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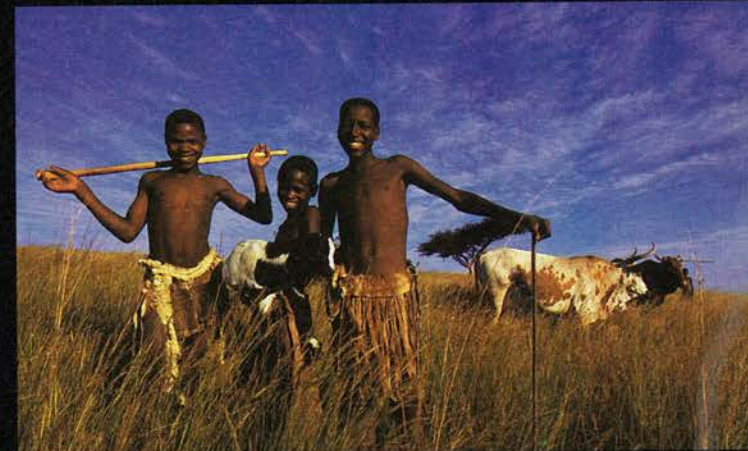
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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings,
Artistic Director, 1986-92



A.C.T.

Carey Perloff, Artistic Director

1996-97 REPERTORY 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 Takazaukas
March 20 - April 20, 1997

SINGER'S BOY

by Leslie Ayvazian
directed by Carey Perloff
May 1 - June 1, 1997

MRS. WARREN'S PROFESSION

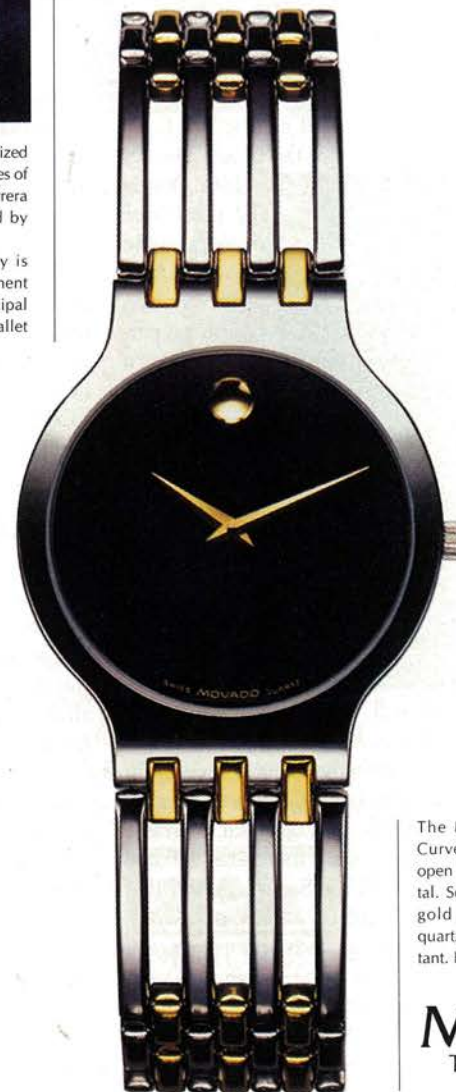
by George Bernard Shaw
directed by Richard Seyd
June 12 - July 13, 1997



American Ballet Theatre is recognized as one of the great dance companies of the world. (Pictured: Paloma Herrera in *Don Quixote*, photographed by Nancy Ellison.)

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

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**A.C.T.
PROLOGUE**

June 17, 1997

5:30 p.m.

Featuring

Director Richard Seyd



**A.C.T.
AUDIENCE EXCHANGES**

June 24 and 29 (matinee)

July 2 (matinee)



**A.C.T.
PERSPECTIVES**

*Alternative Trends in
the British Theater*

June 23, 1997

7-9 p.m.

Speakers to be announced.



A.C.T.

A.C.T. PROLOGUES

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members.

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 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.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$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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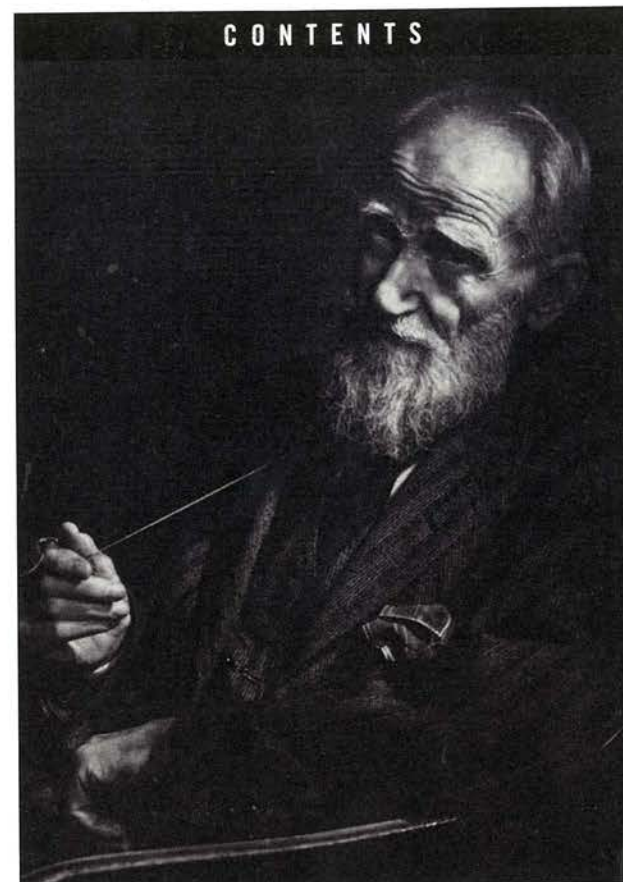
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Above: George Bernard Shaw

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from page 12

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presents

MRS. WARREN'S PROFESSION

by George Bernard Shaw

Directed by Richard Seyd

| | |
|---|-----------------|
| <i>Scenery by</i> | Kate Edmunds |
| <i>Costumes by</i> | Walker Hicklin |
| <i>Lighting by</i> | Peter Maradudin |
| <i>Sound by</i> | Stephen LeGrand |
| <i>Dialect Consultant</i> | Deborah Sussel |
| <i>Assistant Director and Dramaturg</i> | Margo Whitcomb |
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MRS. WARREN'S PROFESSION

The Cast
(in order of appearance)

| | |
|------------------------------------|------------------|
| <i>Vivie Warren</i> | Maura Vincent |
| <i>Praed</i> | Charles Lanyer |
| <i>Mrs. Kitty Warren</i> | Concetta Tomei |
| <i>Sir George Crofts</i> | Raye Birk |
| <i>Frank Gardner</i> | Matthew Boston |
| <i>The Reverend Samuel Gardner</i> | William Paterson |

Understudies

Vivie Warren—Shannon Malone
Praed, The Reverend Samuel Gardner—Julian López-Morillas
Mrs. Kitty Warren—Elizabeth Benedict
Sir George Crofts—James Carpenter
Frank Gardner—Omar Metwally

Time
1908

Place
Act I: A cottage garden in Surrey.
A late summer afternoon.
Act II: The same day. Dusk.
Act III: The rectory garden. Next morning.
Act IV: Honoria Fraser's chambers in
Chancery Lane, London. Two days later.

There will be one intermission.

SHAW AND MRS. WARREN

by Elizabeth Brodersen



George Bernard Shaw in 1891

George Bernard Shaw was born in Dublin, Ireland in 1856. Although he began his dramatic career as the proponent of notoriously unproduceable (i.e. radical) plays about the least palatable issues of late Victorian society, by the time of his death in 1950 he had become celebrated as the greatest British dramatist since Shakespeare.

Mrs. Warren's Profession, written in 1893, was Shaw's third play and the most controversial work of his career. Although he certainly intended to expose the harsh conditions of a profession that exploited thousands of women, Shaw used Mrs. Warren's profession (which is never actually named in the play) as a broader metaphor for the struggle between decency and corruption on every level of society. Shaw's true genius lies in his ability to express that societal struggle in the most human of terms.

