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directed and choreographed by David Gordon
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by Tennessee Williams
directed by Carey Perloff
October 24 - November 24, 1996

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adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
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from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 - February 2, 1997

MACHINAL

by Sophie Treadwell
directed by Laird Williamson
February 6 - March 9, 1997

THE ROYAL FAMILY

by George S. Kaufman and Edna Ferber
directed by Albert Takazaukas
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A.C.T.

Above: Untitled portrait, Amsterdam, c. 1932, by Erwin Blumenfeld
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER is a Tony Award-winning repertory theater and conservatory. From the conservatory classroom to the stage of the Geary Theater, A.C.T. nurtures the art of live theater through vivid mainstage productions, intensive actor training, and a dynamic dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. artists and audiences share a commitment to the highest standards in the creation of engaging, entertaining, and compelling work worthy of the landmark theater that is A.C.T.'s home.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and inter-

national 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 200,000 people in the San Francisco Bay Area. A.C.T.'s efforts in the commissioning and performance of new work were recognized with this season's prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. has renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience, making the conservatory a vital force in the ongoing evolution of the theatrical art form to which A.C.T. is committed.

Terrence McCarthy



The 86-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopened in January 1996 after undergoing a major renovation.



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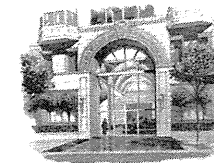
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MEET THE A.C.T. TELESERVICES DEPARTMENT

In December the A.C.T. Teleservices Department—which spends half of each season selling subscriptions and the other half soliciting gifts to A.C.T.—celebrated the conclusion of a successful 30-week subscription campaign by kicking off the 1996-97 Annual Fund drive. While A.C.T.'s subscription and single-ticket income covers 70 percent of the company's operational costs, the Annual Fund makes up the critical difference, and A.C.T.'s teleservices staff is largely responsible for raising this significant income. Their efforts also help to fund A.C.T.'s many educational and outreach programs. Working behind the scenes in their offices next to the Geary Theater, A.C.T.'s dedicated teleservices staff is on the phones five evenings a week, reaching out to A.C.T. subscribers and recent patrons.

A.C.T. is fortunate to have a full-time force of teleservices employees, a valuable asset in the world of regional theater. In fact, many nonprofit organizations hire consultants to do their fundraising—and thus reap only a small percentage of what they bring in—whereas the money raised by in-house teleservices agents goes directly into A.C.T.'s operating budget. Equally rare in the challenging world of tele-funding, many of A.C.T.'s sales agents prove the depth of their commitment to A.C.T. by staying on staff for successive seasons.

Under the management of both the development and marketing departments, the A.C.T. teleservices staff surpassed several noteworthy milestones recently, in both subscription sales and fundraising. Teleservices brought

continued on page 12

The A.C.T. Teleservices Department: (back row, l to r) Lisa Garrigues, Bascia Lassus, Helen Wells, Sonia Rummel; (middle) Manager Julie Anne Connolly, A.C.T. Artistic Director Carey Perloff, Assistant Manager Francis Rath, Keith Klippenstein; (front) Marc Bauman, Barbara Belle Diamond, Arthur Mitchell



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in one half of A.C.T.'s new subscribers this season and encouraged more than 2,000 past subscribers to renew their A.C.T. subscriptions. In addition, they raised \$393,000 in donations last year from more than 4,000 donors. "Teleservices raises one-sixth of A.C.T.'s annual development goal of \$3 million," says A.C.T. Development Director John D. Loder, "and in this particularly difficult time for arts funding, as we experience significant cutbacks in NEA funding and other government support, these individual contributions are especially crucial to A.C.T.'s fiscal well-being."

"In the course of a season we speak with at least 100,000 A.C.T. audience members and bring in approximately \$1 million in subscriptions and donations," explains A.C.T. Teleservices Manager Julie Anne Connolly, who joined A.C.T. last April, after four years at The Shakespeare Theatre in Washington, D.C. "The staff is really on A.C.T.'s front line, and they have their fingers on the pulse of our audience. For many subscribers and donors, we are the primary A.C.T. representatives with whom they have contact. Our calls give them the chance to tell us what they think about productions they've seen, and to have their questions answered by well-informed A.C.T. staff members."

The 15 faces behind the voices on the telephone asking you to show your support for A.C.T. belong to a free-spirited, diverse group of arts enthusiasts and artists themselves. Many teleservices sales agents have also been

involved with A.C.T. in other capacities; several have taken courses in the conservatory, particularly Studio A.C.T. Marc Bauman, for example, performs as an actor and mime throughout the Bay Area; he also teaches physical acting in the Young Conservatory and was a shadow caster in last season's A.C.T. production of *The Tempest*. Linn Swaim, who holds the longest teleservices tenure, has been with A.C.T. for six years, and Nancy Hermione has been with A.C.T. since 1992.

"The entire staff is deeply committed to the arts in general, and to A.C.T. in particular," Connolly continues, "which is what, above all else, they strive to convey to the many people with whom they speak on the telephone. Their love of quality theater is crucial to A.C.T.'s artistic and financial success, and our audience's continued generosity is what makes this success possible."

A.C.T. HONORED WITH JUJAMCYN AWARD

A.C.T. was honored this winter with the 1996 Jujamcyn Theaters Award, which specifically recognizes A.C.T.'s commitment to nurturing the future of live theater through exciting mainstage productions and the conservatory's outstanding training program. Created in 1984 by the New York-based Jujamcyn Theaters organization—which owns and operates five Broadway theaters—the award is given annually to a resident company that has made an outstanding contribution to the development of creative talent for the theater. Previous Jujamcyn

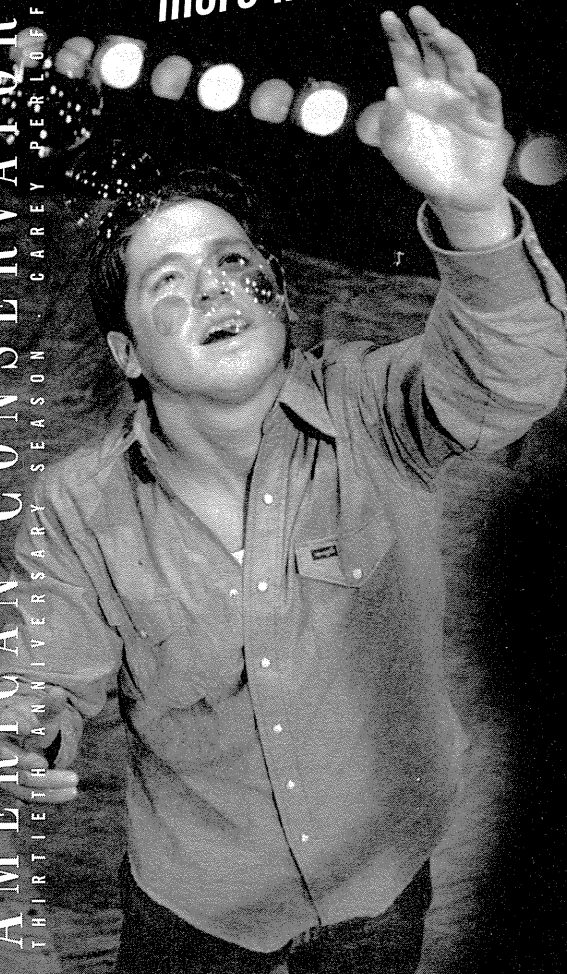
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The cornerstone of the A.C.T. Conservatory, this rigorous three-year coursework leads to a certificate in acting or an M.F.A. degree. Students are selected through nationwide auditions.

Award recipients have included the New York Stage and Film Company (1995), The Market Theatre in South Africa (1994), The Alliance for New American Musicals (1993), the Yale School of Drama/Yale Repertory Theatre (1992), and the New York Shakespeare Festival (1991).

Announcing the award to A.C.T., Jujamcyn President Rocco Landesman said, "In the past we've given this award to long-established resident theaters with distinguished production histories and to new exciting, adventurous theaters just embarking on uncharted seas, but I believe that A.C.T. is the first recipient that can be said to be both. As a founder of the resident theater movement, A.C.T. has many legendary productions to its credit, and many distinguished artists think of it as their birthplace. Rejuvenated under the bold artistic leadership of Carey Perloff, the company has risen from the rubble of the 1989 earthquake and embarked on an adventurous program of producing new work and revitalized classics, while continuing to train the artists of the future."

Perloff traveled to New York in November, with A.C.T. Board of Trustees President Toni Rembe, Young Conservatory Director Craig Slight, Resident Playwright Mac Wellman, and Artistic Staff Assistant Glynis Rigsby, to accept the \$50,000 award on A.C.T.'s behalf at an elegant ceremony at New York's Tavern on the Green.

Slight has spearheaded the development of new plays for young actors at A.C.T. by commissioning 13 new plays since 1989 for performance in the Young Conservatory's Performance Workshop. The program is renowned as a showcase for contemporary playwriting as well as the talents of A.C.T.'s youngest actors.

"Our return to the Geary Theater signaled the beginning of a new phase marked by passion, excitement, and a commitment to embrace the new while celebrating the great legacy that is ours to explore," says Perloff. "We are deeply grateful to Jujamcyn for recognizing the extraordinary transformation that A.C.T. has undergone in recent years and for providing valuable support for our future growth."



