

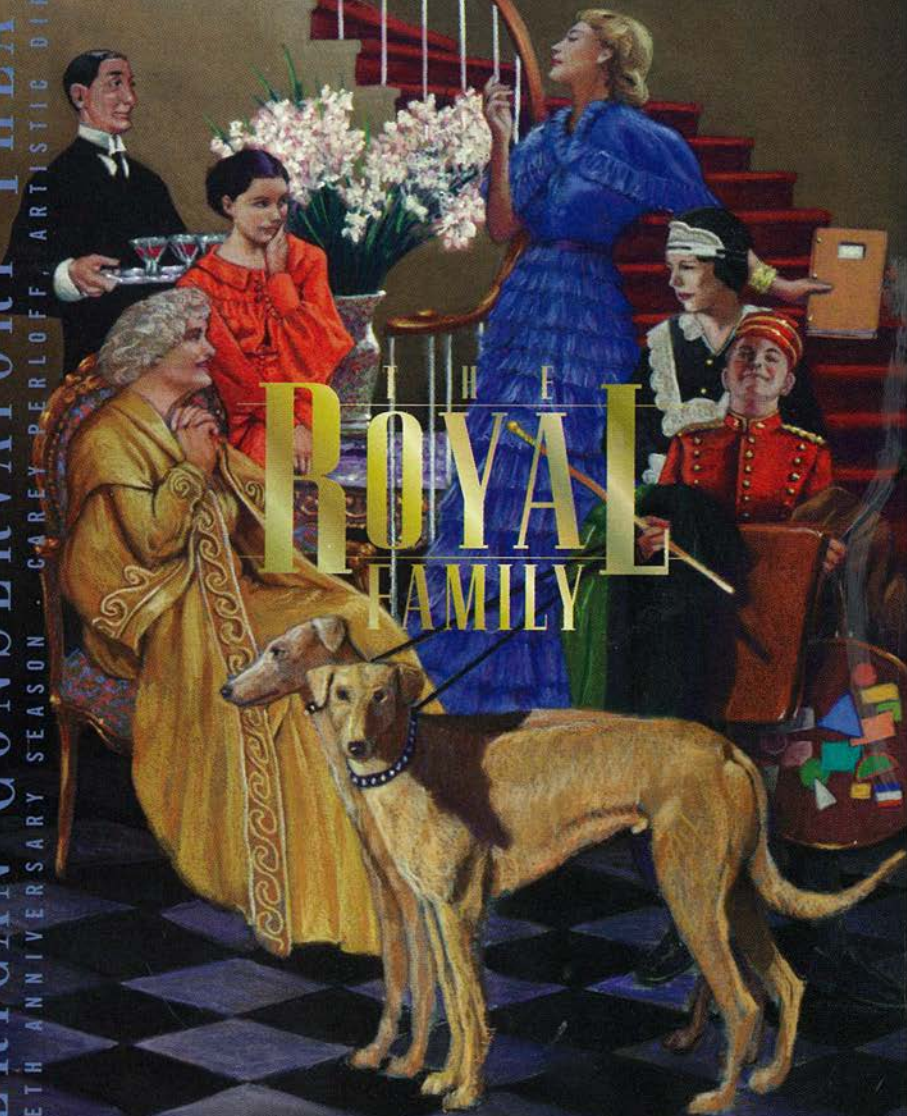
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THIRTIETH ANNIVERSARY SEASON • CAREY PERLOFF, ARTISTIC DIRECTOR



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Theater was founded in
1965 by William Ball.

Edward Hastings,
Artistic Director, 1986-92



Carey Perloff, *Artistic Director*

1996-97 REPERTORY SEASON

SHLEMIEL THE FIRST

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

THE ROSE TATTOO

by Tennessee Williams
directed by Carey Perloff
October 24 - November 24, 1996

A CHRISTMAS CAROL

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

TRAVELS WITH MY AUNT

from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 - February 2, 1997

MACHINAL

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

THE ROYAL FAMILY

by George S. Kaufman and Edna Ferber
directed by Albert Takazaukas
March 20 - April 20, 1997

SINGER'S BOY

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

MRS. WARREN'S PROFESSION

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

ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater

in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and inter-

national reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. A.C.T.'s efforts in the commissioning and performance of new work were recognized with this season's prestigious Jujamcyn Theaters Award.

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

contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

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

Terrence McCarthy



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Above: Looking north on Broadway from Times Square
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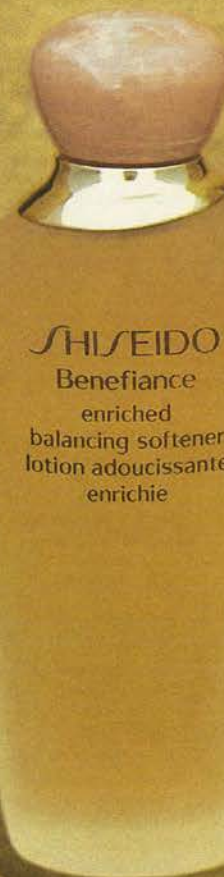
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A.C.T.

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presents

THE ROYAL FAMILY

(1927)

by George S. Kaufman and Edna Ferber

Directed by Albert Takazauckas

Scenery by J. B. Wilson
Costumes by Beaver Bauer
Lighting by Peter Maradudin
Sound by Stephen LeGrand
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THE ROYAL FAMILY

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(in order of appearance)

<i>Della</i>	Linda Hoy
<i>Jo</i>	Hector Correa
<i>Hallboy</i>	Steven W. Bailey
<i>McDermott</i>	Michael DeGood
<i>Herbert Dean, Fanny's brother</i>	Tom Blair
<i>Kitty LeMoine Dean, Herbert's wife</i>	Sharon Lockwood
<i>Gwen Cavendish, Julie's daughter</i>	Elizabeth Eidenberg
<i>Perry Stewart</i>	Bryan Close
<i>Fanny Cavendish</i>	DeAnn Mears
<i>Oscar Wolfe, a theatrical producer</i>	Will Marchetti
<i>Julie Cavendish, Fanny's daughter</i>	Valerie Leonard
<i>Anthony Cavendish, Fanny's son</i>	Aloysius Gigl
<i>Chauffeur, Gunga, Messenger</i>	Rod Gnapp
<i>Gilbert Marshall</i>	James Carpenter
<i>Miss Peake</i>	Shannon Malone
<i>Second Hallboy</i>	Derek Doran Wood

Understudies

<i>Della, Miss Peake</i>	Amelia Rosenberg; <i>Jo</i>	Steven W. Bailey
<i>Hallboys, Chauffeur, Gunga</i>	Yuri Lane; <i>McDermott</i>	Rod Gnapp
<i>Herbert Dean, Oscar Wolfe</i>	Mark Booher; <i>Gilbert Marshall</i>	Michael Keys Hall
<i>Kitty LeMoine Dean, Julie Cavendish</i>	Lorri Holt	
<i>Gwen Cavendish</i>	Shirley Roecca; <i>Perry Stewart</i>	Michael DeGood
<i>Fanny Cavendish</i>	Wanda McCaddon; <i>Anthony Cavendish</i>	Bryan Close

Place

The Cavendish family's duplex apartment in Manhattan

Time

1927–28

Act I:	A Friday in November. 1 p.m.
Act II:	The next day.
Act III:	A year later.

There will be two intermissions.

KAUFMAN AND FERBER: A RELATIONSHIP THAT WORKED

by Jeff Adams

THEY SHARED

THE ESSENTIAL

QUALITIES OF

THE SUCCESSFUL

PLAYWRIGHT.

At first glance, the pairing of Edna Ferber and George S. Kaufman seems unlikely. She was an ascendant novelist; he was an established man of the theater. She was engaged in an ongoing solitary struggle with the blank page; he was a serial collaborator always on the lookout for fresh material and the next stage project. Her stock in trade was the dynastic family epic; his was the theatrical satire. Despite similar family backgrounds and shared beginnings in journalism, their temperaments were as different as night and day: she relished the quiet hours, he the verve of New York City. One wonders where the two could find common ground. Yet their partnership not only

worked, it thrived—perhaps because their stylistic differences and enormous talents were so complementary. And they did share two essential qualities of the successful playwright: a herculean capacity for work, as well as a profound respect for the theater.

Kaufman and Ferber wrote six plays together over the course of 24 years: *Minick* (1924), *The*

Royal Family (1927), *Dinner at Eight* (1932, produced by A.C.T. in 1993), *Stage Door* (1936), *The Land Is Bright* (1941), and *Bravo!* (1948). Thus Ferber ranks third—behind Marc Connelly and Moss Hart—among the dozen or so people with whom Kaufman wrote more than 40 plays. In addition, many of Ferber's own novels were adapted for the stage and screen, among them the Pulitzer Prize-winning *So Big* (1924), *Show Boat* (1926), *Cimarron* (1929), *Saratoga Trunk* (1941), and *Giant* (1952).

STAR STRUCK

As a schoolgirl, Ferber developed an attraction to the theater and longed to take to the stage. She once said:

There was born in me the most enormous respect and admiration for actors. I admire their courage and their love of their work; their vanity and their humility and their angelic hopefulness. When they work they work harder than any craft, trade, or profession I've ever known, under the most maddening and idiotic of circumstances, and they almost never complain.

