

AMERICAN CONSERVATORY THEATER  
THIRTIETH ANNIVERSARY SEASON · CAREY PERLOFF, ARTISTIC DIRECTOR

The background is a textured, painterly composition. On the left, a woman with dark hair, wearing a blue top and a yellow flower in her hair, looks out from a window with purple shutters. On the right, a large, close-up profile of a man's face with dark hair and a mustache is visible. The overall style is expressive and somewhat somber.

# the Rose Tattoo

*Stagebill*

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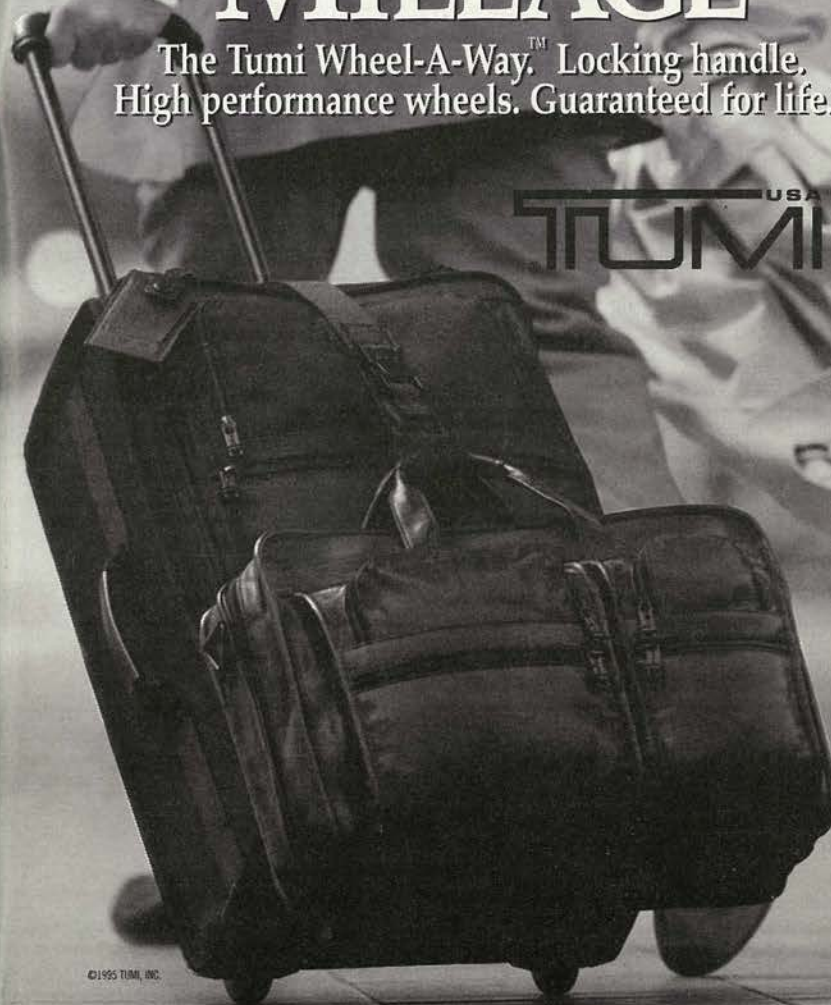
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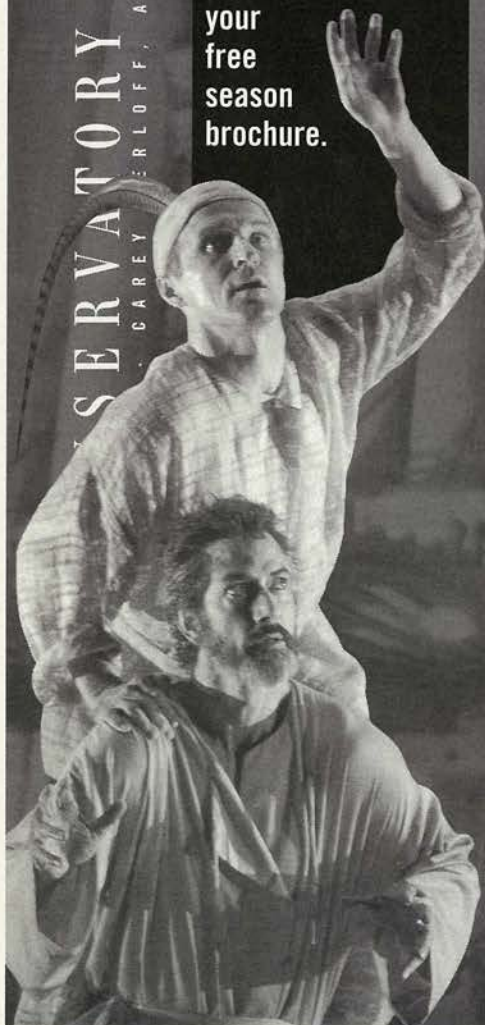


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directed by Carey Perloff  
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# Stagebill

Vol. 3, No.2 October 1996

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## CONTENTS



About A.C.T.	10
A.C.T. Staff	12
Program Notes	17
A.C.T. Profiles	34
News from A.C.T.	44
Sponsor Profile	53
Who's Who	58
Geary Theater Campaign	65
Contributors	72
For Your Information	77



Above: Tennessee Williams  
Photo from Springer/Bettmann Film Archive

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## ABOUT A.C.T.

**AMERICAN CONSERVATORY THEATER** is an artist-driven, Tony Award-winning theater whose mainstage work is energized and informed by a profound commitment to developing the next generation of theater artists. Under the leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into new areas of dramatic literature, new artistic forms, and new communities. Central to A.C.T.'s vision is the interaction of original and classical work on the mainstage and at the heart of the A.C.T. Conservatory.

Terrence McCarthy



The 86-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopened in January 1996.

en million people in Japan, Russia, and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the Bay Area.

Since Perloff's appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking, innovative productions of classical works and bold explorations of contemporary playwriting. A.C.T. seeks plays that

are provocative, entertaining, and complex in vision, plays that embrace the uniqueness of live performance. A.C.T. is particularly interested in theater that celebrates the richness of language, revolves around the transformative power of the actor, and invites multiple interpretations. Most importantly, A.C.T.'s goal is to create theater that engages the imagination of its audience.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its conservatory, now serving 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 and is a model for the continued vitality of the art form. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students.

The 86-year-old Geary Theater, which was damaged in the Loma Prieta earthquake of 1989, reopened in January 1996 after undergoing major renovation resulting in updated stagecraft, enhanced patron amenities, and a total seismic restructuring.



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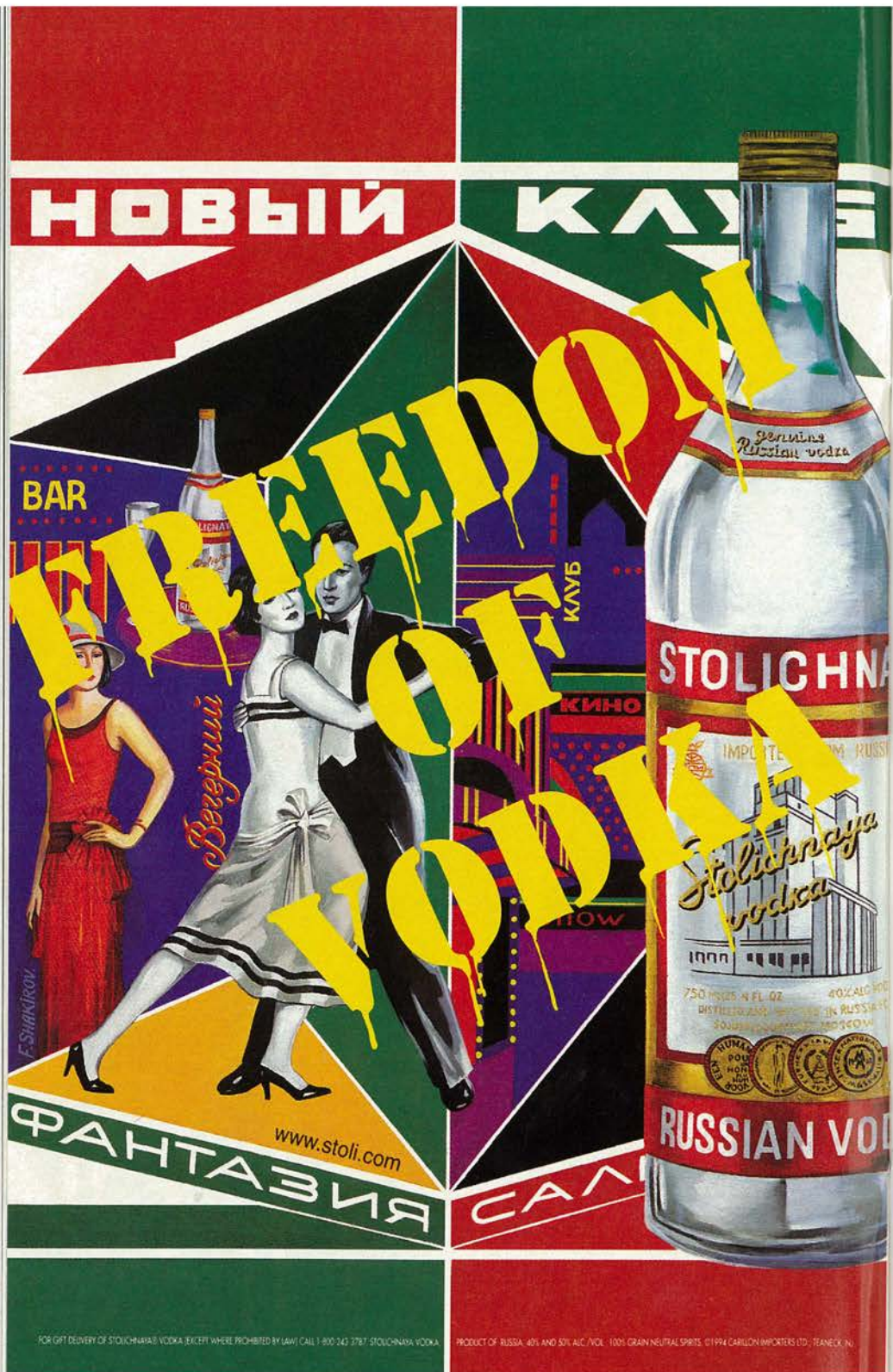
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# the Rose Tattoo

(1950)

by Tennessee Williams

Directed by Carey Perloff

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<i>Costumes by</i>	Deborah Dryden
<i>Lighting by</i>	Peter Maradudin
<i>Music and sound score composed by</i>	Michael Roth
<i>Sound by</i>	Stephen LeGrand
<i>Dialect Consultant</i>	Deborah Sussell
<i>Fight Director</i>	Richard J Lane
<i>Casting by</i>	Meryl Lind Shaw

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 Kelly K. Butler—Intern

*Associate Director*  
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## the Rose Tattoo

