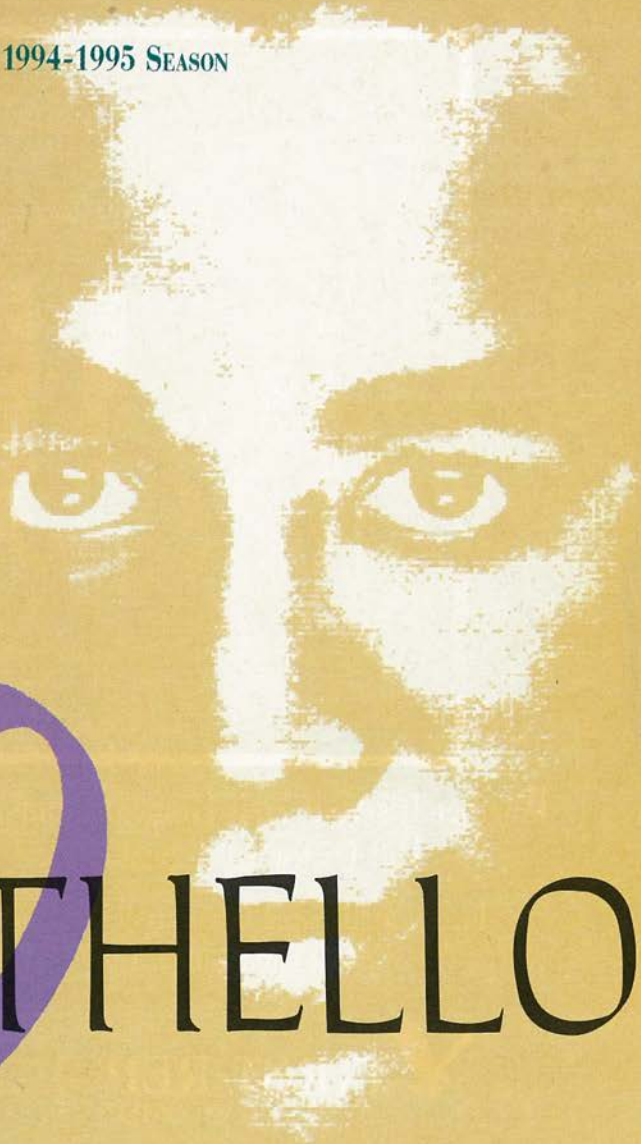




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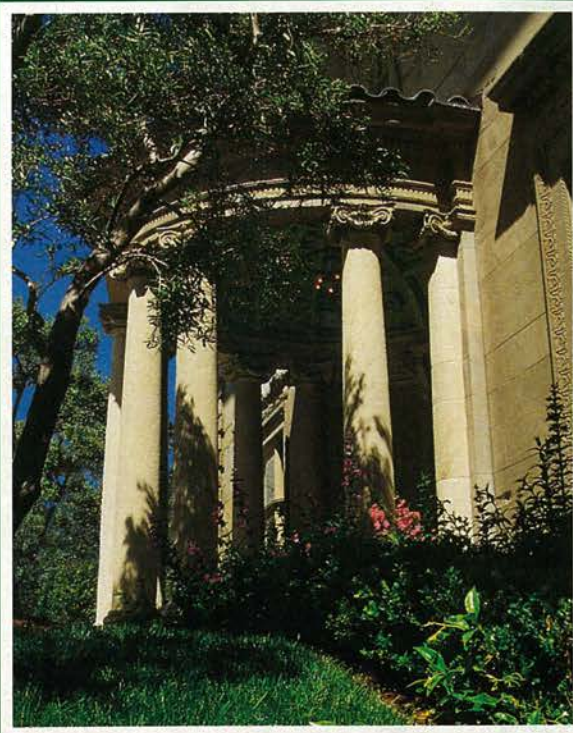
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Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the company's twenty-nine year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of

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The interior of the Geary Theater immediately after the Loma Prieta earthquake, October 17, 1989

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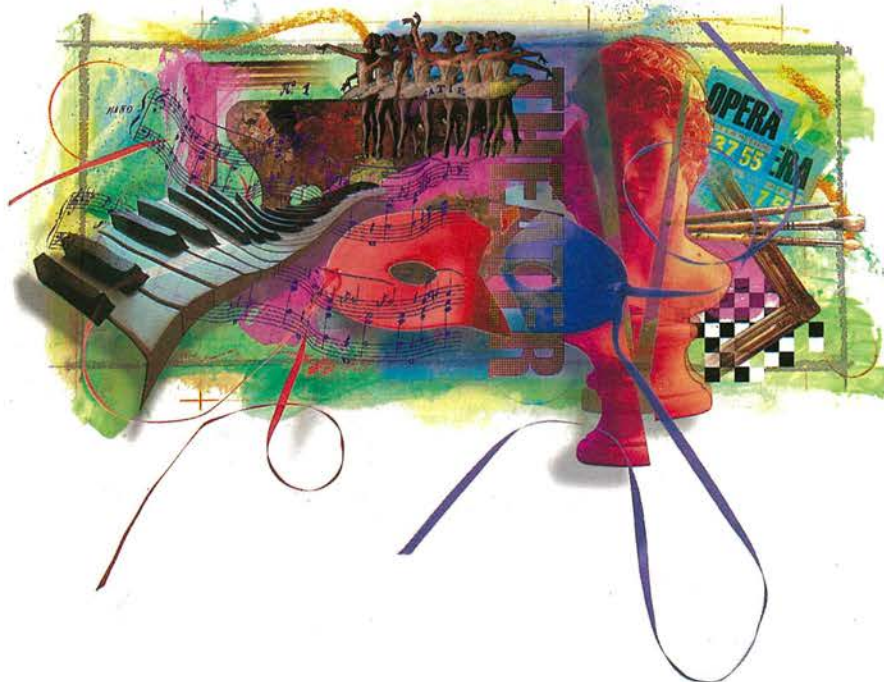
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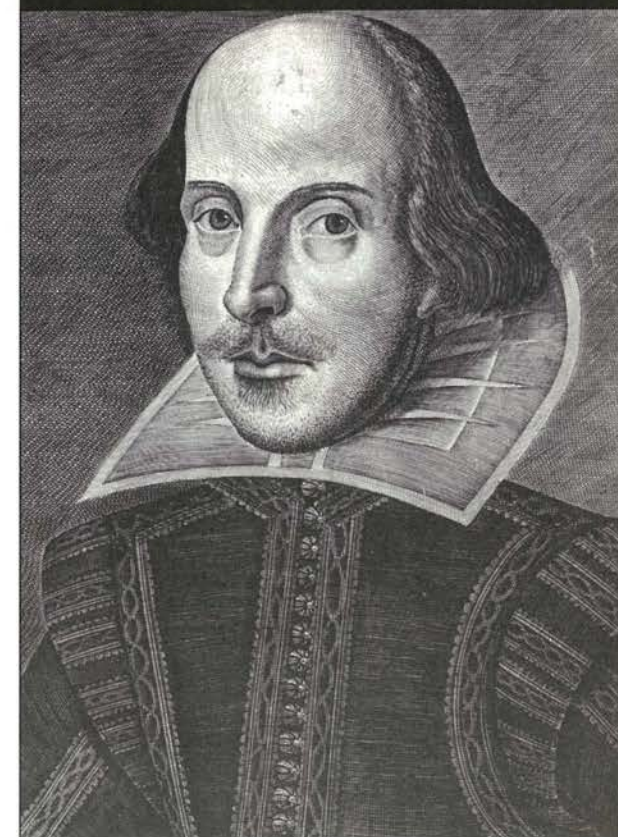
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CONTENTS:

A.C.T. Staff	6
Program Notes	17
News from A.C.T.	30
Sponsor Profiles	35
Who's Who	51
A.C.T. Profiles	57
Contributors	60
For Your Information	69



Above: Engraving by Martin Droeshout
for the 1623 collection of Shakespeare's plays

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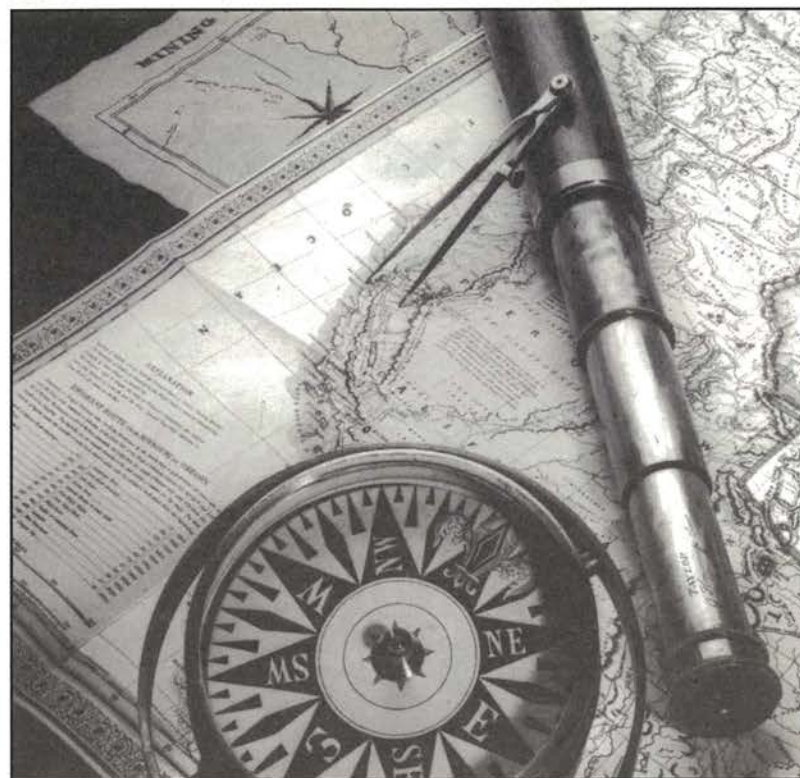
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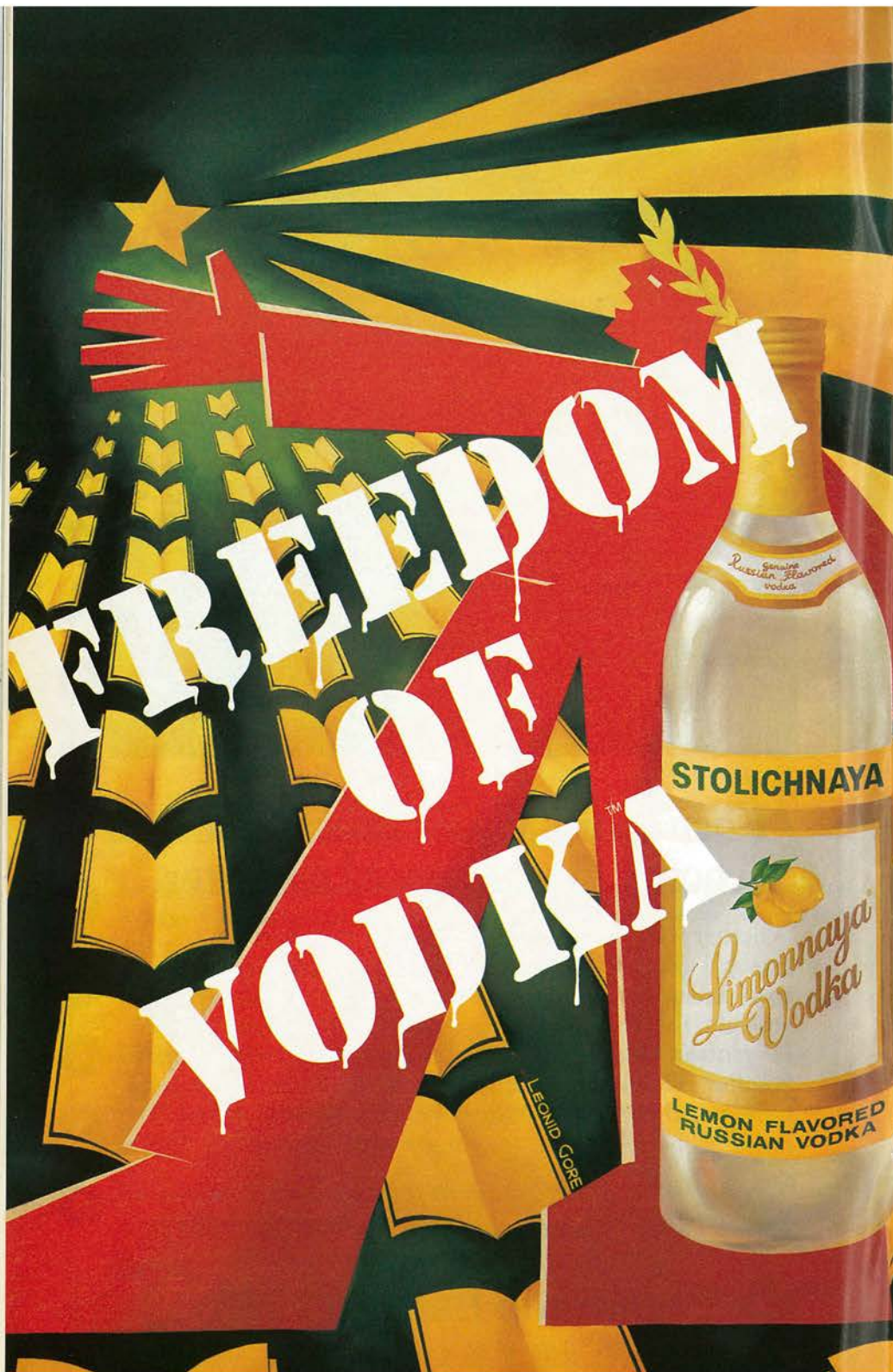
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by William Shakespeare