In her later years, she wrote, "To this day I regard myself as a blighted Bernhardt."

Ferber's first novel, *Dawn O'Hara*, was published in 1911, more than a decade before her first meeting with Kaufman. It was during this time that her sto-

ries about Emma McChesney, the traveling saleswoman, brought her to national prominence. As Malcolm Goldstein relates in his biography, *George S. Kaufman: His Life, His Theater*:

Ferber began to receive feelers from New York producers about the dramatic rights to the McChesney stories. But, busy with other projects, she held off until 1914, when, at the behest of Charles Frohman, she agreed to dramatize them herself in collaboration with George V. Hobart, a Broadway man-of-all-work. It was Frohman's thought that Ethel Barrymore, his brightest star, was right for the role of the saleswoman. In view of Barrymore's appealing looks and aristocratic bearing, Ferber felt that this was a curious choice. She acceded to it, however, and thereupon became star struck.

The play, *Our Mrs. McChesney*, went on to 151 performances, a respectable run despite lukewarm reviews. Ferber's love for the theater—and her admiration for Barrymore's talent and professionalism—endured, finding its ultimate expression in *The Royal Family*. In 1927, however, Barrymore's pique over that play, specifically its portrayal of a theatrical clan with strong resemblance to her own hugely famous family, would precipitate her long-time estrangement from both Ferber and Kaufman.

The Royal Family was Kaufman and Ferber's second collaboration. They had met four years earlier, in 1923, when Kaufman had begun to cast about for a replacement for Marc Connelly, with whom he had recently severed his relationship. He had read and admired a Ferber short story,

"Old Man Minick," and suggested by letter to her that the two turn the story into a play. She had reservations about the story's dramatic potential (although it eventually ran for 141 performances, it was not considered a big hit). Foremost on Ferber's agenda, however, was meeting Kaufman, who by that time had firmly established himself as a *New York Times* critic and as a dramatist of some renown. Ferber was immediately drawn to Kaufman, a married man whose strong devotion to his wife Beatrice would become as well known as his philandering. Ferber never married, and many observers theorize that she remained hopelessly in love with Kaufman for the rest of her life.

STRICTLY BUSINESS

"Women did love my father. He was a very attractive man," says Anne Kaufman Schneider, the daughter of George and Beatrice Kaufman, who today lives in New York and remains involved in productions of her father's work. Schneider is quick to point out that Kaufman's relationship with Ferber was strictly business. She describes what she felt made Ferber not only an ideal partner, but also her father's professional equal: "You had to be careful of Edna. She was a very prickly person. She was a lot like my father—she didn't suffer fools gladly. They had different habits, but they worked together really well. She was quite a funny woman, and he was very fond of her. He was a very, very hard worker and would have admired that quality enormously in her. No, there was nothing but work between them.

Edna Ferber

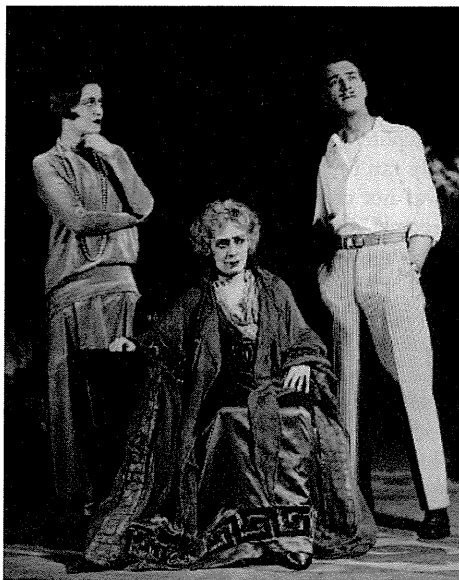


UPI/Corbis-Bettmann

George S. Kaufman



UPI/Corbis-Bettmann



(l to r) Ann Andrews, Haidee Wright, and Otto Kruger in the 1927 Broadway production of *The Royal Family*

My father described all of his collaborations as being 'like marriage without sex.'

Nevertheless, Ferber's relationship with Beatrice Kaufman was reportedly somewhat strained. In her biography, *Ferber*, Julie Goldsmith Gilbert writes:

One of Ferber's glossy friends was Beatrice (Bea) Kaufman. She was one of the few women whom Ferber did lunch with on occasion. On the most sophisticated level, they were girlfriends—gossiping, theater going, party arranging. On a more basic level they were natural enemies, although neither would have admitted it for the world.

Schneider remembers the two women as very similar in appearance, and neither was what could be described as beautiful. "Edna espoused causes," remembers Schneider. "During World War II, she came to my father and supposedly remarked, 'We should do something for the war. What should I do?' My father appar-

ently answered, 'Well, Edna, you could be a tank.'

"Above all else that could be said about him," Malcolm Goldstein writes of Kaufman,

he had a passion for work. Even while writing one play and directing another, he developed ideas for still another and the one after that. If, while writing or rehearsing, he still did not have enough to occupy his mind, he would try to inveigle friends and acquaintances into turning out scripts that he could produce or direct later on. Only by pursuing a restless course from collaboration to collaboration could he use up enough energy so that he could maintain a semblance of calm.

Schneider concurs, with one caveat—Kaufman never brought his work home with him, and he did find other ways to relax. "He never talked about anything he was working on; he only talked about it when it was done. He really treated writing as *work*. And he did not say things like, 'I just thought of this. Do you think it's funny?'" When he finished writing, he went to play bridge. He was also a great croquet player." When asked how she felt about growing up with such a famous and sought-after father, Schneider replies, "To me, it was a very normal life. People have told me it wasn't, but to me it was."

Schneider says it was probably Ferber who inspired *The Royal Family*, but "the structure of the play was his—because he was very, very good at that. The characters are very 'novelty'; they're very Ferber characters. I'm sure *Dinner at Eight* was also her idea." And, according to Schneider, it was not so much that the play

seemed to be a thinly veiled *pièce à clef* about the Barrymores that annoyed Ethel. What really bothered the grand Barrymore was the fact that the character Herbert Dean, Fanny Cavendish's brother, was portrayed as a ham, implying that her own family could include such a poor actor among its members.

CASTING TROUBLE

Whatever the true nature of the controversy, and whatever their individual contributions to *The Royal Family*, neither Kaufman nor Ferber could have been prepared for the casting problems that beset the production from the start. Ferber had hoped that her lifelong idol would accept the role of Julie Cavendish and was honestly surprised that Barrymore was angered by the play. Intimidated by Barrymore's open disapproval, well-regarded actresses approached for the part of Julie (including Ina Claire and Laurette Taylor) refused, presumably on the grounds that playing the part might in some way diminish their own standing. In addition, the character of Julie, who becomes a grandmother by the end of the play, was considered somewhat over the hill—not the most enticing of roles. At one point, after a particularly discouraging series of rejections, the still stage-struck Ferber offered to play the part herself. Her offer was declined.

An actress named Ann Andrews was finally

chosen to play Julie, and Haidee Wright, an English-born performer, to portray Fanny. Otto Kruger took on the role of Tony Cavendish, while Jefferson de Angelis played Oscar Wolfe. But, although the actors had been chosen, the casting problems did not end. The notoriously obnoxious Jed Harris, *The Royal Family's* producer, was so displeased with the performances during rehearsal that, after one week of work, he fired the entire ensemble, paying each of them two weeks severance. Only the subsequent threat of losing the play to another producer caused Harris to reconsider, rehire everyone, find a new director, and steel himself for a less-than-perfect production.

The Royal Family premiered at Broadway's Selwyn Theatre on December 28, 1927—noticeably without Ferber, who chose to spend the evening at home, having dinner on a tray (she had also skipped the premiere of *Show Boat* the night before). The play was up against formidable competi-

A scene from the 1930 film *The Royal Family* of Broadway



tion, opening in the same week as 16 other plays, including *A Connecticut Yankee*, *The Doctor's Dilemma*, *Paris Bound*, *The Taming of the Shrew*, and *Hamlet*. Although critical reception of the production cannot be described as ecstatic, Alexander Woollcott—a famously acerbic reviewer—was inspired to write, “*The Royal Family* gave me the most thoroughly enjoyable first night I had experienced in many and many a week. . . . The play does shine with the ancient and still untarnished glamour of the stage.” *The Royal Family*’s 345-performance run—the best of Kaufman’s career to that date—followed by successful touring productions, solidified the Kaufman-Ferber dramatic partnership and set the stage for subsequent successes, most notably *Dinner at Eight* five years later.

A HIT ON STAGE

Despite the turmoil surrounding casting *The Royal Family*, Edna Ferber’s longtime desire to perform

remained undiminished for a number of years. Finally, when *The Royal Family* was revived in Maplewood, New Jersey, on August 13, 1940, Ferber got her big break. The play’s producer, Cheryl Crawford, graciously granted the author one week in which to play the part of Fanny Cavendish. Ferber’s one venture into acting gave new meaning to the notion of being a hit on stage. As she recounts it:

After a terrific bravura speech all about the theater and the Cavendish clan and the art of acting, I was supposed to faint; and then to be carried by Louis Calhern up the stairs and ostensibly into a second-floor offstage bedroom; no mean feat. Halfway up the stairs he dropped me. As I thumped to the steps the audience sat petrified. So did I. I toyed with the idea of fainting in reality, but the Ferbers are not a fainting family. Louis Calhern and I managed, by a mish-mash of scrambles, hobbles, and a second herculean effort of lugging on his part, to get me through the upstairs exit and presumably into an offstage bed. At the end of this accomplished feat there issued from the audience a burst of hysterical applause interspersed with helpless shrieks of laughter.