### The Cast

<i>Serafina delle Rose</i>	Kathleen Widdoes
<i>Rosa delle Rose, her daughter</i>	Tina Jones
<i>Alvaro Mangiacavallo</i>	Marco Barricelli
<i>Jack Hunter</i>	Michael DeGood
<i>Assunta</i>	Sharon Lockwood
<i>Estelle Hohengarten</i>	Michelle Morain
<i>Giuseppina</i>	Wilma Bonet
<i>Peppina</i>	Domenique Lozano
<i>Mariella, Flora</i>	Zachary Barton
<i>Violetta</i>	Lisa Peers
<i>Father De Leo</i>	Luis Oropeza
<i>Miss Yorke</i>	Charla Cabot
<i>The Doctor</i>	Charles Dean
<i>The Strega</i>	Roberta Callahan
<i>Bessie</i>	Shirley Roecca
<i>The Salesman</i>	Steven W. Bailey
<i>Bruno</i>	David Jacobs*, Mischa Pincus-Karam*
<i>Salvatore</i>	Andrew Kelsey*, Galen Murphy-Hoffman*
<i>Vivi</i>	Norah Molina*, Emmanuela Prigioni*

\*Students in the A.C.T. Young Conservatory

### Understudies

*Serafina delle Rose*—Sharon Lockwood; *Rosa delle Rose*—Shirley Roecca  
*Alvaro Mangiacavallo*—Steven W. Bailey; *Jack Hunter, The Salesman*—Bryan Close  
*Assunta*—Domenique Lozano; *Estelle Hohengarten*—Charla Cabot; *Father De Leo, The Doctor*—Tommy A. Gomez; *Giuseppina, Mariella, Violetta, Flora*—Shannon Malone  
*Peppina, Miss Yorke, The Strega, Bessie*—Amelia Rosenberg

### Place

*A village somewhere along the Gulf Coast between New Orleans and Mobile*

### Time

*The late 1940s*

### Act I

Scene 1: Evening  
Scene 2: Almost morning, the next day  
Scene 3: Noon of that day  
Scene 4: A late spring morning, three years later  
Scene 5: Immediately following  
Scene 6: Two hours later that day

### Act II

Scene 1: Two hours later that day

### Act III

Scene 1: Evening of the same day  
Scene 2: Just before dawn of the next day  
Scene 3: Morning

There will be two intermissions.

# THE MEANING OF THE ROSE TATTOO

by Tennessee Williams

**THE ROSE TATTOO  
IS THE DIONYSIAN  
ELEMENT IN LIFE,  
ITS MYSTERY,  
ITS BEAUTY,  
ITS SIGNIFICANCE.**

*The Rose Tattoo* is the Dionysian element in human life, its mystery, its beauty, its significance. It is that glittering quicksilver that still somehow manages to slip from under the down-pressed thumbs of the enormous man in the brass-buttoned uniform and his female partner with the *pince-nez* and the chalky smelling black skirts that make you sneeze as she brushes disdainfully past you. It is the dissatisfaction with empiric evidence that makes the poet and mystic, for it is the lyric as well as the Bacchic impulse, and although the goat is one of its most immemorial symbols, it must not be confused with mere sexuality. The element is higher and more distilled than that. Its purest form is probably manifested by children and birds in their rhapsodic moments of flight and play, especially during the last few minutes of pale blue summer dusk before they light on branches and before their mothers call from the doors, *Come home!* It is not the obedient coming home and going to bed but it is the limitless world of the dream. It is the *rosa mystica*, the light on the bare golden flesh of a god whose back is turned to us or whose face is covered and who flies away from us when we call *Wait!* and rushes past us when we try to stop him. It is the fruit of the vine that takes earth, sun, and air and

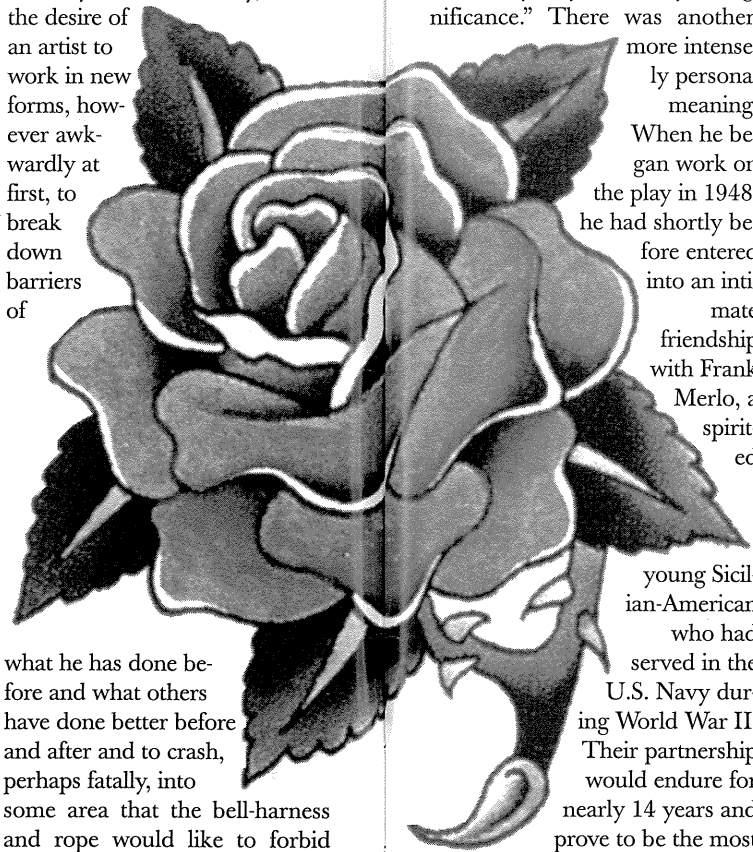
distills them into juices that deprive men not of reason but of a different thing called prudence...

Finally, and incidentally, it is the desire of an artist to work in new forms, however awkwardly at first, to break down barriers of

what he has done before and what others have done better before and after and to crash, perhaps fatally, into some area that the bell-harness and rope would like to forbid him.

It may seem curious that I have chosen a woman to be the main protagonist of a play on such a theme. But in the blind and fren-

*continued on page 49*



# THE OTHER MEANING OF THE ROSE TATTOO

by Lyle Leverich

Tennessee Williams wrote that the meaning of *The Rose Tattoo* was "the Dionysian element in human life, its mystery, its beauty, its significance." There was another,

more intensely personal meaning. When he began work on the play in 1948, he had shortly before entered into an intimate friendship with Frank Merlo, a spirited

young Sicilian-American who had served in the U.S. Navy during World War II. Their partnership would endure for nearly 14 years and prove to be the most rewarding relationship of Williams's entire life.

Although he spent most of his life in a frustrated quest for a true and enduring love, Williams's experiences with Merlo in Italy bring

to *The Rose Tattoo* an optimism uncharacteristic of most of his work. More than two decades after the play first reached the stage, Williams wrote in his *Memoirs*:

*The Rose Tattoo is my love-play to the world. It was permeated with the happy young love for Frankie and I dedicated the book to him, saying: "To Frankie, in Return for Sicily."*

Until his death from lung cancer in 1963, Merlo—or Frankie, as he was known to most all who knew him—was companion, secretary, bookkeeper, and travel agent for the celebrity-playwright Tennessee, and lover to the private individual Tom Williams. They first met in Provincetown, Rhode Island, in the summer of 1947. "I came upon him more by plan/than accidents appear to be," wrote Williams in a poem about their initial encounter. "Something started or something stopped/and there I was and there was he." The following September they met again (a year after the successful opening of *A Streetcar Named Desire*), and in December 1948 they sailed with Williams's close friend Paul Bowles for Europe. After visits to Tangier and Rome, Williams traveled with Merlo to Sicily and began writing *The Rose Tattoo*. Williams later said

*continued on page 23*

**"THE ROSE TATTOO  
IS MY LOVE-PLAY  
TO THE WORLD."**

*Rose tattoo by "Brooklyn" Joe Lieber (1930s), courtesy of the Paul Rogers Tattoo Research Center*

# LITTLE HORSE

*For F.M.*

*Mignon* he was or *mignonette*  
*avec les yeux plus grands que lui.*  
My name for him was Little Horse.  
I fear he had no name for me.

I came upon him more by plan  
than accidents appear to be.  
Something started or something stopped  
and there I was and there was he.

And then it rained but Little Horse  
had brought along his *parapluie*.  
*Petit cheval* it kept quite dry  
till he divided it with me.

For it was late and I was lost  
when Little Horse enquired of me,  
What has a bark but cannot bite?  
And I was right. It was a tree.

*Mignon* he is or *mignonette*  
*avec les yeux plus grands que lui.*  
My name for him is Little Horse.  
I wish he had a name for me.

—from *In the Winter of Cities*, Poems by Tennessee Williams

*from page 21*

that he was directly influenced by the “vitality, humanity, and love of life expressed by the Italian people,” the very qualities that were characteristic of his friend.

Williams was also captivated by Merlo’s candid sense of humor. Williams—who himself possessed an ungovernable wit punctuated at intervals by wild shrieks of laughter—was always drawn to anyone who made him laugh. In *The Rose Tattoo*, Williams’s first full-length comedy, he was able not only to imbue the play with marvelous passages of humor, but also to resolve what is basically a tragic situation with a Laurentian union of the sensual with the spiritual, effecting a compassionate affirmation of life and love at the play’s conclusion.

## OVERWHELMING DESIRE

From the age of 28, when he had his first homosexual experience

(which both repelled and frightened him), Williams longed for a companion, some one friend with whom he could share his fortunes. His was at first a platonic, homoerotic response to a number of heterosexual friends. But after he arrived in New York in the early winter of 1940 and discovered the city’s subterranean gay culture, he was at once drawn to its sexual freedom. “I ache with desires that never are quite satisfied,” he wrote in his journal at the time. “This promiscuity is appalling really. One-night stands.” Later, expressing his overwhelming desire for a true partner, he added:

*[M]y emotional life has been a series of rather spectacular failures—so much so that I am becoming pretty thoroughly despondent about it. . . . I am losing my looks alarmingly. Haggard, tired, jittery, fretful, bored—that is what lack of a reciprocal love object does to a man.*



Tennessee Williams en route to Sicily via Morocco in 1948, with a Pocket Italian under his arm

The Belmann Archive

You coming toward me—  
please make haste!  
*J'ai soif! Je meurs de soif!*  
(You—You—is this you?  
“Coming toward me?”)

In Provincetown a few months later, in the early summer of 1940, the “you” of Williams’s prescient poem appeared in the person of a strikingly handsome youth, Kip Kiernan. Although generally attracted to the opposite sex, for a brief time Kiernan gave in to Williams’s importunate yearning. The affair ended calamitously, with Williams crying out:

*K.—dear K.—I love you  
with all my heart. . . .  
But, oh, K.—if only—  
only—only—What is  
the use of such  
thoughts? . . . Somewhere  
there is another rare and  
beautiful stranger  
waiting for me. And this  
one, perhaps, is the one  
who will take what I  
will give. And I will stop  
being lonely.*

It would be another seven years before Williams would discover his “rare and beautiful stranger” in the form of Frank Merlo. But Merlo was not only disposed to “take”; he also gave inordinately of himself to Williams. Their friendship developed

quickly, with Merlo becoming the bulwark standing between a success that Williams described as a “catastrophe” and a world clamoring, often scheming, to exploit him. They were as close as two friends and lovers can be, but the undercurrent of Williams’s remembered loss of Kiernan was a wound that never healed. And he never stopped being lonely.