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Lighting by Peter Maradudin
Sound by Stephen LeGrand
Casting by Meryl Lind Shaw

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Assistant Director
Shaun Loftus

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Photograph of Olympia Dukakis as Hecuba by Ken Friedman

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American
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A.C.T.

Othello

The Cast
(in order of appearance)

Roderigo, a Venetian gentleman	Dan Hiatt
Iago, Othello's ancient	Tony Amendola
Brabantio, a Venetian senator and Desdemona's father	Ken Grantham
Othello, a noble Moor in the service of the Venetian state	Steven Anthony Jones
Cassio, Othello's lieutenant	Remi Sandri
Duke of Venice	Tom Blair
Lodovico, a senator	Mark Booher
Gratiano, a senator and younger brother of Brabantio	Tom Lenoci
Desdemona, Brabantio's daughter and wife of Othello	Maura Vincent
Montano, Governor of Cyprus	Michael Fitzpatrick
Emilia, Iago's wife	Domenique Lozano
Bianca, a courtesan	Bren McElroy
Gentlemen / Messengers / Servants / Senators / Officers	Darren Bridgett, Tom Lenoci, Michael Fitzpatrick, Tom Blair, Mark Booher

Understudies

Othello—Nicolas Bearde; Desdemona, Bianca—Katharine Jay;
Iago—Remi Sandri; Emilia—Bren McElroy; Cassio—Mark Booher;
Brabantio, Duke of Venice—Jack Halton;
Roderigo—Michael Fitzpatrick; Lodovico—Tom Lenoci;
Montano—Darren Bridgett; Gratiano—Greg Hoffman;
Servants, Senators, Messengers, Officers, Gentlemen—
Darren Bridgett, Jack Halton, Greg Hoffman, Tom Lenoci

Act I

Venice and Cyprus

Act II

Cyprus

There will be one fifteen-minute intermission.

RENEGOTIATING SHAKESPEARE

by Dakin Matthews

SHAKESPEARE
REMAINS
EVEN TODAY
A POWERFUL
CULTURAL
ICON.

Shakespeare remains even today a powerful cultural icon. He appears in high school texts, and in college curricula, and on entrance exams for both. He is staged indoors and out, by amateurs and professionals, in festivals and on Broadway. Millions of dollars are raised to build or rebuild Shakespearean theaters at home and abroad. His face peers out from advertisements for perfumes and pantyhose; his name is on fishing rods. His phrases pepper even popular songs, and young movie stars looking to elevate their careers beyond the typical angst and action of Hollywood films go off to do Hamlet or Juliet in the boonies or on Broadway. Even non-English-speaking and non-western members of our multicultural society are advised to "brush up their Shakespeare" if they wish to succeed. It almost seems as if all those who wish to exercise or retain or acquire cultural power in our western, English-speaking society feel at some point the need to invoke his blessing on their endeavors. (With Shakespeare with us, who can be against us?)

The danger, of course, in being an icon is that one's role might become merely symbolic. When the halo shines brighter than the saint, eventually the saint is so emptied of all content that even opposing sides can claim him as their own in the battle for social dominance—rather like the way all American political parties claim Jefferson and Lincoln as their own.

One way of enrolling Shakespeare into one's own personal army is simply by quoting him, or at least those parts of him that support or, in a pinch, can be made to support, one's cultural agenda. In this strategy, the glover's son from Stratford is cited only slightly less often than the carpenter's son from Nazareth.

Another way is through the practice of scholarship—interpreting or reinterpreting Shakespeare, reconstruing him if possible, deconstructing him if necessary, so that one's own cultural insights, no matter how humanist or Marxist, modern or postmodern, are rather magically discovered to have existed in his four-hundred-year-old works all the time. In this strategy, Shakespeare is seen either as a cultural subversive, whose criticisms of his own society were "in advance of his time," or as an artist whose social insights may have been time bound, but whose personal vision remains somehow timeless: "not for an age but for all time."

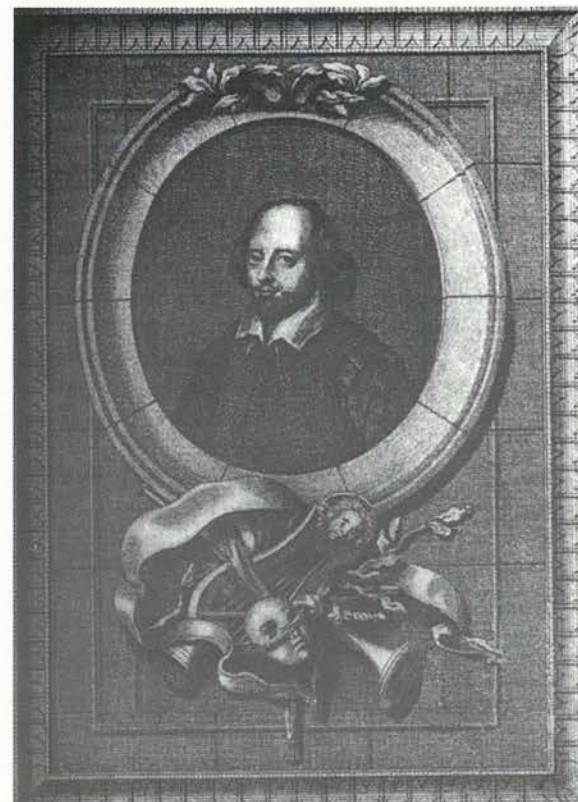
Another way is through production. In this strategy, a play by Shakespeare is specifically staged to embody, and in a sense privilege or celebrate, the cultural perceptions of the director or the producer or (rarely) the lead actor, who may or may not feel obliged to find these perceptions clearly anticipated or echoed in the text. If they are there, then they will be mined and refined and cast into relief; if they are not, they will be

(somehow) imposed or incorporated. Both practices are commonly known as "conceptual" directing.

This last strategy presumes a rich interplay between a piece of theater and the society for which it is presented. It presumes what [Shakespeare scholar] Stephen Greenblatt has called a "circulation of social energy" among members of a society through the medium of a play, so that our theater, like Shakespeare's, can be a locale (though admittedly not a heavily populated one) where our society may identify itself, fashion itself, make itself.

In Shakespeare's time, this "energy exchange" took place among members who shared a common currency of values—some stable, some still floating—with the playwright. Nowadays, however, especially in pluralistic societies like our own, common values are a little harder to come by; and when we find them, they may not be the same values that were common to Shakespeare and his society. Author and audience now live not just an ocean apart, but four centuries apart—a world of social change apart.

Nowadays, it is the director who is expected to establish the value link between the play and the audience. Unfortunately, however, in the modern marketplace of theater, Shakespeare is often presented not as the actual product, but only as a kind of acceptable currency—or perhaps better, a



more or less reliable brand name. Social goods and services are put on the market under Shakespearean labels, in hopes that the initial sale will be helped by the high brand-name recognition. But the label is at best only a slippery guarantee, since experience tells that the contents of any package marked "Shakespeare" may—for all we know when we walk into the theater—have gone hopelessly stale (the expiration date having passed long since) or have more additives and adulterates and artificial flavors and sweeteners and preservatives than is good for us.

I say all this by means of introducing modern audiences to some of the challenges of producing a

*William Shakespeare,
from a print
published in 1776*

play like *Othello* for that end-of-the-twentieth-century, secular, pluralistic, democratic, multicultural society known as the United States of America. A society which in recent months has gorged itself on the courtroom drama of a prominent black hero accused of

murdering his white wife in a jealous rage. A society where publicly funded art and immigration policies and affirmative action programs are all under simultaneous scrutiny and attack—and not coincidentally so.

I guess the primary question, most simply put, is what does a production of *Othello* have to say to us now? And secondly, how can the artists who produce it best help the play to say it?

I think that any production must speak for itself, so I cannot really answer the first question. But I can try to answer the second one.