"THE WORST MOTHER CONCEIVABLE"

George Bernard was the only son of George Carr Shaw, an alcoholic ne'er-do-well, and Lucinda Elizabeth "Bessie" Gurly Shaw, an accomplished singer. Bessie was more interested in her music—and her mesmerizing voice

teacher, George Vandeleur Lee—than in her husband or her three children. Strong, dominant, unforgiving, and career minded, she left her children largely in the care of servants; Shaw thus knew his mother perhaps only slightly better than Vivie Warren knows hers.

Dazzled by Bessie's infrequent visits and resentful of her continued neglect, Shaw was understandably ambivalent toward his mother. While he admired her steadfast rebellion against society's assigned roles for women (he once called her a "Bohemian anarchist with ladylike habits"), he also condemned her for being "the worst mother conceivable." Ultimately, however, Shaw defended Bessie, blaming her aloof attitude on her Spartan upbringing and unhappy marriage: "Misfortunes that would have crushed ten untrained women broke on her like waves on granite."

Shaw's early life in Dublin was fraught with financial uncertainty, but impending ruin was finally averted when Bessie brought her singing teacher into the household to share expenses. The unusual ménage à trois continued until shortly after Bessie's 21st wedding anniversary, when she left the Georges Shaw to live with George Lee in London (uncomfortably uncertain about his own paternity, the junior Shaw later dropped the George from his professional name). Young George

Bernard eventually joined Bessie in London, where they lived together until his marriage in 1898 to Charlotte Payne-Townsend.

DRAMATIC BEGINNINGS

In 1885, Shaw began writing book reviews and art and music criticism for leading London publications. He also became

When he eventually turned his attention to the theater in the mid-1890s, as the critic of *The Saturday Review* and an emerging playwright, Shaw directed his personal campaign against the superficial banality of the Victorian stage. Profoundly influenced by Ibsen's theme of social inheritance, particularly in *Ghosts*, *A Doll's*



Ménage à Shaw: George Vandeleur Lee (center), with Shaw's mother, Bessie, on his right, and Shaw's father, George Carr, behind on his left. The British Library.

actively involved in the Fabian Society, a socialist organization outspokenly critical of capitalist injustice. Shaw himself became one of the Fabians' most articulate spokesmen, making a name for himself as an agitator on behalf of the working class in general and women in particular. Among Shaw's writings of this period were his renowned *Fabian Essays* and *The Quintessence of Ibsenism*, as well as five unsuccessful novels.

House, and Rosmersholm, Shaw condemned the popular, sentimental "cup-and-saucer" comedies and vowed to raise the theater to a higher purpose. In his first three dramatic works—his so-called "unpleasant plays"—Shaw tackled unpopular social and economic issues with an ironic comedic tone, hoping to use "their dramatic power . . . to force the spectator to face unpleasant facts" about society.

BEATRICE WEBB
SUGGESTED THAT
SHAW WRITE
ABOUT A "REAL
MODERN LADY OF
THE GOVERNING
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THAT THEATRICAL
AND CRITICAL
AUTHORITIES
IMAGINE SUCH A
LADY TO BE."

Shaw finished his first play, *Widowers' Houses*, in 1892, followed soon after by *The Philanderer* in 1893. *Widowers' Houses*, which condemns slum landlordism, was the first of many Shaw plays to use unconventional subject matter in a satiric form. It was also the first to produce a violent audience reaction: at the first performance, "the offended, near-riotous audience hooted in protest," while the socialists in the audience applauded wildly in a futile attempt to drown out the protesters. The production closed after two performances, although public outrage dominated the London press for weeks afterward.

After *The Philanderer*—in which Shaw satirized his own complicated relationships with his several mistresses—failed to receive a production at all, he began work on *Mrs. Warren's Profession*. His friend Janet Achurch had urged him to write a play based on Guy de Maupassant's story *Yvette*, about a prostitute mother who seduces her daughter into the profession; Achurch was working on her own dramatization of the story, called *Mrs. Daintree's Daughter*.

SHAW'S "NEW WOMAN"

In August 1893, Shaw went to visit his friend Sidney Webb and Webb's new wife, Beatrice, a fellow Fabian reformer and essayist and herself the victim of a neglectful mother. Shaw wrote the first act of *Mrs. Warren* while wandering the grounds of the Webbs' cottage in the valley of the Wye. He set out to combine elements of *The Second Mrs. Tanqueray*, Sir Arthur Wing Pinero's recent play

about a "woman with a past," with *The Cenci*, Shelley's tragedy about incest and victimization in a cruel society. He wrote to Achurch on September 4:

The play progresses bravely; but it has left the original lines. I have made the daughter the heroine, and the mother a most deplorable old rip. . . . The second act is half finished and wholly planned. How does your version progress?

Shaw had originally intended to make the fallen mother the central character in a conflict with her virtuous daughter. He based the character of Mrs. Warren on the unapologetic heroine of Maupassant's romance, with a dash of Bessie Shaw (Shaw to Achurch: "Oh, I will work out the real truth about that mother some day"). Beatrice Webb suggested that he also write about a "real modern lady of the governing class—not the sort of thing that theatrical and critical authorities imagine such a lady to be." Shaw as a result refocused his attention on the character of the daughter, and the result was Vivie Warren, an independent, ambitious, intelligent, and highly educated young person—like Beatrice, a model "New Woman" representing the 19th century's emerging feminist movement.

Vivie is also partly based on a noted Liberal Feminist, a Mrs. Orme, who lived in Chancery Lane as a practicing actuary and smoked giant cigars. Shaw became so enamored of Vivie—whom William Archer described as "a Shaw in petticoats"—that he bestowed on her aspects of his own ambivalence toward sex and romantic love. A virgin until the

age of 29 (when he was seduced by one of his mother's students, Mrs. Jenny Patterson, who remained his mistress for many years), Shaw remained celibate in his marriage to Charlotte while conducting numerous affairs of varying physical involvement with the leading actresses of his day. Preferring the intellectual and emotional companionship of women, Shaw maintained an enigmatic attitude toward sex throughout his life, admitting only that the women with whom he had enjoyed physical intimacy could be counted on "less than the fingers of one hand."

After his return to London, Shaw worked to assemble a cast while finishing Act III of *Mrs. Warren*. In his characteristically peripatetic way, he did most of the writing while walking around the city, stopping at benches along the way to jot down speeches and reading lines aloud to friends during visits. While he had Achurch in mind for Vivie, he encountered more trouble than expected finding actresses willing to play Mrs. Warren. "The part is a vulgar one," he wrote, "but unless the vulgarity is the artistic vulgarity of a refined actress, just as the immorality must be the artistic immorality of a woman whom the audience respects, the part will be unendurable. . . . There is a reputation to be got out of the part." Mrs. Theodore Wright, a fellow Fabian who had played London's first Mrs. Avling in Ibsen's *Ghosts*, "rose up; declared that not even in her own room could she speak the part to herself, much less in public to a younger woman." Elizabeth Robins, mindful of the tra-

ditional connections between her own profession and prostitution, refused the part, suggesting that Shaw turn to other, "intellectual" actresses.

When Shaw finished *Mrs. Warren's Profession* on November 2, how-



Beatrice Potter Webb

ever, casting turned out to be the least of his problems with the play. Already aware that it would be difficult to obtain a license for production in a commercial West End theater, Shaw offered *Mrs. Warren* to J. T. Grein, founder of London's Independent Theatre. Because the Independent operated as a private club, Shaw hoped to escape the reach of the Lord Chamberlain's censoring arm. To his surprise and dismay, however, Grein declared the play "unfit for women's ears,"

likely to lead even strong men to "insanity and suicide."

