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The 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 a Tony Award-winning nonprofit 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 com-

mitted to nurturing its rich legacy while expanding its reach into new communities, new areas of dramatic literature, and new artistic forms. Central to A.C.T.'s work is the interaction of original and classical work on our stages and at the heart of our conservatory.

Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of Artistic Director Edward Hastings. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition with performance, education, and outreach programs that annually reach more than two hundred thousand people in the San Francisco Bay Area.

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-five-year-old Geary Theater, which was damaged in the San Francisco 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 rest-room facilities—and a total seismic restructuring. A.C.T. christens its refurbished, state-of-the-art performance space with a grand celebration, "A Galaxy on Geary," on January 10, 1996. To date, A.C.T.'s capital campaign has raised more than \$27 million of the funds necessary to finance the reconstruction.

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-year history, more than two hundred productions have been performed to a combined audience of six million people in



The 85-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopens this month.

Terrence McCarthy

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Vol. 2, No. 3 January 1996

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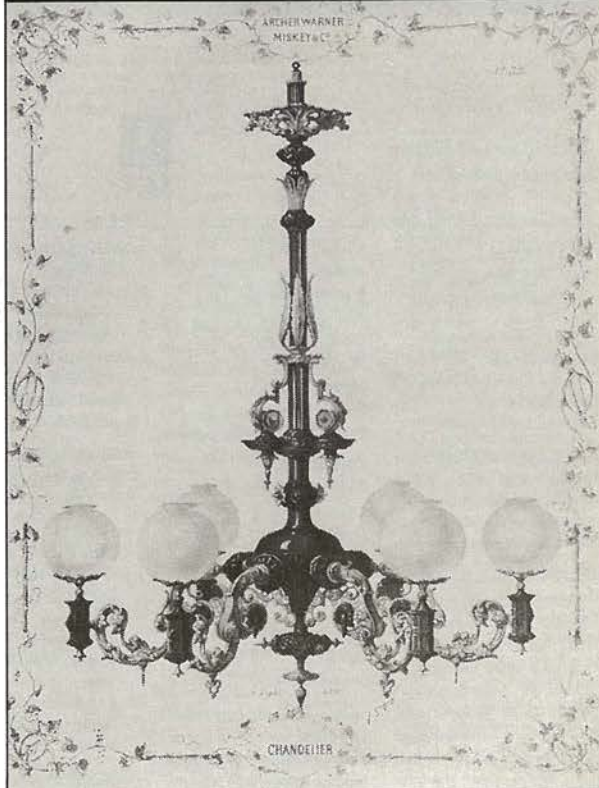
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STAGEBILL is published in San Francisco, Atlanta, Chicago, Dallas, Houston, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts and National Theater. Stagebill is published by Stagebill, Inc., 144 E. 44th Street, New York, N.Y., 10017, (212) 687-9275. Copyright 1995 Stagebill, Inc. All rights reserved. Printed in U.S.A.

Advertising Offices: San Francisco: 314 Fourth Street, San Francisco, California 94107, (415) 536-0121, FAX (415) 536-0111. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

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Above: Chandelier from the Archer, Warner, Miskey and Company catalogue (1857-59).
Courtesy of The Metropolitan Museum of Art,
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A.C.T. is a constituent of Theatre Communications Group, the national organization for the non-profit 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.

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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 same theater as the evening's performance. 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 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 throughout the season. 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.

"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. Central Box Office, located at 405 Geary Street at Mason, for \$6 each.

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

On Gaslight

Stage Door Theatre
420 Mason Street at Geary

A.C.T. PROLOGUE

December 19, 1995
5:30 p.m.

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A.C.T. COMES HOME

In January 1996, more than six years after the Loma Prieta earthquake, A.C.T. celebrates the landmark event of the company's

Terry McCarthy



Finishing touches are added to the Geary Theater's historic facade in anticipation of A.C.T.'s January 1996 homecoming celebration.

history: the reopening of the magnificent Geary Theater. Originally built in 1910 and listed on the U.S. Department of the Interior's National Register of Historic Places, the Geary has been restored to its legendary grandeur. The "new" Geary has also been seismically restructured and modernized

the-art theater technology.

"A.C.T. has been without a permanent stage since that fateful day," comments Artistic Director Carey Perloff. "Returning to the Geary Theater is the homecoming we have all been so eagerly awaiting. It is thrilling to see our theatrical home come alive once more and to honor the promise the Geary Theater holds for A.C.T., not just as a building, but as a challenge to create work that keeps aiming higher, further, and deeper."

Kicking off the A.C.T. Geary Theater Homecoming Celebration on January 10 is the "Galaxy on Geary" reopening event, featuring appearances by some of A.C.T.'s most distinguished alumni and friends, including René Auberjonois, Annette Bening, Roscoe Lee Browne, Joy Carlin, Kevin Cole, Peter Donat, Edward Hastings, Ruth Kobart, Michael Learned, Delroy Lindo, Andrea Marcovicci, Jan Miner, William Paterson, and Sada Thompson. They will be joined by performers Fratelli Bologna, the San Francisco Gay Men's Chorus, and the San Francisco Saxophone Quartet. Chaired by three of San Francisco's most prominent civic leaders—Ellen Magnin Newman, Jo Schuman Silver, and Charlotte Mailliard Swig—the evening celebrates the Geary's illustrious past, its remarkable present reincarnation, and its auspicious future as the chief venue for A.C.T. productions.

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The evening begins with pre-performance cocktail receptions and dinners at three separate locations, followed by a multimedia tribute at the theater to the history of the Geary and to the formidable array of artists who have graced its stage over the past eighty-five years. A.C.T. Associate Artist Albert Takazauckas directs the one-time-only event. After the show, all attendees are invited to a party in the theater.

Tickets to "A Galaxy on Geary," which include the preperformance dinner and reception, range from \$75 to \$1000 each. Proceeds from the event benefit the A.C.T. Conservatory scholarship fund.

"A Galaxy on Geary" initiates a month-long series of events showcasing the glory of the renovated theater to the Bay Area community. The inaugural production in the new Geary is Perloff's new staging of Shakespeare's magical masterpiece, *The Tempest*, which opens January 24, 1996. Appropriately, *The Tempest* explores the

(l to r) Civic leaders Jo Schuman Silver, Ellen Magnin Newman, and Charlotte Mailliard Swig, cochairs of "A Galaxy on Geary"



Terry McCarthy

human capacity for rebirth in the face of catastrophe and the transformative power of theater. A.C.T.'s *Tempest* features David Strathairn, Michael Tucker, Geoff Hoyle, David Patrick Kelly, the work of shadow-puppet master Larry Reed, and original music by composer David Lang, played by the internationally renowned Kronos Quartet. "A Galaxy on Geary" is sponsored by Macy's/Home, Grand Café, and The Pan Pacific Hotel.

To request an invitation to A.C.T.'s "Galaxy on Geary" celebration, call (415) 834-3349. Tickets for *The Tempest* go on sale in the Geary Theater box office November 27.

WELCOME TO THE A.C.T. OPEN HOUSE

In recognition of the Bay Area's generous support of A.C.T. and The Geary Theater Campaign, A.C.T. will hold an Open House on Saturday, January 13, 1996, from 10 a.m. to 4 p.m. in the Geary Theater. The largest component of the A.C.T. Geary Theater Homecoming Celebration, the Open House presents a unique opportunity for the public to explore the nooks and crannies of the gloriously restored Geary—free of charge.

Alan L. Stein, chairman of the A.C.T. board of trustees and The Geary Theater Campaign, remarks, "All of us at A.C.T. are extremely grateful to the members of this community whose unparalleled generosity has enabled us to successfully complete the largest cap-

ital campaign in the history of American theater. Thanks to their unflagging faith, A.C.T. can at last reopen one of San Francisco's most magnificent treasures and return to our true home."

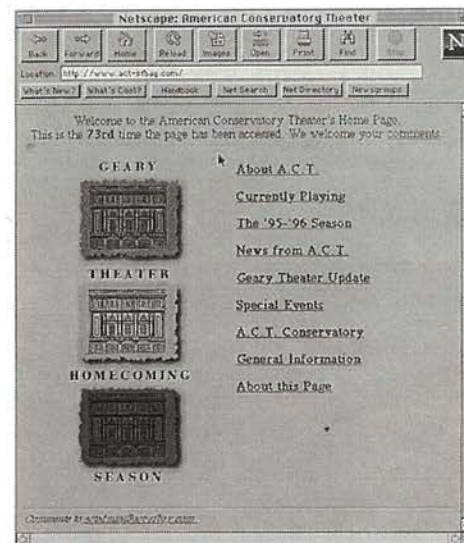
Each one-hour tour includes a self-guided basement-to-balcony (or vice versa) journey through the newly renovated building, highlighted by the performances of A.C.T. Conservatory students.

