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1996-97 REPETORY SEASON

SHLEMIEL THE FIRST
based on the play by Isaac Bashevis Singer
conceived and adapted by Robert Brustein
music composed and adapted by Hankus Netsky and Zalmen Mlotek
lyrics by Arnold Weinstein
directed and choreographed by David Gordon
September 12 – October 13, 1996

THE ROSE TATTOO
by Tennessee Williams
directed by Carey Perloff
October 24 – November 24, 1996

A CHRISTMAS CAROL
from the novella by Charles Dickens
adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
December 1 – December 26, 1996

TRAVELS WITH MY AUNT
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 Takazakas
March 20 – April 20, 1997

SINGER’S BOY
by Leslie Ayvazian
directed by Carey Perloff
May 1 – June 1, 1997

MRS. WARREN’S PROFESSION
by George Bernard Shaw
directed by Richard Seyd
June 12 – July 13, 1997
THE OFFICIAL DRINK
OF JUST HAVING A DRINK.
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 international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 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 Juhamcyn 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.

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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
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 cast for 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...
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 Slaight, Resident Playwright Mac Wellman, and Artistic Staff Assistant Glynnis 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.

Slaight 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 Coeuchit (Will Huddleston), Tony Tna (Gregory Weller), KGO reporter Mary Ellen Geist, and PGE President & Chief Operating Officer Robert D. Glyn celebrated the beginning of the holiday season at the opening of A Christmas Carol. December 4, 1996.

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. 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."
American Conservatory Theater

Carey Perloff, Artistic Director
Heather Kitchen, Managing Director
Melissa Smith, Conservatory Director
presents

MACHINAL

(1928)

by Sophie Treadwell

Directed by Laird Williamson

Scenery by Ralph Funicello
Costumes by Judith Anne Dolan
Lighting by Peter Maradudin
Sound by James LeBrecht and Matthew Spiro
Production Dramaturgy Paul Walsh
Casting by Meryl Lind Shaw

Stage Management Staff
Donna Rose Fletcher
Michele M. Trimble
Kelly K. Butler, Francesca Russell, Interns

Opening Night Sponsor

Gracie's Restaurant

Produced off Broadway by the New York Shakespeare Festival
Joseph Papp, Producer
MACHINAL

The Cast
(in order of speaking)

Episode One: To Business
Adding Clerk Mark Boorer
Filing Clerk Michael DeGood
Stenographer Shirley Roeca
Telephone Girl Alice Rovvik
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 Harelk
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 Rovvik
Young Woman Michelle Morain
Waiter Steven W. Bailey

Girl Shannon Malone
Man Peter Ackerman

Episode Six: Intimate
The Man Mark Harelk
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 Roeca
Young Woman Michelle Morain
Prosecution Lawyer Warren D. Keith

Episode Nine: A Machine
Priest Mark Harelk
Prison Singer Baomi Butts-Bhanji
Jailer Steven W. Bailey
Young Woman Michelle Morain
Matron Alice Rovvik
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 Speziiale

Understudies
For Michelle Morain and Alice Rovvik—Celia Shuman
For Matt DeCaro and Warren D. Keith—Tommy A. Gomez
For Mark Booher and Mark Harelk—David Kudler
For Michael Gene Sullivan—Brent St. Clair
For Roberta Callahan—Sharon Lockwood
For Michael DeCaro, Peter Ackerman, and Steven W. Bailey—Bryan Close
For Velina Brown and Baomi Butts-Bhanji—Laura Nicholls
For Shannon Malone, Shirley Roeca, and Amelia Rosenberg—Elizabeth Eidenberg
Meet the Cavendish family. They're a lot like the Barrymores. Only more so.

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 expressionist 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 Muh 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 insist 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-
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 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 simply 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 Otisman 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 _Be_ (about the American writer Edgar Allan, eventually produced as _Plumes 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. _Be_ 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
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, Luisa (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 On the 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 (machinall, pronounced "MAH-shi-nahl" but anglicized to "mah-ki-NHAL," 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 George 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 censored, 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 Giaran 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 the mark when he wrote: "Treadwell's plays have a tenderness and humanity that is difficult to convey in a written page."