Christmas at A.C.T.:
(l to r) Artistic Director Carey Perloff, Bob Cratchit (Will Huddleston), Tiny Tim (Gregory Weller), KGO reporter Mary Ellen Geist, and PG&E President & Chief Operating Officer Robert D. Glynn celebrated the beginning of the holiday season at the opening of A Christmas Carol, December 4, 1996.

Darryl Bush

A.C.T. ALUMNI PROFILE: JULYANA SOELISTYO

A.C.T. alumna Julyana Soelistyo has been making waves with her off-Broadway debut this season. A 1994 graduate of the A.C.T. Advanced Training Program (ATP), Soelistyo drew critical raves for her performance in *Golden Child*, the new play by Bay Area playwright David Henry Hwang (*M. Butterfly*) recently at The Public Theater in New York. (The *New Yorker's* John Lahr praised the 25-year-old Soelistyo for her "extraordinary theatrical transformation" from a grandmother into a ten-year-old schoolgirl.) In January the acclaimed production moved to South Coast Repertory in Costa Mesa for a five-week run.

A native of Medan, Indonesia, Soelistyo came to A.C.T. in 1992 from the Université de Lyon; she received her B.A. in theater from Oregon State University. She is fluent in French, Chinese, and Indonesian, a specialist in Balinese dance, and has a brown belt in karate. While at A.C.T., her studio production credits included *The Miss Firecracker Contest*, *As You Like It*, *The Winter's Tale*, and *You Can't Take It with You*. Since graduating from A.C.T., Soelistyo has been fortunate enough to work full time at her craft, primarily in Seattle, where she has made her home. She has appeared there in Ping Chong's production of *Undesirable Elements* at The Group Theatre, several productions at A Contemporary Theatre, and in the leading roles of two productions at the Seattle Children's Theatre.

Soelistyo's performance in *Naomi's Road* at the Seattle Children's Theatre (the basis for her A.C.T.



Michael Daniel

Master of Fine Arts Program thesis) so impressed friends of David Henry Hwang that he invited her to participate in workshops of *Golden Child* at South Coast Repertory and Breadloaf. She then went with the production to The Public after auditioning for director James Lapine.

Soelistyo seems to be taking the challenges of life off Broadway in stride. "It has been a wonderful learning process, being part of the development of a great new play and acting with such an outstanding company," says Soelistyo. "My training prepared me well; what my teachers taught me at A.C.T. helps me tremendously in my professional work."

Although hopeful that *Golden Child* may eventually move to Broadway, Soelistyo is uncertain where her blossoming career will take her next. "The project has opened so many new doors for me," she says. "I just don't know where they will lead to yet." ■

A.C.T. graduate Julyana Soelistyo (right, with Jodi Long) in the world premiere of David Henry Hwang's *Golden Child* at The Public Theater

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(1928)

by Sophie Treadwell

Directed by Laird Williamson

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<i>Costumes by</i>	Judith Anne Dolan
<i>Lighting by</i>	Peter Maradudin
<i>Sound by</i>	James LeBrecht and Matthew Spiro
<i>Production Dramaturg</i>	Paul Walsh
<i>Casting by</i>	Meryl Lind Shaw

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Joseph Papp, Producer

MACHINAL

The Cast

(in order of speaking)

Episode One: To Business

Adding Clerk Mark Booher
Filing Clerk Michael DeGood
Stenographer Shirley Roecca
Telephone Girl Alice Rorvik
George H. Jones Matt DeCaro
Young Woman Michelle Morain

Episode Two: At Home

Young Woman Michelle Morain
Mother Roberta Callahan
Janitor Peter Ackerman
A Mother Velina Brown
Young Man at Window Michael DeGood
Girl at Window Shannon Malone
Woman Baomi Butts-Bhanji
Man Michael Gene Sullivan
Wife Amelia Rosenberg
Husband Steven W. Bailey

Episode Three: Honeymoon

George H. Jones Matt DeCaro
Bellboy Michael DeGood
Young Woman Michelle Morain

Episode Four: Maternal

Nurse Velina Brown
Young Woman Michelle Morain
George H. Jones Matt DeCaro
Doctor Warren D. Keith
Young Doctor Peter Ackerman

Episode Five: Prohibited

Bar Singer Baomi Butts-Bhanji
The Man Mark Harelik
Second Man Warren D. Keith
Man with Boy Mark Booher
Boy Michael DeGood
Man with Woman Michael Gene Sullivan
Woman Velina Brown
Telephone Girl Alice Rorvik
Young Woman Michelle Morain
Waiter Steven W. Bailey

Girl Shannon Malone

Man Peter Ackerman

Episode Six: Intimate

The Man Mark Harelik
Young Woman Michelle Morain

Episode Seven: Domestic

George H. Jones Matt DeCaro
Young Woman Michelle Morain

Episode Eight: The Law

Bailiff Steven W. Bailey
Clerk Shannon Malone
Court Reporter Amelia Rosenberg
Judge Matt DeCaro
Defense Lawyer Mark Booher
First Reporter Peter Ackerman
Second Reporter Shirley Roecca
Young Woman Michelle Morain
Prosecution Lawyer Warren D. Keith

Episode Nine: A Machine

Priest Mark Harelik
Prison Singer Baomi Butts-Bhanji
Jailer Steven W. Bailey
Young Woman Michelle Morain
Matron Alice Rorvik
First Barber Peter Ackerman
Second Barber Michael Gene Sullivan



Office Workers, Subway Riders, Apartment Dwellers, Dancers, Hospital Personnel, Patients, Bar Patrons, Passersby, Male Figures, Reporters, Guards, and Spectators are played by members of the *Machinal* company.

Extras—Todd Pickering, Don Speziale



Understudies

For Michelle Morain and Alice Rorvik—Celia Shuman
For Matt DeCaro and Warren D. Keith—Tommy A. Gomez
For Mark Booher and Mark Harelik—David Kudler
For Michael Gene Sullivan—Brent St. Clair
For Roberta Callahan—Sharon Lockwood
For Michael DeGood, Peter Ackerman, and Steven W. Bailey—Bryan Close
For Velina Brown and Baomi Butts-Bhanji—Laura Nicholls
For Shannon Malone, Shirley Roecca, and Amelia Rosenberg—Elizabeth Eidenberg



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ONE WOMAN'S SEARCH FOR IDENTITY

by Elizabeth Brodersen

Sophie Treadwell wrote more than 30 plays (seven of which appeared on Broadway), thousands of inches of copy for major newspapers on both American coasts, and four completed novels. A social crusader who championed progressive causes half a century before they became fashionable, she was one of the best known newspaperwomen of the twenties and thirties. In *Machinal*, she created a uniquely American expressionistic theatrical aesthetic and brought to the stage visionary multimedia elements inspired by the newly emerging technologies of film and radio.

You have to look long and hard, however, to find a mention of Treadwell in theater anthologies and literary encyclopedias, and *Machinal* is her only work that continues to be produced. Why? Perhaps because the male producers, critics, and academics who dominated the American theatrical establishment were largely unwilling to take a female writer, and the unpopular issues she wrote about, seriously. Perhaps, too, because Treadwell, like the Young Woman in *Machinal*, was herself uncertain about her place in the world. (She titled her only autobiographical statement, written in 1908, "The Story of My Life by One Who Has None.")

Treadwell spent a lifetime battling for recognition and juggling

the competing roles of professional woman, social activist, artist, wife, and mother. It has taken the recent research of feminist scholars, and the enduring power of her most famous play, to restore her place in dramatic history.

AN UNCERTAIN CHILDHOOD

Sophie Treadwell was born in Stockton in 1885 and spent most of her young life with her mother on her grandmother's nearby ranch. "The first thing I remember of my father," Treadwell once wrote, "is that he wasn't there." A prominent San Francisco judge, Treadwell's father did instill in her a love of drama, taking her to plays in the city's booming theater district. When her parents eventually legally separated, the absent Mr. Treadwell failed to fulfill his promises of financial support, leaving young Sophie and her mother to struggle for years with increasing poverty.

The uncertainty of her early family life took its toll, and by 16 Treadwell described herself as a "gawky, uninteresting girl . . . hands cold with nervousness." Al-



Sophie Treadwell

UPI/Corbis-Bettmann

though determined to make a career on the stage, she enrolled at UC Berkeley to calm her mother's worries about financial security. There she performed in college productions while editing a campus humor magazine and



Original costume sketches for *Machinal* by designer Judith Anne Dolan

working part time for the *San Francisco Call*. In 1906, just weeks before graduation, the earthquake devastated the city, and Treadwell tramped about town with investigative fervor.

All this activity proved too much for her; she collapsed and was confined to bed for two months. Treadwell suffered from frequent breakdowns, followed by lengthy recuperative retreats, for the rest of her life. Her condition, then called "neurasthenia," was marked by insomnia, choking sensations, difficult breathing, headaches, and digestive problems. Its most frequent victims were supposedly individuals of extreme sensitivity and "moral laxity" (i.e., women, intellectuals, and artists), unable to handle the

stress caused by rapid changes in modern civilization.

The one true antidote Treadwell discovered was her creative work, particularly playwriting. Much later, in 1954, she wrote in her diary:

There is something about concentration on a play for some hours every day that skims off tension and keeps me on an even keel. . . . I must work! To maintain my nervous balance.

