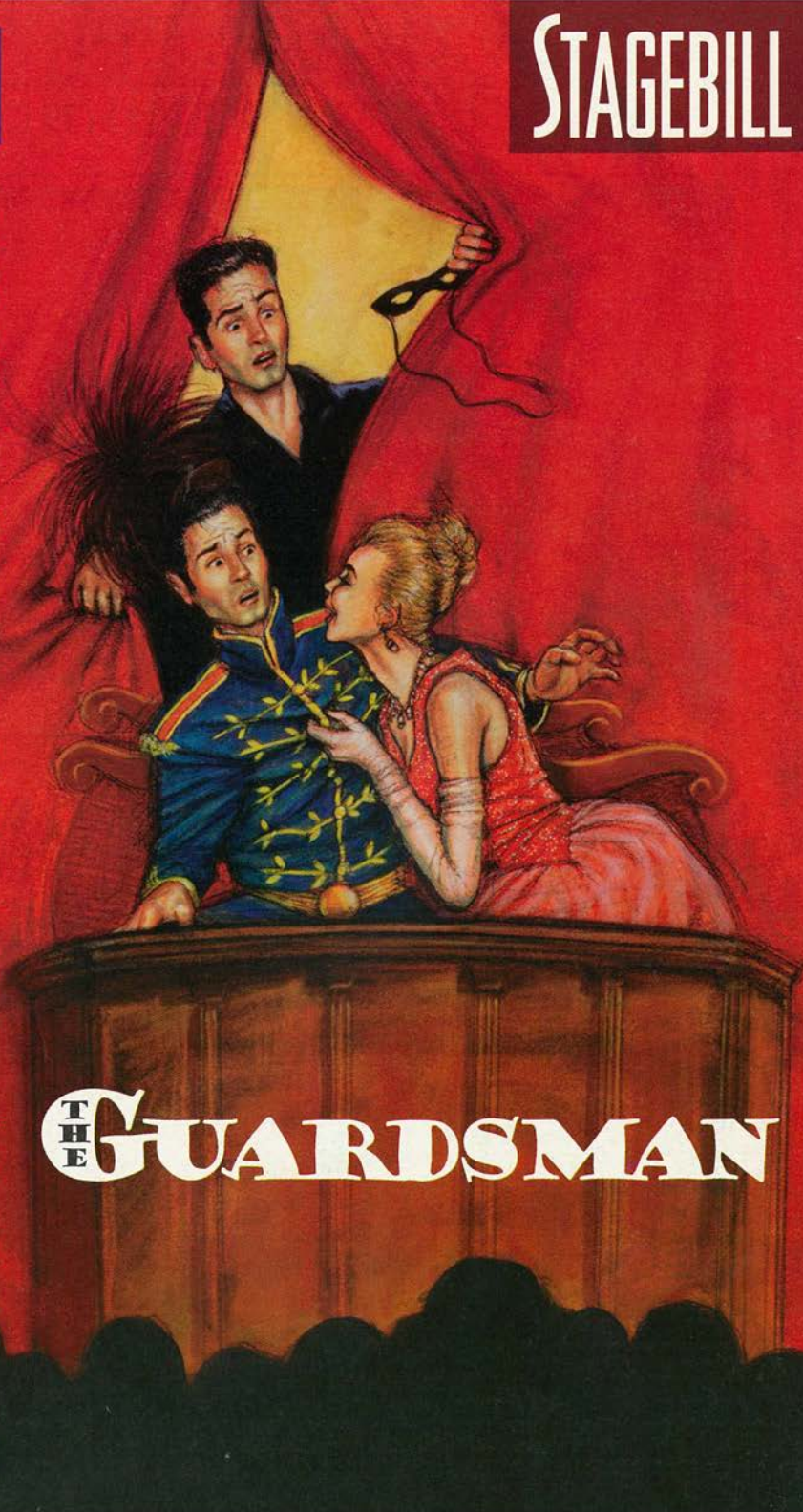


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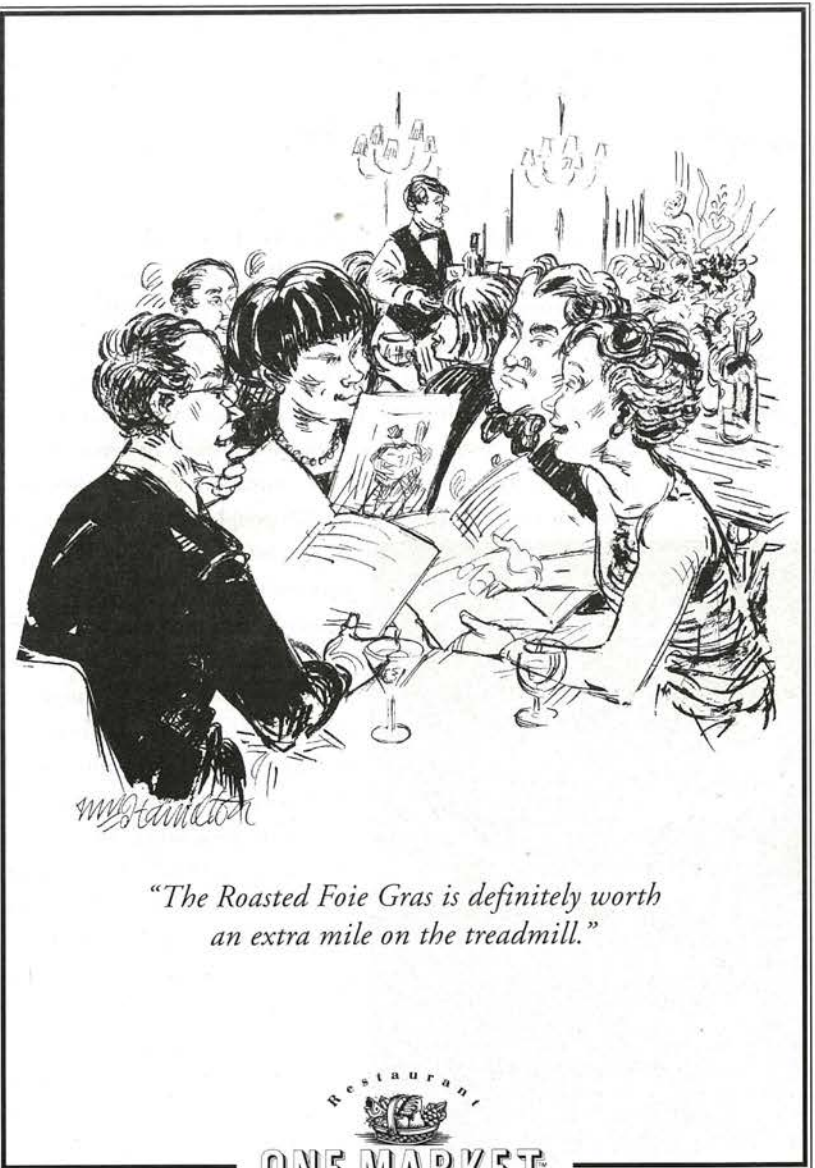


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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, 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 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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HIGH SOCIETY

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

A STREETCAR NAMED DESIRE

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

A CHRISTMAS CAROL

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

IT'S A SLIPPERY SLOPE

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

INSURRECTION: HOLDING HISTORY