*continued on page 48*
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)

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 decadated 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?
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 sym-
bol 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 mockingly like ants
along designated routes, crushed by
the disdainful and pitiless things
around them. . . . O for the sound
of a broken 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, / Hon-
ey” 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 brush forms
and techniques coming from Eu-
rope: cubism, futurism, construc-
tivism, expressionism. Here was
a new vocabulary of forms and
sights and sounds capable of chal-
lenging the blaring noise of the
metropolis and of telling its mil-
ion 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 introduc-
tion 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
especially soft, tender, and the life
around her is essentially hard,
mechanized. Business, home, mar-
rriage, having a child, seeking
pleasure—all are difficult for her—
mechanical, nerve nagging. Only in
that illicit love does she find any-
thin 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 ve-
he mental tone with which the
expressionists sought to uncover
the raw, human energy of modern
life. Here was a new kind of writ-
ing, a poetry as vibrant and insis-
tent as the city itself.

continued on page 37
Announcing A LifeCare Community That Will Enrich Your Mind And Nourish Your Soul.

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This popular series of free public symposia is back in 1996-97 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season’s productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

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Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for $42; limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for $8 each.

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

Addicted 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 taut, turn detachment, and the clear, bleak light of a painting by George Bellows, Charles Sheeler, or Edward 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?

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-
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
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. Misogynistic 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 robed 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—those of the law and the other rules 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 entirely 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.
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 Williams- town 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, in The Comedy of Errors, and Old Sward in Macbeth. Other credits include Charley’s Aunt, Noses Off, Janis, A Man for All Seasons, and Wooster the Psychic Dog. Bailey has appeared in several commercials and independent films and in the CD-ROM game Phantasмагoria.

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 Shaugnassy 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 has performed 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 1994 she has also appeared in a 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 Blithe 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 23rd 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 Mortician 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.

MICHICHE 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, Goya de Berbegas, Twelfth Night, and Love’s Labor’s Lost. Her extensive regional theater credits include three seasons with the 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.

SHANNON MALONE* recently appeared at A.C.T. as Mrs. Christmas Past and Mary in A Christmas Carol. Recipient of the Mrs. Phyllis Watts 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 Lyovna 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 Jekyll 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.

SHIRLEY ROECCA* appeared at A.C.T. earlier this season as Bessie in The Rose Tattoo. She also performed the role of Polynexa in A.C.T.’s 1995 production of Hedda, 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 Vachtadze 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.

MICHAEL GENE SULLIVAN* was last seen at A.C.T. as The Ghost of Christmas Past in A Christmas Carol and as Jason in Pong. 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 Sanders 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 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.

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.

**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. Theatre credits also include From the Mississippi Delta at Marin Theatre Company, Rough & Lace for White Light Productions, Macbeth for San Jose State, Steel Away at Lorraine Hansberry Theatre, Rumors at San Jose Repertory Theatre, the West Coast premiere of Jack with Thick Description, the world premiere of Grying Holy at the 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.

**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 Price 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.

**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 Music 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 co-adaptor 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 Purgatory. He has also worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest, where he directed award-winning productions of The Physicists, Blood Wedding, and Indians. He directed Don Pasquale and The Portuguese Inn for Western Opera Theatre, 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. For the Denver Center Theatre Company he has directed Julius Caesar, Galileo, Saint Joan, The Matchmaker, Coriolanus, Pride's Verdict, 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 Gentlemen 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, and 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 Willow Star, Stephen Sondheim's Merrily We Roll Along on Broadway, and The Petrified Prince at The Public Theatrer, 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 Citywyd in Wales, The Old Vic in London, the Tsarmina 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, That's a Long Story, and Ruff's Bone. LeBrecht is coauthor of the book Sound and Music for the Theatre: The Art and Technique of Design.
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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.

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

BECOME A MEMBER OF A.C.T.

Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T.'s Annual Fund telephone drive-by becoming members of A.C.T. A.C.T. members enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket-exchange privileges, while playing a pivotal role in A.C.T.'s tremendous success through their generous support.

A.C.T. MEMBERSHIP—MAKING A DIFFERENCE

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.'s subscription and single-ticket income covers 70 percent of all operational costs, the Annual Fund makes up the critical difference.

Membership contributions support mainstage productions as well as a variety of culturally enriching A.C.T. educational and outreach programs, including the Student Matinee (SMAT) Program. Tickets to SMATs are offered to schools at a fraction of the normal ticket price. Your Annual Fund gift is a powerful resource for introducing young people to live theater.

MATCHING GIFTS AND DONOR BENEFITS

Depending on your level of membership, you can receive a variety of exciting special benefits, including:

- Invitations to working dress rehearsals
- Two-for-one ticket coupons
- Backstage tours of the Geary Theater
- Complimentary parking for all your subscription performances

You can receive added benefits by participating in your company's matching gift program. Many Bay Area employers, including Bank of America, Chevron Corporation, and Wells Fargo Bank, multiply their employees' charitable power by matching gifts to A.C.T. Participation is easy—simply call your personnel or corporate benefits office to receive a matching gift form and mail it to us with your contribution.