Even Shaw recognized *Mrs. Warren's* provocative qualities and deliberately had characters swallow lines in an attempt to have the juiciest expressions hidden from the censor. "It's much my best



Lucinda
Elizabeth
Shaw

play," he wrote to Ellen Terry in 1897, "but it makes my blood run cold: I can hardly bear the most appalling bits of it. Ah, when I wrote that I *had* some nerve."

BANNED IN BRITAIN

Although *Mrs. Warren* eventually established Shaw as a serious playwright and was later recognized as a work of genius, in 1893 London it was apparently too far ahead of its time and its audience. Earlier that year, censors had posed no objection to *The Second Mrs. Tanqueray*, whose protagonist has the good grace to commit suicide

when the secret of her profession is exposed. Unlike the unfortunate heroines of *Mrs. Tanqueray*, *La Dame aux Camellias*, *Iris*, and *Zaza*, which depict the socially acceptable stereotype of the repentant or punished whore, Mrs. Warren remains unabashedly pragmatic about the advantages of her business. Shaw had in fact deliberately created her as "a counter-portrait to the general image of the romantic, sentimentally attractive courtesan of the stage," and she was banned from the theater.

Mrs. Warren was by no means, however, the only Shaw character excluded from the stage. Out of 8,000 plays submitted to the Lord Chamberlain for approval between 1895 and 1900, only 30 were completely banned, and three of those were by Shaw: *Mrs. Warren's Profession* (declared immoral), *The Shewing-up of Blanco Posnet* (considered blasphemous), and *Press Cuttings* (deemed an offensive representation of a living person).

During this period, Shaw's "unpleasant plays" had only *Widowers' Houses's* two performances among them, and of his next four plays, only one was produced. Out of necessity as well as principle, Shaw became a vigorous opponent of artistic censorship and finally turned to publishing to get his message before the public. In his 26-page "Author's Apology" for the version of *Mrs. Warren* published in his *Plays Pleasant and Unpleasant* in 1898, Shaw wrote:

I could not have done anything more injurious to my prospects at the outset of my career. . . . I have once more shared with Ibsen the triumphant amusement of startling all but the strongest-headed of the Lon-

don theatre's critics clean out of the practice of their profession.

Mrs. Warren's Profession was first produced in 1902 in two private performances by the Stage Society, during what Grein called "an exceedingly uncomfortable afternoon." The play had to wait until 1925 ("too late," according to Shaw), however, for a licensed production in Britain, and was still banned as late as 1955 as "amoral" by the Comédie Française in Paris.

Mrs. Warren's American adventures began in 1905, when the play received just a single tryout performance for 1,000 rambunctious Yale undergraduates before closing in New Haven. The day after its sold-out opening night in New York's Garrick Theatre (2,500 people were turned away), the producers and members of the cast were arrested, even though the script had already been diluted by the police commissioner. By the time they were acquitted, public interest had waned, but the incident made a lasting impression on Shaw, who wrote in 1907:

The reason I do not go to America is that I am afraid of being arrested. How can I bring my wife to a country where she cannot obtain rooms at a hotel without producing her marriage certificate and showing it to all the other guests, and where, because she believes Mrs. Warren's Profession to be a righteous play, she can be dragged to the nearest police court, bullied, insulted, and told that if she does not take herself and her husband out of the city in 24 hours, she will be charged in general terms with indecency?

The subsequent U.S. tour was well received, particularly in San

Francisco, as were later New York productions in 1918, 1950 (starring Estelle Winwood), 1958, 1963, and 1976 (with Lynn Redgrave and Ruth Gordon at the Public Theater). By 1941, Warren Munsell of the Theatre Guild could write to Shaw about a proposed revival of the Guild's 1918 production:

I am rather skeptical. . . . Terry had the idea last summer of getting Mae West to appear in Mrs. Warren's Profession and spoke to Miss West about it when she was out on the Coast. Miss West said, "I don't think my public would like to see me acting the part of a mother."

PLAYS OF LIFE

Although the theme of *Mrs. Warren's Profession* is no longer shocking to contemporary audiences, Shaw's goal of exposing the social evils caused by the corrupting compromises of capitalist society remains valid. (Looking back on the critical furor caused by *Mrs. Warren*, he wrote in his "Apology," "Truly my play is more needed than I knew.")

After the difficulties he encountered trying to produce his early plays, however, Shaw put aside the unpleasantness of social-problem plays to write works with no other agenda "except the purpose of all poets and dramatists . . . plays of life, character, and human destiny." Tired of trying to make his audiences confront injustice head-on, he decided to teach them by making them laugh, to "sport with human follies, not with crimes." Three weeks after finishing *Mrs. Warren*, Shaw was at work on his next play, *Arms and the Man*—"a romantic one." ■

"OH, I WILL WORK

OUT THE REAL

TRUTH ABOUT

THAT MOTHER

SOME DAY."

—GEORGE

BERNARD SHAW

SHAW AND MRS. WARREN'S PROFESSION

by Jessica Werner

*The harlot's cry from street to street
Shall weave old England's winding sheet.*

—William Blake (Shaw's inscription to *Mrs. Warren's Profession*)

"THE WILL TO GROW

WAS EVERYWHERE

WRITTEN LARGE,

AND TO GROW AT

NO MATTER WHAT

OR WHOSE EXPENSE."

—HENRY JAMES

"Prostitution is not a question of sex: it is a question of money," wrote George Bernard Shaw in his preface to *Mrs. Warren's Profession*. Although Shaw explored in his play themes that were undeniably scandalous at the time—prostitution, the commoditization of sexuality and love, even hints of incest—his intention was not simply to titillate or spark controversy. Rather, in accord with his lifelong commitment to Fabian socialism, Shaw wanted to expose the economic origins of the pervasive injustices of late Victorian

society, specifically the inescapable poverty that drove so many women to prostitution in turn-of-the-century Britain.

Shaw had done copious research into the topic of prostitution and, in contrast to most of his contemporaries, he firmly believed that prostitution was the result of neither sinfulness nor wantonness, but instead represented the most insidious aspects of capitalism, namely its devaluation of women as property. With *Mrs. Warren's Profession*, Shaw wrote, he wanted first to



Musée Toulouse-Lautrec, Albi

Art: Henri de Toulouse-Lautrec's *Salon de la rue des Moulins* (1894), one of Paris's most famous brothels

draw attention to the truth that prostitution is caused, not by female depravity and male licentiousness, but simply by underpaying, undervaluing, and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together;

and second to expose the fact that prostitution is not only carried on without organization by individual enterprise in the lodgings of solitary women, each her own mistress as well as every customer's mistress, but organized as a big international commerce for the profit of capitalists like any other commerce.

It was unconscionable, and even criminal, in Shaw's mind for a society to perpetuate the conditions that force women into prostitution—among them unfair and insufficient wages, appalling working conditions, and unforgiving attitudes toward unwed motherhood—and to simultaneously condemn the women who act, out of desperate self-preservation, to mitigate their situation in one of the few ways available to them. "Nothing would please our sanctimonious British public more than to throw the whole guilt of Mrs. Warren's profession on Mrs. Warren herself," Shaw wrote. "Now, the whole aim of my play is to throw that guilt on the British public itself."

THE GREAT SOCIAL EVIL

Prostitution had long been an object of both fascination and disgust in Britain. As early as the 1690s, with the establishment of the Society for the Reformation of Manners, moral transgressors were subjected to sustained efforts

at regulating sexual behavior. The Society for the Suppression of Vice (known universally as the "Vice Society") continued these efforts throughout the 1880s, and as the 20th century approached, prostitution became the "Great Social Evil," a topic of passionate debate in parliament and the press. Prime Minister William Gladstone even wrote in his diaries that prostitution had become "the chief burden of [his] soul."