Williams’s frequent trips with Merlo to Italy—where they eventually spent several months each year—were some of the happiest and most productive times of Williams’s life. In a 1951 interview, he described for the preeminent theater critic Brooks Atkinson the effect on *The Rose Tattoo* of his living with and loving the Italians:

*If it is a warmer and happier play  
than anything I’ve written it is because  
of that experience. I would not  
have missed putting these feelings  
into a play for anything in the  
world.*

During his first stay in Rome with Merlo in early 1949, Williams was inspired to work on his variation of the Don Quixote tragicomic novel that he later titled *Camino Real*, as well as on his own first novel, *The Roman Spring of Mrs. Stone*. But it was *The Rose Tattoo* that gave him the most trouble. The play underwent five drafts—first called *The Eclipse of May 29, 1919* and later *Eclipse of the Sun*—before Williams considered it ready for production. He read and reread the script to Merlo, who was more or less a technical advisor, correcting the Italian and suggesting ways to interpret Sicilian character and man-

## TENNESSEE WILLIAMS

Corbis-Bettmann



Thomas Lanier (“Tennessee”) Williams was born on March 26, 1911, in Columbus, Mississippi. The most performed—and the most autobiographical—American playwright, Williams wrote some seventy plays, fifteen film scripts, two novels (*The Roman Spring of Mrs. Stone* [1950] and *Moise and the World of Reason* [1975]), and an autobiography (*Memoirs* [1975]), as well as scores of essays, poems, and short stories. His most famous works appeared on Broadway and in film throughout the 1940s and 1950s and number among the great classics of American theater. His first success came with *The Glass Menagerie* in 1944, followed by *A Streetcar Named Desire* in 1947, which won the Pulitzer Prize. In 1953 *Camino Real* was commercially unsuccessful, but *Cat on a Hot Tin Roof* (1955) also won a Pulitzer Prize and was successfully filmed, as were *The Rose Tattoo* (Tony Award, 1951), *Orpheus Descending* (1957), *The Night of the Iguana* (1961), *Suddenly, Last Summer* (1958), and *Sweet Bird of Youth* (1959). His later, less well known plays include *THIS IS (An Entertainment)* (which premiered at A.C.T. in 1975), *Vieux Carré* (1977), *A Lovely Sunday for Crève Coeur* (1978–79), and *Clothes for a Summer Hotel* (1980).

Williams died in February 1983 in New York after apparently choking on the cap of a pill bottle.

“I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable.”

—Tennessee Williams

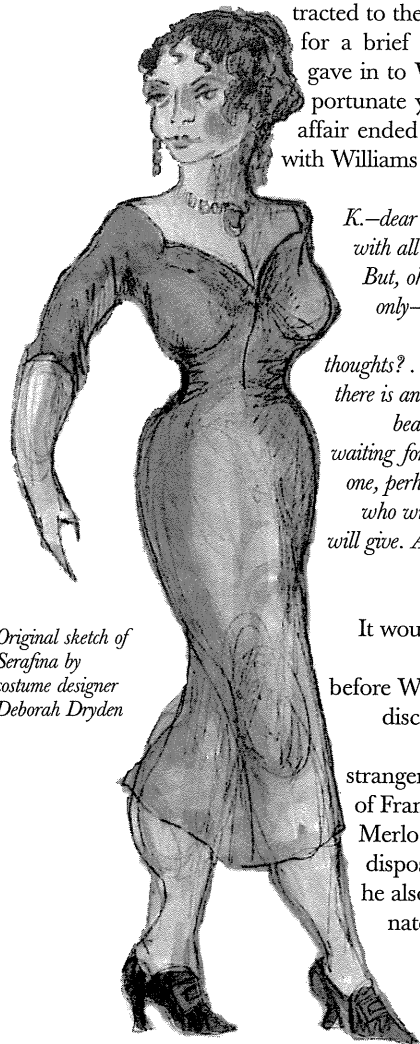
Elizabeth Matheson

nerisms and he gave all the characters their names.

While in Rome, Williams met the great Italian actress Anna Magnani and, with her in mind, he fashioned the character of Serafina delle Rose. Magnani epitomized in her own fiery lifestyle the eventual sexual liberation and salvation of *The Rose Tattoo*’s Sicilian widow. In contrast to his own shyness, Williams envied Magnani’s openness and her self-assured ability to live outside society while remaining in

contact with it. Because she was essentially a movie star unaccustomed to the stage and fearful that her English was inadequate, however, Magnani agreed only to appear in the film of *The Rose Tattoo*, in which she gave an imperishable performance that won her the 1955 Oscar.

As with the rest of his work, which is deeply personal, Williams invested much of his own personality and the people of his private life in the characters of



Original sketch of  
Serafina by  
costume designer  
Deborah Dryden



*The Rose Tattoo*. Serafina grieves for her dead husband, Rosario, as Williams grieved for Kiernan. The rose, a symbol of love, is personified in Serafina's daughter Rosa, who is in turn a representation of his beloved sister Rose Williams. And while they were in Sicily, since Merlo had proposed that Serafina's new lover be named Alvaro Mangiacavallo (which translates into Alvaro "Eat-a-Horse"), Williams promptly dubbed him "The Little Horse," in honor of Frankie's handsome equine features. Less than five feet tall—shorter than Williams—Merlo had been admitted to the navy only because he was exceedingly bright.

#### A BRIDGE TO THE FUTURE

Williams initially turned to Irene Selznick with the hope that she would produce *The Rose Tattoo*, as she had *A Streetcar Named Desire* in 1947. At first hesitant to send her a script, and only then if she promised not to show it to anyone else, he told her, "I am still desperately dissatisfied with it." Selznick replied, "This is not a play but rather a libretto—far more than either, it is a ballet . . . [and] cries out to be sung, or danced, or both, in its entirety." She went on with a lengthy critique, which in every respect failed to see anything redeeming in the work as a *play* worthy of production.

Williams was stung, of course, and told Selznick that either she was "dead wrong" or that he was "crazy . . . or that thing had happened which eventually happens to most lyric talents, the candle is burned or blown out and there's no more matches!" He said that her letter had caused him a day of despair and a sleepless night, but that he had awakened early the next morning:

---

**"SOMEWHERE THERE IS  
ANOTHER RARE AND  
BEAUTIFUL STRANGER  
WAITING FOR ME.  
AND THIS ONE PERHAPS  
IS THE ONE  
WHO WILL TAKE WHAT  
I WILL GIVE."**

---

*[I] had my coffee and sat down quietly and rationally to read over the script. Then the amazing thing came about. For the first time since this draft was completed, I liked*

*what I had done and felt that I had done just exactly what I meant to do in all but a few short passages, that in the play, as a whole, I had said precisely what I had wanted to say as well as it could be said, and the play existed.*

Williams had the encouragement not only of Merlo but also of Elia and Molly Kazan and of his agent, the redoubtable Audrey Wood. Selznick withdrew, but another remarkable producer, Cheryl Crawford, quickly stepped in to helm the production. It opened in Chicago, and the critic Claudia Cassidy, who had decisively called attention to the greatness of *The Glass Menagerie* in 1944, praised *The Rose Tattoo* and even met with Williams to offer constructive sug-

*Photo courtesy of the University of South Alabama Archives, S. Blake McNeely Collection*



Anna Magnani as Serafina in the 1955 film of *The Rose Tattoo*

gestions. In her review, Cassidy said that Williams was "never a playwright to reach for apples in a garden canopied with stars. His play, if he can pull it off, deals with the mystical and the earthy, the passionate and the ecstatic."

The rehearsals were arduous and, in his fashion, Williams sent the actors numerous revisions. Crawford resisted the pressures of the press for more information concerning its then unknown lead players, Maureen Stapleton and Eli Wallach—and rightly so, because they emerged triumphantly as stars and went on to long and illustrious careers. Williams later said:

*[T]he production of *Tattoo* was a terrible drain on my energies. I was a wreck the last week in New York, but a satisfied wreck. If it had been a smash hit like *Streetcar* or a dis-*

*mal failure like *Summer and Smoke*, it would have been, either way, bad for me. As it is, I think it provides what is always most essential, a bridge to the future where I hope my best work still remains.*

Although its reception was mixed, *The Rose Tattoo* was praised by Brooks Atkinson, who wrote in *The New York Times* that Williams had "broken the mold" and produced "the most beautifully written American play of the season. . . . He writes like a man who is free and refreshed." Howard Barnes said in *The Herald Tribune* that Williams had written "the vaulting comic-tragedy that all of us expected from him" and hailed *The Rose Tattoo* as the finest new play of the season, wrought "out of trips to Italy, and from [Williams's] own flaming talent." There were those who dismissed the play as a letdown from Williams's previous triumphs, but *The Rose Tattoo* went on to receive a Tony Award, as did Stapleton, Wallach, and the production's designer, Boris Aronson.

#### THE LIGHT WENT OUT

In *The Rose Tattoo*, as in *Streetcar* and *Summer and Smoke*, Williams once again deals frankly with women's sexuality. Unlike the unlucky heroines of Williams's other plays, however, in *The Rose Tattoo* Serafina and her daughter emerge joyously liberated. The play is in many ways a celebration of love, a transformation of what Williams felt between the lines for his devoted friend Frankie, *The Little Horse*. Their friendship lasted through periods

*continued on page 49*

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September 1996-review of the VTL MB-750

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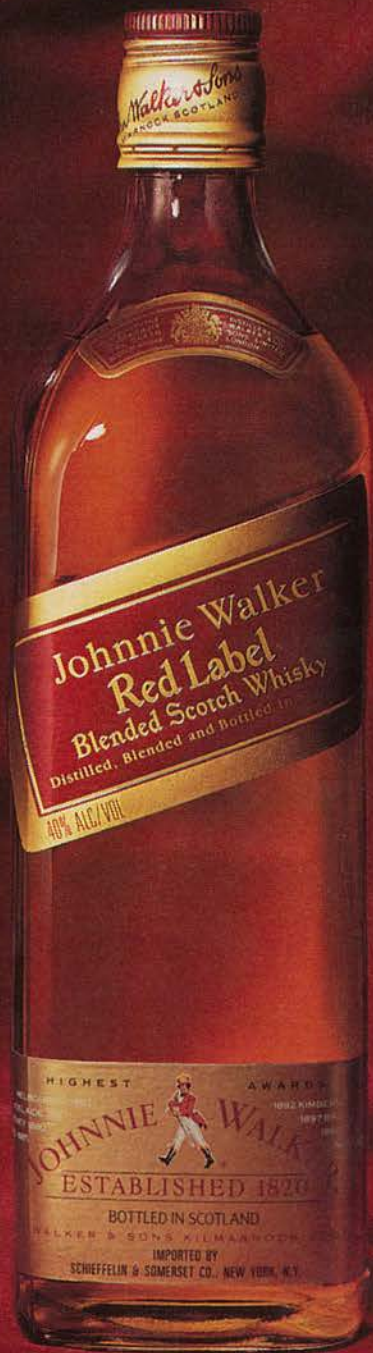
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*The Rose Tattoo* and the  
Complex Legacy of  
Tennessee Williams  
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This popular series of free public symposia is back in 1996-97 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. 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 a play to attend.

