



GEARY THEATER

INAUGURAL SEASON

AMERICAN CONSERVATORY THEATER
1995-1996 SEASON

THE CHERRY ORCHARD

IN REPERTORY WITH

The Matchmaker

Stagebill

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American Conservatory
Theater was founded in 1965
by William Ball.

Edward Hastings,
Artistic Director, 1986-92



A.C.T.

Carey Perloff, *Artistic Director*

1995-96 REPERTORY SEASON

ARCADIA

by Tom Stoppard

directed by Carey Perloff

October 12, 1995 - December 3, 1995

Stage Door Theatre

SEVEN GUITARS

by August Wilson

directed by Lloyd Richards

November 9, 1995 - December 23, 1995

Marines Memorial Theatre

GASLIGHT

by Patrick Hamilton

directed by Albert Takazaukas

December 14, 1995 - January 28, 1996

Stage Door Theatre

THE TEMPEST

by William Shakespeare

directed by Carey Perloff

January 18, 1996 - February 18, 1996

Geary Theater

DARK RAPTURE

by Eric Overmyer

directed by David Petrarca

February 29, 1996 - March 31, 1996

Geary Theater

in rotating repertory at the Geary Theater

THE CHERRY ORCHARD

by Anton Chekhov

directed by Barbara Damashek

April 4, 1996 - June 7, 1996

THE MATCHMAKER

by Thornton Wilder

directed by Richard Seyd

April 18, 1996 - June 9, 1996

Tickets and Information: (415) 749-2ACT

AMERICAN CONSERVATORY THEATER is an artist-driven, Tony Award-winning theater whose mainstage work is energized and informed by a profound commitment to actor training.

Under the leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into new areas of dramatic literature, new artistic forms, and new communities. Central to A.C.T.'s work is the interaction of original

1992, A.C.T. has enjoyed unprecedented success with groundbreaking, innovative productions of classical works and bold explorations of contemporary playwriting. A.C.T. seeks plays that are provocative, entertaining, and complex in vision, plays that embrace the uniqueness of live performance. A.C.T. is particularly interested in theater that celebrates the richness of language, revolves around the transformative power of the actor, and invites multiple interpretations. Most importantly, A.C.T.'s goal is to create theater that engages the imagination of its audience.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its conservatory, now serving fourteen hundred students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree and is a model for the continued vitality of the art form. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students.

The eighty-six-year-old Geary Theater, which was damaged in the Loma Prieta earthquake of 1989, has undergone major renovation resulting in updated stagecraft, enhanced patron amenities—including improved seating and sight lines, greater accessibility for the physically disabled, and expanded lounge and restroom facilities—and a total seismic restructuring. To date, A.C.T.'s capital campaign has raised more than \$27 million of the funds necessary to complete the reconstruction.

and classical work on the mainstage and at the heart of the A.C.T. Conservatory.

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 thirty-one-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 national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than two hundred thousand people in the San Francisco Bay Area.

Since Perloff's appointment in



The 86-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopened in January.

Terrence McCarthy



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Stagebill

Vol.2, No.6 April 1996

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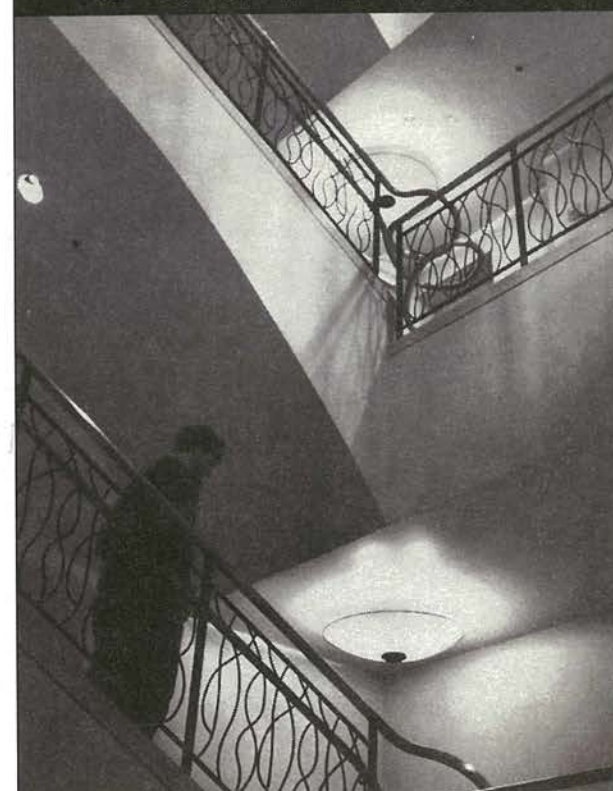
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Above: The Grand Staircase of the newly renovated Geary Theater.
Photo by Terrence McCarthy.

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STAGES OF LEARNING AT A.C.T.



Young audiences enjoy the February 1, 1996, Student Matinee performance of *The Tempest*—the first SMAT at the Geary Theater since 1989.

SMATS ON COURSE

This season the A.C.T. Student Matinee (SMAT) program celebrates twenty-seven years of introducing junior high and high school students to the unique experience of live theater. Since the program's inception in 1968, almost 700,000 students from throughout the Bay Area and as far away as Southern California, Oregon, and Nevada have attended these special afternoon performances of A.C.T. mainstage productions.

SMAT participants come from a broad range of socioeconomic, ethnic, and geographic backgrounds, most with only limited exposure to the arts; a survey of one SMAT audience found that 43 percent had never before attended live theater. Schools meet transportation costs and the 75 percent-reduced ticket

price with the help of state and city subsidies, bake sales, and generous corporate sponsorship. A.C.T. receives partial funding for the program from Chevron and the Roberts Foundation.

For most mainstage productions, A.C.T. offers an average of three weekday SMAT performances. Af-

ter each show, audience and cast engage in an informal "talk-back" session, giving students the opportunity to ask questions about the production and about the performing arts and acting in general. Two weeks before the performance, SMAT Coordinator Jane Tarver sends teachers a study guide created by A.C.T.'s publications department, which helps teachers prepare their students for the dramatic experience and integrate that experience with classroom study. (Study guides are also available for purchase by the public through A.C.T.'s "Words on Plays" program.)

Thanks to the generous support of the Telesis Foundation and The Hearst Foundations, A.C.T. augmented the SMAT program last season with the new ArtReach visiting artist project. Through ArtReach A.C.T. provides pre- and

continued on page 10

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Ken Friedman



Outside the Geary, students eagerly await *The Tempest* SMAT.

postperformance workshops and free tickets to students in the underserved and ethnically diverse San Francisco Unified School District. Funding is in place to continue the project through next season.

More than five thousand young people have already attended SMAT performances of this season's productions of *Arcadia*, *Seven Guitars*, *Gaslight*, and *The Tempest*, while another three thousand are scheduled to attend *The Cherry Orchard* and *The Matchmaker*. With A.C.T.'s return home this season, young people from all over the Bay Area can once again experience the joy of great drama in the Geary Theater.

For information about the SMAT program, please call Jane Tarver at (415) 439-2383.

GET READY FOR THE 1996 SUMMER TRAINING CONGRESS

Now is the time to sign up for the 1996 Summer Training Congress (STC)—the A.C.T. Conservatory's intensive summer training program. The STC is designed to of-

fer the highest quality actor training to students nineteen and older in a professional theater environment.

Beginning in mid June, the STC is an eight-week, full-time program offering a comprehensive course of study in the dramatic arts. From 10 a.m. to 6 p.m., Monday through Friday, A.C.T. company members and faculty instruct students in acting techniques and a wide variety of theater-related subjects. The program culminates in mid August in a week-long presentation of dramatic scenes by students.

The STC offers classes in subjects regularly provided to A.C.T. Advanced Training Program (ATP) students, including physical acting, vocal production, dance, stage combat, Alexander technique, improvisation, theater games, audition technique, and seminars on Shakespeare and playwriting. This summer for the first time, Conservatory Director Melissa Smith will teach a master acting class to STC students.

Every year the STC attracts hundreds of applicants from around the country, ranging from high school graduates and college students to teachers, professional actors, and others with an interest and background in the performing arts. Students are organized into small groups, commensurate with their age and experience, to ensure maximum individual attention and to facilitate exposure to the full range of the program's offerings. A certificate of completion is awarded upon graduation.

The STC, now in its twenty-fourth year, is an integral part of the A.C.T. Conservatory's train-

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ing programs. The summer provides an opportunity for every student to evolve as an artist in a positive and supportive environment and to experience the exciting challenges of actor training. For many, it is a summer never to be forgotten.

The application deadline for the 1996 Summer Training Congress is May 1. Registration and orientation take place the week of June 17; classes begin June 24 and continue through August 16. For application materials and more information, please call (415) 834-3350.

RUSSIAN CLASSICS IN REPERTORY AT THE A.C.T. CONSERVATORY

While A.C.T. presents Thornton Wilder's *Matchmaker* and Paul Schmidt's new translation of Chekhov's *Cherry Orchard* at the Geary Theater, Advanced Training Program (ATP) students explore new translations of naturalistic Russian plays for their final second-year projects in the A.C.T. Conservatory. In rotating repertory May 2-5, the students present Schmidt's new translation of Chekhov's *Three Sisters* and a new translation by Kitty Hunter-Blair and Jeremy Brooks of Maxim Gorky's *Summerfolk*.

Three Sisters is directed by Moira Hanlon (from the University of California at San Diego), while visiting ATP faculty member Kevin Jackson, from Australia's National Institute of Dramatic Arts, directs *Summerfolk*. Rehearsing and per-

forming the plays in rotating repertory affords students the rare opportunity to explore multiple roles and plays, while their senior colleagues tackle the challenges of performing "in rep" on the mainstage.

ATP projects are presented in A.C.T.'s studios at 30 Grant Avenue and are open to the public, free of charge (although advance reservations are required). The culmination of two years of intensive training, these projects are your last chance to see the work of these gifted young actors before they graduate to stages and screens throughout the country. For performance schedules and reservations, please call (415) 834-3350.

THE PLAYWRIGHT AND THE ACTOR: NEW FORMS AND NEW METHODS

On April 29, A.C.T. presents "The Playwright and the Actor: New Forms and New Methods," the final installment of this season's A.C.T. Perspectives free public symposium series. Conservatory Director Melissa Smith is joined by Anne Bogart (associate professor of drama at Columbia University and co-artistic director of the Saratoga International Theater Institute) and Richard Hornby (chair of the theater arts department at UC Riverside and author of *The End of Acting*) to explore new trends in actor training and performance. They will use A.C.T.'s current production of *The Cherry Orchard* as a point of departure for a discussion

continued on page 14

EYVIND EARLE ARTIST OF THE 21ST CENTURY

GALERIE ADRIENNE IS PLEASED TO ANNOUNCE A MAJOR EXHIBITION OF OILS, WATERCOLORS, SCULPTURE AND GRAPHICS IN CELEBRATION OF THE 80TH BIRTHDAY OF EYVIND EARLE FROM APRIL 15 TO MAY 15, 1996

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of the challenges for actors and educators presented by contemporary playwriting.

For symposium information, please call the A.C.T. Literary Department at (415) 439-2469.

REQUIRED READING FOR YOUNG ACTORS

In their ongoing efforts to find material appropriate for the young people who attend the A.C.T. Conservatory, Craig Slight (Young Conservatory director) and Jack Sharrar (Conservatory registrar and director of the M.F.A. Program) have assembled several collections of dramatic work for young theater artists, published by Smith & Kraus in recent years. From classical tragedy to postmodern comedy, Slight and Sharrar have sought writing that offers actors,

directors, and teachers a diverse view of life as seen through the eyes of the young.

"As acting teachers," says Slight, "we noticed that there are very few collections of plays that deal with a young person's point of view. We had a great need for work, from monologues to complete plays, accessible to actors of all ages—plays which could bridge the gap between

and *Death of a Salesman*. We discovered that it was up to us to find the right material for our students, so we started digging."

The result of Slight and Sharrar's theatrical excavation is an impressive array of publications for young people. The New York Public Library recently announced the selection of their *Multicultural Monologues for Young Actors* and *Multicultural Scenes for Young Actors* for its "1996 Books for the Teen Age" roster. Published annually since 1929, this list highlights the best of the previous year's publishing for teenagers. Slight and Sharrar's *Great Monologues for Young Actors* was tapped for the honor in 1993. Also edited by Slight and Sharrar are *Great Scenes from the Stage for Young Actors* (ages 14–22) and *Great Scenes and Monologues for Children* (ages 7–14). Their newest collection, *Short Plays for Young Actors*, will be available in May.

Since 1989, Slight has also spearheaded the development of new plays by this country's best living writers for young people participating in the Young Conservatory's annual summer Performance Workshop. *New Plays from A.C.T.'s Young Conservatory*, edited by Slight and published in 1992, contains the first five plays commissioned by the program; volume two, containing new plays by Timothy Mason, Brad Slight, Lynne Alvarez, and Pulitzer Prize-winner Paul Zindel, was released in February.

Slight and Sharrar's books are available through the A.C.T. Young Conservatory, at the A.C.T. box office, and in the gift shop on the lower lobby level of the Geary Theater. For information, please call (415) 439-2444.



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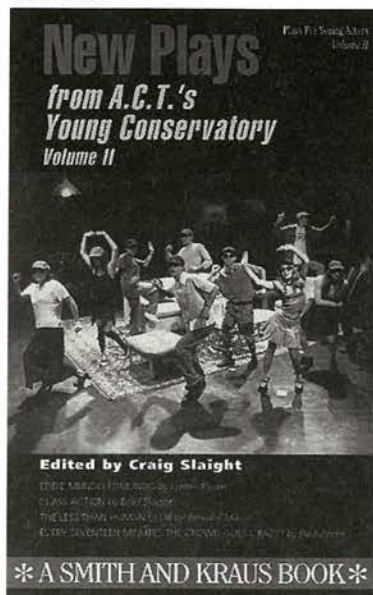
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Volume two of New Plays from A.C.T.'s Young Conservatory is now available.