While Britain never legalized prostitution, brothels were licensed in continental Europe in the 1870s, and it was common knowledge that British girls were being exported against their will to Vienna and Brussels (where Mrs. Warren also owns brothels). Shaw himself became an active participant in the campaign against prostitution in 1885 after reading W. T. Snead's sensational exposé of child prostitution, "The Maiden Tribute of Modern Baby-



Life: Waiting for customers in the rue des Moulins, Paris

lon," in the *Pall Mall Gazette*, in which Snead revealed how a Mrs. Armstrong had sold her daughter into prostitution for £3. "I am quite willing to take as many quires of the paper as I can carry and sell them (for a penny) in any thoroughfare in London," wrote Shaw. (It was soon discovered that Snead had liberally doctored the facts in his articles, yet his series focused enough attention on the issue that parliament passed the Criminal Law Amendment Act, which raised the statutory age of consent from 13 to 16.) Unlicensed brothels also flourished in England, where many institutions were illegally maintained through police bribery.

It is impossible to determine the actual number of prostitutes in late 19th-century England; police records constitute the primary source of data and many women were never arrested, and many women only turned to prostitution occasionally to bring in vital additional income when all else failed. The *Lancet* reported in 1857 that one house in every sixty in London was a brothel and

one woman in every sixteen a prostitute—amounting to 6,000 brothels and 80,000 prostitutes. Other estimates put the number at closer to 50,000. In any case, it is certain that the number of prostitutes in London was considerable, and their numbers rose toward the end of the century.

Paradoxically, the increase was at least partly due to the expansion of female employment as England became an increasingly industrialized nation. Long hours for extremely low pay characterized the new factory jobs open to women; because these depressed rates of pay were insufficient to support families, and most prostitutes were also mothers, prostitution became increasingly attractive as a means of earning supplemental income. Snead reported on two girls who worked days in a jam factory and walked the streets at night: "They liked the work in the factory better than the work in the streets. But the difference in pay was very great. Times they said was hard; and beggars could not be choosers."

Shaw himself realized the connection between low pay and prostitution, and he argued passionately for a minimum wage law to ensure women a livable base-line income. "Every increase in women's wages produces a decrease in prostitution," he wrote. Shaw's argument was consonant with the views of a growing number of social reformers who also viewed prostitution as an unfortunate economic necessity, rather than as deviant or sinful behavior. The comprehensive 1836 study of Parisian prostitutes, *De la pros-*

continued on page 37

Women weavers at Glover Brothers' Wortley Low Mills in Leeds, West Yorkshire



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CONGRATULATIONS TO THE ATP CLASS OF 1997

The second-year students of the A.C.T. Conservatory's Advanced Training Program (ATP) traveled to Los Angeles and New York in recent weeks to showcase their skills to an invited roster of agents and casting directors. Directed by A.C.T. faculty member Margo Whitcomb, the ATP showcase is a 1½-hour event that features each student in brief individual or small-group scenes excerpted from works by classical and contemporary playwrights. Each year's showcase is a valuable opportunity for A.C.T.'s young actors to demonstrate their talent to the industry's top decision makers before beginning their professional stage and screen careers.

After returning from the showcase tour, these students of A.C.T.'s class of 1997 presented a series of plays by contemporary women playwrights including Winsome Pinnock, Marlane

Mayer, Beth Henley, and Maria Irene Fornes. Then on May 10, the group assembled in the Geary Theater for graduation ceremonies celebrating the completion of their two-year course of study at A.C.T. In addition to the 26-member graduating class and 44 students who received master of fine arts (M.F.A.) degrees, honorary M.F.A. degrees were conferred upon acclaimed actors Olympia Dukakis, who has appeared in A.C.T. productions of *Hecuba* and the recent *Singer's Boy*, and Winona Ryder, an alumna of the A.C.T. Young Conservatory. "We are thrilled to honor with this talented class two of this country's finest and most versatile actors, whom we are proud to include as members of A.C.T.'s extended family," remarks Conservatory Director Melissa Smith. "Their careers—one long and illustrious and the other still young

but already distinguished—serve as extraordinary models for our graduates as they embark on the rewarding and challenging path of the professional theater artist."

SUMMER AT THE A.C.T. YOUNG CONSERVATORY

The A.C.T. Young Conservatory is still accepting applications for the second session of summer classes for young people 8 to 18 years old. Courses include acting, directing, voice and speech, physical acting, musical theater, performance workshops, audition, and improvisation. Session II will be held July 21–August 22.

Session I's Performance Workshop features a production of *Anahiese*, a new play by Lynne Alvarez. Performances will take place July 18, 19, and 20 in the A.C.T. studios at 30 Grant Avenue.

For information and applications to Session II, please call (415) 439-2444.

A.C.T. CELEBRATES BRITAIN MEETS THE BAY

The A.C.T. production of George Bernard Shaw's classic play *Mrs. Warren's Profession* is part of the 100-day Britain Meets the Bay festival, which reaches its peak in June. A celebration of the close business, cultural, and political ties between the United Kingdom and the San Francisco Bay Area, Britain Meets the Bay features scores of events from San Jose to the wine country in the categories of technology, retail, education, sports, and the arts.

For information about other festival events, please call (800) 915-BMTB or visit the BMTB Web site at britain.nyc.ny.us/bmtb.



A.C.T. SUPPORTS LATIN AMERICAN THEATER ARTISTS

A.C.T. joins Latin American Theater Artists (LATA)—a local nonprofit theater company dedicated to presenting and developing plays by Hispanic writers—to co-produce the first annual **LATA Reading Series of Latin American Plays**. Presented in San Francisco (at a venue to be announced) on three successive Monday

evenings in June, the series features some of the Bay Area's most accomplished Latino actors reading outstanding plays by Spanish and Latin American authors. All readings begin at 7 p.m. and are followed by an audience discussion with the actors and a host. Admission is free (although

Above: (l to r) Anika Nomi Rose and Dawn-Elin Fraser in the ATP production of Mules. Below: Kristin Ketterer and Johnny Moreno in The Conduct of Life. Photos on pages 32–34 by Ken Friedman.



Members of the A.C.T. class of 1997 who appeared in the recent studio production of Moe's Lucky Seven: (l to r) Ryan Montgomery, Joshua D. Hartman, Terri Mowrey, Moya Furlow, Shane Lee Barnes, Todd Parnley, Dennis Trainor, Jr., Cindy Cheung, Jonathan Sale, Derek Cecil, Paul Noble, and LaKeith Hoskin





The cast of *Impossible Marriage* included recent ATP graduates (l to r) Lauren Wales, Omar Metwally, Michelle Six, David Fitzgerald, Sara Bakker, Steven Lee Shults, and Ryan Rilette.

donations are requested) and refreshments will be served. All plays are presented in English.

The series kicks off on June 16 with Reuben Gonzalez's 1986 hit *The Boiler Room*. The June 23 reading highlights the 1913 drama *Divinas Palabras* (*Divine Words*) by Ramon del Valle-Inclan, a leading figure in early 20th-century Spanish drama. The series concludes on June 30, when Guillermo Reyes hosts the reading and discussion of his recent play *Chilean Holiday*.

Founded in 1987 by veteran A.C.T. actor Luis Oropeza, LATA is dedicated to presenting, and thereby preserving, the best Latin American drama, from its indigenous roots in Spain and the Americas through its classical development and diverse contemporary expressions by new playwrights. "This reading series is a unique opportunity to reach into the heart of Hispanic theater," says A.C.T. Resident Dramaturg and Director of Humanities Paul Walsh. "A.C.T. is interested in cultivating an audience for this rich body of literature, which remains largely unexplored in this country."

From its headquarters in

A.C.T.'s offices at 30 Grant Avenue, LATA acts as a resource and consultant to the Bay Area theater community and a support organization for the 130 actors, directors, and playwrights who make up its membership. LATA's theatrical activities include an annual reading series, fully staged productions, and children's shows. Up-

coming projects include a stage production of *The Boiler Room* and a touring production of *The Marvelous Adventures of the Hero Twins*, a children's piece by Oropeza. LATA is funded in part by the California Arts Council and the Zellerbach Family Fund. For the location and additional information, please call (415) 439-2425.