Ferber never again trod the boards.

In the end, both *The Royal Family* and the Kaufman-Ferber collaboration enjoyed long and successful careers. In addition to numerous tours and revivals, the play was filmed in 1930 as *The Royal Family of Broadway*, directed by George Cukor, with Ina Claire and Frederic March as Julie and Tony Cavendish. A London production in 1934, titled *Theatre Royal*, was directed by Noel Coward and featured a young actor named Laurence Olivier. A.C.T.’s production confirms not only the longevity of the play’s appeal, but also the brilliance of its two most compatible collaborators. ■

Jeff Adams is a Bay Area novelist and editor of archyology: the long lost tales of archy and mehitable (University Press of New England).



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The set for A.C.T.’s production of *The Royal Family* is based on the historic Gainsborough Studios on Manhattan’s Central Park South, shown here in 1908—the year the Cavendishes would have moved in.



THE ROYAL BARRYMORES

by Jessica Werner

THE BARRYMORES

REPRESENTED

ALL THAT WAS

GLAMOROUS

IN THE THEATER.

When George Kaufman and Edna Ferber's comedy about a glamorous dynasty of actors premiered on Broadway in 1927, the public readily assumed that *The Royal Family* was based on the legendary Barrymore family. The sibling triumvirate of Lionel, Ethel, and John had been dubbed the "royal family of the theater" by the press years earlier, an epithet that continued to ring true as the Barrymores headlined Broadway's neon marquees throughout the ensuing decades.

Ethel, the first of the three to take to the stage, had honed her craft as a young actor in turn-of-the-century London, winning audiences with an acting style of unprecedented naturalness and elegance. She debuted on Broadway in her first starring role at age 21 and eventually became the "first

lady" of the American stage.

Comparable accolades were showered on both her brothers: John, dashing handsome and famous for his debauchery, was honored by one 1920s reviewer as "the greatest of our younger actors" for his powerful 1920 portrayal of Richard III and his psychological rendition of Hamlet in 1922; Lionel, the eldest, was the preeminent character actor of his day, assaying challenging roles on both stage and screen with equal aplomb.

The glamorous details of the Barrymores' flamboyant personal lives were well-known facts that spilled daily across newspaper gossip pages. It is thus no surprise that the public should see in Kaufman and Ferber's stage family, the Cavendishes, similarities to the extravagant and notoriously

temperamental Barrymores. Fanny Cavendish, the matriarch who presides regally over the theatrical chaos of the Cavendish home, is a striking incarnation of Mrs. John (Louisa) Drew, the formidable grandmother who singlehandedly raised Lionel, Ethel, and John while their parents were away acting in touring productions. As manager of Philadelphia's Arch Street Theater, Mrs. Drew was the first woman in the United States to run an important theater and was re-

sponsible for ushering each of her grandchildren into a life on the stage. Fanny's elegant daughter, Julie Cavendish, was considered a portrait of Ethel, who spent her life orchestrating the lives and careers of her two brothers. Aubrey Cavendish, Fanny's deceased husband whose portrait dominates the Cavendish living room, is a fitting parallel to the late John Drew, Sr., the 19th-century stage idol. Even aspects of the Barrymores' long-suffering manager, Charles Frohman, could be seen in the character Oscar Wolfe.

Kaufman and Ferber denied using the Barrymores as their exclusive inspiration, however, admitting only that the character Tony Cavendish—a matinee idol with surplus charm and bravura who gives up his stage career for Hollywood—was modeled on John Barrymore. "We only used bits of him, though," said Ferber. "He was, of course, much too improbable to copy from life."

DYNASTIC MYSTIQUE

In fact, with surprising naiveté, Kaufman and Ferber both hoped that Ethel and John Barrymore would play the lead roles in *The Royal Family*, and sent the first two acts of the script to Ethel. They were wholly unprepared for the vitriolic response that followed—not only did Ethel turn down the role of Julie, but she immediately consulted a prominent lawyer to obtain an injunction prohibiting all productions of the play. After counsel advised that her case was too weak for a suit, Ethel severed all ties with the playwrights, whom she had known for years. Ethel was dismayed at the portrayal of

her family as obsessive about theater to the exclusion of all other interests, and her disapproval of *The Royal Family* never dissipated, even after the play's phenomenal success. Nearly 20 years later, when Kaufman asked her to perform in a World War II benefit revue he was organizing at Radio City Music Hall, Ethel retorted, "The second Sunday in February did you say? Oh, I'm sorry, but on that night I expect to have laryngitis"—a direct quote from *The Royal Family*.

Yet, revealing some humor within her outrage, Ethel criticized Kaufman and Ferber's accuracy, while owning up to her family's notorious drinking habits (by 1934 John's alcoholism was so severe that he resorted to drinking his wife's perfume when he ran out of liquor): "All that eating and eating done by the Cavendishes in the play," Ethel quipped. "As everyone knows, eating was never the Barrymores' besetting sin!"

The Barrymore siblings' fame was the culmination of two centuries of exceptional acting by their forebears, and the mystique of their dynasty contributed to the reverence that continues to surround the youngest descendants (including today's most well-known Barrymore, Drew, who has been in the limelight since her screen debut at age 2½).

Few other families, if any, can lay claim to an acting heritage of such longevity and merit. The Barrymore family tree has been traced back to the Lane clan of traveling English players—William Haycroft Lane and his wife Louisa Rouse both performed in and managed theaters in 18th-century England.



Lionel



Ethel



John



George Drew Barrymore with her children Ethel, Lionel, and John (1890)

Spencer Berger Collection

Culver Pictures



John Barrymore in the film Don Juan (1926)

ter Georgie Drew was an exquisite comedian. By the time she married the captivating English actor and playwright Herbert Blyth (who chose the name Maurice Barrymore when he took the stage on this side of the Atlantic) and gave birth to the now-renowned siblings—Lionel, Ethel, and John—the Barrymores had established themselves as the pre-eminent acting dynasty of the 20th century.

FAMILIES OF LEGEND

While Barrymore was certainly the most commanding name on Broadway for more than half a century, it was by no means the only famous family of actors on the American theater scene, and Kaufman and Ferber would have had plenty of other models from which to choose.

The Booths, for example, were another renowned English acting family who emigrated and established themselves on the American stage. Junius Brutus Booth's 1821 debut as Richard III in a New York production led to a long and popular American stage

career, and each of his three sons became successful actors—most notably Edwin Booth, who was considered by many to be America's finest tragedian. The youngest Booth brother, John Wilkes, plagued by relentless competition with his brother Edwin, achieved his own eternal notoriety with his final appearance at the Ford Theater in Washington, D.C., on April 14, 1865, when he assassinated Abraham Lincoln.

Each of these names carried a cachet of glamour throughout the first half of this century, when stage actors enjoyed the pinnacle of celebrity. Theater was still the ruling art form in this respect, not to be rivaled by Hollywood until the introduction of sound to film in 1927—a transition in which the Barrymores would play a significant role, as John famously decamped for Hollywood in 1925 and Lionel became the first actor to earn his entire, and sizable, income exclusively from film roles.

The prominence of stage actors like the Barrymores is especially impressive by contemporary standards, as the balance has shifted almost entirely to the film industry and few American stage actors enjoy such celebrated star status today. To their adoring public, the Barrymores represented all that was glamorous in the life of the traditional theater. Although recent generations of several acting families—among them the Redgraves and the Hustons—are well respected in their field, the Barrymores' sovereignty remains unchallenged, a testament to the captivating quality of their performances, both on and off the stage. ■

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COLLABORATORS AND FRIENDS

by Edna Ferber



George S. Kaufman
and Edna Ferber



I DON'T KNOW
ANYONE IN
THE WORLD
WITH WHOM
I'D RATHER
WORK.

While Jerome Kern and Oscar Hammerstein were up to their eyebrows in the work of bringing *Show Boat* to the stage, George Kaufman and I had decided to write a play about a glamorous theatrical family—no particular theatrical family, I hastily add, but an imaginary one that might be any family wedded to the stage. We did, however, plan to use one member of the Barrymore family, John; not as a whole, but bits of him. He was, of course, too improbable to copy from life. This family of ours was to have been in the theater for generations. It was to be the kind of stage family that thinks, talks, lives, breathes only theater.

It seems unbelievable now, but day after day, for eight months, George and I worked on the writing of *The Royal Family*. Every morning at eleven George would appear at my apartment in Central Park West. When I say eleven I mean, not one minute before or

two minutes after—but eleven. We would start work. Lunch at one-thirty would be coffee and sandwiches or something equally portable, eaten on the march. My digestion is now a tottering wreck and George's is, I believe, not that of a hired man at threshing time. But for my part it's been worth it. I don't regret a single sweated hour. Better old age and soda-mint tablets than never to have written at all. The wonder is that we weren't at each other's throats after that long grind. We actually emerged good friends. Gallons of coffee had been drunk, tons of sandwiches consumed, miles of floor had been walked, typewriter ribbons had been worn to rags. Jed Harris had come into the scene as producer—and still we two collaborators remained friends.

