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# ABOUT A.C.T.



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

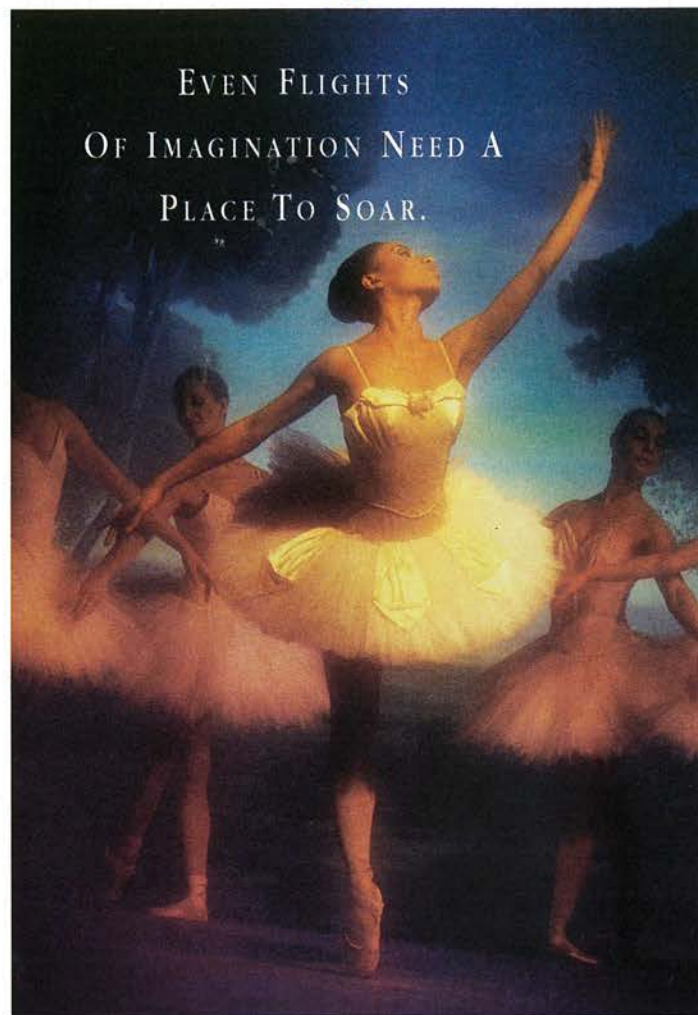
**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. embraces its responsibility to conserve, renew, and 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 Jujameyn 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. ■

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**Melissa Smith** Conservatory Director



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American  
 Conservatory Theater  
 was founded in 1965  
 by William Ball.

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*Artistic Director*  
 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 Huang*  
*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 Takasauckas*  
 May 7 - June 7, 1998

#### OLD TIMES

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



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Vol. 4, No. 1 September 1997

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ABOVE  
Cole Porter. By Horst, 1934.  
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A.C.T.



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Artistic Director

**Heather Kitchen**  
Managing Director

**Melissa Smith**  
Conservatory Director



**A.C.T.**

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Glynis Rigby,  
*Artistic Staff Assistant*

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Larry Biederman  
Kate Edmunds  
Peter Maradudin  
Albert Takazauckas

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Marco Barricelli  
Raye Birk  
Katherine Borowitz  
W. Earl Brown  
L. Peter Callender  
Joy Carlin  
Bryan T. Donovan  
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Charles Randolph-Wright  
Christopher Renshaw  
Richard Seyd  
Albert Takazauckas

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## **A.C.T. PROLOGUES**

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

## **AUDIENCE EXCHANGES**

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

## **A.C.T. PERSPECTIVES**

This popular series of free public symposia is back in 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.

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

## **ON HIGH SOCIETY**

### **A.C.T. PROLOGUE**

September 9, 1997, 5:30 p.m.

*Featuring Director Christopher Renshaw*

### **AUDIENCE EXCHANGES**

September 16 and 21 (matinee), October 8 (matinee)

Speakers to be announced.

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# High Society

(1997)

Music and Lyrics by Cole Porter

Book by Arthur Kopit

Based on the play *The Philadelphia Story*  
by Philip Barry

and the Turner Entertainment Co.

Motion Picture *High Society*

Additional Lyrics by Susan Birkenhead

Directed by Christopher Renshaw

Choreographed by Christopher d'Amboise

Musical Direction by Paul Gemignani

Scenery by Loy Arcenas

Costumes by Judith Anne Dolan

Lighting by Christopher Akerlind

Sound by Tony Meola

Orchestration by William David Brohn

Dialect Consultant Deborah Sussel

New York Casting by Jay Binder, C.S.A.

San Francisco Casting by Meryl Lind Shaw

Hair and Makeup by Rick Echols

## Stage Management Staff

Ray Gin, *Production Stage Manager*

Gregory S. Rehrig, *Assistant Stage Manager*

Francesca Russell, *Production Assistant*

Allyson Lodge, *Intern*

A.C.T. PRESENTS

**Carey Perloff**  
Artistic Director

**Heather Kitchen**  
Managing Director

**Melissa Smith**  
Conservatory Director



A.C.T.

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sponsored in part by*  
**THE WESTIN  
ST. FRANCIS**

There will be one intermission.



# High Society

## The Cast

(in order of appearance)

<i>Tracy Lord</i>	Melissa Errico
<i>Dinah Lord</i>	Lisbeth Zelle
<i>Mother Lord</i>	Lisa Banes
<i>Uncle Willie</i>	John McMartin
<i>C. K. Dexter Haven</i>	Daniel McDonald
<i>Mike Connor</i>	Jere Shea
<i>Liz Imbrie</i>	Randy Graff
<i>Seth Lord</i>	Michael Goodwin
<i>George Kittredge</i>	Marc Kudisch
<i>Ensemble</i>	Bryan T. Donovan
	Christopher Fitzgerald
	George Maguire
	Donna Lee Marshall
	Anna McNeely
	Jennifer Laura Thompson
	Clif Thorn, Kirsten Wyatt

## Understudies

*Tracy Lord*—Jennifer Laura Thompson; *C. K. Dexter Haven*—Clif Thorn  
*Mother Lord*—Anna McNeely; *Uncle Willie, Seth Lord*—George Maguire  
*Liz Imbrie*—Donna Lee Marshall; *Dinah Lord*—Kirsten Wyatt  
*Mike Connor, George Kittredge*—Bryan T. Donovan  
*Ensemble*—Anna Marie Gutierrez, Dan Johnson

## Orchestra

*Violin*—Yasushi Ogura, Adrienne Duckworth; *Viola*—James Hurley  
*Cello*—Ellen Dessler; *Bass*—Andrew McCorkle; *French Horn*—Larry Osbourne  
*Woodwinds*—James Moran, Stephen Parker; *Trumpet*—Larry Souza  
*Trombone*—Gordon Messick; *Percussion*—Scott Bleaken  
*Piano*—Donald Eldon Wescoat; *Synthesizer*—Ronald Valentino

## Additional Credits

<i>Associate Musical Director</i>	Ethyl Will
<i>Assistant Director</i>	David Elliott
<i>Assistant Choreographer</i>	Denise Drenzo
<i>Assistant Set Designer</i>	Mikiko Uesugi
<i>Resident Sound Designer</i>	Garth Hemphill
<i>Rehearsal Pianist</i>	Donald Eldon Wescoat
<i>Music Preparation Supervisor</i>	Peggy Serra
<i>Local Music Contractor</i>	Wayne Allen
<i>Young Conservatory Vocal Coach</i>	Kimberly Mohne

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Cover art by  
Ward Schumaker

Scenes and Musical Numbers in

# High Society

The action takes place at the Lords' estate in Oyster Bay, Long Island.