THE WRITER EMERGES

Treadwell's first job after graduating from Berkeley was teaching in a one-room school in Placer County. There she wrote her first full-length play, *Le Grand Prix*, about a woman artist torn between her desire to pursue her painting and the compulsion to marry, a theme to which she would return often throughout her life. Treadwell also began to write for the *San Francisco Sunday Chronicle* and the *Examiner*.

In 1907, she traveled to Los Angeles, where Otheman Stevens, then drama critic of the *Los Angeles Times*, helped her get her first booking at Fischer's Theatre. Treadwell's one-woman vaudeville act was critically well received, though not very lucrative, and despite the support of influential friends including Stevens and the great Polish actress Helena Modjeska, *Le Grand Prix* failed to attract commercial backing.

Treadwell returned to San Francisco in 1908 to pursue her journalism career in earnest, writing feature articles and celebrity interviews and covering baseball games for the *San Francisco Bulletin* and the *Daily News*. Her insightful

(and popular) serial features on controversial social issues—including "An Outcast at the Christian Door," for which she went undercover as a homeless prostitute—soon earned her a reputation as a "sob-sister."

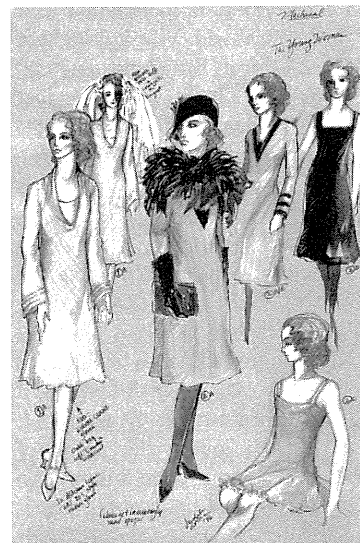
Treadwell also became actively involved with the feminist movement, marching for female suffrage with the Lucy Stone League, whose motto declared: "My name is the symbol for my identity and must not be lost." Treadwell took the group's message to heart, keeping her own name after wedding the well-known sports reporter and humorist William O. McGeehan in 1910. (He was to remain her husband until his death in 1933, although they maintained separate addresses for much of their marriage.)

In 1915, Treadwell spent four months in Europe as one of the first female war correspondents. When she discovered that France did not allow women on the battle lines, Treadwell's male colleagues wrote letters in support of her right to join them at the front. After returning to New York, she made a name for herself writing for the *New York American*, again covering social topics. Her editor, R. C. McCabe, wrote her: "Your stories . . . beyond doubt are the best stories printed in New York."

A SELF-MADE PLAYWRIGHT

During the twenties, Treadwell, who had never taken a playwriting class, dedicated herself to her craft, searching for the voice that would most effectively express the issues on her mind: the role of women, ethnic equality, the rights

of migrant workers, the exploitation of the environment, and the difficulties of sensitive, unconventional individuals living in a newly industrialized America. Although she rewrote her plays again and again, trying to satisfy



the commercial demands of producers and the public, she continued to meet rejection.

In early 1920, Treadwell seemed to come close to her big break with *Poe* (about the American writer Edgar Allan, eventually produced as *Phumes in the Dust* in 1936), which she had written for John Barrymore. Barrymore claimed to be excited about the project but held on to the manuscript for three years without committing himself to a production. *Poe* later became the subject of a celebrated lawsuit when Treadwell stopped Barrymore's production of a similar play written by his wife.

Later that year, Treadwell scooped the international press as the *New York Tribune's* special correspondent to Mexico, investigating the

TREADWELL
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assassination of President Carranza. As a result of her sympathetic coverage of Mexican concerns, she was later tapped to interview the legendary bandit revolutionary Pancho Villa, traveling by train, Ford, and horseback to his headquarters in Chihuahua. Her adventures with Villa inspired her first critical Broadway success, *Gringo* (1922), as well as her first novel, *Lusita* (1931).

Encouraged by successful out-of-town tryouts of her comedy *Loney Lee* (with Helen Hayes in the leading role), Treadwell took matters into her own hands and herself produced the retitled *O Nightingale* on Broadway in 1925. The production turned out to be the most commercially successful project of her career, and, at 40 years old, Treadwell joined the ranks of Rachel Crothers and Susan Glaspell as one of the American theater's few female writer-producer-directors. This time, she seemed poised for theatrical greatness.

MACHINAL

In April and May 1927, Treadwell sat in on the infamous Ruth Snyder-Judd Gray trial, which obsessed the American press and public for almost a year. Convicted of murdering Snyder's husband, the two lovers were electrocuted in January 1928.

Ruth Snyder's case presented a perfect opportunity for Treadwell to blend her feminist interest in the concerns of women, her journalistic skill at observing details and applying them to the development of character, and her playwright's instinct for dramatic action. Intrigued by the question of what would cause a woman to

go to such brutal lengths to achieve her freedom, Treadwell worked furiously on *Machinal* throughout 1927 and early 1928. The play opened on Broadway the following September, directed by Arthur Hopkins and designed by Robert Edmond Jones, with Zita Johann and Clark Gable (in his first major stage role) playing the Young Woman and her lover.

Machinal also represented Treadwell's first real departure from the prevailing well-made-play structure of her day. Fusing the avant-garde techniques of European expressionism with the American realism with which she was familiar, Treadwell hoped, "by accentuation, by distortion . . . and perhaps by the quickening of still secret places," to appeal directly to the unconscious minds of the audience, especially the women.

Hopkins kept *Machinal*'s subject matter a secret until just before opening, and the play was an immediate sensation. A few reviewers expressed confusion about the pronunciation and meaning of the title (*machinal*, pronounced "MAH-shi-nahl" but anglicized to "mah-ki-NAHL," was a French word in use at the time to indicate behavior that is automatic, mechanical, or habitual). Most, however, raved about the production, praising its unique design elements and likening it to such expressionist works as Elmer Rice's *Adding Machine* and Georg Kaiser's *From Morn to Midnight*, while recognizing Treadwell's unique contribution to a new form of theater. Burns Mantle deemed *Machinal* one of the best plays of the season and the *New York Times*'s Brooks Atkinson praised its

"sombre beauty of character," while Pierre de Rohan wrote:

Sophie Treadwell has done for the theater what Theodore Dreiser did for literature. She has created a complete picture of life's bitterness and essential meanness, painted with the small, oft-repeated strokes of the realist, yet achieving in perspective the sweep and swing of expressionism. In short, she has written, in Machinal, a great play.

Although it only ran for 91 performances, *Machinal* was to prove Treadwell's most lasting accomplishment. The script was eventually translated into more than half a dozen languages, and royalties from productions around the world continued to flow in for the rest of her life. The 1931 London production under the title *The Life Machine* was banned by the Lord Chamberlain—British critics found the play too morally disturbing—but a revival there in 1939 was more successful. A 1933 production at the Kamerny Theatre in Moscow was ecstatically received, and Treadwell became the first western playwright to demand and receive royalties in the Soviet Union. Back home in the United States, *Machinal* was televised in 1954 and successfully revived in major New York stage productions in 1950, 1960, and 1990 (at The New York Shakespeare Festival). The Royal National Theatre's acclaimed 1993 revival, featuring Fiona Shaw and Ciaran Hinds, again drew international attention to a rediscovered "lost" treasure of the American theater.

UNPLEASANT TRUTHS

Treadwell never repeated the success of *Machinal*. Her trip to the

Soviet Union, from which she returned greatly disillusioned by horrendous living conditions, prompted her to write one of her finest plays, *Promised Land* (1933), but its anti-Soviet theme was 20 years too early. For *Saxophone* (1934), also about a sensitive woman trapped in a loveless marriage, generated excitement among fellow artists (Robert Edmond Jones called it "a bold step into a new dimension, full of power") but never reached the stage. Its expressionistic combination of lighting and sound effects, jazz rhythms, dance, and dialogue, and innovative distortion of time and character, were either too expensive or experimental to inspire producers.

In 1941, Treadwell's novel *Hope for a Harvest* was produced as a play on Broadway. Acclaimed in out-of-town tryouts and included in Burns Mantle's ten best plays of the year, the production was panned in New York. The failure was a bitter disappointment to Treadwell, who never again enjoyed a major production of a new work. Elliot Norton of the *Boston Globe* perhaps hit

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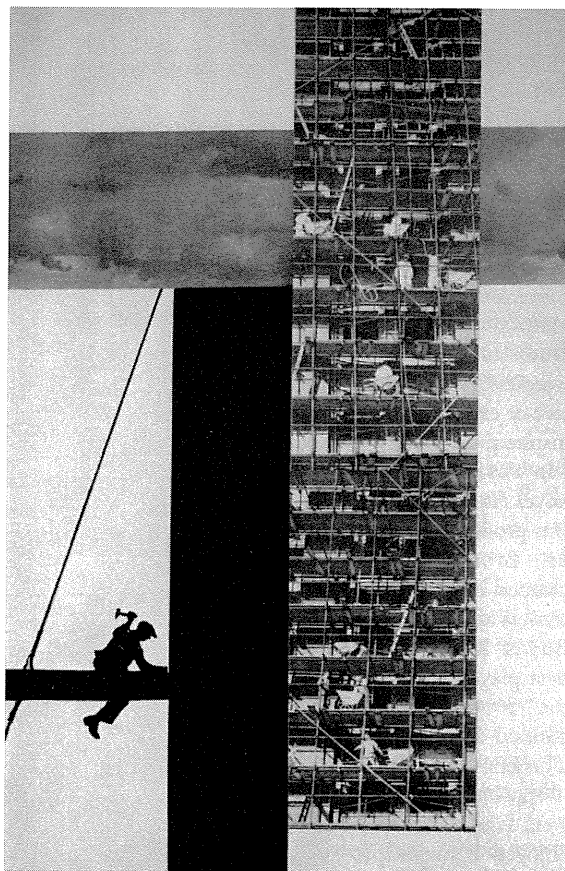
Opposite:
 Exchange Place, 1933,
 by Berenice Abbott.
 Courtesy Ford Motor
 Company Collection,
 The Metropolitan
 Museum of Art

THE RUTHLESS RHYTHM OF A DECADE

by Paul Walsh

Crammed on the narrow island the million-windowed buildings jut glittering, pyramid on pyramid, like the white cloudhead above a thunderstorm.

