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1997-98 SEASON · CAREY PERLOFF, ARTISTIC DIRECTOR



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ABOUT A.C.T.

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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 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. ■

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Carey Perloff Artistic Director
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American
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was founded in 1965
by William Ball.

Edward Hastings
Artistic Director
1986-92

THE 1997-98 A.C.T. SEASON

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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 Takazachas
May 7 - June 7, 1998

OLD TIMES

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

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ABOVE

Miniature of Mary Queen of Scots as a young girl,
by Clouet

Cover design by Cheshire Dave Beckerman

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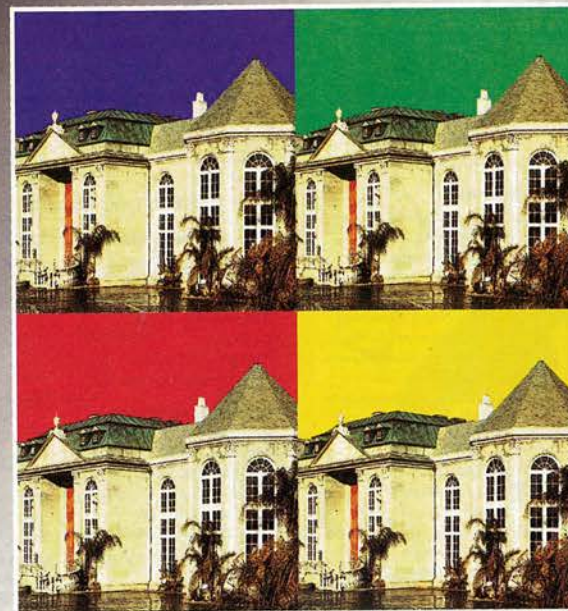
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continued on page 12

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continued from page 10

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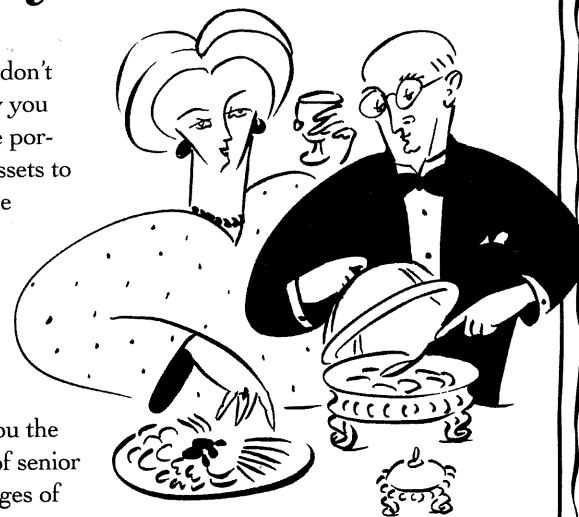
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AUDIENCE EXCHANGES

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 *MARY STUART*

A.C.T. PROLOGUE

March 31, 1998, 5:30 p.m.

Featuring Director Carey Perloff

AUDIENCE EXCHANGES

April 7, 12 (matinee), and 15 (matinee)

A.C.T. PERSPECTIVES

April 6, 1998, 7 p.m.

Cosponsored by Goethe-Institut



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MARY STUART

(1800)

by Friedrich Schiller

Translated by Michael Feingold

Directed by Carey Perloff

<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Deborah Dryden
<i>Lighting by</i>	Peter Maradudin
<i>Original Music by</i>	David Lang
<i>Original Music Performed by</i>	Chanticleer
<i>Sound by</i>	Garth Hemphill
<i>Dramaturg</i>	Paul Walsh
<i>Assistant Dramaturg</i>	Brian Cronin
<i>Fight Director</i>	Gregory Hoffman
<i>Assistant Director</i>	Glynis Rigsby
<i>Casting by</i>	Meryl Lind Shaw
<i>Additional Casting by</i>	Victoria Visgilio, Harriet Bass
<i>Hair and Makeup by</i>	Rick Echols

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 Elisa Guthertz, Michele M. Trimble, *Assistant Stage Managers*
 Randy Bobst-McKay, *Intern*



There will be one intermission.

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 Artistic Director

Heather Kitchen
 Managing Director

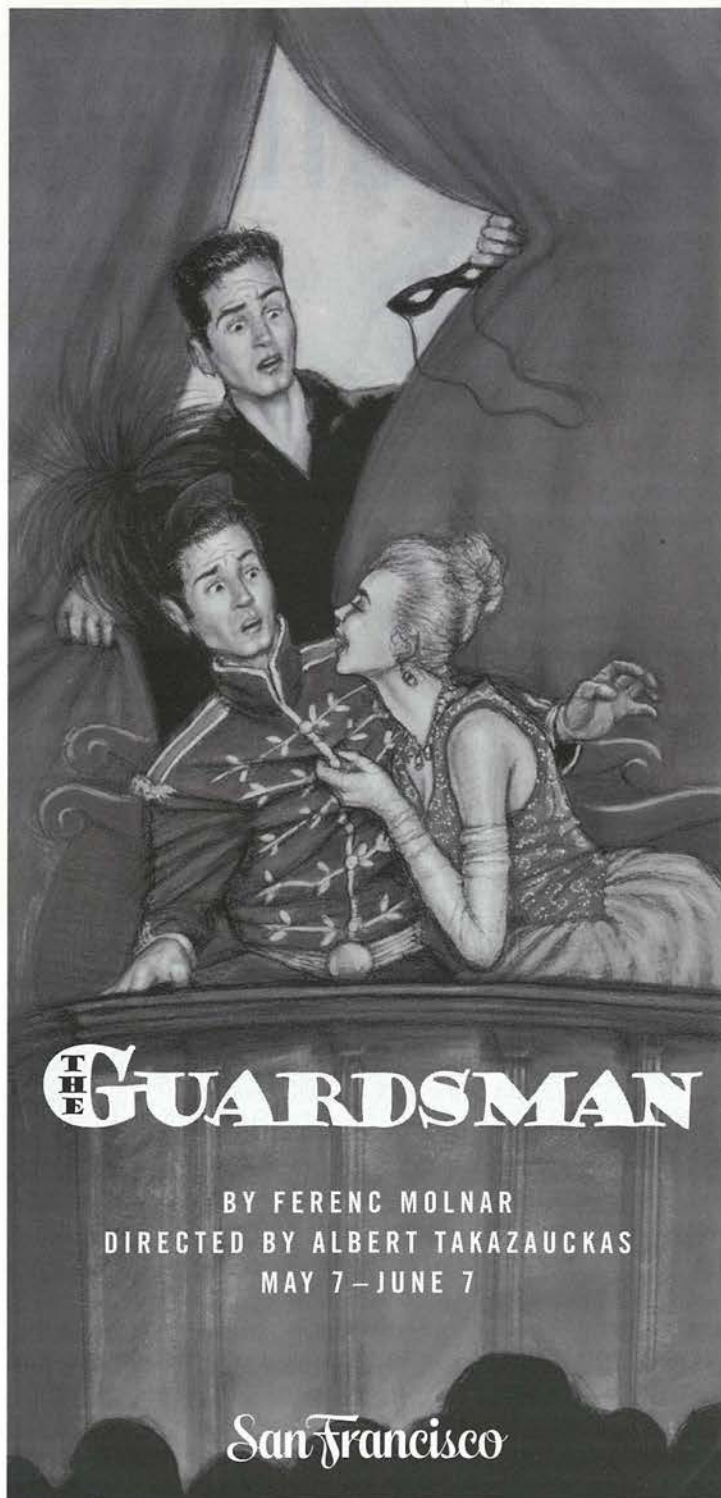
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A.C.T.

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NEXT AT A.C.T.



MARY STUART

The Cast

(in order of appearance)

<i>Sir Amyas Paulet, Mary's jailer</i>	James Carpenter
<i>Drudgeon Drury,</i> <i>Paulet's assistant/A Page</i>	Bryan Close
<i>Hannah Kennedy, Mary's nurse</i>	Penelope Kreitzer
<i>Mary Stuart, Queen of Scotland</i>	Susan Gibney
<i>Mortimer, Paulet's nephew</i>	Johnny Moreno
<i>William Cecil, Baron of Burleigh,</i> <i>Lord Treasurer</i>	Scott Wentworth
<i>William Davison, state secretary/</i> <i>O'Kelly, Mortimer's friend</i>	Tommy A. Gomez
<i>Elizabeth I, Queen of England</i>	Caroline Lagerfelt
<i>Robert Dudley, Earl of Leicester</i>	Marco Barricelli
<i>Count Bellievre, special envoy</i> <i>from France/Melvil, Mary's steward</i>	Warren David Keith
<i>Count Aubespine, French Ambassador/</i> <i>Burgoyne, Mary's physician</i>	Luis Oropeza
<i>George Talbot, Earl of Shrewsbury</i>	William Paterson
<i>Margaret Curle, Mary's lady-in-waiting</i>	Emilie Talbot
<i>A Guard/Sheriff</i>	Tim Redmond*

*A student in Studio A.C.T.

Understudies*

<i>Mary Stuart</i> —Emilie Talbot
<i>Elizabeth I, Hannah Kennedy, Margaret Curle</i> —Celia Shuman
<i>Robert Dudley (Leicester), William Cecil (Burleigh)</i> — L. Peter Callender
<i>Sir Amyas Paulet, Melvil, Count Aubespine,</i> <i>Burgoyne, George Talbot</i> —Mark Booher
<i>William Davison, O'Kelly, Count Bellievre, Drudgeon Drury, A Page,</i> <i>A Guard</i> —Omar Metwally; <i>Mortimer</i> —Bryan Close

Time and Place

Act I: Early morning. A room in Fotheringhay Castle.
Act II: Midday. The palace at Westminster.
Act III: Afternoon. The grounds of Fotheringhay.
Act IV, scene 1: Late afternoon. An anteroom in the palace at Westminster.
Act IV, scene 2: Night. Elizabeth's chamber in the palace at Westminster.
Act V, scene 1: Early morning. A room in Fotheringhay Castle.
Act V, scene 2: Later that day. The palace at Westminster.

A.C.T. PRESENTS

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ELIZABETH AND MARY

by *Antonia Fraser*

Elizabeth Tudor and Mary Stuart had two important things in common beyond being women of roughly the same age. First, they were queens in their own right, rather than mere consorts, when this was an extremely unusual position for a female; secondly, they had royal Tudor blood.