## ACT I

<i>Overture</i>	
"High Society"*	Ensemble
<i>Scene I: The Conservatory</i>	
"I Am Loved"	Tracy and Ensemble
<i>Scene II: A Dock—The Lawn</i>	
"Ridin' High"	Dexter
"Little One"	Dexter and Dinah
<i>Scene III: The South Parlor</i>	
"Who Wants to Be a Millionaire?"	Mike and Liz
"I Love Paris"	Dinah and Tracy
<i>Scene IV: The Pavilion</i>	
"She's Got That Thing"	Uncle Willie and Company
"Who Wants to Be a Millionaire?" (reprise)	Ensemble
<i>Scene V: The Pool</i>	
"Once Upon a Time"*	Dexter
"I Worship You"	George
<i>Scene VI: By the Water's Edge</i>	
"True Love"	Dexter and Tracy
"I Am Loved" (reprise)	Tracy

## ACT II

<i>Scene I: Uncle Willie's House (2 a.m.)</i>	
"High Society"*	Staff
"I'm Getting Myself Ready for You"*	Uncle Willie and Liz
<i>Scene II: Dexter's House</i>	
"Just One of Those Things"	Dexter
<i>Scene III: Uncle Willie's House (4 a.m.)</i>	
"Let's Misbehave"	Tracy, Uncle Willie, and Company
"You're Sensational"	Mike
<i>Scene IV: The Grounds Surrounding Uncle Willie's House</i>	
Midsummer Madness Montage (Company)	
"Well, Did You Evah!"	"Nobody's Chasing Me!"
"Say It with Gin!"	"Why Don't We Try Staying Home?"
<i>Scene V: A Promontory</i>	
<i>Scene VI: The Pool</i>	
"It's All Right with Me"	Tracy
<i>Scene VII: Outside the Lords' Mansion (moments later)</i>	
"He's a Right Guy"	Liz
<i>Scene VIII: The Terrace (the next morning)</i>	
"Samantha"	Dexter

\* Additional lyrics by Susan Birkenhead





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by David Henry Hwang · directed by James Lapine  
*A family and a culture confront the surprising and often heartbreaking  
consequences of change, by the author of M. Butterfly*

## MARY STUART

by Friedrich Schiller · directed by Carey Perloff  
*Two queens, two countries, one dream: to rule. Mary Queen of Scots and  
Queen Elizabeth I face off in this amazing drama of intrigue and power*

## THE GUARDSMAN

by Ferenc Molnar · directed by Albert Takazaukas  
*A doubting husband disguises himself to test his wife's fidelity,  
only to find himself the victim of his own amorous folly*

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adapted from Charles Dickens by Dennis Powers and Laird Williamson

## IT'S A SLIPPERY SLOPE

written and performed by Spalding Gray

# THE *HIGH SOCIETY* STORY

by Elizabeth Brodersen

Cole Porter (1891-1964) and Philip Barry (1896-1949) were aesthetic contemporaries, privileged members of America's social and artistic aristocracy. Although they never actually worked together, their individual efforts have been merged by others into two musicals about the foibles of the very wealthy: *Happy New Year*, based on *Holiday* (Barry's second most popular play), which appeared on Broadway in 1980, and *High Society*, the 1956 musical film version of Barry's 1939 hit play, *The Philadelphia Story*. Porter and Barry's clever "collaboration" has been reborn at A.C.T., where an array of award-winning artists has converged to create a new version of *High Society* for the late 20th-century stage.

## PHILIP BARRY'S REDOUBTABLE STORY

*High Society's* origins date back to March 28, 1939, when *The Philadelphia Story* opened on Broadway with Katharine Hepburn in the role of Barry's high-spirited socialite, Tracy Lord. One of the leading playwrights of Broadway's Golden Age and author of some two dozen plays, Barry lived a dramatic double life: a serious writer fighting an inner struggle to understand the profound issues of human existence cohabited with "the second Mr. Barry, the smiling one with a lump in his throat" (Burns Mantle). Although he wrote several serious plays on cosmic themes, Barry, like Porter a Yale graduate and son of a wealthy family, was best known for the sophisticated comic flair with which he revealed the inner workings of the elegant elite.

In such charming and perceptive comedies as *Paris Bound* (1927), *Holiday* (1928), and *The Philadelphia Story* (1939), Barry took a long, hard, entertaining look at the social implications of privilege. His witty dialogue and amusing plots gave voice to, while making light of, questions of love, identity, and the need for individual

Philip Barry





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PORTER,  
WAS BEST KNOWN  
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INNER WORKINGS  
OF THE ELEGANT  
ELITE.

fulfillment. Barry's plays were most successful when they exposed the rough human beings beneath the polished exterior of the old-money upper class.

Barry wrote the role of Tracy Lord in *The Philadelphia Story* explicitly for Hepburn, whose stage career had lagged since her unpopular performance in *The Lake* in 1933. The 1939 Broadway production of *The Philadelphia Story*, which also featured Joseph Cotten (as C. K. Dexter Haven), Van Heflin (as Mike Connor), and Shirley Booth (as Liz Imbrie), put Hepburn back on top and ran for a remarkable 417 performances. Hepburn bought the film rights to secure for herself the leading role in any subsequent screen version of the play; she was later joined in the 1940 MGM film by Cary Grant and James Stewart as her inimitable suitors. Smartly directed by George Cukor, *The Philadelphia Story* earned Barry's friend Donald Ogden Stewart an Academy Award for best screenplay and Jimmy Stewart the Oscar for best actor.

### COLE PORTER'S ELEGANT SOCIETY

In 1955, soon after he finished *Silk Stockings* (which was to be his last Broadway show), Porter received offers from two film companies

for movie scores and a proposal for a Broadway musical version of the film *The Shop Around the Corner*. He astounded the producers by turning down the Broadway opportunity, instead choosing to spend the summer in Hollywood writing the score for a musical film adaptation of *The Philadelphia Story*, which was released in 1956 with the new title *High Society* and a new setting in Rhode Island.

With nine original songs written for its high-powered cast and a jazzed-up feel (an unlikely number set at the famed Newport festival was inserted specifically for Louis Armstrong), *High Society* starred Bing

Crosby as Dexter, Grace Kelly as Tracy, and Frank Sinatra as Mike. The film itself received mixed reviews, but "True Love," a duet sung by Kelly and Crosby, became the most-played song of the year and was nominated for an Academy Award. Porter's favorite tune in the film was reportedly "I Love You, Samantha"; other notable songs that helped make the movie a popular success were "You're Sensational," and "Well, Did You Evah!" (first heard in 1939 in *Du Barry Was a Lady*).

Although *High Society* was nominated for an Academy Award for best motion picture story, Barry fans felt the movie lacked the inherent grace and crisply stylish comedy of the original play. For many, the heart and soul of *The Philadelphia Story* had been lost in the Hollywood *Society* shuffle.



Cole Porter at work



*High Society's genealogy (clockwise from top): Vera Allen, Dan Tobin, and Katharine Hepburn in the 1939 Broadway production of The Philadelphia Story; Hepburn with Cary Grant in the 1940 MGM film version; Frank Sinatra and Grace Kelly in the 1956 film High Society; sheet music from High Society.*





## A CLASSIC TRANSLATION

The current reincarnation of *High Society* began four years ago, when playwright Arthur Kopit was asked to write the book for a new musical based on Barry's original play and Porter's music.

When his award-winning first play, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, appeared in New York in 1962, Kopit was hailed as the new boy wonder of American drama. (*Oh, Dad* was produced by A.C.T. in 1969.) One of the few American playwrights able to survive economically by writing serious drama for Broadway, he made his theatrical mark with intelligently satirical comedy-dramas commenting on contemporary American social issues including the Vietnam War (*Indians*, 1969), the language dysfunction and emotional isolation of stroke victims (*Wings*, 1979), nuclear proliferation (*End of the World with Symposium to Follow*, 1986, produced at A.C.T. in 1988), and the rapacious greed of Hollywood (*Road to Nirvana*, 1991). Lately, Kopit has applied his talents in the musical realm as the author of the books for the 1982 Tony Award-winning *Nine*, directed by Tommy Tune, and for *Phantom*, based on Gaston Leroux's *Phantom of the Opera* (written before the Andrew Lloyd Webber version).

For Kopit, whose credits also include an adaptation of Ibsen's *Ghosts*, writing *High Society* was much like translating a well-known classic play. He returned to Barry's text for the fundamental elements of plot, character, and dialogue. However, "because this is a musical," he says, "I couldn't just take a scene directly from the play. The method was not to find songs that fitted into the text, but to find songs that expressed what these characters might need to say in specific, pivotal moments, then reshape the structure so the songs seemed to come out naturally."

Writing a piece of musical theater, as opposed to a play, presented Kopit with its own set of challenges. "You have to understand the function of music in the storytelling," he observes. "At the end of a song, you have to be in a different emotional place than you were before it began. The song has to advance the story, reveal an unsuspected truth about the characters, escalate the stakes, twist the tension. It has to *do* something.

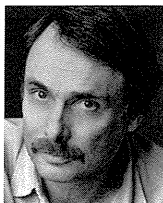
"And because the key moments are usually sung, you have to conceive of scenes differently—you need to find the moment where a song *must* emerge. So you have to construct the scene so it gets to a point where words alone are inadequate."