—John Dos Passos, *Manhattan Transfer* (1925)



On the Construction Site, 1929, photomontage by Mieczyslaw Berman. Courtesy Ford Motor Company Collection, The Metropolitan Museum of Art.

The Roaring Twenties, as Hoagie Carmichael once said, “came in with a bang of bad booze, flappers with bare legs, jangled morals, and wild weekends.” It was a decade of fierce optimism and terrifying uncertainty as the eyes of America turned from the exigencies of a war more devastating than anything in human memory to a proliferation of material comforts, gadgets, and contrivances that promised to remake life as people knew it.

Everywhere, America was building. The staccato rhythm of jackhammers and riveters pierced the air as steel-girded skyscrapers pushed upward and subways tunneled beneath the earth. The electrical industry tripled production in the twenties; building construction skyrocketed from \$1.2 billion in 1919 to a peak of \$6 billion in 1926. Automobiles were in such demand in the twenties that four million production-line jobs were added to the labor force. Radio sales jumped from \$11 million in 1921 to \$412 million eight years later. When CBS made its inaugural broadcast in 1927, more than 500 licensed radio stations

were already broadcasting across the country. Bathed in a glory of adolescent invincibility, the United States patted itself on the back for rescuing Europe from self-destruction and bringing sanity to the world. A return to “normalcy” was on the collective mind of the nation.

“Normalcy,” a neologism of the postwar years, meant peacetime production at levels never before dreamed of. “The business of America is business,” Calvin Coolidge announced; no one quarreled with Herbert Hoover’s “percolation theory,” which promised that government concessions to business would mean more corporate profits, and corporate profits would inevitably find their way into workers’ pay envelopes. The stock market soared and real wages rose by 4.5 percent, at least temporarily. With undiluted exuberance, Hoover predicted that “we in America today are nearer to the final triumph over poverty than ever before in our land. The poorhouse is vanishing from among us.” These predictions would turn sour when the stock market crashed in 1929, but no one thought of disaster at the height of the mid twenties.

THE LOST METROPOLIS

Despite a strong national economy and significant gains in per capita income, however, a feeling of moral crisis and spiritual emptiness swept the land. Some artists and writers, like Gertrude Stein, Ernest Hemingway, and Ezra Pound, embraced membership in the “lost generation” spawned by the twenties and escaped to the decimated romanticism of post-

war Europe in search of moral regeneration. Others, like Zelda and F. Scott Fitzgerald, celebrated the decade of abandon with reckless excess, “living at top speed in the gayest world we could find,” as Fitzgerald wrote years later to Hemingway. Still others migrated in droves to New York City to view firsthand the moral degeneracy and unsurpassed vitality of the new metropolis, to stare with unsettling vertigo into the abyss of moral bankruptcy, and to celebrate the great behemoth of the future that was rapidly becoming the city of the present.

Evoking a dream that was also a nightmare, the word “metropolis” gained new currency in the twenties, conjuring up a place of unfulfilled possibilities and unknown consequences, while suggesting all that would be gained and hinting at all that might be lost as human life adjusted to the metallic rhythm of the machine. *Metropolis* was the title given by German filmmaker Fritz Lang to his 1926 depiction of a futuristic slave state in which dehumanized automatons marched toward a fantastic and terrifying future. It was also a slogan for everything that was modern and cosmopolitan: “something tall white full of colonnades and stately,” as John Dos Passos wrote in his 1925 novel *Manhattan Transfer*. Steel, glass, and concrete were its materials; the grid of a skyscraper towering over the grid of city streets and subway tunnels dictated its pattern. Prosperity was its promise and obscurity its curse. Who needs history when you have the future?

THE STACCATO

RHYTHM OF

JACKHAMMERS AND

RIVETERS PIERCED

THE AIR . . .

A NEW KIND OF ART

The immensity and vitality of the city looms large in the art and literature of the twenties—its shapes and rhythms, its imagery and machinery, and its ominous disregard for individuals and threat of anonymity. New York, that “city of cave dwellers,” as Dos Passos described it in early 1920, was the ambiguous symbol of an unknown future: “with a frightful brutal ugliness about it, full of thunderous voices of metal grinding on metal and of an eternal sound of wheels which turn, turn on heavy stones.” It was “both marvelous and appalling . . . especially at night.”

Threatening to regiment life to the ruthless rhythm of machines, New York seemed larger than the men and women who had built it. Dos Passos continued:

People swarm meekly like ants along designated routes, crushed by the disdainful and pitiless things around them. . . . O for the sound of a brazen trumpet which, like the voice of the Baptist in the desert, will sing again about the immensity of man in this nothingness of iron, steel, marble, and rock.

As Langston Hughes wrote in his short poem, “The Steel Mills”: “The mills, — / Grind out new steel, / Old men.”

For the artists and writers of the twenties, the trick was to listen to the cacophonous rhythms of the city and search in its details for a new subject matter that would dictate new forms. “The rhythm of life / Is a jazz rhythm, / Honey” wrote Hughes in “Lennox Avenue: Midnight.” The new world could only be captured

with a new beat. “Make it new” was the watchword of the day, and its refrain was carried across the Atlantic with the brash forms and techniques coming from Europe: cubism, futurism, constructivism, expressionism. Here was a new vocabulary of forms and sights and sounds capable of challenging the blaring noise of the metropolis and of telling its million stories.

It was this new vocabulary that Sophie Treadwell embraced in *Machinal* to tell the tragic tale of a woman too full of desires and dreams to survive in a world not built to human scale. “The Plan,” Treadwell wrote in her introduction to *Machinal*,

is to tell this story by showing the different phases of life that the woman comes in contact with, and in none of which she finds any place, any peace. The woman is essentially soft, tender, and the life around her is essentially hard, mechanized. Business, home, marriage, having a child, seeking pleasure—all are difficult for her—mechanical, nerve nagging. Only in an illicit love does she find anything with life in it for her, and when she loses this, the desperate effort to win free to it again is her undoing.

Treadwell’s style is a distinctly American synthesis of realism and expressionism that shares the chaotic images and insistently vehement tone with which the expressionists sought to uncover the raw, human energy of modern life. Here was a new kind of writing, a poetry as vibrant and insistent as the city itself.

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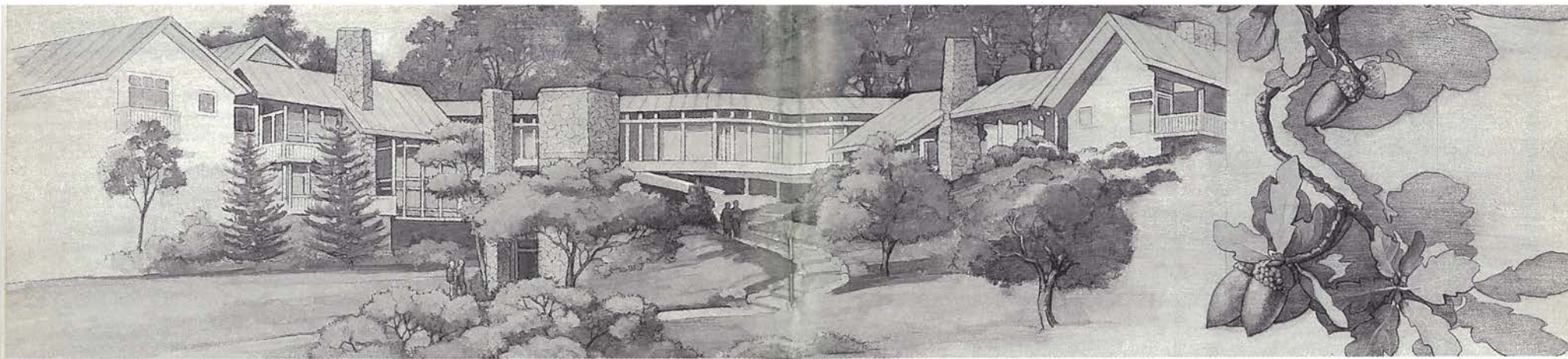
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Prospero (David Strathairn)
and some of his books, from
Shakespeare's The Tempest
(photo by Ken Friedman)

from page 28

EXPRESSING MODERN LIFE

"What in the theater is called expressionism," wrote Edmund Wilson in 1924,

represents an attempt to escape from the literal methods of realism—as the cubism of Braque and Picasso represents an attempt to escape from the photographic ideals of 19th-century painting. The expressionistic method . . . is merely the poetic method; but it has produced a genre that differs from any previous dramatic poetry because it is practiced by people who have had to break away from naturalism. . . . The dramatic poet today has to take a naturalistic subject and try to knock poetry into it—just as the modern painter has to take a conventional still-life and by main force hack it to pieces and shuffle up the fragments in a novel pattern.