American Conservatory Theater

Carey Perloff, *Artistic Director*

Thomas W. Flynn, *Administrative Director*

James Haire, *Producing Director*

presents

THE CHERRY ORCHARD

(1904)

by Anton Chekhov

Translated by Paul Schmidt

Directed by Barbara Damashek

<i>Scenery by</i>	Kate Edmunds
<i>Lighting by</i>	Peter Maradudin
<i>Costumes by</i>	Beaver Bauer
<i>Sound by</i>	Stephen LeGrand
<i>Additional Music Arranged by</i>	Conrad Susa
<i>Dance by</i>	Kathryn Roszak
<i>Casting by</i>	Meryl Lind Shaw
<i>New York Casting by</i>	Judy Henderson, C.S.A., Alycia Aumuller, C.S.A., Robyn Levinson

Stage Management Staff

Kimberly Mark Webb

Donna Rose Fletcher

Michele M. Trimble

Susan Brewer, Lauren Grossman, Jennifer Ivey-Interns

Assistant Director

Michaela Goldhaber

This production is sponsored in part by
Continental Airlines and Grand Cafe.

Special thanks to KITKA for the use of

"Tikho Nad Richkoyu"* from their CD *Voices on the Eastern Wind*;

Professor Simon Karlinsky; and Evgenii Bershtein.

*Traditional Ukrainian song; instrumental arrangement by Johanna J. Ceapach Choinn



A.C.T. RETURNS TO THE
GEARY THEATER

1996-97 SUBSCRIPTIONS ON SALE NOW!

Only subscribers receive priority seating in the Geary Theater, free performance rescheduling by phone, and much more. And only a 1996-97 Full Season subscription can guarantee you a seat at every one of these shows:

SHLEMIEL THE FIRST*, a new klezmer musical comedy based on the play by Isaac Bashevis Singer, conceived and adapted by Robert Brustein, about the misadventures of the fool Shlemiel. *The New York Times* lauded it as "uproarious."

THE ROSE TATTOO, by Tennessee Williams, a valentine to the possibility of love in a seemingly loveless world, filled with lush language, sensuality, humor and pathos.

From Graham Greene, one of the leading novelists of our time, comes **TRAVELS WITH MY AUNT**. A showcase for four virtuoso comic talents who inhabit more than thirty different characters, *Travels with My Aunt* is a touching, offbeat tale.

Kaufman and Ferber's bittersweet comedy, **THE ROYAL FAMILY**, traces three generations in the great Cavendish acting family. A play from the golden age of Broadway, *The Royal Family* was written for a glorious theater like the Geary.

Olympia Dukakis returns to A.C.T. for the world premiere of Leslie Ayvazian's **SINGER'S BOY**, a bold, darkly comic fairy tale that explodes our sentimental views about family and aging.

We are still deciding on two additional plays to complete the 1996-97 Season. We will announce the two selections as soon as we match the right plays with the right directors.

We are also proud to announce that our beloved family holiday production of **A CHRISTMAS CAROL** will be presented in the Geary Theater after a seven-year absence. *Note: A Christmas Carol is not part of the regular 1996-97 season, but subscribers get priority seating and a special price on tickets!*

"A.C.T. has become a
preeminent component
of our cultural life"
San Francisco Chronicle

CALL (415) 749-2250 FOR MORE INFORMATION

*a coproduction with American Repertory Theatre and American Music Theatre Festival

THE CHERRY ORCHARD

The Cast

<i>Liubov Ranyevskaya, estate owner</i>	Gordana Rashovich
<i>Anya, her daughter</i>	Tina Jones
<i>Varya, Liubov's adopted daughter</i>	Michelle Morain
<i>Leonid Gayev, Liubov's brother</i>	Ken Ruta
<i>Yermolai Lopakhin, a businessman</i>	Jack Wetherall
<i>Petya Trofimov, a graduate student</i>	Matthew Boston
<i>Boris Semyonov-Pishchik</i>	Luis Oropeza
<i>Carlotta, the governess</i>	Sharon Lockwood
<i>Semyon Yefikhodov, an accountant</i>	Dan Hiatt
<i>Dunyasha, the maid</i>	Adria Woomer-Stewart
<i>Firs, the butler</i>	Gerald Hiken
<i>Yasha, the valet</i>	Daniel Cantor
<i>Homeless man</i>	Will Marchetti
<i>Postmaster/Servant</i>	George Killingsworth
<i>Stationmaster</i>	Ben Cleaveland
<i>Young Grisha</i>	David Jacobs, Steven Philip Nordberg
<i>Servants/Party guests</i>	Michael Ronin, Matthew Troncone, Mike Vaughn

Understudies

Ranyevskaya, Carlotta—Kimberly King
Anya, Dunyasha—Mollie Stickney; *Varya*—Celia Shuman
Gayev, Pishchik—W. Francis Walters
Lopakhin, Homeless man—Brian Keith Russell; *Trofimov*—Daniel Cantor
Yefikhodov—Loren Nordlund; *Firs*—George Killingsworth
Yasha, Postmaster, Stationmaster, Servants, Party guests—Christopher Moseley

Place

Liubov Ranyevskaya's estate

THE VOICE OF HOPE

by Paul Schmidt

Robert Guard



Paul Schmidt

In each of Chekhov's plays, there is one character possessed of a real vision of the future, and with the energy and ability to work hard enough to bring that future into being. In *The Cherry Orchard*, that man is Lopakhin, who is one of the most complex and fascinating of all of Chekhov's characters.

The last decades of the nineteenth century in Russia saw the beginnings of an extraordinary economic expansion. The end of serfdom freed up an enormous pool of labor, and rapid industrial development began to bring Russian productivity into line with the rest of the world.

In Lopakhin, we see a local manifestation of that national economic expansion. We admire his hard-headed optimism, his belief in the virtues of work. From *Uncle Vanya* through *Three Sisters*, we hear a continuous chorus of voices saying, "Work, work, we must work." And yet, no one does. Finally, in *The Cherry Orchard*, Lopakhin appears—and we see for the first time the virtues of hard work and the possibilities it affords the human condition.

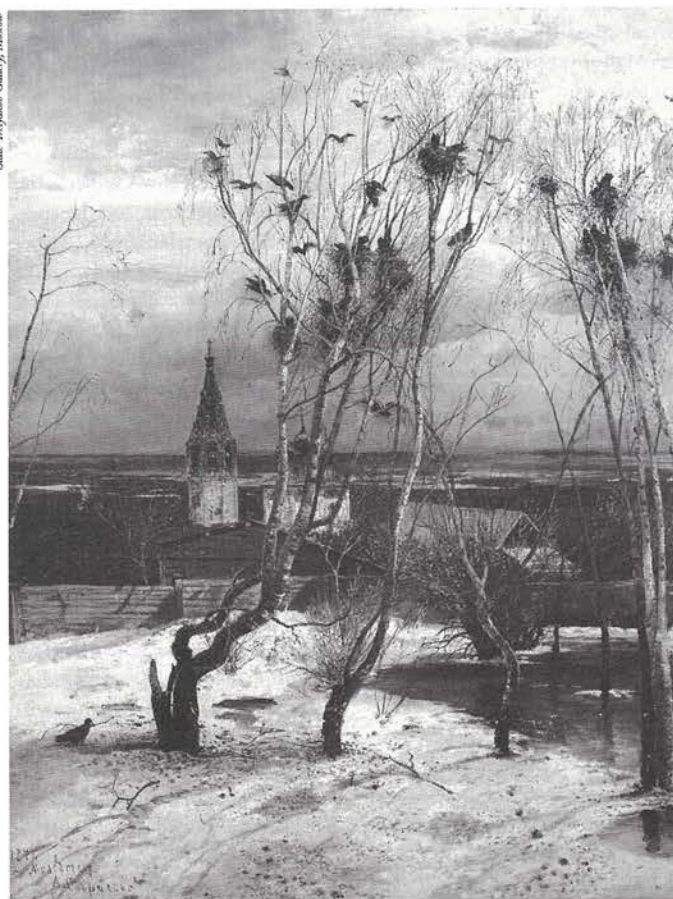
Chekhov cleverly surrounds Lopakhin with a crowd of charming and frivolous eccentrics, no one of whom—except for Varya—has ever worked, or learned how to work, or even had any sense of what work is. And the play develops in the contrast between Lopakhin and the rest of them.

I think sometimes we are so charmed by Ranyevskaya and her

silly brother and their romantic surroundings—the orchard white with blossoms, enormous rooms evocative of past memories—we forget what we are actually looking at. The cherry orchard is a ruin. The house is in an abysmal state of decay—nothing works: the roof leaks, the walls are stained with mildew. The agriculture that sustained the household vanished long ago. A resident accountant? The foolish Yepikhodov. And what is there left to count? There is no income. The remnants of the old way of life—maids, butlers in white gloves, a ball with an orchestra—are poignant shreds of the past. And only Lopakhin understands this. Trofimov is aware of it, but his utter impracticality makes him as helpless as the rest.

What I find so moving is that Lopakhin is as much a part of the cherry orchard as the rest of them. He too was born there; his emotional ties to the place are as strong as Ranyevskaya's. But he has managed to break free. His distress over Ranyevskaya's fate is real, but his commitment is to the future; hers is to the past. And his vast development project, from one perspective at least, is nothing less than a transformation of the cherry orchard. We tend to wax sentimental and lament the destruction of the trees; we blame Lopakhin's crassness for that destruction. Yet he is restoring the estate to a kind of productivity—in a different world, with different values, true. But productivity nonetheless.

Slate Triptank Gallery, Moscow



The Rooks Have Arrived, by Alexei Savrasov (1871)

And consistently throughout the play, Lopakhin is the voice of hope. He has one of the most remarkable speeches in all of Chekhov:

I get up at five and work from morning to night, and you know, my business involves a lot of money, my own and other people's, so I see lots of people, see what they're like. And you just try to get something accomplished, you'll see how few decent, honest people there really are. Sometimes at night I can't sleep and I think, Dear God, you gave us this beautiful earth to live on, these great forests, these wide fields, these

broad horizons, by rights we should be giants.

The man who can voice that perception has an innate nobility that sets him apart from all the other characters in the play.

But, of course, *The Cherry Orchard* is a comedy, and Chekhov's comic sense is nowhere more ironic than here. The only other character in the play who shares Lopakhin's need to work is Varya, and talk of the long-expected marriage between them runs like a thread from the first scene right to the end of the play. And then, of course, the

thread snaps—the scene of Lopakhin's failed proposal is high ironic comedy, and one of Chekhov's greatest moments.

A NOTE ON THE TRANSLATION

I had the pleasure of working through the text of the play with director Barbara Damashek, who learned some Russian in preparation for this production. It made for an exciting and enjoyable collaboration.

The task of the translator of Chekhov is to write a play in English that will produce, when staged, the same or an analogous effect on its American audience that the original may be said to have had on the Russian audience. I have to try to recreate in *American English* a voice that resounds within the American language the way Chekhov's voice resounds within Russian. In other words, I have to be aware of the linguistic choices Chekhov makes. What other expression might he have used here? What associations does a particular word

conjure up for a Russian audience? What makes Chekhov's choice—of word, phrase, or idiom—unique and uniquely his?

The theater translator must negotiate between three parties: the playwright, the actor, and the audience. Whatever language I speak as a translator must be a language the audience can recognize as *theirs*. And if it isn't contemporary language, it must at least be recognizable as part of the audience's history, part of what they already know. Theater, I believe, only works if the actors speak the same language as the audience. That language must be as natural in the actor's mouth as it is in the audience's ear.

For me, the great challenge in translating *The Cherry Orchard* was to find a voice for Lopakhin. All the other characters are familiar figures from late nineteenth-century sentimental melodrama. Chekhov of course redeems them all with great insight and humor. Lopakhin, though, is unique. His Russian is full of dialecticisms, provincial locutions, commercial jargon. Yet his is the high poetry of the play. He is one of Chekhov's greatest creations, and it was an enormous challenge to try to bring him to life for a late twentieth-century American audience.

We are used to real estate developers nowadays—but here is one with the soul of a poet. It's refreshing, and somehow hopeful. ■

This article was written under the auspices of a grant from the California Council for the Humanities.

ON THE ROAD TO REVOLUTION

by Michaela Goldhaber

Artists, writers, and intellectuals—churning out underground newsletters, manifestos, and proclamations—were at the forefront of the half-century of political and social upheaval that preceded the Russian Revolution of 1917. Yet one of the greatest of those artists, Anton Chekhov, chose to make his life and work an example, rather than a rallying cry.

A popular and influential artist, Chekhov was often criticized by members of the politicized Russian intelligentsia for his refusal to make bold statements against the autocratic Russian government. He dismissed this criticism, however, and discouraged those who tried to find political symbolism in his writing. He intended his characters to be liked for their charming qualities, but laughed at for their very human foibles, including their short-sightedness and refusal to change with the times.

Chekhov was an acute observer of the human condition, blessed with a scientist's eye and a healer's compassion. In a letter to his friend, the editor and writer A.N. Pleshcheyev, he wrote:

Pharisaism, stupidity, and tyranny reign not in shopkeepers homes and lock-ups alone; I see them in science, in literature, in the younger generations. . . . My holy of holies is the human body, health, intelligence, talent, inspiration, love, and absolute freedom—freedom from force and falsehood no matter how the last two manifest themselves. This is

the program I would follow if I were a great artist.

Born in 1860, a time of great hope for reform in the feudalistic dinosaur that was nineteenth-century Russia, Chekhov studied medicine at Moscow University. While still in school he discovered a talent for writing comic sketches and turned to writing as a way to raise extra money to support his family. After graduating as a doctor in 1884, he continued to practice medicine, despite his literary success. In 1890, he traveled across Siberia to the notorious prison camp on the island of Sakhalin and wrote extensively of the hardships that he witnessed on the treacherous journey.