In paying close attention to the lyrics while writing, Kopit was surprised to discover an emotional complexity in Porter's bitingly clever rhymes that many listeners miss. "In most musicals, songs reveal truths. In *High Society*, however, the songs are often used as defenses, so the brittle, sophisticated Porter lyrics can be used by characters to 'put on a tough skin' [as Tracy says to Mike in *The Philadelphia Story*]. In that case, the song intentionally *hides* the truth.

"OUR HIGH  
SOCIETY IS LIKE  
MADNESS ON A  
MIDSUMMER  
NIGHT, WHERE  
PAIN IS HEALED IN  
THE MAGIC OF THE  
GARDEN."  
—DIRECTOR  
CHRISTOPHER  
RENSHAW

LEFT  
*The Boxwood Garden  
of Old Westbury  
Gardens, an estate on  
the North Shore of  
Long Island*





Arthur Kopit

"I'm no longer sure whether the dialogue in a particular scene is mine or Philip Barry's," Kopit confesses. "The challenge was to make it all seamless. I wanted to make it feel as though I weren't there. The most reverent thing I could do to Barry was to be absolutely true to his characters. His characters are wonderful, and I didn't want to make them more wonderful. I just wanted to show them in a different way, as though we were watching them through a different pair of glasses."

### HIGH SOCIETY REBORN

In October 1996, acclaimed British opera and musical theater director Christopher Renshaw attended a reading at the Manhattan Theatre Club of a draft of Kopit's book, then called *Ridin' High*. Renshaw, whose production of *The King and I* won the 1996 Tony Award for best revival of a musical, agreed to take on the monumental task of bringing the new Barry/Porter project to the stage. He was soon joined by a host of other collaborators well known on Broadway and beyond, including musical director Paul Gemignani, veteran of more than 25 Broadway shows (including most of Stephen Sondheim's work) and choreographer Christopher d'Amboise.

The team eventually incorporated several designers familiar to A.C.T., including Loy Arcenas, who designed the sets for A.C.T.'s *Othello*, *Matchmaker*, and *Singer's Boy*; Judith Anne Dolan, costume designer for last season's *Machinal* at A.C.T., who recently won a Tony Award for her work on *Candide*; and Christopher Akerlind, who lit *The Piano Lesson*, *Angels in America*, and *Seven Guitars* for A.C.T. After a more extensive reading at the Roundabout Theatre Company in New York last January with several of the current cast members and more of Porter's songs, the production team moved in July to San Francisco, where development of the script, music, and staging continued through August under the auspices of A.C.T.

A primary challenge facing the collaborators was the daunting task of identifying which songs in Porter's vast repertoire would best express the uniquely personal feelings of Barry's already well-defined and well-known characters. Renshaw, Kopit, Gemignani, and lyricist Susan Birkenhead (whose Broadway credits include *Jelly's Last Jam* and *The Triumph of Love*) worked closely with Robert Kimball, artistic advisor to the Porter estate, who introduced them to a large selection of unpublished and unfamiliar tunes.

As musical director, Gemignani immersed himself in Porter's repertoire, looking for songs and writing and adapting music to advance the action of the story. "My job is to serve the composer as honestly and directly as I can, to be his voice," he says. "If I've done my job right, it will seem as though Cole Porter were alive and had written a new musical.

continued on page 45

# WHAT A SWELL PARTY HE WAS

by Gerald Nachman

Of all the great musical comedy songwriters in the Broadway pantheon, Cole Porter was perhaps the one whose songs were the most biographically straightforward and, in their day, the most audacious. He dared to write about rich people and sex, taboo topics at the time, at least along cozy traditional Tin Pan Alley.

Prior to (and a long time after) Porter's day, Broadway songwriters tended to cater to the traditional American orthodoxy—the best way to make a buck in the cutthroat songwriting racket of the 1920s, '30s, and '40s, when tunesmiths sought out the man in the street and his wife to serenade with scores.

Irving Berlin best personified the type, but others closely fit the pattern: George and Ira Gershwin, Jerome Kern, Oscar Hammerstein, Richard Rodgers, Howard Dietz, Arthur Schwartz, Harold Arlen, and even Lorenz Hart—Porter's closest stylistic soul mate—all shared the same background. Many met at Catskill summer camps where they wrote their earliest shows; friendships were formed that led to later collaborations.

Porter didn't bubble out of the Lower East Side musical melting pot. No summer camps for him, unless you count the Riviera. Porter overcame every advantage: He grew up in a wealthy family in a small Indiana town, went East at 13 to prep school, and at Yale joined its Wasp clubs. He married Linda Lee Thomas, a beautiful socialite even richer than he, and settled in Europe, where he lived off his inheritance, partied, and wrote ballets.

It was a marriage of convenience that Porter enjoyed and even winked at. He didn't care to fit in. If anything, he reveled in remaining apart, even aloof. Party giver Elsa Maxwell, his lifelong confidante, once told him, "Your standards are too high. The wit and poetry of your lyrics are far beyond the people. But one day you will haul the public up to your own level."

While a tragic 1937 riding accident that eventually cost him his legs made Porter a cripple during the last half of his life, his primary creative struggle was to overcome his posh background and to be



Cole Porter



"I'M NOT A SNOB.  
I JUST LIKE THE  
BEST OF  
EVERYTHING."  
—COLE PORTER

Porter and pal  
Elsa Maxwell at a  
party in 1938

AP/WIDE WORLD PHOTOS



taken seriously as a songwriter. To many, he seemed a dilettante. "I'm not a snob," he protested. "I just like the best of everything." Living well for him wasn't just the best revenge; it was a source of inspiration. He believed in the high life that late he led.

Stephen Sondheim said, "No man except Cole Porter could write about 'gossamer wings' without blushing. Cole Porter believed in gossamer wings, just as Oscar Hammerstein believed in trees and grass and stars and beautiful mornings."

#### THE SAUCY MARGARET MEAD OF THE GILDED CLASS

It wasn't until Porter, then nearly 40, began to write about himself and the wealthy world he knew so well that his talent came into brilliant focus, defining him instantly and forever, and placing him worlds away from family values-oriented Broadway songwriters.

If Porter had only celebrated the well-heeled crowd he hung out with, however, his songs might never have attracted and amused the hoi polloi. What endeared him to America, especially during the Depression when he rose to fame, was that he made fun of the idle rich and their conspicuously consuming customs. He needled not only high society, but also America's glamorous new celebrity society.

In the thirties, Porter became the saucy Margaret Mead of the gilded class, reporting back to the masses in rhyming anthropological detail their fancy manners and dubious morals, detailing each acquisition and affectation with wit and melodic grace, all done with seemingly effortless ease, never breaking a sweat.

Mocking the lifestyles of the rich and famous made Porter even more rich and world famous. Here was a life he knew, reveled in, and observed with a keen, wicked eye. His cleverly crafted lyrics were so amusing that, over the years, they have upstaged his superb musicianship (much as Irving Berlin's catchy melodies have sometimes detracted from his insightful verse). It's hard to find more infectious melodies than "Easy to Love" and "Let's Misbehave"—or, in *High Society*, "True Love" and "Well, Did You Evah!"

Like Sondheim, one of the very few Broadway songwriters to rival him since, Porter's verses are packed with innuendo, though Sondheim's melodies generally aren't nearly as accessible as Porter's. Porter craved popularity but, unlike Sondheim, cared little how songs fit into a plot. Porter is said to have

*continued on page 47*



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# A.C.T. PROFILES



**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 32*

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# A.C.T. PROFILES

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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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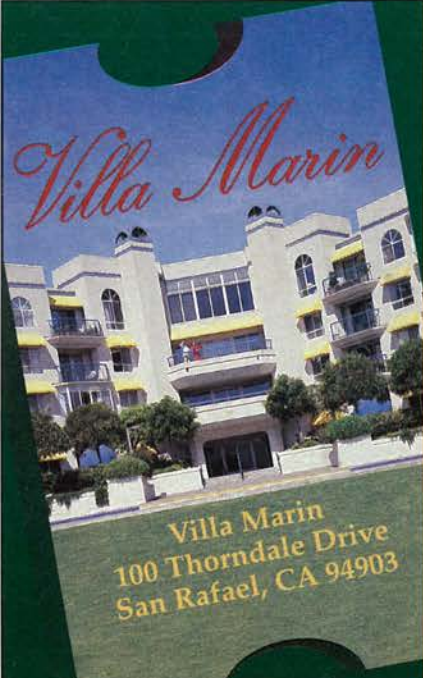