I do believe that Shakespeare still has something significant to say. And that we are particularly privileged as English speakers, that this can be done mostly without translation. But it cannot be done without interpretation, obviously, because Shakespeare wrote plays rather than novels: in other words, he wrote incomplete pieces whose ultimate existence as works of art depends upon performing artists to share the creative burden of bringing them to life on stage—at the most elementary level, to speak the words, which is the literal meaning of “interpretation.” But once other artists are invited to share the creative process, they are not merely slaves to Shakespeare’s intentions, like arrows shot from Shakespeare’s bow. They are fully fledged artists of their own, who take their own flight paths to the target. They bring—indeed are required to bring—their individual artistic insights to bear upon the text. And it is not in spite of their intervention, but precisely because of it, that we the living are best able, as Greenblatt



Othello

says, “to speak with the dead.”

I would say that these artists’ major obligations to the play may be summarized in the three primary Aristotelian categories from the *Poetics*: story, character, and thought.

First, tell the story. Tell Shakespeare’s story.

Narrative is perhaps the primary strategy by which mankind organizes experience, tries to make sense of it. Narrative imposes the first level of order on the chaos of life. Narrative antedates most philosophical and scientific systems of thought, and will probably outlive them all, because it imitates the structure of life itself.

The great narratives, the myths of a society, are the stories a society tells itself to remind itself what it is, and to pass itself on from generation to generation. Even apart from myth, the great stories that are current in any society—from fairy tales to classic novels, even best sellers and miniseries—are the narrative glue that holds that society together.

So the specific structure of Shakespeare’s narrative, his plot, is not just a clothesline to hang colorful events on; his plot, in all its complexity and detail, embodies his specific retelling of some of the great narratives of his culture and puts his unique spin on them: The story of the girl who leaves her home and family for her husband. The story of the outsider who wins and then loses the most precious prize a society has to offer. The story of the disgruntled underling who takes a wide and tragic revenge. The story of the talented man nearly ruined by a single fault. The story of the fool, gulled by his

own folly no less than by the machinations of a villain. The story of the husband who, by mere suspicion of his wife’s betrayal, brings down havoc on himself and her.

When a director makes clear how each plot works and how all plots intertwine, he or she has



Desdemona

Original costume sketches by designer Shigeru Yaji



Detail of allegorical figures representing Spain, the papacy, and Venice, from a painting by Giorgio Vasari

made an essential contribution to the audience's basic need to understand, and thereby cope with, a tragic event. Faced with disaster, humanity asks not just why, but how. And when the "whys" are unanswerable—as they too often are—the "hows" do provide some consolation.

Second, bring the characters to life. *Shakespeare's* characters. This may seem obvious, but it is not. The specific techniques of characterization may change from one theatrical era to another; and modern audiences may not be as comfortable with Shakespeare's techniques (which are very rhetor-

ical) as they are with, say, Tennessee Williams's (which are more intensely psychological) or Tom Clancy's (which are more cinematic and stereotypical).

But what has not changed is the human heart, in all its complexity. If there is a timelessness and a universality to Shakespeare's insight, I would have to say—however unfashionable it may be to do so—that I find it precisely here, in his study of the human heart. While modern actors must be trained to master the technical skills necessary to revitalize Shakespeare's highly rhetorical characterizations, they must never forget that the point of all that training is to allow them to move through tech-

nique to discover the secrets of the human heart as uncovered and revealed by Shakespeare.

For who has dissected the jealous heart so finely as Shakespeare, not just in *Othello*, but in a number of plays? Who has diagnosed the secret weaknesses of the generous heart so heartbreakingly as in his portrait not just of *Othello*, but of Desdemona as well? Who has explored the labyrinth of the evil heart in greater depth and detail than in his portrait of Iago? And who has revealed the vulnerabilities of the flawed and fond and foolish heart so clearly as in his Cassio and Emilia and Roderigo?

Finally, to the question of "thought." We enter here the area of theme or message, what Stanislavsky called the "super-objective" of a play—why the author wrote it in the first place, what ultimately he was trying to say. If you truly want to speak with the dead, you must listen to the dead. Don't try to make the plays say things they don't say. Don't try to make them be about things they're not about. You will always lose that struggle. Either Shakespeare will overmatch you, or you will win only by diminishing him, which is the greater loss.

The thing to remember is that the task of art is more often, as Chekhov advised his fellow dramatists, not to give the right answers, but to ask the right questions. While the answers may change from era to era, from society to society, the great questions rarely do. We still explore the great literary works of the past—as we do not consult, for example, the great medical treatises of the past—because it is the search for questions, not for answers, that drives us. And it is the struggle to answer questions, not the answers themselves, which fascinates us.

Any great play by Shakespeare, and *Othello* is undoubtedly a great play, is rich in such questions. How does a society treat an outsider? How can love survive in a corrupt world? Why do men treat women the way they do? What motivates malice? Why do the innocent suffer? Why do the vicious thrive? How are one's goodness and one's good name related? Do we really have any control over our moral and emotional lives? Is virtue a value or a fraud? Is goodness

merely a form of gullibility? Can any man be happy before he has gone down to his grave?

The task of a play is not really to answer such questions, but to pose them in ways that make us think, and as importantly, feel deeply about the human condition. To unite us with one another in the common task of examining our lives, and living them, and allowing others to live theirs, with depth and dignity.

The idea that art, that fiction, that a play, can be a contributing factor to that universal human challenge may strike one as odd—contradictory even. What, after all, can a piece of "unreality" contribute to "real" life? And because it cannot give the simple answer that politicians and purse holders desire, art finds itself underfunded, dismissed, attacked. And a human society that undervalues its art may eventually find itself art-less. Which would be as fatal to it as for a human body to be heart-less. ■

I am deeply indebted to conversations with my wife, Anne McNaughton, whose dissertation-in-progress "Shakespearean Renegotiations" is specifically about conceptual directing of Shakespeare in a multicultural society.

Dakin Matthews, a busy actor on stage and screen, is also a professor emeritus of English at Cal. State Hayward, a former artistic director of the Berkeley Shakespeare Festival, and a former member of A.C.T.'s acting company. He will speak on May 8, 1995 on "Is Shakespeare Still Our Contemporary?", the fifth installment of A.C.T. Perspectives, A.C.T.'s series of free public symposia funded by the California Council for the Humanities.

FOR WHO
HAS
DISSECTED
THE
JEALOUS
HEART SO
FINELY AS
SHAKESPEARE?

THE ART OF DECEPTION

by Larry Biederman

It seems impossible to ruminate on the relevance of *Iago*, to marvel at his penchant for deception, to put him on the proverbial couch, without taking the position that *Othello* is, in fact, a play about *Iago*. For we



Emilia

have become accustomed to the structure of tragedy and the hubris of its heroes: every hero has his tragic flaw, an Achilles's heel looking for something to trip over. But *Iago* invents no evils; he simply reflects and deflects the paranoia of his times. To *Iago*, every human foible is an opportunity—a chance to bend the lenses through which we perceive him, whether as a man to be condemned or one to be admired.

So how is it that one of the most sinister villains in Shakespeare's imagination is regarded by his fellow characters as such a likable guy? Can it be that the monstrous consequences of *Iago*'s actions don't necessarily make the man a monster himself? Is it possible that he actually *is* a likable guy, and that there is something more to our desire to see him plant the seeds of destruction than a need for entertaining dramatic conflict? Or is our view of *Iago* like that of a fun-house mirror—exaggerating our own humanity with the most curious of results?

Despite the bloody consequences, *Iago*'s techniques for instilling such deadly paranoia are not so very distinct from the methods of deception most of us adopt to get through an average day. Yet deception—from the smallest white lie to the most public of scandals—is an art, far more sophisticated than the task of appeasing our gullible consciences with convenient rationalizations for each day's necessary evil. *Iago* is a master deceiver, and *Othello* pro-

vides us with an encyclopedia of successful tactics to weave the most tangled of webs.

One of the many ways we shirk responsibility for the truth is the strategic use of the almighty disclaimer. How often do we spread rumors, blame our peers, sabotage our enemies, using our own imperfect humanity as an alibi? What better way to bypass guilt than to admit to the fallibility of our words before they've even been spoken?

"I may be wrong but..."

"I'm probably overreacting but..."

"You should know there's a rumor that..."

"Is it me, or..."

Proclaiming yourself an unreliable source allows you to promote the most selfish of causes, or deflect the most incriminating of suspicions, without any commitment to accuracy. *Iago* wastes no time arguing the validity of his suspicions. Instead he relies on the insecurity of his listener to take his reports of circumstantial evidence "as if for surety." *Iago* provides the information that leads people to lie to themselves—and is thanked for it in the process. He shows us that, safe behind the shield of the disclaimer, any lie can become a statement of truth. *Iago* can taint the waters, and stroll off with a crystal conscience.

The gray area is *Iago*'s playground. He uses it as a decoy, distracting people from his sleight of hand with an impressive arsenal of deceptive tactics: the plea bargain—apologizing for a lesser offense (e.g., telling the lie vs. inventing it, "I do repent me that I put it to you")—dismissing the value of reputation in others as an

"idle and most false imposition," while swearing upon the sanctity of his own ("He that filches from me my good name robs me o' that which not enriches him and makes me poor indeed"); inviting punishment ("Let loose on me the justice of the state/For thus deluding you"); and dropping concealed clues to his deceit to avoid suspi-



Iago

cion of it. Our natural gullibility as human beings, our thirst for gossip, our morbid curiosity, our tendency to assume something must be complicated to be true, and our inability to look at ourselves objectively make humans at once the cleverest of deceivers and the easiest of targets. The luxury of a gray area is that it is open to interpre-

tation and makes for a convenient leap to black or white, whichever extreme best suits the moment. Thus the mere hint of an affair can quickly blossom into blatant adultery, further justification for revenge.

Knowing when to stop, our capacity for restraint, is the only quality that separates most of us from tragedy. When a deception grows so large that it obscures its own justification, this is the stuff of plays and headlines. What do you tell your mistress five years after you first told her that divorce was imminent? How does a banker lose billions of dollars from Britain's oldest bank—and what thwarts his moral instinct to tell someone he's made a major mistake on the job when only five hundred million is gone? No one plans to have an affair, no one tells his mother he wants to grow up to be the worst investment banker in Singapore.

Iago just wants a promotion, or so he says. But each bending of the truth requires another more elaborate lie to maintain legitimacy—and how often do our own white lies snowball into potential avalanches of mendacity? Iago is willing to risk his reputation for the chance to improve it, but once his very life is at stake, his lies have swept him past the point of no return. Every base must then be covered, even if it takes the sacrifice of several other lives to protect his own. The high stakes make it easy to dismiss Iago's actions as an aberration; but we all find ways to live with our selective sense of responsibility for the truth.

We see in fiction and in reality how easily deception ensnares the

continued on page 45



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Due to the unprecedented continuing demand for tickets, A.C.T. has extended the run of its record-breaking production of *Angels in*

1995 Cable Car Board of Directors Award for outstanding contribution to the lesbian and gay community, and recently garnered eleven Bay Area Theatre Critics' Circle award nominations for best production, director, actor, and costume design. Tickets are available at the A.C.T. Central Box Office (405 Geary Street at Mason) or by calling (415) 749-2ACT.