CHEVRON HELPS A.C.T. REACH OUT TO YOUNG PEOPLE

Chevron joins The Chronicle Publishing Company and Pacific Bell as a sponsor of A.C.T.'s thriving youth theater programs, which include the ArtReach and Student Matinee (SMAT) programs, as well as the Young Conservatory's New Plays Program, Tenderloin Outreach Project, and scholarship fund.

Chevron's generous award helps A.C.T. to continue its ongoing commitment to theater education for young people in the Bay Area. The SMAT Program has offered discount tickets, study guides, and postperformance discussions to approximately 15,000 Bay Area students each year since 1968. The three-year-old ArtReach

Contra Costa Newspapers makes its A.C.T. sponsorship debut with *Mrs. Warren's Profession*. The company was founded as Leshner Communications in 1947, when Dean Stanley Leshner purchased a small weekly newspaper in Walnut Creek which he later renamed *The Contra Costa Times*. As the area around the paper grew, so did Leshner Communications.

During the next 50 years, Leshner Communications emerged as the leading daily newspaper group in Contra Costa County and the Tri Valley area, serving a combined readership of 467,000 in the East Bay with five daily newspapers. After Leshner's death, the newspaper group was purchased by Knight-Ridder, Inc. and became Contra Costa Newspa-

pers, Inc.—"the voice of San Francisco's East Bay." As a Knight-Ridder company, Contra Costa Newspapers remains committed to the future of its community.

The arts are an integral component of Contra Costa Newspapers' mission, an element which is deeply woven throughout the company's entire history. "We are dedicated to supporting and furthering the arts," says Contra Costa Newspapers publisher George Riggs. "In our view, the arts—particularly the work of outstanding organizations like A.C.T.—are vital to the health of a community's lifestyle, culture, and humanity, a force that inspires and informs the lives of our children, our neighbors, and ourselves." ■

CONTRA COSTA NEWSPAPERS

News, continued

Program brings A.C.T. artists into San Francisco classrooms, winning acclaim from students and teachers alike for its high-quality workshops, and together with the YC's Tenderloin Outreach Project and scholarship fund helps to bring theater to a diverse audience that includes many inner-city students who would otherwise be unable to attend A.C.T. performances.

Through its subsidiaries and affiliates, Chevron operates in approximately 96 countries. Recognizing that the success of the company relies upon the good will and cooperation of its neighbors, Chevron and its employees are committed to sharing their resources, experience, and time to benefit the communities in which they live and work.

Chevron has always encouraged employees to participate in community activities, to give their time even after the plant gates are shut and the office lights are turned off. As a company, it is Chevron's hope that it is viewed not only as a good neighbor, but also as a vital and important community asset.

Chevron has been a dedicated supporter of A.C.T. since 1973, and this year's award is once again earmarked for the theater's youth programs. "To be a welcome member of any community is an essential part of our corporate vision," says David W. McMurry, Chevron's senior representative for contributions and programs. "We hope that this award will help A.C.T. enrich the lives of thousands of Bay Area students during the entire year." ■

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from page 28

titution dans la ville de Paris (1836), became the model for British reformers who examined the economic bases for prostitution. Briton William Tait, for example, wrote in his 1840 book, *Magdalenism*, that "the most distressing causes of prostitution are those which arise from poverty and insufficient remuneration for needle and other kinds of work in which women are employed."

Ignoring Shaw's economic analysis (and the vital role men played in keeping the profession alive), however, other social critics blamed women's perceived overabundant vanity and love of luxury for their descent into the world's oldest profession. Sir William Acton, who wrote extensively on the subject, commented:

If I seek to number the operative courses other than passion of the woman, I am met on the very threshold of the task by vanity, vanity, and then vanity—for what but this are love of dress and admiration and what sacrifices will not tens of thousands of the uneducated make to gain these?

Shaw's research into prostitution included Charles Booth's landmark book *Labour and Life of the People in London*, in which Booth wrote:

A girl's first slip [into prostitution] may have been due to passion (sometimes), or to sexual softness (more often), or to wantonness (more often still). . . . She merely seeks her living in the easiest way open to her, or is induced to follow this course of life by the desire for fine clothes and luxuries not otherwise attainable.

This theme was echoed by a Plymouth doctor who wrote:

As a medical man, I will give my opinion as to what encourages prostitution; idleness and the love of finery. Some girls won't work if they can help it; they will take the easiest way of obtaining money and they will have their dress; they must have their false hair . . . and their long trains to their dresses like their mistresses.

THE "PERFECT LADY"

In Britain in the early 1890s, when Shaw was writing *Mrs. Warren's Profession*, women were in most ways second-class citizens, regarded as intellectually and physically inferior; law, theology, and the weight of traditional mores all conspired to perpetuate double standards and ensure women's subordination. The first wave of a women's movement had begun to take shape in Britain in the 1850s (Vivie Warren embodies the new feminism's so-called "New Woman"), yet women were still unable to vote or to own property apart from their husbands.

The Victorian ideal of the "perfect lady" suffused all aspects of public and private life; feminine purity, and with it domestic virtue, had taken on almost fetishistic appeal, despite the fact that this ideal was a far cry from many women's experience. Girls were brought up to be as innocent and sexually ignorant as possible, and were esteemed as they grew older only insofar as they grew up to become "perfect wives."

Marriage was a woman's only valid calling, and the image of the passive and long-suffering wife, attendant to her husband's needs, was ingrained in the Victorian

"I DON'T BELIEVE IN
CIRCUMSTANCES.
THE PEOPLE WHO
GET ON IN THIS
WORLD ARE THE
PEOPLE WHO GET
UP AND LOOK FOR
THE CIRCUMSTANCES
THEY WANT, AND, IF
THEY CAN'T FIND
THEM, MAKE THEM."
—VIVIE WARREN

“THERE IS NO SUCH
THING AS SOCIETY.

THERE ARE
INDIVIDUAL MEN
AND WOMEN, AND

THERE ARE
FAMILIES.”

—MARGARET
THATCHER

—MARGARET
THATCHER

The marriage of convenience turns often enough into the crassest prostitution—sometimes of both partners, but far more commonly of the woman, who only differs from the ordinary courtesan in that she does not let out her body on piece-work as a wage-worker, but she sells it once and for all into slavery.

As marriage was considered a woman's sole purpose in life, the education of women was severe-

By the early 20th century, however, women like Vivie Warren began to reap the benefits of increased access to higher education. The founding of Girton and Newnham colleges for women at Cambridge, and three women's colleges at Oxford, followed the lead of London University, the first to admit women in 1878 and to make all degrees, honors, and prizes accessible to both sexes. Within 15 years, all provincial and Scottish universities had also admitted women to full membership and degrees.



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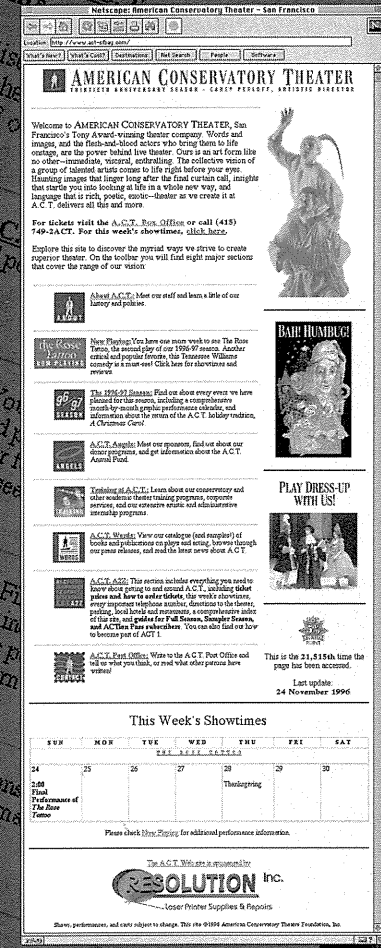
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FASHION STATEMENT

The period between 1893, when Shaw wrote *Mrs. Warren's Profession*, and 1908, when director Richard Seyd has set the *A.C.T.* production, was one of profound transition. Social, economic, and political pressure for radical change that would attain explosive force during and after the First World War was building. A new psychological free-

dom and growing emphasis on the individual challenged the prevailing rigidity of Victorian morality.

