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1997-98 SEASON CAREY PERLOFF, ARTISTIC DIRECTOR

STAGEBILL

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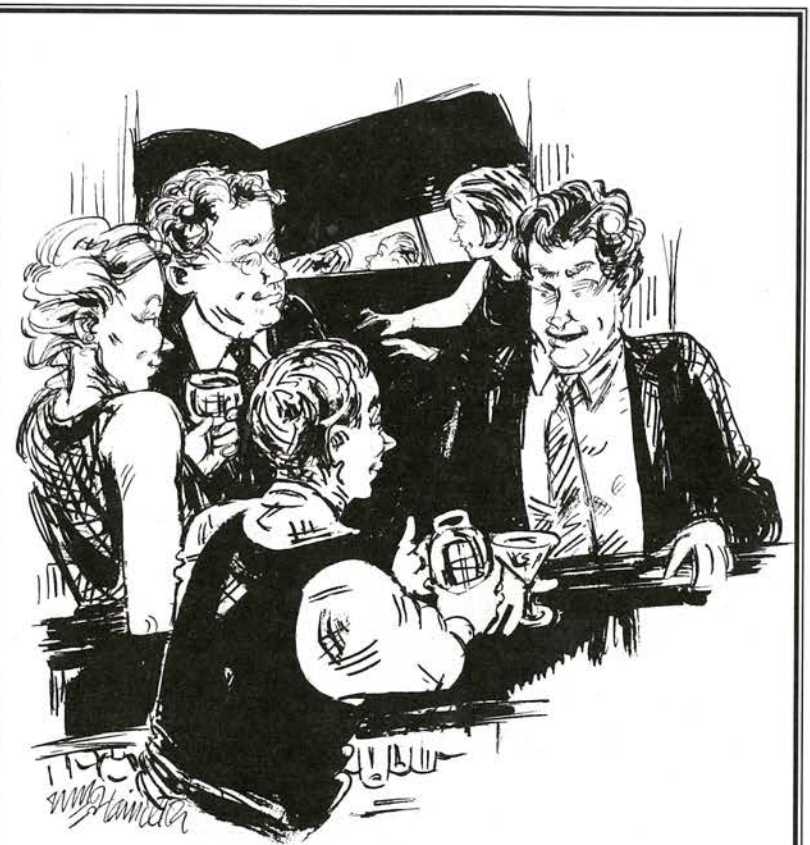


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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. Last year, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and managing director Heather Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

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 the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.



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



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Conservatory Theater
was founded in 1965
by William Ball.

Edward Hastings
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1986-92

THE 1997-98 A.C.T. SEASON

HIGH SOCIETY

music and lyrics by Cole Porter
book by Arthur Kopit
directed by Christopher Renshaw
based on the play The Philadelphia
Story by Philip Barry
and the Turner Entertainment Co.
motion picture High Society
September 4 - October 5, 1997

A STREETCAR NAMED DESIRE

by Tennessee Williams
directed by Richard Seyd
October 23 - November 23, 1997

A CHRISTMAS CAROL

adapted from Charles Dickens's
novella by Dennis Powers
and Laird Williamson
directed by Candace Barrett
November 29 - December 28, 1997

IT'S A SLIPPERY SLOPE

written and performed by
Spalding Gray
December 30, 1997 -
January 4, 1998

INSURRECTION: HOLDING HISTORY

by Robert O'Hara
directed by Charles Randolph-
Wright
January 8 - February 8, 1998

GOLDEN CHILD

by David Henry Hwang
directed by James Lapine
February 12 - March 15, 1998

MARY STUART

by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 - April 26, 1998

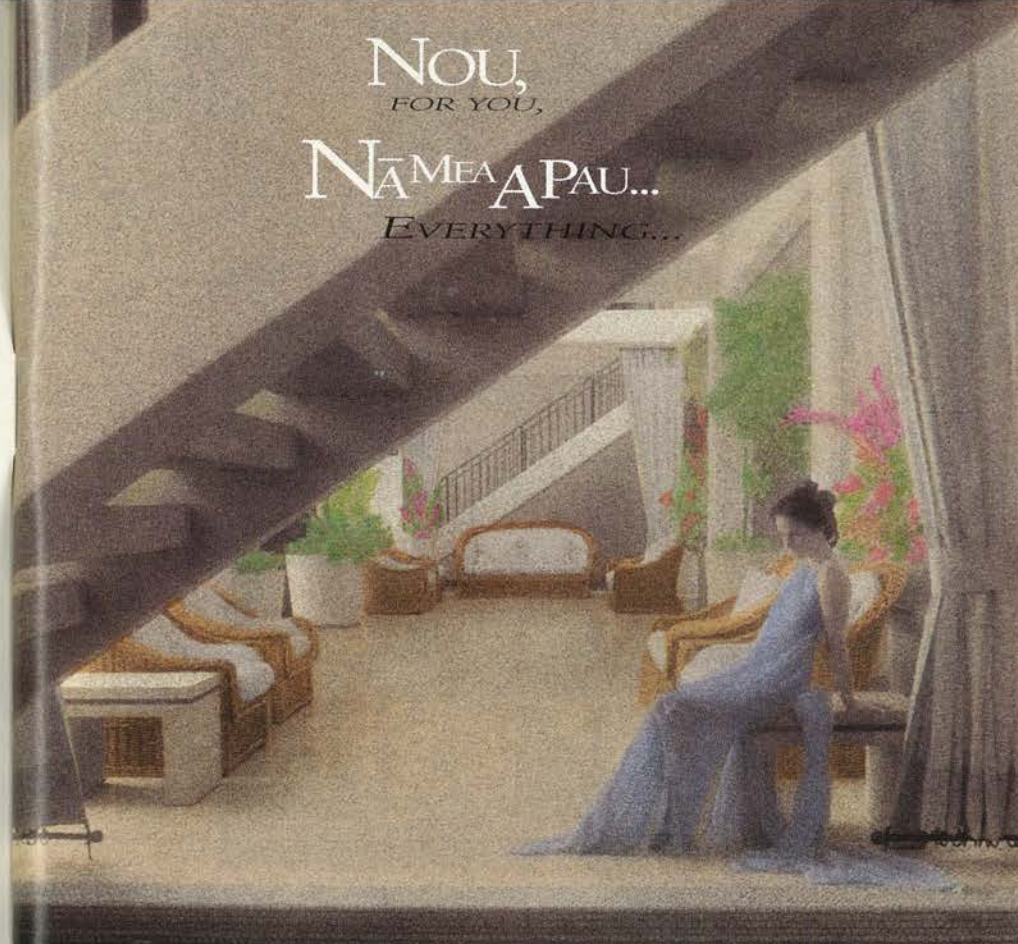
THE GUARDSMAN

by Ferenc Molnar
translated by Frank Marcus
directed by Albert Takazaukas
May 7 - June 7, 1998

OLD TIMES

by Harold Pinter
directed by Carey Perloff
June 11 - July 12, 1998

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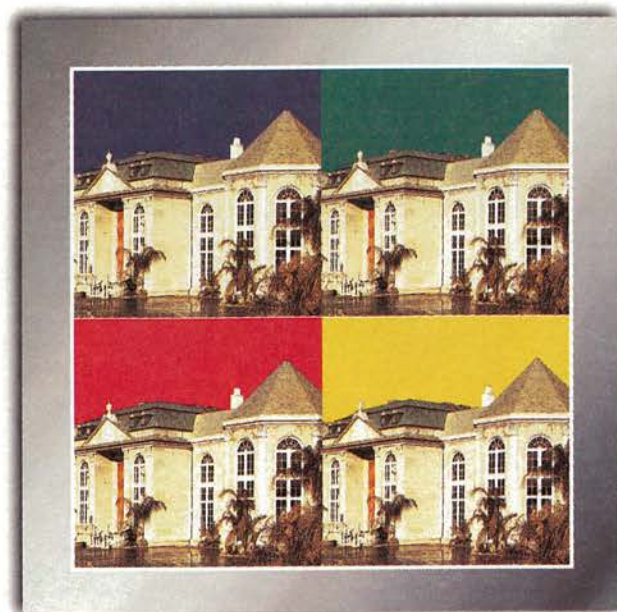
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ABOVE

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Heather Kitchen
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Conservatory Director



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

AUDIENCE EXCHANGES

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

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1997-98 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$42 (\$21 for opening night subscribers); limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

ON A STREETCAR NAMED DESIRE

A.C.T. PROLOGUE

October 28, 1997, 5:30 p.m.
Featuring Director Richard Seyd

AUDIENCE EXCHANGES

November 4, 9 (matinee), and 12 (matinee)
Speakers to be announced.

A.C.T. PERSPECTIVES

November 10, 7 p.m.

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A STREETCAR NAMED **DESIRE**

(1947)

by Tennessee Williams

Directed by Richard Seyd

<i>Scenery by</i>	John Iacovelli
<i>Costumes by</i>	Ann Bruice Aling
<i>Lighting by</i>	York Kennedy
<i>Original Music and</i>	
<i>Sound Score by</i>	Michael Roth
<i>Sound Design by</i>	Garth Hemphill
<i>Voice and Dialect Consultant</i>	Lynn Watson
<i>Fight Director</i>	Jamison Jones
<i>Casting by</i>	Meryl Shaw
<i>Hair and Makeup by</i>	Rick Echols

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Elisa Guthertz, *Assistant Stage Manager*
James Gibbs, *Intern*

New York casting by Victoria Visgilio and Harriet Bass
Los Angeles casting consultation by Nicole Arbusto and Joy Dickson

Presented by special arrangement with Samuel French, Inc.

