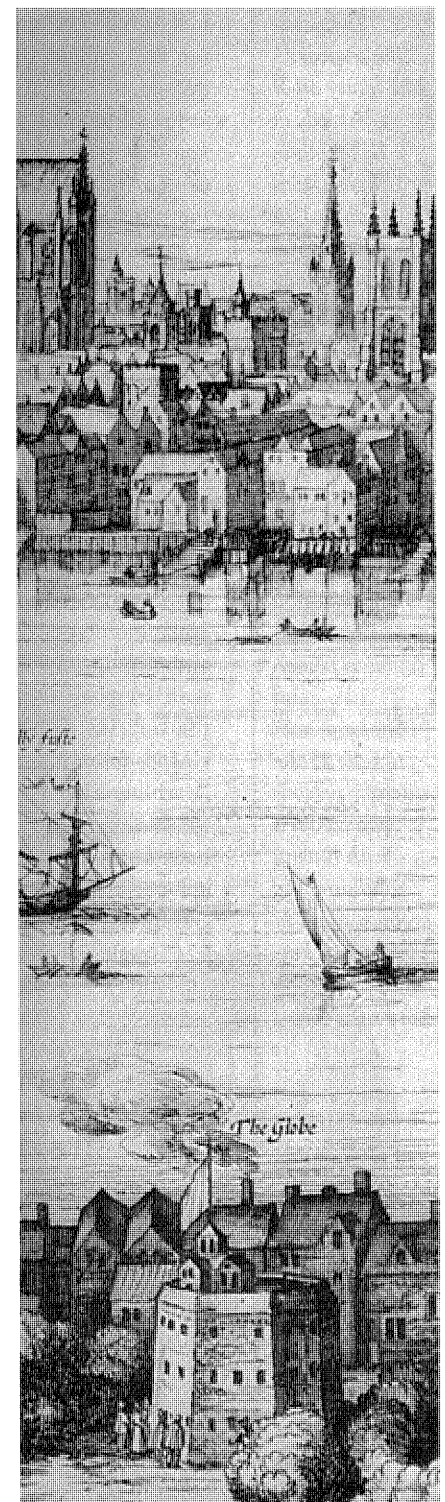
*Good friend for Jesus sake forbear
To dig the dust enclosed here;
Blest be the man who spares these stones
And curst be he that moves my bones.*

In the list as above set down will be found EVERY POSITIVELY KNOWN fact of Shakespeare’s life, lean and meager as the invoice is. Beyond these details we know NOT A THING about him. All the rest of his vast history, as furnished by the biographers, is built up, course upon course, of guesses, inferences, theories, conjectures—an Eiffel Tower of artificialities rising sky-high from a very flat and very thin foundation of inconsequential facts.

—Excerpted from “Is Shakespeare Dead?”
(1909)

THE GENESIS OF “GENIUS”

What we want—and what people have wanted over the years from Shakespeare’s death to the present time—is the answer to the conundrum of “authorship” itself. Not just “Who wrote the plays?” but “How does great writing happen? Where does it come from? And why?” In a secular world, Shakespeare is our bible, a quotable and excerptable compendium of citations for every purpose. “Neither a borrower nor a lender be,” intone American lawmakers, reading the tedious sententiae of Polonius, a puffed-up public man, into the *Congressional Record*. “Who steals my purse steals trash. . . . But he that filches from me my good name / Robs me of that which not enriches him, / And



The name "Shakespeare," like many other words in Elizabethan English, was subject to a wide variety of spellings in the 16th century. Here we follow Amy Freed's practice of using "Shakspeare" to refer to the historical figure born in Stratford-upon-Avon, known to have been a common player, and "Shakespeare" to refer to the literary personage credited with having authored the greatest plays in the English language and perhaps of all time.

THE LIFE OF
SHAKESPEARE IS
A FINE MYSTERY
AND I TREMBLE
EVERY DAY LEST
SOMETHING
SHOULD TURN UP.
—CHARLES
DICKENS

makes me poor indeed." The oozing words of Iago, baiting the trap for the gullible Othello, become disembodied "wisdom" and are quoted, without their attendant irony, not as the trickery of Iago but as the sagacity of "Shakespeare." This is the Shakespeare of Bartlett's *Familiar Quotations*, the passages cited there without speech prefixes and thus contributing to the "Shakespeare effect," the idea that there is Someone—call him "Shakespeare"—who knows the timeless truth of the human heart and mind.

What biography could stand up to this test of greatness?

Shakespeare is an effect. To go against the effect is to set up an argument against a myth. In a sense, whatever the outcome of historical investigations, "Shakespeare" is whoever wrote the plays. As a result, the famous "Shakespeare authorship controversy" is "overdetermined"—that is to say, it is both the result of several different causes and related to a multiplicity of underlying elements, each of which is coherent and meaningful even though they may seem to be at odds with one another. Thus, for example, it is contended by some anti-Stratfordians that William Shakespeare was of the wrong socioeconomic class to have been the author of the plays. Since the plays exhibit such a thorough knowledge of the court, the author must have been an aristocrat (Oxford); since the plays display such learning about the law, the author must have been a lawyer (Bacon). On the other hand, there are those who are deeply convinced, following the Miltonic and Romantic ideology of the poet "warbling his native woodnotes wild," that this greatest of all playwrights must have been a child of nature, unsullied by excessive book-learning, unconstrained by courtly manners. Both groups are left unsatisfied by an account of the curriculum of the Stratford grammar school, which suggests that Shakespeare's "small Latin and less Greek" in fact involved a detailed study of classical literature, mythology, rhetoric, and moral philosophy. Likewise, the information that Shakespeare's father was not just a glover but also the highest elected official in Stratford, who presided at the Court of Record and at council meetings and served the borough as justice of the peace, will satisfy neither those who want the playwright to be very lowborn or those who insist that he is a closet nobleman. . . .