Although the Open House is free of charge, hourly admission tickets will be issued in advance by mail. Space is limited, and tickets are distributed on a first-come, first-served basis. To request an invitation, please call (415) 834-3349.

The Geary Theater Open House is sponsored in part by Safeway.

A.C.T. GOES ONLINE!

On October 16, 1995, A.C.T. unveiled its new home page on the worldwide web, entering the world of high-tech communications and securing a spot on the information superhighway. Designed by Stanford University chemical engineering graduate student Andrew Ku and A.C.T. Management Information Services Director Thomas Morgan, A.C.T.'s web site grants "visitors" access to a wide variety of information about A.C.T.: subscription and individual ticket-buying options, theater floor plans, feature articles on A.C.T. productions, company news, brief descriptions of the season's plays, Conservatory program schedules, internship listings,



A.C.T.'s home page on the worldwide web, designed by Andrew Ku and A.C.T. MIS Director Thomas Morgan

information on parking for A.C.T. performances, and the ability to add your name to the A.C.T. mailing list.

A.C.T. hopes eventually to expand its patron services to include online subscription and single-ticket purchasing, enhanced by three-dimensional views of the Geary Theater depicting the actual sight lines from specified seats. "Online services are growing at lightning speed," observes Ku. "The Internet holds enormous potential for A.C.T., and I look forward to expanding and refining the services offered on the A.C.T. web site in the years to come."

A.C.T.'s web site address is WWW.ACT-SFBAY.COM.

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American Conservatory Theater

Carey Perloff, *Artistic Director*

Thomas W. Flynn, *Administrative Director*

James Haire, *Producing Director*

presents

CASLIGHT

(1938)

by Patrick Hamilton

Directed by Albert Takazauckas

Scenery by J.B. Wilson
Costumes by Deborah Nadoolman
Lighting by Peter Maradudin
Sound by Stephen LeGrand
Dialect Consultant Deborah Sussell
Fight Director Michael Cawelti
Casting by Meryl Lind Shaw

Stage Management Staff
Donna Rose Fletcher
Elisa Guthertz
Susan E. Brewer—Intern

Assistant Director
Alexandra Kalmanofsky

This production is sponsored in part by
Fireman's Fund Foundation and the San Francisco Hilton & Towers.

Presented by special arrangement with Samuel French, Inc.



A.C.T. RETURNS TO THE
GEARY THEATER

American Conservatory Theater
Carey Perloff, Artistic Director

Directed by
Carey Perloff

Written by
William Shakespeare

Featuring
David Strathairn

Music by
David Lang and
the Kronos Quartet

the
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BAY TV

THE CLIFT

Design Oh Boy, A Design Company Photo of David Strathairn Scott Peterson



A.C.T.

BASLIGHT

The Cast
(in order of appearance)

<i>Mrs. Manningham</i>	Julie Boyd
<i>Mr. Manningham</i>	Charles Lanyer
<i>Nancy</i>	Mollie Stickney
<i>Elizabeth</i>	Sharon Lockwood
<i>Inspector Rough</i>	William Paterson
<i>Policemen</i>	Dana Lee, Doug Sept

Understudies

Mrs. Manningham—Kay Kostopoulos
Mr. Manningham, Police—Julian López-Morillas
Inspector Rough—Brian Keith Russell
Nancy—Elizabeth Payne
Elizabeth—Roberta Callahan

Place

A house on Angel Street,
in the Pimlico district of London

Time

1890

Act I: Late afternoon
Act II: Immediately afterward
Act III: Later the same night

There will be two intermissions.

THE PERSONAL MELODRAMA OF PATRICK HAMILTON

by Jeff Adams

In his 1993 biography, Sean French describes Patrick Hamilton as “an eerie non-presence in British literary history.” The author of a dozen novels and several plays—two of which, *Gaslight* and *Rope*, were commercial successes and immortalized by Hollywood—Hamilton was considered one of the great authors of the 1930s by many of his contemporaries, including Doris Lessing, J.B. Priestley, and Graham Greene. Yet today he is remembered by few.

The reasons for Hamilton's relative obscurity remain mysterious. Perhaps it is because, al-

though the son of a tremendously dysfunctional upper-class British family, he lacked an Oxbridge education. Or perhaps it is because he achieved his success early and fast, and sank into a chronic alcoholic depression after a devastating road accident in 1932 which hampered his productivity. Or perhaps it is because he failed to join a fashionable literary clique, preferring to remain reclusive, an anonymous denizen of dimly lit pubs, until he drank himself to death in 1962.

Whatever the reason, Hamilton had a remarkable talent for describing the simple melodrama of daily life. Doris Lessing wrote about

Hamilton in 1968:

He wrote novels about ordinary people. He wrote more sense about England and what was going on in England in the 1930s than anybody else I can think of, and his novels are true now. You can go into any pub and see it going on.

It is somehow fitting, if surprising, that one of the masters of modern melodrama should remain, much like the ordinary heroes of his works, largely unacknowledged.

SIMPLE HORROR

To fully appreciate *Gaslight*, one must first consider that the play achieves its nerve-wracking effects entirely through psychological suspense—not murder and mayhem, or the collapse of flaming prison walls, or the explosion of a steamship amid gruesomely realistic drownings. Such was melodrama's traditional fare during most of its first hundred years of existence, namely much of the nineteenth century. Before English copyright laws were extended to novelists and foreign playwrights, anyone could become a melodramatist by freely adapting an existing work to the stage, making sure to first dress it up with sensation before presenting it to audiences at such popular London venues as the Drury Lane, Adelphi, and Olympic Theatres.

Gaslight's creepily unsettling mood is a tribute to Hamilton's



The Nightmare,
by Henry Fuseli

mastery of understated language, his recognition of the nearly universal capacity for people to hurt one another, and his acceptance of revenge as a basic human need. As French observes:

Hamilton's innovation as a playwright would be to strip melodrama of its reliance on gimmicks and crude effects. Instead he found horror in a drink party or an apparently normal marriage, produced by the simplest effects, such as the footsteps from above heard by a disbelieving Mrs. Manningham.

Melodrama was not in fact born in the British theater—its origins trace to late eighteenth-century French and German opera, where it took two distinct forms. In Germany, melodrama was a passage spoken to orchestral accompaniment in an opera. The French *mélodrame*, invented by Jean-Jacques Rousseau, was a device whereby

music was used to express a character's emotions when he or she was silent.

Meanwhile, in England, popular taste for mystery and suspense was often served by dramatizations of familiar tales of romance and adventure, frequently embellished with musical spectacle and lavish displays of emotion. While technically not considered opera, these performances essentially brought operatic *mélodrame* to the popular British stage; the first melodrama at Covent Garden was billed in November 1802 as *A Tale of Mystery*, by Thomas Holcroft, who had translated and adapted *Coelina, ou l'enfant de mystère*, by Guilbert de Pixérécourt, a pioneer of French *mélodrame*.

Ultimately the Victorian novelists, most notably Charles Dickens and Wilkie Collins, influenced further development of the genre, and melodrama spread throughout the European theater. Among the

HAMILTON
HAD A
REMARKABLE
TALENT FOR
DESCRIBING
THE SIMPLE
MELODRAMA
OF DAILY
LIFE.



Patrick Hamilton

best-known and more sensational melodramas popular in England and the United States were Dion Boucicault's *Colleen Bawn* (1860) and Augustin Daly's *Under the Gaslight* (1867).

Although characterized by improbable plots and peopled by stock characters—primarily a hard-hearted villain, a long-suffering heroine, and a noble-minded hero who overcomes seemingly insurmountable obstacles to rescue said heroine—the realistic staging and frank treatment of social issues of nineteenth-century melodrama are credited by many as foreshadowing modern naturalism.