Although Chekhov denied allegiance to any particular political ideology, the events and social movements of his era do make appearances in his work in such characters as *The Cherry Orchard's* student radical, Petya Trofimov. Even Leonid Gayev, Liubov Ranyevskaya's brother and co-owner of the estate, speaks with nostalgia of the idealistic movements of the 1870s and '80s.



Chekhov with family and friends before departing for Sakhalin (Moscow, 1890)

A summer picnic in the Russian countryside



VOICES OF DISSENT

In the middle of the nineteenth century, the Russian empire's stature in Europe was severely shaken by losses in the Crimean War. The voice of dissent that had emerged in the Decembrists Revolt of 1825, which challenged the ascension of Nicholas I, could no longer be squelched. Russia's great writers and thinkers spoke out against the brutal life of the serfs, the exploitation of industrialization, and the oppressive autocratic leadership. The intelligentsia found in Czar Alexander II, Nicholas I's successor, the first willing ear in hundreds of years.

"It is better to abolish serfdom from above, than to await the time

when it will bring itself to an end from beneath." Following his own advice, on March 3, 1861, Czar Alexander II freed 47 million serfs in an attempt to drag Russia out of feudalism and into the industrial age. This grand gesture ushered in Alexander's age of "great reforms."

Alexander's reforms fell far short of those demanded by intellectuals and student radicals, however. Impoverished former serfs struggled under heavy "redemptive dues" charged in exchange for their land. University reforms faded soon after the appointment of an ultra-conservative minister of education, while fearful peasants were reluctant to get involved in the newly established local government (*zemstvos*). Instead of quieting discontent, the liberation of the serfs ushered in a new era of radical activity.

The Nihilist movement soon emerged. Nihilists believed that progress depended on an ascetic, unflinching commitment to realism. "What can be broken, should be broken," said literary critic Dmitrii Pisarev, speaking for the intellectuals of his generation who wanted to strip off the polite veneer of their world and smash dishonest conventions.

During the 1870s, a brief renaissance

of optimism among revolutionary intellectuals took the form of the peaceful Populist movement. Populists wanted to skip the industrial phase, spare the peasants the transformation into a proletariat, and instead turn the *mir* (the established peasant community) into a socialist entity. In the "mad summer" of 1874, three thousand young radicals left the cities to go "To the People!"

Adopting peasant dress, these passionate reformers sought to spread political awareness. Most peasants declined help, however, distrustful of the "little lords." Unable to relate to visionary socialism and still grateful to the czar for their freedom, some peasants even turned revolutionaries over to the police.

The failure of the peaceful Populist movement prompted the rise of the People's Will, whose tactic was revolution through terrorism. A highly centralized and coherent organization with several hundred members and at least a thousand supporters, the People's Will launched a campaign to assassinate government officials and pronounced a death sentence on the czar. On March 13, 1881, after an extended "emperor hunt," members of the group assassinated Alexander II by throwing bombs at him on a public street. Ironically, he had just begun to implement a new round of progressive reforms.

Instead of repealing the reforms of Alexander II, his successors, Alexander III and Nicholas II, simply rendered them ineffectual with overwhelming bureaucracy and a forceful secret police. Censorship, which had relaxed slightly under

Alexander II, tightened abruptly, and a young Chekhov began his literary career under the gaze of a vigilant censor. Although the public remained apparently apathetic to the crackdown, beneath the surface of society intellectuals, students, and even workers began to organize.

In this atmosphere of disaffection, the philosophies of Karl Marx and Friedrich Engels—grounded in the harsh realities of the industrial world—began to take hold.

By 1880, Russia had made great strides in industrialization. A middle class and a modern working class had emerged. Successful industrialists remained faithful to the czar's regime and received financial assistance in return. Factory strikes were illegal, and the police helped employers suppress their workers. Then in 1890–91, full-scale drought and famine hit the Russian countryside, bringing with them outbreaks of cholera and typhus.

In 1891, Chekhov purchased a farm—believed to be the inspiration for the estate in *The Cherry Orchard*—near the town of Melikhovo and moved in with his family. He rose to his duties as landlord, organizing the community to fend off several epidemics and providing free medical treatment and health education to local peasants. He built schools, mostly at his own expense, in several villages.

Not every village had a Chekhov, however. Forced by a government hungry for foreign currency to export all their grain and to pay higher taxes, peasants all over the empire starved. This seems to have

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CHEKHOV
DENIED
ALLEGIANCE
TO ANY
PARTICULAR
POLITICAL
IDEOLOGY.

Haymaking in the 1880s





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(1955)

by Thornton Wilder

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Costumes by Beaver Bauer

Sound by Stephen LeGrand

Movement by Ychuda Hyman

Dialect Consultant Deborah Sussell

Casting by Meryl Lind Shaw

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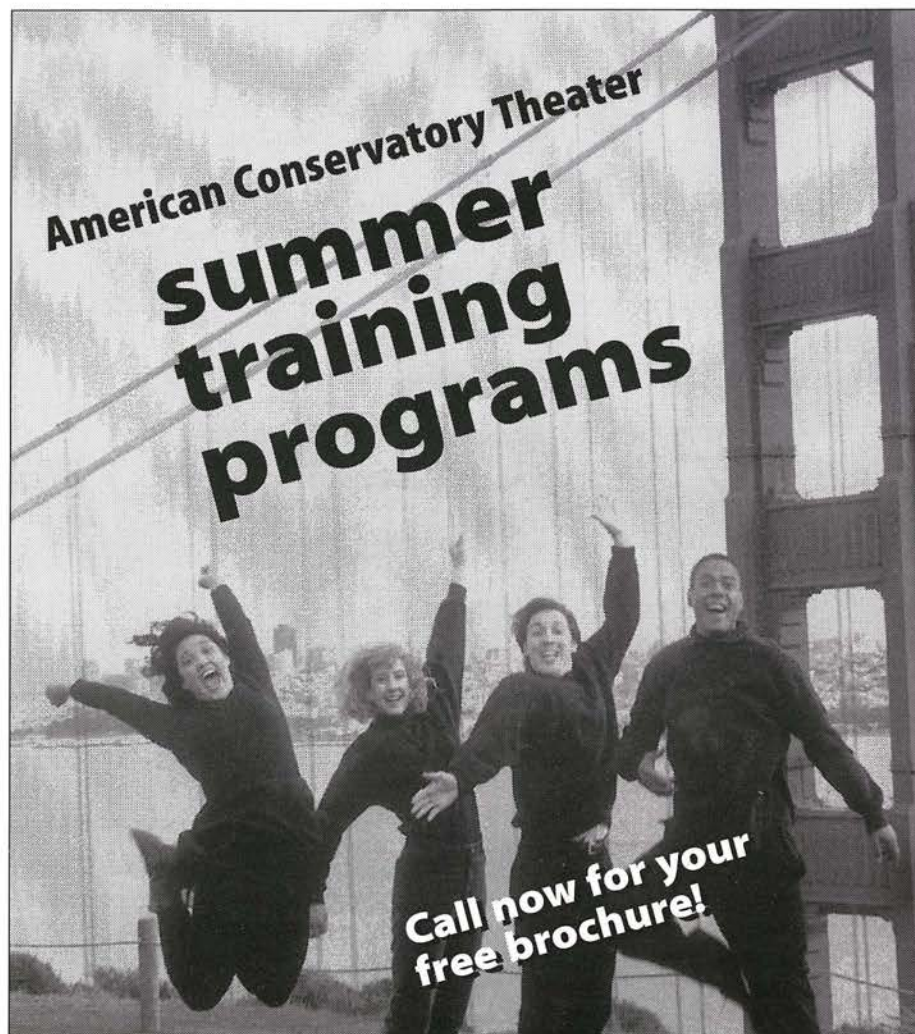
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The Matchmaker

The Cast (in order of appearance)

<i>Horace Vandergelder</i>	Ken Ruta
<i>Ambrose Kemper</i>	Matthew Boston
<i>Joe Scanlon</i>	Will Marchetti
<i>Gertrude</i>	Roberta Callahan
<i>Cornelius Hackl</i>	Dan Hiatt
<i>Ermengarde</i>	Tina Jones
<i>Malachi Stack</i>	Gerald Hiken
<i>Mrs. Dolly Levi</i>	Jean Stapleton
<i>Barnaby Tucker</i>	Ben Cleaveland
<i>Mrs. Irene Molloy</i>	Michelle Morain
<i>Minnie Fay</i>	Adria Woomer-Stewart
<i>Rudolph</i>	Jack Wetherall
<i>August</i>	Daniel Cantor
<i>Cabman</i>	Luis Oropeza
<i>Gypsy Musician</i>	Daniel Hoffman
<i>Miss Flora Van Huysen</i>	Gordana Rashovich
<i>Cook</i>	Sharon Lockwood

Understudies

Horace Vandergelder, Malachi Stack—W. Francis Walters
Ambrose Kemper—Matthew Troncone; *Joe Scanlon, Rudolph*—Brian Keith Russell
Mrs. Dolly Levi, Gertrude—Sharon Lockwood; *Cornelius Hackl*—Loren Nordlund
Ermengarde, Minnie Fay—Mollie Stickney; *Barnaby Tucker, August*—Christopher Moseley
Mrs. Irene Molloy—Celia Shuman; *Cabman*—George Killingsworth
Miss Flora Van Huysen, Cook—Kimberly King

Time The 1880s

Place Act I

Vandergelder's house in Yonkers, New York

Act II

Mrs. Molloy's hat shop, New York City

Act III

The Harmonia Gardens restaurant on the Battery, New York City

Act IV

Miss Van Huysen's house, New York City

MATCHMAKING

by Tim Fisher

“LIFE
IMITATED IS
LIFE RAISED
TO A HIGHER
LEVEL.”

—Thornton Wilder

In the spring of 1938, after the exhausting but successful premiere of *Our Town* on Broadway, Thornton Wilder fled to Tucson, Arizona to begin work on *The Merchant of Yonkers*, a new farce first titled *Luck and Pluck*. He rented a \$25-a-month furnished apartment with a Murphy bed that only came down halfway—“I slept almost standing up,” he later wrote. In eight weeks he completed the first two acts, by summer the play was done, and in December *The Merchant of Yonkers* opened in New York. It closed quietly four weeks later and disappeared for sixteen years, until a revised version, titled *The Matchmaker*, became a quick hit under the direction of Tyrone Guthrie. *The Matchmaker* ran for eight months in London and fourteen on Broadway and eventually served as the basis for a 1957 film, as well as for Jerry Herman and Michael Stewart’s enormously popular musical *Hello, Dolly!*

Wilder is best known for the imaginative theatricality of plays that explore the cosmic significance of the battle between good and evil and the virtues of the simple life. *The Merchant/Matchmaker*, his most conventionally structured play, is Wilder’s one and only excursion into the classic genre of farce. Impressed by the vitality and illusory nature of the theater (“The novel is a past reported in the present,” he once wrote. “On the stage it is always now.”), Wilder was influenced by contemporary literary and theatrical innovations, notably

those of James Joyce, Gertrude Stein, Anton Chekhov, and Luigi Pirandello.

In the preface to the 1957 collected edition of his three major plays—*Our Town* (1938, Pulitzer Prize), *The Skin of Our Teeth* (1942, Pulitzer Prize) and *The Matchmaker*—Wilder said that with *The Matchmaker* he had revived slapstick and farce partly to make fun and “shake off the nonsense” of nineteenth-century staging conventions. According to Wilder, American theater had lost its bite. “Toward the end of the twenties,” he wrote, “I began to lose pleasure in going to theatre. I ceased to believe in the stories I saw presented there.”

Theater had, for Wilder, become overly “soothing,” and the problem, he said, had begun with the emerging middle class of the nineteenth century, which he considered “alternately insecure and aggressively complacent. It must find its justification in and reassurance in making money and displaying it.” He condemned the middle classes for denying the very passions that made them human:

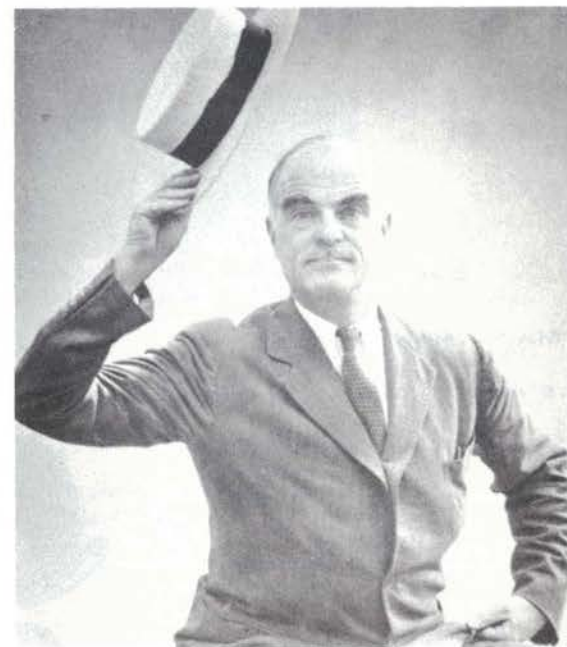
Their questions about the nature of life seemed to be sufficiently answered by the demonstration of financial status and by conformity to some clearly established rules of decorum. These were precarious positions; abysses yawned on either side. The air was loud with questions that must not be asked. These audiences fashioned a theatre which could not disturb them. They thronged to melodrama . . . and to sentimental drama . . . and to

comedies in which the characters were so represented that they always resembled someone else and not oneself.