The authorship controversy, in short, is itself a cultural symptom. For what we desire is the answer to the genesis of "genius." But there are those—most of them, significantly, poets and writers themselves—who cherish the question rather than the answer, who prefer not to know: "Is it not strange," writes Emerson, "that the transcendent men, Homer, Plato, Shakespeare, confessedly unrivalled, should have questions of identity and genuineness raised respecting their writings?" Yet it is that kind of question that certifies their transcendence. They are not mortals but myths. "Shakespeare led a life of Allegory; his works are the comments on it," claimed Keats. And

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WHO WAS WHO IN THE BEARD OF AVON

THE PRINCIPALS

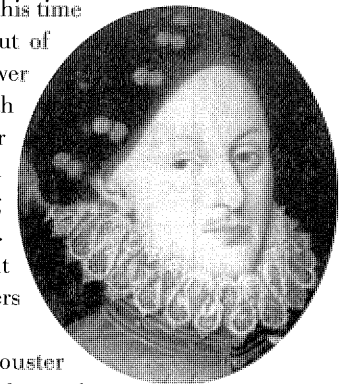
William Shakspeare of Stratford (1564–1616) was the son of John S., a prosperous member of Stratford's thriving glover's trade, later elected high bailiff (mayor), and Mary Arden, an educated woman of property. He most likely attended grammar school in Stratford, but no record exists of his having attended university. At 18 William married Anne Hathaway, and little else is known about his life. He and Anne had three children (Susannah, 1583, and twins Judith and Hamnet, 1585). Eight years after his marriage, he is listed as an actor in London, where he prospered as a shareholder, player, and playwright with the theatrical troupe known as the Lord Chamberlain's Men (later adopted by King James and renamed the King's Men). He spent his last five years in retirement in Stratford-upon-Avon pursuing business interests.

William Shakespeare of London is honored as the author of 36 plays and 154 sonnets, considered to be among the finest literature ever created. The first major collection of his work was published in 1623 in the *First Folio* by John Heminge and Henry Condell, who remember him in the book's dedication with fondness.

Edward de Vere, Earl of Oxford (1550–1604) was orphaned and succeeded to his earldom at age 12. He was raised by William Cecil, later Lord Burleigh, and at age 21 married Cecil's daughter, Anne. He received degrees from Oxford and Cambridge, and at age 25 took a "Grand Tour" for more than a year, spending most of his time in Italy. During his adult life, Oxford fell in and out of favor with Queen Elizabeth, who threw him in the Tower briefly in 1581 for fathering a child out of wedlock with Anne Vavasour, one of the queen's ladies. Known for his flamboyant and erratic behavior, he was accused of being "a buggerer of a boy that is his cook" (among others), in the same year he fathered Vavasour's child. He was released from the Tower on the condition that he return to his wife, who gave birth to three daughters before she died in 1588.

An accomplished musician, poet, dancer, and jousting enthusiast with a penchant for violent duels and brawls, Oxford was also an enthusiastic patron of the arts. He maintained two theater companies, Oxford's Boys and Oxford's Men, and a group of tumblers. Although it is known that he wrote plays, none of them have survived. His known literary output ceased just as Shakespeare's began.

The characters of The Beard of Avon are based on individuals who actually lived in and around the theaters and royal halls of Elizabethan England. Here is a brief introduction to the historical figures who inhabited Shak(e)spe(a)re's world.



*Edward de Vere
(© 1975 Duke of St.
Albans)*



The "Ermine" portrait of Queen Elizabeth I
© BETTMANN/CORBIS

Queen Elizabeth I (1533–1603) ruled England from 1558 until her death in 1603, governing with a blend of shrewd courage and majestic self-display during a period of profound strife both at home and abroad. The daughter of Henry VIII and Anne Boleyn, Elizabeth became the object of a cultlike adoration. Known as the "Virgin Queen," she resisted political pressure to marry and tenaciously upheld her authority to make critical decisions and to set the central policies of both church and state. She was a brilliant orator who reportedly preferred to speak extemporaneously in public rather than deliver prepared speeches, and she is said to have rebuked ambassadors in fluent Latin. Elizabeth improved the social welfare of her people, held sway against the superior military might of France and Spain, and began the colonization that would become the British Empire. She also nurtured such literary talents as John Donne, Edmund Spenser, and Sir Francis Bacon.

Anne Hathaway (1556–1623), daughter of a local landowner, married William Shakspeare of Stratford when she was 26 and he was 18. She gave birth to Susannah six months later and to twins two years after that. Anne, who was raised as a Puritan, lived in Stratford-upon-Avon while Shakspeare pursued the theatrical life in London (a distance of three days travel).

THE COURT

Henry Wriothesley, Earl of Southampton (1573–1624) succeeded to his father's estate and title in 1581 at the age of eight. Like de Vere, Wriothesley was a ward of Lord Burleigh. Educated at Cambridge, he became a favorite of Elizabeth. His career at court was colorful; in 1601 he became involved in the Essex rebellion, on the eve of which he induced players at the Globe Theatre to revive Shakespeare's *Richard III* (which portrays the deposition of a king) to stir up popular support. He was tried for treason and condemned to death, but his sentence was commuted to imprisonment. On the accession of James I in 1603, he took his place in court once again.