After the new copyright laws reduced the risk of literary piracy and bestowed on original creators the potential for long-term financial gain, newer and more sophisticated plots were introduced as respected novelists dramatized their own works. More intellectually challenging themes gradually evolved, even if the predominant vogue remained detective drama or murder mystery, largely because fresh ideas were needed to satisfy popular demand for more material. By the beginning of the

twentieth century, melodrama was by far the leading category among London's West End productions.

FAME, FORTUNE, AND GASLIGHT

Melodrama thus became, by its very prevalence, a theatrical mainstay and one toward which aspiring playwrights could direct their efforts. One such writer was Patrick Hamilton, who first made his name at age twenty-four with publication of his 1928 novel, *Twopence Coloured*. Hamilton, educated at Westminster, had seven years earlier begun his association with the theater as a stage actor. His first full-length play, *Rope* (1929), which came on the heels of the novel, dramatized the story of two Oxford students who commit a murder on a whim.

Oddly enough, *Rope* recounted a tale strikingly similar to that of the real-life Leopold-Loeb murder case which had taken the world by storm in 1924. While *Rope* eventually went on to fame as a Hollywood movie directed by Alfred Hitchcock, its celebrated author denied, to his last days, that he had borrowed the story. Another Hamilton biographer, Nigel Jones, writes in *Through a Glass Darkly* that Hamilton went so far as to claim that

Rope had been conceived as early as 1922—two years before the Leopold and Loeb murder. But while Patrick may have thought he was being entirely honest in disavowing any such link between life and art, the circumstances of the play are too similar to those of the cause célèbre to leave room for much doubt that, con-

sciously or unconsciously, murder case and murder play are intimately connected.

Despite—or perhaps because of—the play's portrayal of a garish crime that had already captured the public imagination, *Rope* earned Hamilton both money and success for years to come. In a 1929 letter to his brother, Bruce, Patrick nearly exploded with joy:

For it is not only the money—it is fame. And by this I do not mean a petty notoriety—but the real article—fame! I have done exactly what Noel Coward did with "The Vortex," I am known, established, pursued.

Almost twenty years later, however, Hamilton changed his tune. Although he was well-paid for writing a film treatment of *Rope* for Hitchcock, Hamilton was deeply disappointed in the rewrite undertaken by Hume Cronyn and playwright Arthur Laurents without his knowledge. He denounced the finished film as "sordid and practically meaningless balls" and commenced another extended drinking binge.

Gaslight, on the other hand, was an incontestably original work and, as it turned out, brought Hamilton yet more money and fame. First presented in England at the Richmond Theatre in 1938, it was then brought to London's Apollo Theatre, where it became a critical and commercial hit. A 1939 film version was made, titled *The Murder in Thornton Square*, starring Anton Walbrook, Diana Wynard, and Frank Pettingell. News of the work's success eventually crossed the Atlantic, and arrangements were made for an American production. *Gaslight's* path to Broadway, however, was strewn with



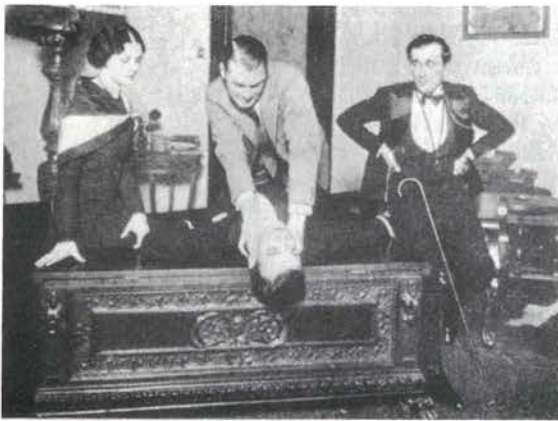
Gwen Ffrangcon-Davies as Mrs. Manningham and Milton Rosmer as Inspector Rough in the original production of *Gaslight* at the Richmond Theatre in 1938. Angus McBean, Harvard Theatre Collection. From *The Light Went Out*, by Bruce Hamilton, Constable and Company, 1972.

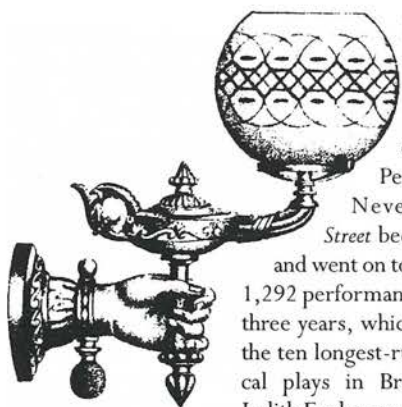
obstacles worthy of the best Victorian melodrama.

A lackluster West Coast tryout of the play, renamed *Angel Street* for the American stage, convinced many that it was doomed to fail in New York. Moreover, production money was tight. When the play did manage to make it to Broadway's John Golden Theatre, the Shuberts had so little faith in the production that they printed only enough tickets to cover the opening-night and subsequent Saturday performances. Legend has it that Hamilton himself was still selling shares in the play right up to the curtain for Act I—including the sale of stock to one actor who was so desperate to be seen performing that he invested his life savings in the show.

As if all of these omens weren't bad enough, the play opened on

The original production of *Rope* at the Ambassadors Theatre in 1929





Broadway on December 5, 1941—two days before the Japanese invasion of Pearl Harbor.

Nevertheless, *Angel Street* became a smash hit and went on to achieve a record 1,292 performances over the next three years, which made it one of the ten longest-running nonmusical plays in Broadway history. Judith Evelyn made her New York debut as Bella Manningham, Leo G. Carroll played Inspector Rough, and Vincent Price portrayed Mr. Manningham (launching a distinguished career playing madmen and monsters). While the critics gushed over *Angel Street*'s clever use of psychological intrigue, the essence of the play's dramatic effectiveness was aptly captured by noted film producer David O. Selznick in this description of a bit of stage business inserted in the Broadway production:

[T]he moment which, more than everything else in the play combined, made Angel Street such a sensational success in New York [was] that in which the detective left his hat. This was perhaps the most widely discussed moment in the history of melodrama in this generation of theater. I saw the play in New York, and never before have I witnessed anything in the theater remotely approaching the effectiveness of this particular scene. The audience was so terrified that part of it literally stood to its feet and screamed, with at least a third of the audience screaming at

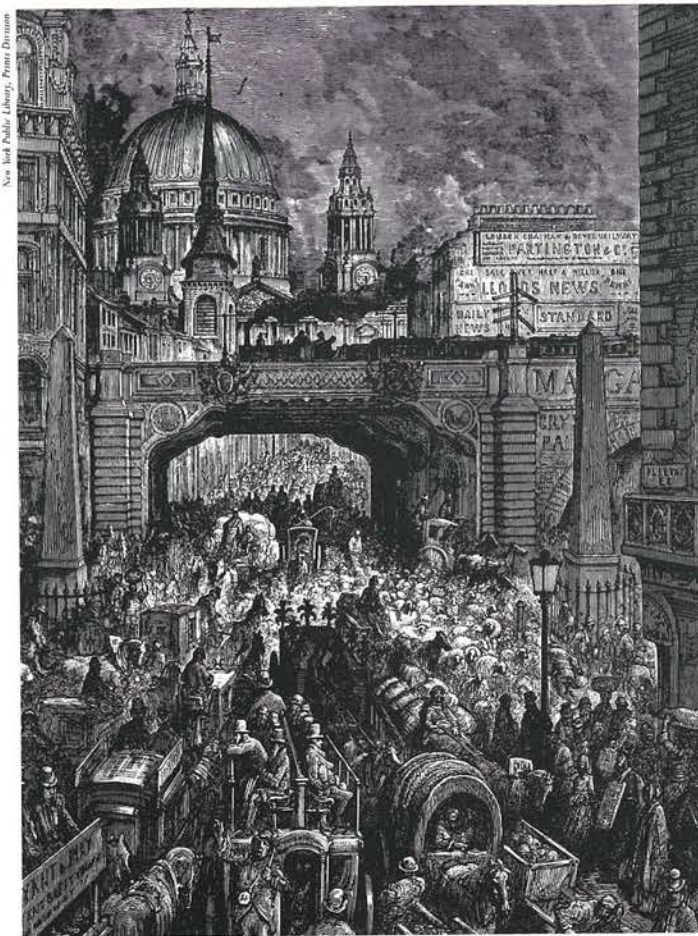
the stage, "The hat! The hat!" When the detective returned for the hat, I cannot describe the audience's relief and pleasure. I think it would be worth almost anything to buy this particular moment from the owners of the play.