Women perhaps benefited most from these changes. Encouraged by limited legislative reform of married women's property and divorce laws, the receipt of the right to vote in municipal elections, and increased educational opportunities, pio-



neering women like Vivie Warren took the first steps toward equality. Their activism was not without risk; one of the first large suffragette rallies took place in London's Hyde Park in 1908 and was a precursor to the violent demonstrations that would take place in 1913 and beyond.

Women's changing roles were reflected in their fashions: waistlines loosened, bustles shrank, hemlines rose, and elements of men's clothing were frequently adopted by emancipated young women. It was

also in 1908 that skirts rose above the ankle in everyday wear, a fashion statement that shocked conventional society.

As shown in the research used by Walker Hicklin in designing the costumes for this production, Mrs. Warren still dresses in the feminine, elaborately detailed, flowing gowns reminiscent of late Victorian couture (left). In contrast, Vivie—the New Woman of the new century—wears the tailored suits and shorter skirts of the modern Edwardian age (below). ■





Read All About It

George S. Kaufman and Edna Ferber

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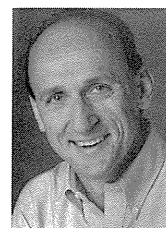
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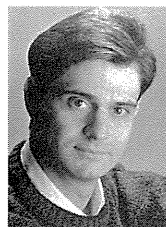


Prospero (David Strathairn) and some of his books, from Shakespeare's *Tempest*
(photo by Ken Friedman)

WHO'S WHO



RAYE BIRK* (Sir George Crofts) appeared at A.C.T. as Ebenezer Scrooge in *A Christmas Carol* earlier this season and as Jack in the 1994 production of *Home*. He previously spent nine seasons at A.C.T., appearing in the leading roles of *Travesties*, *The Three Sisters*, *Equus*, *The Browning Version*, *Hotel Paradiso*, and *Pantagloize*. His Los Angeles theater credits include *The Aristocrats*, *Nothing Sacred*, *Green Card*, and Vaclav Havel's *A Private View* (Drama-Logue Award) at the Mark Taper Forum; *Romeo and Juliet* and *The Cherry Orchard* (Drama-Logue Award) at South Coast Repertory; and the acclaimed *Mad Forest* at the Matrix Theatre. Last summer he appeared opposite Howard Keel as Colonel Pickering in *My Fair Lady* in St. Louis and Atlanta. Television credits include recurring roles on "Silk Stalkings," "Coach," "L.A. Law," and "The Wonder Years," as well as appearances on "3rd Rock from the Sun," "Caroline in the City," "Babylon 5," "Columbo," "ER," "The X Files," "Murphy Brown," "Seinfeld," "Wings," and numerous made-for-television movies. Birk's film credits include *Throw Momma from the Train*, *The Naked Gun*, *Doc Hollywood*, *A Class Act*, and *Naked Gun 3 1/3*.



MATTHEW BOSTON* (Frank Gardner) appeared at A.C.T. last season as Petya Trofimov in *The Cherry Orchard*, Ambrose Kemper in *The Matchmaker*, and Valentine Coverley in *Arcadia*. Regional theater credits also include *Dancing at Lughnasa* and *All's Well That Ends Well* at the Dallas Theatre Center; *Laughter on the 23rd Floor* at the Cleveland Playhouse; *Holiday* at the Alabama Shakespeare Festival; *Othello* at the Great Lakes Theater Festival; *Julius Caesar* at the New Jersey Shakespeare Festival; *Our Country's Good* at Wing and a Prayer Theatre Company; *The Diviners* at Wing and a Prayer and at the International

City Theatre in Los Angeles; and *Reckless* at Princeton Repertory Theatre. Film and television credits include *Ghost Ship*, "Camp Wilderness," "One Life to Live," and "All My Children."



CHARLES LANYER* (Praed) appeared most recently at Berkeley Repertory Theatre as Boss Mangan in *Heartbreak House*. Last season at A.C.T. he appeared in *Arcadia* and *Gaslight*. A 12-time Drama-Logue Award winner, he received the Bay Area Theatre Critics' Circle Award for his portrayal of Professor Higgins in *Pygmalion* at A.C.T. in 1993 and has played leading roles in A.C.T. productions of *Creditors* and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he has been featured in *Major Barbara*, *Who's Afraid of Virginia Woolf?*, *Man and Superman*, and *Hedda Gabler*. He has also played leading roles in major productions on both coasts, including Harold Clurman in *Names* at the Matrix Theatre in Los Angeles, Hermann Goering in the International City Theatre's production of *2 by Romulus Linney*, *Macbeth* at Seattle Repertory Theatre, the King in *The King and I* at the PCPA Theatre-fest, *Cyrano* at the Garden Grove Shakespeare Festival, and Dysart in *Equus* at South Coast Repertory, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the New York Public Theatre. He has appeared in the films *The Steppfather* and *Die Hard II*, among others, and on television in "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," "St. Elsewhere," and "General Hospital." Lanyer will be featured as Detective Tom "Lucky" Ellis in the soon-to-be-released film *Hard*, a mystery thriller.

continued on page 45



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WHO'S WHO

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WILLIAM PATERSON* (*The Reverend Samuel Gardner*) joined A.C.T. in 1967 to play James Tyrone in *A Long Day's Journey into Night*. A graduate of Brown University, he served in the Army for four years before

starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at The Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. He has appeared in major roles in A.C.T. productions of *You Can't Take It with You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Painting Churches*, *The Doctor's Dilemma*, *Saint Joan*, *Saturday*, *Sunday and Monday*, *The Cocktail Hour*, *Pygmalion*, *Home*, and *Gaslight*, for which he received a Drama-Logue Award. For *Saturday*, *Sunday and Monday* and *Pygmalion* he received Bay Area Theatre Critics' Circle (BATCC) Awards for best supporting actor, and for *The Cocktail Hour* he earned a BATCC Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol* and performed the role for 14 seasons. He served for nine years on the San Francisco Arts Commission and for two years as a trustee of the American Conservatory Theatre Foundation.



CONCETTA TOMEI* (Mrs. Kitty Warren) is a graduate of Chicago's Goodman Theatre School and recipient of its Sarah Siddons Award. Her Broadway credits include leading roles in *The Elephant Man* (opposite David Bowie), *Goodbye Fidel*, and *Noises Off!* Off Broadway she originated the roles of Edward/Victoria in Tommy Tune's *Cloud Nine* and Dr. Emma Bruckner in *The Normal Heart*. She has also worked extensively in regional theater, including Shaw's *Candida* at the Ore-

gon Contemporary Theatre, *Romance Language* at the Mark Taper Forum, and numerous productions at the Alley Theatre in Houston. She won the Bayfield Shakespearean Award as Queen Elizabeth opposite Kevin Kline in Joseph Papp's *Richard III*. She also played Blanche DuBois in *A Streetcar Named Desire* at Theatre Calgary in Canada. Television credits include the movies *In Love and War*, *The Betty Ford Story*, and *The Burden of Proof*; recurring roles on "Picket Fences" and "L.A. Law"; and guest-starring roles on "Ellen," "Touched by an Angel," "Murder One," "Diagnosis Murder," "Wings," "Dynasty," and "Star Trek: Voyager." She was also a series regular on "Max Headroom" and the Emmy Award-winning "China Beach." Tomei appears in the upcoming film *Out to Sea*, with Jack Lemmon and Walter Matthau.