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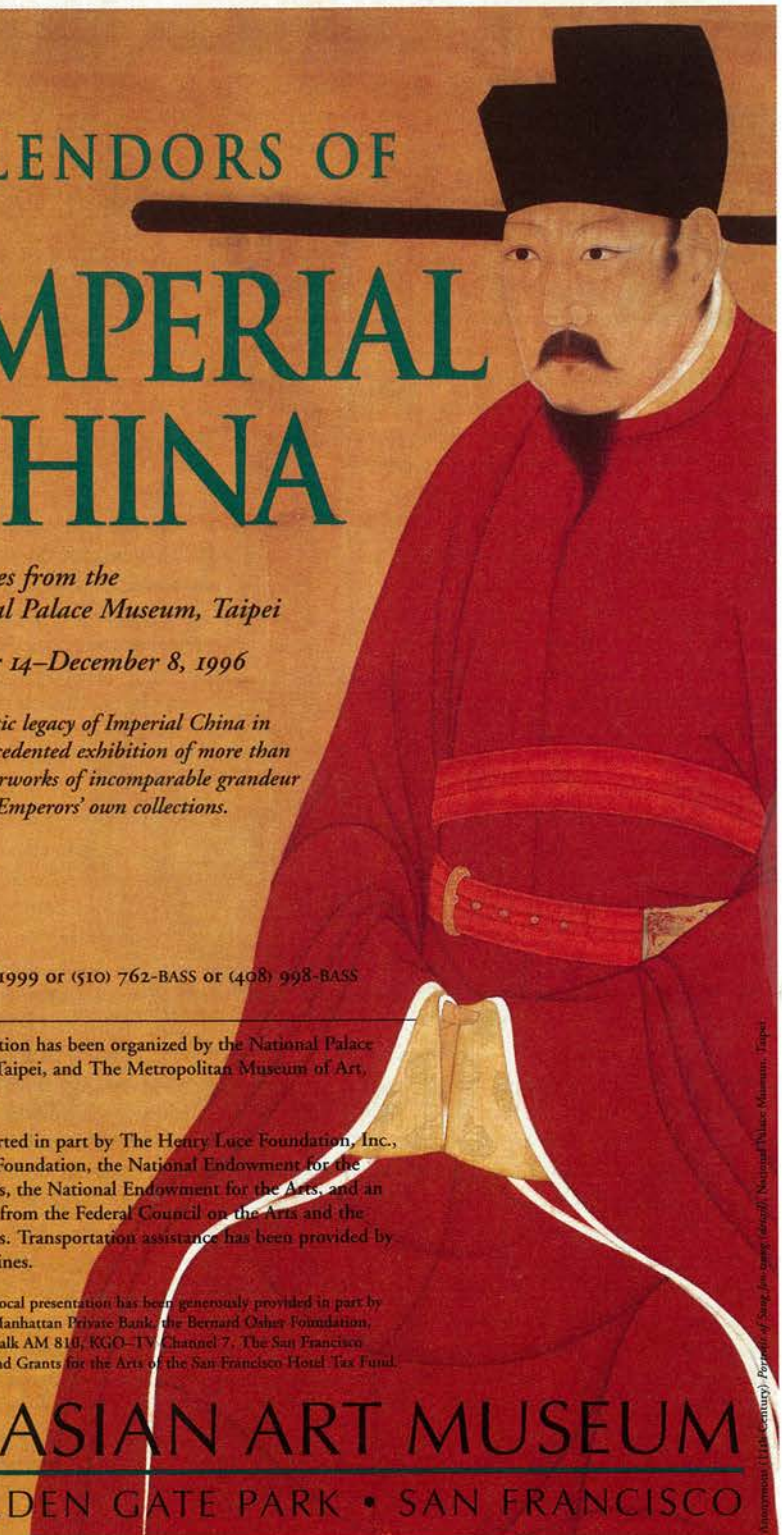


Illustration: (17th Century) Portrait of Song Jia-zhang (detail), National Palace Museum, Taipei



**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes,

Perloff opened her first A.C.T. season with August Strindberg's *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translation of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's *Arcadia* and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season at A.C.T. she directs *The Rose Tattoo*, by Tennessee Williams, and the world premiere of *Singer's Boy*, by Leslie 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 of Seville*, Michael Feingold's version of Alexandre Dumas's *Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under 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.

**THOMAS W. FLYNN** (*Administrative Director*) became A.C.T.'s administrative director in the fall of 1993. For the previous three years, he was A.C.T.'s director of development and community affairs. Flynn also served as campaign director for the Geary Theater Campaign. Prior to joining A.C.T., he held development positions at the Boston Ballet, the Handel and Haydn Society, and Tufts University. Flynn studied East Asian History at Harvard College. He has been a recipient of the Henry Russell Shaw Traveling Fellowship, conducting research on European architecture, and a management fellowship from the American Symphony Orchestra League. Flynn formerly served on the San Francisco Arts Commission.

**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 Pbet* (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

*continued on page 36*



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stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

**MELISSA SMITH** (*Conservatory Director*), the master acting teacher in A.C.T.'s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-off Broadway and in regional theater; her credits include *Sonya* in *Uncle Vanya*, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous plays including the work of Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Caymichael Patten Studio in New York.

**CRAIG SLAIGHT** (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by

Smith & Kraus in two volumes of *New Plays from A.C.T.'s Young Conservatory*.

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

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

continued on page 38

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## ASSOCIATE ARTISTS

**KATE EDMUNDS**, scenic designer in residence at A.C.T., has created the sets for *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 *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, *The Tempest*, *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yachiyo*, *The Caucasian Chalk Circle*, and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received 4 Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

**RICHARD SEYD** served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Three-penny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and

Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, George Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Shakespeare's *Othello*, and Thornton Wilder's *Matchmaker*. This season at A.C.T. he directs *Mrs. Warren's Family*.

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



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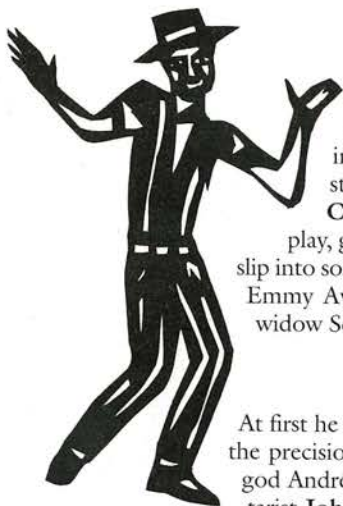


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# Performance HIGHLIGHTS

On November 27, 1978, then Mayor George Moscone and Supervisor Harvey Milk were murdered in their City Hall offices. By the end of the night, over 40,000 people were marching up Market Street, each holding a lighted candle, overflowing the stretch between the Castro and City Hall. A candlelight march has been staged on that date every year since then, a memorial to Milk and his charismatic activism. This year the march will be made more poignant as the **San Francisco Opera** holds the curtain a half-hour for *Harvey Milk*, the new opera that sings the story of Milk's life and message of political and social empowerment. Co-commissioned by the SFO with Houston Grand Opera and New York City Opera, *Harvey Milk* gets its West Coast premiere beginning November 9.



\* \* \* \* \*

Tennessee Williams's plays most often conjure love missed, misplaced, maimed. But Williams called *The Rose Tattoo* his "love-play to the world," his one script in which his characters are redeemed, rather than destroyed, by passion. Beginning October 24, **American Conservatory Theater** stages the Tony Award-winning play, giving Artistic Director Carey Perloff an opportunity to slip into something sumptuous. The production features Obie and Emmy Award-winning actress Kathleen Widdoes as the lusty widow Scrafina.

\* \* \* \* \*

At first he was simply the classical guitarist *nonpareil*, embodying the precision and technique befitting the heir apparent to guitar god Andrés Segovia. But his restless curiosity eventually led guitarist **John Williams** to a crossover career with musical adventures as far-flung as film scoring, classical-rock fusion, jazz, pop, and world music. On November 10 **San Francisco Performances** brings the multidexterous maestro to Davies Symphony Hall after a three-season absence from the Bay Area.

\* \* \* \* \*

Frances Hodgson Burnett could hardly have guessed in 1909 that the book she was writing would become the children's story for the 1990s. *The Secret Garden's* charms have lately graced countless stages in the Broadway musical version; a delightful film version followed, to great acclaim. Now, **Oakland Ballet** tells the story in dance. The ballet, by Founding Artistic Director Ronn Guidi and set to music by the very Edwardian Sir Edward Elgar, premieres at UC Berkeley's Zellerbach Hall, November 15-17. —Peter Cieply



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A.C.T. is pleased to announce the appointment of Heather Kitchen as A.C.T.'s new managing director. Kitchen's appointment is the culmination of a year-long international search that began when Administrative Director Thomas W. Flynn announced his decision to leave the institution once The Geary Theater Campaign was concluded and a replacement could be found. As managing director, Kitchen will take over Flynn's duties, reporting to the A.C.T. Board of Trustees and assuming full responsibility for the fiscal and administrative management of the theater and conservatory. A.C.T. Board of Trustees Chairman Alan L. Stein announced the appointment on August 16, and Kitchen assumes her new position in October.

An esteemed Canadian arts administrator with an intimate knowledge of the professional theater, Kitchen has extensive experience in theater management and production. She has also served as a strategic planning consultant for arts and educational institutions and has taught management and theater courses for more than 20 years. 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 distinguished Stratford Festival while on tour. She was also in stage management at the Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. For three years, she was also production manager at Theatre New Brunswick.

"Heather's unique background in finance and management make her a perfect choice for A.C.T.," says Stein, "now that Tom Flynn has decided to move on. Tom has done a tremendous job guiding A.C.T. through the challenges of the last several years and was critical to the successful conclusion of our capital campaign. Heather's talents are precisely what the company needs, now that we are back at home in the Geary Theater, financially stable, and ready to plan for our long-term future. The combination of [A.C.T. Artistic Director] Carey Perloff's inspired artistic leadership with Heather's administrative experience forges a dynamic partnership that will successfully take A.C.T. into the next century."

Perloff looks forward to collaborating with Kitchen. "Heather comes to us at a perfect moment in our history," adds Perloff. "As we begin to explore our new life in the Geary Theater and the revitalization of our training programs, Heather's extraordinary

*continued on page 46*

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experience and energy will help ensure that our art continues to flourish. She is incredibly passionate about theater, as well as a consummate businesswoman, and she has made a lifelong commitment to the arts. Her appointment at A.C.T. will offer opportunities for growth to all of us at A.C.T., and by extension to our audience."