Please Note! Performances of *Angels in America* during the extension period begin at 1:00 and 7:30 p.m. Latecomers will not be seated until approximately thirty minutes into the show, so please make your plans accordingly.

Ken Friedman



An angel descends to a troubled Earth in the A.C.T. production of *Angels in America*.

America for the fourth time, through April 30. More than twenty thousand additional tickets went on sale on February 26.

Critically acclaimed and ecstatically received by audiences, Tony Kushner's two-part epic has become the most successful production in A.C.T.'s history—to date, more than 100,000 theatergoers have tickets for *Millennium Approaches* and *Perestroika*, which have been playing at 99.9 and 91.8 percent of capacity, respectively, at the Marines Memorial Theatre since last September.

Community recognition of *Angels* has also been enthusiastic. A.C.T.'s production was honored with a

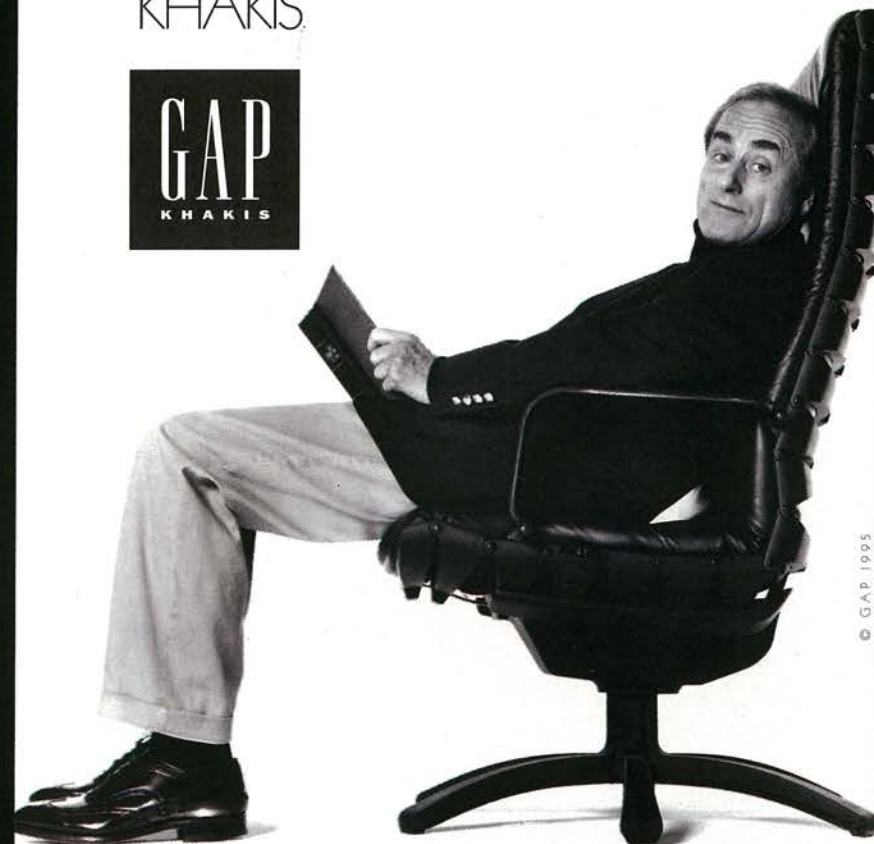
AN OLYMPIC LUNCHEON INVITATION

A.C.T. requests the pleasure of your company at a special benefit luncheon honoring Academy Award-winning actress Olympia Dukakis, who makes her A.C.T. debut this season in the title role of *Hecuba*. Sponsored by Morton's Restaurant of Chicago with support from *San Francisco Focus* magazine, the luncheon will take place at noon on May 11, 1995 at Morton's Union Square restaurant, located at 400 Post Street at Powell.

Tickets to the luncheon (chaired by community leader Diana Dalton) are \$75 per person, or \$600

continued on page 32

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Olympia Dukakis

for a table of eight. Proceeds will benefit A.C.T.'s Conservatory Scholarship Fund, which since 1967 has helped hundreds of young people attend A.C.T. Conservatory classes.

Dukakis appears in Timberlake Wertenbaker's new translation of Euripides' *Hecuba*, directed by A.C.T. Artistic Director Carey Perloff, from April 27 through June 4, at the Center for the Arts Theater at Yerba Buena Gardens.

For information and reservations, please call (415) 834-3251.

ART FOR A.C.T.'S SAKE

Stunning etchings by Bay Area artist Ruth Asawa are still available for purchase from A.C.T.

Stunning etchings by prominent Bay Area artist Ruth Asawa are still available for purchase from

A.C.T. Asawa, a member of the A.C.T. board of trustees and community arts activist, has graciously donated to the company one hundred limited edition, signed etchings based on a drawing of one of her renowned wire sculptures. The image is 17" x 17" on a hand-pulled French rag paper, with a finished size of 22" x 26". The entire \$250 purchase price of each etching will be contributed to A.C.T.

Asawa's graceful sculptures and unswerving commitment to arts education have enriched Bay Area life since 1949. Her major works include the Grand Hyatt's cast bronze fountain at the corner of Stockton and Post Streets on Union Square, the playful mermaid fountain in Ghirardelli Square, a 14' x 60' bas-relief in the Parc Fifty-Five Hotel, a large bronze wire sculpture on the facade of the Oakland Art Museum, and her most recent achievement, a commission by the city of San Jose for the Federal Building, a memorial honoring Japanese-American families interned during World War II. Asawa's work has also been exhibited in museums and private collections throughout the country, from the Whitney and Guggenheim in New York to San Francisco's De Young and Museum of Modern Art.

All those interested in purchasing an Asawa etching should call the A.C.T. development department at (415) 834-3253.

continued on page 34

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TELESIS FOUNDATION TAKES A.C.T. TO SCHOOL

The Telesis Foundation has awarded A.C.T. \$15,000 to fund a visiting artist program for San Francisco schools. The program will be coordinated by A.C.T. Associate Artistic Director Benny Sato Ambush and staffed by Professional Theater Interns (PTIs), graduates of the Conservatory's Advanced Training Program who have been selected to serve as apprentice members of A.C.T.'s acting ensemble.

The grant allows A.C.T. to expand and enhance its existing Student Matinee Series (SMATS), which currently offers discount tickets, study guides, and post-

theater. With this program, A.C.T. hopes to extend the SMATS to a more diverse audience, including many inner-city students, who would otherwise be unable to attend A.C.T. performances.

In addition to funding additional discount (or free) tickets and expanded educational materials, the grant will enable PTIs to conduct pre- and post-performance interactive workshops in classrooms at designated schools, helping students explore issues raised by A.C.T. productions relevant to their lives. The program will include one thousand students, or approximately ten schools, from throughout the San Francisco Unified School District, which currently represents only twenty percent of the A.C.T. SMATS audience.

The Telesis Foundation dedicates its resources to educational, cultural, and community-based programs which help prepare economically disadvantaged young people to move successfully into a twenty-first century characterized by economic and social vitality. Foundation Program Director Lee Davis observes: "We are particularly excited about A.C.T.'s educational programs, be-

cause they are exactly what we're about—giving all young people the opportunity to participate in and enjoy the artistic life of the community."

performance discussions to approximately fifteen thousand Bay Area students each year—for many of whom an A.C.T. SMAT is their first experience of live

A.C.T.'s 1994-95 Professional Theater Interns (l to r): Jamison Jones, Valerie O'Riordan, Tom Lenoci, Elisabeth Imboden, Bren McElroy, Lisa Steindler, and Michael Fitzpatrick



John Forte

CONTINENTAL AIRLINES

A.C.T. is pleased to announce the arrival of Continental Airlines as a first-time sponsor. The official airline of the American Conservatory Theater, Continental opens an important new route in its expanding service to Bay Area performing arts with its sponsorship of *Othello*.

"San Francisco is the hub of cultural life in this area," says Marie Downey, Continental's Marketing Manager. "Among the many worthwhile options available to the theater-going public, we view A.C.T. as a top destination that must be served."

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Concludes Downey: "The support we offer to nonprofit civic and performing arts organizations is our gateway to communities throughout the country. We are proud to extend our patronage to A.C.T."



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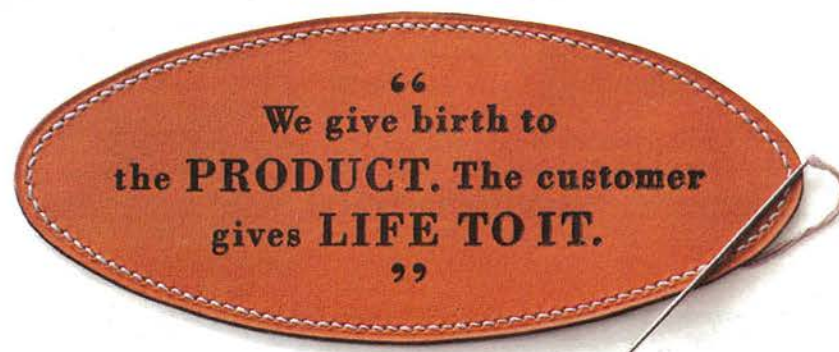
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Enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings, usher at student matinee performances, work in the library, help with auditions, and more.

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

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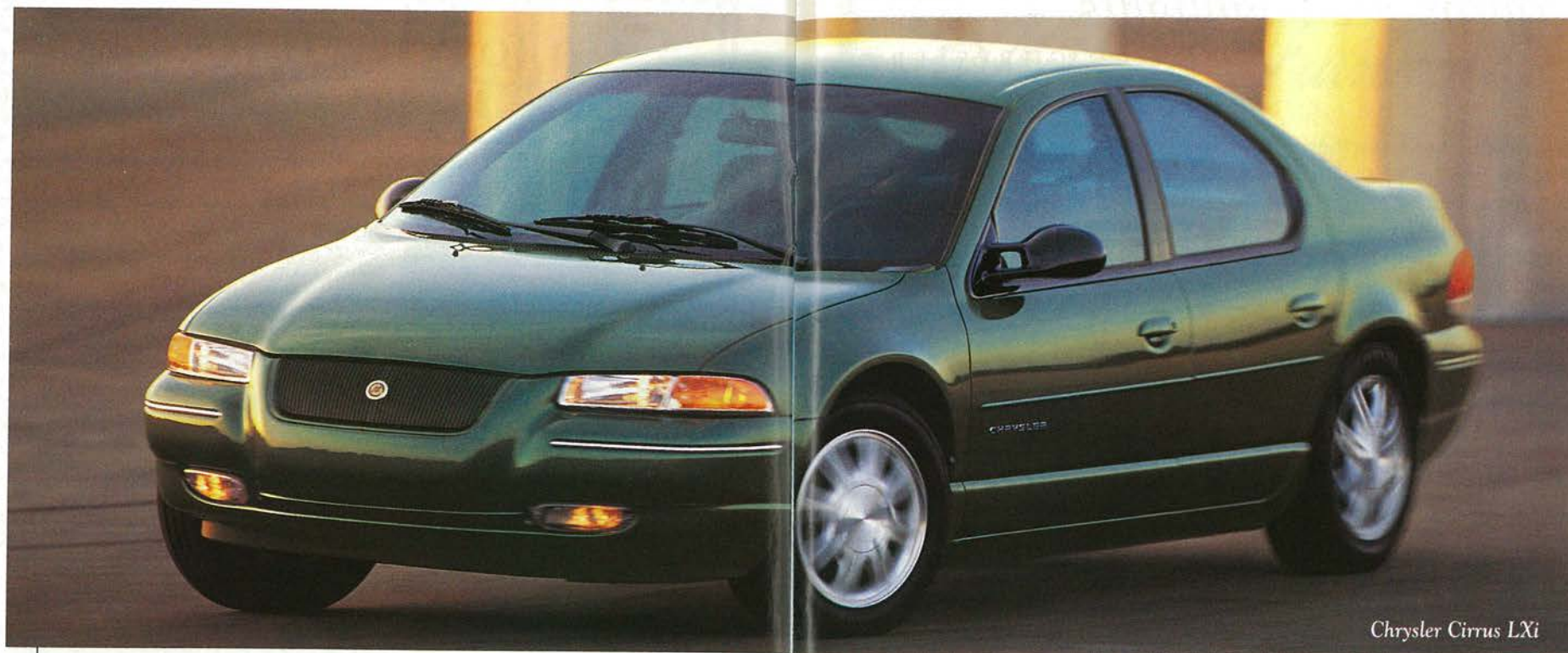
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Performance Highlights