It was destined, then, that *Angel Street* also become a candidate for the American screen. Metro-Goldwyn-Mayer bought the prints and negatives of the English film version, had them destroyed, and produced its own, opulently filmed version under the play's original title, *Gaslight*. The film starred Charles Boyer, Ingrid Bergman (who won an Academy Award in 1945 for her portrayal of Mrs. Manningham), and Joseph Cotton. In a fitting twist of fate, prints of the British film have survived and been shown in America as *Angel Street*.

FAMILY DRAMA

Although he considered himself a novelist first, and two of his books, *Hangover Square* and *The Slaves of Solitude*, are considered his best work, it is *Gaslight* that is Hamilton's most enduring legacy. Hamilton was himself a product of a deeply unhappy family, headed by distant parents at odds with one another and, sadly, their own children. His father was a philandering, alcoholic bully, and his mother—a divorced, overly possessive, and profoundly depressed woman—eventually killed herself. Hamilton's sister, Lalla, a failed actress, suffered from alcoholism and epilepsy until her early death from cancer.

Yet Hamilton remained close to both his brother and his sister



London's Ludgate Circus in the 1860s. Engraving by Gustave Doré.

throughout their lives, and he was able to nurture his own writing talents. He was much loved by both of his wives, who struggled valiantly to help him overcome his health and drinking problems.

Perhaps it was the personal melodrama of his own life struggles that informed Hamilton's work best. As French comments:

[Hamilton] would not mock or condemn anything that he had not undergone himself. His great achievement was to portray, and to create, a vivid, fantastic world of comic

horror, of rented accommodations and temporary refuges, lodging houses, pubs, cinemas, and tea houses, where the lost, failed, and forgotten meet and bore each other and seek some respite. ■

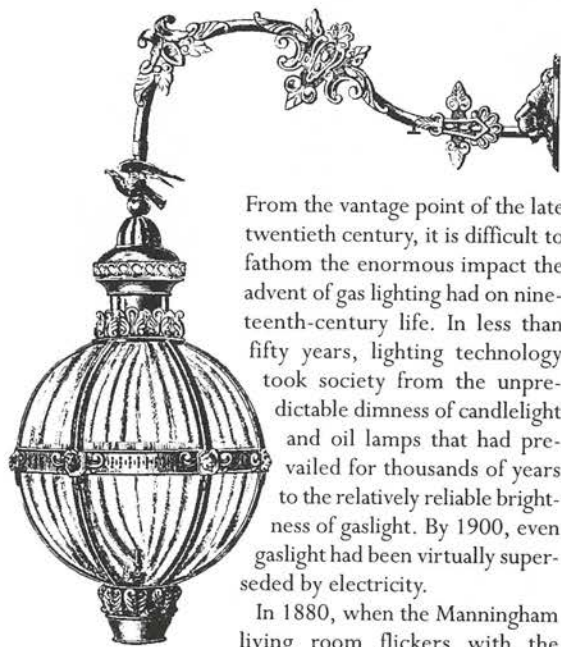
Jeff Adams is a Bay Area novelist and editor of a forthcoming anthology of humorous verse.



Lady Ursula ("La") Chetwynd-Talbot, Hamilton's second wife

THE DAWN OF GASLIGHT

by Jessica Werner



From the vantage point of the late twentieth century, it is difficult to fathom the enormous impact the advent of gas lighting had on nineteenth-century life. In less than fifty years, lighting technology took society from the unpredictable dimness of candlelight and oil lamps that had prevailed for thousands of years to the relatively reliable brightness of gaslight. By 1900, even gaslight had been virtually superseded by electricity.

In 1880, when the Manningham living room flickers with the amber glow of gaslit globes, Victorian London and most other urban centers were enjoying the benefits bestowed by gaslight on city living: streets and theaters were lit at night for the first time, and the rhythms of domestic life were freed from their historical dependence on available natural light.

While no single individual can be credited with the "invention" of gaslight (it had been known since the seventeenth century that the distillation of coal or wood would produce a flammable gas), it was the British engineer William Murdoch who made gaslight a practical residential alternative to candles and open-flame lamps. In promoting the widespread use of gaslight, however, Murdoch ini-

tially met overwhelming skepticism. During an 1810 House of Commons hearing, a member of Parliament reportedly asked Murdoch in shocked disbelief: "Do you mean to tell us that it will be possible to have a light without a wick?"

Skepticism quickly turned to acceptance, however, as people were won over by gaslight's most salient feature—its brightness. The effect was especially dramatic in nineteenth-century London, where the pollution from proliferating factories had rendered the air depressingly grey. Gaslight was enthusiastically praised as "dazzlingly white," "as bright as day," and "an artificial sun," to which the more traditional sources of light paled in comparison.

BRINGING A NEW EASE AND UNITY TO LIVING

The ability to regulate gaslight in the home brought a new ease and unity to domestic life, making it possible for the first time to connect the separate rooms of a house with centralized lighting and heating. An anonymous (and obviously leisure-class) nineteenth-century writer expounded on gaslight's benefits:

In a moment we can make our lights pass from one chamber into another—an advantage as commodious as economical. No sparks, coals, or soot will incommode us any longer. Neither can cinder, ashes, coals, or wood render our

apartments black or dirty nor require the least care. Night and Day we may have fire in our rooms without any servant being obliged to enter, to stir it, or to watch over its dangerous effects.

Gaslight, however, had its own dangerous properties. Gas flames required enormous quantities of oxygen and raised the temperature in closed rooms to often unbearable levels. Constant ventilation was essential in gaslit rooms, and the common Victorian drawing room became, by necessity, very drafty, as fresh air was constantly drawn in to feed the flame. And as the heat and warm air rose, the atmosphere could be overpowering. Some historians even argue that Victorian bouts of fainting and giddiness can be attributed, at least in part, to the widespread use of gaslight.

Gaslit rooms were also in constant need of redecoration, due to the soot and chemical effluence that quickly darkened walls and fabrics—a side effect overlooked by gaslight's initial proponents—which may help explain the Victorian taste for thick, dark fabrics and deeply colored wallpaper. Interior design evolved with the technology: "gasoliers" replaced traditional chandeliers, exposed gas pipes edged the ceilings of many Victorian houses, and elaborately engraved glass globes became a popular means of enclosing the gas flame, rendering it less dangerous and providing much-needed ventilation.

A NEW FAITH IN MODERNITY

Outside the home, gaslight's impact was most pronounced on city

streets. Gas street lamps heralded a new era of freedom and brought cities an unprecedented night life. People were suddenly able to walk the streets at night in relative safety and could see their surroundings after sunset without the aid of a torch or hand-held lamp. The new department stores were illuminated at all hours, shop windows displayed and lit their goods through the night, and theatergoing became an evening ritual.

A new faith in modernity went hand in hand with acceptance of the new technology. As historian Wolfgang Schivelbusch observes in *Disenchanted Night*:

Gaslight, like the railway, reigned supreme as a symbol of human and industrial

“GASLIGHT, LIKE THE RAILWAY, REIGNED SUPREME AS A SYMBOL OF HUMAN . . . PROGRESS.”



Newfangled gas street lamps, c. 1885. From *La Lumière électrique*, 1885.



Market Street and Third in San Francisco, 1865

progress. Lighting up the night with gas stirred people's feelings because it represented a triumph over the natural order . . . yet it retained the lively, magical quality of an open flame . . . offering life, warmth, and closeness.

In San Francisco, the first gas street lamps generated immediate support and romantic fascination. Introduced by the San Francisco Gas Company (the precursor to PG&E) in 1848, the new lamps were extolled in the local *Daily Alta California*:

There is a light ahead which shows the pedestrian how to pick his way and seems a guiding star through the mud. Beside the greater accommodation, the safety of life and property will be very much increased, and when streets are more generally lighted, the frequent robberies and burglaries will decrease in number.

(The Gas Company's motto, "Fiat Lux," was later adopted as the offi-

cial slogan of the University of California.)