Wilder had not always been so explicit about the condition of American arts and culture, or how he hoped his works would affect them. With the publication in 1927 of his second novel, the Pulitzer Prize-winning *Bridge of San Luis Rey*, Wilder’s reputation as a world-class writer was made. The novel takes place in eighteenth-century Peru—a country Wilder had never seen—and prompted some “literary nationalist” critics like Edmund Wilson to accuse Wilder of wasting his talents on non-American subject matter. “Thornton Wilder’s feeling for national temperaments,” Wilson wrote in *The New Republic*, “had already appeared in [his first novel] as one of his most striking gifts. But I wish . . . that he would study the diverse elements that go to make the United States, and give us their national portraits.”

Wilder started writing specifically about America with *Heaven’s My Destination*, his fourth novel, and with *Our Town*, his first full-length play produced on Broadway. He nevertheless continued to answer Wilson and other critics indirectly by championing his belief that human experience and history—and therefore the arts—are universal and interconnected. In the 1957 preface he wrote:

“I love you,” “I rejoice,” “I suffer,” have been said and felt many billions of times and never twice the same. Every person who has ever lived has lived an unbroken succession of unique occasions. Yet the more one is aware of this individuality in experience (innumerable! innumerable!)



Thornton Wilder
Thornton Wilder Archive,
Collection of American
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the more one becomes attentive to what these disparate movements have in common, to repetitive patterns. As an artist (or listener or beholder), which “truth” do you prefer—that of the isolated occasion, or that which includes and resumes the innumerable?

FROM MADISON TO ASIA TO BERKELEY TO OUR TOWN

Born on April 17, 1897, the second of five children, Thornton Wilder grew up in Madison, Wisconsin. When he was nine the family moved to Hong Kong, where Wilder’s father was the new U.S. consul general. Thornton attended school there and, after his father was transferred to Shanghai, at an English mission boarding school in Chefoo, four hundred and fifty miles north of Shanghai. His mother, Isabella Niven Wilder, brought

“THE
MATCHMAKER
IS ABOUT THE
ASPIRATIONS
OF THE YOUNG
(AND NOT
ONLY OF
THE YOUNG)
FOR A
FULLER,
FREER
PARTICIPATION
IN LIFE.”

—Thornton Wilder

the children back to the United States, settling with them in Berkeley when Wilder was fifteen. Her husband remained abroad and tried to raise his children through the mail. “I hope Thornton will not lay too much stress on Greek or any other plays,” Wilder senior admonished in a collective letter to his “Dear Children,”

but there is such a mass of poor, silly men and women rushing to see plays of all kinds to get a thrill of excitement, that I beg you to regard it as an incidental of life. . . . I shall not be content until both my boys work in a grocery store a while so that they may distinguish Timothy seed from bar soap.

Thornton's mother, on the other hand, encouraged her children's creative development. “[L]ike one of Shakespeare's girls—a star danced and under it I was born,” Wilder said of her, while noting,

The crown of a patriarchal father's life is the possession of an erring child. Fathers whose sons are a shining credit to them are like aging provincial actors who have never had the chance to play Broadway. Think of that wonderful progression from wounded majesty to tender forgiveness. Not a dry eye in the house.

An outcast at Berkeley High—especially when compared to his

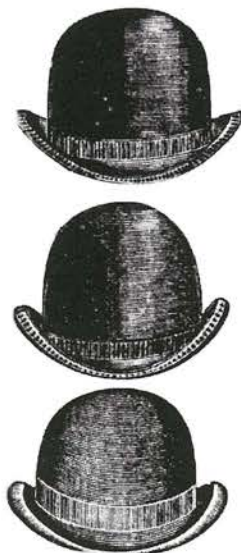
older brother Amos—Wilder developed friendships with the middle-aged intellectuals and eccentric artists of the university community. He regularly attended performances of the stock company at Oakland's Ye Majesty Theatre (which *The Matchmaker* was intended to parody) and college productions of Shakespeare.

He wrote one-act plays in rapid succession and read all of them to his mother. He also spent a great deal of time in the University of California library researching the repertoires of the great European theaters associated with his idol, the director Max Reinhardt—who years later would direct *The Merchant of Yonkers*.

Because Wilder's grades were poor and because he showed no interest in things practical, there was constant fretting—particularly by his father—about how he would make his way in the world. It was decided he should follow Amos to Oberlin College to benefit from close brotherly supervision.

Wilder attended Oberlin until 1917, then transferred to Yale thanks to connections of his father, a Yale graduate. Poor eyesight kept him out of World War I, but following graduation Wilder served in the Coast Guard for two months.

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Performance HIGHLIGHTS

Inter-Disciplinary Performance Project. Quick—what do you think of? Well, think again. When the interdisciplinarians involved include choreographer **Mark Morris** and **Christopher Hogwood's Handel & Haydn Society**, the picture brightens considerably. On May 1–3 at Zellerbach Hall, Cal Performances unveil the San Francisco premiere of a new production of Gluck's groundbreaking opera *Orfeo ed Euridice*, featuring principals Michael Chance, Dana Hanchard, Christine Brandes, the Mark Morris Dance Group, and the H&H Society period-instrument Orchestra and Chorus. This innovative new

look at the story of the triumph of love over death promises to be an *Orfeo* for the '90s and beyond. If you prefer a more intimate performance experience, consider an evening with **Spalding Gray**, May 2–4 at Zellerbach Playhouse, where he presents his latest work-in-progress, *It's A Slippery Slope*. Part raconteur, part cultural shaman, Gray spins monologues (this is his fifteenth), that, though intensely, even neurotically personal, zoom to the heart of the zeitgeist. His quirks and foibles make us realize how weird we *all* really are. Then on May 15 at Zellerbach, experience the phenomenon that is **Jessye Norman**. One writer has called her "Art on nature's scale, at once grand and intimate."

* * * * *

San Francisco Performance's spring schedule offers a sampling of sonic superlatives at Herbst Theatre. On May 7, baritone **Thomas Hampson** shares his vocal riches with San Francisco audiences. One of the versatile artists of his generation, Hampson is acclaimed not only for his opera appearances, but also for his thoughtfully-researched song recitals, which explore repertoire ranging from classic lieder to neglected American songs and Broadway. Then on May 11, the **Juilliard String Quartet** weaves their art with strings of Mozart, Sessions, and Beethoven. Currently celebrating their 50th anniversary season, the quartet has made over 100 recordings and has been—well, instrumental—in popularizing chamber music. Wrapping up SF Performances' regular season is an artist with over 1000 recordings to his credit and whose reputation is almost unparalleled: bassist **Ron Carter**. For this outing he's assembled a nonet—an unusual combination of piano, drums, percussion, bass, and four classical cellists, with Carter fronting on piccolo bass. Catch them on May 18.

—Peter Cieply

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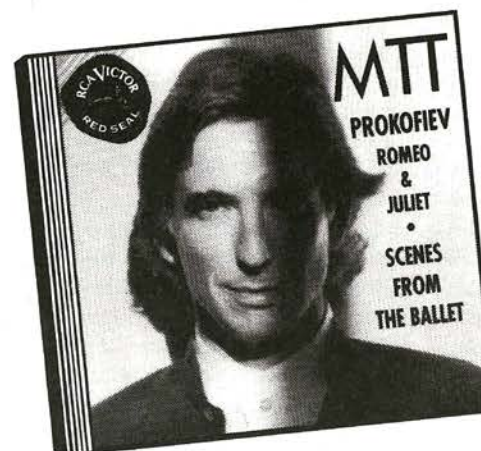
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**CAREY PERLOFF**

(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 A.C.T. season with August Strindberg's *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translations of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to ninety-nine-percent capacity for its entire run during A.C.T.'s record-breaking 1994-95 season. This season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's *Arcadia* and the Geary Theater inaugural production, Shakespeare's *Tempest*.

In the summer of 1993, Perloff 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 Classic Stage Company (CSC) 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, David Strathairn, and Peter Riegert) on a double bill with his *Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *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 *Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *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.

In Los Angeles, Perloff staged Pinter's *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.

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. Haire

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.

MELISSA SMITH (Conservatory Director)

the master acting teacher in A.C.T.'s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was 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 off-off Broadway and in regional theater: her credits include Sonya in *Uncle Vanya*, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous other plays including the work of 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. She has also trained and taught at the Caymichael Patten Studio in New York.

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 and a panel member for the National Foundation for Advancement in the Arts. He has published six anthologies for young actors and is a frequent guest speaker and adjudicator throughout the country. In 1989, he founded the Young Conservatory's New Plays Program; to date eleven 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*. Volume Two of *New Plays* was released in February 1996.

KATE EDMUNDS (Associate Artist)

scenic designer in residence at A.C.T., has created the sets for *The Tempest*, *Arcadia*, *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are*

Dead, *Othello*, and *Hecuba*. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN (Associate Artist)

lighting designer in residence at A.C.T., has designed *Dark Rapture*, *The Tempest*, *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. 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 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yachiyo*, *The Caucasian Chalk Circle* and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, twenty-four Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD (Associate Artist)

served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *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 *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Clas-

sic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival 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 *Pope and the Witch*, Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and Shakespeare's *Othello*.

ALBERT TAKAZAUCKAS (*Associate Artist*) has created productions of theater and opera throughout the United States. His directing credits span operatic works from the seventeenth to the twentieth century, and his diverse theater repertoire ranges from American musical comedy to plays by Chekhov, Van Klief, and Shakespeare. His productions have been seen off Broadway in New York, at the Kennedy Center, San Francisco Opera, and Seattle Opera, and in London and Toronto. Last summer he received national critical attention for his staging of Britten's *Turn of the Screw* for the New Jersey Opera Festival in Princeton and for his local revival of Rodgers and Hart's *Boys from Syracuse* for the San Francisco Shakespeare Festival. Highlights of his upcoming season include the Virginia Opera's opening production of *Rigoletto*, directing debuts with the Tulsa Opera and National Opera of Canada in Toronto, and productions of *A Little Night Music* and *La Nozze di Figaro*, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazauckas is the recipient of numerous Bay Area Theatre Critics' Circle Awards, several Los Angeles Drama-Logue Awards, a Cable Car Award, and an endowment from the NEA. He began his association with A.C.T. in 1986 with Woody Allen's *Floating Light Bulb*, followed by such favorites as *A Lie of the Mind*, *Burn This*, *Dinner at Eight*, and *Light up the Sky*. This season at A.C.T. he directed Patrick Hamilton's *Gaslight* and *A Galaxy on Geary*, celebrating the reopening of the newly renovated Geary Theater.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993 after sixteen years as a member of the Bay Area theater community. She has stage-managed more than sixty productions, including *Bon Appétit!* and *Creditors* at A.C.T. She was resident stage manager at Berkeley Repertory Theatre for twelve years and 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 Baltimore's Center Stage. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. This season Shaw also teaches in the A.C.T. Conservatory's Advanced Training Program.

MAC WELLMAN (*TCG Resident Playwright*), poet and playwright, was born in Cleveland and is a resident of New York City. He joined the A.C.T. artistic staff in 1994 under the auspices of Theatre Communications Group's National Theatre Artist Residency Program and The Pew Charitable Trusts. Recent productions of his work include *Swoop* and *Dracula* at Soho Repertory Theatre, *The Hyacinth Macaw* at Primary Stages, *The Land of Fog* and *Whistles* as part of the Whitney Museum/Philip Morris "Performance on 42nd" series, and *A Murder of Crows* at Primary Stages and elsewhere. He has received numerous honors, including NEA, McKnight, Rockefeller, and Guggenheim fellowships. In 1990 he received a *Village Voice* Obie Award for best new American play for *Bad Penny*, *Terminal Hip*, and *Crowbar*. In 1991 he received another Obie for *Sincerity Forever*. Two collections of his plays have recently been published: *The Bad Infinity* (PAJ/Johns Hopkins University Press) and *Two Plays* (Sun & Moon Press). Sun & Moon also published *A Shelf in Woop's Clothing*, Wellman's third collection of poetry, and his most recent novel, *Annie Salem*.

CALIFORNIA ARTS COUNCIL CHALLENGES A.C.T. TO SUPPORT NEW PLAYS

The California Arts Council (CAC) has awarded a \$50,000 challenge grant to support A.C.T. commissions for five playwrights, the majority of whom are ethnic and/or women writers (including Octavio Solis and Leslie Ayvazian), to write plays that broaden the existing repertoire of American dramatic literature and explore diverse realms of cultural experience. This program represents part of a significant new thrust at A.C.T. to nurture and develop the work of living writers on its stages and in its conservatory. The plays commissioned under the auspices of this grant will further A.C.T.'s plans to develop a second stage for new and experimental works, a priority for the company since the January 1996 return to the Geary Theater.

The CAC challenge grant requires A.C.T. to raise a 3-to-1 match of \$150,000 in new and increased gifts, which will be dedicated to the development and workshop production of commissioned scripts.

The California Arts Council, a state agency, was established in 1976 to provide statewide leadership that enables and stimulates individuals and organizations to create, present, teach, and preserve the art of all cultures, thereby enriching the quality of life for all Californians.

A.C.T. patrons who would like to celebrate theatrical language and new forms of theater by helping A.C.T. meet the CAC challenge are invited to call the A.C.T. development office at (415) 834-3251.

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On The Cherry Orchard

A.C.T. PROLOGUE

April 9, 1996

5:30 p.m.

Featuring

Director Barbara Damashek

A.C.T. AUDIENCE EXCHANGES

April 28, 1996 (matinee)

May 14, 1996

May 22, 1996 (matinee)

A.C.T. PERSPECTIVES

The Playwright and the Actor:
New Forms and New Methods

April 29, 1996

7-9 p.m.

Speakers to be announced

On The Matchmaker

A.C.T. PROLOGUE

April 23, 1996

5:30 p.m.

Featuring

Director Richard Seyd

A.C.T. AUDIENCE EXCHANGES

May 5, 1996 (matinee)

May 15, 1996 (matinee)

May 21, 1996



A.C.T.

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

A.C.T. PROLOGUES

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. 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, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for thirty minutes immediately after selected performances and are moderated by A.C.T. staff members.