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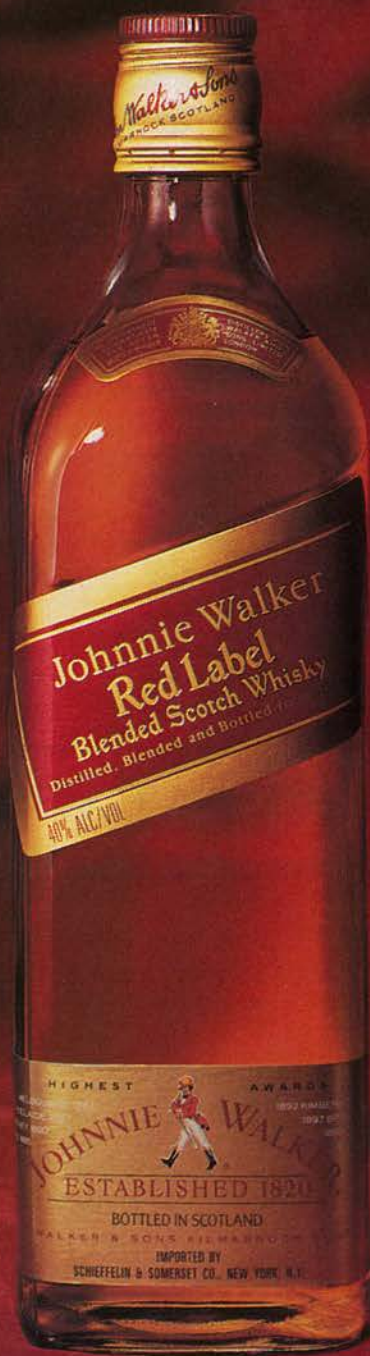
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## RING IN 1998 WITH A.C.T. IN LONDON

A.C.T. invites you to venture abroad this winter for a thoroughly British theatrical adventure and "olde-fashioned" New Year's celebration. The third A.C.T. Yuletide Theatre Tour brings A.C.T. professionals and fellow theater lovers together for a dramatic journey to the heart of the English theater.

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

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



Donna Goya



Bruce Alan Mann



Cheryl Sorokin



# A.C.T. NEWS

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, the 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.



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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.

continued on page 42



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continued from page 40

## 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.

## 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:

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The High Society Story, from page 26

"Porter is an exceptional lyricist," adds Gemignani, "and his songs endure because he wrote about people. His love songs, like 'True Love' and 'He's a Right Guy,' are timeless—they could have been written yesterday. He speaks to your heart, and it's very easy to tell a story with his songs. Each one of them is a scene in itself."

Eventually most of the songs from the 1956 movie were retained ("If they don't mean something to the story, we're not using them," says Gemignani), augmented by such Porter classics as "Ridin' High" (originally from Porter's 1936 musical *Red, Hot & Blue!*), "I Love Paris" (*Can-Can*, 1953), and "Let's Misbehave" (included in Porter's score for *Paris*, 1928, but not used). Unlike many artists' trustees, the Porter estate was generously willing to permit experimentation with Porter's words (except for certain standards, which had to be performed unchanged), allowing Kopit and Birkenhead to add verses and revise passages where necessary to fit the flow of the story.

The setting of Barry's play was shifted from the elegant rooms of the Lords' Main Line Philadelphia mansion to the shores of Oyster Bay, Long Island, with its equally grand homes and romantic ocean views. "Oyster Bay is also a traditional location for the American aristocracy," says Renshaw, "and it's a very sexy place. You're surrounded by water, and the sea and sky are particularly beautiful. We wanted to set the action outdoors, and Loy [Arcenas]'s set is very much inspired by the vistas of Long Island."

In reinventing Barry's vintage play as a musical, Renshaw and Kopit wanted to be true to the period, but filtered through a contemporary sensibility. "We wanted to take a postmodern view," adds Kopit, "which meant that even in the staging, it had to have a sense of sparseness, which we could only achieve using the stage techniques available today. There's a fluidity of movement from scene to scene that traditional musicals didn't have when they had a lot of flats. A dreamlike approach was the only way to capture the romance and enchantment of the piece, the fairy-tale sense of this princess who isn't quite as happy as one would have thought."

"Arthur's original book read very much like a screenplay," says Renshaw, "and I wanted to free up the stage by approaching the design of the show with the kinesis of film. I wanted the production to be very fluid, very abstract."

"But this is a musical about real people, their sorrows and their joys. It's Chekhov as opposed to Christopher Marlowe, and we are trying to give it as much truthfulness and character depth as possible."

"When I first heard the script, I immediately thought of *A Midsummer Night's Dream*," Renshaw concludes, "of the healing that can come from a kind of magical drunken revelry. Our *High Society* is like madness on a midsummer night, where pain is healed in the magic of the garden." ■

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THE ONLY WAY TO  
CAPTURE THE  
FAIRY-TALE SENSE  
OF THIS PRINCESS  
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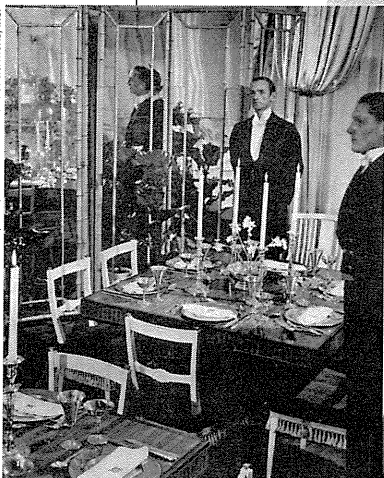
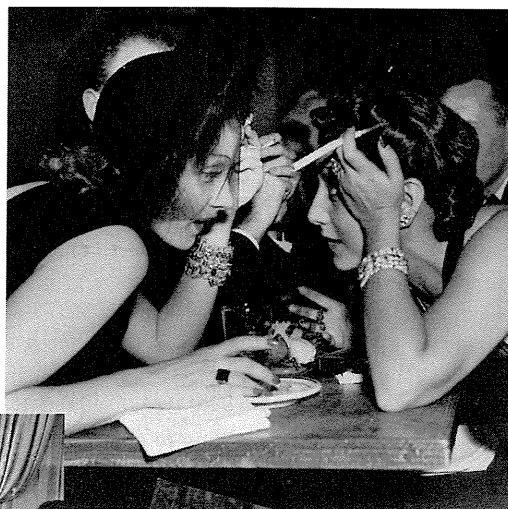
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*A Swell Party, from page 28*

dropped his songs off at the theater, paying scant attention to a show before opening night, which was for him mainly another excuse for a party. His only creative failing was allowing superior tunes to be surrounded by inferior books—with two major exceptions, *Kiss Me, Kate* and *High Society*, both based on classic plays in sophisticated sync with Porter's sublime scores.

## BEYOND WIT INTO THE DIVINE

In songs like "You're the Top," "Let's Do It," and "Anything Goes," Porter made famous the "list song," enumerating the names, romantic games, toys, trends, and scandals of the well-born chic. They read like gossip and society columns set to music.

Although certain references have dated, the songs retain their sense of fun. Porter plucked pop culture clean, populating his songs with the likes of Irene Bordoni, Lady Mendl, Lydia Pinkham, and Judge Crater, as well as the catch phrases, products, fads, and news events of his day. His lyrics are equally riddled with classical references and playful word games: "If a Harris pat means a Paris hat, OK!" . . . "It's delovely" . . . "If a holy Hindu man can, / If a gangly Anglican can, / If in Lesbos, a pure Lesbian can, / Baby, you can can-can too." Many Porter numbers, like "Can-Can," run five or six refrains.

The songs' spirit needs no translation, and what delights us, more than half a century afterwards, is the tunes' dazzling wordplay. His only rivals as a rhymester (not counting W. S. Gilbert) were Sondheim, Hart, and Noel Coward, whose smart lyrics paved the way for Porter.

Porter's adroit flippancy did limit him a little. Unlike Hart, Berlin, Sondheim, or Hammerstein, he avoided the complexities of love and romantic reality and wrote more often of pure throbbing passion, often to exotic tempos: "Night and Day," "So in Love," "In the Still of the Night," "I Love Paris," "Begin the Beguine." His wry, world-weary songs ("Let's Fly Away," "Most Gentlemen Don't Like Love," "It's Bad for Me") reflected his own worldliness, verbal snapshots of places he'd been to and glitterati he had met.

In addition to the list song, Porter perfected the lust song. About sex, he was more open and direct than any other lyricist; no wonder his songs were recently revived on an unlikely hit CD (*Red, Hot + Blue*) sung by nineties rockers whose raw emotions his lyrics prefigured, if more politely ("Too Darn Hot," "All of You," "I've Got You Under My Skin"). Porter played with the tricky, teasing nature of sexuality and love, refusing to take it too seriously. In "Just One of Those Things," "It's All Right with Me," and "Always True to You in My Fashion," his people have hot flings rather than warm romances. He also wrote sardonic anti-love songs like "I Hate Men" and "Get Out of Town" and "Miss Otis Regrets."