For more information, please call the A.C.T. Development Department at (415) 439-2451.
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 production of Shakespeare’s Tempest. This season A.C.T. she directs The Rose Tattoo, by Tennessee Williams, and the world premiere of Singer’s Boy, by Leslie Ayvazian.

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 de Sevilla, 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 Candid. 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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FOR MORE INFORMATION, CONTACT ROBERT CAULFIELD (415) 536-0121
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, She 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 Iben’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 Craftsman 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-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 the 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 Creditor 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, German in 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, and 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 Appetit! and Creditor. 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 Praise at the Latin Agile and the forthcoming CD-ROM game Obsidian. This season she also teaches at 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, Aracdia, Hamlet, Antigone, Perse, Spinning, Uncle Vanya, Full Moon, Oleanna, Angels in America, Rosencrantz and Guildenstern Are Dead, Othello, and Hedda. 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, Sholem Aleichem, The Matchmaker, The Cherry Orchard, Dark Reptile, The Tempest, Gulliver, Aracdia, Othello, The Play’s the Thing, Rosencrantz and Guildenstern Are Dead, Home, Oleanna, Full Moon, Spinning, Uncle Vanya, Pogon, Pyjama, The Learned Ladies, Antigone, and Hedda. On Broadway, he designed the lighting for The Kentucky Cycle and Ms. Warren’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 Belli of Yodiz, 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 SEYO 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, Nuisances, 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 Holye, 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 Mud 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 Cabot Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directs Kaufman and Ferber's Royal Family.

THE BEAUTIFUL SKY LOBBY
In addition to Fred's Columbia Room, the newly-renovated Geary Theater features a stunning lounge overlooking Geary Street, located between the two balconies. Stop by before the show or during intermission for a refreshment or just to enjoy the view.

WAYS OF GIVING TO A.C.T.

There are many exciting and creative ways to give gifts to A.C.T.—all of which are tax deductible. A.C.T. accepts:

- **Cash**—one of the most familiar ways to give;
- **Stocks, Bonds, and Mutual Funds**—these make excellent gifts, especially if they have appreciated in value;
- **Property**—both real estate and personal property qualify as tax-deductible charitable gifts; and
- **Life Insurance**—the cash value of your current or paid-up life insurance policy can benefit A.C.T.

**Planned Giving**

Many people who could not otherwise give to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

- **Making a Bequest to A.C.T.**—please let us know if you have included A.C.T. in your will or estate plans; or
- **Creating a Life Income Charitable Trust with A.C.T.**—by making a life income gift to A.C.T., you can gain: an immediate and substantial tax deduction, an increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

If you would like to find out more about giving to A.C.T., please contact:

Development Director John D. Loder
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2308

HONORING A.C.T.'S FRIENDS

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

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

- Eduarda Adams
- Alison Augustin
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For information about the Friends of A.C.T., please call (415) 834-3301.
American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between October 1, 1995 and December 11, 1996.
LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE
The Leadership Campaign for American Theatre is a $5 million million challenge project to build much-needed corporate support for not-for-profit professional theatre in the United States. American Conservatory Theatre is one of the resident theatres that is benefitting from the campaign.

To date, the following corporations have committed more than $500,000, in total, to the Leadership Campaign:
American Express Company
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ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

WEB SITE

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

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

Ticket Information/Charge by Phone/Charge by Fax:
Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2229.

Ticket Policy:
All sales are final, and there are no refunds. Only current subscribers enjoy subscription rights and have a chance to purchase tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be considered a donation.

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

For A.C.T. subscribers, subscription tickets are available at least 90 days prior to the opening of each show. For single tickets, call the Subscriber Hotline at (415) 749-2250 to find out about our four- and seven-play packages.

Discounts:
Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the Geary Theater Box Office beginning 90 minutes before curtain. Matinee senior rush tickets are available beginning at noon on the day of performance for $10. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

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

Gift Certificates:
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) 439-2306 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.

GMHC
First in the fight against AIDS

Every 11 minutes, someone in the U.S. dies of AIDS. Whatever you do, you can help. Donate. Volunteer. Fight AIDS. Gay Men's Health Crisis (GMHC) is the nation's oldest and largest AIDS service organization serving men, women and children with AIDS in New York City and providing education and advocacy worldwide. For information call 1 (800) AIDS-NYC.