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After spending the season thus far exploring the theater of the twentieth century, from Molnár's *The Play's the Thing* to the contemporary *Angels in America*, spring finds the **American Conservatory Theater** in Shakespeare's Venice, making its first foray of the year into the classical theater with a production of *Othello*. The time-honored tale—perhaps the Bard's most familiar outside of *Hamlet*, and certainly his most intimate—is directed by Richard Seyd, who recently examined Shakespeare's world through the other end of the telescope, *vis-à-vis* Stoppard's popular comedy *Rosencrantz and Guildenstern Are Dead*. Seyd is planning to take a psychological view of Othello, Desdemona, and Iago, and the causes and effects of the "green-eyed monster." Previews begin on April 13 at the Stage Door Theatre, with opening night on April 19.

* * * * *

With April, the chances to see the **San Francisco Symphony's** esteemed departing music director **Herbert Blomstedt** this season are officially at a premium. An optimal occasion to witness his ex-

pertise comes on April 12, 13, and 15, when Blomstedt conducts one of his fortés, **Bruckner**. The program consists wholly of Bruckner's massive Eighth Symphony, which runs nearly 90 minutes. On April 7, 8, and 9, **Leonard Slatkin** assumes the podium for an evening of music both old and new. Tchaikovsky's Fourth Symphony stands for the old, while the San Francisco premiere of Barbara Kolb's 1994 *All in Good Time*, featuring soprano **Linda Hohenfeld**, speaks for the new. Completing the program is Vaughan Williams' Symphony No. 3, his lovely *Pastoral* Symphony. Later in the month, the Great Performers Series spotlights pianist **Alfred Brendel**. Brendel, respected as one of the greatest living interpreters of Beethoven, is currently in his third year of a four-year cycle exploring all of the composer's 32 sonatas. Bay Area Beethoven lovers have a chance to hear this year's edition on April 29 and May 2. On April 10, another noted soloist, violinist **Midori**, performs works by Bartók, Brahms, Saint-Saëns, Schnittke, and Szymanowski. She is accompanied by Robert McDonald on the piano.

—Robert Simonson



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continued from page 28

deceiver. So much so, it seems,
that getting caught is deception's
most common cure.

Guilt doesn't seem to weigh so
heavily these days. We hold light-
hearted debates over which is
worse: Jewish guilt or Catholic
guilt? Just as parking tickets are a
necessary expense of life in the
city, guilt has become a battle scar
of existence and for some, a source
of pride. Talk shows exploiting
every combination of human
foibles are a manifestation of our
enormous tolerance for, if not
curiosity in, feeling bad about our-
selves. All the time, we rely upon
self-deprecating humor to expose
our most selfish tendencies, as if
exposing our humanity were in
itself endearing. The more we fill
ourselves with, or even flaunt, our
guilt and shame and doubt, the less
responsibility we assume for our
actions. Ultimately, our values
become so vague and so flexible, it
becomes impossible to contradict
ourselves. This lack of self, this
assumption that, since we cannot
fill the void within, we must
manipulate the fates of others,
makes deception an all-too-handy
tool.

If we are to understand how even
the most average guy can find him-
self irretrievably trapped by his
own badness, both actor and audi-
ence must be willing to get close
to the buried hearts of the human
beings we call villains, close
enough to feel the chill from the
warm breath of their deceptive
words in our ears. Actors may love
to play villains, but no person truly
wants to be one. For this reason
actors must assume that the actions
of the darkest of characters are

intended for good. As for the
tragic consequences, ignorance is
strength. For the actor playing Roy
Cohn, he must believe the man's
abuse of power is motivated by
genuine concern for other people
(even if it's only the "right" people
he cares about); to play Nixon is to
play a man desperate to serve his
country; and even Hitler (good,
no, but human) believed he would
save the world. Audiences know
better, but why not consider why
these men didn't?

Perhaps it is possible, even for a
moment, to forget our previous
acquaintance with Iago as a world-
class villain, to celebrate, however
morbidly, the artistry of his decep-
tion, to admire and appreciate,
even enjoy the intelligence and
skill of his trickery, and still con-
front a darkness on earth that is
palpable, familiar, and rather ter-
rifying—our own capacity for evil,
and our increasing ability to immu-
nize ourselves against responsibil-
ity for it. ■

IAGO
INVENTS NO
EVILS; HE
SIMPLY
REFLECTS
AND
DEFLECTS
THE
PARANOIA
OF HIS
TIMES.

DESIGNING OTHELLO

The frequently unsung heroes of any theatrical production are the behind-the-scenes collaborators who help to bring the director's concept to reality on stage. We asked A.C.T. resident designers Kate Edmunds, Peter Maradudin,

and Stephen LeGrand, and Los Angeles-based costume designer Shigeru Yaji, to give us a glimpse into the process of designing Othello.

Kate Edmunds (sets): Richard (Seyd) knew right off the bat that essentially he wanted to emphasize the internal, psychological drama taking place in the play. How to make that drama manifest was the great topic of discussion at our initial meeting. We knew we wanted the internal world visualized, as opposed to a grand pictorial, full-stage set design which places you very specifically in terms of locale and period. It's important to us where we are, and it's important for us to help the audience know things like whether they're inside or outside, but the whole design pursues the goal of providing a space which can mimic the labyrinth of our mind and emotions. It's more a state of mind, however, than a specific personification of any one character.

We also knew that the set had to create a sculptural environment which could carry light, or carve up light, and that we wanted to use color as a way of underscoring emotion, as opposed to shying away from it. So we're using it in a nonliteral way, a "color field" approach, using sheets of color, as opposed to specific scenic elements that carry the weight of all that color.

There are a few rules that I think you should stick to with Shakespeare, and one of them is that less is better. It's not about scene

changes; those delineations were added after Shakespeare was dead. Fluidity is of great importance. And with this play, to fiddle around with a lot of props, furniture, and so forth is to clutter the landscape—literally, in this case, because it's a very small space, but also figuratively. The actor must be thrown back on him- or herself. We just need to stay out of their way.

■

Shigeru Yaji (costumes): Many directors, particularly of Shakespeare, try to impose a concept on a play, without digging deeply into the script. But Richard wanted me to focus on these people's inner lives, not their exteriors, to create a look for any time, anywhere... and nowhere—so that the audience is drawn into the world of the play itself. It's a challenge to reflect the inner psychology of a person in their clothing, because I have to work from an exterior point of view, as well. The garment has to be wearable as such and help to create a certain society—in this case a very militaristic, men's world. So the lines and colors have to be very clean. I did of course design individualized costumes, but as a whole, it's very much a uniform society, no one person is totally different from another person, except of course Othello, the outsider. He starts with the same uniform, but when we see him in a private situation, he's much more individual than the others. And the female element is very much ornamental to the male society. Desdemona has her own individual strengths, which we wanted to show, but the society as a whole doesn't really accept that.

Steve LeGrand (sound): We talked not just about the color of the set, but the emotional color of each scene—the "red" scene, the "yellow" scene, whatever. That informed the sound, as well, because the tonal feel of any particular scene can also be expressed in sound waves.

I started out looking at the sound



Brabantio



The Duke of Venice

from the perspective of Iago. I thought I'd get inside his brain and make whatever sounds I could find there. He's an engine that drives a lot of what's going on in the play, and although we don't see everything from his perspective, it's fun to look at what might be hidden in the various shades of what he's doing. So I thought first of very

low tones, and then of some kind of nattering brain activity going on. These are all synthetic tones, so I created them from various sound waves that I manipulated into little clots and clusters, and then arranged into a mosaic of sound. I'm hoping that we'll be able to understand Iago's sound as *his* sound, and as he's working on people it will intensify.

■

Peter Maradudin (lights): How human beings use lit spaces is interesting. If one just adopts the attitude that an actor's face has to be lit all the time, I think that gets boring. Light is, in a way, an actor itself. Even if you're doing something like *The Play's the Thing*, where pretty much the lights are just on, it's still the way that they're on that defines the environment, and that most people respond to subliminally: if it looks really warm and beautiful there, and everyone looks handsome and pretty, then you feel comfortable, and so you laugh. Okay. It's the same with *Othello*. If a light cue is a shaft of light, like a streetlight coming up an alleyway, splashing against a wall, and you see the shadows of two men coming up, it's like someone whispering to you: this is a world where paranoia is possible, *very* possible, in fact the rule of thumb, where things are mysterious and you can't necessarily trust what anyone's going to say.

One of my teachers told me, "Ninety-nine percent of the audience has no idea what's going on with the lighting, but one hundred percent of them are affected by it." ■



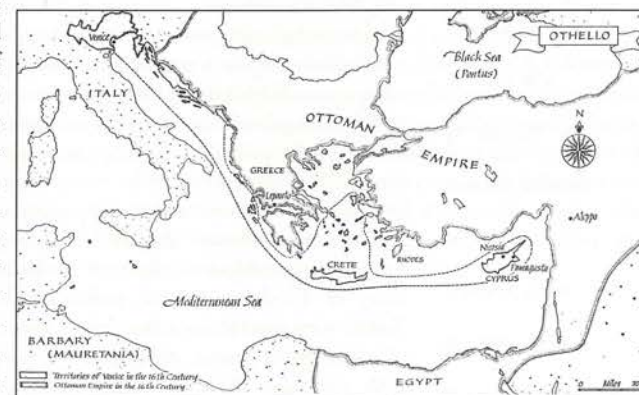
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THE MOOR OF VENICE

The plot of *Othello* is based on *Il Moro di Venezia* (*The Moor of Venice*), an Italian romance by Giovanni Battista Giraldo ("Cinthio") published in Venice in 1566. Cinthio's tale began: "There once lived in Venice a Moor, who was very valiant and of a handsome person..." The professional history and personality of Shakespeare's *Othello* were drawn partly from Venice's long history of warfare against the Ottoman Turks, and partly from wild travelers' tales recounted by the first-century historian Pliny the Elder. Pliny's thirty-seven-volume *Natural History* was translated into English in 1601, two years before *Othello* was written.