So many people have asked me what actual method of work we had used in our collaboration on

continued on page 32

"I wanted to get myself
in a living situation that
would ensure I'm never
a burden on the children."



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P17D

from page 30

Minick, The Royal Family, Dinner at Eight, and Stage Door. I don't know, really, except in a sort of way. Not that the process is any twilight sleep. It just works itself out, finally, with the inevitability of a huge and intricate jigsaw puzzle.

Whatever the definition of the process, it never has varied. The work is always done at my apartment or house (with an occasional brief or desperate leap into the fancied quiet of Brooklyn, Atlantic City, or Long Island).

Shaved, brushed, pressed, shined, Mr. Kaufman appears at eleven sharp, wearing (among other things) one of his inexhaustible collection of quiet rich ties. I sit at the typewriter; George stalks. I mention the tie. He says it's really nothing. A few moments' light conversation about this and that—the newest bit of gossip, last night's party, if

any, this morning's newspaper headlines, the play that opens tonight. One of us says, "Let's write the play!" Paper, carbon, we're off. George jiggles the curtain cord; plays tunes with a pencil on his cheek which he madeningly stretches taut into a drum by poking it out with his tongue; he does a few eccentric dance steps; wanders into the next room; ties and unties his shoestrings. He is a confirmed shoestring tier. In moments of irritation, puzzlement, embarrassment, or special thoughtfulness he stoops, unties his carefully tied shoestrings and ties them again. He says they work loose.

No written word is safe from his gaze. A letter, telegram, or note left lying about will sooner or later be read by the Paul Pry of playwrights. He can't help it. His

continued on page 34

Edna Ferber and George Kaufman were charter members of the famed wits of the Algonquin Round Table. Here, as drawn by Al Hirschfeld, are (clockwise from bottom left) Robert E. Sherwood, Dorothy Parker, Robert Benchley, Alexander Woollcott, Heywood Brown, Marc Connelly, Franklin P. Adams, Ferber, and Kaufman.



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from page 32

curiosity is, seemingly, overpowering. I thought of a plan to punish him for this habit. Before he was due to arrive at eleven I typed a telegram on a Western Union blank and placed it face up on my desk almost completely covered by another sheet of paper. Only one corner of the telegram peeped out, folded and creased as though it had been read and reread. There wasn't enough of it exposed to make its reading possible, but one could see it was a telegram left open.

Immediately his gaze alighted on this. As we talked he stalked his prey. He would walk over to it and eye it hungrily. He would walk away from it, casting a longing glance over his shoulder. He bent his head and screwed it around to see if he couldn't thus make out a word or two. Finally, "Damn it, what's in this telegram!" he said. And picked it up.

I have heard that people's jaws drop with surprise. I never had hoped actually to see this. I saw it now. This was the telegram I

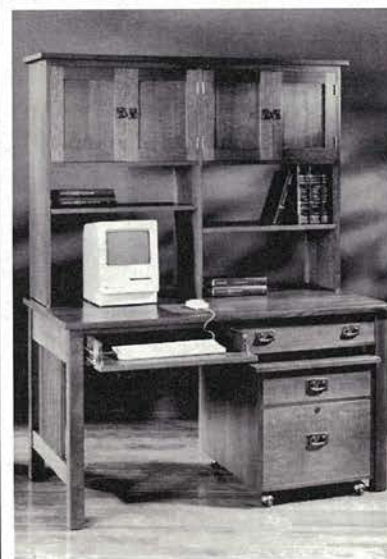
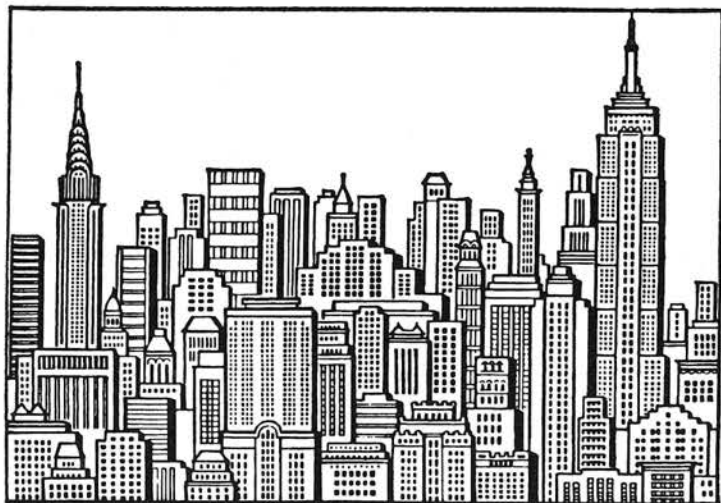
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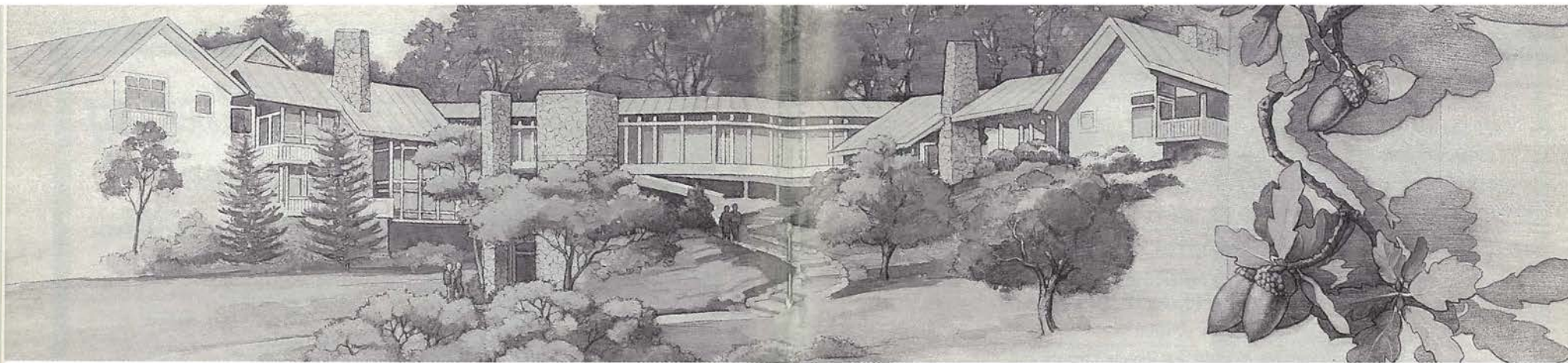
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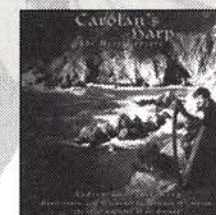
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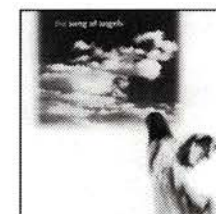
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Fireman's Fund Foundation

Fireman's Fund Foundation continues its 22-year commitment to A.C.T. and celebrates its eighth consecutive season of support for A.C.T. mainstage productions.

Marin-based Fireman's Fund Insurance Company ranks among the top 20 property insurers in the United States. Its spirit of giving and concern for society has been central to the Foundation's mission since 1953. Overall, the Foundation has donated more than \$29 million to nonprofit organizations nationwide and has made it a priority to address the needs of residents within Marin County, as well as throughout the greater Bay Area.

Through grants to cultural and artistic groups, the Foundation protects endangered creative resources and enriches the life of the community at large. "A wonderful classic like *The Royal Family*

is part of a grand theatrical tradition that deserves to be regularly renewed and reviewed," says Foundation Director Barbara Friede. "Clearly A.C.T. knows how to make classic humor new, vibrant, and appealing to today's audiences. By cosponsoring *The Royal Family* at A.C.T., we are saying that laughter is a treasured constant in a world where the pace of change constantly challenges our sense of security. And through laughter we learn more about change, about ourselves, and about our fellow man.

"Our financial support for the performing arts goes hand in hand with the community's use of culture as a vehicle for social growth," adds Friede. "Great theatrical groups like A.C.T. use art to help humanity recognize its own potential for change."

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The Bay Area American Express philanthropic committee meets several times a year to review local grant requests and recommend awards. Information about American Express philanthropic activities can be obtained from the American Express Web site at www.americanexpress.com.

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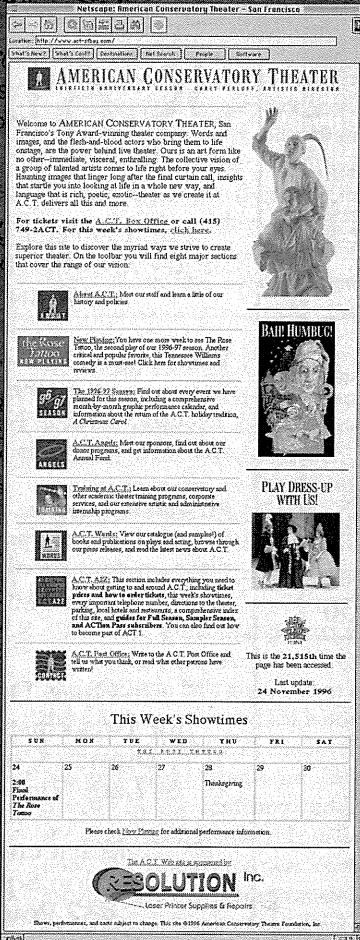
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MRS. ALBERT J. MOORMAN

A dedicated A.C.T. subscriber and benefactor for 25 years, Mrs. Albert J. Moorman has attended virtually every A.C.T. production since the company's inaugural San Francisco season in 1967. Mrs. Moorman's involvement with theater began in 1948 soon after she and her husband moved to San Francisco. An inspired performance by Tallulah Bankhead then sparked a love affair with the Geary Theater which has endured for more than four decades.