This early enthusiasm quickly extended to residential applications (as anyone who has tried to renovate a Victorian house in San Francisco already knows). The peak of gaslight use in the city was reached in 1915, the year of the Pan Pacific International Exposition, when a total of 8,483 street lamps were in operation, each one turned on and off by the city's lamplighters at dawn and dusk. Remarkably, San Francisco continued to use gas street lamps until 1930, long after electricity was in widespread use around the world. ■

THOMAS KINKADE, *Painter of Light*™

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"Golden Gate Bridge, San Francisco"
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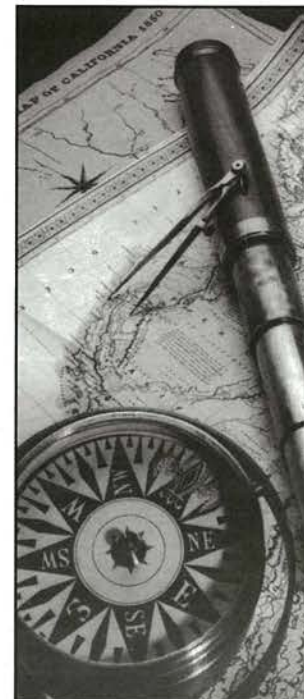
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Performance HIGHLIGHTS

As the twinkle of holiday trees fades, the winter season of performances gets San Franciscans re-energized. **San Francisco Performances** brings one of the original innovators of avant-garde dance, *Trisha Brown*, to the Center for the Arts Theater at Yerba Buena Gardens February 8–11. Brown and company will perform the West Coast premiere of *M.O.*, a dazzlingly complex piece set to Bach's *Musical Offering*, and Brown's solo *If You Couldn't See Me*. Then on February 17, Grammy-nominee **Fred Hersch** heads to Herbst Theatre with his jazz chart-topping trio. Though his dozens of discs and albums have received the kind of positive press artists dream of, Hersch has recently gotten even more attention for being positive himself. As an openly gay man living with HIV, he's something of an anomaly in the jazz world and has helped raise awareness—and funds—for AIDS causes.

* * * * *



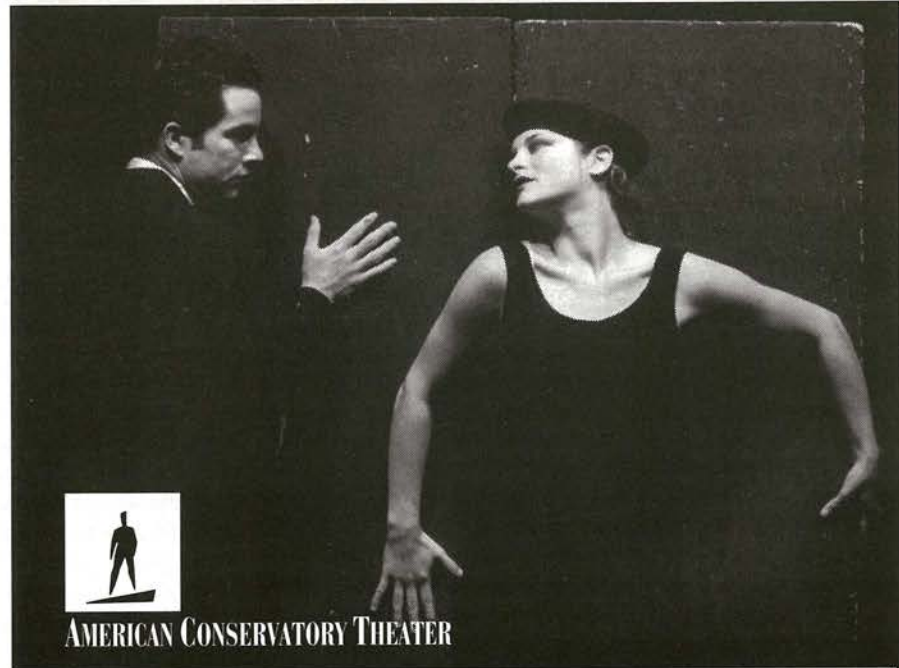
Cal Performances starts the spring thaw early. Investigating that model of a major modernist, Igor Stravinsky, conductor and balalaika player Dmitri Pokrovsky discovered that Stravinsky's early music was rooted in Russian folk traditions. February 10 at Zellerbach Hall, **The Pokrovsky Ensemble** presents a collage of Russian folk wedding rituals, then plunges into Stravinsky's *Les Noces* ("The Wedding"). Performing in the primal, ecstatic style of a peasant chorus, the ensemble of singers, dancers, and instrumentalists reinvent the work. On February 14, Cal Performances delivers a red-hot valentine—the **Dance Theatre of Harlem**. Begun in 1968 with a commitment to provide the people of Harlem with opportunities to study and excel in the performing arts, DTH has grown into a neo-classical ballet company heralded as one of the world's finest.

Finally on February 23, **David Rousseve's** dance-theater company **REALITY** returns with their new work, *Whispers of Angels*. With choreography and text by Rousseve and original music by rap/house/funk composer Me'Shell NdegeOcello, the company mixes the traditions of Black folklore with the hard-edged energy of contemporary urban African-American life.

* * * * *

Meanwhile, Seattle's **Paramount Theatre** warms up from the glow of a huge chandelier—that comes crashing to the ground! That's right, *The Phantom of the Opera* is back, February 3– March 24. The hugely popular, award-winning musical has broken box office records everywhere and shows no signs of slacking off. The cast (36 members), crew (60), orchestra (16), and elephant (1) in this national touring production use 230 costumes, 213 candles, and 550 lbs of dry ice per performance in a show designed to wow 'em in theaters from here to Páree. Vive l'Opéra!

—Peter Gieply



AMERICAN CONSERVATORY THEATER

Photo by Ken Friedman, Joshua Farrell, C'95, Jennifer Katz, C'96

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Terence McCarthy



In November 1995, workers put a new face on the Geary Theater in anticipation of its grand reopening, just weeks away.

**A.C.T.
MUST REACH
THE GEARY
THEATER
CAMPAIGN
GOAL BY
JUNE 1,
1996.**

In January 1996, A.C.T. celebrates the landmark event of the company's history: the reopening of the grand Geary Theater, which was severely damaged in the 1989 Loma Prieta earthquake. The Geary has undergone a complete renovation, including seismic restructuring, improved patron amenities, updated stage technology, and the painstaking restoration of the building's ornate interior.

With the renovation process now complete, A.C.T. continues to face an exciting challenge. In March 1995, the prestigious Kresge Foundation awarded A.C.T. a \$750,000 Challenge Grant to support A.C.T.'s \$27.5 million Geary Theater Campaign. One of the largest grants ever made by Kresge to a regional theater, this strong endorsement of the Geary campaign by a major foundation lends enormous nationwide credibility to A.C.T.'s project, for which A.C.T. has al-

ready raised more than \$27 million.

The Kresge award is intended to stimulate new and increased private gifts during the final phase of the campaign. The challenge terms are clearly stated: the Foundation will release the entire \$750,000 award after A.C.T. has raised a total of \$2.25 million. Since last March, the Kresge Challenge has helped

A.C.T. leverage more than \$1.9 million in gifts and pledges from A.C.T. trustees, local foundations, corporations, and individuals. *The remainder of the goal must be achieved by June 1, 1996.* Over the next few months, A.C.T. patrons can keep the momentum going—and help A.C.T. successfully complete the largest capital campaign in the history of American regional theater—with a gift to The Geary Theater Campaign.

The Kresge Foundation, based in Troy, Michigan, is an independent, private foundation, created in 1924 by Sebastian S. Kresge. It is not affiliated or associated with any corporation or organization.

**To find out how you
can contribute to
The Geary Theater Campaign,
contact A.C.T.'s
development department
at (415) 439-2453.**

A.C.T. is thrilled to welcome back the renowned San Francisco Hilton & Towers as a cosponsor of Patrick Hamilton's Victorian thriller, *Gaslight*, following the Hilton's A.C.T. sponsorship debut last season with *The Play's the Thing*. Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the San Francisco Hilton ranks as the largest hotel on the West Coast, with nearly two thousand rooms. The Towers, a "hotel within a hotel," provides exclusive services to those who wish the utmost in personalized amenities. Its Cityscape Bar & Restaurant, located on the forty-sixth floor at the very top of the landmark Hilton tower, offers seasonal California cuisine nightly, 1970s theme parties on Thursdays, and a three-hundred-sixty-degree view of San Francisco and the Bay Area.