Wriothesley was a generous patron of writers, including Shakespeare, who dedicated to him the poems *Venus and Adonis* and *The Rape of Lucrece*. It has also been argued that the sonnets were addressed to him as "Mr. W.H.," which fits the homoerotic tone many scholars have found in the poetry. In 1590 Wriothesley refused a proposal of marriage to de Vere's daughter Elizabeth, some speculate because he was in love with her father.

Sir Francis Bacon (1551–1626), a brilliant philosopher, essayist, mathematician and statesman, was the embodiment of the "Renaissance man." Queen Elizabeth distrusted him, however. It was not until the succession of James I that Bacon's career advanced, and he rose to become Lord Chancellor of England. He was later banished for taking bribes.

William Cecil, Lord Burleigh (1520–98) was one of Queen Elizabeth's strongest supporters. Burleigh served as Elizabeth's principal secretary of state from 1558 to 1572, when he became Lord Treasurer, an appointment he held until his death.

Sir Francis Walsingham (1532–90) served as Queen Elizabeth's chief secretary of state from 1573 to 1590. He was a skilled diplomat whose knowledge of languages and espionage tactics made him invaluable in the execution of Elizabeth's foreign policy. Members of the court feared him; he maintained a complex network of spies, agents, and informants both abroad and at home, including playwright Christopher Marlowe.

William Stanley, Earl of Derby (1561–1642) was a writer and patron of Derby's Men, who performed at court 1599–1601. Educated at Oxford, he married Elizabeth de Vere, Burleigh's granddaughter and Edward de Vere's daughter. In 1891 English archivist James Greenstreet argued for Derby as the true author of Shakespeare's plays, basing his case on Derby's involvement in theater, international travel, and intimacy with court life, as well as several poems authored by an unknown "W.S."

Lettice Devereux, Countess of Essex (1539–1634), daughter of Sir Francis Knollys, was Queen Elizabeth's cousin. Sometime between 1560 and 1565 she married Walter Devereux, earl of Essex, who died in 1576. In 1578 she married Sir Robert Dudley, earl of Leicester, Elizabeth's longtime friend and ardent suitor and believed to have been Elizabeth's lover.

THE THEATRICALS

Richard Burbage (1567–1619) is considered the first great tragic actor of the English stage. He was the first to play Richard III, Romeo, Henry V, Hamlet, Macbeth, Othello, and King Lear. Also a major shareholder in the Globe and Blackfriars theaters, he remained with the Lord Chamberlain's Men through its evolution into the King's Men in 1603. He is mentioned, with Henry Condell and John Heminge, in Shakespeare's will.

Henry Condell (1572–1627), also an actor, was one of Shakespeare's closest friends and colleagues. He performed regularly with the Lord Chamberlain's Men until his retirement from the stage in 1616. Condell published Shakespeare's *First Folio* with John Heminge, with whom he was also a shareholder in the Globe and Blackfriars theaters.

John Heminge (1556–1630) was an integral and prosperous member of the Lord Chamberlain's Men and later the King's Men. He appeared in numerous plays, including Ben Jonson's *Volpone*, and is thought to have been the first to play Falstaff. ■

The Workes of William Shakespear,

containing all his Comedies, Histories, and Tragedies: Truly set forth, according to their first ORIGINALLS.

The Names of the Principall Actors in all their Playes.

William Shakespeare.
Richard Burbidge.

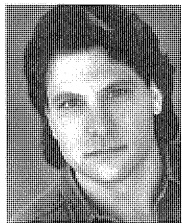
John Hemmings.
Augustine Phillipps.
William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Levine.
Samuell Graffe.
Alexander Cooke.

Sammuel Gilburne.
Robert Armin.
William Offler.
Nathan Field.
John Underwood.
Nicolas Tooley.
William Eccleston.
Joseph Taylor.
Robert Benfield.
Robert Gough.
Richard Robinson.
John Shaucke.
Ebn Rice.

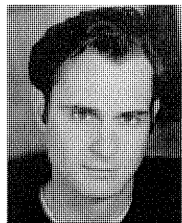
The principal actors in Shakespeare's plays



RENÉ AUGESSEN (*Anne Hathaway*), an A.C.T. associate artist and core company member made her Geary Theater debut last season in *The Misanthrope* and appeared earlier this season in *Celebration* and *The Room*. She has performed in New York in *Spinning into Butter* at Lincoln Center Theater, *Macbeth* (with Alec Baldwin and Angela Bassett) at the Public Theater, *It's My Party...* (with F. Murray Abraham and Joyce Van Patten) at the Arc Light Theater, and *Overruled* with the Drama League. Regional theater credits include *Mary Stuart* (directed by Carey Perloff) at the Huntington Theatre Company; the world premieres of *The Beard of Avon* and *The Hollowlands*, *A Delicate Balance*, *Tartuffe*, and *The Triumph of Love* at South Coast Repertory; *The Beauty Queen of Leenane* at the Great Lakes Theatre Festival; *Galileo* at Baltimore Center Stage; *Othello* at the Los Angeles Shakespeare Festival; *The Beaux' Stratagem* at Yale Repertory Theatre; and *Taking Steps* and *Prelude to a Kiss* at Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



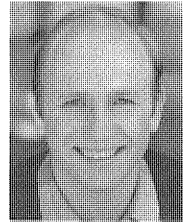
MARCO BARRICELLI (*Edward de Vere*), an A.C.T. associate artist and core company member, has appeared in *Celebration* and *The Room*, *Enrico IV* (title role), *Glengarry Glen Ross*, *The Invention of Love* (Bay Area Theatre Critics' Circle Award, Dean Goodman Award), *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits also include *Tanara* on Broadway; *Silence* with the Japanese theater company Subaru; the title roles of *Hamlet*, *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. A graduate of The Juilliard School, Barricelli teaches and directs in the A.C.T. Master of Fine Arts Program.