Kitchen, who was born in Toronto, Canada, and currently resides in Stratford, Ontario, is a graduate of the University of Waterloo with an honors degree in drama and theater arts. She earned her M.B.A. from Canada's leading business school, The University of Western Ontario. "I am thrilled to be joining A.C.T.," she says, "and to be moving to San Francisco. I'm committed to supporting Carey's artistic vision and am eager to collaborate with the excellent arts organizations which thrive in the vibrant and diverse Bay Area community."

Flynn will remain with the company through October to oversee the transition period.

## A DISTINGUISHED A.C.T. PERSPECTIVES

A.C.T.'s unique relationship with Tennessee Williams began with a production of *The Rose Tattoo* in Pittsburgh in 1965, which was followed in 1976 by the world premiere at the Geary Theater of Williams's *THIS IS (An Entertainment)*. It was at that premiere that local director, writer, and producer Lyle Leverich, author of the acclaimed biography *Tom: The Unknown Tennessee Williams* (Crown Publishers), first met and befriended the playwright.

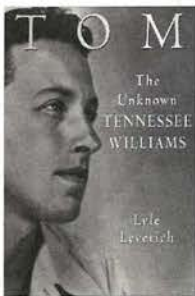
Join us at the Geary Theater as Leverich discusses Williams's life and work with *New Yorker* drama critic John Lahr at A.C.T. Perspectives: "*The Rose Tattoo* and the Complex Legacy of Tennessee Williams" on November 18, 7-9 p.m. For more information, call the A.C.T. Literary Department at (415) 439-2469.

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*continued on page 48*



(l to r) Richard Butterfield, Dan Hiatt, and Pippa Winslow in the 1990 production of *The Imaginary Invalid*



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American Conservatory Theater is both a producing theater and a conservatory. From the company's first season in San Francisco in 1967, a passionate commitment to the ongoing training of theater artists has been a fundamental part of its philosophy. With a wide variety of programs, the A.C.T. Conservatory underscores

the responsibility of mature artists to pass on what they have learned over the years to younger members of the profession.

A.C.T. was the first fully accredited independent theater in the nation to grant a master of fine arts degree to students who train within its ranks. Up to 1,400 actors take part in the conservatory's programs each year. This season, 50 students are in residence in the Advanced Training Program (ATP), the cornerstone of the conservatory (which has been restructured to add a third year of study, beginning with the class entering in September 1997); more than 1,300 others receive short-term or part-time theater education in Studio A.C.T. (a weekend and evening program) and the ten-week Summer Training Congress; while the Young Conservatory offers classes to young people from 8 to 18 years old. In addition, more than 75 ATP graduates are enrolled in the A.C.T. Master of Fine Arts Program.

Distinguished actor and educator Melissa Smith assumed leadership of the A.C.T. Conservatory

in June 1995 as conservatory director and master acting teacher of the ATP. Since her arrival, she has been working with faculty and students to develop a curriculum that cultivates the inner life, as well as the technical expertise, of emerging actors.

"What most excites me about heading A.C.T.'s conservatory is the opportunity both to expand upon its long and distinguished tradition of outstanding actor training, and to guide it in new directions," says Smith. "Maintaining a link between training and performance has always been and will continue to be an integral part of A.C.T.'s mission." As A.C.T.'s mainstage seeks to develop and produce new dramatic forms, so the conservatory seeks to incorporate new techniques to prepare actors to inhabit those forms. It is imperative that actors receive training that will prepare them to be as virtuosic as the directors and designers they will be working with throughout their professional lives."

Each year hundreds of talented young actors from all over the country audition to be a part of the ATP, which is the conservatory's most rigorous offering. Each student receives intensive training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary and beyond to the cutting edge, directed by leading members of the theatrical profession. The ATP, which leads to

*continued on page 50*

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the award of an M.F.A. degree to qualified candidates, is designed to educate and stimulate the most creative, promising young actors who will shape the future of the theatrical art form.

The recent addition of a third year to the ATP is funded by a \$350,000 grant from The James Irvine Foundation. The third year will emphasize rehearsal and performance, culminating in a public performance series held in diverse locations throughout the Bay

Area. Eight recent ATP graduates appear this month in the initial performance project of the revised M.F.A. program, *The Reincarnation of Jaimie Brown*, by Lynne Alvarez, October 3-6 and 10-13 at the New College of California, at 766 Valencia Street in San Francisco. For tickets and information, call the A.C.T. Box Office at (415) 749-2ACT.

To learn more about A.C.T. Conservatory programs, please call (415) 834-3350.

## THE A.C.T. ADVANCED TRAINING PROGRAM CLASS OF 1997

A.C.T. is proud to introduce the members of this season's talented second-year class, who will graduate in May 1997. Look for them on stages and screens everywhere!



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Cindy Cheung



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Christopher  
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Fitzgerald



Dawn-Elin  
Fraser



Moya Furlow



Andrea Harris



Josh Hartman



LaKeith  
Hoskin



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Omar Metwally



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Johnny Moreno



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Paul Noble



Todd Parnley



Ryan F. Rilette



Anika N. Rose



Jonathan Sale



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Dennis Trainor



Lauren Wales

## FROM THE CONSERVATORY TO THE MAINSTAGE: A.C.T.'S 1996-97 PROFESSIONAL THEATER INTERNS

A.C.T. introduces the 1996-97 Professional Theater Interns (PTIs), eight recent graduates of the conservatory's Advanced Training Program who continue their training with professional company members on the mainstage in several productions this season. PTIs, including *The Rose Tattoo's* Michael DeGood, Shirley Roecca, and Steven Bailey, are selected each year in accordance with the casting needs of the upcoming season's plays and earn membership in the Actors' Equity Association union as paid performers.

The season-long apprenticeship, with its packed rehearsal and performance schedules, is a lesson in the exhilarating and hectic life of the professional actor. PTIs meet regularly with members of the A.C.T. artistic staff and conservatory faculty, who guide their transition into the company and work



Peter Ackerman



Steven W.  
Bailey



Bryan Close



Michael  
DeGood

Sylvia Coe Talk  
Fellowship

Hewlett  
Foundation  
Fellowship

Sally & Bill  
Hambrecht  
Fellowship

Colin Higgins  
Foundation  
Fellowship



Elizabeth  
Eidenberg



Shannon  
Malone



Shirley Roecca



Amelia  
Rosenberg

Burt & Deedee  
McMurty  
Fellowship

Mrs. Phyllis  
Wattis  
Fellowship

Joan &  
Harrison  
Sadler  
Fellowship

Bette Moorman  
Fellowship

with them on various aspects of their artistic development.

All PTIs are sponsored through fellowships. For information about sponsorship opportunities, contact the A.C.T. Development Department at (415) 439-2453.

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A.C.T.

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Harris' Restaurant, cosponsor of last season's A.C.T. production of *The Matchmaker*, returns this fall to lend its support to *The Rose Tattoo*. Mesquite-grilled steaks, great caesar salads, ice-cold martinis on the stem, and wines from around the world are the ingredients with which proprietor Ann Harris and executive chef Goetz Boje have built a worldwide reputation for Harris'. Awarded a three-star rating by the *San Francisco Chronicle*, Harris' was recently described by *Gourmet* magazine as "one of the finest restaurants in San Francisco," and was listed as one of the top ten finest steak houses in the nation by *Wine Spectator*.

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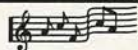
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Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

Edwarda Adams  
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Marie Bauer  
Geraldine Collins  
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Elaine Foreman  
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Celia Gersco  
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Don Williams

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# FROM THE CLASSROOM TO THE THEATER: A CREATIVE COLLABORATION

by Jessica Werner

Since her appointment as director of the A.C.T. Conservatory in 1995, Melissa Smith has worked with A.C.T. Artistic Director Carey Perloff to revitalize the relationship between the two primary facets of A.C.T.: the producing wing of the organization, which each year mounts a season of plays on A.C.T.'s mainstage in the Geary Theater, and the conservatory, which trains the next generation of theater actors. Central to this creative partnership is the belief that each branch of A.C.T. is a resource for the other, providing a diverse pool of artists, teachers, and students who, working and learning together, nurture the aesthetic life of the institution as a whole.

## EXPERIMENTING WITH NEW WORK

In addition to offering first-class training to almost 1,400 students each year, the conservatory has become a forum for the development of new dramatic work, as well as a testing ground for plays under consideration for future production in the Geary. The Young Conservatory's New Plays Program is nationally renowned for commissioning and performing ground-breaking new writing for young people, while Advanced Training Program (ATP) students have become increasingly involved in workshops and performances of new plays by writers with whom A.C.T. hopes to establish an enduring connection.

"The conservatory is, in part, the research and development branch of the institution," says Perloff. "It offers us a kind of laboratory for experimenting with new art forms. It is a unique venue in which scripts can be brought to life—in dramatic readings, workshops, and studio performances—providing everyone at A.C.T. with opportunities to explore unfamiliar plays and playwrights before committing extensive resources to a mainstage production."

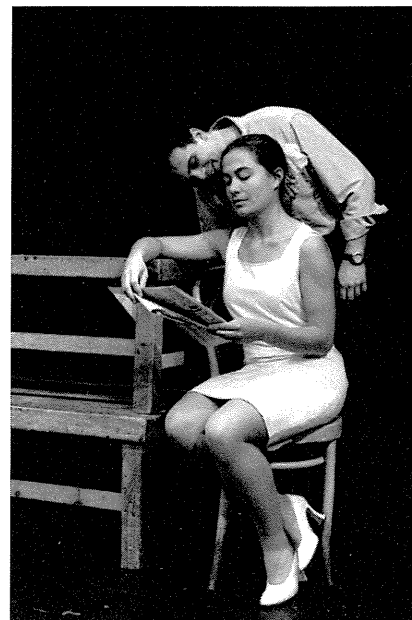
A studio production last spring by first-year ATP students of Sophie Treadwell's expressionistic thriller *Machinal*, for example, inspired Perloff to invite director Laird Williamson to helm a mainstage production of the play, which opens at the Geary Theater in February.

"Especially for an expressionistic play like *Machinal*," observes Smith, "which is enigmatic on the page, a student performance provides a viable way to explore somewhat risky work. Students also benefit by developing a sense of the larger direction A.C.T. is taking as a producing organization, so that they feel more in touch with the larger institution of which they are an integral part." Conservatory readings of plays under consideration for mainstage production also provide students with the skills they will need to approach auditions and cold readings with confidence in the future.

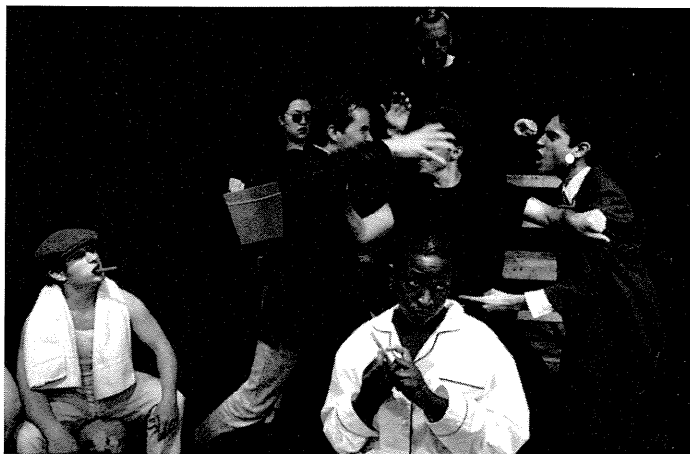
The ATP also devises student production schedules that encourage an artistic dialogue with A.C.T.'s mainstage repertory. Last season during *The Cherry Orchard*, for example, the ATP presented a

series of Russian classics. Next spring, as an artistic parallel to *Machinal* and *Singer's Boy*, by Leslie Ayvazian, the ATP will show a series of contemporary women playwrights.