**PORTER WAS  
JOYOUSLY ADEPT  
AT MIXING, LIKE A  
FIZZY COCKTAIL,  
THE HIGHFALUTIN  
WITH THE  
LOWDOWN.**

**LEFT**  
Clockwise from top:  
Marlene Dietrich and  
Ann Warner at the  
Trocadero (1938);  
Tyrone Power and  
Contessa Dorothy di  
Frasso tie one on at  
Power's wedding to  
Linda Christian  
(1948); a host of  
celebs fete Cole Porter  
(1953); and Mrs.  
Frederick T.  
Frelinghuysen's  
setting for a perfect  
party (1936).

UNLESS OTHERWISE INDICATED,  
PHOTOS ON PAGE 46 ARE FROM  
JEAN HOWARD'S HOLLYWOOD,  
© 1989 JEAN HOWARD.



Porter had his most fun tattling on and ribbing the pre-jet set in tunes whose countless verses get more bawdy as they progress. Explicit songs such as "I've Got You Under My Skin" and "Love for Sale" were banned from radio, and "But in the Morning, No" and "The Laziest Gal in Town" were a kind of soft-core porn. In "Kate the Great," he details his heroine's appetite for men, women, and room-service waiters. In "Nobody's Chasing Me," there's a hint of bestiality. Gay allusions abound: "I'm a Gigolo" contains a line about "a dash of lavender"; "Well, Did You Evah!" mentions a girl being "pinched in the Astor Bar," but the real joke is that it was actually a gay bar; and in "Farming," Porter refers to a bull who's "beautiful but gay."

Although he wrote few tender ballads ("After You, Who?" "Ev'rytime We Say Goodbye," "So in Love," "Easy to Love"), the *High Society* film score is blessed with two: "True Love," the hit, and "Mind If I Make Love to You?" in which Porter takes his typically nonchalant approach to romance; "Little One" is a sweet beddy-bye ballad.

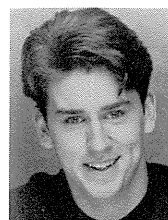
Porter was joyously adept at mixing, like a fizzy cocktail, the high-lutin with the lowdown, as in "You're the Top," where Dante and Durante meet in the same line, or when he dashes off, "You're a Botticelli, / You're Keats, / You're Shelley, / You're Ovaltine!" As the years went on, he added verses, as if feeling a need to top his own untoppable self: "[E]very katydid, do it" . . . "Moths in your rugs do it, / what's the use of moth balls?" . . . and, kidding himself, even "Lithuanians and Letts do it."

His songs resound with satisfyingly perfect rhymes that go beyond mere wit into the divine: "Like the moon / Growing dim / On the rim / Of the hill / In the chill / Still / Of the night," and, "You do / That voodoo / That you do / So well." Such keen imagery, fused with his sublime melodies, makes you both gasp in awe and giggle with joy at the unquenchable marvel, the marvelous party, that was Cole Porter. ■

*Gerald Nachman was a theater critic with the San Francisco Chronicle for 13 years. He writes a humor column for the New York Times syndicate and has just finished a book on the Golden Age of radio.*



**LISA BANES\*** (*Mother Lord*) has appeared on Broadway in *Rumors* and *Arcadia*. Off-Broadway credits include *Look Back in Anger* (Theatre World Award), *Three Sisters*, *My Sister in This House* (Obie Award), *Isn't It Romantic* (Drama Desk Award nomination), *On the Verge*, *Antigone*, *Emily*, *Fighting International Fat*, *Ten by Tennessee*, and *The Cradle Will Rock*. Regional theater credits include roles at the Long Wharf Theatre, Yale Repertory Theatre, Old Globe Theatre, Mark Taper Forum, and Ahmanson Theatre. Film credits include *The Hotel New Hampshire*, *Marie*, *Cocktail*, *Young Guns*, *Miami Rhapsody*, and the soon-to-be-released films *The Jackal* and *Pre*. Television credits include the series "The Trials of Rose O'Neil," 12 television movies (including *Hemingway* and *Avenging Angels*), and guest appearances on "China Beach," "Life Goes On," "L.A. Law," "Murder One," "Sisters," "Roseanne," and "Frasier." Banes is a graduate of The Juilliard School.



**BRYAN T. DONOVAN\*** (*Ensemble*, *Understudy*) has performed off Broadway in *No Solace in Goodbyes* and *A Face in the Bottle*. His regional theater credits include *Another Midsummer Night*, *Keely and Du*, *Actors' Nightmare*, *Pygmalion*, *The Secret Garden*, and *The Most Happy Fella*. He also toured Europe with *The Phantom of the Opera*. Television audiences may remember him as Jim on "All My Children."

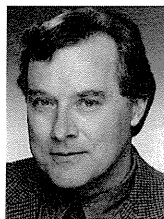


**MELISSA ERRICO\*** (*Tracy Lord*) has appeared on Broadway as Eliza Doolittle in *My Fair Lady*, opposite Richard Chamberlain; Kitty in *Anna Karenina*; and Cosette in *Les Misérables*. She recently played Gwendolyn in Tony Walton's production of *The Importance of Being Earnest* at the Irish Repertory Theatre (1997 Drama Desk Award nomination). In the Encores series at City Center in New York, she performed the leading role in *Call Me Madam*, with Tyne Daly, and the title character in Kurt Weill's *One Touch of Venus* (1996 Lucille Lortel Award). This summer, at the Bay Street Theatre in Sag Harbor, New York, she portrayed Betty Comden in *Make Someone Happy*, the new Comden and Green musical with a book by David Ives. On television, Errico spent a year as Alex on CBS's "Central Park West," and she recently made her film debut in *Loose Women* with Charlie Sheen. She is a graduate of Yale University and the British American Drama Academy at Oxford.



**CHRISTOPHER FITZGERALD\*** (*Ensemble*) is a 1996 graduate of the A.C.T. Advanced Training Program (ATP), where he appeared in studio productions of *Twelfth Night*, *Awake and Sing!*, *The Voyage Inheritance*, and *Machinal*. He has completed four seasons with the Williamstown Theatre Festival, where he performed in *The Milk Train Doesn't Stop Here Anymore* with Olympia Dukakis, *As You Like It*, *Filumena*, *The Love of Three Oranges*, and, most recently, the revival of *Dead End*, directed by Nicholas Martin. He has also performed with the Maine State Music Theater, Central Piedmont Summer Theater, New England Vaudeville Festival, and The A Cappella Fellas. His television credits include ABC's *Kingdom Chums*.

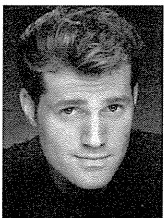




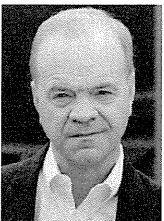
**MICHAEL GOODWIN\*** (*Seth Lord*) has performed on Broadway in the musical *Cyrano* (with Christopher Plummer); the musical *Ambassador* (with Howard Keel); *A Patriot for Me* (with Maximilian Schell); and *Charley's Aunt* (with Louie Nye). His off-Broadway credits include *Colette*, *Tango*, *What Every Woman Knows*, and *Hamlet*. Regional theater credits include *Wild Oats*, *Mary Stuart*, and *Arms and the Man* at The Guthrie Theater; *Coming of the Hurricane* at Arena Stage; *Betrayal* at the Long Wharf Theatre; and *Much Ado About Nothing* and *The Taming of the Shrew* at the Dallas Shakespeare Festival. He has been featured in the films *Road to Wellsville*, *Dead Pool*, and *Number One with a Bullet*; the television movies *Timepiece*, *Murderous Intent*, *Letters from Frank*, and *Linda*; and numerous television series.



**RANDY GRAFF\*** (*Liz Imbrie*) has performed on Broadway in *Moon over Buffalo* (with Carol Burnett), *Laughter on the 23rd Floor*, *Falsettos*, *City of Angels* (1990 Tony and Drama Desk awards), *Les Misérables* (original cast; Helen Hayes Award nomination), and *Grease* (original Broadway production). Her off-Broadway credits include *A...My Name is Alice*, *Coming Attractions*, *Jerry's Girls*, and *Pins and Needles*. Screen credits include *Keys to Tulsa* (with Eric Stoltz and James Spader), "Mad About You," "Law & Order," "Love and War," and "The Tonight Show." Graff sings on the recordings of *Les Misérables* (Broadway cast), *City of Angels*, and *Doing Something Right—Randy Graff Sings Cy Coleman*.