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1995-96 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen a play to attend. Funded by a grant from the California Council for the Humanities and the National Endowment for the Humanities.

"WORDS ON PLAYS"

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$35; limited copies of handbooks for individual plays are also available for purchase by single-ticket holders at the A.C.T. Box Office, located at 405 Geary Street at Mason, and in Fred's Columbia Room on the lower level of the Geary Theater, for \$6 each.

For more information, call (415) 749-2ACT.

Revolution, continued from page 25

been the final blow for the peasant and working classes, who began to demand their rights with strikes and riots. Intellectual socialist revolutionaries determined to turn backward, poverty-stricken Russia (in the words of historian Edward Acton) into "a society that would not only be just and free but modern, dynamic, industrial."

REVOLUTION AND BEYOND

Writing *The Cherry Orchard* in 1903, Chekhov drew on his own experience as a rural landowner to paint a starkly honest and deeply compassionate picture of the demise of traditional Russian country life. The Moscow Art Theatre opened *The Cherry Orchard* on January 17, 1904, Chekhov's forty-fourth birthday. He died at the end of the year, succumbing to tuberculosis shortly before the first phase of revolution began.

In October 1905, provoked by massive waves of strikes and assassinations, Nicholas II agreed to the election of a *Duma*, a legislative body that would influence all new laws. The October Manifesto was the first major victory on the road to

revolution, transforming Russia into a constitutional monarchy almost overnight. The compromise was short-lived, however, and the complete annihilation of the czarist regime and the birth of the Soviet state were just twelve years away.

We can only speculate as to how Chekhov would have fit into the world of revolution. In *The Cherry Orchard*, his last play—still avoiding political rhetoric, even mocking it—Chekhov displays his profound understanding of and affection for the individual Russian people who would populate the new world envisioned by the Trofimovs and Lopakhins of the dying century. His writing reveals an artist who understood, probably better than any of his peers, the true potential, and fallibility, of human nature. Above all, he wanted us to laugh at ourselves. As Maxim Gorky once wrote about Chekhov:

Of a beautiful simplicity himself, he loved all that was simple, real, sincere, and he had a way of his own of making others simple. . . . It does one good to remember a man like that, it is like a sudden visitation of cheerfulness, it gives a clear meaning to life again. ■

State Literature Museum, Moscow



The first troupe of actors at the Moscow Art Theatre (Moscow, 1900)

Matchmaking, continued from page 32



Men's Fine Black Silk Hat



Men's Straw Hat



"The Stanley"



"The Commercial"

Although he had published extensively in a Yale journal and was in with the university's literary crowd, his grades were still not impressive, and he was sent to study at the American Academy in Rome. On his return eight months later, recommendations from Yale friends helped him get a position teaching French at Lawrenceville, the New Jersey boy's prep school. To prepare for the job he took a crash course at the Berlitz school in New York.

At Lawrenceville, Wilder was also an assistant house master, with duties in addition to teaching that kept him busy till ten o'clock each night. Somehow he found time to start a novel based on his experience in Rome. Five years later, the adventurous New York publishers Albert and Charles Boni, struck by Wilder's prose style, bought his completed manuscript and took an option on his next three works.

The novel, called *The Cabala*, was well received, but it was with Wilder's next book, *The Bridge of San Luis Rey*, that the Boni brothers knew their gamble on a new writer had paid off. In 1958, thirty years after *Bridge's* publication, *Time* magazine reported that the book had sold more than two million copies and had been translated into two dozen languages. Wilder was famous and soon became his family's main financial support. His sister Isabel, like Chekhov's sister Maria, made her life's work out of organizing the affairs of her literary brother as secretary, accountant, companion, and spokesperson.

By 1927, however, only one of Wilder's plays had been produced—*The Trumpet Shall Sound*, a play he wrote at Yale which attracted little

attention when it was produced off Broadway in 1926. But he found his way into the theater world nonetheless by attending every play he could and by corresponding with actors, producers, critics—anyone involved in the business. The brilliant but antagonistic director-producer Jed Harris was interested in his work, and on a train in 1927 Wilder promised Harris his next full-length play. Ten years went by before the promise was fulfilled with *Our Town*, a play Wilder said was written to "capture not verisimilitude but reality." It opened on February 4, 1938, directed by Harris. A month later, Wilder was already at work on a radically different project, the farce that would eventually become *The Matchmaker*.

MATCHMAKING

The Matchmaker is a revision of Wilder's *Merchant of Yonkers*, which itself is based on an Austrian comedy written in 1842 by Johann Nestroy; Nestroy based his play on an 1835 farce called *A Day Well Spent* by Englishman John Oxenford.

The famous Dolly Levi, however, was Wilder's invention. "About it all," Wilder wrote to his family of the play, "hangs the muted doubt about money." In the preface, he says that *The Matchmaker*

is about the aspirations of the young (and not only of the young) for a fuller, freer participation in life. Imagine an Austrian pharmacist going to the shelf to draw from a bottle which he knows to contain a stinging corrosive liquid, guaranteed to remove warts and wens; and imagine his surprise when he discovers that it has been filled overnight with very American birch bark beer.

Wilder's own aspirations for the play were for his idol, Max Reinhardt ("The Master"), to direct it, and his favorite actress, Ruth Gordon, to star as Dolly. This did not come to pass, however, for Gordon refused to work with Reinhardt and insisted that Wilder give the play to Jed Harris. Wilder could not bring himself to withdraw *The Merchant* from Reinhardt, announcing to his friends that "loyalty, fascination and homage to a great career, and fulfillment of boyhood dreams all combine to make me lay that play entirely at his feet." It was a mistake. Sixty-five years old, with only five years to live, The Master was unable to bring the old-style American comedy to life. It opened and closed after four weeks in New York, with Jane Cowl in the role of Dolly. *Variety* called the production overacted, the result of the German director's inability to understand the idioms and rhythms of American speech. Wilder said Reinhardt had done "a wonderful job" and blamed the problems on timid management and a few uncooperative actors.

Fortunately, Ruth Gordon was "resolved like a lioness" and full of "bulldog tenacity" to star in *Merchant*. She petitioned Wilder in 1952 to discuss a revision with her and British director Tyrone Guthrie. "Revision" was a word Wilder allowed her to use, but he only planned to apply "a few retouches." By August 1954, the retitled play opened at the Edinburgh Festival, starring Gordon as Dolly, as Wilder had originally intended. After a shaky start in Edinburgh, *The Matchmaker* hit its stride in London, thanks to Guthrie's brisk direction

and excellent casting, the addition of a few key scenes by Wilder, and Gordon's mastery of the role she had always wanted to play.

In New York *The Matchmaker* soared, although Guthrie complained that American audiences were "totally blind and deaf to the fact that the best jokes were not just laughs, but had a serious undercurrent; that the best situations were not funny, but pathetic, even poignant." Guthrie appeared to share Wilder's conviction that no play—not even a farce—should be one hundred percent "soothing."

Between the openings of *The Merchant of Yonkers* and *The Matchmaker*, both Wilder and the country had been through World War II, Wilder serving as an intelligence officer. Although in some respects the 1950s seemed a perfect time for farce, Wilder wanted more, not only from the dramatic arts but, like Guthrie, from audiences as well.

"We have all seen the ridiculous in estimable persons and in ourselves," he wrote in 1957.

We have all known terror as well as enchantment. Imaginative literature has nothing to say to those who do not recognize—who cannot be reminded—of such conditions. Of all the arts the theatre is the best endowed to awake this recollection within us—to believe is to say "yes." . . . I am not an innovator but a rediscoverer of forgotten goods and I hope a remover of obtrusive bric-a-brac. And as I view the work of my contemporaries I seem to feel that I am exceptional in one thing—I give (don't I?) the impression of having enormously enjoyed it. ■



Ladies' Seersucker Sailor Hat



Mignon



Pinafore



Avery



MATTHEW BOSTON (*Petya Trofimov, Ambrose Kemper*) appeared at A.C.T. earlier this season as Valentine Coverley in *Arcadia*. Regional theater credits also include *Dancing at Lughnasa* at the Dallas Theatre Center; *Holiday* at the Alabama Shakespeare Festival; *Othello* at the Great Lakes Theater Festival; *Julius Caesar* at the New Jersey Shakespeare Festival; *Our Country's Good* at Wing and a Prayer Theatre Company; *The Diviners* at Wing and a Prayer and at the International City Theatre in Los Angeles; and *Reckless* at Princeton Repertory Theatre. Film and television credits include *Ghost Ship*, "Camp Wilderness," "One Life to Live," and "All My Children." Boston received his M.F.A. from the Professional Actor Training Program of Rutgers University.



ROBERTA CALLAHAN (*Gertrude*) has been seen at A.C.T. in *Uncle Vanya*, *Dinner at Eight*, and *The Duchess of Malfi*. She has also performed in summer stock, regional, off-off-Broadway, off-Broadway, and Broadway productions, in a wide variety of theaters ranging from the Actors Workshop in San Francisco to Lincoln Center in New York. Her roles have ranged from Laura in *The Glass Menagerie* to Blanche in *A Streetcar Named Desire*. She received a Drama-Logue Award for her performance in *Hedda Gabler* and the Marian Scott Actors' Achievement Award for her portrayal of Madame Arcati in *Blithe Spirit*. Callahan has also worked in film and television.



DANIEL CANTOR (*Yasha, August*), recipient of the Burt & DeeDee McMurtry Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program. He appeared at A.C.T. ear-

lier this season as Septimus Hodge in *Arcadia* and as Ferdinand in *The Tempest*. Regional theater credits include productions at the Cincinnati Playhouse, Shakespeare Santa Cruz, Worcester Foothills Theater, Mill Mountain Theater, National Shakespeare Company, Children's Theater of Massachusetts, and the Weston Playhouse. In New York, he has performed at the Polaris Repertory Company, La Mama La Galleria, and Stand-Up New York, where he performed his own one-man comedy show. Cantor has appeared on television in "Loving," "Soapbox," and the smash hit Korean series "Asphalt Man." He is a graduate of Wesleyan University.



BEN CLEAVELAND (*Stationmaster, Barnaby Tucker*) makes his A.C.T. debut in *The Matchmaker* and *The Cherry Orchard*. A native of Mill Valley, he was a member of the Ensemble Theatre Company, where he created the role of Clark Kenneth in Scott Wren's *Waste through the Ages*. He also appeared in Romulus Linney's *Pops* at the Bay Area Playwrights Festival. Other regional theater credits include *Starveling* in *A Midsummer Night's Dream* at Shakespeare Los Angeles and Sebastian in *Twelfth Night* at the Kern Shakespeare Festival. Film and television credits include HBO's *Attack of the 50-Foot Woman*, "China Beach," "Mr. Belvedere," and "The CBS After-School Special." Cleaveland received his B.F.A. in acting from CAL ARTS.



DAN HIATT (*Semyon Yefikhodov, Cornelius Hackl*) appeared at A.C.T. last season in *Othello*, *Rosencrantz and Guildenstern Are Dead*, and *The Play's the Thing*. Other regional credits include *Mirandolina* at San Jose Repertory Theatre, *Waiting for Godot* at Fine Arts Repertory Theatre, and many productions at the California Shakespeare Festival, including *Much Ado about Nothing*, *A Midsummer Night's Dream*, *As You Like It*, *The Winter's Tale*, *Love's Labor's Lost*, and

King Lear. He has also appeared in *Noises Off*, *Glen-garry Glen Ross*, *Born Yesterday*, and *Lips Together, Teeth Apart* at Marin Theatre Company; *Greater Tuna* at the Mason Street Theatre; *The Mystery of Irma Vep* and *About Face* at the Eureka Theatre; and *The Way of the World* and *Undiscovered Country* at the Huntington Theatre Company in Boston.



GERALD HIKEN (*Firs, Malachi Stack*) appeared at A.C.T. most recently as Gonzalo in *The Tempest*, Jel-laby in *Arcadia*, and Talthy-bios in last season's *Hecuba*. Other A.C.T. credits include *Antigone*, *The Learned Ladies*, *Pygmalion*, and *Scapin*. This production of *The Cherry Orchard* marks the fourteenth time Hiken has performed in a Chekhov play.



TINA JONES (*Any, Ermengarde*) appeared at A.C.T. earlier this season as Thomasina in *Arcadia*. The recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, she is a 1995 graduate of A.C.T.'s Advanced Training Program, where she performed the roles of Lady Macbeth in *Macbeth* and Kate in *Dancing at Lughnasa*. While at the Idaho Shakespeare Festival last summer, she appeared as Sylvia in *Two Gentlemen of Verona* and Lady Percy in parts one and two of *Henry IV*. Jones is originally from Toronto, Canada, where she has played various roles with the summer stock companies Park Street Players and K.A.M.P.



GEORGE KILLINGS-WORTH (*Postmaster, Understudy*) was recently seen in *An Ideal Husband* at Berkeley Repertory Theatre. Some favorite roles include Walter in *Keely & Du* at San Jose Stage and Donny in *American Buffalo* with The Shotgun Players in Berkeley. He originated the role of Lawrence Fer-

lingetti in North Beach Rep's Bay Area Drama Critics' Circle Award-winning production of *Beat*. Other regional credits include performances with The Actors' Theatre, Asian American Theatre, North Space, Trinity Shakespeare, and California Conservatory Theatre.



SHARON LOCKWOOD (*Carlotta, Cook*) appeared at A.C.T. earlier this season as Elizabeth in *Gaslight*. Other A.C.T. credits include Rosa Priore in *Saturday, Sunday and Monday*, Marceline in *The Marriage of Figaro*, and Elisa in *The Pope and the Witch*. She has performed frequently at Berkeley Repertory Theatre, including major roles in *The Triumph of Love*, *Volpone*, *The Caucasian Chalk Circle*, *The Importance of Being Earnest*, *Reckless*, *Servant of Two Masters*, *The Convict's Return*, and, most recently, *GeniUs* (as the Genie). Her Marin Theatre Company credits include *A Perfect Ganesh*, *Inspecting Carol*, and *Lend Me a Tenor*, for which she received a Drama-Logue Award. Lockwood has been a member of the Tony Award-winning San Francisco Mime Troupe since 1970 and has appeared in more than thirty of their productions. Other stage credits include *The Seagull* at San Jose Repertory Theatre, *Cloud 9* and *Noises Off* in San Francisco, and Dario Fo's *About Face* off Broadway. Film credits include the interactive feature *The Psychic Detective*, *The Long Road Home*, and *Mrs. Doubtfire*.