Added Elmer Rice in his introduction to *The Adding Machine* (1923): "In the realistic play, we look at the character from the outside. We see him in terms of action and of actuality. But in the expressionistic play we subordinate and even discard objective reality and seek to express the character in terms of his own inner life."

Treadwell's play also has the stripped-down quality, the taciturn detachment, and the clear, bleak light of a painting by George Bellows, Charles Sheeler, or Ed-

ward Hopper (whose work inspired Laird Williamson's production). Hers is a monochromatic expressionism depicting a world in which life is in danger of losing all meaning. By adapting to survive in a world that embraces the two-dimensionality of the naive and aggressively optimistic popular songs of the day, Treadwell asks, what parts of ourselves do we shut off?

"WINDOWS ARE

SYMBOLS. THEY

ARE OPENINGS

IN . . . WHAT

WE SEEK IS NOT

THE MOMENT ALONE."

Robert Henri, the renowned teacher of painting at the New York School of Art, was addressing the same question when he told his students, among whom were Hopper and Bellows, that "the look of a wall or a window is a look into time and space. Windows are symbols. They are openings in. The wall carries its history. What we

seek is not the moment alone."

Loneliness, isolation, and the debilitating boredom of modern life became the new subjects of painters like Bellows and Hopper, and the source of their transient tragedies of modern life. Here, as in *Machinal*, an emphasis on the coherence of pictorial design underscores the detachment with which one looks into the face of urban America; yet, with uncommon pathos, these canvases record the transience of lives passed in cafés, on street corners, and in desolate hotel lobbies.

The underlying geometric formalism of Bellows's *Dempsey and Firpo* (1924), for example, belies the spontaneity of the event it de-



Automat, 1927, by
Edward Hopper

picts, providing a conspicuous dynamic between human energy and abstract form that evokes the same sense of sensationalism recorded in the street-corner tabloids of the twenties. Similarly, the vertical coherence and pictorial abstraction of Hopper's *Early Sunday Morning* (1930), one of his most hauntingly familiar images, provides a quintessential evocation of urban loneliness as if seen from a passing automobile. The woman in *Automat* (1927) slips into a private reverie of uncommunicated dreams, as impenetrable to us as the darkened window behind her. The three figures in Hopper's *Hotel Lobby* (1943), captives of a deadening inertia, refuse contact with each other and with us.

Each of these paintings, like Treadwell's remarkable play, provides a telling depiction of people trapped in the solitude of a distinctly modern limbo. As images

they are hauntingly original because they are so surprisingly ordinary. Such is also the case with *Machinal*, the quintessential story of the Jazz Age—of dreams deferred and desires misplaced. In the end we are left with the simple and startling tragedy of “an ordinary young woman, any woman,” as Treadwell wrote in her introduction, told with the exuberance and vitality of a decade hitherto unknown. ■

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DOUBLE JEOPARDY

by Jessica Werner

When *Machinal* opened on Broadway in September 1928, the details of the Ruth Snyder-Judd Gray murder trial and double execution were still very fresh in the public mind. The trial—which convicted Snyder and Gray of murdering Snyder's husband and gave Snyder the dubious distinction of becoming one of the first women to be executed in the electric chair—had been the tabloid sensation of the preceding year, if not the decade.

On March 20, 1927, Ruth Snyder's husband Albert was found murdered in his bed, having been beaten with a window sash weight, chloroformed, and strangled with a length of picture wire. The police found Ruth bound and gagged outside his bedroom door and the house ransacked in what had apparently been a robbery turned violent. Mrs. Snyder's answers upon routine questioning were contradictory and her grief over her husband's death seemed cursory, immediately implicating her as a suspect, and evidence was soon discovered linking her to the crime. Shortly afterwards, she confessed to conspiring with her lover, Judd Gray, to murder her abusive husband in a desperate attempt to escape the confines of a loveless marriage; Gray in turn blamed the whole crime on her. Later Snyder would recant the confession and profess her innocence, claiming that Gray had acted alone, but by that time her

guilt had already become indelible in the eyes of the court.

Snyder's case captured the public imagination, and the media in turn capitalized on its sordid fascination. One hundred and eighty reporters were assigned to the case (Sophie Treadwell, who had already written about several sensational murder trials during her career as a journalist, attended most of the proceedings as a spectator, but did not officially cover the trial) and, for the first time in history, microphones and speakers were allowed into the courtroom. The *New York Times* ran an article on the proceedings almost daily from the morning of the murder to the night of Snyder and Gray's electrocution at Sing Sing, and more than 1,500 people attended the trial. Tickets were required to enter the courtroom, and scalpers could be found outside hawking them at outrageous prices. On the night of the execution (which female reporters were forbidden to witness) in January 1928, a screaming mob of more than 2,000 swarmed outside the gates of the prison while vendors distributed hot dogs and popcorn. The spectacle (called “the best show in town” by journalist Damon Runyon) may seem commonplace by today's scandal-of-the-moment standards, but it was unprecedented in 1920s New York.

Most alarming, especially from a contemporary point of view, Snyder's fate seems to have been

“A WOMAN WHO
COMMITS A CRIME
IS IN ESSENCE
BREAKING TWO
RULES.”



Ruth Snyder confers with her attorneys. The original caption noted: "The plain gold ring that Albert Snyder gave her is visible on accused widow's finger."

sealed before the trial was even underway. She was demonized immediately as a sinful and murderous femme fatale, first by the prosecution, and then by the media with equal vigor. Neither the jury nor the press ever questioned that Snyder was the culpable villain. Misogyny-laced newspaper reports dismissed Gray's wrongdoing, excusing him as an impressionable weakling caught in Snyder's thrall. *New York Daily Mirror* reporter Peggy Hopkins Joyce wrote, "This putty man was wonderful modeling material for the Swedish-Norwegian vampire"; the opening statement by Gray's lawyer (which was issued publicly) was similarly vitriolic:

[Gray] was dominated by a cold, heartless, calculating mastermind and master will. He was a helpless mendicant of a designing, deadly, conscienceless abnormal woman, a human serpent, a human fiend in

the guise of a woman. He was in the web, in the abyss; he was dominated, he was commanded, he was driven by this malicious character. He became inveigled and was drawn into this hopeless chasm, when reason was gone, when mind was gone, when manhood was gone, and when his mind was absolutely weakened by lust and by passion and by abnormal relations.

When all other descriptions failed, Snyder was even robbed of the feminine qualities with which she supposedly seduced Gray into iniquity; press reports commented on her "masculine" jaw and her mouth, which was "as cold, hard, and unsympathetic as a crack in a lemon."

Snyder's case revealed the double standard, still evident today, which often causes the crimes of women—especially those involving sexual transgressions—to be met with disproportionate horror and prejudice by the men who judge their cases.

Helena Kennedy, in her book *Eve Was Framed*, asks:

Why is it that we feel differently about women committing crime? It always seems to me that crime is seen as an inevitable extension of normal male behavior, whereas women offenders are thought to have breached sacred notions of what is deemed to be truly female.

The public condemned Snyder for her sexual liaison with a man other than her husband, an offense which overshadowed any real examination of the facts of her case. In her book, *Sara Thornton, the Story of a Woman Who Killed*, which explores a similar case that preceded Snyder's, Jennifer Nadel comments:

A woman who commits a crime is in essence breaking two rules—one the rule of law and the other rule constructed by society as to how she is expected to behave. The punishment she is given may well therefore be harsher, to reflect that double transgression.

"I am sorry," Snyder remarked when she first learned that she would be tried by an all-male jury, "I believe that women would understand this case better than men." Perhaps she foresaw the lack of credibility she would encounter in a male-dominated courtroom. As was customary in the twenties, the jury was composed of 12 men, presided over by a male judge, and interpreted by a predominantly male press corps.

Snyder was never really given an opportunity to tell her side of the story; her lawyers' request for a psychiatric examination was flatly denied by New York's governor, and her psychological state was en-

tirely disregarded during the trial. Theater scholar Jennifer Jones posits that Treadwell wrote *Machinal* (which is loosely based on, but differs in significant respects from, the Snyder case) to introduce into the court of public opinion the testimony, disallowed by the court of law, that Snyder might have given in her own defense.

Whether or not Helen Jones is a dramatic interpretation of Ruth Snyder, Treadwell clearly wanted to explore the psychological pressures that could lead a woman to murder. In *Machinal*, Treadwell asks us to listen a bit more closely, to look beneath the surface at a desperate woman trapped—in her own mind, in a loveless marriage, and in a seemingly hopeless modern world. ■

Material for this article was drawn from "In Defense of the Woman: Sophie Treadwell's *Machinal*," by Jennifer Jones, *Modern Drama* 37 (1994): 485.