The "Rainbow Portrait" of Elizabeth I

It was this shared Tudor blood, giving not only Elizabeth but her cousin Mary a claim to the English throne, which was to become the key to their relationship in later years. Nevertheless, despite this cousinhood, despite the fact that both were born royal, the circumstances of their births and upbringing were very different. As a result, one young woman was to emerge intelligent, secretive, self-controlled; the other adorable, willful, and unfortunately incapable of recognizing her own best interests.

ELIZABETH TUDOR

Elizabeth Tudor, born in 1533, was the child of Henry VIII and his second wife, Anne Boleyn, daughter of one of his courtiers. For the sake of the mesmerizing Anne, Henry had caused his first

marriage to the Spanish Princess Catherine of Aragon to be declared invalid; their only child, Mary Tudor, was pronounced a bastard. In the process Henry brought about a breach between the English Catholic Church and Rome, since the Pope refused to approve his new matrimonial plans. (The Pope's reasons for defending the first wife were at least partly political, based on Catherine's Spanish connections.) Following Elizabeth's birth, Henry VIII had himself made supreme head of the Church of England, and then embarked on a lucrative dissolution of the wealthy English monasteries.

To the Catholic powers, however, who did not and would not recognize Henry's marriage to Anne, the infant Princess Elizabeth was herself a bastard. As the illegitimate child of Henry's mistress—"La Concubina" as Anne Boleyn was rudely termed abroad—Elizabeth could have no claim to the English succession. Elizabeth's position, already under threat from Catholics, became much worse when her mother was executed for treason (based on her alleged adulteries with fellow courtiers) before Elizabeth was three years old. Henry immediately married Jane Seymour, who presented him with his third child and only son, the future Edward VI.

Now Elizabeth herself was bastardized by her own father, much as her half-sister Mary Tudor had been. Her position was unenviable. The child was after all without powerful connections of any sort—the cowed Boleyns had no desire, let alone power to help her—unlike Princess Mary, who at least had her royal Spanish relatives. A troubled childhood gave way to an even more difficult adolescence, as "the Lady Elizabeth" had to negotiate her way through the religious minefield of her Protestant brother's reign, followed by that of her Catholic sister.

Thus the unmarried woman of 25 who succeeded Mary Tudor in 1558 was well aware of the pitfalls of power and intrigue. She was also understandably sensitive on the subject of her own controversial birth, because imputations against it threatened her position. In particular, Elizabeth both feared and resented those Catholic claims which suggested that another (legitimate) Tudor relation was to be preferred as the rightful sovereign of England.

MARY STUART

This Tudor relation was of course the Catholic Mary Queen of Scots; [born in 1542] only child of James V of Scotland, whose mother had been a Tudor princess, sister of Henry VIII. (Elizabeth and Mary, although only seven years apart in age, were technically first cousins



Mary Queen of Scots

SCHILLER, LIKE
SHAKESPEARE,
TAKES LIBERTIES
WITH HISTORY:
BUT HE PRESENTS
AN ARTISTIC
INTERPRETATION
WHICH IS NOT IN
THE END SO FAR
FROM REALITY.

once removed.) The childhood of Mary Queen of Scots, unlike that of Elizabeth, was protected and even petted. As the destined bride of the Dauphin François, heir to Henri II, Mary was transferred to France at the age of six. With the approval of her French mother, Mary of Guise, who remained in Scotland as regent, Mary Stuart grew up as the darling of the French court. She married François when she was 15. Across the channel, however, the English were angered by the fact that Henri II endowed his son and daughter-in-law with the royal arms of England at their wedding, as well as those of France and Scotland. The Catholic claim to the English throne remained to perturb and threaten.

A series of unexpected deaths—Henri II, the regent Mary of Guise, the boy husband François II—transformed the fortunes of Mary Stuart and brought her back to Scotland in 1560. It also brought the two rival queens into the same orbit; Scotland was now officially a Protestant country, despite her Catholic sovereign, and the influence of the Protestant royal neighbor was strongly felt among the Scottish nobility. Yet for all their religious differences, Mary and Elizabeth were still linked inexorably by their Tudor inheritance. Mary was unquestionably Elizabeth's next heir in blood (despite complications with the will of Henry VIII) and it was her dearest wish to have this fact publicly recognized by Elizabeth. The English Queen for her part refused resolutely to grant this recognition: but since she also refused to name any other successor, this issue continued to bedevil relations between them for the rest of Mary's life.

On the one hand Elizabeth supported Mary's Protestant rebels; on the other hand Mary intrigued with Elizabeth's Catholics (who continued to maintain that Mary was the rightful sovereign of England, a position Mary herself never took up, preferring that of acknowledged heiress). Elizabeth's refusal to marry, while it kept the intriguing possibility of her future bridegroom to the forefront of international politics for most of her reign, also had the paradoxical effect of strengthening Mary's position. Mary made two unfortunate marriages, to the weak and vicious Darnley, and the ambitious strong man Bothwell, but at least the first union produced a son, James, born in 1566.

Mary was hampered in Scotland not only by the feuds of her nobles, but also by her complicity in the murder of Darnley and her injudicious marriage to Bothwell. In 1567 she fled to England and, as she expected, her royal cousin's protection. Where she hoped for restoration to her Scottish throne, however, Mary found captivity at Elizabeth's hands—for the next 19 years. But even in her various prisons, Mary Stuart remained the focus of Catholic hopes and plots. Ultimately this brought about her trial for conspiracy in 1586 and execution, at Fotheringhay Castle on February 8, 1587. The young Scottish King James VI, who had ascended the throne in his mother's place as a baby, did not attempt to stay the execution. Sentiment

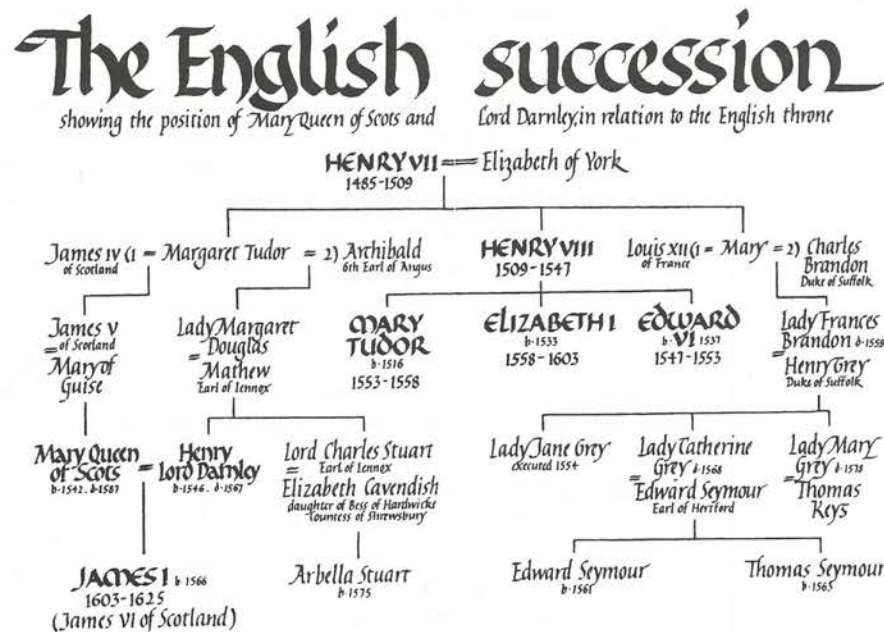
played no part, since he could not even remember his mother; more important was the fact that James, following the elimination of Mary, saw himself as the heir to the throne of the Tudors.

TAKING LIBERTIES WITH HISTORY

Famously, the two queens never met. There was a moment when such a fascinating encounter did look likely to take place; but it was back in 1562, at the beginning of Mary's personal rule in Scotland. The venue was to be York and the pageants celebrating it were already written, when troubles in France caused the meeting to be called off. Thus Schiller invented the celebrated scene in the woods near Fotheringhay over 20 years later. He did not however invent the emotional truth of their relationship: had the two ladies ever met, one can imagine that their thoughts at least would have run along similar lines, including Elizabeth's jealousy of Mary's beauty—and her determination to find that it had faded.

In short, Schiller, like Shakespeare, takes liberties with history: but he presents an artistic interpretation which is not in the end so far from reality. ■

Antonia Fraser is the author of Mary Queen of Scots, The Six Wives of Henry VIII, Faith & Treason—The Gunpowder Plot, and many other biographies. This article was originally commissioned by The Royal National Theatre of Great Britain to accompany its 1996 production of Mary Stuart.



SCHILLER'S ROMANTIC GENIUS

by Elizabeth Brodersen

I want to stab to the soul of a human breed which has hitherto only been grazed by the dagger of tragedy.

—Friedrich Schiller

Considered by many the greatest writer of serious European drama between the death of Racine in 1699 and the emergence of Ibsen around 1870, Friedrich Schiller reached the height of his dramatic powers in the last decade of the 18th century and first few years of the 19th, writing at the dawn of a new age of artistic, political, and economic revolution. Shakespeare's works had recently been translated into German, Voltaire and Rousseau's literary crusade against political and religious tyranny had reached revolutionary fruition in France and the newly formed United States, while early Romantic writers, painters, and composers were leaving the classical rationalism of the Enlightenment behind to recreate humanity in the image of the passionate, heroic individual.

Although political thought was largely stifled by the absolute princes who governed the loose network of more than 300 city-states that formed Schiller's Germany, 18th-century German intellectuals were nevertheless acutely aware of the movements taking place outside their own borders. Themes of individual desire versus public responsibility, freedom of thought and expression, religious tolerance, the rights of rulers to rule, and protest against the irresponsible excesses of the nobility all found their way into the German theater of the time—called *Sturm und Drang* (Storm and Stress) after a 1776 play by Maximilian Klinger—and Schiller became their most eloquent exponent.

EARLY LIFE AND WORK

Born in 1759 (the same year as Mary Wollstonecraft and Robert Burns), the son of a career military officer and an innkeeper's daughter, Schiller spent the first 13 years of his life in various small towns of the duchy of Württemberg. Following the orders of Duke Karl Eugen, he studied first law and then medicine at the Military Academy. Ever impatient with the dictates of the nobility, young Schiller took advantage of his delicate health to report sick frequently, writing secretly in his bed beneath a medical textbook—despite the fact that any tendency toward poesy was considered an offense against the rules of the institution. He published his first poem, "Evening" just before his 16th birthday, and finished his first play, *Die Räuber* (*The Robbers*)—a rousing protest against oppressive and corrupt aristocracy with a dashing, Robin Hood-esque hero—in 1781.