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Artistic Director

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directed by Candace Barrett

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A STREETCAR NAMED DESIRE

The Cast

(in order of appearance)

<i>Eunice</i>	Margo Hall
<i>A Neighbor</i>	Baomi Butts
<i>Street Musician</i>	Norbert Stachel
<i>Stanley</i>	Marco Barricelli
<i>Mitch</i>	Matt DeCaro
<i>Stella</i>	Michelle Elise Duffy
<i>Blanche</i>	Sheila Kelley
<i>Steve</i>	L. Peter Callender
<i>Pablo</i>	George Castillo
<i>A Young Collector</i>	Josh Berman
<i>A Mexican Woman</i>	Mercedes Molina
<i>A Nurse</i>	Carla Spindt
<i>A Doctor</i>	Ed Sarafian
<i>Ensemble</i>	Cynthia Bassham, Elizabeth Benedict, Velina Brown, David Kudler, Don Speziale

Understudies

Eunice, A Neighbor—Velina Brown; *Stanley*—George Castillo
Mitch, A Doctor—David Kudler; *Stella, Blanche*—Cynthia Bassham
Steve, Pablo—Don Speziale; *A Young Collector*—Christian Nurse
A Mexican Woman—Vivis Colombetti; *A Nurse*—Elizabeth Benedict

Place

The French Quarter, New Orleans

Time

Act I

Scenes 1-4: Late spring

Act II

Scenes 5-6: Summer

Act III

Scenes 7-10: Early fall

Scene 11: One week later

There will be an intermission following Act I
and a pause between Acts II and III.

A.C.T. PRESENTS

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CONTRA COSTA NEWSPAPERS
Contra Costa Times - Vallejo Times - San Ramon Valley Times - Lodi Dispatch

UNITED AIRLINES

DIRECTOR'S NOTES

by Richard Seyd

A Streetcar Named Desire is the first Tennessee Williams play I have directed, and the more I explore the man's work and life, the more sympathy I feel for his vision. I am constantly struck by the powerful and fearless way in which he confronts human behavior. Williams once wrote:

A decent thing about me is my tolerance and love of people and my gentleness of them. I think I have acquired that through suffering and loneliness.

In my work as a director, my abiding interest has always been people. As a teenager, I used to sit in the trains of the London underground all day, just watching travelers pass by. I'd try to imagine the lives behind the faces, the struggles and the fears I knew existed in each individual. As I got older, what I saw more clearly was people's extraordinary emotional courage, our ability to live under the most difficult of circumstances, both mental and physical. So I identify most strongly with Williams's sympathetic depiction of the courageous frailty of the human organism. *A Streetcar Named Desire* embodies that courage.

I think every director, as an artist, has a dominant entry point for his or her interpretation of a play (a natural strength, if you will). With this spark we are able to ignite other aspects of our art, expanding the range of our skills as we go. The core passion nevertheless remains: Why are we doing this? As a director, I have always been more fascinated by behavior and character psychology than any other aspect of the theatrical art form. That is my personal entry point. I love the art of attempting to reveal the deeper meaning of the playwright's expression, and it is this passion that draws me to Williams:

My characters make my play. . . . I always start with them, they take spirit and body in my mind. . . . They build the play about them like spiders weaving their webs, sea creatures making their shells.

Another point of contact for me is Williams's brave embrace of sentiment. A great challenge in directing Williams's work in this highly rational postmodernist age is to overcome the pervasive fear of sentiment, to help actors go so deeply into the feelings of the characters that the intense emotional life Williams has created can shine

through. There is nothing that excites me more than this depth of exploration.

In preparing to direct *A Streetcar Named Desire*, I was intrigued by the interpretive possibilities I discovered in some of the very detailed stage directions Williams wrote into the script. In the opening directions, for example, he wrote, "New Orleans is a cosmopolitan city where there is a relatively warm and easy intermingling of races in the old part of town." *Streetcar* is set two years after the end of World War II, in which Mitch and Stanley fought. The beginning of the movement towards racial integration (the effect of which still reverberates loudly in American culture today) came out of that war. Part of the story of this play is the clash of the old South with the new, represented by the city in which Williams chose to set this story, and for this production I wanted to create a strong sense of the cultural and racial mix of the new South. In the set design, the music, and the casting, we have tried to locate Stanley and Stella's apartment within the context of the vibrant multiethnic life of the French Quarter where Williams lived and wrote this play.

I also noticed that in Williams's original script for the play, the stage directions specify that Stella is "about 25" years old, and describe Blanche as "about five years older." In the acting edition later published and used in most productions, however, Stella's age is left undefined. I was intrigued by the possibilities raised by this difference in detail, which indicates to me that Williams had originally imagined Blanche to be a woman in her early thirties. Young in age, but old in experience.

Traditionally, however, Blanche has been played by a woman in her late thirties to mid forties. I believe that the age of the actress playing Blanche has a profound effect on our perception of the character. If we perceive Blanche as clinging vainly to a delusion of lost youth, doomed from the moment she enters Stanley and Stella's apartment, it becomes too easy to dismiss her point of view. If, however, a younger Blanche arrives in New Orleans—haunted and exhausted, yes, but with the genuine hope of finding one last chance at happiness—our perception of her character hopefully becomes more fluid. The events of the play can contribute actively to the making or breaking of her life, and her journey throughout the play becomes one with which we can identify. In casting this production we honor Williams's original intention, which seems to be an appropriate endeavor upon the 50th anniversary of *Streetcar*'s first production.

In Williams's *Night of the Iguana*, Hannah, the portrait artist, recounts a "love" experience in which a lonely man asked her to remove a piece of her underclothing so he could touch it. She explains her compliance by saying, "Nothing human disgusts me, unless it is unkind, violent." I believe that is Williams's own credo, and it is the lens through which I have interpreted *A Streetcar Named Desire*. ■



Richard Seyd

**A STREETCAR
NAMED DESIRE
EMBODIES
WILLIAMS'S
SYMPATHY FOR
THE COURAGEOUS
FRAILTY OF THE
HUMAN ORGANISM.**



“BEAUTY OF THE MIND, RICHNESS OF SPIRIT, AND TENDERNESS OF THE HEART”

by Lyle Leverich

Laurence Olivier, at the beginning of his film of *Hamlet*, said, “This is the tragedy of a man who could not make up his mind.” His contention being something of an oversimplification, Olivier suffered “the slings and arrows” of outraged academic ire. One could also say that the plot of *A Streetcar Named Desire* is simple and melodramatic. Tennessee Williams, however, like William Shakespeare, examined complexities of human character of more profound impact.

In 1947, Tennessee Williams wrote to his director, Elia Kazan, that *A Streetcar Named Desire* was really about the failure of people to communicate:

Nobody sees anybody truly but [only] through the flaws of their own egos. That is the way we all see each other in life. Vanity, fear, desire, competition—all such distortions within our own egos—condition our vision of those in relation to us. Add to those distortions in our own egos, the corresponding distortions in the egos of others, and you see how cloudy the glass must become through which we look at each other.

Williams said this was true of all living relationships, “except when there is that rare case of two people who love intensely enough to burn through all those layers of opacity and see each other’s naked hearts.” Blanche DuBois is in blind quest of such a love. On arriving in New Orleans, she takes a streetcar named Desire, transfers to another called Cemeteries, and gets off at Elysian Fields. She is young, yet old beyond her years, trying desperately to hold on to some vestige of grace and dignity. Seeking a safe haven in her sister Stella’s home—“a cleft in the rock of the world [she] can hide in”—Blanche finds her way instead to a stark “Frenchtown” apartment where she is confronted by the powerful resentment of Stella’s husband, Stanley Kowalski.

Seeking to imbue his play with an authenticity and “a fidelity in life,” Williams recognized that “there are no ‘good’ or ‘bad’ people. . . . [S]ome are a little better or a little worse, but all are activated more by misunderstanding than malice. A blindness to what is going on in each other’s hearts.”

WILLIAMS SAW
THAT EACH OF US
LIVES IN MULTIPLE
WORLDS, MORE
OFTEN INTENSELY
PRIVATE WORLDS
THAT ARE NEVER
ENTIRELY
REVEALED TO
ANYONE.

LEFT
Elegy for Moss Land
(1948)
Photo by Clarence
John Laughlin

CONFLICTED LOVE

Williams sought more than verisimilitude in his characters, however. He saw that each of us lives in multiple worlds, more often intensely private worlds that are never entirely revealed to anyone. Blanche and Stanley are not simply opposites or apparent adversaries, but rather two highly individualistic human beings deeply rooted in antithetical pasts—pasts symbolic of the traditional old South in conflict with the emerging new South. Williams said,

I write out of love for the South. . . . It once had a way of life—a culture, not a society based on money. I write out of regret of that. . . . I write about the South because I think the war between romanticism and hostility to it is very sharp there.

Williams actually knew a Stanley Kowalski, a “Polish fellow” and “very good friend” with whom he worked a miserable job at the International Shoe Company as a young man. But Williams personalized the symbolism of his artistic conflict further by vesting in *Streetcar*’s Blanche and Stanley the polar extremes of his own nature: the gentler side of his mother’s family at one extreme and at the other the aggressive character of his father’s heritage.

From the time he was a child until he was finally able to get out from under “the paternal roof,” Tom Williams (he took the name Tennessee in 1938) lived in dread of his father’s tantrums. A large, boisterous traveling shoe salesman, Cornelius Coffin “C. C.” Williams towered over diminutive Edwina Estelle Dakin, who was a dutiful, if unloving wife. Before her marriage to C. C., she had been disappointed in love with a young man who had been her childhood sweetheart. A crude lover, C. C. was the tragic figure of a man wedded to a woman he desperately loved and a job as a sales manager he hated. Penurious, except when it came to dressing himself and maintaining his country club membership, C. C. used his money to hold his wife in economic bondage. Their never-ending battles over the funds she needed to run the household often left the children stricken with terror.

Later, after he was taken off the road and promoted to sales manager, C. C. felt penned in by both his job and his family. He was plainly jealous of Edwina’s affection for young Tom and his sister, Rose—“the runts,” as he referred to them. He particularly did not want a son of his to be a writer, for, as he saw it, everyone knew that writers and artists were a queer lot who never made any money. The older Tom grew, the more C. C. derided his ambition and drove him to go out and get a job like everyone else.