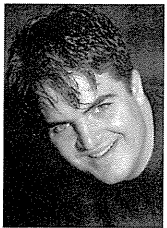
A crowd gathers outside the Queens County Court during the 1927 Snyder-Gray trial.





PETER ACKERMAN* recently appeared at A.C.T. as Young Scrooge in *A Christmas Carol*. A 1996 graduate of the A.C.T. Advanced Training Program, he is the recipient of the Sylvia Coe

Tolk Professional Theater Intern Fellowship. A.C.T. studio credits include Bassanio in *The Merchant of Venice*, Kulygin in *The Three Sisters*, Joshua Rowen in *The Kentucky Cycle*, and The Singer in *The Caucasian Chalk Circle*. He played Eugene in *Broadway Bound* at Center Rep in Walnut Creek and has performed in numerous other productions in Portland (Oregon) and New York City, with the Act I Workshop Ensemble at the Williamstown Theatre Festival, and at Yale University, where he received a B.A. in English.



STEVEN W. BAILEY*, a 1996 graduate of the A.C.T. Advanced Training Program and recipient of the Hewlett Foundation Professional Theater Intern Fellowship, recently appeared at A.C.T. in *The Rose*

Tattoo and as Fred in *A Christmas Carol*. His A.C.T. studio credits include Pyotr Suslov in *Summerfolk*, Michael Rowen in *The Kentucky Cycle*, and Friar Lawrence in *Romeo and Juliet*. Last summer he performed with the Utah Shakespearean Festival as Bardolph in *Henry IV, Part 1*, Angelo in *The Comedy of Errors*, and Old Siward in *Macbeth*. Other credits include Charley's Aunt, *Noises Off*, *Janis*, *A Man for All Seasons*, and *Woofers the Psychic Dog*. Bailey has appeared in several commercials and independent films and in the CD-ROM game *Phantasmagoria*.

MARK BOOHER*, last seen at A.C.T. as Marley's Ghost in *A Christmas Carol*, also appeared in A.C.T.'s 1995 production of *Othello*. He recently completed his first season as fight director and apprentice company director of the California Shakespeare Festival. During three



seasons with the Oregon Shakespeare Festival, he performed in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*; he has also spent seasons with the Grove, Utah, and Colorado Shakespeare festivals. Theater credits also include performances at San Jose Stage Company, South Coast Repertory, and the Sacramento Theatre Company. Booher participated in five tours with the Oregon Shakespeare Festival's School Visit Program, teaching and performing at more than 100 sites in California, Oregon, Washington, Hawaii, and Alaska.



VELINA BROWN* has appeared at A.C.T. in *A Christmas Carol*, *A Funny Thing Happened on the Way to the Forum*, and *Right Mind*. She was seen recently in the San Francisco Mime Troupe's *Soul Suckers from*

Outer Space and Word for Word's *The Blues I'm Playing*. Mime Troupe credits also include *Social Work*, *Knocked Up*, *Escape to Cyberia*, *Gotta Getta Life*, and *Coast City Confidential*. She has worked with the Lorraine Hansberry Theatre, Pacific Jewish Theatre, Thick Description, CitiArts, Eureka Theatre, Oakland Ensemble Theatre, 42nd Street Moon, Magic Theatre, Oregon Cabaret Theatre, and Oregon Shakespeare Festival. Brown appears in the upcoming television movie *Shaughnessy* and in the feature film *Mad City* with Dustin Hoffman.



BAOMI BUTTS-BHANJI* makes her A.C.T. debut in *Machinal*. In 1995 she appeared in *From the Mississippi Delta* at Marin Theatre Company, which received a Bay Area Theatre Critics' Circle Award for best performance ensemble. She has also performed

in San Jose Repertory Theatre productions of 1940s *Radio Hour* and the award-winning *Cole!* and appeared in American Musical Theatre of San Jose's production of *A Little Shop of Horrors*. She is on the faculty of San Jose State University and Foothill College and is the choral director at Gunderson High School in San Jose. Butts-Bhanji has toured with Harry Belafonte and had several solo tours in Copenhagen and Japan.

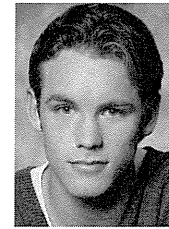


ROBERTA CALLAHAN* has been seen at A.C.T. in *A Christmas Carol*, *The Rose Tattoo*, *The Matchmaker*, *Uncle Vanya*, *Dinner at Eight*, and *The Duchess of Malfi*. She has also performed in summer stock, regional, off-off-Broadway, off-Broadway, and Broadway productions, in a wide variety of theaters ranging from the Actor's 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 Actor's Achievement Award for her portrayal of Madame Arcati in *Blythe Spirit*. Callahan has also worked in film and television.



MATT DeCARO* appeared at A.C.T. last season as Lexington in *Dark Rapture*. A resident of Chicago, he appeared most recently as Mr. Rosewater in Steppenwolf Theatre's *Slaughterhouse Five*. Theater credits also include *Night of the Iguana* and *Richard II*; *The House of Blue Leaves* and *The Mystery Cycle* at the Court Theatre; and *Laughter on the 23d Floor* and *Driving Miss Daisy* at the Briar Street Theatre. He has been cited on four occasions by Chicago's Joseph Jefferson Committee for outstanding achievement in performance. Television credits include "Crime Stories," "The Untouchables," "Jack and Mike," and

Goodnight Sweet Wife. DeCaro also recently appeared in the film *Richie Rich*.



MICHAEL DeGOOD* last appeared at A.C.T. as Jack Hunter in *The Rose Tattoo*. Recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, he is a 1996 graduate of the A.C.T. Advanced

Training Program. A.C.T. studio credits include the title role of *Hamlet*, Vlass in *Summerfolk*, and The Thief in *Dark Ride*. Recent credits also include *Equus* and *You Never Can Tell* at TheatreWorks and the role of Charley in *Charley's Aunt* at The Western Stage in Salinas. DeGood began his acting career at Solano College, where he played John Merrick in *The Elephant Man* and Romeo in *Romeo and Juliet*. Television credits include the NBC movie of the week *Eyes of Terror*, as well as several commercials.



MARK HARELIK*, playwright and actor, has appeared on stages throughout the West for 20 years. A.C.T. credits include *Arms and the Man*, *The Rivals*, *Night and Day*, *The Real Thing*, and *The End of the World*, as well as his own play, *The Immigrant*. He has also appeared at the Mark Taper Forum, Old Globe Theatre, La Jolla Playhouse, Seattle Repertory Theatre, and Denver Center Theatre Company, among many others, and on the national tour of *The Heidi Chronicles* with Amy Irving. Screen credits include "Seinfeld," "Cheers," "Wings," "The Single Guy," "Grace under Fire," "Picket Fences," "Almost Perfect," "Hearts Afire," *Upworld*, and *Barbarians at the Gate*. He has also produced several plays.



WARREN D. KEITH* first appeared at A.C.T. as Captain Brice in *Arcadia* and was seen most recently as Randall in the Berkeley Repertory Theatre production of *Heartbreak House*. Numerous New York theater credits include *The Birth of the Poet* at the Next Wave Festival; the New York premiere of David Ives's *Words, Words, Words*; and *Morticians in Love* at the Perry Street Theatre. He has appeared at Yale Repertory Theatre, Baltimore Center Stage, Cincinnati's Playhouse in the Park, Studio Arena Theatre in Buffalo, and many other regional theaters. Film work includes *Hiding Out*, *The Manhattan Project*, *Raising Arizona*, and *Fargo*. A graduate of Wesleyan University and the Yale School of Drama, Keith has served on the faculties of Barnard College and The New School for Social Research.



SHANNON MALONE* recently appeared at A.C.T. as Mrs. Christmas Past and Mary in *A Christmas Carol*. Recipient of the Mrs. Phyllis Wattis Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio roles include Juliet in *Romeo and Juliet*, Maria Lvovna in *Summerfolk*, and Megan in Mac Wellman's *Bad Infinity*. Theater credits include performances with the Georgia Shakespeare Festival, North Carolina Theater for Young People, and Jekyl Island Musical Comedy Festival. She also spent a summer with the Gaiety Theater in Dublin, Ireland, under the direction of Joe Dowling. Malone grew up in Atlanta and received her B.F.A. in theater from the University of North Carolina at Greensboro.



MICHELLE MORAIN* most recently appeared at A.C.T. in *The Rose Tattoo*, *The Cherry Orchard*, and *The Matchmaker*. During eight seasons with the Oregon Shakespeare Festival, she appeared in 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 performed most recently in *A Moon for the Misbegotten* and *An Ideal Husband*, for which she received a Bay Area Theatre Critics' Circle Award. Last summer she appeared in *Sylvia* at San Jose Repertory Theatre. Morain received her B.F.A. in theater arts at the University of Georgia and her M.F.A. in acting from A.C.T.



SHIRLEY ROECCA* appeared at A.C.T. earlier this season as Bessie in *The Rose Tattoo*. She also performed the role of Polyxena in A.C.T.'s 1995 production of *Hecuba*. Recipient of the Joan Sadler Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program, where her studio credits include Irina in *The Three Sisters*, Grusha Vachnadze in *The Caucasian Chalk Circle*, and Professor Claudia Mitchell and Dr. Gladys Stone in *The Sandalwood Box*. Roecca is originally from New York and is a graduate of New York University.