MAURA VINCENT* (Vivie Warren) made her A.C.T. debut as Desdemona in the 1995 production of *Othello*. Her regional theater credits also include the role of DeeDee in *Urban Folk Tales* at the Mark Taper Too, Hermia in *A Midsummer Night's Dream*, Cordelia in *King Lear*, Iras in *Antony and Cleopatra* at the California Shakespeare Festival, Juliet in *Romeo and Juliet* at the San Francisco Shakespeare Festival, Beatrice in *Much Ado about Nothing*, and Mollie in *Animal Farm* with the National Players. She has also performed in workshops with the Mark Taper Forum and South Coast Repertory. On television she has been seen in "Almost Perfect," "Love & War," and "Breaking Through." She received an M.F.A. in acting from UC Irvine, where she performed in *The Threepenny Opera*, *1/3 Rapid "T" Movement*, *Penthesilea*, and *Mastergate*, among others. Vincent is also a lecturer in the UC Irvine undergraduate acting program.



ELIZABETH BENEDICT* (*Understudy*), since moving to the Bay Area in 1995, has appeared in numerous local productions, including *Shirley Valentine* (in the title role) at the Mason Street Theatre and *Anything to Declare?* (as Madame Dupont) and *Racing Demon* (as Heather) at Theatre First in Berkeley. She began her career at Arena Stage in Washington, D.C., and has appeared off Broadway in *The Trojan Women*, *Clerambard*, *Husbands and Wives*, *Uncle Vanya*, and *The Song of the Lusitanian Bogey*. She has also performed in productions of *Hamlet*, *Steel Magnolias*, and *Picnic* in New York's Hudson Valley, as well as on television on "Law and Order." Benedict can be seen this fall in Theatre First's production of *The Lady of the Camellias*.



JAMES CARPENTER* (*Understudy*) has appeared at A.C.T. as Gilbert Marshall in *A Royal Family*, as well as in *The Tempest*, *Hecuba*, and *Full Moon*. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. During the past 12 years, Carpenter has appeared in a wide variety of roles in more than 30 productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.



JULIAN LÓPEZ-MORILLAS* (*Understudy*) has been living and working in the Bay Area since 1973. During 17 years with the Berkeley (California) Shakespeare Festival, including a term as associate artistic director, he played many roles, including King Lear, Shy-

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



SHANNON MALONE* (*Understudy*) recently appeared at A.C.T. in *The Royal Family*, *Machinal*, and *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 credits include *Romeo and Juliet*, *Summerfolk*, and 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 Theatre 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.



OMAR METWALLY* (*Understudy*) appeared at A.C.T. earlier this season in *Shlemiel the First*. He is a 1997 graduate of the A.C.T. Advanced Training Program, where his favorite studio roles included Octavius Robinson in *Man and Superman*, Leicester in *Mary Stuart* (directed by Carey Perloff), and Ralph Berger in *Awake and Sing!* He also performed the role of Edvard Lunt in the pre-

miere staging of Beth Henley's *Impossible Marriage*. His theater credits also include *She Talks to Beethoven* and Dennis Trainor's *Plug*. Metwally is a graduate of UC Berkeley.

WALKER HICKLIN (*Costume Designer*) designed the costumes for A.C.T.'s *Arcadia*, directed by Carey Perloff last season. He has designed extensively in New York (both on and off Broadway), for film and television, and in leading regional theaters throughout the country. He also designed the feature films *Longtime Companion*, *Prelude to a Kiss*, *Reckless*, and the upcoming *English Girls in Paris*, *Louisa Never Cries*, and *Foolish Hearts*. Recent theater credits include *An Ideal Husband* and *Arms and the Man* at South Coast Repertory, *The Size of the World* (with Rita Moreno) and *The Fiery Furnace* (starring Julie Harris) for Circle Repertory Company, *Night and Her Stars* for the Manhattan Theatre Club, and *My Mother Said I Never Should* for New York Stage and Film. Hicklin has received eight Drama-Logue Awards and the 1993 Los Angeles Drama Critics' Circle Award for distinguished achievement in costume design.

STEPHEN LeGRAND (*Sound Designer*) is in his 11th season as resident sound designer and composer at A.C.T., where his work has recently been heard in *Singer's Boy*, *The Royal Family*, *Travels with My Aunt*, *The Rose Tattoo*, *The Cherry Orchard*, *The Matchmaker*, *Gaslight*, and *Arcadia*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He has also written scores for *Yankee Daze*, *You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Repertory Theatre and music for *The Wash* at the Mark Taper Forum.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 22d season with A.C.T. She has appeared in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. produc-

tions, including *Travels with My Aunt*, *Arcadia*, *The Matchmaker*, *Gaslight*, *Angels in America*, *Othello*, *Hecuba*, *Full Moon*, and *Oleanna*. She has also worked as dialect coach on a number of plays at Berkeley Repertory Theatre and Marin Theatre Company. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. by the conservatory in 1995. Sussel is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.'s board of trustees.

KIMBERLY MARK WEBB* (*Stage Manager*) returned to A.C.T. this season after a summer stage-managing the San Francisco production of *Picasso at the Lapin Agile*. His work with A.C.T. includes productions of *The Royal Family*, *Travels with My Aunt*, *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, and the acclaimed 1994-95 production of *Angels in America*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo*, *The Tooth of Crime*, *Man and Superman*, *Hard Times*, *Our Country's Good*, *Spunk*, and most recently, *An Ideal Husband*. Other credits include *The Woman Warrior* for the Center Theatre Group in Los Angeles and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

JULIET N. POKORNY* (*Assistant Stage Manager*) has worked on A.C.T. productions of *Travels with My Aunt*, *Dark Rapture*, *Angels in America*, and *The Play's the Thing*. She has stage-managed several San Francisco premiere productions, including *Tony 'n' Tina's Wedding* and *Pageant*. Other local stage-management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, and the Magic Theatre, among others.

Pokorny received her B.A. from California State University, Long Beach.

MARGO WHITCOMB (*Assistant Director and Dramaturg*) has worked as assistant director on four A.C.T. productions directed by Carey Perloff—*Singer's Boy*, *The Tempest*, *Arcadia*, and *Hecuba*. She recently finished guest directing *Cloud Nine* at UC Riverside and mounting the A.C.T. Conservatory Advanced Training Program (ATP) showcase in New York, Los Angeles, and San Francisco. Last fall she directed the ATP's first M.F.A. project, *The Rein-carnation of Jaimie Brown*, and adapted and directed Euripides' *Hippolytus* for the A.C.T. Conservatory. She received her M.A. in theater history and literature from UC Santa

Barbara and her M.F.A. in directing from the University of Washington in Seattle. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

JANET HAMLIN (*Cover Artist*) has worked as an illustrator in New York for the past eight years, creating artwork for a wide range of clients including *Time*, IBM, Simon & Schuster, and Microsoft. In 1987 she graduated with honors from the Art Center College of Design in Pasadena, where she received an award for excellence in illustration.

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VERBAL VICTORIANA

Below is a brief guide to some of the Britishisms spoken by the characters of Mrs. Warren's Profession:

assizes (accent on the second syllable) In areas outside London, legal disputes were usually resolved by justices of the peace in petty or quarter sessions. Civil and criminal cases considered too tricky or—like capital offenses—too serious for local jurists were handled by circuit-riding judges from London's superior common-law courts after they had finished their regular terms. These semi-annual special sessions, called assizes, were occasions of considerable pomp and ceremony.

baronet The title of the first rank below the peerage (British nobility). Ranked just below a baron and just above a knight, a baronet is considered a member of the gentry (the English upper middle class) and is addressed as "sir."

broomsquire A manufacturer of brooms.

conveyance The transfer of property from one person to another by any lawful act; the lawyer who prepares the necessary documents is a "conveyancer."

croaker 1. one who speaks in a dismal or despondent manner, or who prophesies evil. 2. *Victorian society slang* [suggested by the lamentable sound of a frog] A hypocrite.