The term "Moor" is derived from the Greek word *mauros*, applied to the people encountered by Greeks on the northwestern shoulder of the African continent, in a kingdom later called Mauretania, now Morocco. From *mauros* came the Spanish *Moros* and the English "Moors." The Spanish, who lived under the political and cultural domination of Moslem invaders from northern Africa for nearly eight hundred years, applied the term to anyone of the Moslem faith. After the fifteenth century, when Portuguese mariners brought back black slaves from the coast of West Africa, "blackamoor," sometimes shortened to "Moor," eventually became a catch-all phrase for anyone from Africa or possessing dark skin.

The period of most profound influence of "Moorish" (i.e., Arab-Islamic, North African) culture on Western Europe began in 711, a century after the Prophet Mohammed began his teachings. Count Julian, governor of the



Spanish province of Ceuta, called in an army of thousands of North African Berbers, under the command of Tarik, to help him rebel against the Visigoth king Roderick. Tarik's army sailed from Morocco, landed at Gibraltar, and did not stop until it reached the Pyrenees. Until the fall of the last Moorish kingdom at Grenada in 1492, the Moors ruled the Iberian peninsula, as well as parts of southern France, Sicily, and Italy.

The Moors have often been described in historical accounts as little other than an uncivilized and warring people. These "barbaric" (hence the "Barbary Coast" of North Africa) Moors, popularly characterized by violence slumbering beneath a deceptively calm surface, were familiar caricatures

The eastern Mediterranean of Othello's world. From Asimov's Guide to Shakespeare, © 1970 by Isaac Asimov.

“THERE
ONCE
LIVED IN
VENICE
A MOOR,
WHO WAS
VERY
VALIANT
AND OF A
HANDSOME
PERSON...”

to the Elizabethans; they appeared in the sixteenth-century's widely read Spanish Palmerin Romances, and were described in Sir John Davies' *Microcosm* (1603) as

... cruel, moody, mad,
Hot, black, lean lepers, lustful,
used to vaunt,
Yet wise in action, sober, fearful,
sad,
If good, most good, if bad, exceeding bad.

Recent scholarship, however, has made efforts to paint a more accurate picture, highlighting the significant influence of Moorish (Arab-Islamic) culture on the development of European civilization.

As Europe succumbed to the ignorance and fear of the Dark Ages, the great Moorish/Spanish cities of Córdoba, Seville, and Toledo were spectacular examples of urban government, complete with extensive libraries, public hospitals, stunning architecture, hot and cold running water, and beautifully designed gardens. From these centers of learning came the first Latin translations, from Arabic versions of the original Greek, of classical texts of philosophy, literature, science, medicine, astronomy, and mathematics.

Algebra and the concept of zero were developed in Moslem Spain. The Arabic numbering system replaced Roman numerals. Paper, cotton, rice, sugar cane, gunpowder, palm trees, and the transept vault (a fundamental characteristic of Gothic architecture) were all introduced to Europe through Spain during this time. The first Western book on a Moorish game, chess, was written in the thirteenth century—the expression “checkmate” is in fact from the Arabic *shah'akh*

maat, “to kill the shah.”

From Moslem culture, transmitted through Spain, the West learned the use of the astrolabe and quadrant and new systems of navigation and geography, and acquired the skills to build sundials and portable time keepers. Physics, optics, surgery, pharmacology, and chemistry became subjects of European study with the translation of the works of Moorish scholars including al-Battâni, al-Râzi, and al-Gâfiqî.

As for literature, the strophic forms and themes of romantic poetry are said to be indebted to Moorish verse. The theme of courtly love, prominent in troubadour poetry, was introduced into eleventh-century Spain by poets like Ibn Zaydûn and Ibn Hazm. The *Thousand and One Nights* greatly influenced medieval short-story writing, and its themes eventually found their way into the work of such European writers as Boccaccio, Cervantes, and Carlo Gozzi. By the end of the nineteenth century, western scholars were even identifying links between Dante's *Inferno* and the Koran.

During the latter part of the sixteenth century, the Holy Inquisition tried to eradicate tangible evidence of Moorish influence on European life. Thousands of books were burned, and millions of Moors, who had remained after the fall of Grenada a century before, were expelled from Spain or forced to convert to Catholicism. The Moors themselves disappeared into fable and drama, but their cultural legacy nevertheless lives on. ■

—Elizabeth Brodersen



TONY AMENDOLA (*Iago*) has been seen at A.C.T. in *Uncle Vanya*, *The Learned Ladies*, and *The Doctor's Dilemma*. He appeared in *The Misanthrope* at Center Stage and in Homer's *The Odyssey*, produced by the

Mark Taper Forum and performed at the Getty Museum. At Berkeley Repertory Theatre, where he was a resident actor and director for eight years, his stage credits include *A View from the Bridge*, *The Winter's Tale*, *American Buffalo*, *In the Belly of the Beast*, *Twelfth Night*, and *Chekhov in Yalta*. Directing credits include *Savages*, *Filumena*, *Night of the Iguana*, *The Tempest*, *The Merchant of Venice*, and *All's Well That Ends Well*. In Southern California, he appeared in the American premiere of *Our Country's Good* at the Mark Taper Forum, the world premiere of *Life During Wartime* as well as *Triumph of Love* and *Therese Raquin* at the La Jolla Playhouse, and the Los Angeles production of *Tamara*. On television and film he has been seen in “Seinfeld,” “L.A. Law,” “Columbo,” “Drug Wars,” “Cisco Kid,” *The Borrower*, *Three of Hearts*, and the soon-to-be-released *Follow the River* and *Nowhere Man*. He is a founding member of the Antaeus Company.



TOM BLAIR (*Duke of Venice*) most recently appeared in Marin Theatre Company's production of *Wilder, Wilder, Wilder*. He has performed at Berkeley Repertory Theatre in *The Reven- gers* and in Tadashi Suzuki's

production of *The Tale of Lear*, which was performed at the Arena Stage in Washington, D.C., the Milwaukee Repertory Theatre, and StageWest in Springfield, Massachusetts, where he also recently directed *Someone Who'll Watch over Me*. Blair has appeared in three films by former Bay Area director Jon Jost, which were featured in the 1993 San Francisco Film Festival. This is his first appearance with A.C.T.



MARK BOOHER (*Lodovico*) recently appeared as Dr. Edward Harman in San Jose Stage Company's West Coast premiere of *The Living*. During three seasons with the Oregon Shake-

speare Festival, he performed in eleven plays at both the Ashland and Portland theaters, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*. He recently concluded his third tour with the festival's school visit program, travelling to schools in California, Hawaii, and Alaska, including Yup'ik Eskimo villages. Other regional credits include work at South Coast Repertory; the Grove, Utah, and Colorado Shakespeare festivals; and three productions with Sacramento Theatre Company, including last season's original musical *A Cappella*. Booher also works as an artist/educator, fight captain, and stage combat choreographer.



DARREN BRIDGETT (*Messenger*) most recently appeared as Orlando in *As You Like It* at TheatreWorks in Palo Alto. Other TheatreWorks credits include Richard in *Ah, Wilderness!*, for which he received a

1994 Drama-Logue Award, and supporting roles in the West Coast premiere of *Nagasaki Dust*. He has been seen as Gunnar in *Vikings* with Center Repertory Company and Octavius Caesar in *Caesar*, directed by Charles Marowitz. He apprenticed with the California Shakespeare Festival during their first season in Orinda, appearing in *A Midsummer Night's Dream*, *King Lear*, and *All's Well That Ends Well*. He can be seen in the upcoming film *The Sunflower Boy* and heard as the voice of Polydorus in A.C.T.'s production of *Hecuba*.

W H O ' S W H O



MICHAEL FITZPATRICK (*Montano*), a graduate of the A.C.T. Advanced Training Program, is the recipient of the Burt and DeeDee McMurtry Professional Theater Intern Fellowship. He has been seen on A.C.T.'s

mainstage this season in *The Play's the Thing* and *Rosencrantz and Guildenstern Are Dead*. Studio production credits at A.C.T. included Jacob in *Awake and Sing*, Sydney Black in *Light up the Sky*, and Satin in *The Lower Depths*. He is also a graduate of the Pacific Conservatory of the Performing Arts (P.C.P.A.) and attended the College of Santa Fe in New Mexico. As a member of the P.C.P.A. company and a teacher in their Young Conservatory, he appeared in *Big River*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Normal Heart*, and *Baby*, among others. Fitzpatrick has also worked at many Sacramento theaters, winning six Elly Awards for acting and design.



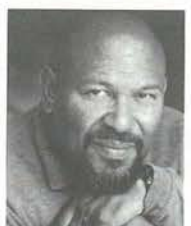
KEN GRANTHAM (*Brabantio*) appeared this season at A.C.T. in *The Play's the Thing* and *Rosencrantz and Guildenstern Are Dead*. He has acted with Houston's Alley Theatre, Berkeley Repertory Theatre, the Eureka

Theatre Company (where he served as associate artistic director and literary manager), the Magic Theatre, and the Z Collective, and in such long-running hits as *Cloud 9*, *Noises Off*, and *Dracula*. A cofounder of San Francisco's Magic Theatre, he directed John O'Keefe's *Chamber Piece* there in 1971 and *All Night Long* in 1980. He has also directed for the San Francisco Shakespeare Festival, Berkeley Shakespeare Festival, Lincoln Center Performance Ensemble, Lincoln Center Institute for the Arts, and numerous colleges and universities. Recently he directed *Keely and Du* and *Death and the Maiden* for the Alley Theatre.



DAN HIATT (*Roderigo*) has performed in dozens of plays in the Bay Area over the past twenty years or so. His A.C.T. appearances this season include the title role (Guildenstern) of Richard

Seyd's production of *Rosencrantz and Guildenstern Are Dead* and the flustered secretary, Mell, in *The Play's the Thing*. He also recently appeared in *Laughing Wild* at the Mason Street Theatre, which followed an extended run in the role of Lucky in *Waiting for Godot* at the Y Theatre in the Tenderloin. Other favorites include *The Pope and the Witch* at A.C.T.; *Lips Together Teeth Apart*, *Glengarry Glen Ross*, and *Born Yesterday* at Marin Theatre Company; *As You Like It*, *A Midsummer Night's Dream*, *King Lear*, *The Winter's Tale*, and others at the California Shakespeare Festival; *Noises Off*, *Greater Tuna*, and *Curse of the Werewolf* at various theaters; and *Undiscovered Country* and *The Way of the World* at the Huntington Theatre in Boston.