**MARC KUDISCH\*** (*George Kittredge*) is on leave from his role as Gaston in the Broadway production of *Beauty and the Beast*. His Broadway credits also include Reuben in *Joseph and the Amazing Technicolor Dreamcoat* (U.S. cast recording). He played Conrad Birdie in the recent national tour of *Bye Bye Birdie* (with Tommy Tune and Ann Reinking), a role he reprised for the Hallmark/ABC TV film directed by Gene Saks (cast recording). His off-Broadway credits include *Tamara: The Living Movie* and *Quiet on the Set*. Regional theater credits include *Shenandoah* at the Goodspeed Opera House, *Phantom* at the Northshore Music Theatre, *Picnic* at the Caldwell Theatre Company, and, most recently, the world premiere of the musical *Jekyll and Hyde* at the Starlight Theatre in Kansas City. Television credits include "Another World" and the role of Ralph Barnes on "Loving."



**GEORGE MAGUIRE\*** (*Ensemble, Understudy*) has acted for 34 years on and off Broadway, with regional theaters around the country, and in television and film. He was The Host in the Broadway production of *The Canterbury Tales*, appeared in the national company of *Nicholas Nickleby*, and costarred in *The Sound of Music* (opposite Maureen McGovern and Constance Towers). He received a Bay Area Theatre Critics' Circle Award for *The Prince and the Pauper* and two Drama Logue Awards for directing *Equus* and *The Secret Garden* at the Solano College Theater, where he is artistic director. Screen credits include *Murder in the First*, *Dream with the Fishes*, *Heart & Souls*, NBC's *Fine Things*, CBS's *Stolen Innocence*, and *The Game* with Michael Douglas.



**DONNA LEE MARSHALL\*** (*Ensemble, Understudy*) just created the role of Eleanor in the workshop of the Broadway-bound *Footloose*. Her Broadway credits include *King David*, *Big* (in which she originated the role of Diane), *A Christmas Carol*, and *The Pirates of Penzance*. She played Grizabella in the touring production of *CATS* and also toured with *The Music of Andrew Lloyd Webber* and *The Magic Show*. Marshall's credits also include Cherry County's *Chess* (the role of Florence), *Anyone Can Whistle* at Carnegie Hall, *No, No Nanette* (at Paper Mill Playhouse), *The Human Comedy*, *The Rothschilds*, *Annie Get Your Gun*, *Sidewalkin'*, and *By Strouse*, among others.



**DANIEL McDONALD\*** (*C. K. Dexter Haven*) comes to A.C.T. from his Broadway debut in *Steel Pier* (Drama Desk and Tony Award nominations, Theatre World Award). Other theater credits include *First Night* at the West Side Theater in New York, *The Beautiful Lady* at the Mark Taper Forum in Los Angeles, *Heartbeats* at the Old Globe Theatre in San Diego, and his own creation, *Chesterfield*, at the John Drew in East Hampton. Television credits include "Murder, She Wrote," "Columbo," "New York News," "New York Undercover," "Herman's Head," "Mr. President," "All My Children," *The Betty Ford Story*, *Thompson's Last Run*, *Homefires*, *A Year in the Life*, and *Better Off Dead*. Film credits include *The Falcon and the Snowman*, *Million Dollar Mystery*, *Where the Boys Are*, *Pacific Heights*, *Dave*, and the upcoming films *At Risk*, *Let It Be Me*, and *The Ice Storm*.



**JOHN McMARTIN\*** (*Uncle Willie*) recently performed in *Show Boat* on Broadway (Tony Award nomination) and in Chicago. Other Broadway credits include *Love for Love*, *The Visit*, *Follies*, *The Great God Brown* (Drama Desk Award), the original cast of *Sweet Charity* (Tony Award nomination), *Artist Descending a Staircase*, and *Don Juan* (Drama Desk and Tony award nominations). He has appeared in *A Little Night Music* at the Ahmanson Theatre and in the title role of *Julius Caesar* at Joe Papp's Public Theater. Television credits include "Cheers," "Coach," "Frasier," "Murder, She Wrote," "Law & Order," and the award-winning specials "Concealed Enemies," "Day One," "Morrow," "Citizen Cohn," "Fear on Trial," "Separate But Equal," Gore Vidal's "Lincoln," and Alex Haley's "Roots Christmas." Film credits include *Sweet Charity*, *All the President's Men*, *Legal Eagles*, *Pennies from Heaven*, *Brubaker*, *Blow Out*, *A Shock to the System*, and *Native Son*.

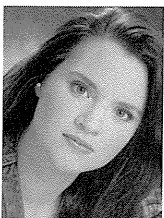


**ANNA MCNEELY\*** (*Ensemble, Understudy*) comes to A.C.T. directly from Broadway's *Beauty and the Beast*, in which she plays the Eggtimer and covers Mrs. Potts and Madame de la Grand Bouche. Other Broadway credits include Jennyanydots in *CATS* (original cast), Electra in *Gypsy* (with Tyne Daly), and Mrs. Kenworth in *Little Johnny Jones* (with Donny Osmond). Television and film credits include Electra in *Gypsy* with Bette Midler, Disney's *Hunchback of Notre Dame*, "The Phil Donahue Show," "One Life to Live," and "All My Children." She can be heard on the original cast recordings of *CATS*, *Gypsy* (film and Broadway), *Beauty and the Beast*, and *The Hunchback of Notre Dame*.

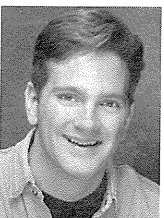


**JERE SHEA\*** (Mike Connor) has appeared on Broadway as Giorgio in *Passion* (Theatre World Award, Tony and Drama Desk award nominations) and Sky Masterson in *Guys and Dolls*. His regional theater credits include *Rocket to the Moon* and *Time of My Life* at the Williamstown Theatre Festival, *Damn Yankees* at the Old Globe Theatre, *Overtime* at Manhattan Theatre Club, *Waiting for Godot* at Dublin's Abbey Theatre, and *As You Like It* for the New York Shakespeare Festival.

Screen credits include the 1997 feature film *Brass Ring*, *Passion* (PBS), *Path to Paradise* (HBO), the animated film *Anastasia*, "Law and Order," "The Cosby Mysteries," and the miniseries "A Season in Purgatory" (CBS). Shea received his M.F.A. from New York University and has studied at the Moscow Art Theatre School and Dublin's Abbey Theatre.



**JENNIFER LAURA THOMPSON\*** (Ensemble, *Understudy*) was last seen in San Francisco with the national tour of *Carousel*, in which she later took over the role of Julie Jordan. Other credits include Mary in *Jesus Christ Superstar*, Luisa in *The Fantasticks*, Laura in *The Glass Menagerie*, and Corie in *Barefoot in the Park*. She recently portrayed Ariel in the workshop of *Footloose*, directed by Walter Bobbie. Thompson received her B.F.A. in musical theater from the University of Michigan.



**CLIF THORN\*** (Ensemble, *Understudy*) recently played Milt Gatch in the national tour of *How to Succeed in Business Without Really Trying*. Off-Broadway and other New York credits include Cole Porter's *Du Barry Was a Lady* at City Center and the roles of Douglas Fairbanks, Jr. in *America's Sweetheart* at Theatre Off Park, Smudge in *Forever Plaid* at McGraw's, The Teacher in *Appelmando's Dreams* at the Vineyard Theatre, Ted in *Kiss Me Quick*, and James Livingston in *The New Yorkers* at Musical Theatre Works.

He originated the roles of Roger in *Topper* at the Helen Hayes Performing Arts Center and Kyle in *Love Comics* at the George Street Playhouse. Thorn's screen credits include "Designing Women" and *Megaville*.



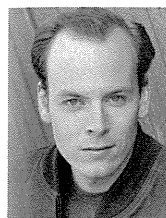
**KIRSTEN WYATT\*** (Ensemble, *Understudy*) is a 1997 graduate of the University of Cincinnati Conservatory of Music, where she performed the roles of Ado Annie in *Oklahoma*, Emma in *Song & Dance*, Guttrune in *Das Barbecü*, and Squeaky Fromme in *Assassins*. Other favorite roles include Chava in *Fiddler on the Roof*, Wendy in *Peter Pan*, and Cordelia in *Falsettos*.



**LISBETH ZELLE\*** (*Dinah Lord*) has appeared on Broadway in *Show Boat*, and in the national tours of *The Sound of Music* (with Marie Osmond) and *Annie*. She has also appeared on "Late Night with David Letterman," "Day One," "Guiding Light," "Another World," and "As the World Turns." She currently attends the Professional Performing Arts School in New York City.