This season, the Hilton has once again made generous restaurant discounts available to A.C.T. patrons at establishments conveniently located in the hotel: Intermezzo, an Italian bistro; The Cafe, a casual dining restaurant; and Cityscape. A.C.T. theatergoers also enjoy discounted parking privileges at the Hilton during performances.

"The large and small downtown businesses, hotels, and theaters



The San Francisco Hilton & Towers is located at 333 O'Farrell Street.

make up a family of our own," says Deborah Larkin, the Hilton's director of public relations. "We are very happy to continue to support A.C.T. as one of the institutions that gives this area its distinctive personality and culture. Our partnership with A.C.T. is a good match."

For reservations, please call (415) 771-1400.

FIREMAN'S FUND FOUNDATION



Fireman's
Fund
Foundation

Cosponsorship of *Gaslight* continues the twenty-one-year commitment of Fireman's Fund Foundation to A.C.T. This season marks the Foundation's seventh consecutive season of A.C.T. support, following cosponsorship of last year's *The Play's the Thing* and the highly acclaimed 1993-94 production of *Light up the Sky*.

The Marin-based Fireman's Fund Insurance Company ranks among the top twenty property insurers in the United States. Its spirit of giving and demonstrated concern for society have been central to the Foundation's mission since its inception in 1953. The Foundation has donated more than \$28 million to nonprofit organizations nationwide and has made it a priority to address the needs of residents

within Marin County, as well as in the greater Bay Area.

Through grants to cultural and artistic groups, the Foundation illustrates its continuing dedication to protecting endangered creative resources, and thereby enriching the community at large. "By cosponsoring *Gaslight* at A.C.T.," says Foundation Director Barbara Friede, "we hope to express our appreciation that once in a while, a play can possess a tremendous sense of fun as well as a classic style that grips the soul."

"One of our goals is to provide a financial foundation for the performing arts," adds Friede. "With our support, great arts organizations like A.C.T. can focus their energies where they belong: on great performance."

HONORING A.C.T.'S FRIENDS

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

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

Edwarda Adams	Esther Jennings	Joe Ravicini	Sam Thal
Alison Augustin	Bettye Krider	Dana Rees	Ruth Tisdale
Marie Bauer	Ines Lewandowitz	Katherine Robinson	Betty Tsunada
Elaine Foreman	Riva Mintz	Joe Rosenthal	Isabel Wiel
Susan Fox	Roy Ortopan	Beverly Saba	Don Williams
Phil Gerrard	Bruce Paul	Philip Shulman	
Celia Gersco	Miriam Perusse	Ellen Spinrod	
Barbara Gerber	Terry Pickett	Sol Stecklow	

CORSETS AND CLUTTER

It is not too much to say that every man owes it to himself, no less than his family, to provide a home; a spot around which he may gather his dear ones for counsel and instruction.

—*Holly's Country Seats*, by Henry Hudson Holly, 1863

How to Build a Happy Home—Six things are requisite. Integrity must be the architect, tidiness the upholsterer. It must be warmed by affection, lighted up with cheerfulness; and industry must be the ventilator, renewing the atmosphere, and bringing in fresh salubrity day by day; while over all, as a protecting canopy and glory, nothing will suffice except the blessing of God.

—*Godey's Lady's Book*, August 1855

A woman may make a man's home delightful, and may thus increase his motives for virtuous exertion. She may refine and tranquilize his mind—may turn away his anger, or allay his grief. Where want of congeniality impairs domestic comfort, the fault is generally chargeable on the female side; for it is for woman, not for man, to make the sacrifice, especially in indifferent matters. She must, in a certain degree, be plastic herself, if she would mould others, and this is one reason why very good women are sometimes uninfluential. They do a great deal, but they yield nothing.



Mary Evans Picture Library

—*Woman in Her Social and Domestic Character*, by Mrs. John Sandford, c. 1837

The Victorian Lady's Maid

Hence then a general law, of singular importance in the present day, a law of simple common sense—not to decorate things belonging to purposes of active and occupied life. Wherever you can rest, there decorate; where rest is forbidden, so is beauty.

—*The Seven Lamps of Architecture*, by John Ruskin, 1849



No. 7

7 French coutil, broad steels, white or grey, 2.35



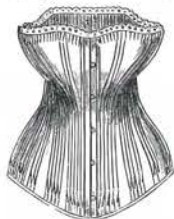
No. 8, \$4.

8 Thompson's glove-fitting, 1.25 1.50 1.75 4



No. 9, \$2.25

9 French woven, according to quality, 1. 1.35 1.75; embroidered, 2.25.



No. 10, \$2.25



No. 11, \$2.35



No. 12, \$3.00

A selection of corsets from Lord & Taylor's 1881 Clothing and Furnishings catalog

Having duly arranged for the physical necessities of a healthful and comfortable home, we next approach the important subject of beauty in reference to the decoration of houses. For while the aesthetic element must be subordinate to the requirements of a physical existence . . . it yet holds a place of great significance among the influences which make [a] home happy and attractive, which give it a constant and wholesome power over the young, and contributes much to the education of the entire household in refinement, intellectual development, and moral sensibility.

—*The American Woman's Home*, by Catharine E. Beecher & Harriet Beecher Stowe, 1869

Interior decorating . . . shows the oppressive, layered effect of the room in which not a single space is left free of decoration, collected memorabilia, or architectural trim. The room epitomizes the romantic idea of associationalism carried to an almost pathological level—a cocoon of personal memories that is meant to shut out the reality of the industrial world.

—*Costume History and Style*, by Douglas A. Russell, 1983

O weary days—oh evenings that seem never to end—for how many years have I watched that drawing-room clock and thought it would never reach the ten! and for twenty, thirty years more to do this!

—Florence Nightingale's diary, 1852

For many years I suffered from a severe and continuous nervous breakdown tending to melancholia—and beyond. During about the third year of this trouble I went, in devout faith and some faint stir of hope, to a noted specialist in nervous diseases, the best known in the [United States]. This wise man put me to bed and applied the rest cure, to which a still-good physique responded so promptly that he concluded there was nothing much the matter with me, and sent me home with the solemn advice to “live as domestic a life as possible,” to “have but two hours’ intellectual life a day,” and “never to touch pen, brush, or pencil again” as long as I lived. This was in 1887.

I went home and obeyed those

directions for some three months, and came so near the borderline of utter mental ruin that I could see over.

—“Why I Wrote the Yellow Wallpaper,” by Charlotte Perkins Gilman, in *The Forerunner*, October 1913

A hostess who takes her friends into a sitting room and tells them frankly that she prefers to “live in her own parlor” will have more friends than critics. The arrangement is plainly for the good of the family, and all who visit such a home will be the better for having been taken into the wholesome family life.

—*Household Discoveries*, by Sidney Morse, 1908

[In] interior decorating there seemed to be a desperate attempt to surround the inhabitants with a thick, layered womb of comfort, memory, and nostalgia for past times, accented with exotic motifs from faraway places.

—*Costume History and Style*

In 1871, when nearly sixteen percent of all employed people were in domestic service, there were 68,000 male indoor servants, 37,000 private coachmen, 1,235,000 female servants, and 251,000 women self-employed as washerwomen or charwomen or as step girls, cleaning steps at twopence or threepence a house.

—*Daily Life in Victorian England*, by Christopher Hibbert, 1975

In the 1881 Census of England & Wales, of females above five years of age, one in nine was an indoor servant.

—*The English Gentlewoman*, by Flora Fraser

Fashion dictated that at eighteen a girl's waist should measure no more than eighteen inches; at nineteen, an inch more; at twenty, with yet another inch to match her years, her waistline had reached the permissible limit. Thereafter, if she took any pride in her appearance and wished

Dinner dress of bronze satin-de-Lyon and brocade, from Lord & Taylor, New York





to maintain the unnatural figure so admired by men, she dare not exceed it. By twenty-five her chances on the matrimonial market were considered to be over, so it was vitally important to retain youthful measurements by stringent control, however uncomfortable and however painful. The ideal was to appear fragile and dependent, to emphasize a man's strength and to arouse his protective instincts. The pretence was equally important after marriage, for any husband would be proud to display on his arm a wife whose femininity stressed his masculinity, whose waist was as small as a girl's. Fashion gave no thought to the possible physical harm caused by unnaturally produced curves, or to restrictions that could cause later trouble in childbirth.