Mrs. Moorman carries on the tradition of A.C.T. support her late husband initiated. A longtime partner of the law firm McCutchen, Doyle, Brown & Enersen, Mr. Moorman served on the A.C.T. Board of Trustees for many years and was a key figure in achieving A.C.T.'s early local fundraising successes. As chairman of the board's nominating committee, he also helped create

and sustain a level of excellence and service in A.C.T.'s principal governing body. In recognition of Mr. Moorman's unflagging generosity and devotion to quality theater and actor training, A.C.T. has named one of its studios at 30 Grant Avenue in his honor.

For several seasons Mrs. Moorman has underwritten a fellowship in the A.C.T. Professional Theater Internship (PTI) program, which is a year-long professional apprenticeship for selected graduates of the A.C.T. Advanced Training Program. This season Mrs. Moorman sponsors Amelia Rosenberg, who has performed in *A Christmas Carol* and *Machinal*. "I am especially committed to supporting A.C.T.'s Advanced Training Program and PTI fellowships," says Moorman. "These two programs help to ensure the future of quality acting, as well as the development of an informed and appreciative audience."

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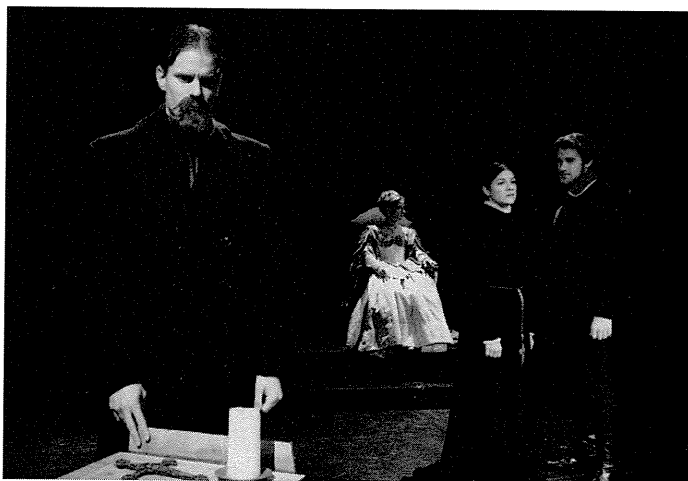
Landscape painting courtesy of Elwood Miller
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THEATER ARTISTS TAKE UP RESIDENCE IN THE CONSERVATORY

This winter several renowned theater professionals took up residence in the A.C.T. Conservatory, working with second-year students of the Advanced Training Program (ATP) on selected plays written in verse. Robert O'Hara, resident artist at New York's Public Theater and author of the play *Insurrection*, directed his "reconstruction" of Shakespeare's *Henry V*; Los Angeles-based director Kevin Kelley directed the Bard's *Twelfth Night*; and acclaimed translator and *Village Voice* theater critic Michael Feingold contributed three acts of his translation-in-process of Friedrich Schiller's *Mary Stuart*, which was brought to life for the first time under the direction of A.C.T. Artistic Director Carey Perloff. The plays were performed in studio productions in February.

Residencies such as these engender a spirit of collaboration and learning that benefits students and visiting artists alike. ATP students are deeply affected by in-depth exposure to the artistic sensibilities of visiting theater professionals, who in turn rediscover their craft through the eyes of aspiring younger artists.

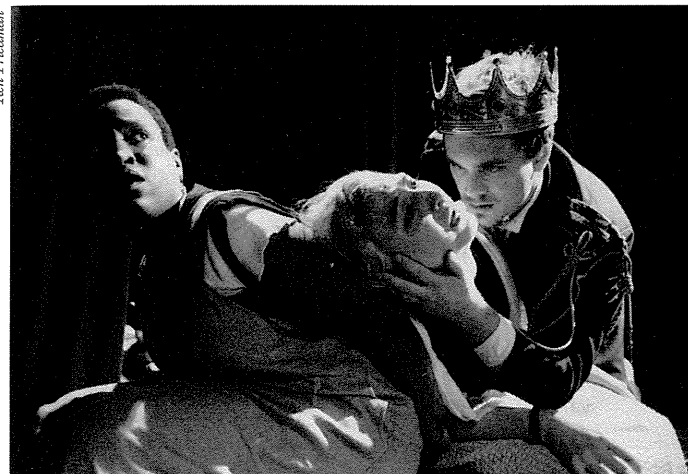
"My experience at A.C.T. has been wonderful," remarks O'Hara. "It has been a joy to work with young actors who are still developing their abilities. Since their habits are not entrenched, they are ready and willing to dive into the unknown and open themselves up to new techniques. They also seem glad to work with someone from outside San Francisco who can bring additional viewpoints to the training they receive here."



(l to r) ATP students David Fitzgerald, Helen P. Cox, Terri Mourey, and Derek Cecil in the recent studio production of *Mary Stuart*

Ken Friedman

Ken Friedman



(l to r) Dawn-Elin Fraser, Sara Bakker, and Ryan Rilette in *Henry V*

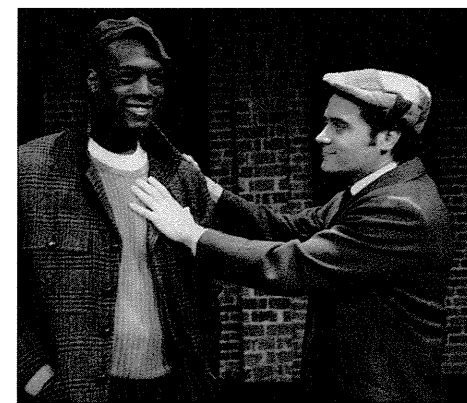
"The residency has also been a learning process for me," O'Hara continues. "I actually chose to work on this version of *Henry V* in an educational setting, rather than in a professional theater. Even though production values are obviously limited in a student production, there is a greater degree of freedom and experimentation."

In addition to offering first-class training to almost 1,500 students each year, the conservatory has increasingly become the research and development branch of A.C.T., a testing ground for new work and potential mainstage productions. Plays under consideration for future staging in the Geary Theater are increasingly explored first in student productions and workshops in the conservatory. Students, who are cast in workshops alongside professional actors, benefit enormously from being a part of a playwright's editorial process, while A.C.T. has the opportunity to experience a new work before committing substantial resources to a mainstage production. An ATP studio production last spring of

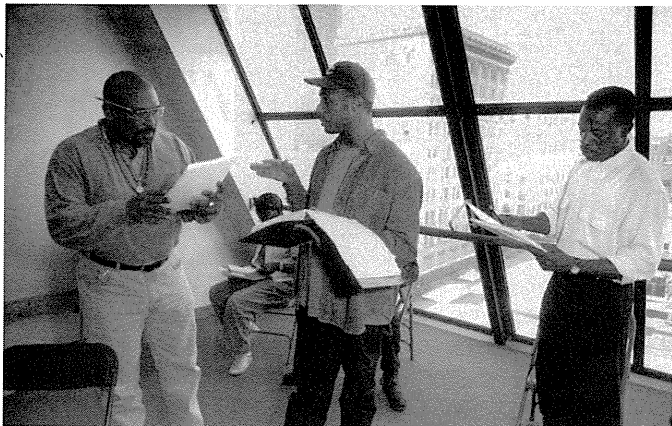
Machinal, for example, encouraged Perloff to slate the play for the current A.C.T. season. This season, students and mainstage actors also staged two readings of Sean O'Casey's *Purple Dust* and a fully mounted production of Harley Granville-Barker's *Voysey Inheritance* (directed by Albert Takazaukas) to explore the feasibility of full-scale productions of both plays.

O'Hara and Feingold's recent visits to the conservatory served both to explore potential mainstage opportunities for their work—*Insurrection* and *Mary Stuart*, respectively—and to highlight

(l to r) LaKeith Hoskin and Dennis Trainor in *Twelfth Night*



Ken Friedman



(l to r) Actors Steven Anthony Jones, Gregory Wallace, and L. Peter Callender in the workshop of Robert O'Hara's *Insurrection*

A.C.T.'s ongoing commitment to the development of new work by contemporary playwrights and translators. Perloff commissioned Feingold's adaptation of *Mary Stuart* specifically for A.C.T. and used the student production to develop the script as it emerged from the writer's pen.

A recent workshop and staged reading of *Insurrection* served a similar purpose. Although the play had already been performed at The Public Theater, O'Hara continued to develop his script in the workshop, reincorporating several scenes that had been cut for the New York production.