WILL MARCHETTI (*Homeless man, Joe Scanlon*) has appeared at A.C.T. in *Light up the Sky*, *Saturday, Sunday and Monday*, and *A Lie of the Mind*. He created the Old Man in Sam Shepard's *Fool for Love* at the Magic Theatre and reprised the role at Circle Repertory Company in New York. He recently won a Drama-Logue Award for his portrayal of Robert Stoner in Amy Freed's *Psychic Life of Savages* in Washington, D.C. Other regional theater credits include major roles at San Jose Repertory

Theatre, Marin Theatre Company, Berkeley Repertory Theatre, the Magic Theatre, and the Eureka Theatre, among others throughout the United States. Television credits include "Midnight Caller," "Partners in Crime," "Shannon," *Bitter Harvest*, *Christmas without Snow*, *Alcatraz*, *The Whole Shocking Story*, and *Dalva*. Marchetti has also been featured in the films *True Believer*, *Cocoon II*, and *Mr. Billions*.



MICHELLE MORAIN

(*Varya*, *Mrs. Irene Molloy*) returns to the Bay Area after eight seasons at the Oregon Shakespeare Festival, where her credits include leading roles in *Baltimore Waltz*, *Richard III*, *Toys in the Attic*, *Cyrano de Bergerac*, *Twelfth Night*, and *Love's Labor's Lost*. Her extensive regional theater credits include three seasons as a core company member at Berkeley Repertory Theatre, where she appeared in *An Ideal Husband*, *Moon for the Misbegotten*, *Twelfth Night*, *A Touch of the Poet* (Drama-Logue Award), *Kingdom Come*, *The Art of Dining*, and *Execution of Justice*. Also an accomplished teacher, Morain has taught in the Oregon Shakespeare Festival's School Visit Program and Summer Seminar for high school juniors for eight years. Morain received her B.F.A. in theater arts at the University of Georgia and her M.F.A. in acting from the A.C.T. Conservatory.



LUIS OROPEZA (*Boris Semyonov-Pishchik*, *Cabman*) spent six seasons at A.C.T. beginning with his debut as the Fool in *King Lear*. He has also been seen at A.C.T. in *The Duchess of Malfi*, *A Christmas Carol*,

Charley's Aunt, *Golden Boy*, *Saint Joan*, *The Imaginary Invalid*, and *The Marriage of Figaro*. He spent five years working with Luis Valdez and El Teatro Campesino; his many stage credits also include appearances with the Eureka Theatre Company, San Jose Repertory Theatre, the California Shakespeare Festival, the Santa Cruz Shake-

speare Festival, Berkeley Repertory Theatre, Encore Theatre Company, TheatreWorks, San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. Screen credits include "Falcon Crest," "Midnight Caller," and *Pacific Heights*. Oropeza's last appearance at the Geary was in *Right Mind* by George Coates in 1989.



GORDANA RASHOVICH

(*Liubov Ranyevskaya*, *Miss Flora Van Huysen*) appeared on Broadway and at the Doolittle Theatre in *Conversations with My Father*. Her off-Broadway credits include leading roles in *The Crucible* at the Roundabout Theatre, *A Shayna Maidel* at Westside Arts and the Tiffany Theatre (Obie Award, Drama Desk nomination, L.A. Drama Critics' Circle Award, Drama-Logue Award, *L.A. Weekly Award*), *Fefu and Her Friends* at the American Place Theatre (Theatre World Award), and *Not I* at EST. Her extensive regional theater credits include leading roles in *Orpheus Descending* and *The Importance of Being Earnest* at the Alley Theatre, *Richard III* and *Woyzeck* at the Hartford Stage Company, *A Streetcar Named Desire* at the Players Theatre, and *Extremities* and *Wuthering Heights* at the Actors Theatre of Louisville. She has also performed at The Guthrie Theater, Seattle Repertory Theatre, and the Kennedy Center. Film and television credits include *Sudden Manhattan*, *Dead Again*, *Heaven's Gate*, "Loving," "Law and Order," "The Trials of Rosie O'Neill," "Absolute Strangers," "Another World," "Equalizer," "One Life to Live," and "As the World Turns." Rashovich trained at the Royal Academy of Dramatic Art in London and with Uta Hagen in New York.

KEN RUTA (*Leonid Gayev*, *Horace Vandergelder*) has been a leading actor at A.C.T. since appearing in *Tartuffe*, A.C.T.'s first production at the Geary Theater, in 1967. His most recent A.C.T. credits include *Hecuba*, *The Play's the Thing*, *Light up the Sky*, *Uncle Vanya*, and *Antigone*. His performances in A.C.T.'s *Floating Light Bulb*, *Immigrant*,



and *Cat on a Hot Tin Roof* were honored with Bay Area Theatre Critics' Circle and Drama-Logue awards. In 1994 he was similarly honored for his performance in *Substance of Fire* at the Magic Theatre, and his performance in *Shadowlands* earned him the Helen Hayes Best Actor Award nomination for 1994. He acted in more than thirty productions at Minneapolis's Guthrie Theater, where he was a founding member and associate artistic director from 1975 to 1978. He has acted and directed at the Mark Taper Forum, San Jose Repertory Theatre, Seattle Repertory Theatre, the Intiman Theatre, Arena Stage, the Arizona Theatre Company (serving as associate artistic director 1984-86), and he is an Associate Artist of San Diego's Old Globe Theatre. He appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Ross*, *The Three Sisters*, and *The Elephant Man*, and has performed and directed with opera companies throughout the United States. His continued association with A.C.T.'s Advanced Training Program includes his productions of *Hamlet*, *Love's Labor's Lost*, and *Macbeth*.



JEAN STAPLETON

(*Mrs. Dolly Levi*) has appeared at A.C.T. in Molière's *Learned Ladies*, with the late Sydney Walker, and in the 1992-93 production of *Bon Apétit!* Throughout her career she has appeared numerous times in San Francisco, including the road tour of *Arsenic and Old Lace* at the Curran Theatre. As a participant in last year's U.N. Fifty celebration, she presented as a special tribute to Eleanor Roosevelt a screening of *Eleanor: First Lady of the World* (Stapleton received an Emmy Award nomination for her portrayal of Roosevelt). Recently, she has been dividing her time among theater, film, and television projects. She can be seen this year on Showtime in the Horton Foote play *Lily Dale* with Stockard Channing and Sam Shepard, and in the upcoming feature

film *Michael* with John Travolta and William Hurt. Stapleton is a three-time Emmy Award winner for her role in the series "All in the Family." Last fall she appeared in Rodgers and Hammerstein's *Cinderella* at the New York City Opera. Her recent regional theater credits include *Blithe Spirit* at South Coast Repertory and *Romeo and Juliet* for the Shakespeare Company in Washington, D.C. Stapleton won an Obie Award for her performances in two Harold Pinter plays at New York's Classic Stage Company, directed by A.C.T. Artistic Director Carey Perloff.



JACK WETHERALL

(*Yermolai Lopakhin*, *Rudolph*) appeared on Broadway in the title role of *The Elephant Man*. Off Broadway he originated the role of Mario in *Tamara*. Regional theater roles include *Cyrano* at The Guthrie Theater, *Pericles* at the Hartford Stage Company, *Macbeth* and *Berowne* at the Alabama Shakespeare Festival, *Richard II* at the Utah Shakespeare Festival, *Jack Tanner* in *Man and Superman* in Los Angeles (Drama-Logue Award), *Thomas Cromwell* in *A Man for All Seasons* at Canada's Citadel Theatre, *Valmont* in *Les Liaisons Dangereuses* at the Pittsburgh Public Theatre, and *Dracula* at San Jose Repertory Theatre. From 1971 to 1980 he performed at Canada's Stratford Festival as Orlando in *As You Like It*, Konstantin in *The Seagull* (both opposite Maggie Smith), and Henry V. Most recent credits include Henry in *The Real Thing* at Chautauqua Theater, Warwick in *Henry VI* at New York's Theatre for a New Audience, and Praed in *Mrs. Warren's Profession* at Yale Repertory Theatre. Wetherall has taught "Shakespeare: Text Study and Performance" for many years. His directing credits include *Measure for Measure* at Chicago's Center Theatre, *Our Town* for Robin Phillips's Citadel Theatre, and *As You Like It* at the Stella Adler Conservatory in New York.

ADRIA WOOMER-STEWART (*Dunyasha*, *Minnie Fay*) makes her A.C.T. debut in *The Cherry Orchard*. She was seen most recently as Desianza



in *Mirandolina* and Edith in *Blithe Spirit* at San Jose Rep. Other theater credits include *The Dresser*, *The Comedy of Errors*, *Dr. Faustus*, *King Lear*, *Measure for Measure*, and *Once in a Lifetime* at Shakespeare Santa Cruz; *The Glass Menagerie* and *The Effects of Gamma Rays on Man in the Moon Marigolds* at the Company of Angels in L.A.; and *The Shoe Shop of Desire* at the Nottingham Playhouse in a workshop commissioned by the Royal National Theatre.



KIMBERLY KING (*Understudy*) most recently appeared at A.C.T. as Lady Croom in *Arcadia* and as Ilona in last season's *Play's the Thing*. She has acted at many theaters across the country, including Circle Repertory Company and Musical Theatre Works in New York, the Huntington Theatre Company, the Great Lakes Theater Festival, the Asolo Center for the Performing Arts, StageWest, Berkeley Repertory Theatre, the McCarter Theatre in Princeton, and the Alley Theatre in Houston (as a full-time resident company member). She has won Critics' Circle awards for her portrayals of Keely in *Keely and Du*, the psychotic Susan in *Woman in Mind*, Elvira in *Blithe Spirit*, and Aggie in *Dancing at Lughnasa*. King's television appearances include a leading role in the film *Promises* for PBS. A lyric soprano, she has sung musical theater, opera, lieder, and jazz.



CHRISTOPHER MOSELEY (*Understudy*), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), made his A.C.T. mainstage debut this season as Francisco in *The Tempest*. His ATP studio credits include the roles of Josh in *The Rimers of Eldritch*, Sir Toby in *Twelfth Night*, and Forante in Molière's *Bourgeois Gentleman*. He received his

B.A. from the University of Arizona, where he appeared as Dromio in *A Comedy of Errors* and Franny in Lanford Wilson's *Balm in Gilead*.



LOREN NORDLUND (*Understudy*) has performed in *The Tempest* at the San Francisco Shakespeare Festival and *King Lear* at the Oregon Shakespeare Festival; *Noises Off* at the Marines Memorial Theatre; ten residents of *Greater Tuna* in San Francisco and Kansas City; and eight characters in *On the Verge* at Marin Theatre Company. He has also performed with the San Francisco Opera and Berkeley Shakespeare Festival. Nordlund is a graduate of SF State's drama department.



BRIAN KEITH RUSSELL (*Understudy*) has performed in A.C.T. productions of *The Duchess of Malfi*, *Light up the Sky*, *Pygmalion*, and *A Christmas Carol*. He appeared most recently as Squire Sullen in *The Beaux' Stratagem* at Berkeley Repertory Theatre. Other Bay Area appearances include *The Two Precious Maidens Ridiculed* and *The Forced Marriage* at Centralworks, *The Elephant Man* at San Jose Repertory Theatre, *Wilder, Wilder, Wilder* at Marin Theatre Company, and *Down the Road* at Encore Theatre Company, as well as Len Jenkin's *Poor Folks' Pleasure*, Mac Wellman's *Harm's Way*, Charles Marowitz's adaptation of *The Taming of the Shrew*, and Sam Shepard's *Unseen Hand* for Diggin' Hole Productions of San Francisco. Russell is a graduate of the A.C.T. Advanced Training Program.



CELIA SHUMAN (*Understudy*) appeared most recently in *Sight Unseen* at Berkeley Repertory Theatre. Local theater credits include *House of Yes* at the Magic Theatre, for which she received a Bay Area Theatre Critics'

Circle Award, and productions at Marin Theatre Company and on other local stages. She can also be seen as a live-action figure in the newly released CD-ROM *Top Gun*.



MOLLIE STICKNEY (*Understudy*) appeared at A.C.T. earlier this season as Chloë in *Arcadia* and as Nancy in *Gaslight*. A 1995 graduate of the A.C.T. Advanced Training Program (ATP), she is the recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship. She appeared in ATP studio productions of *Measure for Measure*, *The Rimers of Eldritch*, and *The Miser*. While a Young Conservatory student, she performed in A.C.T. mainstage productions of *A Christmas Carol* and *When We Are Married* (both with Sydney Walker). Other Bay Area theater credits include the title role of *Romeo and Juliet* at the Los Altos Conservatory Theatre and Anya in *The Cherry Orchard* and Lydia Languish in *The Rivals* at the Hillbarn Theatre.



MATTHEW TRONCONE (*Understudy*) was seen most recently as Lorenzo in *The Merchant of Venice* at Center Rep and Charlie in *The Foreigner* at Indian Alley Theatre. Shakespeare credits also include *The Tempest* for the San Francisco Shakespeare Festival, *King Lear*, and *Macbeth*. He has the principal role in the IMAX film *Crashendo*. Troncone received his B.A. in theater from SF State and attended A.C.T.'s Summer Training Congress.