STEVEN ANTHONY JONES (*Othello*) was last seen at A.C.T. as Teiresias in Carey Perloff's 1993 production of Sophocles' *Antigone*. He also played Dr. Eugene Brodus in A.C.T.'s *Miss Evers' Boys* and Detective

Lieutenant Fine in the A.C.T./Lorraine Hansberry coproduction of *Clara*. At the Geary Theater, he performed in A.C.T. productions of *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local credits include *Fuente Ovejuna* and *McTeague* 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 Company; *Master Harold . . . and the Boys* at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He also created the role of Pvt. James Wilkie in the original produc-

W H O ' S W H O

tion of *A Soldier's Play* at the Negro Ensemble Company in New York. Jones appears regularly in films and television, including two seasons of "Midnight Caller."



TOM LENOCI (*Gratiano*), recipient of the Shep Pollack and Paulette Long Professional Theater Intern Fellowship, is a 1993 graduate of A.C.T.'s Advanced Training Program. At A.C.T. he has appeared in mainstage

productions of *Rosencrantz and Guildenstern Are Dead*, *Home*, and *The Duchess of Malfi*, as well as studio productions of *A Prayer for My Daughter*, *Cymbeline*, *Ivanov* (in the title role), and *The Lower Depths*. Bay Area credits also include *25 Fish in Dogpatch* for the Bay Area Playwrights' Festival, *Shadowlands* at Marin Theatre Company, David Barth's *A Dance along the Precipice* at Intersection for the Arts, and the role of Barry, the best man, in the San Francisco production of *Tony 'n' Tina's Wedding*.



BREN McELROY (*Bianca*), recipient of the Jerry and Maria Markowitz Professional Theater Intern Fellowship, is a 1994 graduate and M.F.A. candidate of A.C.T.'s Advanced Training Program, where her studio

credits include Yelena in *Uncle Vanya* and Irene in *Light up the Sky*. At the New Jersey Shakespeare Festival last summer she appeared in *The Merry Wives of Windsor* and *Diary of a Scoundrel*, among others. She earned her B.A. at Kenyon College, where she received the Joanne Woodward Acting Trophy, and has received awards from the National Forensic League and the National Foundation for Advancement in the Arts.



REMI SANDRI (*Cassio*) spent six seasons with the Oregon Shakespeare Festival, where his roles included Mercutio in *Romeo and Juliet*, Wilfred Owen in *Not about Heroes*, Mathews/Skinhead in *God's Country*, Orlando in

As You Like It, Carl in *The Baltimore Waltz*, and Brutus in *Julius Caesar*. Since moving to the Bay Area, he has worked with Marin Theatre Company (Wilder, Wilder, Wilder), Berkeley Repertory Theatre (*The Caucasian Chalk Circle*), and, most recently, in the role of Reverend Vincent in San Jose Stage Company's West Coast premiere of *The Living*. Regional credits include performances with the Sacramento Theatre Company, Pacific Con-



DOMENIQUE LOZANO (*Emilia*) is excited to be making her debut at A.C.T. Most recently she was seen as Edna in *Light Sensitive* with the San Jose Stage Company and in performances with the California Shakespeare

Festival, where she earned a Drama-Logue Award for her portrayal of the Duchess of York in *Richard II*. She has worked at many theaters in the Bay Area, including San Jose Repertory Theatre, Berkeley Repertory Theatre, San Francisco Shakespeare in the Parks, the Magic Theatre, and CTC.

servatory of the Performing Arts TheatreFest, and Access Theatre of Santa Barbara.



MAURA VINCENT (*Desdemona*) is very pleased to be making her A.C.T. debut with *Othello*. Recent regional theater credits include the role of DeeDee in *Urban Folk Tales* at the Mark Taper Too; Hermia in *A Midsummer*

Night's Dream, Cordelia in *King Lear*, and Iras in *Anthony and Cleopatra* at the California Shakespeare Festival; Juliet in *Romeo and Juliet* at the San Francisco Shakespeare Festival; and Beatrice in *Much Ado about Nothing* and Mollie in *Animal Farm* with the National Players. She has also performed in workshops with the Mark Taper Forum and South Coast Repertory Theatre, including *The Aeneid*, written by Octavio Solis. On television she has been seen in "Love & War." She received an M.F.A. in acting from U.C. Irvine, where she performed in *The Threepenny Opera*, *1/3/Rapid "I" Movement*, *Penthesilea*, and *Mastergate*, among others.



NICOLAS BEARDE (*Understudy*) returns to A.C.T. after his recent portrayal of Will Parrish in Oakland Ensemble Theatre's *Flying West*. He has also appeared as Holloway in the Lorraine Hansberry Theatre's production

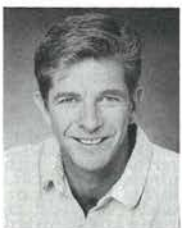
of *Two Trains Running*, Walter Parker in A.C.T.'s *Full Moon*, Willie Molopo in *Master Harold . . . and the Boys*, The Man in Woody Guthrie's *American Song* at Berkeley Repertory Theatre and San Jose Repertory Theatre, and Antonio in the San Francisco Shakespeare Festival's *Twelfth Night*. His film work

includes *Final Analysis* (with Richard Gere and Kim Basinger), *Pacific Heights* (with Michael Keaton and Melanie Griffith), *Firestorm*, *Baby Snatcher*, and most recently, *The Land of Milk and Honey*.



JACK HALTON (*Understudy*) apprenticed at The Old Theatre on the Wharf in Provincetown in 1966 and graduated from the American Academy of Dramatic Arts in 1969. Since making his San Francisco

debut in Margrit Roma's New Shakespeare Company in 1972, he has worked with the San Francisco Repertory Company, Illustrated Stage Company, Intersection for the Arts, North Beach Repertory Company, Antenna Theater, Theatre of Yugen, Gulf of the Farrallons, and Exit Theatre. He founded the Bannam Place Theater in 1987, is artistic director of San Francisco's Trinity Shakespeare Company, and is a company member of the award-winning Actors' Theater of San Francisco. This season he also understudied for A.C.T.'s production of *Rosencrantz and Guildenstern Are Dead*.



GREG HOFFMAN (*Understudy*) has performed leading roles for several Bay Area companies, including Theatre Rhinoceros, Center Repertory Theatre, Phoenix Theatre, and Theatre Exchange. Last seen in the San

Francisco Theatre Workshop's production of *The Europeans*, Hoffman has also appeared as Burton in the award-winning production of *Burn This* at Above Brainwash Theatre, in Berkeley Repertory Theatre's *The Importance of Being Earnest*, and as

Bruce in the long-running San Francisco production of *Beyond Therapy*. His Shakespearean credits include Orsino in *Twelfth Night*, *Romeo and Juliet*, and a season with the California Shakespeare Festival. He is a graduate of the A.C.T. Advanced Training Program and most recently studied with Tony Taccone, Richard Seyd, and Jeffrey Bihr.



KATHARINE JAY (*Understudy*) has appeared locally in *Twelfth Night* and *Romeo and Juliet* (in the title role) with Shakespeare at the Beach, *As You Like It* with TheatreWorks, *Play It again Sam* with the Hillbarn Theatre,

and *The Secret Order* with Theatre Artists of Marin. She has appeared in the University of California productions of *Colette in Love*, *The Romans in Britain*, *Measure for Measure*, and *Behind the Wire*. She has studied with Richard Seyd, Tony Taccone, Lura Dolas, and Charles Shaw Robinson.

KATE EDMUNDS (*Scenic Designer*) created the sets for *Hecuba*, *Rosencrantz and Guildenstern Are Dead*, *Angels in America*, *Oleanna*, *Uncle Vanya*, *Full Moon*, *Scapin*, *Pecong*, *Antigone*, and *Hamlet* at A.C.T., where she is designer in residence. She has designed more than fifteen productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

SHIGERU YAJI (*Costumes*) is very pleased to return to A.C.T., where he last designed the cos-

tumes for *Pygmalion*. Now in his eleventh season as a principal designer with South Coast Repertory Theatre, he has created costumes for a number of their most critically acclaimed productions, including mainstage productions of *Twelfth Night*, *Heartbreak House*, *Happy End*, *Man and Superman*, *Sunday in the Park with George*, *You Never Can Tell*, and *School for Scandal*, and second stage productions of *Noah Johnson Had a Whore*, *Man of the Flesh*, *Blue Window*, and *Top Girls*. Yaji's designs have also been seen at the Oregon Shakespeare Festival/Portland (in Richard Seyd's production of *King Lear*), Old Globe Theatre in San Diego, Pasadena Playhouse, Westwood Playhouse, Los Angeles Theatre Center, Taper Too, Grove Shakespeare Festival, East-West Players, International City Theater, GeVa Theatre in New York, and 1990 Singapore Festival of Arts. He received the 1988, 1990, and 1991 Los Angeles Drama Critics' Circle Awards for distinguished achievement in costume design and has won twenty-five Drama-Logue Awards.

PETER MARADUDIN (*Lighting Designer*), designer in residence at A.C.T., has designed *Hecuba*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than one hundred and fifty productions for such companies as the Guthrie Theatre, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory Theatre. Other recent Bay Area productions include *The Caucasian Chalk Circle* and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

STEPHEN LeGRAND (Sound Designer and Composer) is in his ninth season as sound designer and composer at A.C.T., where his work has included *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Full Moon*, *Uncle Vanya*, *Scapin*, *A Christmas Carol*, *Pecong*, *Pygmalion*, *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He also wrote scores for *Yankee Dawg You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Repertory Theatre and music for *The Wash* at the Mark Taper Forum.

KATE STEWART (Stage Manager) returns to A.C.T., where she stage-managed many productions during the late 1970s, including *Buried Child*, *Hay Fever*, *A History of the American Film*, *Hotel Paradiso*, and *Julius Caesar*. Since 1980 she has worked in New York as a stage manager, company manager, and production manager for many theaters, including Circle Repertory Company, Manhattan Theatre Club, Playwrights Horizons, the American Opera Center at Juilliard, and the Lincoln Center Theater Company. On and off Broadway, she has worked with such directors as Jerry Zaks, Greg Mosher, Arthur Laurents, Lynne Meadow, Melvin Bernhardt, John Tillinger, and Michael Bennett. Favorite shows include *The House of Blue Leaves* at Lincoln Center, *Crimes of the Heart* at Manhattan Theatre Club, and *Scandal*, Michael Bennett's final production. Stewart was assistant to the general manager at A.C.T. from 1989-94. She also serves as the swing stage manager for *The Phantom of the Opera* at the Curran Theatre.