Alcoholic, poker-playing, and given to sudden, irrational bursts of temper, Tennessee Williams took on many of the characteristics of the father he “hated,” but for whom he had a sublimated love. He also invested these traits in the character of Stanley, just as he imparted to Blanche a “beauty of the mind and richness of spirit and tenderness of the heart,” those qualities he found in the mother who never for a moment doubted her son’s great and enduring gift.

A Streetcar Named Desire is in large part the dramatic realization of Williams’s conflicted love for both his parents. It is also a profound exploration of the artist’s plight, a play that Williams said was about “the ravishment of the tender, the delicate, by the savage and brutal forces of modern society.” Williams wrote to his agent, Audrey Wood, “As you have observed by now, I have only one major theme for my work, which is the destructive impact of society on the sensitive, nonconformist individual.”

FINDING “THE OBTVERSE OF DEATH IN DESIRE”

It has been said that Williams could write “like a fallen angel—this clinical poet of frustration—who finds that obverse of death in desire.” His first vision of *Streetcar* was a scene in which, Williams said,

the plot was murky, but I seemed to see a woman sitting in a chair, waiting in vain for something. Maybe love. Moon rays were streaming through the window and that suggested lunacy. I wrote the scene and titled it “Blanche’s Chair in the Moon.”

Although he had explored elements of the play that would eventually become *A Streetcar Named Desire* in fragmentary fashion even

Galleries in the French Quarter of New Orleans



LOUIS REINS ©1977

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Tennessee Williams

RIGHT
Ancient Drapes (the
Evergreen Plantation
in St. John the Baptist
Parish, Louisiana)

"Today, as we approach the house, we find that its beauty has never been completely extinguished, even during its darkest days; that, on the contrary, it has mellowed with time; and that there hovers about it an air of expectancy—as though it knows that a new day, and a new life, has come. And the gray and ancient drapes of the moss part, as though with reluctance, as though they were curtains opening on a new act in the life of the house—an act in which Evergreen will find a second, and happier existence; will be more lovely, more gracious, more secure, than ever."

—from *Ghosts Along the Mississippi*, text and photos by Clarence John Laughlin (©1948 by Charles Scribner's Sons)

before 1939, Williams really began to write *Streetcar* during the winter of 1944–45, soon after *The Glass Menagerie* went into rehearsals in Chicago. In the spring of 1946, he suffered an existential crisis brought on by the rupture of an infected appendix, which began a three-year period that he later came to call "the desperate time." He poured the anxieties raised by this close brush with death (and his continuing belief that he was dying of pancreatic cancer) into his "New Orleans play," which he finished in the fall of 1947.

Williams brought to bear on the emerging play—which he at various times named *The Moth*, *The Poker Night*, *The Primary Colors*, and finally *A Streetcar Named Desire*—the influences of primarily D. H. Lawrence, and, in a minor key, Strindberg and Nietzsche.

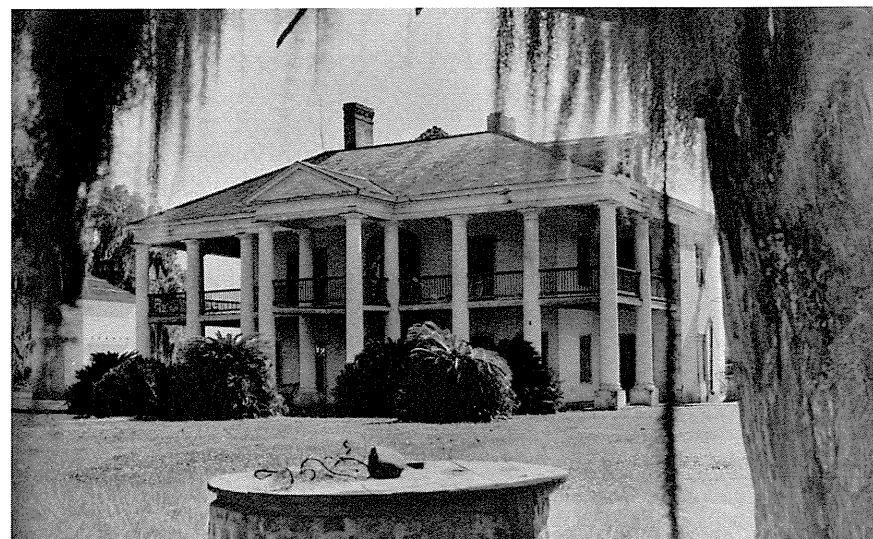
A STREETCAR NAMED SUCCESS

No one could have foretold the phenomenal success of *Streetcar*. Initially, in his journal, to distinguish it from *The Glass Menagerie*, which he somewhat disdainfully called his "little play," Williams characterized *Streetcar* as his "big play." Audrey Wood, for one, had no doubt that *Streetcar* would be a big hit. The person she knew with the money to give the play a first-class production was a newcomer to the theater—Irene Selznick, the divorced wife of David O. Selznick, producer of *Gone with the Wind*, and daughter of MGM mogul Louis B. Mayer. At the same time, Williams had seen a production of *All My Sons*—by another relative newcomer to the theater, Arthur Miller—directed by Elia Kazan, who Williams decided was the director he wanted for *Streetcar*.

Dissatisfied with film and stage star Margaret Sullavan, who twice auditioned for the coveted role of Blanche, Williams traveled to the West Coast to see Hume Cronyn's restaging of Jessica Tandy's acclaimed performance in Williams's one-act play *Portrait of a Madonna*. Kazan was in Hollywood supervising the editing of *Gentleman's Agreement*, for which he was to receive an Oscar as best director in 1947. Kazan and Williams agreed that they had in Tandy found their Blanche.

To play Stanley, Selznick chose film star John Garfield, who was only willing to sign under restrictive conditions, including a limited run, and later balked because he felt the role of Blanche dominated the play. Wood's husband, Lieblich, gave an unknown Marlon Brando money to travel to Provincetown, where he gave a reading for the vacationing Williams that was so electrifying he won the role hands down. Williams immediately wrote to Wood, saying, "I can't tell you what a relief it is that we have found such a God-sent Stanley in the person of Brando." He urged her to sign him without delay and sent word to Selznick not to sign Garfield, even though it meant there would be two unknowns in the lead roles. Also added to the cast were Kim Hunter as Stella and Karl Malden as Mitch.

Throughout rehearsals and the first tryout in New Haven, it



seemed as though Brando's performance would overwhelm Tandy's and throw the play off balance. But Hume Cronyn, who watched from the back row of the Shubert Theatre, kept telling Kazan, "She can do better." When she went on to Boston and Philadelphia and then opened in New York on December 3, 1947, Tandy did more than "better," she gave the greatest stage performance of her career. The reviews were virtually unanimous in her favor, while the young Brando, who was still feeling his way and varying his interpretation of the role's complexities from night to night, received the recognition of a rising star. Although the film was marred by censorship problems, it remains a classic, a depiction of the tragic failure of basically decent people to understand each other and of the violence such a chasm so often engenders.

Winning a Pulitzer Prize and the New York Drama Circle and Donaldson awards and with a Broadway run of 855 performances, *Streetcar* took on a life of its own. As for the play's then 36-year-old author, he was catapulted into a success he called a "catastrophe," and from which he never fully recovered.

Although he would go on to write *The Rose Tattoo*, *Cat on a Hot Tin Roof*, *Orpheus Descending*, *Suddenly Last Summer*, *Sweet Bird of Youth*, and *The Night of the Iguana*, Williams spent the rest of his life in flight from those who would in one way or another take possession of him, in search of a corner of the universe where he could write what he wanted, and when he wanted. ■

Lyle Leverich is the author of *Tom: The Unknown Tennessee Williams* (Crown Publishers). He will speak at *A.C.T. Perspectives: "A Streetcar Named Desire: Fifty Years Later,"* November 10, 7–9 p.m., at the Geary Theater.

"WHERE Y'AT, DAWLIN?"

Pick almost any part of the United States, and you will find phrases used as a sort of shorthand that highlight a unique pronunciation or accent characteristic of the area. In Chicago, it might be, "da Bears"; in Minnesota, "Oh, you betcha"; in Boston, "pahk the cah." One such phrase found in New Orleans is, "Where y'at, dawlin?" The shorthand is often taken one step further, so that a New Orleans accent has come to be known simply as "Yat." While Yat incorporates linguistic influences from Africa, France, Canada, and the Caribbean, several of the sounds in this complex dialect are similar to those heard in New York, prompting the observation that Yat sounds like a kind of "southern Brooklynese."

Yat is only one element of the intricate mix of dialects spoken in this production of *A Streetcar Named Desire*. There are also echoes of French Creole and Cajun, as well as sounds from Mississippi and Mexico. This unique combination of utterances, dynamics, and melodies of speech is filtered through the characters on stage, and together they mirror the remarkable cultural diversity of New Orleans.

In this production, Steve and Eunice are African Creoles whose speech echoes the musical language of their forebears. The Creoles of New Orleans trace their ancestry to France, and it is this significant population of Francophones, who settled Louisiana prior to its purchase by the United States in 1803, that has given New Orleans its rich culture and traditions. Throughout the 18th and 19th centuries, the French-speaking Creoles of New Orleans included among their numbers a significant population of prosperous, well-educated, and predominately Catholic *gens de couleur libre* (free people of color) of mixed African and European descent, who formed a distinctive cultural elite in New Orleans. They identified themselves as French and embraced a culture that was decidedly European in flavor.

Throughout the late 19th and early 20th centuries, the educated and relatively prosperous *gens de couleur libres* of New Orleans placed great distance between themselves and the poorer, less skilled, and less educated descendants of former slaves. Like the white Creoles of New Orleans, they socialized, married, and lived among themselves as a distinct culture and society. African Creoles lived downtown, especially in the Seventh Ward near the French Quarter, symbolically separated by Canal Street from the uptown African-American communities.