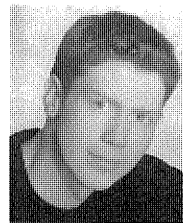
MATTHEW BOSTON (*William Shakspeare*) has appeared in A.C.T. productions of *The Invention of Love*, *Arcadia*, *The Cherry Orchard*, *The Matchmaker*, and *Mrs. Warren's Profession*. Other credits include the world premiere of Donald Marquies's adaptation of *God of Vengeance* at A Contemporary Theatre in Seattle, *Galileo* and *Pentecost* at Berkeley Repertory Theatre, *Dancing at Lughnasa* and *All's Well That Ends Well* at the Dallas Theater Center, *Laughter on the 23rd Floor* at the Cleveland Play House, *Othello* at the Great Lakes Theater Festival, *Julius Caesar* at the New Jersey Shakespeare Festival, *Holiday* at the Alabama Shakespeare Festival, *The Lion in Winter* at La Mirada Theater for the Performing Arts, *The Ride Down Mt. Morgan* at Stamford Theatre Works, and *Reckless* at Princeton Repertory Theatre. Screen credits include *Ghost Ship*, the television series "Camp Wilderness," and the soap operas "One Life to Live" and "All My Children."



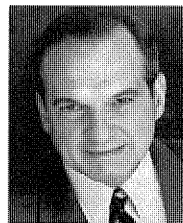
KANDIS CHAPPELL (*Elizabeth I*) most recently appeared in the Bay Area as Lise in *The Magic Fire* and Cleopatra in *Antony and Cleopatra* at Berkeley Repertory Theatre. She is an associate artist of the Globe Theatres in San Diego, where she has performed in more than 25 productions. On Broadway she has done Neil Simon's *Rumors* and Stephen Sondheim and George Furth's *Getting Away with Murder*. She has appeared in Tina Howe's *Pride's Crossing* at Lincoln Center, as well as productions at the Huntington Theatre Company, Mark Taper Forum, California Actors Theatre, San Jose Repertory Theatre, and Intiman Theatre. Chappell has received four Los Angeles Drama Critics' Circle Awards, all for performances at South Coast Repertory.



CHARLES DEAN (*Old Colin*, *Henry Condell*, *Walter Fitch*, *Sir Francis Bacon*) has appeared at A.C.T. in *The House of Mirth*, *The Invention of Love*, *Juno and the Paycock*, *Travels with My Aunt*, and *The Rose Tattoo*. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydriotaphia*. He has also performed in productions at the Alley Theatre, Alliance Theatre Company, Milwaukee Repertory Theater, Seattle Repertory Theatre, Dallas Theater Center, Guthrie Theater, Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, and Aurora Theatre Company in Berkeley, where he will appear in May as Archie Rice in *The Entertainer*.



SEAN DOOLEY (*Geoffrey Dunderbread*, *Lady Lettice*, *Minstrel*) completed a long Broadway run as Garvin in *Footloose*. Off-Broadway credits include *New York Rock*, written by Yoko Ono, *Smoke on the Mountain* at Lamb's Theater, and *El Greco*. Other theater credits include his recent portrayal of Robin in *Lone Star Love* at Great Lakes Theater Festival; creating the role of Teenage Joseph in *Leaving Queens* at Portland Stage Company and then in New York at Women's Project & Productions; and regional productions of *Captains Courageous* at Ford's Theater, *Gypsy*, and *Once upon a Song* with Anthony Newley. His film credits include Rusty in *The Story of a Bad Boy* and *Living Out Loud* (with Holly Hunter and Danny DeVito). He has also taken part in workshops of *Camp* for Jersey Films and *Johnny Pye and the Foolkiller*, under the guidance of Harold Prince.



CHARLES LANIER (*John Heminge*, *Lord Burleigh*) most recently appeared as Quentin in *After the Fall* at Playhouse West in Walnut Creek. A 12-time Drama-Logue Award winner, he has appeared at A.C.T. in *Enrico IV*, *The House of Mirth*, *Pygmalion* (Bay Area Theatre Critics' Circle Award), *The Threepenny Opera*, *Gaslight*, *Arcadia*, *Creditors*, and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he was featured in *Major Barbara*, *Who's Afraid of Virginia Woolf?*, *Man and Superman*, and *Hedda Gabler*. He has also played leading roles on both coasts: at Seattle Repertory Theatre, the PCPA Theaterfest, the Garden Grove Shakespeare Festival, South Coast Repertory Theatre, the

Matrix Theatre in Los Angeles, the San Diego Shakespeare Festival, the L.A. Theatre Center, and the Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the Public Theater. Screen credits include *The Stepfather*, *Die Hard II*, "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," "St. Elsewhere," and the lead detective in the psychothriller *Hard*.