—*The Model Wife: Nineteenth-Century Style*, by Rona Randall, 1989

At no time during this entire period were women able to move with gracefulness or freedom for they were always heavily boned and corseted. They were either over-balanced by the weight and draping of the bustle, or they were so tightly restricted by narrow skirts that they could hardly move.

—*Costume History and Style*

The swagging of draperies with the addition of fringe, tassels, and cording was an interior decorative touch that reminds one specifically of the same techniques in the handling of women's skirts. This was an age in

which every area of a room was layered with carpets, wall coverings, "throws," pictures, and a proliferation of ornamental bric-a-brac—an age in which the inhabitants of a room were literally lost amid a sea of layered decorative detail.

—*Costume History and Style*

By 1870 the crinoline had been replaced by the bustle. This enabled the tailors to produce dresses with draperies similar to those of curtains and furnishings. The tight corset gave an uplift to the breasts which added to the strange aspect of the female figure when viewed in profile. . . .

The dress enclosed the body from neck to knee as tightly as possible. The knees were actually tied together so that it was impossible to take large steps as these were considered detrimental to a graceful walk.

—*The Pictorial Encyclopedia of Fashion*, trans. by Claudia Rosoux, 1968

Control over the countenance is a part of manners. . . . A lady should conquer a habit of breathing hard, or coming in very hot, or even looking very blue or shivery. Anything that detracts from the pleasures of society is in bad taste.

—*The Habits of Good Society*, 1880s

W H O ' S W H O



JULIE BOYD (*Mrs. Manningham*) most recently directed a workshop production of *Heal* by Marie Taylor with Don't Stop Now Productions in Sydney, Australia. Her New York credits include *Noises Off* on Broadway, *Hyde & Hollywood* at Playwrights Horizons and American Playhouse, *Only You* at Circle Repertory Company, *Nowhere* at Ubu Repertory Theater, *Freeze Tag* at Working Theatre, and *Sweet Talk* at Manhattan Class Company. Her regional theater favorites include *Keely and Du* and *Lloyd's Prayer* at the Actors Theatre of Louisville, *The Misanthrope* and *The Piggy Bank* at The Guthrie Theater, and *Rest & Ruin* and *Playing in Local Bands* at Yale Repertory Theatre. Film and television credits include "Margaret Mead," "Fulfillment of Life," "Incident at Crestridge," "Loving," and "Law and Order." Directing credits include *Voice of the Prairie*, *Janice & Johnnie*, and workshops of *You're Somethin'*, *Mechanisms*, and Eric Bogosian's *Suburbia*, which will perform in the spring at the University of Utah. Boyd is a frequent participant at the O'Neill and Sundance Playwrights Conferences.



CHARLES LANYER (*Mr. Manningham*) appeared earlier this season at A.C.T. in *Arcadia*. Previously, he portrayed Harold Clurman in *Names* at the Matrix Theatre in Los Angeles and was featured as Hermann Goering in the International City Theatre's production of *2* by Romulus Linney, both to critical acclaim. A twelve-time Drama-Logue Award winner, he received the Bay Area Theatre Critics' Circle Award for his portrayal of Professor Higgins in *Pygmalion* at A.C.T. He has also played leading roles in A.C.T. productions of *Creditors* and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he was featured as Undershaft in *Major Barbara*, George in *Who's Afraid of Virginia Woolf?*, the Devil/Mendoza in *Man and Superman*, and Jude Brock in *Hedda*

Gabler. He has also played leading roles in major productions on both coasts, including *Macbeth* at Seattle Repertory Theatre, the King in *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, and *Dysart* in *Equus* at South Coast Repertory, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the New York Public Theatre. Lanyer has appeared in the films *The Stepfather* and *Die Hard II*, among others, and on television in "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," and "St. Elsewhere."



SHARON LOCKWOOD (*Elizabeth*) has previously appeared at A.C.T. as 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*, and *Servant of Two Masters*. Most recently, she appeared at Berkeley Rep as the Geni, with Geoff Hoyle, in *GeniUs*. She was also teamed with Hoyle in *The Convict's Return*, which went on to an extended run in San Francisco. She has assayed roles in numerous Marin Theatre Company productions, including *A Perfect Ganesh*, *Inspecting Carol*, and *Lend Me a Tenor*, for which she received a Drama-Logue Award. She will also appear in Marin Theatre Company's upcoming production of *All in the Timing* under Albert Takazauckas's direction. Lockwood has been a member of the Tony Award-winning San Francisco Mime Troupe since 1970 and has appeared in leading roles in more than thirty of their productions. Other stage credits include San Jose Repertory Theatre's *The Seagull*, San Francisco runs of *Cloud 9* and *Noises Off*, and the off-Broadway production of Dario Fo's *About Face*. Her film credits include the interactive feature *The Psychic Detective*, *The Long Road Home*, and *Mrs. Doubtfire*.

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A.C.T.

W H O ' S W H O



WILLIAM PATERSON (*Inspector Rough*) joined A.C.T. in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, Paterson served in the army for four years before

starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at The Cleveland Play House, taking time out for television, films, and four national tours with his own one-man shows. The A.C.T. productions in which he has appeared in major roles include *You Can't Take It with You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Painting Churches*, *The Doctor's Dilemma*, *Saint Joan*, *Saturday*, *Sunday and Monday*, *The Cocktail Hour*, *Pygmalion*, and *Home*. For *Saturday*, *Sunday and Monday* and *Pygmalion* he received Bay Area Theatre Critics' Circle (BATCC) Awards for best supporting actor, and for *The Cocktail Hour* he earned a BATCC Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol* and for fourteen subsequent seasons. He served for nine years on the San Francisco Arts Commission and for two years as an A.C.T. trustee.



MOLLIE STICKNEY (*Nancy*) appeared at A.C.T. earlier this season in *Arcadia*. She is a 1995 graduate of the A.C.T. Advanced Training Program (ATP) and a Professional Theater Intern. As a member of

the ATP, she appeared in studio productions of *Measure for Measure*, *The Rimers of Eldritch*, and *The Miser*. While a Young Conservatory student, she performed in mainstage productions of *A Christmas Carol* and *When We Are Married* (both with Sydney Walker). Other Bay Area credits include the title role in *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.



ROBERTA CALLAHAN (*Understudy*) has been seen at A.C.T. in *Uncle Vanya*, *Dinner at Eight*, and *The Duchess of Malfi*. Her roles have ranged from Laura in *The Glass Menagerie* to Blanche in *A Streetcar Named*

Desire. She has 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. 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.



KAY KOSTOPOULOS (*Understudy*) is an M.F.A. graduate of A.C.T.'s Advanced Training Program (ATP) and last appeared at A.C.T. in the 1993-94 production of *Antigone*, directed by Carey Perloff.

She most recently appeared in the Bay Area as Bella in *Lost in Yonkers* at CitiArts Theatre and as the poet Anne Sexton in *The Psychic Life of Savages* at the Magic Theatre. Other Bay Area credits include the role of Maria Callas, *Enemies* for Encore Theatre Company, *Becoming Memories* for Marin Theatre Company, *Richard III* for the San Francisco Shakespeare Festival, and Amy Freed's *Still Warm*. Regional theater credits include *The Balcony*, *Antony and Cleopatra*, and the title role in Racine's *Andromache*. Kostopoulos teaches acting in the ATP and at City College of San Francisco.



JULIAN LÓPEZ-MORILLAS (*Understudy*) has been living and working in the Bay Area since 1973. During seventeen years with the Berkeley (California) Shakespeare Festival, including a term as

associate artistic director, he played many roles, including King Lear, Shylock, Brutus, Macbeth, Malvolio, Prospero, and Dogberry. He also directed *The Tempest*, *All's Well That Ends Well*, *Henry IV, Part I*, *Coriolanus*, *King John*, and *Pericles*, among others. Other acting credits include work at Berkeley Repertory Theatre, the Eureka Theatre Company, the Magic Theatre, San Jose Repertory Theatre, TheatreWorks, the Denver Center Theatre Company, San Diego Repertory Theatre, Chicago's Court Theatre, and the Oregon Shakespeare Festival. López-Morillas has also directed student productions of *Tartuffe* and *Troilus and Cressida* for the A.C.T. Advanced Training Program.