ALICE RORVIK*, a native San Franciscan, has been involved in local and regional theater for 25 years. She has appeared in many productions at Berkeley Repertory Theatre and has worked at the Magic Theatre, Oregon Shakespeare Theatre, Denver

Center Theatre Company, Dallas Shakespeare Theatre, PCPA Theaterfest, California Actors Theatre, and other theaters throughout the United States. Rorvik makes her A.C.T. debut in *Machinal*.



AMELIA ROSENBERG* most recently appeared at A.C.T. as Belle in *A Christmas Carol*. Recipient of the Bette Moorman Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include Olga in *The Three Sisters*, Gertrude in *Hamlet*, and appearances in *The Kentucky Cycle* and *Don Juan Comes Back from the War*. Last summer she appeared in the San Francisco Opera production of *La Bohème*. A graduate of the University of North Carolina at Chapel Hill, her theater credits also include roles with the North Carolina Shakespeare Festival, *The Diary of Anne Frank* with the Charlotte Repertory Theater, and the role of Anna in *The Baltimore Waltz* at Innovative Theater.



MICHAEL GENE SULLIVAN* was last seen at A.C.T. as The Ghost of Christmas Past in *A Christmas Carol* and as Jason in *Pecong*. He is an actor, writer, and director with the Tony Award-winning San Francisco Mime Troupe, where he has appeared in numerous productions, including *Soul Suckers from Outer Space*, *I Ain't Yo Uncle!*, and the Obie Award-winning *Seeing Double*. Other credits include last year's *Servant of the People: The Rise and Fall of Huey P. Newton and the Black Panther Party* at Lorraine Hansberry Theatre, and various roles with the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, San Jose Repertory Theatre, and TheatreWorks. He has also performed off Broadway, at the Kennedy Center, and at festivals in Hong Kong, Canada, and Jerusalem. Sullivan has

also done film and television work, and he is currently writing a one-man show, *Did Anyone Ever Tell You—You Look Like Huey P. Newton?*



BRYAN CLOSE* (*Understudy*) most recently appeared at A.C.T. in *Travels with My Aunt*. Recipient of the Sally and Bill Hambrecht Professional Theater Intern Fellowship, he is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include *Romeo and Juliet*, *The Three Sisters*, and *The Kentucky Cycle*. He spent the last two summers with the Colorado Shakespeare Festival, where he appeared in *The Merchant of Venice* and *As You Like It*. Other credits include *The Baltimore Waltz* and *Noises Off* in Charlotte, North Carolina, and *Romeo and Juliet* with the Tennessee Stage Company in Knoxville.

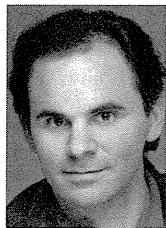


ELIZABETH EIDENBERG* (*Understudy*) appeared at A.C.T. most recently in *A Christmas Carol*. Recipient of the Burt and Deedee McMurtry Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include *Summerfolk*, *The Merchant of Venice*, *The Bad Infinity*, and *The Kentucky Cycle*. Last fall she portrayed Sammy in the A.C.T. Master of Fine Arts Program production of Lynne Alvarez's *Reincarnation of Jaimie Brown*. Eidenberg received her B.A. in English literature from Brandeis University.



TOMMY A. GOMEZ* (*Understudy*) most recently appeared at A.C.T. in *A Christmas Carol*. He spent the last three seasons with the California Shakespeare Festival, where his credits include *Twelfth Night*, *Much Ado about*

Nothing, Richard II, and The Comedy of Errors. Originally from Lansing, Michigan, he was a drama instructor at Lansing Community College and taught drama for several years to teenagers in Michigan's juvenile justice system.



DAVID KUDLER* (*Understudy*) made his Geary Theatre debut at the age of 13 in A.C.T.'s 1976 production of *The Taming of the Shrew*. He has appeared with Marin Theatre Company, CitiArts, TheatreWorks, the Asian American Theatre Company, the Denver Center Theatre Company, Pacific Alliance Stage Company, San Jose Stage Company, and the Berkeley Shakespeare Festival. Kudler is the education director at Marin Theatre Company and teaches at Redwood High School as part of the California Arts Council's artist-in-the-schools program.



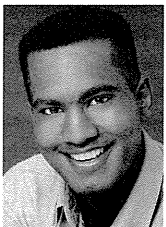
SHARON LOCKWOOD (*Understudy*) has appeared at A.C.T. in *The Rose Tattoo, The Cherry Orchard, The Matchmaker, Gaslight, Saturday, Sunday and Monday, The Marriage of Figaro, and The Pope and the Witch*. She has performed frequently at Berkeley Repertory Theatre, including major roles in *The Triumph of Love, Volpone, The Caucasian Chalk Circle, The Importance of Being Earnest, Reckless, Servant of Two Masters, The Convict's Return, and GeniUs* (as the Genie). Marin Theatre Company credits include *A Perfect Ganesh, Inspecting Carol, and Lend Me a Tenor* (Drama-Logue Award). Lockwood has also appeared in more than 30 San Francisco Mime Troupe productions since 1970. Other stage credits include *The Seagull* at San Jose Repertory Theatre and Dario Fo's *About Face* off Broadway. Film credits include the interactive feature *The Psychic Detective, The Long Road Home, and Mrs. Doubtfire*.



LAURA NICHOLLS (*Understudy*), a graduate of the A.C.T. Advanced Training Program, received her M.F.A. from A.C.T. in 1995. She was last seen as The Angel in the Eureka Theatre Company's production of *Marisol*. Theater credits also include *From the Mississippi Delta* at Marin Theatre Company, *Rough & Lace* for White Light Productions, *Macbeth* for San Jose Stage, *Steal Away* at Lorraine Hansberry Theatre, *Rumors* at San Jose Repertory Theatre, the West Coast premiere of *Jack with Thick Description*, the world premiere of *Crying Holy* at Theatre Rhinoceros, and *Ella and Jennifer* at Nightwood Theatre. Television credits include "Maria State" and "Night Heat." Nicholls has appeared in the films *Point of Impact* and *My Dubious Sex Drive*, a critics' pick at the 1995 Mill Valley Film Festival.



CELIA SHUMAN* (*Understudy*) recently appeared as Julia in *Holiday* at San Jose Repertory Theatre and as Gwendolyn in *Becket* at Marin Theatre Company. Local theater credits also include *Sight Unseen* at Berkeley Repertory Theatre and *House of Yes* at the Magic Theatre, for which she received a Bay Area Theatre Critics' Circle Award. She can also be seen as a live-action figure in the CD-ROM *Top Gun*.



BRENT ST. CLAIR* (*Understudy*) was last seen in Marin Theatre Company's production of *Wilder, Wilder, Wilder*, and he has appeared in two A.C.T. productions of *A Christmas Carol*. He recently moved to San Francisco from Chicago, where he performed at the Goodman Theatre, Wisdom Bridge, Northlight Theatre, and Lincolnshire Musi-

cal Theatre. He has also worked at the Mixed Blood Theatre Company in Minneapolis. St. Clair graduated from the theater school at DePaul University.

LAIRD WILLIAMSON (*Director*) is the coadjutor and original director of A.C.T.'s annual production of *A Christmas Carol*. He has also staged A.C.T. productions of *The Matchmaker* (which toured the U.S.S.R. in 1976), *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantaglaize*. He has also worked extensively with the Oregon Shakespeare Festival and the PCPA Theatre-fest, where he directed award-winning productions of *The Physicists, Blood Wedding*, and *Indians*. He directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre Company, and *Sunday in the Park with George* for Seattle Repertory Theatre, and he has been a guest director at the Brooklyn Academy of Music Theater Company. For the Denver Center Theatre Company he has directed *Julius Caesar, Galileo, Saint Joan, The Matchmaker, Coriolanus, Pericles, and Wings*. Williamson's most recent credits include *Arcadia* for the Denver Center, *All's Well That Ends Well* and *Love's Labor's Lost* for the Shakespeare Theatre in Washington, D.C., *Othello* for The Guthrie Theater, and *Two Gentleman of Verona* and *Twelfth Night* for San Diego's Old Globe Theatre.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. since 1972, including serving as the head of design from 1989-90. He has designed the scenery for more than 150 theater productions throughout the U.S. and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Milwaukee Repertory Theater, the American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, The Guthrie Theater, Arizona Theatre Company,

the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

JUDITH ANNE DOLAN (*Costume Designer*) has designed costumes for theater, opera, film, and television. She has worked with Harold Prince on the New York City Opera's production of *Candide*, the Houston Grand Opera's production of *Willie Stark*, Stephen Sondheim's *Merrily We Roll Along* on Broadway, and *The Petrified Prince* at The Public Theater, for which she received the Lucille Lortel Award for excellence in costume design and a 1995 Drama Desk Award nomination. Her designs have also been seen at The Abbey Theatre in Dublin, Theatre Clwyd in Wales, The Old Vic in London, the Taormina Festival, the Cambridge Festival, the Kennedy Center, and the Brooklyn Academy of Music. Upcoming Broadway designs include a new version of Leonard Bernstein's *Candide* and the musical *Parade*.