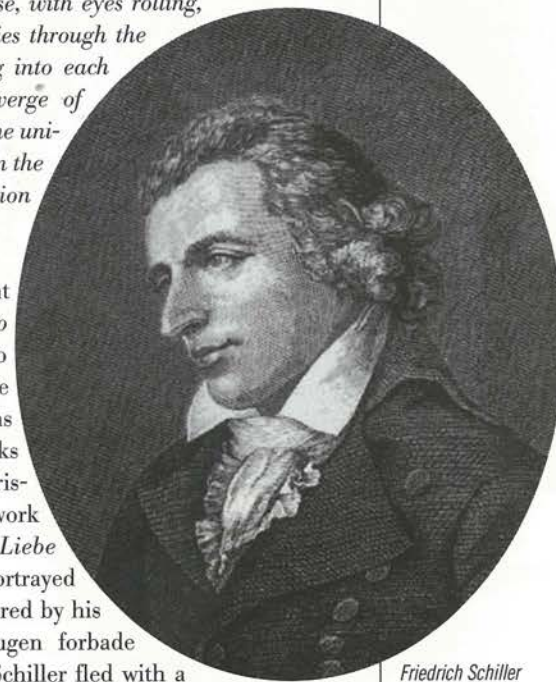
Soon after his appointment to the position of regimental surgeon, Schiller risked traveling outside the borders of the duchy without permission to see the first performance of *The Robbers* in Mannheim. The premiere had a stunning impact, as one eyewitness reported:

The theater was like a madhouse, with eyes rolling, fists clenched, and hoarse outcries through the audience. Strangers fell sobbing into each other's arms; women on the verge of fainting staggered to the floor. The universal furor was like a chaos from the mists of which a new Creation blazes forth.

A few months later, already at work on his second play, *Fiesco* (1784), Schiller journeyed to Mannheim for another performance of *The Robbers*, but this time he was caught and sentenced to two weeks of detention. Infuriated by his imprisonment, he immediately began work on a third play, *Kabale und Liebe* (*Intrigue and Love*, 1784), which portrayed his duke as a fool. Eventually angered by his surgeon's artistic antics, Karl Eugen forbade Schiller to write any more plays; Schiller fled with a friend, traveling from town to town as a fugitive and living under false names, continuously looking over his shoulder for the duke's spies. Schiller settled for a time in Mannheim, where he completed and produced *Fiesco*, *Intrigue and Love*, and his first great work of dramatic poetry, *Don Carlos* (1787), establishing himself as a successful and popular playwright, and blank verse as the recognized medium of German poetic drama.

In 1787 Schiller turned temporarily away from the theater. During the ensuing decade, he became a history professor at the University of Jena, married, had two children, and wrote some of his most influential nontheatrical works: two major historical treatises—*History of the Revolt of the United Netherlands against the Spanish Government* (1788) and *History of the Thirty Years War* (1791–93)—some of his most famous poems, novellas, and short stories; and ground-breaking essays devoted to the philosophy of aesthetics and literary criticism.

Schiller's life took a dramatic turn in 1794, when a chance meeting and exchange of letters led to a passionately creative friendship with the impresario of the Weimar Theater (and Schiller's leading literary rival), Johann Wolfgang von Goethe. Schiller eventually accepted Goethe's invitation to become poet-in-residence in Weimar; final-



Friedrich Schiller

ly supported by the aristocratic patronage and theatrical collegiality he had longed for, Schiller gave up the academic life to return to his true love: writing for the stage.

Schiller could now exploit his years of historical research and writing as a fertile breeding ground for his theatrical imagination. "In my hands," he wrote, "history will become, here and there, something it has never been before." In quick succession he wrote (and Goethe produced) his famous trilogy on the Thirty Years War general Wallenstein—*Wallenstein's Camp* (the premiere of which celebrated the gala opening of the Weimar company's new theater in 1798), *The Piccolomini* (1799), and *Wallenstein's Death* (finished in 1799). The success of *Wallenstein* (which Goethe described as "so great that there exists no equal to it") reconfirmed Schiller's stature as a playwright. He followed soon after with *Mary Stuart* (1800), *The Maid of Orleans* (1801, about Joan of Arc), *The Bride of Messina* (1803, a *Sturm und Drang* variation on Greek tragedy) and *Wilhelm Tell* (1804, about the legendary Swiss freedom fighter), as well as translations of Shakespeare's *Macbeth*, Gozzi's *Turandot*, Racine's *Phèdre*, and other classics.

MARY STUART

Six days after the premiere of *The Death of Wallenstein* in 1799, Schiller wrote to Goethe that he was already at work on a play about the ill-fated queen of Scotland. Despite the interruption of two serious illnesses, frequent visitors, the birth of a daughter, and other writing projects (including the publication of *Wallenstein* and translation and production of *Macbeth*), Schiller completed *Mary Stuart* in seven months. The play was first produced in Weimar in June 14, 1800, to huge success. Schiller wrote to a friend shortly after the premiere: "I am beginning at last to control the dramatic organism and to understand my craft."

Once again, Schiller drew on his affinity for heroic figures of history, consulting Robertson's *History of Scotland*, Camden's *Annals of England under Elizabeth*, Hume's *History of England*, Holinshed's *Chronicles*, and reference books on Catholicism. Schiller made full use of his poetic talents to take liberties with the historical facts: compressing the last four months of the real Mary's life into three days, so Mary's execution seems to take place within a few months after she lands in England, instead of after 19 years of imprisonment; absolving Mary of guilt in the Babington conspiracy against Elizabeth, although her innocence is not so clear from the historical record; and inventing the Byronic character of Mortimer and the love affair between Mary and Leicester to comment on issues of love, loyalty, and deception. Most famously, although Mary's outburst against Elizabeth in the garden is in fact based on an insulting letter the real Mary sent Elizabeth in 1585—which offended Elizabeth enough to convince her to take final action against her rival—Schiller invented the dramatic meeting of the two queens in the garden at Fotheringhay.

MUSEUM FÖHRWANG, ESSEN



Woman against the Setting Sun, by Caspar David Friedrich (circa 1818)

Schiller, who called *Mary Stuart* a "romantic tragedy," possessed the unique ability to unite historical and philosophical debate about issues critical to his own time with vivid characters and thrilling plot, along the way illuminating the very essence of human existence. Absolute rulers of empire and almost mythical historical figures, Mary and Elizabeth—like all of Schiller's larger-than-life heroes—are nevertheless real people, motivated by personal passions familiar to all of us, and Schiller's favorite themes are revealed in their rivalry: the sensual versus the spiritual, the rule of law versus unbridled power, love versus lovelessness, being versus "seeming-to-be."

For Schiller, humanity's primary conflict is the struggle within each individual to resolve the contradictions of human existence, to find a freedom of the soul that enables him or her to rise above the expectations and conventions of an oppressive society. In *Mary Stuart*, beautiful in its symmetry of character and structure, Schiller gives us a many-faceted view of the human struggle for freedom and the forces that enslave us: each character struggles to make emotionally true choices despite moral and political constraints. "We kings and queens are slaves unto our rank," says Elizabeth when she appears in Act II. "We cannot follow the promptings of our own hearts." If absolute monarchs are trapped by forces beyond their control, the playwright asks, how can the rest of us ever hope to be free?

Schiller refrains from offering a pat resolution of the issue: Mary—passionate, emotional, sensual, freely giving affection and inspiring affection freely returned—cannot separate the personal from the

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MAKING FRIENDS WITH SCHILLER

by Michael Feingold

THE PEOPLE OF
MARY STUART ARE
ELIZABETHANS AND
ROMANTICS; IF
THEY SEEM TO
HAVE PROBLEMS
AND PASSIONS
SHARED BY
PEOPLE IN OUR
OWN TIME, THAT IS
JUST A WAY OF
SAYING SCHILLER
DID HIS WORK
WELL.

The jobs you never expected to do always turn out to be the most gratifying. When Carey Perloff called, a year ago last November, and invited me to translate Friedrich Schiller's *Maria Stuart* for A.C.T., Schiller and everything he stood for couldn't have been further from my mind. My one previous collaboration with Carey, at New York's Classic Stage Company, had been on a French melodrama, Alexandre Dumas's *Tower of Evil*; her phone call came as I was finishing my version of the most un-Schillerian of comedies, Beaumarchais's *Barber of Seville*, for another off-Broadway company, the Pearl. The style of German Romantic tragedy we call *Sturm und Drang* ("Storm and Stress") was an unexplored field to me; the German literature I know is largely 20th century.

Besides, I wasn't at all sure Schiller was somebody I wanted to have around the house for a matter of months. Every creative process has to tap the unconscious, and for me translation is a mediumistic act: You let the spirit of the author possess you, so that you can write in English what he or she wrote in the original language. Never having read *Mary Stuart*, I knew the play only from ponderous productions of what, I would later discover, were hardly translations at all. Schiller's other plays I knew only from their adaptation as operas, usually by Verdi, and from a tortuous evening spent watching a visiting company from Berlin play *Don Carlos*, in an antiquated manner that made it sound like a very long political science lecture in blank verse.

And then there was the problem of verse itself: I have written a little poetry, mostly in a lighter vein, but I had no illusions about competing with Whitman and Wallace Stevens for the laurel crown, much less with Shakespeare, who was Schiller's model, and is the inevitable reference point for verse tragedies in English about British kings and queens. One reason there have been so few playable English versions of Goethe, Schiller, Kleist, and the other extraordinary writers of their time is that English and American theaters had Shakespeare to fall back on: Why import Mary Queen of Scots from Germany when you have Margaret of Anjou in your own language, courtesy of the greatest dramatic poet who ever lived?

Still, Shakespeare's history plays have been done and done again. Scouting out a new repertoire appealed to me, as did facing the new challenge of making German poetry live poetically on our stage. Besides, I like San Francisco. So I started to read *Maria Stuart* and see what I could learn about this unknown quantity, Schiller.