STEVEN LUKENS (Assistant Stage Manager) most recently served as assistant stage manager for *The*

Play's the Thing, *Rosencrantz and Guildenstern Are Dead*, *Full Moon*, *Uncle Vanya*, and *Pecong* at A.C.T. He was production stage manager for Encore Theatre Company for three seasons, where he worked on productions of *Down the Road*, *Uncle Vanya*, and *Road to Nirvana*. He was also on the stage management staff for *Assassins* at San Jose Civic Light Opera and for *The Visit* and *Book of the Night* at the Goodman Theater in Chicago. He is a graduate of the theater department of Northwestern University.

SHAUN LOFTUS (Assistant Director) has written and directed everything from television commercials to children's stories. She was the assistant director and audio director for Les Mundial Sisters' *Free Fall*, which was produced in San Francisco, Paris, Hawaii, and, most recently, at Lincoln Center in New York. Other directing credits include Aphra Behn's *The Rover* and Paul Vogel's *The Baltimore Waltz* at the Lucy Stern Theatre; *Adam and the Experts* at Theatre Rhinoceros; and Larry Kramer's *The Normal Heart*. She graduated from San Francisco State University with a degree in theater.

ADDITIONAL CREDITS

FIGHT CAPTAIN
Mark Booher

VOCAL COACHES
Dudley Knight
Deborah Sussel

SPECIAL THANKS TO
Dr. Flash Gordon



CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes,

Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, last season's acclaimed *Uncle Vanya*, and this season's *Home*, by David Storey. In 1993 she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as Artistic Director of New York's CSC Repertory, Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

Perloff has directed and developed numerous new plays and translations and recently completed work with Timberlake Wertenbaker on a new version of Euripides' *Hecuba* for A.C.T., to be presented at the Center for the Arts Theater at Yerba Buena Gardens from April 27 through June 4, 1995. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction), and was Associate Director of Steven Berkoff's *Greek* (which earned the Los Angeles Drama Critics' Circle Award for best production). Perloff received her B.A. (Phi Beta Kappa) in classics and comparative

literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.



BENNY SATO AMBUSH (Associate Artistic Director) has directed at A.C.T. *Miss Evers' Boys* and *Pecong* (each nominated for eight, and each winning three, Bay Area Theatre Critics' Circle Awards), *Full Moon*, and this season's

The Play's the Thing. For A.C.T.'s 1990-91 Plays-in-Progress series, he directed *Pigeon Egghead*, a play about Native Americans which helped inspire the creation of a new Bay Area Native American theater company, Turtle Island Ensemble, currently operating under A.C.T.'s auspices. Other regional directing credits include *Jar the Floor* at South Coast Repertory; *Playland* at the Magic Theatre; the world premiere of *Out of Purgatory* at the Old Globe Theatre (Los Angeles Robbie Award nomination for best director of a drama); *Miss Evers' Boys* at the Alabama Shakespeare Festival (filmed excerpts from which appeared in *Deadly Deception* on the acclaimed PBS series "Nova" in 1993); *Fences* at the Oregon Shakespeare Festival, Portland; and Sherley Anne Williams's *Letters from a New England Negro* for the 1991 National Black Theater Festival and the 1992 International Theater Festival of Chicago (the only American entry). He has also directed the annual Bay Area McDonald's Gospel Fest since 1990.

Before joining A.C.T., Ambush was the Artistic/Producing Director of the Oakland Ensemble Theatre (1982-90), Oakland's first and only resident professional theater, where his directing credits included *Division Street*, *A Night at the Apollo*, *MLK: We Are the Dream*, *Tamer of Horses*, and *Alterations* (Drama-Logue Award for outstanding direction, 1985). He is a board member of Theatre Communications Group and the Bay Area Playwrights' Foundation, producers of the annual Bay Area Playwrights' Festival. He has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Ambush received his B.A. from Brown University and his M.F.A. from the University of California, San Diego.



RICHARD SEYD (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He has received Drama-Logue and Bay Area Theatre Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises Off*. As Associate Producing Director of the Eureka Theatre Company, he directed *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, Bernard Shaw's *Pygmalion*, and the Bay Area premiere of David Mamet's *Oleanna*. This season at A.C.T. he directs Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* and Shakespeare's *Othello*.

THOMAS W. FLYNN (*Administrative Director*) became A.C.T.'s Administrative Director in the fall of 1993. For the previous three years, he was A.C.T.'s Director of Development and Community Affairs. Flynn has also served as Campaign Director for the Geary Theater Campaign. Prior to joining A.C.T., he held development positions at the Boston Ballet, the Handel and Haydn Society, and Tufts University. Flynn studied East Asian History at Harvard College. He has been a recipient of the Henry Russell Shaw Traveling Fellowship, conducting research on European architecture, and a Management Fellowship from the American Symphony Orchestra League. Flynn is currently a member of the San Francisco Arts Commission.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva LeGallienne's National

Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with LeGallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), 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 as Production Stage Manager. In 1985 he was appointed Production Director, and in 1993 he assumed his current position. 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.

JOHN LOSCHMANN (*Conservatory Executive Director*) has been working at the American Conservatory Theater for fourteen years teaching ballet, musical theater, and acting and directing student projects. He has also taught at Northern Illinois University and San Jose State University, and for eight years he was a teacher and dancer with the Pacific Ballet. Loschmann won a Bay Area Theatre Critics' Circle Award for his portrayal of Gregor Samsa in the San Francisco Theatre Project's acclaimed production of Kafka's *Metamorphosis*, which went to the Edinburgh Theatre Festival in Scotland. He graduated from Antioch University with a degree in dance and has an M.F.A. in acting from A.C.T.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association, a panel member for the National Foundation for Advancement in the Arts, and a frequent guest speaker and adjudicator throughout the country. In 1989, he founded the Young Conservatory's New Plays Program; to date eight new works by professional playwrights have been developed, five of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*.

DENNIS POWERS (*Senior Editor & Professional Advisor*) joined A.C.T. in 1967, during the company's

first San Francisco season, after six years as an arts writer at the *Oakland Tribune*. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers's reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993 after sixteen years as a regular in the Bay Area theater community, where she has stage-managed more than sixty productions. At A.C.T., she stage-managed *Bon Appétit!* and *Creditors*. She was Resident Stage Manager at Berkeley Repertory Theatre for twelve years, Production Stage Manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Center Stage in Baltimore. She directed *Willa and Marie* at the Julia Morgan Theatre, and Joy Carlin in *The Belle of Amherst* for the U.C. Berkeley library, and has served as assistant or co-director for *The Sea* at Berkeley Repertory Theatre, *The Cherry Orchard* at the Eureka Theatre, *Bonjour, La!* *Bonjour* at the Berkeley Stage Company, and Bill Talen's *Rock Fables* at Intersection Theater. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating team for the current L.O.R.T. contract.

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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.

BOX OFFICE INFORMATION

The A.C.T. Central Box Office is located at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Central Box Office hours are 12 to 7 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

Box Offices at the Stage Door, Marines Memorial, and Center for the Arts Theaters: Full-service box offices are open 90 minutes before each performance in these venues.

Bass:

A.C.T. tickets are also available at all Bass centers, including The Warehouse and Tower Records/Video.

Ticket Information/Charge by Phone/Charge by Fax:

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

Ticket Policy:

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

TICKET PRICES Stage Door / Marines Memorial / Center for the Arts Theaters

<i>Previews:</i>	
Orchestra/Loge	\$24 *\$25
Balcony	\$19
Gallery	\$11

<i>Sunday / Tuesday / Wednesday / Thursday</i>	
Orchestra/Loge	\$32 *\$35
Balcony	\$25
Gallery	\$13

<i>Friday / Saturday</i>	
Orchestra/Loge	\$39 *\$45
Balcony	\$30
Gallery	\$15

*Indicates prices for *Angels in America*.

Subscriptions:

Seven-play season subscribers save up to 31% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250.

Discounts:

Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the theater box office up to 90 minutes prior to curtain. Matinee senior rush price is \$6. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half off the box-office prices.

Group Discounts:

For groups of 15 or more, call Linda Graham at (415) 346-7805 for special savings.

Gift Certificates:

Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration and can be purchased in any amount from the A.C.T. box office.

chased in any amount from the A.C.T. box office.

Mailing List:

Call (415) 749-2ACT to request advance notice of A.C.T. shows, special events, and subscription information.

SPECIAL PROGRAMS

A.C.T. Prologues:

A series of one-hour discussions conducted by noted actors, directors, and designers who introduce each new A.C.T. production. Presented before the Tuesday evening preview of each production, in the same theater as the evening's performance, from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:

Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information, call (415) 749-2ACT.

A.C.T. Perspectives:

A symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia are free of charge and open to everyone. For information, call (415) 749-2ACT.

Student Matinees:

Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at \$8. For information, call Jane Tarver, Student Matinee Coordinator, at (415) 749-2230.

FOR YOUR INFORMATION

"Words on Plays":

Handbooks containing a synopsis and background information on each of the season's plays can be mailed in advance to Full Season subscribers for the special price of \$24 for the entire season. A limited number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Central Box Office for \$5 each (sorry, no phone or mail orders for individual handbooks). For information, call (415) 749-2ACT.

Conservatory:

The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 749-2350 for a free brochure.

Costume Rental:

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

Parking:

A.C.T. patrons can park for just \$6 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. Full Season subscribers enjoy an even greater discount. (Subscriber discount parking packages are already sold out.)

AT THE THEATER

Beeper!

If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternately, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

Latecomers:

Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening System:

Head sets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance.

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

Smoking is not permitted in the auditorium.

Wheelchair Access:

The Stage Door, Marines Memorial, and Center for the Arts Theaters are accessible to persons in wheelchairs.

VENUES

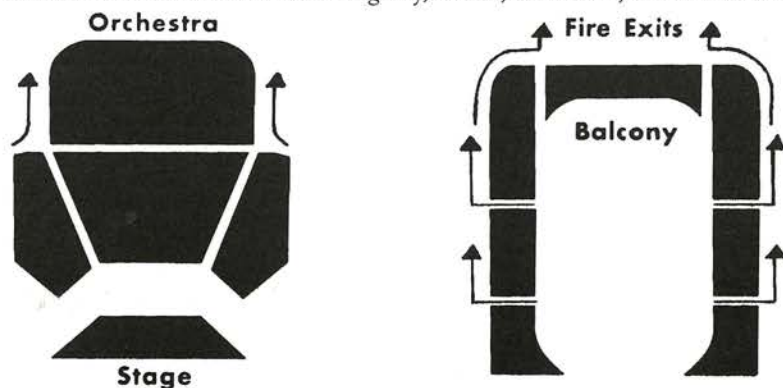
The **Stage Door Theatre** is located at 420 Mason Street at Geary, one block from Union Square.

The **Marines Memorial Theatre** is located at 609 Sutter Street at Mason.

The **Center for the Arts Theater** is the new state-of-the-art theater at **Yerba Buena Gardens**, located at 700 Howard Street at Third.

Stage Door Theatre Exits

Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.



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