The ATP also devises student production schedules that encourage an artistic dialogue with A.C.T.'s mainstage repertory. As an artistic parallel to A.C.T.'s production of Leslie Ayvazian's *Singer's Boy* in May, for example, second-year students will showcase works by contemporary women playwrights in the ATP's spring projects. The vital relationship between the conservatory and the mainstage will continue to evolve during future seasons, with increasing opportunities for in-

volving both students and theater professionals in the crucial process of play development and exploration.

GET READY FOR STUDIO A.C.T.

Now is the time to sign up for Studio A.C.T.'s spring session. Studio A.C.T. offers a wide range of evening and weekend classes in many aspects of the

dramatic arts to people 19 and over, at all levels of interest and experience. Courses include scene study, audition technique, voice and speech, directing for actors, Shakespeare, musical theater, playwriting, singing, improvisation, and beginning to advanced acting. The next ten-week session begins March 24.

Actors with some prior performance experience are encouraged to audition for this session's **Advanced Studio Project**—a staging of Isabel Allende's recent memoir-novel *Paula*. A Bay Area resident, Chilean author Allende has also written the international bestsellers *The House of the Spirits* and *Eva Luna*, among others. Project director Victoria Rue, whose credits include adapting novels by Joyce Carol Oates and Susan Miller for the stage, has adapted selected passages from *Paula* into a full-length studio production. Student rehearsals will be held twice each week and will culminate in two studio performances in early June for an invited audience.

New this session is a course in **Meisner Technique** led by Rachel Steinberg, offering instruction in a

unique series of exercises designed to help actors develop a stronger instinctive foundation and access to emotional honesty. Created by Sanford Meisner of New York's legendary Group Theatre, the Meisner technique has been useful for actors of all experience levels seeking to expand the truthfulness of their work.

Studio A.C.T.'s spring session includes another unique offering—a special **Circus Class** produced in collaboration with the Peninsula Children's Theater Association. Renowned circus director Letitia Bartlett will direct students in *Dr. Loco's Traveling Caravan*, an original, one-act musical circus play. Rehearsals will be held Friday evenings and Sunday afternoons beginning March 7, culminating in five performances April 12 and 13 at Cañada College in Woodside.

For information and applications, call (415) 834-3286.

PACIFIC BELL FOUNDATION REACHES OUT TO A.C.T.

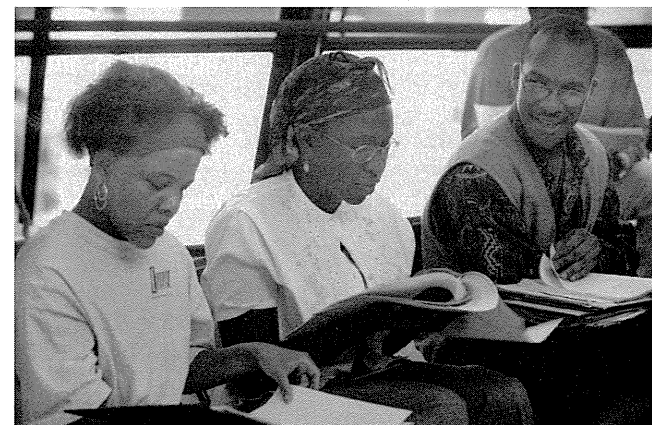
The Pacific Bell Foundation has awarded A.C.T. a generous grant to support ArtReach, A.C.T.'s visiting artist program for San Francisco schools.

By increasing the resources available to A.C.T. for educational programs, the ArtReach project has enabled A.C.T. to extend its Student Matinee (SMAT) Program—which offers discount tickets, study guides, and postperformance discussions to approximately 15,000 Bay Area students each year—to a more diverse audi-

ence, including many inner-city students who would otherwise be unable to attend A.C.T. performances. The program also provides interactive workshops led by A.C.T. artists in the classrooms of selected San Francisco schools. The award from Pacific Bell helps A.C.T. continue its ongoing commitment to theater education for all students in the Bay Area.

The Pacific Bell Foundation dedicates its resources to educational, cultural, and community-based programs which help prepare economically disadvantaged young people to move successfully into a 21st century characterized by economic and social vitality. Foundation Program Director Lee Davis observes: "Recent studies have shown that students who receive arts education demonstrate increased school attendance, longer attention spans, and improved verbal and written skills. We are particularly excited about A.C.T.'s educational programs, because they are exactly what the Pacific Bell Foundation is about—giving all young people the opportunity to participate in and enjoy the artistic life of the community." ■

(l to r) ATP students Emilie Byron, Dawn-Elin Fraser, and Raphael Peacock work on *Insurrection*.



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WHO'S WHO



STEVEN W. BAILEY* (*Hall-boy, Understudy*), a 1996 graduate of the A.C.T. Advanced Training Program and recipient of the Hewlett Foundation Professional Theater Intern Fellowship, recently appeared at A.C.T.

in *Machinal*, *The Rose Tattoo*, and *A Christmas Carol*. A.C.T. studio credits include *Summerfolk*, *The Kentucky Cycle*, and *Romeo and Juliet*. Last summer he performed with the Utah Shakespearean Festival in *Henry IV, Part 1*, *The Comedy of Errors*, and *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*.



TOM BLAIR* (*Herbert Dean*) has worked at many of this country's leading regional theaters, including A.C.T. (*Othello*), Arena Stage, the Kennedy Center for the Performing Arts, The Cleveland Play House, Stage

West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. He performed in Tadashi Suzuki's *Tales of Lear* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director. Last summer he performed in *Much Ado about Nothing* and *Comedy of Errors* with the San Francisco Shakespeare Co., and he spent last fall at San Jose Repertory Theatre in *The Caine Mutiny Court-Martial* and *Holiday*. He has appeared in several movies and in the CBS miniseries "Ruby Ridge."

JAMES CARPENTER* (*Gilbert Marshall*) has appeared at A.C.T. in *The Tempest*, *Hecuba*, and *Full Moon*. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed lo-



cally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. During the past 12 years, Carpenter has appeared in a wide variety of roles in more than 30 productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.



BRYAN CLOSE* (*Perry Stewart*) recently made his A.C.T. debut in *Travels with My Aunt* with Ken Ruta, Charles Dean, and Geoff Hoyle. He is the recipient of the Sally and Bill Hambrecht Professional Theater

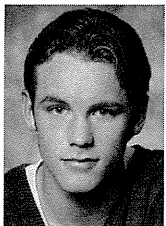
Intern Fellowship and a 1996 graduate of the A.C.T. Advanced Training Program, where his studio credits included Mercutio in *Romeo and Juliet*, Tuzenbach in *The Three Sisters*, and Jed Rowan in *The Kentucky Cycle*. He spent the last two summers with the Colorado Shakespeare Festival, where he played Bassanio in *The Merchant of Venice* and Touchstone in *As You Like It*. Other credits include Carl in *The Baltimore Waltz* and Romeo in *Romeo and Juliet*.



HECTOR CORREA* (*Jo*) has been seen at A.C.T. in *A Christmas Carol*, *The Tempest*, *Light Up the Sky*, *Saturday*, *Sunday and Monday*, and *Cyrano de Bergerac*. Bay Area theater credits also include *The Caucasian Chalk Circle*,

Volpone, and *The Misanthrope* at Berkeley Repertory Theatre; *Lend Me a Tenor*, *A Perfect Ganesh* (Drama-Logue Award), and *All in the Timing* at Marin Theatre Company; *Jeffrey* at Theatre on the Square; and numerous productions at the San Francisco Shakespeare Festival, Magic Theatre, and Eureka Theatre. He has also directed San Francisco productions of *Julius Caesar*, *Step on a Crack*, *Blood Wedding*, *Real*

Women Have Curves, and *Much Ado about Nothing*. Correa's film and television credits include *Beverly Hills Cop III*, *Common Threads*, "Wolf," and "America's Most Wanted."



MICHAEL DeGOOD* (*McDermott, Understudy*) last appeared at A.C.T. in *Machinal* and as Jack Hunter in *The Rose Tattoo*. Recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, he is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include the title role of *Hamlet*, Vlass in *Summerfolk*, and The Thief in *Dark Ride*. Recent credits also include *Equus* and *You Never Can Tell* at TheatreWorks and the role of Charley in *Charley's Aunt* at The Western Stage in Salinas. DeGood began his acting career at Solano College, where he played John Merrick in *The Elephant Man* and Romeo in *Romeo and Juliet*. Television credits include the NBC movie of the week *Eyes of Terror*, as well as several commercials.



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



ALOYSIUS GIGL* (*Anthony Cavendish*) makes his A.C.T. debut in *The Royal Family*. He just completed work on *Jane Eyre*, a new musical by John Caird headed for Broadway in the fall, and recently portrayed Raoul in *The Phantom of the Opera* at the Curran Theatre. Other favorite roles include Orlando in *As You Like It*; Romeo in *Romeo and Juliet*; Enjolras in *Les Misérables*; Neville in Virginia Woolf's *Waves* at the New York Theatre Workshop; Jake in *Serious Money* and Rodolpho in *A View from the Bridge* at Berkeley Repertory Theatre; and Vince in ABC's "One Life to Live." Gigl received his M.F.A. from the Yale University School of Drama.