JAMES LeBRECHT (*Sound Designer*) designed the sound for A.C.T.'s productions of *The Tempest* and *Angels in America*. LeBrecht was Berkeley Repertory Theatre's resident sound designer for more than ten years. He has also designed for the La Jolla Playhouse, Old Globe Theatre, Eureka Theatre Company, New York Shakespeare Festival, Bay Area Playwrights Festival, and BRAVA! for Women in the Arts, as well as for feature films, television, and multimedia. His work can be heard at the Rock and Roll Hall of Fame and on numerous CD-ROM titles, including *Big Science Comics, Juilliard Music Adventure*, and *Ruff's Bone*. LeBrecht is coauthor of the book *Sound and Music for the Theatre: The Art and Technique of Design*.

MATTHEW SPIRO (*Sound Designer*) assisted sound designer James LeBrecht on A.C.T. productions of *Angels in America* and *The Tempest*. Local theater credits also include Berkeley Repertory Theatre's productions of *Private Lives*, Geoff Hoyle's *Genius*, *The Beaux' Stratagem*, and *Missing Persons*, as well as many productions with Berkeley's Aurora Theatre Company. Spiro also works on educational CD-ROMs, multimedia events, and feature films and documentaries for Skywalker Sound and the Saul Zaentz Company Film Center.

DONNA ROSE FLETCHER* (*Stage Manager*) stage-managed this season's A.C.T. production of *A Christmas Carol* and last season's productions of *The Matchmaker*, *A Galaxy on Geary* (celebrating the reopening of the newly renovated Geary Theater), and *Gaslight*, as well as the 1994-95 production of *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.

MICHELE M. TRIMBLE* (*Assistant Stage Manager*) has worked on A.C.T. productions of *A Christmas Carol*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, *Hecuba*, and *The Play's the Thing*. Last season she also worked with San Jose Repertory Theatre on *Mirandolina*. Other stage-management credits include Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*.

JOHN MATTOS (*Cover Artist*) is an illustrator who has received more than 100 awards for his art and graphic designs. He has created posters for Disney, Paramount, and United Artists, and illustrations for *Time*, *Newsweek*, and *Forbes*. He lives in North Beach.

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

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on one reason for her subsequent drift from public awareness: Although he recognized *Hope for a Harvest* (about the effect of the Depression on California farmers) as "a beautiful play," he predicted that Treadwell would "find herself the target of some bitterness, because in it she speaks out boldly and utters unpleasant truths."

Treadwell spent the next 30 years traveling around the world and writing furiously, publishing the novel *One Fierce Hour and Sweet* in 1959. Constantly in and out of hospitals, she returned often to the Stockton ranch, where she felt most at home. In 1949, at the age of 65, she tried a new role, becoming a mother by adopting a German boy. Finally, in 1965, failing health led her to Tucson, where she was to witness her last world premiere production (*Woman with Lilies*) at the University of Arizona in 1967.

In 1969, Treadwell wrote:

Work is the greatest thing on earth, greater than love, greater than death. . . . Work is the product of time and energy—and time is the brother of death. Death is the reward for having lived.

After a lifetime of refusing to submit to obscurity, Treadwell, like many of her female characters, succumbed to exhaustion. She stopped writing at 83 years old, just a year before her death, "utterly unable to work":

Reviewed my life and work here—realized I have been living in a fantastic unreality created by my own will. . . . I feel a sense of the end.

Treadwell died in Tucson in February 1970. As much a crusader in death as she was in life, she left her estate to the Catholic Diocese of Tucson, dictating that the royalties from productions of her work be used for the education of Native American children. ■

Material for this article was drawn from Sophie Treadwell: The Career of a 20th-Century American Feminist Playwright, a dissertation by Nancy Wynn (1982), and Sophie Treadwell: A Research and Production Sourcebook, by Jerry Dickey (Greenwood Press, 1997).

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For more information, please call
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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 translation 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 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's *Arcadia* and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season at A.C.T. she directs *The Rose Tattoo*, by Tennessee Williams, and the world premiere of *Singer's Boy*, by Leslie Ayzavian.

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* with Kathleen Widdoes, Beckett's *Happy Days* (with

Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under Perloff's 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.



HEATHER KITCHEN (*Managing Director*) joined A.C.T. as managing director in October 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for

arts and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

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Stagebill

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JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne'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*, *The Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* (with Julie Harris, Nancy Marchand, and Estelle Parsons) and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 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. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

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 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 the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of *New Plays from A.C.T.'s Young Conservatory*.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor. His translation of Strindberg's *Creditors* was directed by Carey Perloff at New York's Classic Stage Company in 1991 and at A.C.T. in 1992. His work also includes *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, *The Hunchback of Notre Dame*, and *Honeymoon China* at Theatre de la June Lune in Minneapolis, as well as projects at The Guthrie Theater, Undermain Theater, and Kitchen Dog Theater. His critical writings have appeared in numerous publications, including *Theater Symposium*, *Essays in Theatre*, *The Production Notebooks: Theatre in Process*, *Re-interpreting Brecht*, and *Strindberg's Dramaturgy*. Walsh received his Ph.D. from the University of Toronto's Graduate Center for the Study of Drama and has taught theater history and dramatic literature at Southern Methodist University.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore's Center Stage. She was active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. Shaw's most recent casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the forthcoming CD-ROM game *Obsidian*. This season she also teaches in the A.C.T. Conservatory's Advanced Training Program.

ASSOCIATE ARTISTS

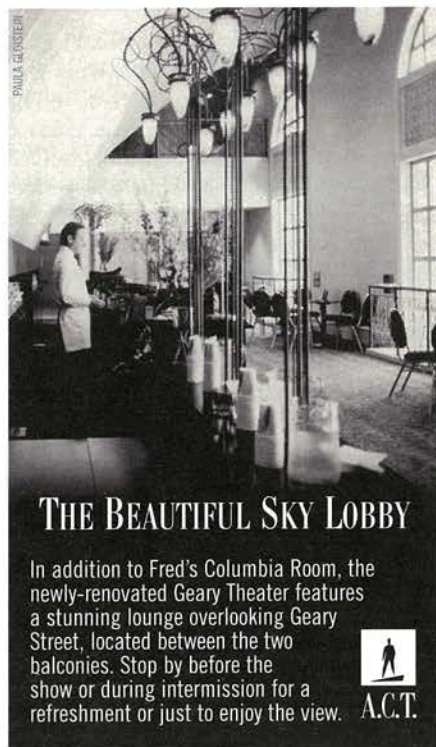
KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *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, lighting designer in residence at A.C.T., has designed *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *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, 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 4 Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD 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 Three-penny 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 *The Pope and the Witch*, George Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Shakespeare's *Othello*, and Thornton Wilder's *Matchmaker*. This season at A.C.T. he directs *Mrs. Warren's Profession*.

ALBERT TAKAZAUCKAS has created notable productions in the Bay Area and beyond and has become a national and international director of opera and theater. Recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, Kennedy Center, and A.C.T. Since his debut with A.C.T. in 1986, he has directed many renowned productions, including *The Floating Lightbulb*, *Saturday, Sunday and Monday*, *A Lie of the Mind*, *Dinner at Eight*, *Light up the Sky*, and *Gaslight*. Takazauckas is the recipient of numerous awards and a grant from the NEA. Last season he created and directed *A Galaxy on Geary*, A.C.T.'s gala reopening of the Geary Theater, and performed the same function for the opening of the Lucy Lockett Cabe Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directs Kaufman and Ferber's *Royal Family*.



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Perfect for every celebration, gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

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 school groups for selected productions. Tickets are specially priced at \$10. For information call Student Matinee Coordinator Jane Tarver at (415) 439-2383.

Words on Plays:

Handbooks containing a synopsis, 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 \$42 for the entire season. A limited number of

copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for \$8 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) 439-2350 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) 439-2379.

Parking:

A.C.T. patrons can park for just \$7 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.

AT THE THEATER

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

A.C.T. souvenirs, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in the main lobby and at the Geary Theater Box Office.

Bar service is available in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level one hour before the performance. Reservations for refreshments to be served at intermission may also be made during the hour before performance. Food and drink are not permitted in the auditorium.

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. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone:

You can be reached at any time during a performance. Leave your seat

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

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.

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

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garrett on the uppermost lobby level.

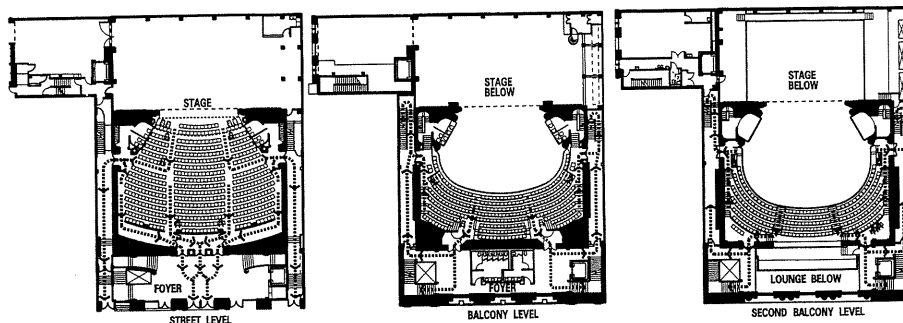
Smoking is not permitted in the building.

Wheelchair Access:

The Geary Theater is accessible to persons in wheelchairs. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

GEARY THEATER EXITS

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



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