Events of the first half of the 20th century, especially the two world wars, helped to break down the effects of social stratification and separation in New Orleans, as elsewhere in the United States. Despite Jim Crow laws that regulated social interaction among the races, people of different classes, cultures, and races mingled more freely in New Orleans than anywhere else in the South. ■

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ELEMENT OF
THE INTRICATE
MIX OF DIALECTS
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CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$27.5 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes a highly acclaimed production of Timberlake Wertenbaker's new version of Euripides' *Hecuba* which featured Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes; Sophocles' *Antigone*; Strindberg's *Creditors*; Paul Schmidt's new translation of Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound's *Elektra* with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, David Strathairn, and Peter Riegert; Bertolt Brecht's *Resistible Rise of Arturo Ui* with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season at A.C.T. Perloff directs Pinter's *Old Times*, featuring Turturro and Borowitz, and the world premiere of Michael Feingold's new translation of Friedrich Schiller's *Maria Stuart*.



HEATHER KITCHEN (*Managing Director*) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught 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 production manager at Theatre New Brunswick for three years. 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 company manager for the Stratford Festival while on tour. 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.

MELISSA SMITH (*Conservatory Director*), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and

continued on page 34



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A.C.T. PROFILES

continued from page 32

Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. 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.

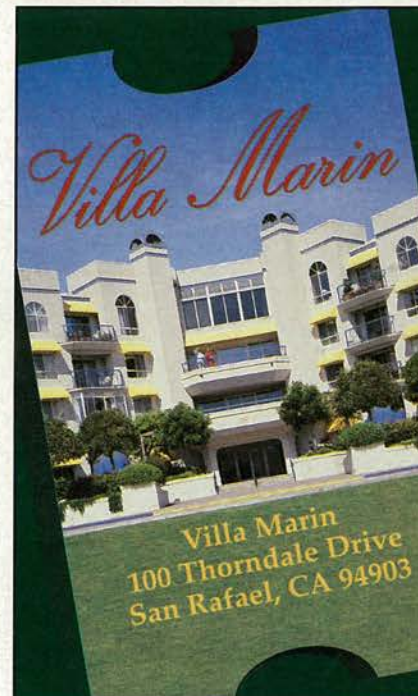
JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't 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. He 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.

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 11 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*.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 22-year working relationship with A.C.T., where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administers), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theater Symposium*, and *Essays in Theater*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 16 years, she stage-managed more than 60 productions throughout the Bay Area, 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 was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*. Shaw also teaches in the A.C.T. Advanced Training Program.



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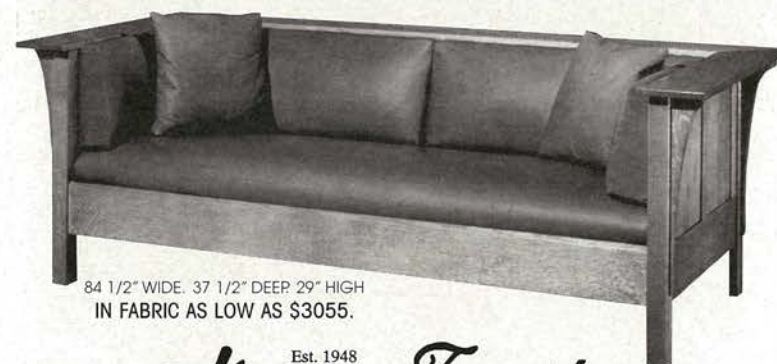
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Departing San Francisco on December 26 and returning January 2, the group will spend seven days and six nights in London attending the best current theatrical offerings, including two West End shows and a production at the renowned Royal National Theatre (with a backstage tour). Other highlights include a day trip to William Shakespeare's home, Stratford-upon-Avon, for a performance by the Royal Shakespeare Company, a tour of Shakespeare's Globe Theatre, which has recently been restored and reopened to the public, and a visit to Henry VIII's Hampton Court, as well as plenty of free time to shop and see the sights.

The \$1,995 package price includes round-trip nonstop airfare from San Francisco, first-class hotel accommodations (including a full English breakfast daily), orchestra-seat tickets to all productions, a London transportation pass, all taxes and portage, and a tax-deductible donation to A.C.T.

Don't miss out on this exciting opportunity to discover the magic of British theater at its finest. For a detailed information packet, please call A.C.T. at (415) 439-2313.

A.C.T. WELCOMES NEW BOARD TRUSTEES

Several prominent business executives have dedicated their expertise to A.C.T. by joining the company's board of trustees, which has expanded considerably in recent seasons. As the governing body of A.C.T., the board is responsible for the overall artistic, educational, and financial integrity of the organization. In addition to approving the A.C.T. annual operating budget and holding responsibility for major

continued on page 40



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Donna Goya



Bruce Alan Mann



Cheryl Sorokin

A.C.T. NEWS

continued from page 38

hiring, the trustees collectively review and approve policies to further A.C.T.'s artistic and educational mission and serve as A.C.T.'s custodians for the benefit of the Bay Area community.

The board, which is currently comprised of 39 individuals, is guided by the leadership of President Toni Rembe. Her fellow officers include recently elected Vice Presidents Kaatri B. Grigg and Shephard P. Pollack, Secretary Mortimer Fleishhacker, and Treasurer Toby Schreiber, who also chairs the board's finance committee.

Introducing the newest members of the board of trustees of The American Conservatory Theatre Foundation:

Joan Danforth enjoyed a career in investments, holding positions at both Dean Witter & Co. and Citicorp in New York. She currently sits on the boards of the Asian Art Museum and Oberlin College in Ohio.

Donna Goya is senior vice president of human resources for Levi Strauss & Company. She was elected to the National Academy of Human Resources in 1994 and to the International Women's Forum in 1996. She also serves as a trustee of the minority intern-placing service Inroads, the Meyer Institute, and the California Strategic Human Resources Partnership.

Bruce Alan Mann has been a partner at the law firm Morrison & Forester since 1987. Previously he was administrative managing director at L. F. Rothschild, Unergerg & Towbin, and was a partner for 16 years at Pillsbury, Madison & Sutro. He has chaired several committees of the American Bar Association's business law section and is a member of the ABA standing committee on ethics and professional responsibility.

J. Sanford Miller is senior marketing director and director of technology investment banking at Montgomery Securities. Previously he held the same position at Merrill Lynch in San Francisco. He has also served as a senior vice president of Donaldson, Lufkin & Jenrette, a strategy consultant with Bain & Company, and a securities lawyer with Pillsbury, Madison & Sutro.

Cheryl Sorokin became corporate secretary of BankAmerica Corporation and Bank of America NT&SA in 1986—the first woman to hold this position at BofA. She also manages corporate communications and government relations and is group executive vice president. She is a longtime drama enthusiast and also serves on the board of directors of the San Francisco Pocket Opera.

KICKING OFF ANOTHER EXCITING ACT 1 SEASON

ACT 1 is off and running for its third consecutive season, with another outstanding lineup of A.C.T. plays and special events. A social and educational affiliate of A.C.T., ACT 1 members are closely involved in A.C.T. through education, special events, volunteer work, and fundraising. Formed in 1995 by A.C.T. Trustee Julie Stein to generate interest in live theater among young Bay Area residents, ACT 1



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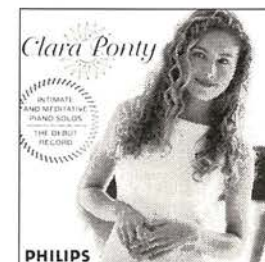
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now has more than 150 members and has become a vital part of the A.C.T. family.

ACT 1 members may choose to subscribe to a package of three plays, which in the 1997-98 season includes the world-premiere musical *High Society*, the 50th-anniversary production of Tennessee Williams's *Streetcar Named Desire*, and *Golden Child*, the moving new comedy-drama by David Henry Hwang (author of *M. Butterfly*). Before attending performances in the ACT 1 subscription series, members are invited to private cocktail receptions at elegant Union Square restaurants. ACT 1 also sponsors special events to raise much-needed funding for A.C.T. programs; for the past two seasons the group has hosted *Comedy Night at the Geary*, an evening of laughs with nationally recognized comedians, raising \$50,000 for the A.C.T. Advanced Training Program.



ACT 1 members who subscribe to the three-play ACT 1 series receive a host of benefits, including priority seating and discounts when purchasing tickets to other A.C.T. performances; discounts on extra tickets for guests; a free subscription to *Preview*, A.C.T.'s informative newsletter; significant discounts at more than a dozen Union Square restaurants and retailers; and a discount on tickets to the third annual ACT 1 *Comedy Night at the Geary*, scheduled for April 29, 1998.

Membership in ACT 1 is \$50 per person or \$85 per couple. If you are already an A.C.T. subscriber and want to join ACT 1, you can easily reschedule your performance dates by calling the A.C.T. Box Office at (415) 749-2ACT.

To get in the act with ACT 1, please call ACT 1 Vice President Elizabeth Sennett at (415) 536-8548.

A.C.T. RECEIVES MELLON FOUNDATION TRAINING GRANT

The Andrew W. Mellon Foundation has awarded A.C.T. a generous \$250,000 grant, to be distributed over the next three years, for the further development of A.C.T.'s acclaimed theater training programs. This grant builds on earlier support from the Foundation which helped make possible the establishment of a full-time core faculty in the ATP, ensuring students year-to-year continuity in instructors and courses. With the resources available to A.C.T. from the Mellon Foundation, and under the leadership of Conservatory Director Melissa Smith, A.C.T. has created core faculty positions in speech, voice, movement, acting, and humanities.

Smith is committed to integrating well-rounded humanities education into professional actor training. Under the auspices of A.C.T.'s previous Mellon grant (and a National Endowment for the Humanities planning grant), the conservatory has enhanced its humanities program to include courses in "Texts in Context," which seek to incorporate literary, historical, and cultural materials into actors' performance preparation. The Mellon grant also supports A.C.T.'s efforts to refine the recently expanded three-year master of fine arts program to include larger-scale public performance opportunities for students.