ROD GNAPP* (*Chauffeur, Gunga, Messenger, Understudy*) appeared at A.C.T. in *Dark Rapture* last season. A graduate of the A.C.T. Advanced Training Program, he has worked in theaters throughout the Bay Area. Recent credits include Touchstone in the San Francisco Shakespeare Festival production of *As You Like It*, *Kingfish* at the Magic Theatre, and the Marin Theatre Company production of *Keely and Du*. Gnapp also performed in Berkeley Repertory Theatre productions of *Mad Forest*, *Lady from the Sea*, and *The Caucasian Chalk Circle*.



LINDA HOY* (*Della*) makes her A.C.T. debut in *The Royal Family*. Bay Area audiences have seen her most recently at TheatreWorks as Sook in *Holiday Memories*. Favorite roles include Ma in *The Grapes of Wrath*, Du in *Keely and Du*, and Maggie in *Dancing at Lughnasa*. She has appeared in more than 70 television shows, including "Quantum Leap," "Diagnosis Murder," "Cheers," "Night

Court," "St. Elsewhere," "Dynasty," "Santa Barbara," "Alf," and "Who's the Boss." Film credits include *Pink Cadillac*, *Jo Jo Dancer*, and *Death of an Angel*.



VALERIE LEONARD* (*Julie Cavendish*), who makes her A.C.T. debut, has just completed a successful Broadway run in *An Ideal Husband*. She has appeared off Broadway with Geraldine Page's Mirror Repertory Company and in the national tours of *Lend Me a Tenor* and *The Odd Couple* (opposite Tony Randall and Jack Klugman). Favorite roles include Hannah in *The Night of the Iguana*, Joy in *Shadowlands* (opposite Ken Ruta), Kate in *Other People's Money*, Heidi in *The Heidi Chronicles*, and Amalia Balash in *She Loves Me*. Regional credits include performances at The Folger Shakespeare Theatre, McCarter Theatre, Olney Theatre Center, George St. Playhouse, and Fulton Opera House. Leonard attended the A.C.T. Summer Training Congress as a high school student and received her M.F.A. from Rutgers University.



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

off Broadway. Film credits include the interactive feature *The Psychic Detective*, *The Long Road Home*, and *Mrs. Doubtfire*.



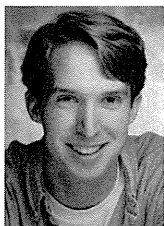
SHANNON MALONE* (*Miss Peake*) recently appeared at A.C.T. in *Machinal* and *A Christmas Carol*. Recipient of the Mrs. Phyllis Wattis Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include *Romeo and Juliet*, *Summerfolk*, and Mac Wellman's *Bad Infinity*. Theater credits include performances with the Georgia Shakespeare Festival, North Carolina Theater for Young People, and Jekyl Island Musical Comedy Festival. She also spent a summer with the Gaiety 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.



WILL MARCHETTI* (*Oscar Wolfe*) recently appeared in *Picasso at the Lapin Agile* and Amy Freed's *Psychic Life of Savages*. Previous appearances at A.C.T. include *The Cherry Orchard*, *The Matchmaker*, *Light Up the Sky*, *Saturday, Sunday and Monday*, and *A Lie of the Mind*. The original Old Man in Sam Shepard's *Fool for Love* at Circle Repertory Theatre, he has also appeared at the Magic Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Eureka Theatre. Film credits include *Mr. Billion*, *True Believer*, *Cocoon II*, and the recently released *Metro*. Television credits include "Partners in Crime," "Wolf," and "Midnight Caller." Marchetti recently appeared opposite Peter Coyote, Rod Steiger, and Farrah Fawcett in the made-for-television movie *Dalva*.



DeANN MEARS* (*Fanny Cavendish*) is a charter member of A.C.T., where she was a leading actor for seven seasons. She most recently appeared in *Over the Tavern*, a new play at the Pittsburgh Public Theatre, and in *All's Well That Ends Well* at The Shakespeare Theater in Washington, D.C. On Broadway she has been seen in *Tiny Alice*, *Abelard and Heloise* with Diana Rigg, *Too True to Be Good*, *Never Live over a Pretzel Factory*, and *Dear Liar*. She has performed extensively in regional theaters throughout the United States and in Canada. Her awards and nominations include the Sterling Award for the Canadian premiere of *Broadway Bound*, a Hollywood Drama-Logue Award for *Morning's at Seven*, a Bay Area Theatre Critics' Circle Award for *Angel's Fall*, and a Los Angeles Drama Critics' Award for *And Miss Reardon Drinks a Little* with Julie Harris. Her most recent film was *Presumed Innocent*; on television she plays an arraignment judge on "Law and Order."

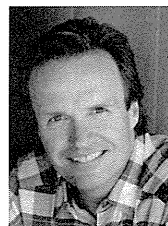


DEREK DORAN WOOD (*Hallboy*) makes his A.C.T. debut in *The Royal Family*. He has performed in the off-Broadway production of *Aldo and the Magic Lamp* at the Vineyard Theatre, *Ah, Wilderness!* at TheatreWorks, *Forever Plaid* at Artpark, *The Murrano* at Massachusetts Rep, and *West Side Story* at PCPA Theaterfest. He has also appeared on ABC's "The City." Wood is a graduate of UC Irvine.



MARK BOOHER* (*Understudy*) has appeared at A.C.T. in *Machinal*, *A Christmas Carol*, and *Othello*. He will soon return for his second season as fight director and apprentice company director of the California Shakespeare Festival. During three seasons

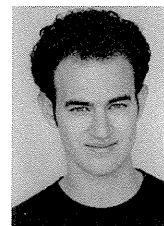
with the Oregon Shakespeare Festival, he performed in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*; he has also worked with the Grove, Utah, and Colorado Shakespeare festivals. Theater credits also include appearances at San Jose Stage Company, South Coast Repertory, and Sacramento Theatre Company. Booher participated in five tours with the Oregon Shakespeare Festival's School Visit Program.



MICHAEL KEYS HALL* (*Understudy*), a 1975 graduate of the Advanced Training Program, returns to A.C.T. after an 18-year absence. Numerous theater credits include 16 productions at A.C.T., *Children of a Lesser God* on Broadway, *Romeo and Juliet* at Shakespeare Festival L.A., *Our Town* at A Noise Within, *Camino Real* at Pacific Theatre Ensemble, and productions at the Oregon Shakespeare Festival and Houston's Alley Theatre. Screen credits include "L.A. Law," "Cheers," "Melrose Place," the CBS special *Big Boys Don't Cry*, and the upcoming film *The Rainmaker*, directed by Francis Ford Coppola.



LORRI HOLT* (*Understudy*) has appeared at A.C.T. in *The Learned Ladies*, *Taking Steps*, and *Angels in America*. (She originated the role of Harper in the first staged production in Los Angeles.) She most recently performed in *The Aspern Papers* at Aurora Theatre. Credits also include many productions at Berkeley Repertory Theatre; ten years as a Eureka Theatre Company member; and productions at the Magic Theatre, Marin Theatre Company, San Jose Repertory Theatre, and the Actors' Theatre of Louisville. She has received three Drama-Logue awards and numerous Bay Area Theatre Critics' Circle Award nominations. Holt works widely in the voice-over field, as well as in film and television.



YURI LANE* (*Understudy*) has performed extensively in theaters throughout the Bay Area, including A.C.T., Berkeley Repertory Theatre, the Magic Theatre, and local improvisational theaters. He appears in the upcoming feature film *Farmer and Chase*.



WANDA MCCADDON* (*Understudy*) has appeared at A.C.T. in *Rosencrantz and Guildenstern Are Dead* and *Uncle Vanya*. She won a Drama-Logue Award for her role as Lil in *Kindertransport* at Marin Theatre Company, which she also performed at the Tiffany Theatre in Los Angeles. She has also appeared with the California Shakespeare Festival, San Jose Musical Theatre, San Jose Repertory Theatre, San Jose Stage, California Repertory Theatre in Monterey, Sunnyvale Repertory Theatre, the Oregon Shakespeare Festival, and Theatreworks in Colorado Springs. She received *San Francisco Chronicle* directing awards for *Benefactors* at Addison Stage and *The Dark Lady of the Sonnets* at One Act Theatre.



SHIRLEY ROECCA* (*Understudy*) has appeared at A.C.T. in *Machinal*, *The Rose Tattoo*, and *Hecuba*. Recipient of the Joan Sadler Professional Theater Intern Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program, where her studio credits include *The Three Sisters*, *The Caucasian Chalk Circle*, and *The Sandalwood Box*. Originally from New York, Roecca is a graduate of New York University.

AMELIA ROSENBERG* (*Understudy*) has appeared at A.C.T. in *Machinal* and *A Christmas Carol*. Recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship,



she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include *The Three Sisters*, *Hamlet*, *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 Baltimore Waltz* at Innovative Theater.