While A.C.T. mainstage and visiting actors have always been encouraged to share their knowledge with students, efforts have been made in recent seasons to bring the full range of theater artistry into the classroom. To foster efficient coordination of the increasingly complex interaction of the artistic and conservatory wings of A.C.T., particularly with respect to the development of new work, former Artistic & Literary Associate Larry Biederman has been transferred to the newly created position of associate conservatory director. Renowned scenic designer Loy Arcenas, who will design this season's *Singer's Boy*, brings his extensive regional and Broadway theater experience to his work in the ATP. Last year he directed Len Jenkin's avant-garde *Dark Ride* as part of the ATP's New Forms series, and this year he will direct two more ATP productions. A.C.T. Associate Artist Albert Takazaukas—who will direct *The Royal Family* next spring

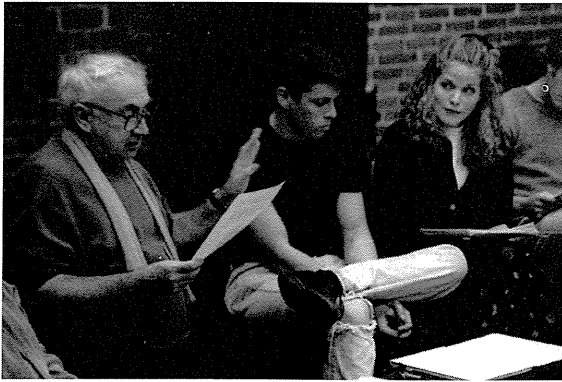


Ryan F. Rilette  
and Lauren Wales  
in *Machinal*



Ken Friedman

Second-year Advanced  
Training Program students  
in last season's studio  
production of *Machinal*:  
(front) Christopher  
Fitzgerald and Dawn-Elin  
Fraser; (back, l to r) Cindy  
Cheung, Shane Lee Barnes,  
Paul Noble, Josh Hartman,  
and Omar Metwally



(l to r) Gerry Hiken with second-year ATP students Josh Hartman and Michelle Six in a recent reading of Len Jenkin's *Like I Say*

on the mainstage—tackles a first-year studio production of Granville-Barker's *Voysey Inheritance* this fall. Later this season, Perloff will direct a second-year production of Schiller's *Mary Stuart*. Young Conservatory Director Craig Slight doubles as associate director of the current production of *The Rose Tattoo*, the cast of which includes six talented YC students (as well as three recent ATP graduates working as Professional Theater Interns). First-year ATP students also enjoy the talents of newly appointed A.C.T. Resident Dramaturg Paul Walsh, who heads the conservatory's humanities program. And the list of crossover examples goes on.

Every avenue of interaction is under exploration at all levels of A.C.T.: Rehearsals of mainstage productions have opened their doors to students and staff, who are encouraged to witness the evolution of an A.C.T. production from its initial blocking in the studio to its final incarnation onstage. First-year students are now each required to spend five hours assisting administrative and production staff, who are in turn required to commit ten hours to participating in the educational and artistic

life of the institution. And this year the ATP inaugurates a "Craft of the Theater" course, which will be taught, through rotating lectures, by A.C.T. staff members in all areas of design and administrative expertise, from wig and makeup production to marketing and finance.

### CONTINUING COLLABORATION

Encouraging collaboration among A.C.T. mainstage artists, students, and staff serves a dual purpose: Theater professionals are often rejuvenated by returning to the classroom and reexperiencing their craft through the eyes of aspiring younger artists. In addition, "A.C.T. professional artists instill in ATP students a sense of an abiding aesthetic that can prepare the young actors for more than a career," Smith says. "It can actually affect them on a deeper level by nourishing their artistic sensibilities as theater practitioners. This is one of the profound benefits of being a student who is part of a professional theater company, rather than an independent training program."

The renewed vitality of the relationship between the conservatory and the mainstage is certain to continue evolving during future seasons. "Just as the conservatory is the working lab for the mainstage, so does the theater as a whole serve as the master teacher for the conservatory," Smith concludes. "We all have a lot to learn from one another, and it is our current challenge to foster each other's growth and artistic potential in as many ways as possible." ■

from page 20

zied efforts of the widow, Serafina, to comprehend the mysteries of her dead husband, we sense and learn more about him than would have been possible through direct observation of the living man, the Dionysus himself. Dionysus, being mystery, is never seen clearly. He can not be confined to memory nor an urn, nor the conventions and proprieties of a plump little seamstress who wanted to fortify her happiness with the respect of the community. It was a mistake to fill the house with dummies. It took a long while to learn that eventually the faceless dummies must be knocked over, however elaborate their trappings. It took an almost literal unclothing, a public appearance in a wine-stained rayon slip, a fierce attack on a priest and the neighbor women, to learn that the blood of the wild young daughter was better, as a memorial, than ashes kept in a crematory urn.

In its treatment of this theme the play is no doubt more allusive than direct. Still more undoubtedly its theme overshadows the play. It is the homely light of a kitchen candle burned in praise of a god. I prefer a play to be not a noose but a net with fairly wide meshes. So many of its instants of revelation are wayward flashes, not part of the plan of an author but struck accidentally off, and perhaps these are closest to being a true celebration of the inebriate god. ■

*This essay originally appeared in Vogue, March 15, 1951. Reprinted from Where I Live: Selected Essays.*

from page 28

of triumph, disappointment, separation, and Williams's paranoid, jealous suspicions.

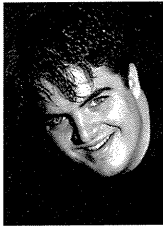
At the last, Tennessee and his Little Horse were together. When Williams learned that Merlo had been diagnosed with an inoperable cancer, he burst into tears, reminded that his first real love, Kip Kiernan, had died of a brain tumor at age 26. Williams wrote:

*You know how love bursts back into your heart when you hear of the loved one's dying. . . . What I didn't know was that I was as much in love with Frankie all that difficult time of the early sixties as I had ever been before. . . . As long as Frank was well, I was happy. He had a gift for creating life and, when he ceased to be alive, I couldn't create a life for myself.*

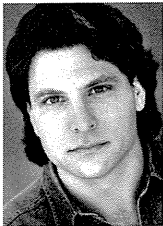
Williams told Paul Bigelow, "I think my place is alone with Frank till things work out whichever way they are going to. He's one of the few I've loved deeply." Williams spent the final days at his friend's hospital bedside.

At 11:05 p.m. on September 20, 1963, in his 41st year, Frank Phillip Merlo died. A light went out in Tennessee Williams's world that would never shine again with the brightness of the life they had shared together. ■

*Lyle Leverich is the author of Tom: The Unknown Tennessee Williams (Crown Publishers). He will speak at A.C.T. Perspectives: "The Rose Tattoo and the Complex Legacy of Tennessee Williams," 7-9 p.m., November 18, at the Geary Theater.*



**STEVEN W. BAILEY** (*The Salesman*) is a 1996 graduate of the A.C.T. Advanced Training Program and recipient of the Hewlett Foundation Professional Theater Intern Fellowship. A.C.T. studio roles included Pyotr Suslov in *Summerfolk*, Michael Rowen in *The Kentucky Cycle*, and Friar Lawrence in *Romeo and Juliet*. This summer he performed with the Utah Shakespearean Festival as Bardolph in *Henry IV, Part I*, Angelo in *The Comedy of Errors*, and Old Siward in *Macbeth*. Other credits include *Charley's Aunt*, *Noises Off*, *Janis*, *A Man for All Seasons*, and *Woofers the Psychic Dog*. Bailey has appeared in several commercials and independent films and in the CD-ROM game *Phantasmagoria*.



**MARCO BARRICELLI** (*Alvaro Mangiacavallo*) has worked with many theater companies across the country and makes his A.C.T. debut in *The Rose Tattoo*. His favorite experiences include: *Silence*, a coproduction with the Japanese theater company Subaru and Milwaukee Repertory Theater; *A Moon for the Misbegotten* at Milwaukee Rep; *The Taming of the Shrew* at South Coast Repertory; *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Virginia Stage Company, Kenyon Festival Theatre, California Shakespeare Festival, Illinois Shakespeare Festival, and the New York production of *Tamara*. Television and film credits include "L.A. Law," *Romeo and Juliet*, *Cipango!*, and *11th Hour*. A graduate of the Juilliard School, Barricelli was also part of an observership team at the Omsk State Drama in Siberia.



**ZACHARY BARTON** (*Mariella, Flora*) appeared as Max in last season's A.C.T. production of Eric Overmyer's *Dark Rapture*. Other recent theater credits include Joan in Craig Lucas's *Missing Persons* at Berkeley Repertory Theatre and Mrs. Martin and Mr. McFadden in The San Francisco Mime Troupe's *Soul Suckers from Outer Space*. She has also appeared in world-premiere productions of Claire Chafee's *Why We Have a Body* at the Magic Theatre and David Barth's *Dance along the Precipice* at Intersection for the Arts. Her solo cabaret act, *One Scary Woman!*, which she created with director Pam McDaniel and four San Francisco playwrights, ran for three months at the 450 Geary Studio Theatre and will be produced in New York City next year.



**WILMA BONET** (*Giuseppina*) has appeared at A.C.T. in *A Christmas Carol*, *Twelfth Night*, and *Saturday, Sunday and Monday*. Most recently, she appeared in California Shakespeare Festival productions of *The Merry Wives of Windsor*, *Henry V*, *Twelfth Night*, and *Measure for Measure*. She is the cofounder of the Latina Theatre Lab, for whom she performed in last season's *Immaculate Conception* and her one-woman show, *Good Grief Lolita!*, presented at the Brava! Studio Theatre. Regional theater credits also include roles at San Jose Repertory Theatre, Marin Theatre Company, the Eureka Theater, the Magic Theatre, TheatreWorks, Berkeley Repertory Theatre, the Dallas Theater Center, and El Teatro Campesino. As a member of the San Francisco Mime Troupe, Bonet received a Bay Area Theatre Critics' Circle Award for ensemble acting in *Secrets in the Sand* and a Los Angeles Drama-Logue Award for outstanding performance in *Fuente Ovejuna*. She also received the 1994 Marian Scott Actor's Achievement Award. Her film and television credits include *Jack*, *Radio Flyer*, and "Nash Bridges."