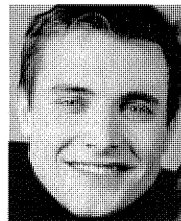
ALEX MOGGRIDGE (*Henry Wriothlesley, Earl of Derby*) has previously appeared at the Geary Theater as Young Scrooge in *A Christmas Carol* and in *The Threepenny Opera*. Other Bay Area theater credits also include the Lawyer in the West Coast premiere of Robert O'Hara's *Brave Brood* at Transparent Theatre, Roger in *Silence* at the Magic Theatre, and Young Dunne in *By the Bog of Cats* at San Jose Repertory Theatre. He has also performed in *The War of the Roses*, *Peter Pan*, and *The Merchant of Venice* at the Utah Shakespearean Festival, and at Portland Repertory Theatre in Oregon. He received his M.F.A. from A.C.T. in 2000.



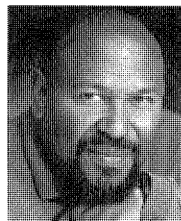
BRIAN KEITH RUSSELL (*Richard Burbage, Sir Francis Walsingham*) has performed at A.C.T. in *Glengarry Glen Ross*, *Edward II*, *The Invention of Love*, *The Threepenny Opera*, *Indian Ink*, *Light Up the Sky*, *Pygmalion*, *The Duchess of Malfi*, and *A Christmas Carol*. Other Bay Area appearances include *Twelfth Night* at the California Shakespeare Festival, *Picasso at the Lapin Agile* at Theatre on the Square, *Desire Under the Elms* and *The Elephant Man* at San Jose Repertory Theatre, *Hellhound on My Trail*, *Affirmative! Action! Adventure!* and *Santos & Santos* with Campo Santo; *The Love Nest*, *Mrs. Dalloway's Party*, *The Halfway Diner*, and *The Bunchgrass Edge of the World* for Word for Word; *Mascara* for the Shotgun Players; *The Pharmacist's Daughter* at the Magic Theatre; *The Beaux' Stratagem* at Berkeley Repertory Theatre; *The Two Precious Maidens Ridiculed* and *The Forced Marriage* at Centralworks; and *Wilder, Wilder, Wilder* at Marin Theatre Company.



JAMES CARPENTER (*Understudy*) has appeared at A.C.T. in *Glengarry Glen Ross*, *The Guardsman* (title role), *Mary Stuart*, and *Hecuba*, among others. Theater credits also include *As You Like It* at the Old Globe Theatre, *Romeo and Juliet* at the Oregon Shakespeare Festival, *The Lady from the Sea* at the Huntington Theatre Company, and *Love! Valour! Compassion!* at Intiman Theatre. He has appeared in more than 30 productions at Berkeley Repertory Theatre, including *The Importance of Being Earnest*, *Mad Forest*, *Serious Money*, and *Our Country's Good*. He has played the title roles of *Henry V*, *Timon of Athens*, and *Richard II* for the Berkeley/California Shakespeare Festival and the title role of *Macbeth* for Shakespeare Santa Cruz. Film and television credits include *The Rainmaker*, *Metro*, *Singing*, *The Sunflower Boy*, and the series "Nash Bridges."



NEIL HOPKINS (*Understudy*) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. He has appeared in A.C.T. M.F.A. productions as Jimmy in the world premiere production of Marc Blitzstein's *No for an Answer* at the Zeum Theater, as well as in *Richard III*, *Stop Walking Around in the Nude!*, *The House of Atreus*, and *Hedda Gabler*. Theater credits also include *Henry V* and *Julius Caesar* with the Colorado Shakespeare Festival (2000), and *All's Well That Ends Well*, *Three Sisters*, and *Guys and Dolls* at Holy Cross College (class of 1999).



STEVEN ANTHONY JONES (*Understudy*), A.C.T. associate artist and core company member, was seen most recently at the Geary Theater as Ebenezer Scrooge in *A Christmas Carol*. A.C.T. appearances also include *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McLeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Sideman* at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



JESSICA TURNER (*Understudy*) is a third-year student in the A.C.T. Master of Fine Arts (M.F.A.) Program. Her regional theater credits include Marina in *Pericles* and the title role of *Sleeping Beauty* with Shakespeare in Santa Fe; Celia in *As You Like It*, Good Angel in *Doctor Faustus*, and Lady Bona in *Henry VI, Part III* with the Wisconsin Shakespeare Festival; Belle in *A Christmas Carol* at Dallas Theater Center; and Helen of Troy in *The Trojan Women* with The Western Stage. Her favorite M.F.A. roles include the title role of *Hedda Gabler*, Bobbie in *No for an Answer*, and Young York in *Richard III*. Turner will play Edith in A.C.T.'s *Blithe Spirit* later this season.

AMY FREED (*Playwright*) has written the plays *Freedomland* (a finalist for the 1998 Pulitzer Prize for drama), *The Psychic Life of Savages* (1995 recipient of the Joseph Kesselring Award and the Charles MacArthur Award for outstanding new play), *Claustrophobia*, and the critically acclaimed *Still Warm* (which she wrote and performed as her master's thesis while a student in the A.C.T. Master of Fine Arts Program). In 2001 she was a Theatre Communications Group/National Endowment for the Arts playwright-in-residence at South Coast Repertory, where she began development on a new play, *The Cotton Mather Story*. Freed lives in San Francisco and teaches acting at Stanford University.