Ecclesiastical Commission An official commission created in 1863 to redress imbal-

ances in the salaries of the clergy, cathedral endowments, and other allocations of funds within the Church of England.

magazine A military term for a place in which gunpowder and other explosives are stored in large quantities.

mooning Listless or aimless wandering or contemplation <(1882) The knight used, it seems, to lose himself in metaphysical moonings>.

pin Something very small or of very slight value or significance <(1777) 'Tis evident you never cared a pin for me>.

publican The keeper or owner of an alehouse or pub.

trips Any of the final honors examinations—especially in mathematics and classics—at Cambridge University, so called because the candidate at one time sat on a three-legged stool.

whitesmith A worker in tin or other metals; sometimes a worker who did superficial cosmetic work on metal, as opposed to forging it.

wrangler A top-scoring student in the mathematics trips at Cambridge. The student who ranked highest was the *senior wrangler*.



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992 and has led the company to unprecedented success, including the receipt of the 1996 Jujamcyn Theaters Award for theatrical ex-

cellence. 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 directed *The Rose Tattoo*, by Tennessee Williams (winning a Drama-Logue Award for outstanding production), 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 *Birth-day Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *Skin of Our Teeth*, Lynne Al-

varez'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 November 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.

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 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, four 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 Centre 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 *Singer's Boy*, *The Royal Family*, *Machinal*, *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 four 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 some of A.C.T.'s most popular productions, including *Gaslight*, *Dinner at Eight*, *Light Up the Sky*, *The Floating Lightbulb*, *Saturday*, *Sunday and Monday*, and *A Lie of the Mind*. A noted national and international director of opera and theater, his 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, and Kennedy Center. His theater work also extends to New York, Washington, D.C., Toronto, London, and Ashland. Last season Takazauckas 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 directed Kaufman and Ferber's *Royal Family*. Takazauckas is the recipient of numerous awards and a grant from the NEA.

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

To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:
American Express Company
AT&T Foundation
The BF Goodrich Foundation, Inc.
Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco, Inc.
The Xerox Foundation

GROUPS SAVE AT A.C.T.

Groups of 15 or more can save up to 30 percent on A.C.T. ticket prices.

And group leaders see the show for free!

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

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

WEB SITE

Visit A.C.T.'s award-winning site at www.act-sfbay.org.

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 Wherehouse and Tower Records/Video.

Ticket Information/Charge by Phone/Charge by Fax:

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

Ticket Policy:

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for 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.

TICKET PRICES

Previews

| | |
|------------------|------|
| Center Orchestra | \$30 |
| Orchestra/Loge | \$28 |
| Balcony | \$23 |
| Gallery | \$14 |

Sunday-Thursday/Weekday matinees

| | |
|------------------|------|
| Center Orchestra | \$40 |
| Orchestra/Loge | \$38 |
| Balcony | \$30 |
| Gallery | \$19 |

Friday/Saturday/Opening night/Sunday matinee

| | |
|------------------|---------|
| Center Orchestra | \$47.50 |
| Orchestra/Loge | \$44 |
| Balcony | \$35 |
| Gallery | \$19 |

Subscriptions:

Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250 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 the 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.

Beeepers!

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.

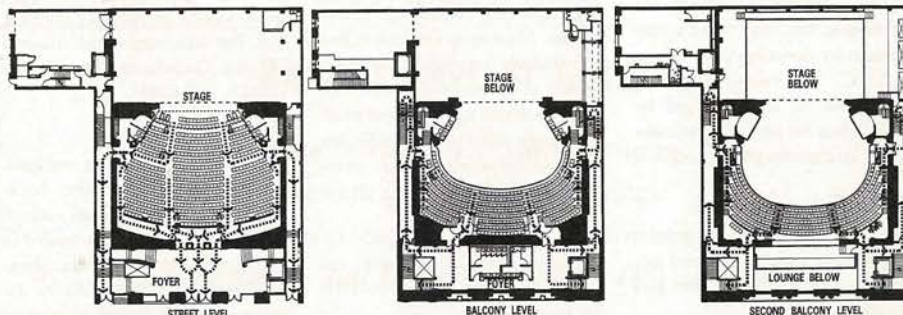
Smoking is not permitted in the building.

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.



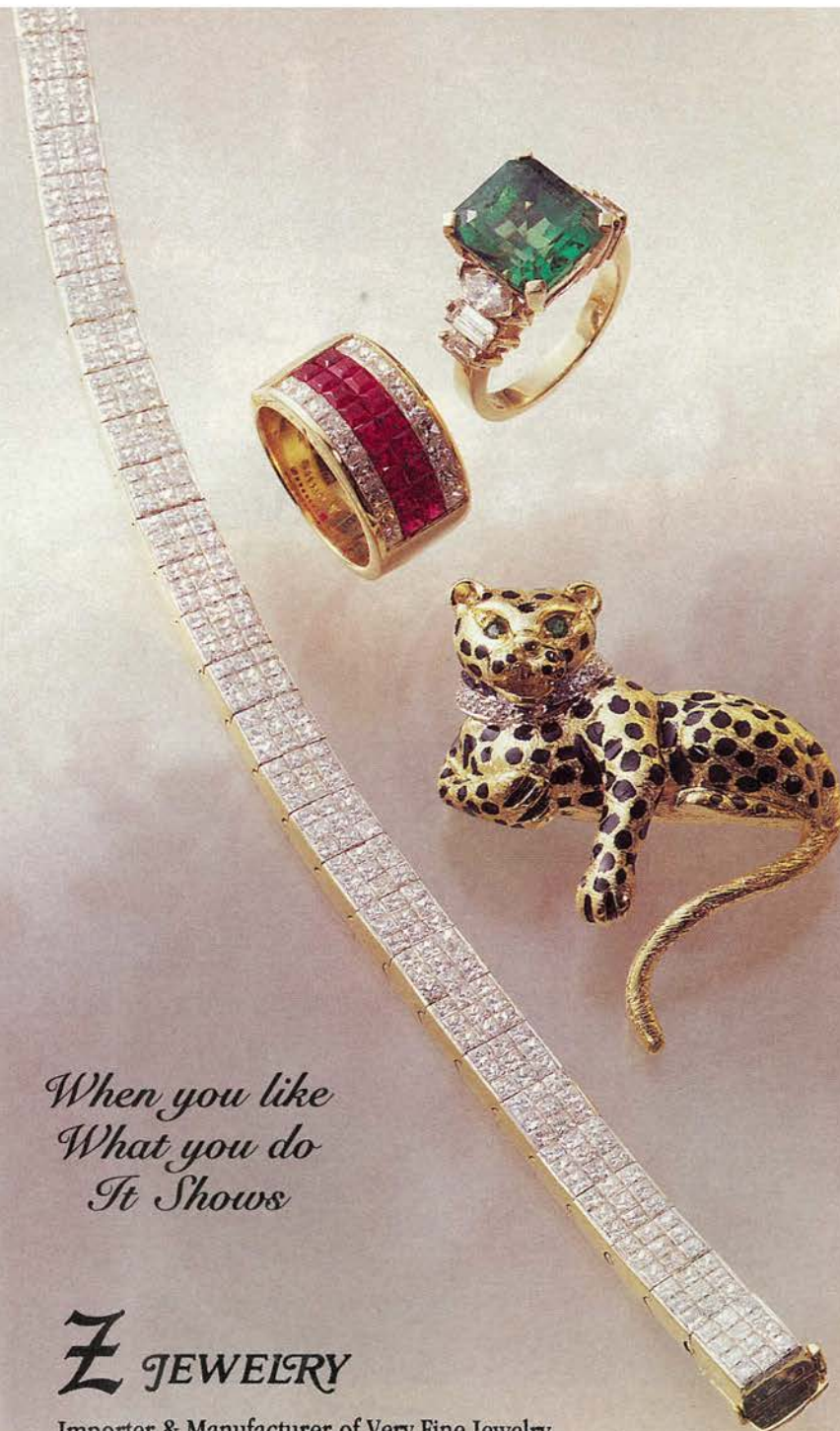
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