ALBERT TAKAZAUCKAS (*Director*) is an associate artist at A.C.T., where he has created some of the company's most popular productions, including his award-winning stagings of *A Lie of the Mind*, *Saturday*, *Sunday and Monday*, *The Floating Light Bulb*, *Burn This*, *Light Up the Sky*, and *Dinner at Eight*. Other Bay Area credits include numerous productions for Marin Theatre Company, Berkeley Repertory Theatre, the Magic Theatre, the San Francisco Shakespeare Festival, and San Jose Repertory Theatre. Takazauckas' theater work also extends to New York, Washington D.C., Toronto, London, and Ashland. Takazauckas is also a noted opera director whose work has been seen at the Carmel Bach Festival, Canadian Opera Company, San Francisco Opera, Kennedy Center, Seattle Opera, Minnesota Opera, Tulsa Opera, New Jersey Opera Festival, Virginia Opera, and Tanglewood, as well as in Salt Lake City, where he recently directed the Utah state premiere of *Der Fliegende Holländer*. Future projects include a return engagement to Princeton (Barber's *Vanessa*), opening the season in Calgary with *Tosca*, *Yolanta* in New York, and David Carlson's new opera, *Dream Keeper*, in Tulsa. Takazauckas will create a tribute to the 100th birthday of Ira Gershwin for the opening of the Ira and Leonore S. Gershwin Theater in San Francisco on May 8, and will direct *Much Ado about Nothing* for the San Francisco Shakespeare Festival.

J. B. WILSON (*Set Designer*) designed the sets for A.C.T. productions of *Gaslight*, *The Play's the Thing*, and *Saturday, Sunday and Monday*. He has designed in theaters across the country, including The Folger Shakespeare Theatre, J. Paul Getty Museum, Studio Arena Theatre, and American Theatre Exchange in New York. Locally, he has designed for Berkeley Repertory Theatre, Artists Confronting AIDS, the Magic Theatre, the California Shakespeare Festival, San Jose Repertory Theatre, TheatreWorks, Marin Theatre Company, the San Francisco Opera Center, the San Francisco Shakespeare Festival, Western Stage, the California Theatre Center, the Eureka Theatre Company, the American Musical Theater of San Jose, and many others. His set and costume designs for the play *Farewell to a Cannibal Rage* were recently published by Howard University Press in the book *Ancient Songs Set Ablaze: The Theatre of Femi Osofisan*.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, the Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked in all capacities for the Angels of Light, a troupe that specializes in cabaret and theater. In 1995 she designed an international circus that travelled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle awards.

STEPHEN LeGRAND (*Sound Designer*) is in his 11th season as resident sound designer and composer at A.C.T., where his work has recently been heard in *Travels with My Aunt*, *The*

Rose Tattoo, *The Cherry Orchard*, *The Matchmaker*, *Gaslight*, and *Arcadia*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He has also written scores for Berkeley Repertory Theatre and music for the Mark Taper Forum.

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

ELISA GUTHERTZ* (*Assistant Stage Manager*) was assistant stage manager for A.C.T.'s *Rose Tattoo*, *Dark Rapture*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*. She was stage manager for the California Shakespeare Festival's *Henry V* and *Measure for Measure*. Most recently she stage-managed Berkeley Repertory Theatre's production of *Cloud Tectonics*.

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



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

Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

In Los Angeles, Perloff staged Pinter's *Collection* at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction) and was associate director of Steven Berkoff's *Greek* (which earned the Los Angeles Drama Critics' Circle Award for best production).

Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.



HEATHER KITCHEN (*Managing Director*) joined A.C.T. as managing director in October 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* (with Julie Harris, Nancy Marchand, and Estelle Parsons) and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

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

M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Caymichael Patten Studio in New York.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, 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.

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

ASSOCIATE ARTISTS

KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *Hecuba*. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN, lighting designer in residence at A.C.T., has designed *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, *The Tempest*, *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater,

Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yachiyo*, *The Caucasian Chalk Circle*, and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received 4 Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Three-penny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, George Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Shakespeare's *Othello*, and Thornton Wilder's *Matchmaker*. This season at A.C.T. he directs *Mrs. Warren's Profession*.

ALBERT TAKAZAUCKAS has created notable productions in the Bay Area and beyond and has become a national and international director of opera and theater. Recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, Kennedy Center, and A.C.T. Since his debut with A.C.T. in 1986, he has directed many renowned productions, including *The Floating Lightbulb*, *Saturday, Sunday and Monday*, *A Lie of the Mind*, *Dinner at Eight*, *Light up the Sky*, and *Gaslight*. Takazaukas 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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Prospero (David Strathairn)
and some of his books, from
Shakespeare's *Tempest*
(photo by Ken Friedman)

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WEB SITE

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

BOX OFFICE INFORMATION

The Geary Theater Box Office:

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

BASS:

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

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Center Orchestra	\$30
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Center Orchestra	\$40
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Discounts:

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

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Gift Certificates:

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

SPECIAL PROGRAMS

A.C.T. Prologues:

One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:

Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 439-2469.

A.C.T. Perspectives:

A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 439-2469.

Student Matinees:

Matinees offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are specially priced at \$10. For information call Student Matinee Coordinator Jane Tarver at (415) 439-2383.

Words on Plays:

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

FOR YOUR INFORMATION

copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for \$8 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

Conservatory:

The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

Costume Rental:

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking:

A.C.T. patrons can park for just \$7 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. After five hours, the regular rate applies.

AT THE THEATER

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

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

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

Beeepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone:

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

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

Latecomers:

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

Listening Systems:

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

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

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

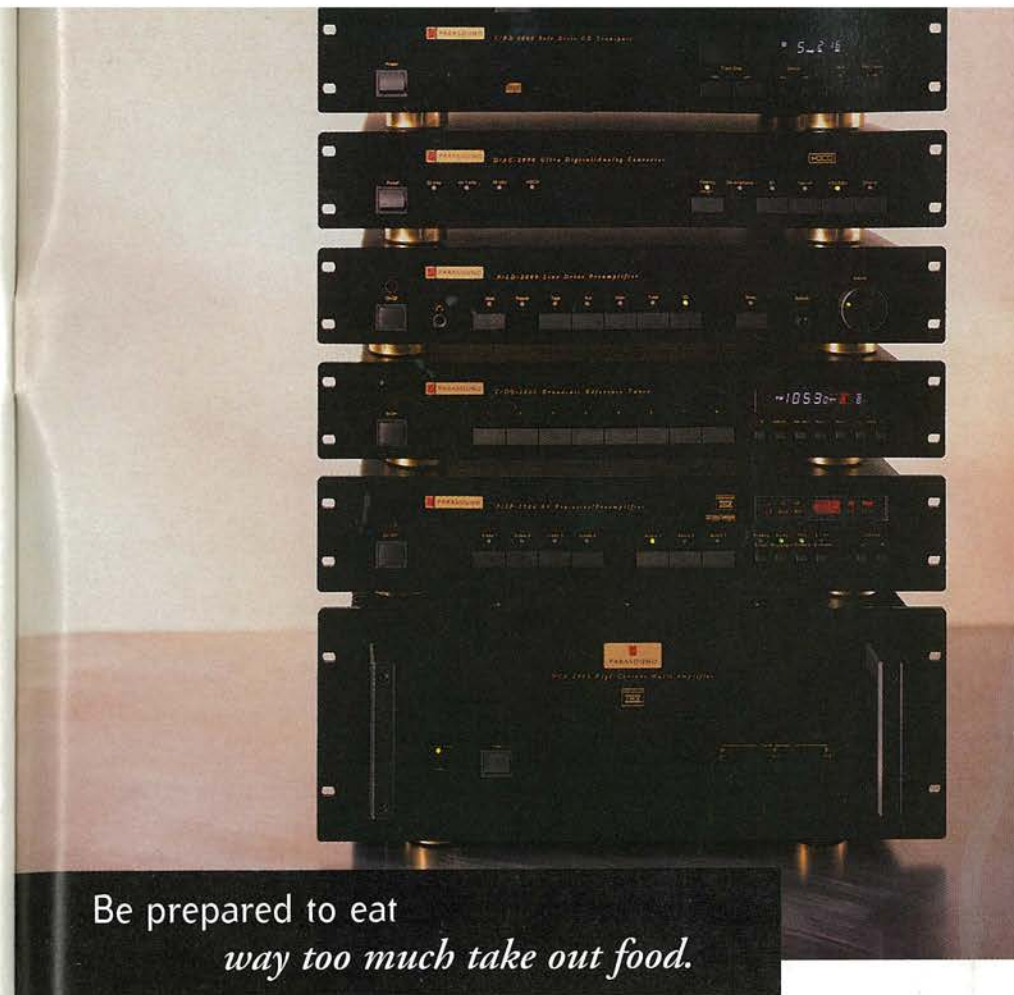
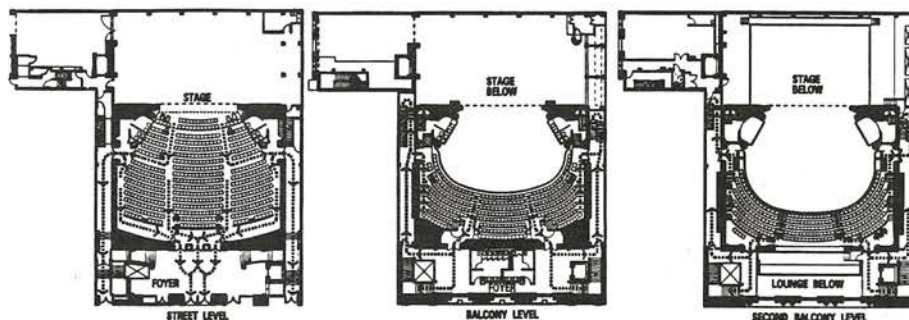
Smoking is not permitted in the building.

Wheelchair Access:

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

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