**ANNA MARIE GUTIERREZ\*** (*Understudy*) has appeared off Broadway in Equity Liberty Theatre's revival of *New Faces of 1952* and in the national tours of *Evita* and *CATS* (as Grizabella). Her regional theater credits include *Evita* and *Fiddler on the Roof* at Paper Mill Playhouse, *Side by Side by Sondheim* at StageWest, Lucy in *Dracula: A Musical Nightmare* at San Jose Stage Company, *Closer Than Ever* at CitiArts, and, most recently, *Louisiana Purchase* at 42nd Street Moon. She is also featured on several recordings of vintage theater and film music.



**DAN JOHNSON\*** (*Understudy*) performed most recently in the gala opening of San Francisco's Ira and Leonore S. Gershwin Theater. A graduate of the A.C.T. Advanced Training Program, he appeared in the mainstage production of *The Duchess of Malfi* and has taught in the conservatory. Local theater credits also include *My Fair Lady* (Bay Area Theatre Critics' Circle [BATCC] Award nomination), *Cycles* (BATCC Award for best ensemble), the title role of *The Will Rogers Follies*, *City of Angels*, and *The Secret Garden* (1995 Drama-Logue Award for best actor). He also performed in *Tune the Grand Up: The Showtunes of Jerry Herman* (BATCC Award) at the Alcazar Theatre. This fall Johnson joins the faculty at New York University's Tisch School of the Arts.

**ARTHUR KOPIT** (*Book*) is the author of the plays *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* (Vernon Rice Award, Outer Critics' Circle Award), *Indians* (1969 Tony Award nomination), *Wings* (1979 Tony Award nomination), *End of the World with Symposium to Follow*, *Road to Nirvana*, and numerous one-act plays. He wrote the books for the musicals *Nine* (1982 Tony Award for best musical) and *Phantom*, as well as a new translation of Ibsen's *Ghosts*. Current theater projects include the musical *Zhivago* and a play, *Discovery of America*. He is the recipient of a Guggenheim fellowship, Rockefeller grant, and American Institute of Arts and Letters Award for literature. Kopit is a member of The Dramatists Guild Council.

**SUSAN BIRKENHEAD** (*Additional Lyrics*) wrote the lyrics for *Jelly's Last Jam* (Tony Award nomination and Drama Desk Award) and *What About Luv?* (Outer Critics' Circle Award) and cowrote *Working* (Tony Award). She also wrote the lyrics for *Triumph of Love*, which will open on Broadway in October, and collaborated with playwright Arthur Kopit and composer Lucy Simon on *Zhivago*, which will be produced in New York next season. She is currently working on *The Night They Raided Minsky's* with Charles Strouse and Evan Hunter. Birkenhead is a member of The Dramatists Guild Council and is a Frederick Lowe Master Teacher at New York University's Tisch School of the Arts.

**CHRISTOPHER RENSHAW** (*Director*) directed the Broadway revival of *The King and I* (1996 Tony Award for best musical revival; Drama Desk Award, Outer Critics' Circle Award nomination, and Tony Award nomination for best director); the national tour recently opened under his direction. Other recent credits include hit revivals of *Oklahoma*, *How to Succeed in Business Without Really Trying*, *South Pacific*, and *Hello, Dolly!* He has directed opera around the world, including *Eugene Onegin* at the Aldeburgh Festival (conducted by Rostropovich), *Lucrezia Borgia* in Rome (with Joan Sutherland), *Falstaff* in Monte Carlo, *Luisa Miller* (with Luciano Pavarotti) in Philadelphia, and productions for the Australian Opera at the Sydney Opera House, Opera North, and a new production of Britten's



*A Midsummer Night's Dream* at Covent Garden. In 1992 he directed *On Golden Pond* and *Fallen Angels*, both of which toured throughout Britain. In London's West End, Renshaw has directed *Dry Rot*, *Cafe Puccini*, *Paris Match*, *Yeomen of the Guard*, *Bless the Bride*, and a gala performance of Cole Porter's *Nymph Errant*.

**CHRISTOPHER d'AMBOISE** (*Choreographer*) danced in more than 30 principal roles with the New York City Ballet (1978–87) and in Andrew Lloyd Webber's *Song and Dance* on Broadway (Tony Award nomination). He has choreographed over 40 ballets, including *Just One of Those Things* (music by Cole Porter and Irving Berlin), and has received commissions from the San Francisco, Royal Flanders, Dutch National, and New York City ballets. From 1990–94 he served as artistic director of the Pennsylvania Ballet. His television credits include the "Kennedy Center Honors," *Live from Studio 8H*, and the documentary *He Makes Me Feel Like Dancing* (Academy and Emmy awards). D'Amboise has received fellowships from the Carlisle Project, New York Foundation for the Arts, and National Endowment for the Arts.

**PAUL GEMIGNANI** (*Musical Director*) has been the musical director for more than 25 Broadway shows, including *1776*, *Crazy for You*, *Jerome Robbins' Broadway*, *Evita*, *Dreamgirls*, *Smile*, and the Stephen Sondheim musicals *Passion*, *Assassins*, *Into the Woods*, *Sunday in the Park with George*, *Sweeney Todd*, *Pacific Overtures*, *Follies*, and *Merrily We Roll Along*. His American Theatre Orchestra can be heard on numerous recordings, including *Sondheim: A Musical Celebration at Carnegie Hall*, *Betty Buckley at Carnegie Hall* (CD and video), *Standing Room Only*, *In the Real World*, and *Golden Days*. His film and television work includes *Kramer vs. Kramer*, *Reds*, *A Little Night Music*, *Follies Live at the Philharmonic*, *Into the Woods*, *Sunday in the Park with George*, and *Passion*. In 1989 Gemignani received Drama Desk and Los Angeles Critics' Circle awards.

**LOY ARZENAS** (*Scenic Designer*) has designed *Singer's Boy* and *The Matchmaker* at A.C.T., and *The Ballad of Yachiyo* and *An Almost Holy Picture* at Berkeley Repertory Theatre. His Broadway credits include *Love! Valour! Compassion!*, *Prelude to a Kiss*, *Once on This Island*, *The Glass Menagerie*, *Face Value*, and *The Night of the Iguana*. He designed the New York and/or world premieres of *Blown Sideways Through Life*, *The Baltimore Waltz*, *The Day Room*, *Mountain Language*, *Three Postcards*, *Blue Window*, *Three Hotels*, *Spic-o-Rama*, and *Spunk*. His opera credits include *Così fan Tutte* and *Tales of Hoffmann* for Portland Opera, and *Elektra* for Dallas Opera. He has received an Obie Award for sustained excellence in set design, a Los Angeles Drama Critics' Circle Award, a Jeff Award, and a Drama Desk Award nomination. He also directed *Flipzoids* and *Swoony Planet* in New York. For the A.C.T. Advanced Training Program, Arcenas has directed *Dark Ride* and *Buried Child*.

**JUDITH ANNE DOLAN** (*Costume Designer*) has designed costumes for opera, film, television, and theater, including *Machinal* at A.C.T. She has worked with Harold Prince on *Candide* (1997 Tony Award for best costume design) for New York City Opera, *Willie Stark* for the Houston Grand Opera, Stephen Sondheim's *Merrily We Roll Along* on Broadway, and *The Petrified Prince* at Joe Papp's Public Theater (Lucille Lortel Award for excellence in costume design and Drama Desk Award nomination). Dolan's designs have also been seen at The Abbey Theatre in Dublin, Theatre Clwyd in Wales, The Old Vic in London, the Taormina Festival, the Cambridge Festival, the Kennedy Center, and the Brooklyn Academy of Music. Upcoming projects include a new Broadway musical for Harold Prince entitled *Parade*.

**CHRISTOPHER AKERLIND** (*Lighting Designer*) designed the lighting for the A.C.T. productions of *Seven Guitars* (Tony Award nomination), *Angels in America*, and *The Piano Lesson* (American Theatre Wing Design Award nomination). His work is seen frequently on and off Broadway, and at theater and opera companies across the country, including the New York Shakespeare Festival, Berkeley Repertory Theatre, La Jolla Playhouse, Boston Lyric Opera, Hartford Stage Company, New York Theatre Workshop, Huntington Theatre Company, Lincoln Center Theatre, McCarter Theatre Center for the Performing Arts, Seattle Repertory Theatre, American Repertory Theatre, Roundabout Theatre Company, Classic Stage Company, and Opera Theatre of St. Louis, where he is resident designer. Recent credits include Randy Newman's *Faust* at the Goodman Theatre, *The Rake's Progress* at the Santa Fe Opera, and *Philadelphia, Here I Come!* and *She Stoops to Conquer* at The Guthrie Theater. Along with Anita Stewart, Akerlind is the artistic director of the Portland Stage Company in Maine.