ELIZABETH PAYNE (*Understudy*) is a recent graduate of the A.C.T. Advanced Training Program, where she appeared in studio productions of *Major Barbara*, *Othello*, *The Cherry Orchard*, and *Picnic*, as well as in mainstage productions of *Good* and *Hamlet*. Other Bay Area credits include *A Christmas Carol* at San Jose Stage, *Macbeth* at Marin Shakespeare Company, and *The Three Sisters* at Phoenix Theater. Payne teaches acting and voice and speech in A.C.T.'s Academy and Summer Training Congress and throughout the United States.



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, *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.

J.B. WILSON (*Set Designer*) designed the sets for A.C.T. productions of *The Play's the Thing* and *Saturday, Sunday and Monday*. For the Magic Theatre, he designed *Playland*, *Breaking the Code*, *Suicide in B-Flat*, *All Night Long*, and fifteen other plays, including seven world premieres. He has also designed in venues across the country, including the Folger Shakespeare Theatre, J. Paul Getty Museum, Studio Arena Theatre, and the American Theatre Exchange in New York. Locally, he has designed for Berkeley Repertory Theatre, Artists Confronting AIDS, the California Shakespeare Festival, San Jose Repertory Theatre, TheatreWorks, Marin Theatre Company, the San Francisco Opera Center, the San Francisco Shakespeare Festival, Western Stage, the California Theatre Center, the Eureka Theatre Company, the American Musical Theater of San Jose, and many others. Wilson won the 1994-95 Theatre L.A. Ovation Award for best set design. He holds graduate degrees from Carnegie-Mellon University and San Francisco State University and teaches at San Francisco State.

DEBORAH NADOOLMAN (*Costume Designer*) was the costume designer for the 1993 A.C.T. production of *Dinner at Eight*. She has designed costumes for Steven Spielberg's *Raiders of the Lost Ark* and *1941* and John Landis's *National Lampoon's Animal House*, *The Blues Brothers*, *Trading Places*, *Into the Night*, *Spies Like Us*, *Three Amigos*, and *An American Werewolf in London*. She has also designed for the films *Oscar*, starring Sylvester Stallone, and *Innocent Blood*, and the Michael Jackson videos "Thriller" and "Black and White." The leather jacket she designed for Indiana Jones and many of her sketches are at the Smithsonian Institution. In 1988 Nadoolman was nominated for an Academy Award for her designs in *Coming to America*. She received Drama-Logue Awards for her work on A.C.T.'s

Dinner at Eight and the 1994 Mark Taper Forum production of *The Waiting Room*.

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

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 *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 as a speech and dialect teacher 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 last season's production of Tony Kushner's *Angels in America* and the 1993-94 production of *Full Moon* at A.C.T. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the Cali-

ornia Shakespeare Festival. She has had a long-standing relationship with the musical *Little Shop of Horrors*, beginning with the original WPA workshop and including five years with the off-Broadway company, brief stints with the Los Angeles and Boston companies, stage-managing the 1990 and 1992 European tours, and codirecting the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris.

ELISA GUTHERTZ (*Assistant Stage Manager*), a Bay Area native, completed a stage management internship at A.C.T. in 1993. As a production assistant for the past three seasons with the California Shakespeare Festival, she has worked on numerous productions, including *Hamlet*, *As You Like It*, *Richard II*, and *Love's Labour's Lost*. Her production assistant credits for Berkeley Repertory Theatre include *Sight Unseen*, *The Caucasian Chalk Circle*, *A Moon for the Misbegotten*, and most recently, *The Beaux' Stratagem*. Guthertz is a graduate of the North Carolina School of the Arts.

ALEXANDRA KALMANOVSKY (*Assistant Director*) makes her A.C.T. debut with *Gaslight*, after her recent work in New York with the Women's Project and Productions on their new Kate Brown play, *The Big Window*. Kalmanovskiy has also worked with Chicago City Limits in New York and Pegasus Rising Productions in Louisville, Kentucky. She is a graduate of Hampshire College.

A.C.T.'s popular symposium series returns for a third provocative season. Join us on selected Monday nights from 7 to 9 p.m. for in-depth, entertaining discussions of the state of contemporary drama and other issues raised by the plays of A.C.T.'s 1995-96 season. Admission is FREE, and everyone is welcome. You need not have seen the related play to attend.

On *Arcadia*

CHAOS & CREATIVITY

October 30, 1995
Stage Door Theatre

Simon Williams
Director, Interdisciplinary Humanities
Center, UC Santa Barbara
Katherine Hayles
Professor of English, UCLA
Moderated by Carey Perloff
Artistic Director, A.C.T.



On *Seven Guitars*

IN CONVERSATION: AUGUST WILSON AND LLOYD RICHARDS

November 13, 1995
Marines Memorial Theatre

August Wilson, Playwright, *Seven Guitars*
Lloyd Richards, Director, *Seven Guitars*
Moderated by Margaret Wilkerson
Professor and Director/Chair,
Center for Theater Arts, UC Berkeley



On *The Tempest*

THE TRANSFORMATION OF CHARACTER

February 5, 1996
Geary Theater

Stephen Greenblatt
Professor of English, UC Berkeley

Harry Berger, Jr.
Professor Emeritus of Literature and Art History,
UC Santa Cruz

Larry Reed
Shadow Artist and Theater Historian

Moderated by Carey Perloff

On *Dark Rapture* ADVENTURES IN LANGUAGE: NEW WAVES IN CONTEMPORARY PLAYWRITING

March 11, 1996
Geary Theater

Marjorie Perloff
Sadie Dernham Patek Professor of Humanities,
Stanford University
Marc Robinson
Assistant Professor (Adjunct) of Dramaturgy and
Dramatic Criticism, Yale School of Drama

Mac Wellman
Playwright-in-Residence, A.C.T.

Moderated by Douglas Messerli
Publisher, Sun & Moon Press



On *The Cherry Orchard*

THE PLAYWRIGHT AND THE ACTOR: NEW FORMS AND NEW METHODS

April 29, 1996
Geary Theater

Anne Bogart
Director, Associate Professor
of Drama, Columbia University;
Co-Artistic Director, Saratoga International
Theater Institute

Richard Hornby
Chair of Theater Arts, UC Riverside;
Author of *The End of Acting*

Melissa Smith
Conservatory Director, A.C.T.



Panelists and moderators are subject to
change without notice.

Funded by a grant from
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and the National Endowment for the Humanities.



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 directs A.C.T.'s West Coast premiere of Tom Stoppard's *Arcadia*, and her new production of Shakespeare's *Tempest* opens the renovated Geary Theater.

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 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 Le Gallienne, 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 Rear-don 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*. The release of volume two of *New Plays* is scheduled for December 1995.

KATE EDMUNDS (*Associate Artist*), scenic designer in residence at A.C.T., has created the sets for *Gaslight*, *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 *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 150 productions for

such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *The Caucasian Chalk Circle* and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

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 Classic 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*. This season at A.C.T. he directs Thornton Wilder's *Matchmaker*.

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 com-

edy 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 de 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 directs Patrick Hamilton's *Gaslight* and "A Galaxy on Geary," which celebrates 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 The-

atre Artist Residency Program and The Pew Charitable Trusts. Recent productions of his work include *Swoop* and *Dracula* performed 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*, his third collection of poetry, and Wellman's most recent novel, *Annie Salem*.

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Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Central Box Office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

Box Office at the Stage Door Theater:

A full-service box office is open ninety minutes before each performance in this venue.

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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.

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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 number of copies of individual handbooks are also available for purchase by single-ticket holders at the A. C. T. Central Box Office for \$6 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

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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.

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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

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

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Latecomers:

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

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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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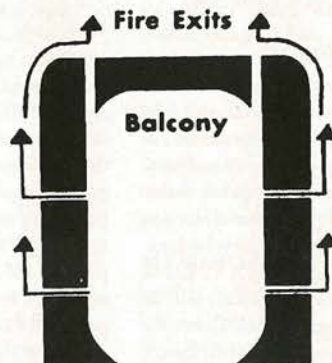
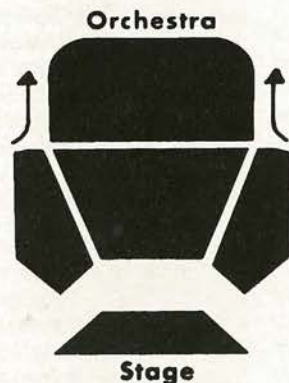
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