MARK RUCKER (*Director*) is an associate artist at South Coast Repertory, where he has directed *Much Ado about Nothing*, *Art*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dinly Perceived Threats to the System*, *Our Town*, *The Birds*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges*, and the world premiere of Roger Rueff's *So Many Words*. Other regional credits include the premiere of Anna Deavere Smith's *House Arrest* at Arena Stage; *Twelfth Night*, *Measure for Measure*, David Mamet's *The Cryptogram*, John Guare's *Landscape of the Body*, and Molière's *The Imaginary Invalid* at Yale Repertory Theatre; *How I Learned to Drive* and *The Taming of the Shrew* at Intiman Theatre; *The Model Apartment*, by Donald Margulies, at La Jolla Playhouse; Steven Dietz's adaptation of *Dracula* at the Old Globe Theatre; and *Romeo and Juliet* at the California Shakespeare Festival. Rucker is a graduate of UCLA and the Yale School of Drama.

RICCARDO HERNANDEZ (*Scenic Designer*) designed the Broadway productions of *Bells Are Ringing*, directed by Tina Landau; *Parade*, directed by Harold Prince (Tony and Drama Desk award nominations); and *Bring in 'Da Noise, Bring in 'Da Funk* (also national tours and production at the Public Theater) and *The Tempest*, both directed by George C. Wolfe. His recent projects include *Top Dog/Underdog* and *Elaine Stritch at Liberty* for the New York Shakespeare Festival (NYSF)/Public Theater. In New York he has designed multiple productions for NYSE/Public Theater, New York Theatre Workshop, Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, Brooklyn Academy of Music, INTAR, and the Vineyard Theatre, among others. Opera credits include Lyric Opera of Chicago, Houston Grand Opera (*Carmen*), Los Angeles Opera, Pittsburgh Opera (*Don Giovanni*), Michigan Opera, Opera Pacific, and the Hong Kong Arts Festival. Regional theater credits include productions with American Repertory Theatre, Goodman Theatre, McCarter Theatre, Arena Stage, California Shakespeare Festival, Center Stage, Mark Taper Forum, La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Geffen Playhouse, George Street Playhouse, Yale Repertory Theatre, Kennedy Center, and others. He is the recipient of the 2000 Princess Grace Statuette Award. He is a graduate of the Yale Drama School.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good*, *Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked in all capacities for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed an international circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards. Most recently she designed *Blue* at Arena Stage.

PETER MARADUDIN (*Lighting Designer*), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States;

other recent Bay Area productions include *The Oresteia* and *The First Hundred Years* for Berkeley Repertory Theatre and *By the Bog of Cats* for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

MICHAEL ROTH (*Original Music/Sound Score*), whose Bay Area credits include *The Invention of Love*, *A Streetcar Named Desire*, and *Arcadia* at A.C.T. and Culture Clash's musical of *The Birds* at Berkeley Repertory Theatre, has been a resident artist at the La Jolla Playhouse and South Coast Repertory, where his work has been heard in more than 75 productions and premieres, including Donald Margulies's *Dinner with Friends* directed by Daniel Sullivan (seen off Broadway), and *A Walk in the Woods* (seen on Broadway and PBS). Other recent projects include: with Randy Newman, co-conceiving and music directing *The Education of Randy Newman*, orchestrating Newman's *Faust*, and editing two songbooks for Warner Brothers; many collaborations with Mac Wellman, including their musical *The Allegory of Whiteness* (2001 Humana Festival); with Garry Marshall, the musical version of *Happy Days*; scores for Des McAnuff's film *Bad Dates*; and the independent feature *Holy Days*. The CD of Roth's opera, *Their Thought and Back Again*, is available through e-mail at Rothmusik@aol.com.

GARTH HEMPHILL (*Sound Designer*) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

DEBORAH SUSSEL (*Dialect Coach*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study at the London Academy of Music and Dramatic Art. She is currently in her 26th season with A.C.T., where she has been featured in numerous plays and has served as speech and dialect coach for more than 40 productions. Her most recent work includes "Master Harold"...and the boys, *Glengarry Glen Ross*, *The Invention of Love*, *The Misanthrope*, and *Indian Ink*. She is a member of the core faculty of the A.C.T. Master of Fine Arts Program and a lecturer at UC Berkeley and Mills College.

GREGORY HOFFMAN (*Fight Director*) is A.C.T.'s resident fight director and teaches in the A.C.T. Master of Fine Arts Program. The founder and director of Dueling Arts International, Inc., a company offering training opportunities in movement and theatrical combat throughout the world, he has been teaching movement and theatrical combat and directing fights throughout Europe, Asia, and the United States since 1984. Theater credits include *Enrico IV*, *Edward II*, *Insurrection: Holding History*, *Mary Stuart*, *Hecuba*, *Long Day's Journey into Night*, *Indian Ink*, and *Wrong Mountain* at A.C.T.; *Hydriotaphia*, *Galileo*, and *The Beauty Queen of Leenane* at Berkeley Repertory Theatre; *Mary Stuart* at the Huntington Theatre Company; and *Hamlet* and *The Taming of the Shrew* for the California Shakespeare Festival.