The Andrew W. Mellon Foundation, established in 1969, reflects the strong artistic interests of its founders, Ailsa Mellon Bruce and Paul Mellon. The Foundation awards approximately \$12-15 annually to visual and performing arts institutions nationwide.

Raye Birk, Concetta Tomei, and Maura Vincent in Walker Hicklin's elegant costumes for Mrs. Warren's Profession (1997)



KEN FRIEDMAN

HALLOWEEN IS JUST AROUND THE CORNER

Do you have a favorite costume from a memorable A.C.T. performance? Why not wear it to your next fancy—or fanciful—dress affair or Halloween bash? Plenty of costumes, from elegant period dress to outrageous getups, are available from A.C.T. Costume Rentals. You, too, can star in one of hundreds of ensembles that have appeared on the A.C.T. mainstage.

Halloween is a busy time at A.C.T.'s costume shop, located at 1420 4th Street, so be sure to make an appointment for a visit and fitting soon by calling (415) 439-2379.

HONORING A.C.T.'S FRIENDS

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

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

Edwarda Adams	Barbara Gerber	Iris Johnson	Pamela Robinson
David Anderson	Celia Gersco	William & Gladys Kane	Joe Rosenthal
Alison Augustin	Eve Gorodsky	Susanna Kohn	Beverly Saba
Jean Battenburg	Dorothy Griggs	Ines Lewandowitz	Ellen Spinrod
Marie Bauer	Pauline Hoff	Riva Mintz	Sol Stecklow
Helen Buckner	Gerri Holmes	Roy Ortopan	Sam Thal
Geraldine Collins	Phyllis Honodel	Bruce Paul	Sylvia Coe Tolk
Maureen Dan	Han Jean	Miriam Perusse	Betty Tsunada
Katherine Farriols	Jessica Jelliffe	Terry Pickett	Dave Watson
Elaine Foreman	Esther Jennings	Joe Ravicini	Jean Wilcox
Frances Frieder	Arnold & Cleomontz	Dana Rees	Johanna Wilkens
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A SWINGING WORLD PREMIERE

A.C.T. celebrated the world premiere of *High Society* in swinging style, hosting "swellegant" benefit events in August and September. "Martinis and Music," a cocktail reception for donors and press, was cohosted on August 20 by A.C.T. and the Westin St. Francis Hotel. Guests enjoyed a sampling of martinis and musical selections performed by members of the *High Society* cast.

And on September 10, subscribers, cast, crew, and friends mingled at the Hilton Hotel's Cityscape Restaurant after a stunning opening-night performance.

Following the September 11 performance of *High Society*, A.C.T. donors enjoyed an elegant postshow reception at Harry Denton's Starlight Room, atop the Sir Francis Drake Hotel. Guests danced the night away to the live music of Harry Denton's Starlight Orchestra. Proceeds from the event benefited A.C.T.'s artistic and educational programs.



(l to r) *High Society* star Melissa Ericco (who portrayed Tracy Lord), Harry Denton, A.C.T. Artistic Director Carey Perloff, Randy Graff (Liz Imbrie), and Jere Shea (Mike Connor) at the Westin St. Francis



Celebration Cochair Gail Glasser with *High Society*'s leading man, Daniel McDonald, at Harry Denton's Starlight Room



Director Christopher Renshaw and Ericco celebrate a stunning opening night.

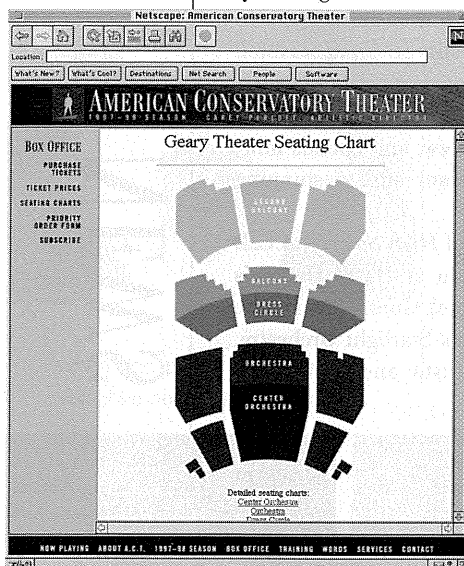


(l to r) Celebration Committee members Lorna and Scott Oppenheimer with A.C.T. donors Helene and Richard Oppenheimer at the St. Francis

A.C.T. NEWS

A.C.T.'S NEW AND IMPROVED WEB SITE

A.C.T.'s award-winning Web site was recently updated and completely redesigned. Now even easier to navigate and graphically enhanced,



A.C.T.'s home page provides a wide variety of information and services and is a valuable resource for all A.C.T. patrons. New features include a complete archive listing all past A.C.T. productions; easy-to-read graphic performance calendars for the entire 1997-98 season, and e-mail ticket request forms (as well as forms that can be downloaded and faxed to the A.C.T. Box Office). The site continues to offer subscription and individual-ticket purchase information, feature articles on A.C.T. productions, company news, brief descriptions of the season's plays, conservatory program schedules, internship listings, information on parking for A.C.T. performances, and the means to add your name to the A.C.T. mailing list.

A.C.T. hopes eventually to expand its online patron services to include subscription and single-ticket purchases via e-mail, with seat selection enhanced by three-dimensional virtual views of the stage from specific seats in the Geary Theater.

Visit A.C.T. on the Web at www.act-sfbay.org.

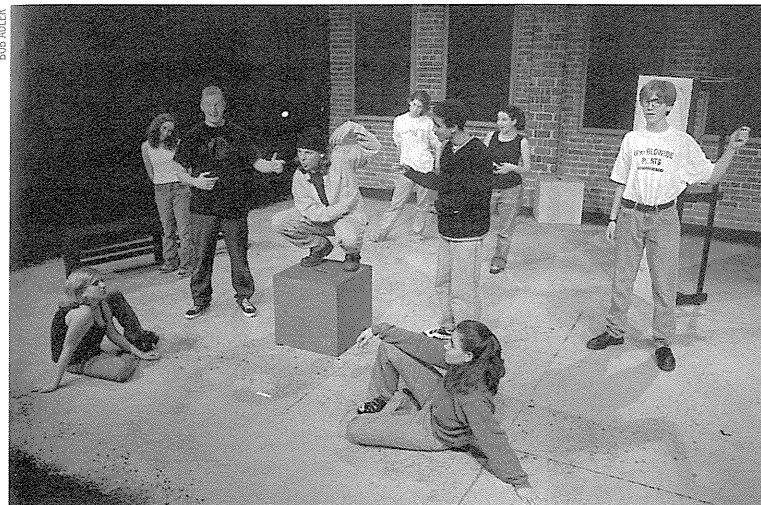
AT THE CONSERVATORY

The A.C.T. Conservatory Advanced Training Program (ATP) embarks this fall on an exploration of Irish and African dramatic literature in the opening performance projects of the second-year class. Artistic Director Carey Perloff directs Sean O'Casey's *Purple Dust*; Margo Whitcomb directs Oscar Wilde's *Importance of Being Earnest*; and Kevin Jackson directs rotating repertory productions of George Bernard Shaw's *Man of Destiny* and Erisa Kironde's *Trick*. Performances are October 30–November 2. All second-year projects are held in A.C.T.'s studios at 30 Grant Avenue and are open to subscribers, free of charge. For performance schedules and reservations, please call the conservatory at (415) 439-2350.

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BOB ADLER



LEFT
Second Class, a new play by Brad Slight, was presented last summer in the New Plays Program of the A.C.T. Young Conservatory. In the cast: (on the floor, l to r) Julie Bernstein, Liz Sklar; (standing, l to r) Jenny Gold, Malte Frid-Nielsen, Alexander Esteves, Carin Cymanski, Asa Kalama, Sarah Reich, and Graham Norris.

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GET YOUR A.C.T. EXTRAS!

The current A.C.T. Extras brochure is now available at the Geary Theater Box Office. The brochure provides detailed information on the 1997-98 season's literary and educational events—A.C.T. Prologues, A.C.T. Perspectives, and Audience Exchange discussions—which offer you the chance to enhance the experience of attending the season's performances by participating more fully in the artistic life of A.C.T. Held in conjunction with A.C.T. mainstage productions, all A.C.T. Extras events are held at the Geary Theater and are open to the public, whether or not you have already attended the related play. Please stop by the Geary Theater Box Office (next door to the theater at 405 Geary Street at Mason) to pick up your copy!

A.C.T. SALUTES THE SAN FRANCISCO OPERA AND SAN FRANCISCO BALLET

A.C.T. extends a heartfelt congratulations to the San Francisco Opera and San Francisco Ballet as they move back into the War Memorial Opera House. Welcome home, and best wishes for many successful seasons to come!

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), *Suddenly, Last Summer* (1958), *Sweet Bird of Youth* (1959), and *The Night of the Iguana* (1961). His later, less well known plays include *THIS IS (An Entertainment)* (which had its world premiere at A.C.T. in 1975), *Vieux Carré* (1977), *A Lovely Sunday at 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



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MARCO BARRICELLI* (*Stanley*) is an associate artist at A.C.T., where he made his debut last season in *The Rose Tattoo* (Drama-Logue Award). His favorite theatrical experiences are: *Silence*, a coproduction with the Japanese theater company Subaru and Milwaukee Repertory Theater which toured Japan; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *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, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others, and on the New York production of *Tamara*. Television and film credits include "L.A. Law," *Romeo and Juliet*, *Cipango*, and *11th Hour*. Barricelli is a graduate of the Juilliard School.