W. FRANCIS WALTERS (*Understudy*) has worked extensively in regional theater, including productions at the Denver Center Theatre, Oregon Shakespeare Festival, Cleveland Playhouse, Old Globe Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay

Area credits include the San Francisco Shakespeare Festival, Marin Theatre Company, Magic Theatre, and Berkeley Rep. Walters appeared most recently in Berkeley Rep's *An Ideal Husband* and *Changes of Heart*.

BARBARA DAMASHEK (*Director*), who makes her A.C.T. directorial debut with *The Cherry Orchard*, has worked extensively in regional theater as a director, composer-lyricist, and playwright. Recent directing credits include *She Stoops to Folly*, by Tom Murphy (1995 Drama-Logue Award); *The Faith Healer*, *Happy End*, and *Sunday in the Park with George* at South Coast Repertory (1989 Drama-Logue Award); *The Baltimore Waltz* and *The Firebugs* at the Oregon Shakespeare Festival; *Dancing at Lughnasa* at Trinity Repertory Company; *Two Suitcases* at Milwaukee Repertory Theater; and *All's Well That Ends Well* at Shakespeare Santa Cruz. Playwriting credits include *Two Suitcases*, commissioned in 1994 by Milwaukee Repertory Theater, and the musical *Whereabouts Unknown* for the Actors Theatre of Louisville (1988 Susan Smith Blackburn Award finalist). Her best-known work, *Quilters*, commissioned by the Denver Center Theatre Company, earned six Tony Award nominations, including three for Damashek (best direction, best original score, and, with coauthor Molly Newman, best book of a musical). A graduate of the Yale School of Drama, Damashek has taught at several theater conservatories, including A.C.T.

PAUL SCHMIDT (*Translator*) recently completed translations of all of Chekhov's plays; they will be published by HarperCollins this spring. He has also translated the *Complete Works of Arthur Rimbaud* (Harper & Row) and *The King of Time* (Harvard University Press), selections from the Russian futurist poet Velimir Khlebnikov. His translation of Khlebnikov's *Zangezi*, directed by Peter Sellars with music by Jon Hassell, was performed in 1987 in the Next Wave Festival at the Brooklyn Academy of Music. With Elizabeth Swados he wrote *The Beautiful Lady*, a musical about Russian poets of the 1920s, presented at the Mark Taper Forum in 1985. His play *Black Sea Follies*, directed by Stan-

ley Silverman, was produced off Broadway at Playwrights Horizons in 1987 and won that year's Kesselring Award. His translation of Jean Genet's play *The Screens*, directed by JoAnne Akalaitis, was produced at The Guthrie Theater in 1989. His translation of Chekhov's *Three Sisters*, under the title *Brace Up!*, was produced by the Wooster Group in 1990. As an actor, Schmidt has appeared with various off-Broadway companies and on national television. He has received a fellowship from the NEA and holds a doctorate in Russian from Harvard University.

LOY ARCENAS (*Scenic Designer*) recently designed the sets for the Broadway production of *The Night of the Iguana*, *Ballad of Yachiyo* at Berkeley Repertory Theatre and South Coast Repertory, and *Elektra* for the Dallas Opera. World premiere credits include *Love! Valour! Compassion!*, *Once on This Island*, *Spunk*, *Three Hotels*, *Blue Window*, *Prelude to a Kiss*, *Three Postcards*, *The Day Room*, and *The Baltimore Waltz*. He is the recipient of an Obie Award for sustained excellence in set design, several Los Angeles Drama Critics' Circle awards, the Joseph Jefferson Award, the Michael Merritt Award for design collaboration, and a Drama Desk Award nomination. In February he directed the A.C.T. Advanced Training Program production of Len Jenkin's *Dark Ride*. Arcenas is originally from the Philippines.

BEAVER BAUER (*Costumes*) has designed costumes for A.C.T. productions of *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 the Angels of Light, a troupe that specializes in fantastic, outrageous, and magical cabaret and theater. Last summer she designed an international circus that travelled to Moscow and

Japan. Bauer has won several Bay Area Theatre Critics' Circle awards.

STEPHEN LeGRAND (*Sound Designer*) is in his tenth season as resident sound designer and composer at A.C.T., where his work has included *Gaslight*, *Arcadia*, *Othello*, *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 Doodle You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Rep and music for *The Wash* at the Mark Taper Forum.

CONRAD SUSA (*Musical Arrangements*) has composed scores for numerous theaters, including A.C.T., the Old Globe Theatre, Seattle Repertory Theatre, the Mark Taper Forum, the American Shakespeare Festival, and APA/Phoenix. He has written scores for documentary films, PBS productions, choral and instrumental works, and operas. He has received a Ford Foundation fellowship and grants from the NEA and National Endowment Consortium. Susa earned his B.F.A. from the Carnegie Institute of Technology and M.S. from Juilliard.

KATHRYN ROSZAK (*Dance Consultant*) has worked as a performer, teacher, and choreographer with many major companies, including A.C.T., the San Francisco Opera, the San Francisco Ballet, and Berkeley Repertory Theatre. She choreographed three seasons for the California Shakespeare Festival and has choreographed for Kent Nagano's Berkeley Symphony, Opera San Jose, Sacramento Opera, Oakland Opera, and Marin Opera. She is artistic director of San Francisco's ANIMA MUNDI Dance Company, which has performed at Theatre Artaud, the Cowell Theater, and Grace Cathedral in San Francisco, and at La Mama

E.T.C. in New York. She has received grants from the Rockefeller Foundation, the Zellerbach Family Fund, and the Goethe Institute to produce her original work. Most recently, her work has been recognized with awards and residencies from the Carlisle Project, Esalen Institute, and Djerassi Foundation. Roszak is a graduate of A.C.T.'s Advanced Training Program, where she has also taught movement and dance.

DEBORAH SUSSEL (*Dialect Consultant*) returns for her twenty-first season with A.C.T. She has appeared in numerous plays and has served as speech and dialect coach for more than twenty A.C.T. productions, including *Gaslight*, *Arcadia*, *Angels in America*, *Othello*, *Hecuba*, *Full Moon*, and *Oleanna*. She has also worked as dialect coach at Berkeley Repertory Theatre on *Dancing at Lughnasa* and on a number of plays at Marin Theatre Company. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past twenty-one years, she was awarded an honorary M.F.A. by the conservatory in 1995. Sussel is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.'s board of trustees.

DONNA ROSE FLETCHER (*Stage Manager*) was the stage manager for *A Galaxy on Geary* (celebrating the reopening of the newly renovated Geary Theater), this season's *Gaslight*, and last season's production of Tony Kushner's *Angels in America*. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of *Little Shop of Horrors* and codirected the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris. Fletcher began her stage-management career in 1975 at the Totem Pole Playhouse in Fayetteville, Pennsylvania—where the featured artist was Jean Stapleton, whose impeccable professionalism has inspired Fletcher ever since.

KIMBERLY MARK WEBB (*Stage Manager*) was the stage manager for this season's *Tempest* and *Arcadia*, and made his A.C.T. debut with last season's acclaimed production of *Angels in America*. During nineteen years with Berkeley Repertory Theatre, he stage-managed more than seventy productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theater), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *Spunk*, and most recently, Stephen Wadsworth's production of *An Ideal Husband*. Last spring he stage-managed *The Woman Warrior* for Sharon Ott at Berkeley Rep and the Center Theatre Group in Los Angeles. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

MICHELE M. TRIMBLE (*Assistant Stage Manager*) has worked on A.C.T. productions of *Arcadia*, *Hecuba*, *The Play's the Thing*, and *A Christmas Carol*. She worked most recently with San Jose Repertory Theatre on *Mirandolina*. Other credits include Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*. She is also involved with the Ross Valley Community School System's theater arts program for elementary, junior high school, and high school students.

MICHAELA GOLDHABER (*Assistant Director*, *The Cherry Orchard*) also assisted Barbara Damashek on *Two Suitcases* at Milwaukee Rep. In the Bay Area, Goldhaber has directed *A Midsummer Night's Dream* and produced and directed Howard Brenton's *Gum and Goo* and *The Saliva Milkshake*. Other assistant directing credits include *Richard II* at the California Shakespeare Festival and *The Elephant Man* at San Jose Rep. She is ArtReach associate for A.C.T., literary associate for the Eureka Theatre Company, and literary manager for the Aurora Theatre. Goldhaber is a graduate of Tufts University and the London Academy of Music and Dramatic Art.

THE GEARY THEATER: A MASTERPIECE OF HISTORIC PRESERVATION

by Allan Temko

Terence McCarthy



When the Great Building Inspector in the Sky gave the Geary Theater a good shaking in the 1989 earthquake, it was an architectural kindness. Once a charming cousin to famous theaters in New York and London, the lovable old playhouse had long been in need of refurbishing, and its gilded splendor of the Belle Epoque had been much tarnished since the theater opened in 1910.

Miraculously, no one was hurt when the roof fell in; what could have been a catastrophe was instead a heaven-sent chance to put the old building right for the next century. The result, like the restoration of the California Palace of the Legion of Honor and other damaged landmarks, has been still another masterpiece of historic preservation in San Francisco, in some ways the most nostalgic of American cities, which—after the senseless destruction of the City of Paris a few blocks down Geary Street from the theater—now never forgets the past on its way to the future.

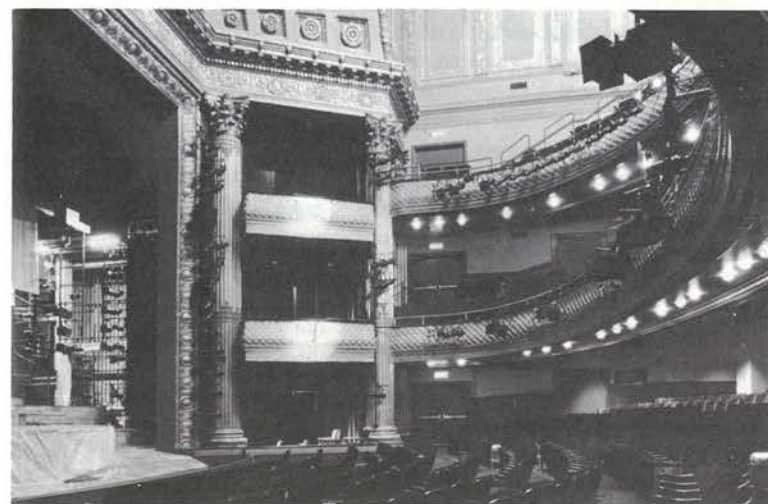
Theatrically, and of course architecturally, the reconstruction of the Geary Theater required a difficult marriage of old and new. To restore the Geary in its historic image (at least in all parts visible to the public), and yet to welcome in-

novation and even wild experimentation in A.C.T. productions, was the dual challenge facing the large team of architects, engineers, and other specialists—led by the Gensler architecture, design, and planning firm and Cahill Contractors—who have lovingly rebuilt and refurbished the original design by the fine old San Francisco partnership of Bliss & Faville.

A WORK OF STARTLING ORIGINALITY

Walter D. Bliss and William B. Faville were neoclassicists trained in the Beaux-Arts tradition; their busy office, like those of most leading architects of the time (except a few modernists like Frank Lloyd Wright), looked to Europe for inspiration. How accomplished they were can be seen in many prominent San Francisco buildings and mansions, including the St. Francis Hotel (1904), the Southern Pacific Building (1915) at the foot of Market Street, the old State Office Building (1926) in the Civic Center, and, above all, the great Roman temple of the Bank of California (1908) on California Street, with its magnificent Corinthian orders, done shortly before the Geary Theater, where the Corinthian columns reappeared in a far more festive mood.

But the Geary, seemingly so different from the imperial banking hall, also has its origins in ancient



Sherran Tahata/Conder

The Geary Theater's newly restored auditorium

Rome. More precisely, the splendid arched windows and well-proportioned Corinthian and Ionic orders of the Geary's facade, and even more the exuberant golden proscenium arch of the interior—perhaps the best thing of its kind in San Francisco—are Roman forms, reminiscent of triumphal arches, that were revived in a less bombastic mood by Renaissance architects such as Palladio. In the following centuries, such forms were brought to exceptional richness and playfulness in Italian and French theaters, and by the nineteenth century they were naively transported to America.

By the twentieth century, however, there was no longer anything naive in buildings like the Geary. Bliss & Faville, I'm told, even sent young designers abroad to study important theaters; and some details may have been literally copied, or freely adapted, in the Geary, although I don't know of any exact predecessor for this design.

Never mind: It is a work of star-

ling originality. Gleaming with freshly applied gilt, curving upward to the decorated ceiling, the flattened proscenium arch, enriched by deep coffers emblazoned with golden rosettes, is like a lesson in classical perspective. The rosettes converge handsomely towards the top of the stage. Just below, running across the full width of the theater, is a luscious classical frieze, surmounting colossal Corinthian columns on either side, where they flank the golden balconies of boxes.

QUIET LUXURY AND STRENGTH

All this would be perfect if the Geary did not have to fit the needs of modern stagecraft. Consequently, the black mountings of spotlights inject a slightly discordant note (although not when the main house lights are dark); but this is only one of the inevitable minor compromises of making an old building new.

Otherwise, the restoration is wonderfully calm and tactful. When

THERE IS
A FEELING
NOW THAT
EVERYTHING
IS MEANT
TO LAST.

the new movable stage is raked upward, powered by unseen machinery below, it is simply part of the action of the whole performance. Backstage, of course, within the newly reinforced shell of the building, the stage house has been completely modernized, so that it can serve pretty much the same uses as the fantastic stage house of the new theater at Yerba Buena Gardens.

The audience sees nothing of that—although I understand A.C.T. is considering holding backstage tours—and a visitor is constantly aware of the skill with which the auditorium has been subtly improved. Never before, for instance, have the sight lines to the stage seemed so good to me, thanks to unobtrusive revision of the seating pattern, which incidentally provides the most generously accessible accommodations for the disabled, at several levels in both the orchestra and the balconies, that I have seen in a thousand-seat playhouse.