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A.C.T. EXTENDS ARTREACH IN SUCCESSFUL THIRD SEASON

Thanks to generous grants from the Pacific Bell and Coca-Cola Foundations, A.C.T. has mounted a third consecutive season of its acclaimed ArtReach program, giving more young people than ever the opportunity to experience live theater.

Geared towards students in ethnically diverse schools, ArtReach is a series of theater workshops conducted by A.C.T. artists (generally graduates of the A.C.T. Advanced Training Program) in select Bay Area middle and high schools. Each workshop is tailored specifically towards the needs and experience level of the participating students. Before the on-site workshop, students attend—free of charge—a Student Matinee performance of a play at the Geary Theater, followed by a postperformance discussion with the cast in the theater. Students and their teachers also receive a comprehensive study guide (an enhanced version of A.C.T.'s popular *Words on Plays* publication) aimed at increasing their understanding of the play and associated workshop activities.

The ArtReach program, like all of A.C.T.'s youth education and outreach initiatives, stems from the company's conviction that audience diversification and the development of young theater audiences are the keys to ensuring the future of theater as a viable art form. The program is based on the belief that students' experience of theater is enriched by understanding the social, historical, and cultural background of plays and playwrights, and that some insight into technique, design, and acting styles and contact with theater artists

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Playwright Robert O'Hara works with ArtReach students at Mills High School.



KEN FRIEDMAN

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Use a rake instead of gas-powered blowers.

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planting perennials. Perennial beds provide refuge for animals and insects that will eat pests and reduce your need for chemicals. Finally, think about planting a tree in your backyard. Trees keep harmful carbon dioxide from entering the atmosphere and create lots of energy-saving shade. So you see, when we say organic gardens are a good idea, it's no bull.

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Over 15% of solid waste could be reduced if everyone who gardens composted.

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will deepen their appreciation for the craft. A.C.T. also is convinced that a participatory approach to learning is the most direct way to capture students' imaginations and enlist their intelligent response.

Since its origins as a three-month pilot program in 1995, ArtReach has served more than 700 young people. During the 1996-97 season, A.C.T. conducted eight workshops, related to mainstage productions of *The Rose Tattoo* and *The Royal Family*, in four San Francisco schools: McAteer High School, Thurgood Marshall High School, Lincoln High School, and Benjamin Franklin Middle School.

During 1997-98, while continuing to develop its fruitful relationships with Thurgood Marshall and McAteer, A.C.T. has extended the program to Castlemont High School in Oakland, George Washington High School in San Francisco, and Mills High School in Millbrae. Already this season, 268 students at four schools have attended workshops for *A Streetcar Named Desire* and *Insurrection: Holding History*, while additional workshops are planned for *Golden Child* and *Mary Stuart*. Currently in residence at A.C.T. (supported by a grant from Theatre Communications Group), Robert O'Hara, the young playwright of *Insurrection*, was also able to participate in workshops with members of the cast, giving students the opportunity to interact with the role models of working artists.

"A.C.T. exists to advance the future of theater as an art form," says Bruce Williams, A.C.T.'s director of community programs, who devotes half of his time to building collaborative relationships with Bay Area schools and communities for outreach activities, including ArtReach. "We strive to develop future audiences through a commitment to programs that engage audiences of all ages in an ongoing dialogue about the role of theater in the community, and it is important to begin that dialogue as early as possible. One of our biggest challenges is finding ways to reach young people whose cultural development is most at risk due to economic or social circumstances."

ArtReach has already proven highly effective in reaching students with no previous exposure to the arts. "What's so amazing about this worthwhile program is that it involves far more than just distributing complimentary tickets," writes Matthew Zito, an English teacher at Thurgood Marshall. "ArtReach has helped students who I know would never have gone to a professional theatrical production. After returning from *The Rose Tattoo*, three first-generation Latina immigrants were so excited by the performance that they talked about nothing else for an entire class period. One of them...said this was the most memorable academic experience she's had since entering high school."

ARTREACH SPONSOR PROFILES

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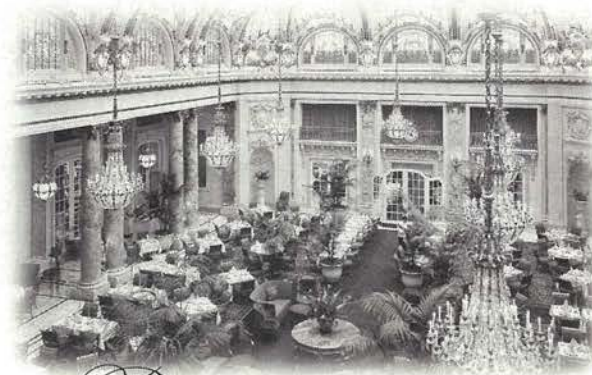
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become knowledgeable and productive citizens. The Foundation believes that education is a fundamental means to help individuals reach their full potential. By committing its resources to education, the Foundation helps to address society's greatest educational challenges and to provide quality learning opportunities.

The Foundation encourages new solutions to countless problems that impede educational systems today, and it supports existing programs that work. Because the challenges for education are so broad, the Foundation's commitment is multifaceted. It offers support to public and private colleges and universities, elementary and secondary schools, teacher training programs, educational programs for minority students, and educational programs that serve a global constituency.

The Coca-Cola Foundation's focus on education continues a tradition of more than a century of corporate philanthropy. Its support of quality education is one way The Coca-Cola Company fulfills its responsibilities as a corporate citizen.

The Pacific Bell Foundation is dedicated to a vision of the future in which people from all cultures and ethnic backgrounds are able to participate fully in the economic, social, and civic life of their communities. To realize this vision, the Foundation commits resources to educational, cultural, and community-based programs—to improve the quality of public education, provide access to technology, and build the capacity of community-based organizations to better serve their clients. By serving the needs of economically disadvantaged children, youth, and families, the Foundation hopes to better prepare them to move successfully into a 21st century characterized by community-wide economic vitality and social harmony.

A.C.T. HONORS ITS OWN

On January 16, tears and champagne flowed at the second annual celebration of the reopening of the Geary Theater. During a ceremony meant to acknowledge the building's birthday, A.C.T. Artistic Director Carey Perloff and Managing Director Heather Kitchen surprised gathered staff, students, and friends with a new company tradition: awards recognizing the people who have been with the company for more than 20 years. This year's nine honorees represent all departments of the organization—artistic, administrative, production, and the conservatory—and include two core faculty members, Frank Ottiwell and Deborah Sussel, who have been with A.C.T. since 1967, the company's first season in San Francisco.

Perloff and Kitchen also bestowed the company's first Artistic Director and Managing Director's awards on two individuals whose dedication to A.C.T. has been particularly noteworthy. This year's recipient of the A.C.T. Artistic Director's Award is Young Conservatory

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NEWS

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Director Craig Slaughter, who has been with A.C.T. since 1988 and created the Young Conservatory's renowned New Plays Program. The Managing Director's Award went to Benefits Manager/Human Resources Associate Kate Stewart, who first came to A.C.T. in 1977 as a stage management intern; she stepped into her new administrative position last season. "I've loved working for A.C.T. for 20 years," says Stewart. "To receive such recognition from my peers was a terrific surprise, and a tremendous honor."

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JACK SHARRAR



A.C.T. Artistic Director Carey Perloff with honoree Craig Slaughter, director of the Young Conservatory



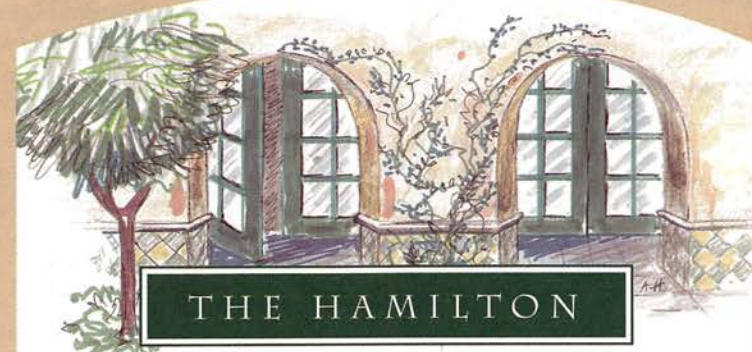
Perloff, Benefits Manager/Human Resources Manager Kate Stewart, and A.C.T. Managing Director Heather Kitchen

JACK SHARRAR



A.C.T.'s most dedicated family members: (front row, l to r) Frank Ottiwell, Eva Ramos, Deborah Sussel, Bonita Bradley, James Haire; (back row, l to r) Leo Loverro, Beulah Steen, Richard Bernier, and Dianne Prichard.

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WHAT'S NEW IN THE CONSERVATORY

In January and February, students in the A.C.T. **Advanced Training Program** (ATP) had the exciting opportunity to work in the classroom with actors from the A.C.T. mainstage. Gregory Wallace taught a three-week intensive Chekhov workshop to first-year students, while A.C.T. Associate Artist Marco Barricelli taught "Acting Shakespeare" to second-year students. Both Wallace and Barricelli were performing in *Insurrection: Holding History* at the time, and their involvement in the conservatory provided students with a valuable glimpse into the range of these artists' talents as educators and artists, both on and off stage.

In April, second-year ATP students collaborate with talented writer/directors with whom A.C.T. is developing creative relationships. Robert O'Hara (author of *Insurrection: Holding History*, in residence at A.C.T. thanks to a grant from Theatre Communications Group), David Gordon (director of *Shlemiel the First*), and acclaimed Bay Area playwright Octavio Solis (*Santos y Santos*) will work with



Gregory Wallace (second from right, with hands raised) discusses Chekhov with first-year students in the Advanced Training Program.

students in intensive two-week performance workshops on sections of plays in progress commissioned by A.C.T. The performances, which are open to A.C.T. subscribers in the conservatory studios at 30 Grant Avenue, take place during the last week of April. For information, call (415) 439-2350.

Studio A.C.T., the conservatory's evening and weekend program for adults, now offers **A.C.T. Corporate Training Programs** designed to help professionals develop communication, public speaking, and team-building skills using theater-training techniques. Exercises in relaxation, focus, and body language, combined with speech and vocal skills, empower participants to execute clear and compelling presentations with authority and ease and to communicate with clarity, conviction, and confidence. A.C.T.'s training also helps develop employee talent for use in corporate videos. Led by specially trained artists and facilitators, A.C.T.'s corporate training programs are highly interactive and tailor-made to clients' needs—ranging from a few

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continued from page 38

hours to several days in length, and adaptable to groups of two to two hundred. The workshops can be scheduled on site in the client's workplace or at A.C.T.'s studios in downtown San Francisco. For a Corporate Training Programs brochure or information on other Studio A.C.T. classes, please call (415) 439-2486.