CYNTHIA BASSHAM* (*Ensemble, Understudy*) moved to San Francisco in 1986 to attend the A.C.T. Advanced Training Program. She has appeared in the Bay Area with A.C.T., San Jose Repertory Theatre, Marin Theatre Company, Berkeley Repertory Theatre's school tour, 'B' Street Theatre, Harvest Theatre, and the San Francisco Theatre Project. Local audiences may remember her performance in Amy Freed's *Poetomachia* (now entitled *The Psychic Life of Savages*) at Fort Mason. Bassham has been directed by Edward Albee in *Who's Afraid of Virginia Woolf?* and the world premiere of *Three Tall Women*, and has performed Albee's work internationally, including productions in Russia, Lithuania, and Austria.



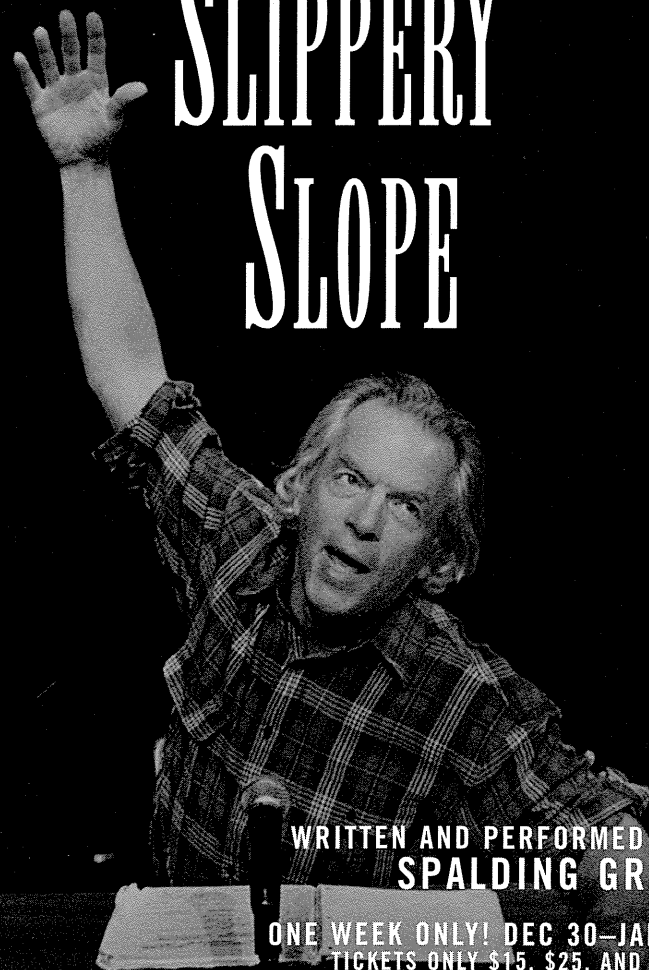
ELIZABETH BENEDICT* (*Ensemble, Understudy*) recently played Sarah Bernhardt in Theatre First's production of *The Lady of the Camellias*. Last season at A.C.T. she understudied the title role of *Mrs. Warren's Profession*. She also played the title role of *Shirley Valentine* at the Mason Street Theatre and appeared as Heather in *Racing Demon* and Madame Dupont in *Anything to Declare?* at Theatre First. She began her career at Arena Stage and has appeared off Broadway in *The Trojan Women*, *Uncle Vanya*, *Clerambard*, and *The Song of the Lusitanian Bogey*. Benedict has also performed in *A Five-Person Cymbeline*, *Hamlet*, *Picnic*, and *Steel Magnolias* in New York's Hudson Valley, as well as on "Law and Order."



JOSH BERMAN (*The Young Collector*) is a freshman at Tamalpais High School in Mill Valley and a student at the A.C.T. Young Conservatory. His theater experience includes performing the roles of Tony in *West Side Story* and Nick Arenstein in *Funny Girl* at the Marin Theatre Company Summer Training Program. Credits in Mill Valley Middle School productions include the roles of Sky Masterson in *Guys and Dolls*, Conrad Birdie in *Bye, Bye Birdie*, and Bobby Child in *Crazy for You*. For the last two years he has been a reporter on the KRON teen news program, "First Cut."

continued on page 51

WHO'S WHO



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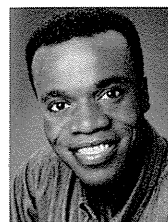
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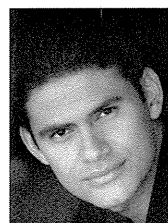
VELINA BROWN* (*Ensemble, Understudy*) has appeared at A.C.T. in *Machinal*, *A Christmas Carol*, *A Funny Thing Happened on the Way to the Forum*, and *Right Mind*. She was seen recently in the San Francisco Mime Troupe's *Killing Time*. Mime Troupe credits also include *Soul Suckers from Outer Space*, *Social Work*, *Knocked Up*, *Escape to Cyberia*, *Gotta Getta Life*, and *Coast City Confidential*. She has worked with the Lorraine Hansberry Theatre, Pacific Jewish Theatre, Thick Description, CitiArts, Eureka Theatre, Oakland Ensemble Theatre, 42nd Street Moon, Magic Theatre, Oregon Cabaret Theatre, and Oregon Shakespeare Festival. Brown will appear soon in an episode of "Party of Five," the HBO movie *Under Wraps*, and the feature film *Mad City*.



BAOMI BUTTS* (*A Neighbor*) made her A.C.T. debut in *Machinal* last season. In 1995 she appeared in *From the Mississippi Delta* at Marin Theatre Company, which received a Bay Area Theatre Critics' Circle Award for best performance ensemble. She has also performed in San Jose Repertory Theatre productions of *1940s Radio Hour* and the award-winning *Cole!* and appeared in American Musical Theatre of San Jose's production of *A Little Shop of Horrors*. She is on the faculties of San Jose State University and Foothill College. Butts has toured with Harry Belafonte and had several solo tours in Copenhagen and Japan.

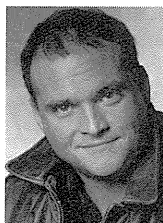


L. PETER CALLENDER* (*Steve*) has appeared at A.C.T. in *The Tempest* and *The Learned Ladies* and will appear in *Insurrection: Holding History*. He has performed in theaters from Broadway to the Bay Area, including the Helen Hayes Theater, New York's Public Theater, the Pittsburgh Public Theater, Arena Stage, Milwaukee Repertory Theater, Berkeley Repertory Theatre, and the California Shakespeare Festival. Favorite productions include *The Playboy of the West Indies*, *Richard II*, *The Elephant Man*, *The Hairy Ape*, *Julius Caesar*, and *The Tempest*. He received his formal training at the Juilliard School, the Webber/Douglas Academy in London, and the Tadashi Suzuki Company in Japan. Callender is on the faculty at San Francisco School of the Arts.



GEORGE CASTILLO* (*Pablo, Understudy*) has appeared this year as Picasso in Steve Martin's *Picasso at the Lapin Agile* and as Jerry in Kaufman and Hart's *Once in a Lifetime*. Last year he was seen as Lucio in *Measure for Measure*, Lysander in *A Midsummer Night's Dream*, and in the multiple roles of The Man in Truman Capote's *Holiday Memories*. He received a Drama-Logue Award for his performance in the one-man show *Men on the Verge of a His-Panic Breakdown*. His screen credits include "Nash Bridges" and the roles of Merlin in the CD-ROM *Top Gun* and Raul in Debra Koons-Garcia's first film, *Poco Loco*. Castillo graduated from the Phil Bennett Professional Theater Lab in 1992.

WHO'S WHO



MATT DeCARO* (*Mitch*) appeared at A.C.T. last season in *Machinal* and in the 1996 production of *Dark Rapture*. A resident of Chicago, he appeared most recently as Roy in Northlight Theatre's *Away* and as Mr. Rosewater in Steppenwolf Theatre's *Slaughterhouse Five*. Theater credits also include *The Night of the Iguana* and *Richard II* at the Goodman Theatre; *The House of Blue Leaves* and *The Mystery Cycle* at the Court Theatre; and *Laughter on the 23rd Floor* and *Driving Miss Daisy* at the Briar Street Theatre. He has been cited on four occasions by Chicago's Joseph Jefferson Committee for outstanding achievement in performance. Television credits include: "Crime Stories," "The Untouchables," "Jack and Mike," *Goodnight Sweet Wife*, and *The Howard Beach Story*. DeCaro also appeared in the movie *Richie Rich* and the upcoming *U.S. Marshals*.



MICHELLE ELISE DUFFY* (*Stella*) makes her A.C.T. debut in *A Streetcar Named Desire*. Los Angeles theater credits include *Our Country's Good*, *City of Angels* (L.A. Ovation Award), *Why Me?...Why Not You?*, and a recently nominated (Ovation) performance in Sondheim's *Putting It Together* at the Colony Studio Theatre, where she is a company member. She has also performed extensively in Chicago, including originating the role of Barbara Smith in Frank Galati's *Cry, the Beloved Country*, *Riverview*, and *Vivisections from the Blown Mind* at the Goodman Theatre; the title role of *Hedda Gabler*, *Blues in the Night*, and *Quilters* at the Northlight Theatre; and *My Children! My Africa!* at the Wisdom Bridge Theatre and the English Theatre in Vienna, Austria. Duffy's screen work includes *That Thing You Do!*, *Norma Jean & Marilyn*, *Judge and Jury*, *Missing Persons*, and *The Untouchables*.

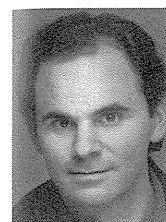


MARGO HALL* (*Eunice*) makes her A.C.T. debut in *A Streetcar Named Desire*. She made her San Francisco theatrical debut as Anita Hill in *Unquestioned Integrity: The Hill-Thomas Hearings* at the Magic Theatre. Earlier this year she received critical acclaim as Katy Longstreth in *Hurricane*. She has appeared with WORD FOR WORD in *Rose Johnny* and *The Blues I'm Playing* (which will tour Paris next spring). As a member of Arena Stage's acting company, she appeared in *A Midsummer Night's Dream*, *Guess Who's Coming to Dinner?*, *Conquest of the South Pole*, and *The Playboy of the West Indies*. Hall's screen work includes "Nash Bridges" and *Coming Home Again* with Kirk Douglas. She received her M.F.A. from Catholic University of America and is a core member of Campo Santo.