Where everything seemed some-

what worn and tattered before the quake struck, there is now a mood of quiet luxury and strength. The new upholstery and carpeting, coordinated in colors like "aubergine" and "mulberry," add to the overall grace. There is a feeling now that everything is meant to last. The fact is, the basic structure is now so strong and stable that it should ride out far more severe earthquakes than the Loma Prieta shock. That is because of another hardly noticeable, but all-important feature of the reconstruction: a formidable "shear wall" that runs from bottom to top of the building at the rear of the auditorium, and is basically a thick vertical slab of reinforced concrete that resists movement from side to side.

In one of those strange dividends that sometimes are produced by structural necessity: the construction of the shear wall cut off the rear rows of the original balconies, which were too steep and too far from the stage to be all that desirable anyway; this in turn allowed the architects to install a wonderful high-ceiling bar and lounge at the topmost level, complementing the refurnished bar in the basement. At intermission there are now two very pleasant places to drink and relax, in addition to the elegant enlarged lobby—formerly a dark and crowded place—where the audience can now comfortably enjoy the ongoing vitality of the city outside. ■

Distinguished architecture critic Allan Temko won the Pulitzer Prize for criticism in 1990. His most recent book is No Way to Build a Ballpark and Other Irreverent Essays on Architecture (Chronicle Books).

Geary Theater Restoration Team

Gensler	<i>Architect</i>
Cahill Contractors	<i>Construction Manager</i>
Theatre Project Consultants	<i>Theater Consultant</i>
Page & Turnbull	<i>Historical Consultant</i>
Conrad Schmitt Studios	<i>Historic Research Consultant</i>
Debra Cibilich	<i>Interior Design Consultant</i>
Auerbach & Glasow	<i>Lighting Design</i>
Paoletti Associates	<i>Acoustical Consultant</i>
SOH & Associates	<i>Structural Engineer</i>
Guttmann & MacRitchie	<i>Mechanical Engineer</i>
Cammissa & Wipf	<i>Electrical Engineer</i>
Esherrick, Homsey, Dodge & Davis	<i>Preliminary Design</i>

CONTINENTAL AIRLINES

A.C.T. is pleased to welcome back Continental Airlines, sponsor of last season's production of *Othello*. As a cosponsor of *The Cherry Orchard*, Continental—the official airline of American Conservatory Theater—continues to expand its service and deepen its commitment to Bay Area performing arts.

"San Francisco is the hub of cultural life in this area," says Continental Marketing Manager Marie Downey. "Among the many worthwhile options available to the theatergoing public, we view A.C.T. as a top destination that must be served."

Continental's worldwide reach attests to a profound commitment to the travelling public. As the nation's fifth largest air carrier, this Houston-based airline not only provides more than four hundred daily departures from its home port, but also serves 175 destinations around the globe. Continental customers can select from such major European cities as London, Frank-

furt, Paris, and Madrid, as well as destinations in the Caribbean, Central and South America, and the Philippines. The airline also flies to twelve locations in Mexico and seven in Asia, more than any other U.S. carrier.

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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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GRAND CAFE

Grand Cafe, the elegant restaurant in the Hotel Monaco, hosted in January the Rising Stars reception for *A Galaxy on Geary*, A.C.T.'s Geary Theater reopening celebration. As a cosponsor of *The Cherry Orchard*, Grand Cafe continues its generous commitment to A.C.T.

and the unique appeal of live theater. Located at 501 Geary Street at Taylor, just one block from the Geary Theater, the cafe features bistro cuisine with a California twist in a whimsical, yet elegant, setting. For reservations, call (415) 292-0101.

GRAND CAFE

SPONSOR PROFILES

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THE PAN PACIFIC HOTEL
San Francisco

The Pan Pacific Hotel San Francisco continues its long tradition of A.C.T. support with cosponsorship of *The Matchmaker*, the Pan Pacific's eighth sponsorship of an A.C.T. production. Located at the corner of Post and Mason Streets, a convenient one-block stroll for theatergoers heading to the Geary Theater, the Pan Pacific is a four-star establishment, designated one of the Leading Hotels of the World.

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of seventeen first-class establishments operated by Pan Pacific Hotels and Resorts in fourteen countries throughout the Pacific Rim.

With 311 rooms, 19 suites, and some of the finest dining in the city, the Pan Pacific Hotel San Francisco bestows lavish attention upon

its guests, including complimentary Rolls Royce local transportation and twenty-four-hour personal valet and room service. The acclaimed PACIFIC Restaurant, under the creative direction of Chef de Cuisine Takayoshi Kawai (formerly of Masa's) offers an eclectic menu of California cuisine, prepared with French technique and impeccably fresh ingredients.

Since opening its doors in 1987, the Pan Pacific Hotel has generously extended its hospitality to A.C.T. patrons: A.C.T. theatergoers can savor the PACIFIC Restaurant's exquisite prix-fixe, three-course dinners, including valet parking, at moderate cost. A.C.T.'s major donors enjoy additional benefits. For hotel reservations, call (415) 771-8600; for dinner reservations, call (415) 929-2087.

HARRIS' RESTAURANT



Harris' Restaurant makes its A.C.T. debut as cosponsor of *The Matchmaker*. Award-winning mesquite-grilled steaks, great caesar salads, ice-cold martinis on the stem, and wines from around the world are the ingredients that have built a worldwide reputation for Harris'. Awarded a three-star rating by the *San Francisco Chronicle*, Harris' was recently described by *Gourmet* magazine as "one of the finest restaurants in San Francisco," and was listed as one of the top ten steak houses in the nation by *Wine Spectator*.

Join Harris' in their Pacific Room

on Thursday, Friday, and Saturday evenings for great jazz performed by the Susan Chen Trio, cocktails, and award-winning cuisine.

In addition to the corn-fed, dry-aged Midwestern beef for which Harris' is famous, the menu offers a wide selection of delectables from escargot and fresh crab to Maine lobster and sweetbreads. Pasta and vegetarian alternatives are also available.

Harris' is conveniently located at 2100 Van Ness Avenue, where valet parking is available. For reservations, call (415) 673-1888.

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The Leadership Campaign for American Theatre is a \$5 million challenge project to build much-needed corporate support for not-for-profit professional theater in the United States. American Conservatory Theater is one of the resident theaters that is benefitting from the Campaign.

To date, the following corporations have committed more than \$600,000 in total to the Leadership Campaign:

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For more information about the Leadership Campaign for American Theatre, please contact the A.C.T. Development Department.

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Gifts to American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A "planned gift" is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide considerable tax savings. Many people who could not otherwise give to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. If you would like more information, please contact the Development Department, A.C.T., 30 Grant Avenue, San Francisco, CA 94108, (415) 439-2451.

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THOMAS W. FLYNN
Administrative Director



A.C.T.

JAMES HAIRE
Producing Director

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Mac Wellman,
TCG Resident Playwright
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Artistic & Literary Associate
Glynis Rigsby,
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Richard Seyd
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Resident Sound Designer
Peter Maradudin,
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Beaver Bauer, Costumes
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Bryan Baker
Barry Lloyd

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. logo designed by Landor Associates.

ssdc The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

NATIONAL ENDOWMENT FOR THE ARTS A.C.T. is supported in part by grants from the National Endowment for the Arts, the National Endowment for the Humanities, the California Council for the Humanities, the California Arts Council, and Grants for the Arts of the San Francisco Hotel Tax Fund.

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Groups of fifteen or more can save up to thirty percent on A.C.T. ticket prices. And group leaders see the show for free!

For information,
call Linda Graham at
(415) 346-7805.

FOR YOUR INFORMATION

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. 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 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

BASS:

A.C.T. tickets are also available at BASS centers, including The Wherehouse and Tower Records/Video.

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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 number to (415) 749-2291.

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Balcony	\$20
Gallery	\$13

Tuesday/Wednesday/Thursday	
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Orchestra/Loge	\$33
Balcony	\$26
Gallery	\$15

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Balcony	\$32
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Subscriptions:

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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 beginning ninety minutes prior to curtain. Matinee senior rush price is \$8. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

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

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

SPECIAL PROGRAMS

A.C.T. Prologues:

One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each production 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) 439-2469.

A.C.T. Perspectives:

A public 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. Free of charge and open to everyone. For information call (415) 439-2469.

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) 439-2383.

"Words on Plays":

Handbooks containing a synopsis, advance program notes, and other background information about each of the season's plays can be mailed in advance to Full Season subscribers for the special price of \$35 for the entire season. A limited

FOR YOUR INFORMATION

number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Box Office and in Fred's Columbia Room for \$6 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. For information call (415) 439-2377.

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. After five hours, the regular rate applies. (A limited number of Full Season subscribers enjoy an even greater discount, but the offer is already sold out for this season.)

AT THE THEATER

The **Geary Theater** is located at 415 Geary Street at Mason.

Beepers!

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 to avoid disturbing the performance. Alternatively, 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 Systems:

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

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The Geary Theater is accessible to persons in wheelchairs.

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

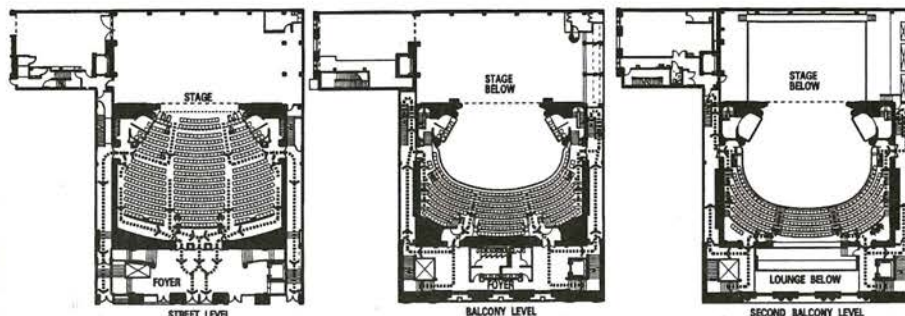
Smoking is not permitted in the building.

Bar service is available in Fred's Columbia Room, on the lower level, and in the Upper Lounge, on the second balcony level.

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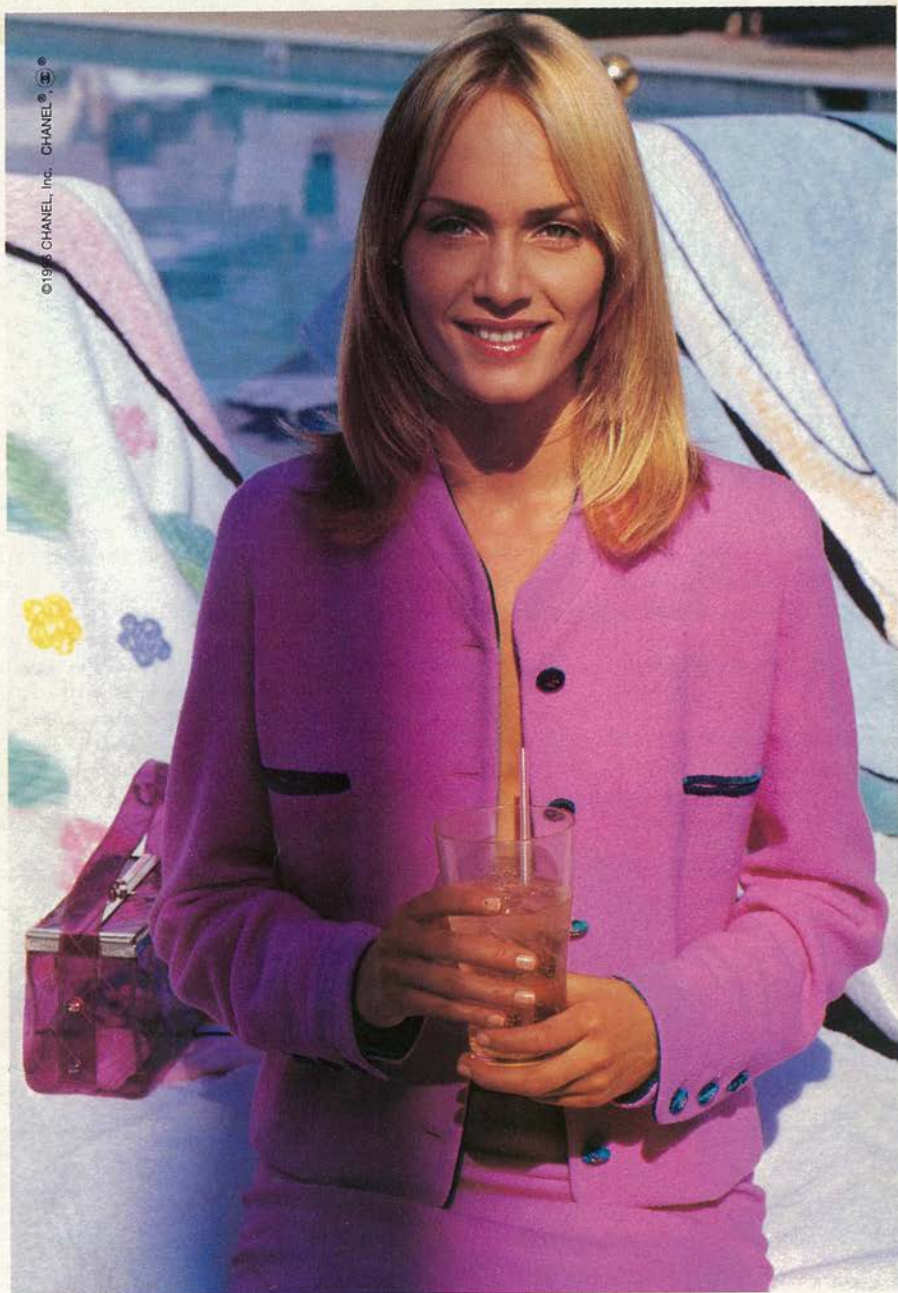
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