RICK ECHOLS (*Wigs and Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hair-styling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

KIMBERLY MARK WEBB (*Stage Manager*) is in his eighth season at A.C.T., where he worked most recently on *Celebration* and *The Room, Texts for Nothing, Enrico IV, Glengarry Glen Ross*, and *The Misanthrope*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

MICHELE M. TRIMBLE (*Assistant Stage Manager*) has worked on A.C.T. productions of *Frank Loesser's Hans Christian Andersen, The First Picture Show*, two productions of *Hecuba, Mary Stuart, Insurrection: Holding History, Singer's Boy, Machinal*, two productions of *A Christmas Carol, Shlemiel the First, The Matchmaker, The Cherry Orchard, Arcadia*, and *The Play's the Thing*. Other stage-management credits include Mabou Mines' *Peter and Wendy, Dames at Sea* at the Marines Memorial Theatre, Berkeley Repertory Theatre's *Pentecost* and *36 Views*, San Jose Repertory Theatre's *Mirandolina*, Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing, Dame Edna: The Royal Tour* on Broadway and the national tour, and Jane Wagner's *The Search for Signs of Intelligent Life in the Universe*, with Lily Tomlin. Trimble's next project will be *36 Views* at the Public Theater in New York.

Looking for Shakespeare, continued from page 30

Charles Dickens, a novelist often characterized by that all-purpose adjective of praise, "Shakespearean," remarked with satisfaction, "The life of Shakespeare is a fine mystery and I tremble every day lest something should turn up."

Excerpted from "As They Like It," in Harper's (April 1999), by Marjorie Garber, William R. Kenan, Jr. Professor of English at Harvard University and director of the Center for Literary and Cultural Studies. She is the author of numerous books, including Shakespeare's Ghost Writers and, most recently, Symptoms of Culture.

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Writer Samuel Johnson said that when a man is tired of London, he is tired of life. No danger of that this season. The West End, London's answer to Broadway, heats up with a wide range of theatrical events just right for visitors. So if you're making a trip to London this year, check out these new shows.

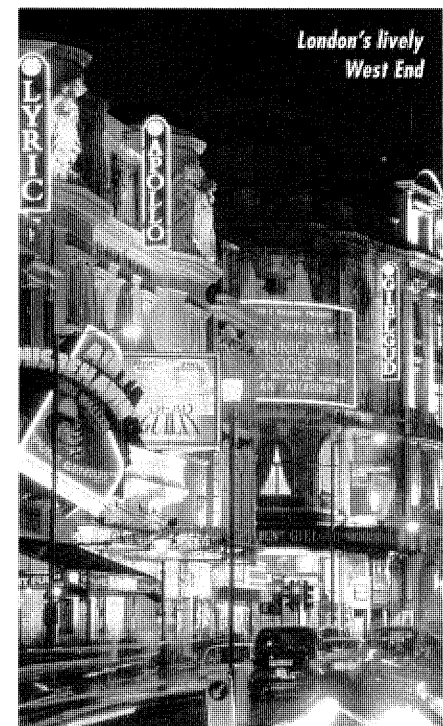
Bombay Dreams: Andrew Lloyd Webber, the composer of *The Phantom of the Opera* and *Starlight Express*, is producing a new musical based on Indian films. On board for this project, which comes to the Apollo Victoria Theatre in the spring, are Indian director Shekhar Kapur and composer A. R. Rahman.

Chitty Chitty Bang Bang: Fasten your seat belts! Based on the classic 1968 film, this story of a magical car and its eccentric inventor is a nostalgic joy for adults, an enchanting thrill-ride for kids. With sensational sets, stunning special effects, and its Oscar-nominated title song, *Chitty Chitty Bang Bang* promises to be one of the most exciting theatrical events of the year. Performances begin March 19 at the London Palladium.

The Full Monty: This blue-collar fairy tale started its life in England in the 1997 film about a group of Sheffield factory workers becoming one-night strippers to make a buck. When it became a Broadway musical, the creators altered the story, making the strippers unemployed Buffalo, New York, steel workers. But the changes couldn't corrupt its warm and funny heart. Now *The Full Monty* returns to England, with performances starting on February 27 at the Prince of Wales Theatre.

We Will Rock You: The flamboyant rock group Queen shot to the top of the charts in the 1970s and '80s with such hits as "Bohemian Rhapsody," "We Are the Champions," and "We Will Rock You." Now a long-awaited musical featuring the songs of Queen comes to the West End with a book by comedian Ben Elton. Performances start at the Dominion Theatre in May.

Peter Royston is co-founder of the Broadway Classroom program and author of study guides for Broadway and touring productions.



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CAREY PERLOFF (*Artistic Director*) is thrilled to be experiencing her tenth season as artistic director of A.C.T. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*; new A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle*

Vanya; and the world premiere of Leslie Ayzavian's *Singer's Boy*; as well as acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. In the 2001-02 season she directs the first American production of Harold Pinter's *Celebration* and *The Room* and Maxim Gorky's *The Mother*, as well as the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* (featuring the Kronos Quartet) and the A.C.T. Master of Fine Arts Program's world premiere production of Marc Blitzstein's *No for an Answer*. Last summer, her play *The Colossus of Rhodes* received its world premiere at Lucille Lortel's White Barn Theater in Westport, Connecticut.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*), now in her sixth season at A.C.T., emigrated to the United States from Canada in 1996 to begin her partnership with Artistic Director Carey Perloff. Since that time, A.C.T.'s annual budget has grown by 50 percent and staff size has increased dramatically. As managing director, Kitchen has overseen the company's recent expansion and been instrumental in fortifying the company's infrastructure to better support A.C.T.'s artists and employees.