SHEILA KELLEY* (*Blanche*), shortly after graduation from NYU, formed her own theater company, The Elephant Group, with whom she appeared in off-Broadway productions of *Lovers: Winners*, *Playboy of the Western World*, and *Am I Blue*. She was also seen off Broadway in *The Seagull*, *Double Fault*, and *Snow Angel*, among other plays, and was recently cast in the Broadway production of *My Thing of Love*. Los Angeles credits include *Lovers: Winners*, *St. Joan*, *Tarantula*, and *Wild Honey*. Her extensive film credits include her most recent work on *Santa Fe*, *One Fine Day*, and featured roles in *Singles*, *Passion Fish*, *Pure Luck*, *Where the Heart Is*, *Breaking In*, *Some Girls*, Showtime's *Private*

Debts (Houston Film Festival's Best Short Award), and *Staying Together*. She is familiar to television audiences for the season she spent on "Sisters" and two seasons on "L.A. Law." Kelley is currently co-writing a script to be directed as an independent film by Michael Radford (*Il Postino*).



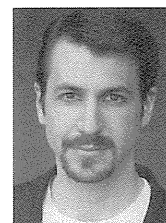
DAVID KUDLER* (*Ensemble, Understudy*) made his Geary Theater debut at the age of 13 in the 1976 A.C.T. production of *The Taming of the Shrew*. Last season he was an understudy for *Machinal* at A.C.T. He has also appeared with Marin Theatre Company, CitiArts, TheatreWorks, the Asian American Theatre Company, the Denver Center Theatre Company, Pacific Alliance Stage Company, San Jose Stage Company, and the Berkeley Shakespeare Festival. Kudler is the education director at Marin Theatre Company and the author of the soon-to-be-released children's book *Seven Gods of Luck*.



MERCEDES MOLINA* (*A Mexican Woman*) began performing professionally at the age of 15. In 1968, after a successful career in Latin American music, she began to study flamenco. She has performed to critical acclaim in major flamenco clubs and with leading flamenco companies throughout the United States.



EDWARD SARAFIAN* (*A Doctor*) has performed with theater companies throughout California, including San Jose Stage Company (*Dracula, A Musical Nightmare*), Center Repertory Theatre (*Harvey, The Merchant of Venice*), South Coast Repertory (*La Ronde*), and Theatre First (*Racing Demon*). He received a Drama-Logue Award for his portrayal of Nat Miller in *Ah, Wilderness!* at TheatreWorks, where his credits also include *As You Like It*, *The Man Who Came to Dinner*, *Passion*, *You Never Can Tell*, and *Camping with Henry and Tom*. He recently understudied the A.C.T. production of *Singer's Boy*. Sarafian received his B.A. in theater arts from San Francisco State University.



DON SPEZIALE* (*Ensemble, Understudy*) appeared in last season's production of *Machinal* at A.C.T. He is a graduate of the A.C.T. Advanced Training Program (ATP), where he also received his M.F.A. degree and performed in the first M.F.A. production, *The Reincarnation of Jaimie Brown*. Recent credits include *Avenue X* at the Marin Theatre Company, *Much Ado About Nothing* with the San Francisco Shakespeare Festival, and *Billy Bishop Goes to War*, directed by Ken Ruta. While at A.C.T., he performed in *The Merchant of Venice*, *Hamlet*, *The Three Sisters*, and *In Perpetuity throughout the Universe*. A former high school teacher, Speziale has taught in the A.C.T. Young Conservatory and Studio A.C.T.



CARLA SPINDT* (*A Nurse*) has appeared in theaters throughout the United States and Canada, including productions at the Oregon and San Francisco Shakespeare Festivals and the Alley Theatre in Houston. She appeared most recently in *Seascape* at the Aurora Theatre in Berkeley and in *Auntie Mame* at the Willows Theatre in Concord. At the Magic Theatre, she has appeared in *Frankie and Johnnie* in the *Claire de Lune*, *Sharon and Billy*, and *Aunt Dan and Lemon*. She has received two Bay Area Theatre Critics' Circle Awards and has directed an all-women production of *Hamlet*. Spindt studied acting at San Francisco State University and UC Davis and is a graduate of the A.C.T. Advanced Training Program.



NORBERT STACHEL (*Street Musician*) plays the clarinet, saxophone, flute, oboe, English horn, ethnic woodwinds, wind synthesizer, electric bass, percussion, and keyboards. He composes, arranges, produces, teaches, and performs a wide variety of styles, including modern jazz and bebop, western classical, funk, r&b, Afro-Cuban, Middle Eastern, Balkan, and klezmer. He has toured internationally with Boz Scaggs, the Ray Obiedo Group, Tony, Toni, Tone, Diana Ross, Sheila E., Lionel Richie, Prince, Tito Puente, and Celia Cruz and plays on many of these artists' recordings. His film and television credits include the soundtracks for *Under the Cherry Moon*, *China Lake*, *Young Einstein*, *Carpati: 50 Miles*, *50 Years*, "Blind Faith," and "Unsolved Mysteries" and live performances on "The Arsenio Hall Show" and HBO's "Diana Ross Special."

CHRISTIAN NURSE (*Understudy*) is 18 years old and a student at Marin Catholic and the A.C.T. Young Conservatory.



VIVIS COLOMBETTI* (*Understudy*) has performed principal roles in *Burning Patience* at the Sacramento Theatre Company, *Watsonville* at York SF, *The Lady from Havana* at TheatreWorks, *La Pastorela* at El Teatro Campesino, *La Virgin del Tepeyac* at the Cowell Theatre, and the touring production of *Zoot Suit*. Her television credits include "Unsolved Mysteries" and *Hope of the Valley* (PBS), and she has appeared in the films *The Novice*, *Dangerous Minds*, *Strawberry Road*, *Gas, Food and Lodging*, and *Ma Vida Loca*.

RICHARD SEYD (*Director*) served from 1992 to 1995 as associate artistic director of A.C.T., where he has directed *The Learned Ladies*, *The Pope and the Witch*, *Pygmalion*, *Oleanna*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, *The Matchmaker*, and *Mrs. Warren's Profession*. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. He has also directed numerous productions for the Eureka Theatre Company, where he was associate producing director; the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni; *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; *The Mad Dancers* for the Mark Taper Forum's New Play Series; *The Learned Ladies* (with Jean Stapleton) for New York's Classic Stage Company; *A Midsummer Night's Dream* for the California Shakespeare Festival; *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon

Shakespeare Festival.

JOHN IACOVELLI (*Scenic Designer*) is designing the upcoming national tour of *Peter Pan*. San Francisco design credits include *The Twilight of the Gods* at the Marines Memorial Theatre (and the Kennedy Center and Broadway) and the interior of the Grand Cafe. He has designed more than 100 productions at theaters across the nation, including the Pasadena Playhouse, Philadelphia Theatre Company, Dallas Theater Center, the Oregon Shakespeare Festival, Mark Taper Forum, and South Coast Repertory. He has won more than 15 Drama-Logue Awards and is a member of The Drama League in New York and the Anteus Group in Los Angeles. He was art director on the film *Honey, I Shrunk the Kids* and production designer on *Ruby in Paradise* and "Babylon 5." Iacovelli received his M.F.A. from New York University and is head of design at UC Riverside.

ANN BRUCE ALING (*Costume Designer*) maintains an active career in theater, film, and television. She has designed numerous productions for South Coast Repertory, including *The Philadelphia Story* and *You Can't Take It With You* (1991 and 1992 Los Angeles Drama Critics' Circle Awards); *Hay Fever*, *Blithe Spirit*, and *New England* (Drama-Logue Awards); and *Shadowlands*, *Six Degrees of Separation*, *Speed-the-Plow*, and *Morning's at Seven*. She has also designed for the Mark Taper Forum, Los Angeles Theatre Center, Pasadena Playhouse, New Mexico Repertory, Philadelphia Theatre Company, Caesar's Tahoe, and the Grove Shakespeare Festival. Aling is designing her fifth season of "Babylon 5" and has designed the television movies *Sirango*, *In the Beginning*, and *Thirdspace*.

YORK KENNEDY (*Lighting Designer*) has designed at theaters across the country, including Berkeley Repertory Theatre, the Old Globe Theatre, A Contemporary Theatre in Seattle, Seattle Repertory Theatre, the Alliance Theatre Company, Yale Repertory Theatre, Indiana Repertory Theatre, the Alley Theatre, South Coast Repertory, San Jose Repertory Theatre, San Diego Repertory Theatre, and the Brooklyn Academy of Music, as well as at the Whitney Museum in New York. He recently completed a six-week tour with Malashock Dance & Co. throughout Eastern Europe. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm. Kennedy is a graduate of the California Institute of the Arts and received his M.F.A. from the Yale School of Drama. He is currently professor of lighting design at San Francisco State University.

GARTH HEMPHILL (*Sound Designer*) has been A.C.T.'s resident sound designer since he relocated to the Bay Area last spring. He designed more than 60 productions in Southern California over the last seven years, including many for South Coast Repertory during his five years there as resident sound designer. He earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, and *Fortinbras*. Over the past six years, Hemphill has also served as technical director and sound designer for eight productions of *Divas Simply Singing*, a benefit for Project Angel Food, and other AIDS-related charities.