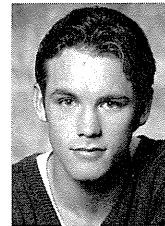
**CHARLA CABOT** (*Miss Yorke, Understudy*) has appeared in A.C.T. productions of *Light Up the Sky*, *Dinner at Eight*, *The Duchess of Malfi*, and *A Christmas Carol*. Regional theater credits also include *All's Well That Ends Well* and *The Second Man* at The American Stage in St. Petersburg, Florida; *The Taming of the Shrew*, *Oh Kay!*, and *The Boys from Syracuse* with the San Francisco Shakespeare Festival; *Step on a Crack* at Berkeley Repertory Theatre; *Bailegangaire* with the Aurora Theater Company; and an A.C.T. alumni touring production of *Cloud Nine* that performed at the Classic Stage Company in New York. She is the recipient of a Drama-Logue Award for her portrayal of Anna in *Burn This* with the Kudzu Theater Company. Cabot has trained with the Royal Academy and London Academy of Dramatic Art, and she received her M.F.A. from A.C.T., where she is currently a faculty member.



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



**CHARLES DEAN** (*The Doctor*) has appeared over the last 20 years in more than 100 productions at Bay Area theaters, including Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Magic Theatre. He recently appeared at Marin Theatre Company as King Henry II in *Becket*. Among his many credits at Berkeley Repertory Theatre are Hoss in *The Tooth of Crime*, Azdak in *The Caucasian Chalk Circle*, Reverend Shannon in *The Night of the Iguana*, Tom in *The Glass Menagerie*, Jamie in *Long Day's Journey into Night*, and Charley Fox in *Speed-the-Plow*. Regional theater credits also include performances at The Public Theatre, The Guthrie Theater, Center Stage in Baltimore, the Dallas Theater Center, the Alliance Theatre Company in Atlanta, and the Fort Worth Opera Company. Dean's screen credits include *True Believer*, *Spirit of '76*, *The Right Stuff*, "Midnight Caller," "Jesse Hawkes," and *Getting Even with Dad*.



**MICHAEL DeGOOD** (*Jack Hunter*), recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program, where he performed the title role in *Hamlet*, directed by Ken Ruta, Vlass in Gorky's *Summerfolk*, and the Thief in Len Jenkin's *Dark Ride*. Recent theater 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. He began his acting career at Solano College, where he played John Merrick in *The Elephant Man* and Romeo in *Romeo and Juliet*. DeGood's television credits include the NBC movie of the week *Eyes of Terror*, as well as several regional and national television commercials.



**DAVID JACOBS** (*Bruno*), a student of the A.C.T. Young Conservatory, performed the role of Young Grisha in the A.C.T. production of *The Cherry Orchard* last season and appeared in the A.C.T. Advanced Training

Program production of *1918*. He is 11 years old and attends the sixth grade at Rooftop Middle School in San Francisco.



**TINA JONES** (*Rosa delle Rose*) returns to A.C.T. where she appeared last season as Thomasina in *Arcadia*, Anya in *The Cherry Orchard*, and Ermengarde in *The Matchmaker*. Most recently she performed the title role in

*Sylvia* at San Jose Repertory Theatre. She previously spent a summer at the Idaho Shakespeare Festival, where she played the roles of Sylvia in *Two Gentlemen from Verona* and Lady Percy in *Henry IV, Parts 1 and 2*. She is a recent graduate of the A.C.T. Advanced Training Program, where she performed in numerous studio productions. Jones is originally from Toronto, Canada, where she worked with the Park Street Players, K.A.M.P., the Fringe Festival, and the Limelight Theatre.



**ANDREW KELSEY** (*Salvatore*) is 13 years old and attends Rooftop Middle School in San Francisco. He has appeared in numerous school plays and an educational video. He has been a student of the A.C.T. Young

Conservatory for four years.



**SHARON LOCKWOOD** (*Assunta*) appeared at A.C.T. last season as Carlotta in *The Cherry Orchard*, the Cook in *The Matchmaker*, and Elizabeth in *Gaslight*. Other A.C.T. credits include Rosa Priore in *Saturday, Sunday and Monday*, Marceline in *The Marriage of Figaro*, and Elisa in *The Pope and the Witch*. She has performed frequently at Berkeley Repertory Theatre, including major roles in *The Triumph of Love*, *Volpone*, *The Caucasian Chalk Circle*, *The Importance of Being Earnest*, *Reckless*, *Servant of Two Masters*, *The Convict's Return*, and, most recently, *GeniUs* (as the Genie). Her Marin Theatre Company credits include *A Perfect Ganesh*, *Inspecting Carol*, and *Lend Me a Tenor*, for which she received a Drama-Logue Award. Lockwood has been a member of the Tony Award-winning San Francisco Mime Troupe since 1970 and has appeared in more than 30 of their productions. Other stage credits include *The Seagull* at San Jose Repertory Theatre, *Cloud 9* and *Noises Off* in San Francisco, and Dario Fo's *About Face* off Broadway. Film credits include the interactive feature *The Psychic Detective*, *The Long Road Home*, and *Mrs. Doubtfire*.



**DOMENIQUE LOZANO** (*Pep-pina, Understudy*) returns to A.C.T. where she performed the role of Emilia in the 1995 production of *Othello*. She recently completed her third season with the California Shakespeare Festival,

where she performed the role of Olivia in *Twelfth Night*. Theater credits also include roles at San Jose Repertory Theatre, Berkeley Repertory Theatre, San Jose Stage Company, Sacramento Theatre Company, and the Magic Theatre. Lozano also spent two seasons with the Oregon Shakespeare Festival.



**NORAH MOLINA** (*Vivi*) is a sixth-grade student at Presidio Hill School and attends the A.C.T. Young Conservatory. She has appeared in several television commercials and performed in the ensemble in Brava!'s

production of *Heroes and Saints*.



**MICHELLE MORAIN** (*Estelle Hohengarten*) appeared last season at A.C.T. as Varya in *The Cherry Orchard* and Irene Molloy in *The Matchmaker*. She subsequently performed in *Sylvia* at San Jose Repertory Theatre. She

returned to the Bay Area last year after eight seasons at the Oregon Shakespeare Festival, where her credits include leading roles in *Baltimore Waltz*, *Richard III*, *Toys in the Attic*, *Cyrano de Bergerac*, *Twelfth Night*, and *Love's Labor's Lost*. Her extensive regional theater credits include three seasons as a core company member at Berkeley Repertory Theatre, where she appeared most recently as Josie in *A Moon for the Misbegotten* and *An Ideal Husband*, for which she received the Bay Area Theatre Critics' Circle Award. Also an accomplished teacher, Morain taught in the Oregon Shakespeare Festival's School Visit Program and Summer Seminar for eight years. Morain received her B.F.A. in theater arts at the University of Georgia and her M.F.A. in acting from A.C.T.



**GALEN MURPHY-HOFFMAN** (*Salvatore*) is 11 years old and attends the seventh grade at San Francisco's Rooftop School, where he has appeared in several school plays. He has trained at the San Francisco Shake-

spere Company, sings with the youth chorus at the San Francisco Community Music Center, and has had featured parts in *The Return of*

*the Phantoms*. Last summer he attended the A.C.T. Young Conservatory.



**LUIS OROPEZA** (*Father De Leo*) has spent seven seasons at A.C.T. beginning with his debut as the Fool in *King Lear*. His most recent appearances were as Pishchik in *The Cherry Orchard* and the Cabman in

*The Matchmaker* last season. Past A.C.T. credits also include *The Duchess of Malfi*, *A Christmas Carol*, *Charley's Aunt*, *Golden Boy*, *Saint Joan*, *The Imaginary Invalid*, and *The Marriage of Figaro*. He spent five years working with Luis Valdez and El Teatro Campesino; his many stage credits also include appearances with the Eureka Theatre Company, San Jose Repertory Theatre, the California Shakespeare Festival, the Santa Cruz Shakespeare Festival, Berkeley Repertory Theatre, Encore Theatre Company, TheatreWorks, San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theater Company. Screen credits include "Falcon Crest," "Midnight Caller," and *Pacific Heights*. Oropeza is the artistic director of the Latin American Theater Artists theater company.



**LISA PEERS** (*Violetta*) received a Bay Area Theatre Critics' Circle Award for her portrayal of Luce in the San Francisco Shakespeare Festival production of *The Boys from Syracuse*. She recently appeared in Berkeley

Opera's *Die Fledermaus* and the 42nd Street Moon Lost Musical Series. Favorite roles include Isabella in *Measure for Measure*, Domina in *A Funny Thing Happened on the Way to the Forum*, and Petra in *A Little Night Music*. Peers received her M.F.A. from A.C.T. last May and plans to mount her one-woman show, *Everything's Coming Up Merman*.



**MISCHA PINCUS-KARAM** (*Bruno*) is 12 years old and attends the eighth grade at the Discovery Center School. He has trained in Chinese acrobatics for seven years and has performed with the Pickle Family Circus and the New Pickle Circus. He has been a student at the A.C.T. Young Conservatory for two years, and he played the role of Tommy in the A.C.T. Advanced Training Program production of *Ah, Wilderness!* earlier this year.



**EMMANUELA PRIGIONI** (*Vivi*) made her A.C.T. debut as young Miranda in last season's production of *The Tempest*. She also appeared in the Stanford University production of *Il Pastor Fido*. She is 11 years old and attends the French International School.



**SHIRLEY ROECCA** (*Bessie, Understudy*) appeared as Polyxena, opposite Olympia Dukakis, in A.C.T.'s 1995 production of *Hecuba*. The recipient of the Joan and Harrison Sadler Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program, where she played Irina in *Three Sisters*, Grusha Vachnadze in *The Caucasian Chalk Circle*, and Professor Claudia Mitchell and Dr. Gladys Stone in *The Sandalwood Box*. Roecca is originally from New York and a graduate of New York University.



**KATHLEEN WIDDOES** (*Serafina delle Rose*) appeared this season on Broadway as Maria in Pinter's *Moonlight*. Other Broadway roles include Gertrude in *Hamlet*, Cecily in *The Importance of Being Earnest*, Blanche in

*Brighton Beach Memoirs*, and Beatrice in *Much Ado about Nothing* (Tony Award nomination). She most recently appeared off Broadway as Nora in Joyce Carol Oates's *Truth Teller*, and her extensive off-Broadway credits also include Queen Margaret in the CSC production of *Tower of Evil*, directed by Carey Perloff (Obie Award), *The Beggar's Opera* (Obie Award), Titania in *A Midsummer Night's Dream*, and Rosalind in *As You Like It* at the New York Shakespeare Festival. Some film credits include *The Group*, Chekhov's *Seagull*, directed by Sidney Lumet, and the Merchant/Ivory film *The Savages*. Widdoes portrayed Edith Wharton in the PBS special "Looking Back," and she can currently be seen as Emma Snyder in "As the World Turns," for which she has received four Emmy Award nominations.



**BRYAN CLOSE** (*Understudy*), recipient of the Sally and Bill Hambrecht Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program, where his roles included Mercutio in *Romeo and Juliet*, Tuzenbach in *The Three Sisters*, and Jed Rowan in *The Kentucky Cycle*. He has spent the last two summers with the Colorado Shakespeare Festival, where he has appeared as Bassanio in *The Merchant of Venice* and Touchstone in *As You Like It*. Other favorite roles include Carl in *The Baltimore Waltz*, Garry Lejeune in *Noises Off*, and Romeo in *Romeo and Juliet*.