Now's the time to start planning for summer at A.C.T.: the **Young Conservatory** summer session begins on **June 15, 1998** (orientation takes place Saturday, June 13; the session runs through August 23), offering theater training for young people eight to eighteen years old, including classes in acting, directing, voice and speech, musical theater, performance workshops, audition, and improvisation.

This summer the Young Conservatory's **Performance Workshop** will feature a new play by award-winning playwright Daisy Foote, commissioned especially for A.C.T. as part of the Young Conservatory's renowned New Plays Program. Foote will be in residence during rehearsals. As the Young Conservatory continues to experience record enrollment, the summer schedule has been expanded to offer new courses and performance projects. Recently added to the curriculum are classes in dialect, mask, clowning, Shakespeare, created projects, stage combat, and dance for the theater, as well as a studio production of a Shakespeare play. Call (415) 439-2444 for applications and information about the Young Conservatory.

A.C.T.'s **Summer Training Congress (STC)**, a nine-week session of intensive, full-time professional actor training for high school graduates 19 and older with some prior actor training or experience, is also accepting applications. **This year's STC application deadline is May 1, 1998.** The STC annually attracts more than 100 students from throughout the United States and several foreign countries. This popular program provides a unique overview of acting techniques and related theater skills and features course work regularly included in A.C.T.'s acclaimed Advanced Training Program. Course dates are June 15-August 14, 1998, with mandatory registration and orientation the week of June 8. For information and application materials, please call (415) 439-2350, or download an application from A.C.T.'s Web site at www.act-sfbay.org.



JACK SHARBAR

Marco Barricelli
makes a point about
acting Shakespeare.



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Torrefazione Italia makes its A.C.T. sponsorship debut with *Mary Stuart*. A division of Seattle Coffee Company, Torrefazione Italia is a classic Italian coffee roastery founded in 1986 when Umberto Bizzarri left Perugia, Italy, with his family's recipes for blending and roasting traditional coffees. Bizzarri opened his first cafe in Seattle's historic Pioneer Square, where he served his classic brews to a growing number of coffee aficionados. Now his coffee can be enjoyed in more than 15 cafe locations and is served at fine restaurants and other establishments across the country.

Torrefazione Italia has always been an impassioned supporter of the arts, especially of organizations like A.C.T. whose passion for theater is mirrored in Torrefazione's passion for fine coffee. A.C.T. is proud to exclusively serve Torrefazione Italia coffee at the Geary Theater.

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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A.C.T. wishes to thank all of our 19,408 season subscribers for making the current season the most heavily subscribed since 1981!

Subscription renewal notices for the 1998-99 Season, our 32nd, were mailed to you mid-March. We encourage you to renew your subscription for the full season before the final performance of *Mary Stuart* on April 26. Early renewal allows you to keep or improve your seats for the coming season, and helps A.C.T., a nonprofit organization, with planning for a new fiscal year and a new season.

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Melissa Errico in the 1997-98 hit *High Society*
(photo by Ken Friedman)

Schiller's *Romantic Genius*, continued from page 27

political and wins spiritual redemption only in physical death, while Elizabeth—rational, clear-headed, and acutely aware of the public responsibilities that prevent the realization of her personal desires—must pay for her empire with the loss of love, loyalty, and friendship. Apparent opposites, Mary and Elizabeth—cousins, monarchs, women—nevertheless confront common enemies in their battles for inner freedom, and their ambiguous victories are inextricably bound: neither would achieve her greatness without the other.

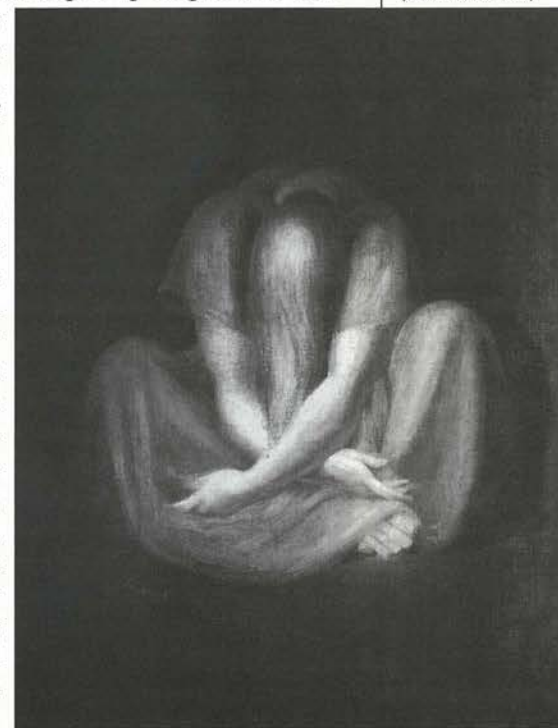
It is no surprise that *Mary Stuart*—with its themes of eroticism, passion, sex, death, religious belief, and political power—was condemned as indecent by the right-wing *Anti-Jacobin* review in London. At a time when prevailing opinion deemed women's subjugation to men and their restriction to the private sphere indisputable matters of natural law, it is remarkable that Schiller chose to embody those themes in the rivalry of two powerful women still in their procreative prime (he suggested that Mary be played by an actress of 25 and Elizabeth by one no older than 30). It is perhaps no coincidence that Schiller wrote *Mary Stuart* just seven years after the 1792 publication of Mary Wollstonecraft's *Vindication of the Rights of Women*.

FINAL YEARS

Immediately after finishing *Mary Stuart*, Schiller turned to his next play, *The Maid of Orleans*. As though he realized he had only a few productive years left, Schiller planned to pick up his pace and write two plays a year: "At that rate I hope to make up for past delay," he wrote, "and if I live to be 50, to earn a place among the prolific writers of the stage."

Success continued to follow success, and at first it seemed Schiller would reach his goal. His plays continued to earn acclaim at home and abroad, particularly in England, and in 1802, Emperor Francis II elevated him to the nobility, entitling him Herr Hofrat Friedrich von Schiller. As his dramatic powers and social and financial security increased, however, Schiller's health faded. In 1805, while working on his last great drama, *Demetrius*, he suddenly took ill. He died at 45, leaving behind a wife, four children, and dozens of unexplored ideas for future theatrical expression. ■

Silence,
by Henry Fuseli
(circa 1799-1802)



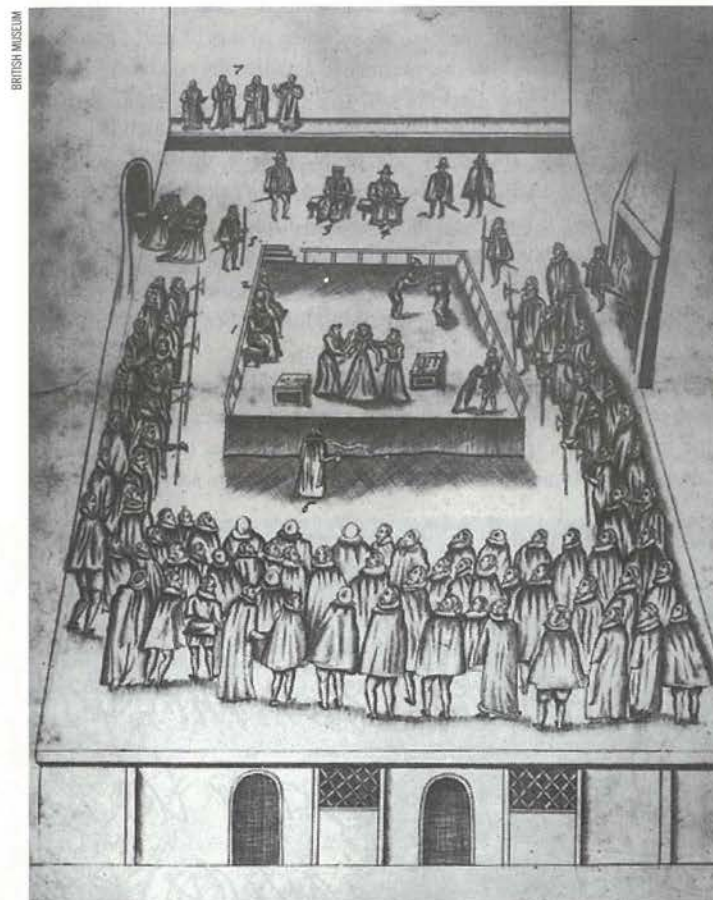
My first surprise was to find him incredibly direct. Yes, the verse has its syntactical twists and turns—he was writing in German, after all—and when it flies up into grandeur it flies nakedly, without shame. But Schiller is exciting, not dry; he is interested (some might say preoccupied) with human passions and the drama of their conflict. Morality for him is not a lecture topic, but a source of violent struggle: between two conflicting beliefs, or between what people believe and what they desire. Where I had expected ornateness, a fake-antique evocation of a romanticized past—for Elizabeth's England was as exotic to Schiller as it is to us—I found, instead, hard-headed writing by a man of the theater who knew his history and, more importantly, knew human nature as well. Far from being an antiquarian, Schiller revels in the immediacy of his characters' feelings. At the same time—second surprise—he never oversimplifies them. As I started to work, I was struck by the many different ways each scene could be played, the many times a character who seems to be overwhelmed by a wave of simple emotion will drop hints that a sly, manipulative cunning lies behind it. In the great confrontation scene, who is sincere, Mary or Elizabeth? Which of them does Leicester genuinely love? And what, exactly, does Mortimer really want? These are questions I didn't attempt to answer, leaving them for the actors and director to explore in rehearsal, for the audience to be provoked by in performance.