MICHAEL ROTH (*Music and Sound*) recently collaborated on *The Rose Tattoo* and *Arcadia* at A.C.T. and *Heartbreak House* at Berkeley Repertory Theatre, all of which received Bay Area Theatre Critics' Circle nominations or awards. He is the resident composer at the La Jolla Playhouse and a resident artist at South Coast Repertory. Other recent projects include the independent feature film *Holy Days*, Pierre LaPointe's film *Taken*, Des McAnuff's film *Bad Dates*, Ann Bogart's *Women, tigertigtiger* (written with Mac Wellman), and Randy Newman's *Faust*. His musical adaptation of

WHO'S WHO

The Birds, written with Culture Clash, will be seen at Berkeley Repertory Theatre later this season. Roth's acclaimed new opera, *Their Thought and Back Again*, has recently been released on CD.

LYNN WATSON (*Voice and Dialect Consultant*) teaches and works as a voice, speech, and dialect coach for theater, film, and television. She just completed work on David Hare's *Skylight* at the Mark Taper Forum in Los Angeles and an independent feature film, *The Outfitters*. At South Coast Repertory she was voice/dialect consultant for *An Ideal Husband* and *Crumbs from the Table of Joy*. She teaches voice in the graduate acting programs at UC Irvine and UC Davis. As an actor, Watson has toured nationally, and her regional credits include leading classical and Shakespearean roles. She has performed at the Los Angeles Theatre Center and off Broadway at New York's American Place Theatre. Watson received her M.F.A. from UC Irvine, where she was a Chancellor's Fellow.

RICK ECHOLS (*Wigs and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as for many other television and film productions. He designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life* for the Citadel Theatre in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. this season after four and a half years on the road with the national tour of *Les Misérables*.

KIMBERLY MARK WEBB* (*Stage Manager*) has worked at A.C.T. on *Mrs. Warren's Profession*, *The Royal Family*, *Travels with My Aunt*, *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, and *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 *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for the Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Originally from Dallas, Webb 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 stage-managing California Shakespeare Festival (CSF) productions of *Pericles* and *Medea*. Other CSF credits include *Henry V* and *Measure for Measure*. Guthertz was assistant stage manager for A.C.T.'s *Royal Family*, *The Rose Tattoo*, *Dark Rapture*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*. Last season she stage-managed Berkeley Repertory Theatre's production of *Cloud Tectonics*.

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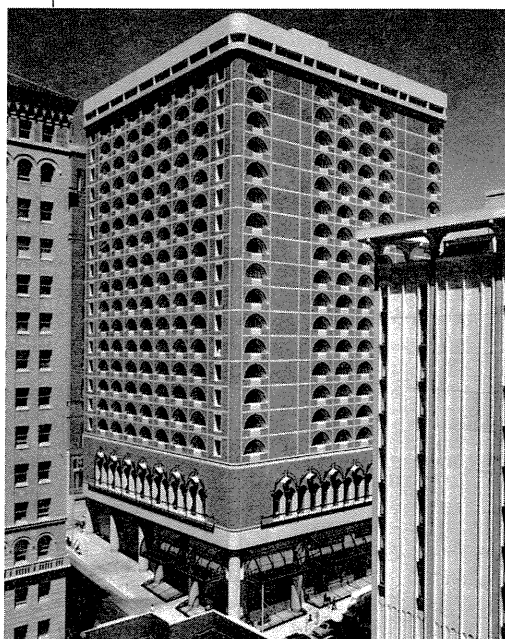
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 The Klein Foundation
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LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre is a \$5 million challenge project to build much-needed corporate support for not-for-profit professional theater in the United States. American Conservatory Theater is one of the resident theaters that is benefitting from the campaign. To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:

American Express Company
 AT&T Foundation
 The BF Goodrich Foundation, Inc.
 Bristol-Myers Squibb Foundation
 FannieMae Foundation
 GTE Foundation
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 Mobil Foundation, Inc.
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 Texaco, Inc.
 The Xerox Foundation

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. on the World Wide Web at www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

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

Tickets are also available at BASS centers, including The Warehouse and Tower Records/ Video.

Charge by Phone or Fax

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

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be considered a donation.

Mailing List

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

Ticket Prices

Ticket prices range from \$11 to \$51.

Subscriptions

Full-season subscribers save up to 32% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. *New this season:* create your own four-play subscription. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

Discounts

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

subscriptions are also available at half price. *New* senior citizen discounts are available for full-season and sampler series subscriptions.

Group Discounts

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

Gift Certificates

A.C.T. 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

Entertaining Education

For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "Entertaining Education" page of this program.

Student Matinees

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

Conservatory

A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The Advanced Training Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes to theater enthusiasts at every level of background and training. The Young Conservatory is a broad-based program 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 \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

A.C.T./F.Y.I.

AT THE THEATER

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

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and *Words on Plays* are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

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

Beeper!

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

Emergency Telephone

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

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will

react to the sound system and make a disruptive noise.

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 Garret on the uppermost lobby level.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

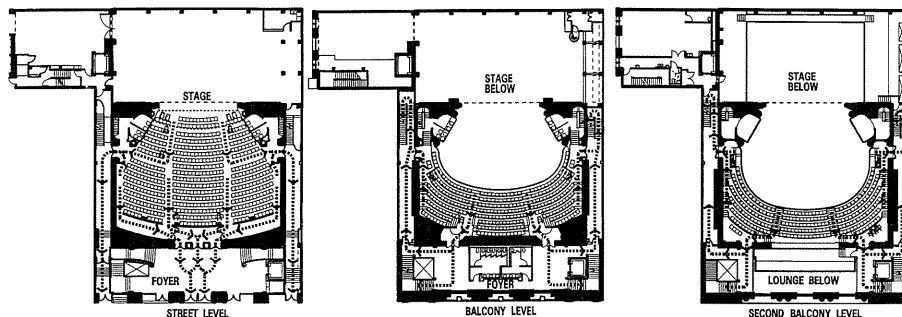
A.C.T. logo designed by Landor Associates.

ssdc The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

NATIONAL ENDOWMENT FOR THE ARTS A.C.T. is supported in part by grants from the National Endowment for the Arts, California Arts Council, and Grants for the Arts of the San Francisco Hotel Tax Fund.

HUMANITIES
CALIFORNIA COUNCIL FOR THE HUMANITIES

GEARY THEATER EXITS



THE VINTAGE COLLECTION



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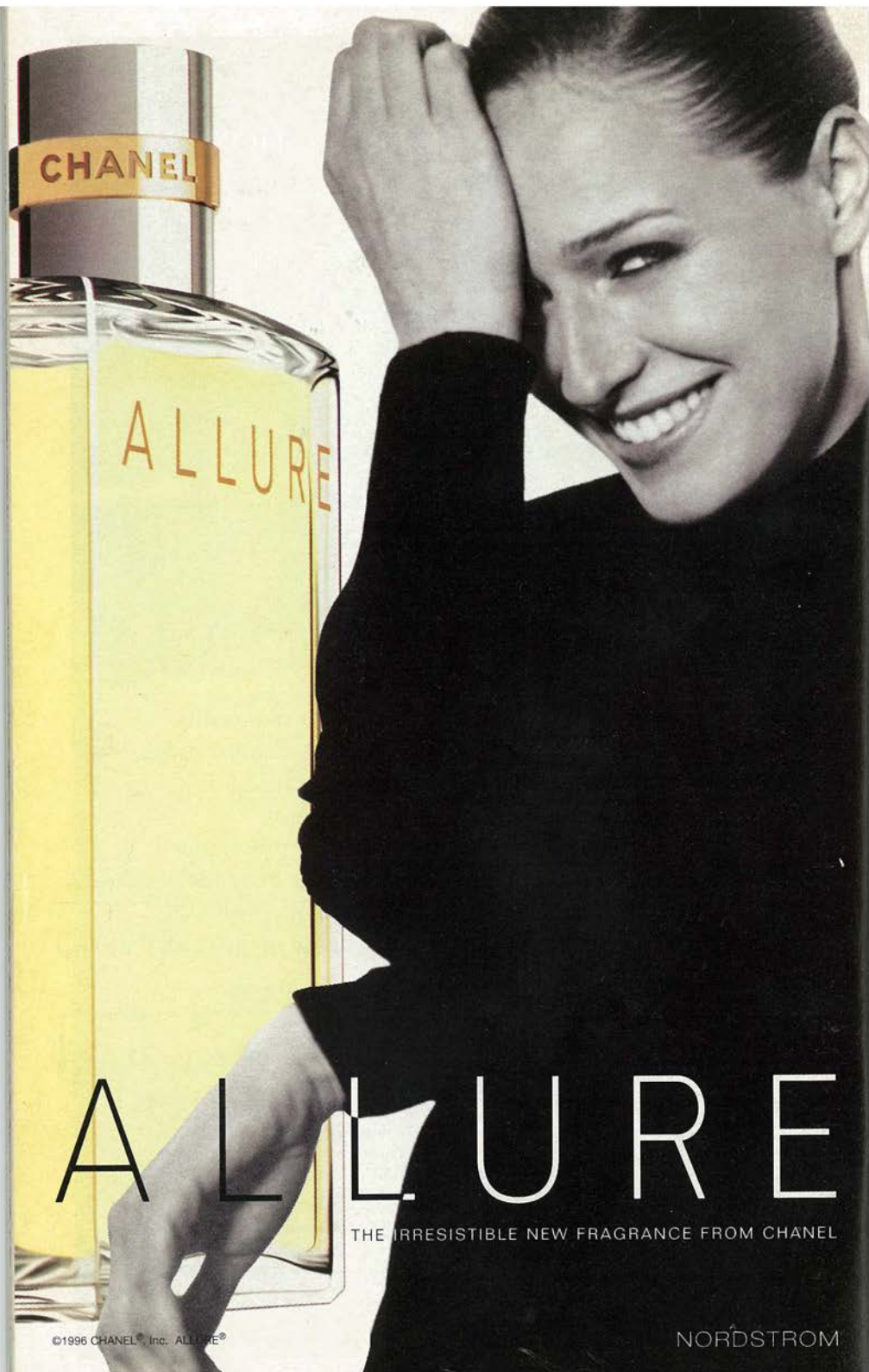


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