**TOMMY A. GOMEZ** (*Understudy*) has spent the last three seasons with the California Shakespeare Festival, where his credits include Fabian in *Twelfth Night*, Borachio in *Much Ado about Nothing*, Northumberland in *Richard II*, and Dromio in *The Comedy of Errors*. Originally from Lansing, Michigan, Gomez was a drama instructor at Lansing Commu-

nity College and taught drama for several years to teenagers in Michigan's juvenile justice system.



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



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

**DEBORAH DRYDEN** (*Costume Designer*) designed the costumes for A.C.T.'s Geary Theater inaugural production of *The Tempest* last season. She has designed costumes for region-

al theaters throughout the United States, including the La Jolla Playhouse, Berkeley Repertory Theatre, the Denver Center Theater Company, the Old Globe Theatre, Alaska Repertory Theatre, the Alliance Theatre in Atlanta, the Intiman Theatre Company, Indiana Repertory Theatre, Portland Center Stage, the Minnesota Opera Company, the Mark Taper Forum, and the Alley Theatre in Houston. She is also the costume designer for the Malashock Dance Company based in San Diego. She is the author of *Fabric Painting and Dyeing for the Theatre*, and her fabric designs have been seen at The Guthrie Theater, the Mark Taper Forum, and in exhibits nationwide. Dryden is the resident costume designer for the Oregon Shakespeare Festival and is a professor of design at UC San Diego.

**MICHAEL ROTH** (*Composer*) made his A.C.T. debut with last season's acclaimed production of *Arcadia*, for which he won a Bay Area Critics' Circle Award. As resident composer at the La Jolla Playhouse, he has composed scores for more than 25 productions, including *Simone Machard*, *Twelfth Night*, *Three Sisters*, *A Walk in the Woods* (also on Broadway and for PBS), and *The Hairy Ape*. His work includes many productions at South Coast Repertory, where he is a resident artist, including the premiere production of *Sight Unseen*, subsequently seen off Broadway and at Berkeley Repertory Theatre. Other projects include Des McAnuff's film *Bad Dates*, Pierre Lapointe's film *Taken*, the dance opera *Their Thought and Back Again* (written with John Malashock), soon to be revived at the Old Globe Theatre in San Diego, Anne Bogart's *The Women*, and *tigertigertiger*, a musical written with Mac Wellman. Roth's recent projects include the score for *Heartbreak House* at Berkeley Repertory Theatre and the orchestrations for the premiere production of Randy Newman's *Faust*, seen at the La Jolla Playhouse and Chicago's Goodman Theatre.

**STEPHEN LeGRAND** (*Sound Designer*) is in his 11th season as resident sound designer and



composer at A.C.T., where his work has included *The Cherry Orchard*, *The Matchmaker*, *Gaslight*, *Arcadia*, *Othello*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Full Moon*, *Uncle Vanya*, *Scapin*, *A Christmas Carol*, *Pecong*, *Pygmalion*, *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He also wrote scores for *Yankee Dawg You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Repertory Theatre, and music for *The Wash* at the Mark Taper Forum.

**DEBORAH SUSSELL** (*Dialect Consultant*) returns for 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. productions, including *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*) returns to A.C.T. after a summer stage-managing the San Francisco production of *Picasso at the Lapin Agile*. Last season's work with A.C.T. included productions of *The Cherry Orchard*, *The Tempest*, and *Arcadia*. He made his A.C.T. debut with 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* (coproduced with Milwaukee Repertory Theater), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *Spunk*, and most recently, *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.

**ELISA GUTHERTZ** (*Assistant Stage Manager*) returns to A.C.T. after spending the summer as stage manager for the California Shakespeare Festival productions of *Henry V* and *Measure for Measure*. Last season she was assistant stage manager for A.C.T.'s productions of *Dark Rapture*, *A Galaxy on Geary*, and *Gaslight*. Her production assistant credits for Berkeley Repertory Theatre include *Sight Unseen*, *The Caucasian Chalk Circle*, *A Moon for the Misbegotten*, and, most recently, *The Beaux' Stratagem*. Guthertz is a graduate of the North Carolina School for the Arts.

**MICHELLE DOWNS** (*Cover Artist*), originally from Ireland, has been living in San Francisco for the past two years. She is currently a student at the San Francisco Art Institute.

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### 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. online at [www.act-sfbay.com](http://www.act-sfbay.com).

### BOX OFFICE INFORMATION

#### The A.C.T. Box Office:

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

#### BASS:

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

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### TICKET PRICES

<i>Previews</i>	
Center Orchestra	\$30
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Balcony	\$23
Gallery	\$14

<i>Sunday-Thursday/Weekday matinees</i>	
Center Orchestra	\$40
Orchestra/Loge	\$38
Balcony	\$30
Gallery	\$19

<i>Friday/Saturday/Opening night/ Sunday matinee</i>	
Center Orchestra	\$47.50
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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 theater box office beginning 90 minutes prior to curtain. Matinee senior rush price is \$8. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

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

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Perfect for every celebration, gift certificates can be purchased in any

amount from the A.C.T. 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 groups for selected productions. Tickets are specially priced at \$8. For information call Student Matinee Coordinator Jane Tarver at (415) 439-2383.

#### Words on Plays:

Handbooks containing a synopsis, advance program notes, and other background information about each of the season's plays can be mailed in advance to full-season subscribers for the special price of \$42 for the entire season. A limited number of copies of individual

## FOR YOUR INFORMATION

handbooks are also available for purchase by single-ticket holders at the A.C.T. Box Office and in Fred's Columbia Room 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) 749-2350 for a free brochure.

### Costume Rental:

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2377.

### Parking:

A.C.T. patrons can park for just \$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. (A limited number of full-season subscribers enjoy an even greater discount, but the offer is already sold out for this season.)

## AT THE THEATER

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

**A.C.T. Souvenirs**, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in Fred's Columbia Room on the lower level and at the Geary Theater Box Office, located next to the theater.

**Bar service** is available in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. 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. Alternatively, you

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

### Latecomers:

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

### Listening Systems:

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

**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.

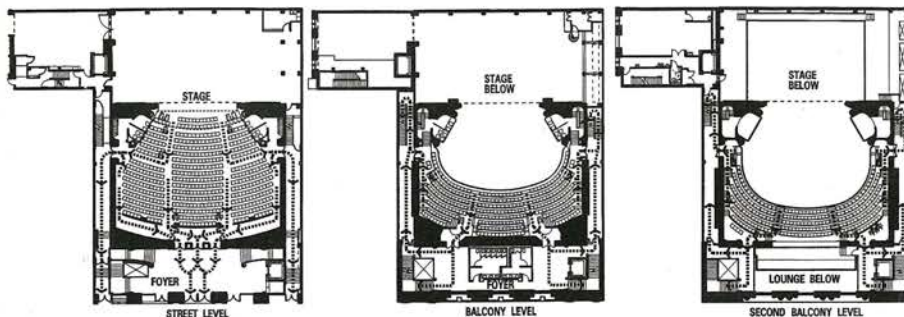
**Smoking** is not permitted in the building.

### Wheelchair Access:

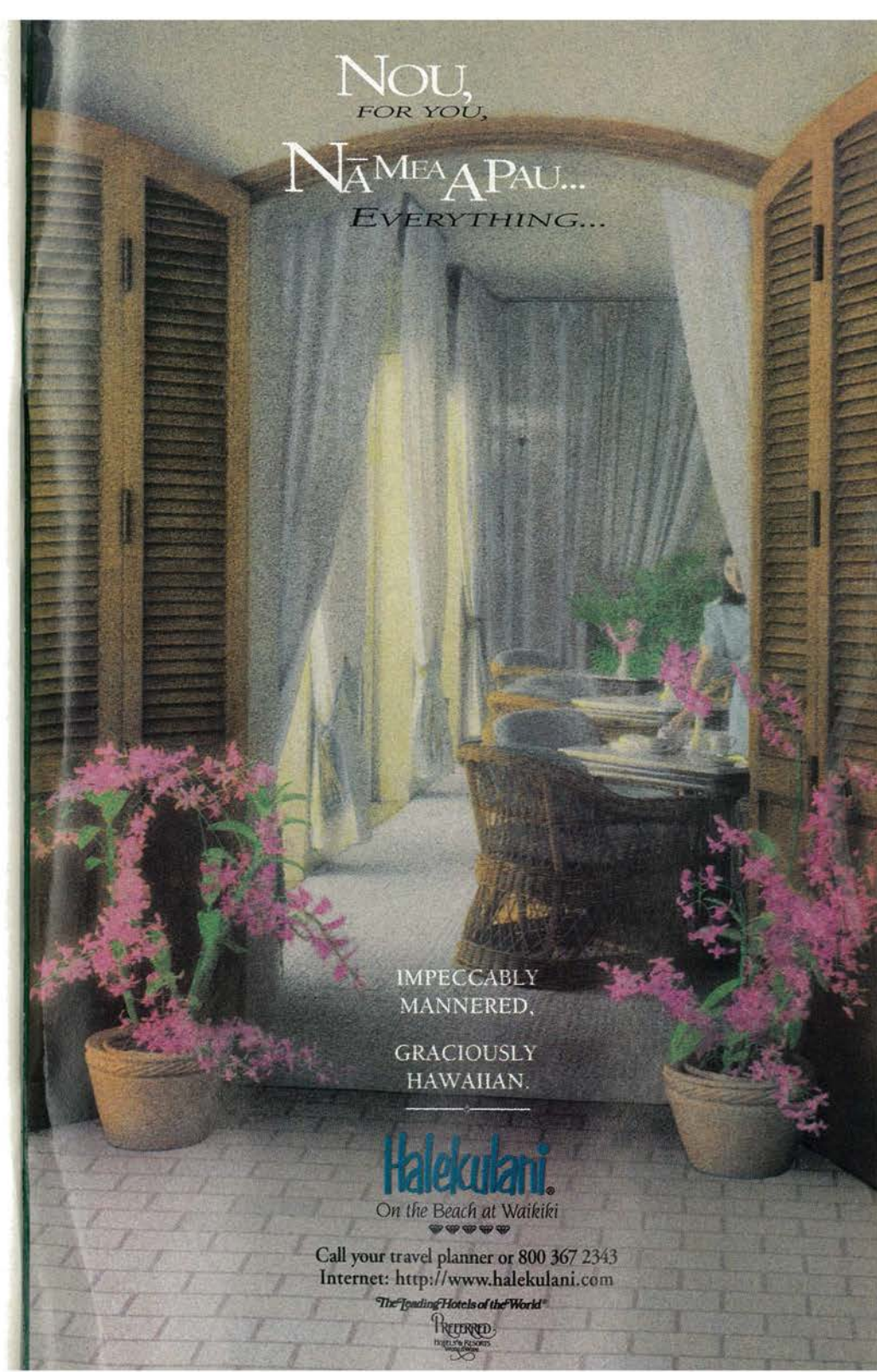
The Geary Theater is accessible to persons in wheelchairs.

## GEARY THEATER EXITS

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



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