**TONY MEOLA** (*Sound Designer*) designed the sound for the Broadway productions of Disney's *Lion King*, *Juan Darién*, *The Last Night of Ballyhoo*, *Steel Pier*, *Forum*, *The King and I*, *Company*, *Moon Over Buffalo*, *Smokey Joe's Cafe*, *Anything Goes*, *Face Value*, *Guys and Dolls*, *Chronicle of a Death Foretold*, *A Month in the Country*, *A Christmas Carol*, *Five Guys Named Moe*, *She Loves Me*, *Picnic*, *Whorehouse Goes Public*, *The Red Shoes*, and *A Grand Night for Singing*. He also designed the West End productions of *Smokey Joe's Cafe* and *Anything Goes*, the national tours of *Driving Miss Daisy* and *Les Misérables*, and the off-Broadway productions of *Violet*, *Dark Rapture*, *Durang*, *Durang*, *Peccadillo*, *Groucho*, *Butterfly* (Good-speed), *One Man Band*, and *Positive Me*. Meola was a sound consultant for the Spoleto Festival 1985–90.

**WILLIAM DAVID BROHN** (*Orchestrator*) orchestrated the scores for *Miss Saigon*, *The Secret Garden*, *Crazy for You*, *Carousel*, and *Show Boat*. His arrangements can be heard on CD recordings of Plácido Domingo, Marilyn Horne, Jerry Hadley, Thomas Hampson, James Galway, Frederica von Stade, Barbara Cook, and Mandy Patinkin. His adaptations of Prokofiev's film scores for *Alexander Nevsky* and *Ivan the Terrible*, and his special arrangement of Donizetti's *Don Pasquale*, are frequently played in symphonic concerts. Agnes de Mille commissioned Brohn to orchestrate her ballet *The Informer*; he has also arranged dance scores for Jerome Robbins and Twyla Tharp, including Tharp's *Everlast*, which premiered at the San Francisco Opera in 1988.

**DEBORAH SUSSEL** (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 23rd season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. productions, including *Mrs. Warren's Profession*, *Travels with My Aunt*, *Arcadia*, *The Matchmaker*, *Gaslight*, *Angels in America*, *Othello*, *Hecuba*, *Full Moon*, and *Oleanna*. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. by the conservatory in 1995. Sussel is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She has also served on A.C.T.'s board of trustees.

**RICK ECHOLS** (*Wigs and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971, including the company's touring productions to Connecticut, Hawaii, Russia, and Japan. 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 production, *Hamlet* for the American Shakespeare Festival, *A Life* for the Citadel Theatre in Edmonton, Canada, and *Angels in America* at Eureka Theatre Company. Echols has been on the road for the last 4½ years with the national tour of *Les Misérables*.

**RAY GIN\*** (*Production Stage Manager*) returns to A.C.T. for *High Society* after an 18-year absence. He has spent the last seven years stage-managing the Los Angeles and San Francisco productions of *The Phantom of the Opera*. During his earlier tenure at A.C.T., he stage-managed *Tiny Alice*, *The Taming of the Shrew*, *The Visit*, *The Ruling Class*, *A Month in the Country*, and the original production of *A Christmas Carol*, among others. His Broadway and national tour credits include *Les Misérables*, *As Is*, *CATS*, *Torch Song Trilogy*, *Monday after the Miracle*, *A Little Night Music*, *Side by Side* by Sondheim, and Sammy Cahn's *Words and Music*.

**GREGORY S. REHRIG\*** (*Assistant Stage Manager*) has stage-managed *Me and My Girl*, *My Fair Lady*, and *Lunch at American Musical Theatre of San Jose* (AMTSJ); *The Boys from Syracuse* for the San Francisco Shakespeare Festival; and *Hair*, *The Rocky Horror Show*, *City of Angels*, *The Best Little Whorehouse in Texas*, *Phantom*, *Kiss Me, Kate*, *Hello, Dolly!* and *The Most Happy Fella* (with Giorgio Tozzi) at the Barn Theatre in Augusta, Michigan. He has also performed as a puppeteer in *Kaleidoscope*, a *Fluorescent Fantasy* at the MGM Grand Hotel in Las Vegas and in a cage for the acclaimed AMTSJ production of *Man of La Mancha*. Rehrig has also worked at the Pasadena Playhouse, Skylight Theatre, and Beverly Hills Playhouse.

**DENISE DIRENZO** (*Assistant Choreographer*) has performed on Broadway in *CATS*, *A Chorus Line*, *42nd Street* (original company), and *Sophisticated Ladies*. Recent regional theater credits include Trina in *Falsettos*, Audrey in *A Little Shop of Horrors*, Yum Yum in *Hot Mikado*, and the title role in *Peter Pan*. Her directing and choreographing credits include *Guys and Dolls*, *Hello, Dolly!*, *The Pirates of Penzance*, *Annie*, *George M.*, *Funny Girl*, and *Show Boat* for regional theaters, as well as numerous industrials and musical revues which have toured in the U.S., Europe, and Japan.

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

#### Additional Staff

Jane Henderson-Shea, *Geary Theater Properties Head*  
Cheryl Riggins, *Acting Head of the Properties Shop*  
Jessica Morrow, *Sound Mixer*  
Jack Bowdan, C.S.A., Mark Brandon, Amy Kitts, *New York Casting Associates*  
Laura Stanczyk, Ned Van Zandt, *New York Casting Assistants*

#### Special Thanks to

Robert H. Montgomery, Jr., Roberta Staats, and Robert Kimball, *on behalf of the Cole Porter Musical and Literary Property Trusts*  
(Photos on pages 22 and 27 and sheet music on page 23 courtesy of the Trusts)  
Lauren Mitchell and Dodger Endemol  
Sarah Vardigans and Jeff Noll of the San Francisco Ballet  
Patrick Collins

Electronic music system design and programming by Music Arts Technologies, Inc.  
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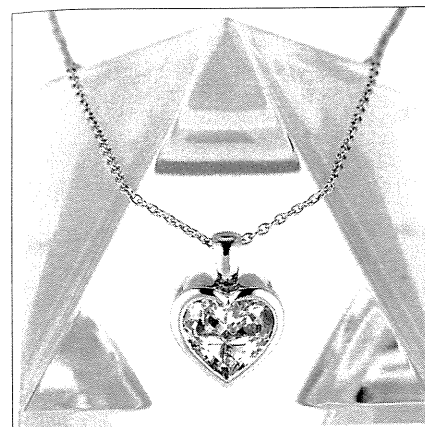
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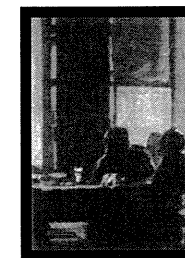
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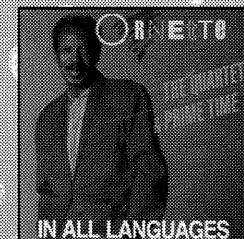
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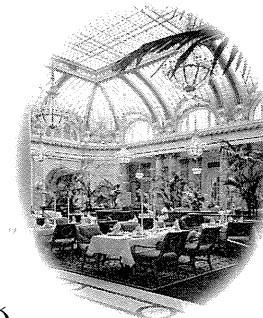
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

## WEB SITE

Visit A.C.T. on the World Wide Web at [www.act-sfbay.org](http://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.

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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.

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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.

### 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. 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.

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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.

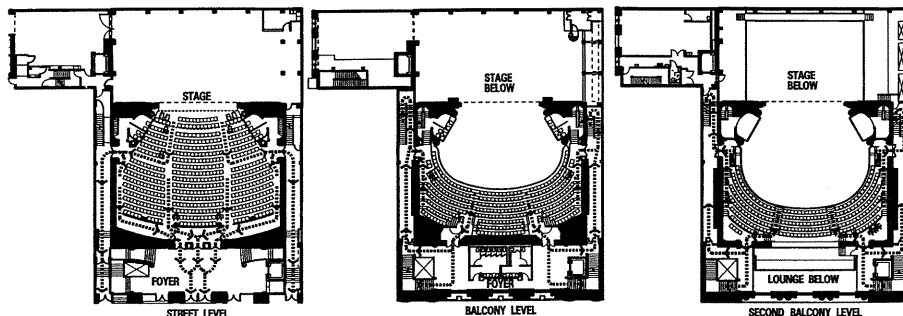


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