Dipping into earlier English versions, I found that in several cases the adaptor had tilted the play towards one heroine or the other, to favor one view of politics, or morals, or the more famous of the two actresses involved. Schiller maintains a stunning balance between them; his genius—surprise number three—is to conceal, inside his romanticism, a classical love of symmetry. Romanticism in music evolved, after all, out of the formal perfection of the great classical composers: After Haydn and Mozart, Beethoven (who set Schiller's "Ode to Joy" as the climax of his Ninth Symphony) is the inevitable next step. And from Beethoven come Weber, Berlioz, Liszt, and Wagner. So Schiller comes not only from Shakespeare, whose epic expansiveness and free-form technique so thrilled the Germans, but from Racine, the pure and precise tragic poet who is Shakespeare's aesthetic antithesis.

The hidden depths of the text made the work exciting; the directness and lucidity of the surface gave me a good stylistic guideline. I was able to steer, as Schiller did, into a simple diction that used flecks of Shakespearean language, sparingly, to evoke the time and yet not clutter the script with archaisms. Instead of attempting, as some translators have, to spin elaborate arabesques of words as a way of underscoring the play's Romantic origins, I let the romanticism come out of the action. Schiller did not attempt "fancy" writing, and I didn't see why I should either; the most awful version I inspected was a recent academic paperback, with the play "translated" by one

professor and "adapted into verse" by another, the resulting mess being unspeakable in both senses of the word, and having next to nothing to do with the beauty and strength of Schiller's lines.

My own version, I hope, is a little closer. This is a translation, not an adaptation. There has been some thinning of the text—after a workshop of the first half [with students in A.C.T.'s Advanced Training Program], Carey and I calculated that a performance of the complete script in English would run four and a half hours!—but no rewriting. The order of scenes and the sequence of events have been kept the way they are in the original. And I have not tried to make the characters speak as homeless people, or rock musicians, or Washington bureaucrats, or used any of the other gimmicks adaptors use nowadays to help the audience draw analogies it is totally capable of drawing for itself. The people of *Mary Stuart* are Elizabethans and Romantics; if they seem to have problems and passions shared by people in our own time, that is just a way of saying Schiller did his work well, and I had enough sense not to interfere. The rest is up to the company, and to you out there listening. ■



Contemporary sketch of the execution of Mary Queen of Scots in the Great Hall of Fotheringhay. Mary is seen entering on the left and being disrobed by her ladies, presumably Jane Kennedy and Elizabeth Curle, in the center.

MARY'S LAST WORDS

This letter was written by Mary Queen of Scots at 2 a.m. on Wednesday, February 8, 1587, just six hours before she was to mount the scaffold at Fotheringhay Castle after 19 years of imprisonment. Written in French and presented here in a modern English translation, it is addressed to Henri III, King of France, younger brother of her first husband, François II, who had died of an ear infection in 1559 at the age of 17.

Few of Mary's servants, for whom she expresses such concern, actually returned to France or Scotland, and it was not until late in 1587 that Burgoyne, her physician, reached Henri III and presumably delivered the letter along with his report of Mary's final moments.

To the Most Christian King, my brother and old ally.

Queen of Scotland

8 Feb. 1587

Royal brother, having by God's will, for my sins I think, thrown myself into the power of the Queen my cousin, at whose hands I have suffered much for almost twenty years, I have finally been condemned to death by her and her Estates. I have asked for my papers, which they have taken away, in order that I might make my will, but I have been unable to recover anything of use to me, or even get leave either to make my will freely or to have my body conveyed after my death, as I would wish, to your kingdom where I had the honor to be queen, your sister and old ally.

Tonight, after dinner, I have been advised of my sentence: I am to be executed like a criminal at eight in the morning. I have not had time to give you a full account of everything that has happened, but if you will listen to my doctor and my other unfortunate servants, you will

learn the truth and how, thanks be to God, I scorn death and vow that I meet it innocent of any crime, even if I were their subject. The Catholic faith and the assertion of my God-given right to the English crown are the two issues on which I am condemned, and yet I am not allowed to say that it is for the Catholic religion that I die, but for fear of interference with theirs. The proof of this is that they have taken away my chaplain, and, although he is in the building, I have not been able to get permission for him to come and hear my confession and give me the Last Sacrament, while they have been most insistent that I receive the consolation and instruction of their minister, brought here for that purpose. The bearer of this letter and his companions, most of them your subjects, will testify to my conduct at my last hour. It remains for me to beg Your Most Christian Majesty, my brother-in-law and old ally, who has always protested your love for me, to give proof now of your goodness on all these points: firstly by charity, in paying my unfortunate servants the wages due them—this is a burden on my conscience that only you can relieve: further, by having prayers offered to God for a queen who has borne the title Most Christian, and who dies a Catholic, stripped of all her possessions. As for my son, I commend him to you in so far as he deserves, for I cannot answer for him. I have taken the liberty of sending you two precious stones, talismans against illness, trusting that you will enjoy good health and a long and happy life. Accept them from your loving sister-in-law, who, as she dies, bears witness of her warm feeling for you. Again I commend my servants to you. Give instructions, if it please you, that for my soul's sake part of what you owe me should be paid, and that for the sake of Jesus Christ, to whom I shall pray for you tomorrow as I die, I be left enough to found a memorial mass and give the customary alms.

Wednesday, at two in the morning.

Your most loving and most true sister,

MARY R.

... I AM TO BE
EXECUTED LIKE A
CRIMINAL AT EIGHT
IN THE MORNING.

TONIGHT, AFTER
DINNER, I HAVE
BEEN ADVISED OF
MY SENTENCE . . .



MARCO BARRICELLI* (*Robert Dudley, Earl of Leicester*), an associate artist at A.C.T., has appeared here in *Insurrection: Holding History, A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). His favorite theatrical experiences include: *Silence* with the Japanese theater company Subaru and Milwaukee Repertory Theater; *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 Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include "L.A. Law," *Romeo and Juliet*, *Cipango*!, and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program.



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



BRYAN CLOSE* (*Drudgeon Drury/A Page/Understudy*) appeared last season at A.C.T. as Perry Stewart in *The Royal Family* and as a libidinous Irish wolfhound in *Travels with My Aunt* (with Ken Ruta, Charles Dean, and Geoff Hoyle). He recently played Richard in *The Lady's Not for Burning* at San Jose Repertory Theatre and Arthur Townsend in *The Heiress* at Berkeley Repertory Theatre. Other regional theater credits include productions at Arizona Theatre Company, Charlotte Repertory Theater, Tennessee Stage Company, and the Colorado Shakespeare Festival. Close received his M.F.A. from the A.C.T. Advanced Training Program.



SUSAN GIBNEY* (*Mary Stuart*) has alternated working on the West and East coasts since she received her M.F.A. from the Yale School of Drama 11 years ago. Her off-Broadway credits include the premiere of the rock musical *Fallen Angel*, *Phaedra Britannica* (directed by Carey Perloff), *Love in Wartime*, and the one-woman show *Noble Rot*. Her regional theater credits include Mindy in *Aunt Dan and Lemon*, Nirvana in *Road to Nirvana*, Nora in *A Doll's House* and Bergman's *Nora*, Marion in *Abingdon Square*, and *The Poet's Corner* at the Magic Theatre. Television credits include recurring roles on "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," "The Cape," and "Diagnosis Murder," an extended stay on "One Life to Live," and appearances on "Spenser: For Hire," "The Equalizer," "Columbo," "L.A. Law," "The Larry Sanders Show," "Chicago Hope," and "JAG." She has also been featured in the television movies *Unforgivable* and *The Secret She Shared*. Her film credits include *The Waterdance*, *The Great White Hype*, and the recently filmed independent features *Dinner and Driving* and *April V*. Gibney

recently received a CableACE Award nomination for best dramatic actress for her performance in the Showtime series "Bedtime."



TOMMY A. GOMEZ* (*William Davison/O'Kelly*) appeared at A.C.T. most recently in *A Christmas Carol*. His theater credits also include Don Pedro in the San Francisco Shakespeare Festival's *Much Ado about Nothing*, multiple characters in *Alicia in Wonder Tierra* at Berkeley Repertory Theatre, and three seasons with the California Shakespeare Festival. Gomez was a drama instructor at Lansing Community College and taught drama for several years to incarcerated youth in Michigan's juvenile justice system. He also taught acting last summer in the A.C.T. Summer Training Congress.



WARREN DAVID KEITH* (*Count Believre/Melvil*) has appeared at A.C.T. in *Machinal*, *A Christmas Carol*, and *Arcadia* and at Berkeley Repertory Theatre in *Heartbreak House*. His numerous New York theater credits include *The Birth of the Poet* at the Next Wave Festival, David Ives's *Words, Words, Words*, and *Morticians in Love* at the Perry Street Theatre. Regional credits include roles at Yale Repertory Theatre, Baltimore Center Stage, Cincinnati's Playhouse in the Park, and Studio Arena Theatre in Buffalo. Film work includes *Hiding Out*, *The Manhattan Project*, *Raising Arizona*, *Fargo*, and *The Big Lebowski*. A graduate of Wesleyan University and the Yale School of Drama, Keith has taught at Barnard College, The New School for Social Research, and A.C.T.



PENELOPE KREITZER* (*Hannah Kennedy*) makes her first Geary Theater appearance in *Mary Stuart*. Recent Bay Area credits include *Pentecost*, *The Heiress* (Bay Area Theatre Critics' Circle Award nomination), *Dancing at Lughnasa*, *Mad Forest*, and *The Importance of Being Earnest* at Berkeley Repertory Theatre; *Mrs. Warren's Profession* (Bay Area Theatre Critics' Circle Award) and *A Kind of Alaska* at the Aurora Theater; *Emma's Child* at Marin Theatre Company; and *Angels in America* at A.C.T. She is a former member of the Roy Hart Theatre in France and has performed in Boston, South Africa, Israel, and Russia.



CAROLINE LAGERFELT* (*Elizabeth I*) has looked forward to working again with Carey Perloff since appearing in the Classic Stage Company's acclaimed productions of *Phaedra Britannica* and *Creditors* in New York. Her Broadway credits include *Lend Me a Tenor* (Outer Critics' Circle Award), *The Real Thing*, *Betrayal*, and *Otherwise Engaged* (directed by Harold Pinter), *Small Family Business*, *The Philanthropist*, *The Jockey Club Stakes*, *Four on a Garden*, and *The Constant Wife* (directed by John Gielgud). Off-Broadway credits include Simon Gray's *Quartermaine's Terms*, also directed by Pinter (Obie Award); *Other Places*, *Close of Play*, and *Look Back in Anger* at Manhattan Theatre Club; and *Cloud Nine* and *Moonlight* at the Roundabout Theatre. Regional theater credits include Stoppard's *Night and Day* at Theatre Clywd in Wales, *The Misanthrope* at The Guthrie Theater, and *The Resistible Rise of Arturo Ui* and *Les Liaisons Dangereuses* at the Williamstown Theatre Festival. She has been featured on many television series, including "ER," "Law and Order," "NYPD Blue," "Star Trek: Deep Space Nine," "Chicago Hope," and "Picket Fences" and currently plays Inger Domingues on "Nash Bridges."