Kitchen began her career as a stage manager in 1975, and after 15 years in theatrical production became general manager of Citadel Theatre in Edmonton, Canada's largest regional theater. She currently serves on the board of the Commonwealth Club of California and is a past member of the San Francisco Leadership Board of the American Red Cross, Big Brothers/Big Sisters, San Francisco and the Peninsula, and the executive committee of the League of Resident Theatres (LORT). She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. Kitchen is a graduate of the University of Waterloo and the renowned Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

HONORING A.C.T.'S VOLUNTEERS

Do you enjoy working with diverse people and learning more about the theater? A.C.T.'s volunteer auxiliary offers many opportunities for people interested in contributing their time and talent. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Volunteers do so much for A.C.T. throughout the year that we can never thank them enough for the critical support they provide. We would like to recognize the individuals listed below who have volunteered during recent months:

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For information about volunteering at A.C.T., call (415) 439-2301.

For information about ushering, call (415) 439-2349.



Raise the curtain on your next special event or meeting!

A.C.T.'s historic home, the Geary Theater, is available for hire. Rent the theater, its exquisite lobbies—or both—for receptions, seminars, weddings, or whatever suits your fancy. The landmark building makes a beautiful and dramatic backdrop for any special occasion.

Call **415 439-2392** for rates and more information.



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A.C.T. welcomes back the renowned Hilton San Francisco as the corporate sponsor of *The Beard of Avon*. The Hilton made its A.C.T. sponsorship debut in 1995 with *The Play's the Thing*, followed by productions of *Gaslight*, *Travels with My Aunt*, *Golden Child*, *The First Picture Show*, *The Threepenny Opera*, and *Goodnight Children Everywhere*.

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A.C.T. subscribers also enjoy discounted parking privileges at the Hilton during performances. For reservations, please call (415) 923-5002.

CONTRA COSTA NEWSPAPERS MEDIA SPONSOR

Contra Costa Newspapers has a longstanding commitment to the arts and is delighted to continue its support of A.C.T. Its award-winning coverage of Bay Area arts and entertainment is just one of the reasons Contra Costa Newspapers and Hills Publications have become the leading source of news in the East Bay. The *Times* publishes a popular "Friday Time Out" entertainment guide, as well as "A&E," a comprehensive Sunday arts section.

The paper's involvement with the Bay Area arts scene extends well beyond the work of its expert critics and feature writers, and of the reporters who cover the business and politics of the arts. Contra Costa Newspapers has sponsored and supported many of the area's leading arts institutions. "We are dedicated to supporting and furthering the arts," says Contra Costa Newspapers publisher George Riggs. "Cultural activities are vital to the quality of life in the communities we serve."

Contra Costa Newspapers include the *Contra Costa Times*, *West County Times*, *Valley Times*, *San Ramon Valley Times*, and the Hill newspapers: *The Montclarion*, *Berkeley Voice*, *The Piedmonter*, *Alameda Journal*, and *El Cerrito/Albany Journal*.

The *Times* and its sister newspapers won 31 awards, including recognition for general excellence, in the 2000 statewide competition sponsored by the California Newspaper Publishers Association.

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AN INVITATION TO JOIN THE PROSPERO SOCIETY

A.C.T. is pleased to announce the formation of the Prospero Society. Named after the wise and benevolent magician in William Shakespeare's *The Tempest*, the society has been established to honor those who wish to help sustain the future of A.C.T. by including the organization in their estate plans.

Your bequest will have a profound effect on A.C.T.'s future. It can be used to:

- Support mainstage productions
- Encourage new translations and innovative productions of classical work
- Support the creation of new plays and musicals for the American theater
- Enhance the A.C.T. Conservatory by providing first-class professional actor training through student scholarships and endowed faculty chairs
- Build younger and more diverse audiences for A.C.T. by providing subsidized tickets to schools and community groups.

If you would like more information, please contact Michele Casau at (415) 439-2451, or send an e-mail to mcasau@act-sfbay.org. All inquiries will be held in strictest confidence.



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ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sfbay.org.

BDX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$61.

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 90 minutes before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at (415) 439-2473.

Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

SPECIAL PROGRAMS

Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the **Hilton San Francisco** for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies. The **Down-town Center Garage**, located at Mason and O'Farrell, offers an evening special:

A.C.T./F.Y.I.

arrive after 5:30 p.m. and exit before 9:30 a.m. for just \$12.50.

Valet Parking

Valet parking is available at the Geary Theater for \$20 at every A.C.T. performance, provided by Black Tie Parking.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, note cards, scripts, and *Words on Plays* are available for purchase at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before intermission only if there is an appropriate interval.

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before

performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.




Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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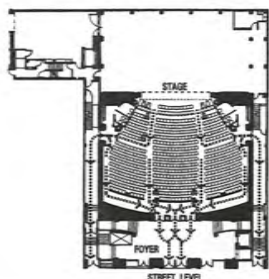


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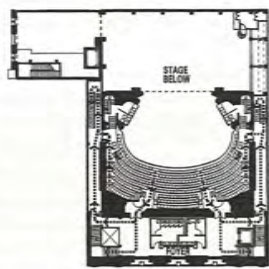


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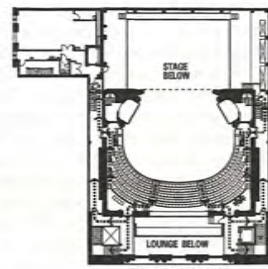
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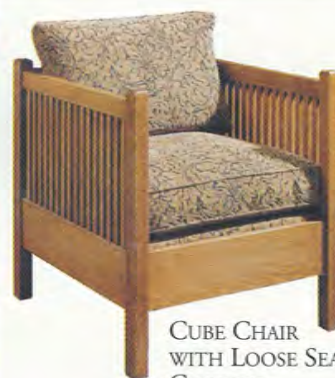


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