JOHNNY MORENO* (*Mortimer*) is the recipient of the Joan and H. Harrison Sadler Professional Theater Intern Fellowship and a 1997 graduate of A.C.T.'s Advanced Training Program, where he appeared in *Man and Superman* and *The Conduct of Life*. Other theater credits include *No Mercy* with the Encore Theatre Company, *Pentecost* at Berkeley Repertory Theatre, and *Shlemiel the First* at A.C.T., as well as several productions with Solano College and the Napa Valley Shakespeare Festival.



LUIS OROPEZA* (*Count Aubespine/Burgoyne*) has spent eight seasons at A.C.T., beginning with his debut as the Fool in *King Lear*. His A.C.T. appearances include *The Rose Tattoo*, *The Cherry Orchard*, *The Matchmaker*, *The Duchess of Malfi*, *A Christmas Carol*, *Charley's Aunt*, *Golden Boy*, *Saint Joan*, *The Imaginary Invalid*, and *The Marriage of Figaro*. Oropeza spent five years working with Luis Valdez and El Teatro Campesino; his many stage credits also include appearances with the Eureka Theatre Company, San Jose Repertory Theatre, the California Shakespeare Festival, the Santa Cruz Shakespeare Festival, Berkeley Repertory Theatre, Encore Theatre Company, TheatreWorks, San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theatre Company. Screen credits include "Falcon Crest," "Midnight Caller," and *Pacific Heights*. Oropeza is the artistic director of Latin American Theater Artists.



WILLIAM PATERSON* (*George Talbot, Earl of Shrewsbury*) joined A.C.T. in 1967 to play James Tyrone in *Long Day's Journey into Night*. A graduate of Brown University, he appeared for at least part of every season for 20 years at The Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. He has appeared in major roles in A.C.T. productions of *You Can't Take It with You*, *Jumpers*, *The Matchmaker* (U.S.S.R. tour), *All the Way Home* (Japan tour), *Buried Child*, *The Gin Game*, *Painting Churches*, *The Doctor's Dilemma*, *Saint Joan*, *Saturday, Sunday and Monday*, *The Cocktail Hour*, *Pygmalion*, *Home*, *Gaslight* (Drama-Logue Award), and *Mrs. Warren's Profession*. For *Saturday, Sunday and Monday* and *Pygmalion* he received Bay Area Theatre Critics' Circle (BATCC) Awards for best supporting actor, and for *The Cocktail Hour* he earned a BATCC Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of *A Christmas Carol* and performed the role for 14 seasons. He served for nine years on the San Francisco Arts Commission and for two years as a trustee of The American Conservatory Theatre Foundation.

TIM REDMOND (*A Guard/Sheriff*) is a Studio A.C.T. student and makes his A.C.T. mainstage debut in *Mary Stuart*. He has also worked in the Bay Area with the California Shakespeare Festival, San Francisco Shakespeare Festival, Aurora Theatre Company, Center Repertory Company, and Shakespeare at the Beach.

Additional Credits

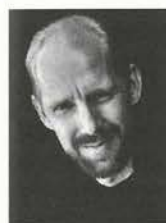
Joan Sommerfield, Assistant to Ms. Lagerfelt and Ms. Gibney
Special Thanks to Ellen Novack
and to Chanticleer's producer, Steve Barnett



EMILIE TALBOT* (*Margaret Curle*) was seen most recently as the very pregnant Death in Mark Routhier's *someguy* with the Mettle Theatre. Bay Area appearances also include Mary Zimmerman's *Journey to the West* and *The Illusion* at Berkeley Repertory Theatre, *On the Verge* at San Jose Repertory Theatre, *Desdemona* in *Othello* and Pegeen Mike in *The Playboy of the Western World* at the Oregon Shakespeare Festival, and *Exit the King* with American Citizens Theatre. She has also performed with the Huntington Theatre Company, Pittsburgh Public Theater, Mark Taper Forum, La Jolla Playhouse, Los Angeles Theatre Center, Grove Shakespeare Festival, and Fort Worth Shakespeare-in-the-Park, among others. She is a graduate of Duke University and the California Institute of the Arts.



SCOTT WENTWORTH* (*William Cecil, Baron of Burleigh*) has appeared on Broadway in *Lost in Yonkers*, *Anna Karenina*, *Getting Married*, and *Welcome to the Club* (Tony Award nomination). A leading actor at Canada's Stratford Festival, he has been featured there in *Othello*, *Julius Caesar*, *King John*, *The School for Scandal*, *Guys and Dolls*, and in the title role of *Macbeth*. Theater credits also include appearances at Indiana Repertory Theatre (IRT), where he is an associate artist, Hartford Stage Company, Shakespeare Repertory, Center Stage, Seattle Repertory Theatre, Alley Theatre, George Street Playhouse, and the New York Shakespeare Festival. Film and television credits include *Simple Justice*, *Sing*, *The Ice Storm*, the title role in *The Terry Anderson Story*, and the role of Kermit on "Kung Fu: The Legend Continues." He has also directed several productions for the New Jersey Shakespeare Festival and IRT, and has written two musicals (with Marion Adler and Craig Bohmler): *Gunmetal Blues* and *Enter the Guardsman*, which received a 1998 Olivier Award nomination for best new musical.



MARK BOOHER* (*Understudy*) has appeared at A.C.T. in *Machinal*, *A Christmas Carol*, and *Othello*. He recently concluded his seventh tour for the Oregon Shakespeare Festival's School Visit Program. He is currently preparing to direct *Richard III* for the California Shakespeare Festival, where he will be returning for his third season as fight director and director of apprentice/intern programs. Other Bay Area acting credits include *Betrayal* and *The Living* at San Jose Stage Company and three shows with the Sacramento Theatre Company, including the original musical *A Cappella*. During three seasons with the Oregon Shakespeare Festival, he appeared in 11 plays, including *The Illusion*, *A Midsummer Night's Dream*, and *Richard III*.



L. PETER CALLENDER* (*Understudy*) most recently appeared at A.C.T. as T.J. in *Insurrection: Holding History*. A.C.T. credits also include *A Streetcar Named Desire*, *The Tempest*, and *The Learned Ladies*. 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 Western World*, *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.



OMAR METWALLY* (*Understudy*) was seen earlier this season as Young Scrooge in *A Christmas Carol* and last season in *Shlemiel the First* at A.C.T. He also recently appeared in *Pentecost* at Berkeley Repertory Theatre and *The Game of Love and Chance* at San Jose Repertory Theatre. He is a recent graduate of the A.C.T. Advanced Training Program, where he appeared in *Man and Superman*, *Mary Stuart*, *Awake and Sing!*, and Beth Henley's *Impossible Marriage*. He has also performed in Bay Area productions of Adrienne Kennedy's *She Talks to Beethoven* and Dennis Trainor's *Plug*. Metwally graduated from UC Berkeley and is an M.F.A. candidate at A.C.T.



CELIA SHUMAN* (*Understudy*) most recently appeared in the Vector Theatre Company's *Museum* and as Janet Reno in Fifth Floor's *Bake Sale*. Other Bay Area credits include Julia in *Holiday* at San Jose Repertory Theatre, Gwendolyn in *Becket* at Marin Theatre Company, Jackie-O in *House of Yes* at the Magic Theatre, for which she received a Bay Area Theatre Critics' Circle Award, and *Sight Unseen* at Berkeley Repertory Theatre. She can also be seen as a live-action figure in the CD-ROM *Top Gun: Fire at Will*. Shuman holds a B.F.A. in acting from Penn State University.

MICHAEL FEINGOLD (*Translator*) collaborated with Carey Perloff previously on the Classic Stage Company production of Alexandre Dumas's *Tower of Evil*. Although *Mary Stuart* is his first translation for A.C.T., his work is familiar to Bay Area audiences from San Francisco Spring Opera productions of Offenbach's *La Perichole* and Donizetti's *Viva la Mamma*. His versions of the Brecht-Weill works *Happy End*, *The Threepenny Opera*, and *Mahagonny* have been performed all over the English-speaking world, and on Broadway as well. His other translations, numbering more than 50 plays and operas, have included work for New York's Circle Rep, Manhattan Theatre Club, Ubu Rep, and the Pearl Theatre Company. He has served as literary manager of Yale Rep, The Guthrie Theater, and ART/Cambridge. A graduate of Columbia University and the Yale School of Drama, he is best known as chief theater critic of New York's weekly newspaper *The Village Voice*, where his work recently won the George Jean Nathan Award for outstanding theater criticism.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design from 1989-90; he most recently designed the sets for *Machinal*. He has designed the scenery for more than 150 theater productions throughout the United States and Canada. An artistic associate at The Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, The Guthrie Theater, Arizona Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

DEBORAH DRYDEN (*Costume Designer*) designed the costumes at A.C.T.

for *The Rose Tattoo* and *The Tempest*. She has also designed costumes for regional theaters throughout the United States, including the La Jolla Playhouse, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Old Globe Theatre, Alaska Repertory Theatre, the Alliance Theatre Company, the Intiman Theatre Company, Indiana Repertory Theatre, Portland Center Stage, the Minnesota Opera Company, the Mark Taper Forum, Seattle Repertory Theatre, San Diego Opera, and the Alley Theatre. She is the author of *Fabric Painting and Dyeing for the Theatre*, and her fabric designs have been seen in exhibits nationwide. Dryden is a professor emeritus of design at UC San Diego and is currently the resident costume designer for the Oregon Shakespeare Festival.

PETER MARADUDIN (*Lighting Designer*), lighting designer in residence at A.C.T. since 1993, has designed 27 productions for the company. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at The Public Theater. For regional theater he has designed more than 200 productions for companies across the United States. Recent Bay Area productions include *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

DAVID LANG (*Composer*) has written music for A.C.T. productions of *Singer's Boy*, *The Tempest*, *Hecuba*, and *Antigone*. His commissions include *Grind to a Halt* for the San Francisco Symphony, *Modern Painters* for the Santa Fe Opera, *International Business Machine* for the Boston Symphony, and *Eating Living Monkeys* for the Cleveland Orchestra. His numerous awards include the Rome Prize, BMW Music-Theatre Prize (Munich), a Kennedy Center Friedheim Award, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation, New York Foundation for the Arts, National Endowment for the Arts, and American Academy of Arts and Letters. He is a cofounder and coartistic director of Bang on a Can, an organization dedicated to adventurous new music. Lang's upcoming projects include an evening-length production with choreographer Susan Marshall and an opera with playwright Mac Wellman for the Kronos Quartet, commissioned by A.C.T.

CHANTICLEER (*Vocal Ensemble*), the only full-time classical vocal ensemble in the United States, has developed a remarkable reputation for its interpretation of vocal literature from Renaissance to jazz and from gospel to cutting-edge new music. The San Francisco-based ensemble, comprised of 12 male voices ranging from countertenor to bass, was founded in 1978 by Louis Botto; Joseph Jennings has served as music director since 1984. Chanticleer has made 20 recordings and performs more than 100 concerts annually across the United States, as well as in Europe and Asia. Since 1994, Chanticleer has been recording for Teldec Classics International; its most recent CD, *Matins for the Virgin of Guadalupe*, was released in February. The group celebrates its 20th season this year with a 27-state tour and will tour the American-Southwest and Mexico in the spring. Chanticleer has received numerous awards and major grants from the National Endowment for the Arts, the California Arts Council, the E. Nakamichi Foundation, the William & Flora Hewlett Foundation, and the City of San Francisco.

GARTH HEMPHILL (*Sound Designer*) has been A.C.T.'s resident sound designer since relocating to the Bay Area last spring. He designed more than 60 productions in Southern California during the last seven years, including many for South Coast Repertory during his five years there as

WHO'S WHO

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.

GLYNIS RIGSBY (*Assistant Director*) is artistic associate at A.C.T. Her recent directing credits include *The Chinese Art of Placement* at Phoenix Theatre and a video of Gertrude Stein's *Doctor Faustus Lights the Lights*. She received her B.A. in drama from UC Irvine.

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 wigs 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. He has toured with Mr. and Mrs. Bing Crosby and from Las Vegas to London's Palladium. 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* (*Production Stage Manager*) has worked at A.C.T. on *Insurrection: Holding History*, *A Streetcar Named Desire*, *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*) has been assistant stage manager for A.C.T. productions of *A Streetcar Named Desire*, *The Royal Family*, *The Rose Tattoo*, *Dark Rapture*, *A Galaxy on Geary* (celebrating the reopening of the Geary Theater), and *Gaslight*. Last summer she stage-managed California Shakespeare Festival (CSF) productions of *Pericles* and *Medea*. Other CSF productions include *Henry V* and *Measure for Measure*. Last season she stage-managed Berkeley Repertory Theatre's *Cloud Tectonics*.

MICHELE M. TRIMBLE* (*Assistant Stage Manager*) has worked on A.C.T. productions of *Insurrection: Holding History*, *Singer's Boy*, *Machinal*, *A Christmas Carol*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, *Hecuba*, and *The Play's the Thing*. Other stage-management credits include Berkeley Repertory Theatre's *Pentecost*, San Jose Repertory Theatre's *Mirandolina*, and Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*.

CHESHIRE DAVE BECKERMAN (*Program Cover Illustrator/Designer*) has been A.C.T.'s graphic designer since 1996.

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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 Perloff directs Pinter's *Old Times*, featuring Turturro and Borowitz, and the world premiere of Michael Feingold's new translation of Friedrich Schiller's *Mary Stuart* at A.C.T., and Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.



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

A.C.T. PROFILES

A.C.T. PROFILES

dance at Princeton University, where she taught acting, scene study, and 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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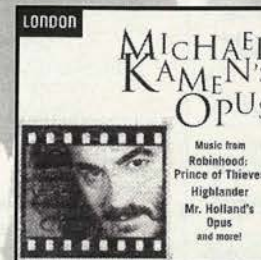
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In Memory of Polly McKibben
In Memory of Dennis Powers
In Memory of Sydney Walker

SPECIAL THANK YOU

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The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of these contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting theater in the San Francisco Bay Area.

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1997-98 NATIONAL CORPORATE THEATRE FUND

Annual Fund Contributors

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. American Conservatory Theater receives the support of the following corporations and individuals through their contributions to the National Corporate Theatre Fund:

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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:

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ADMINISTRATIVE OFFICES

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

WEB SITE

Visit A.C.T. 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./FYI.

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.

Beepers!

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.



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

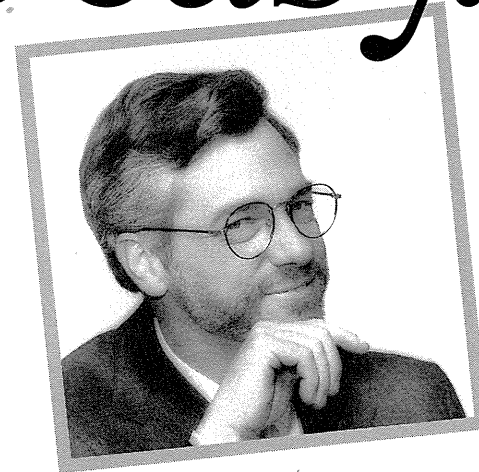


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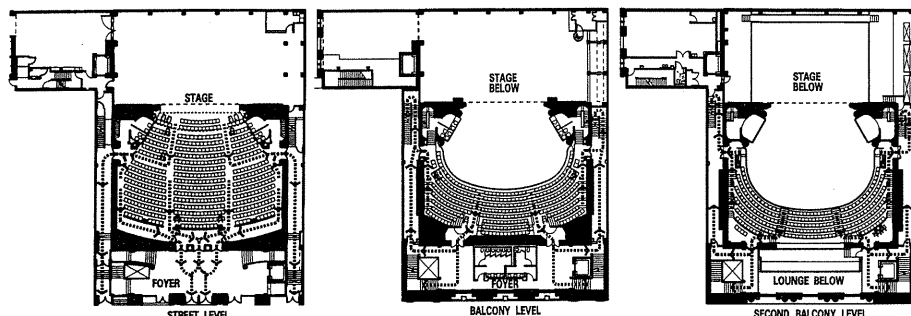


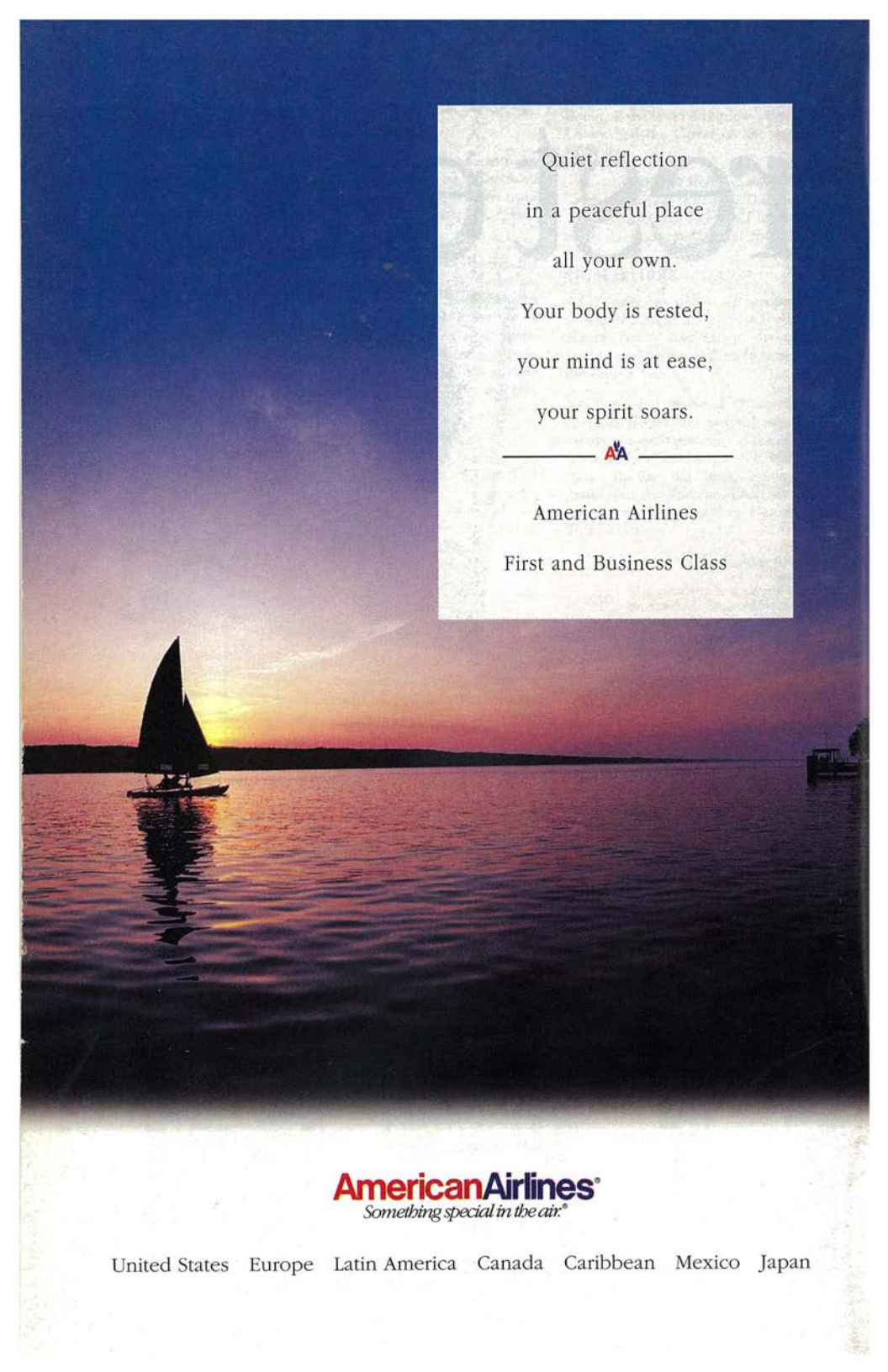
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