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

GOLDEN CHILD

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

MARY STUART

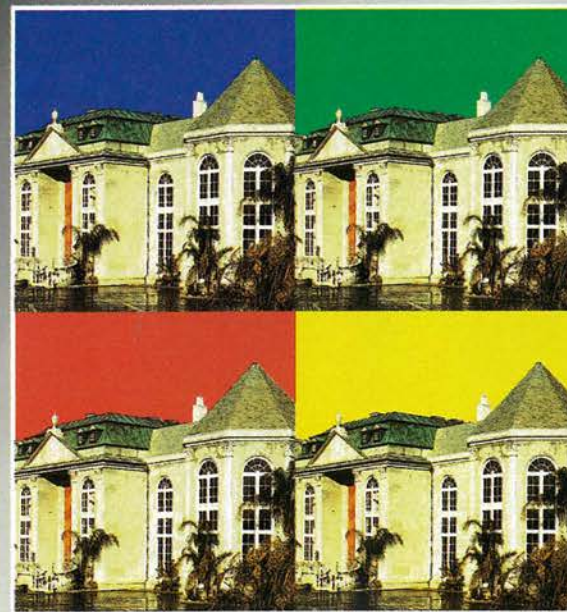
by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 - April 26, 1998

THE GUARDSMAN

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

OLD TIMES

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



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Stagebill: 144 East 44th Street,
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ABOVE

Cover plate from the 1924 edition of *The Guardsman*

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Artwork by Janet Hamlin

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Lynnda Ferguson
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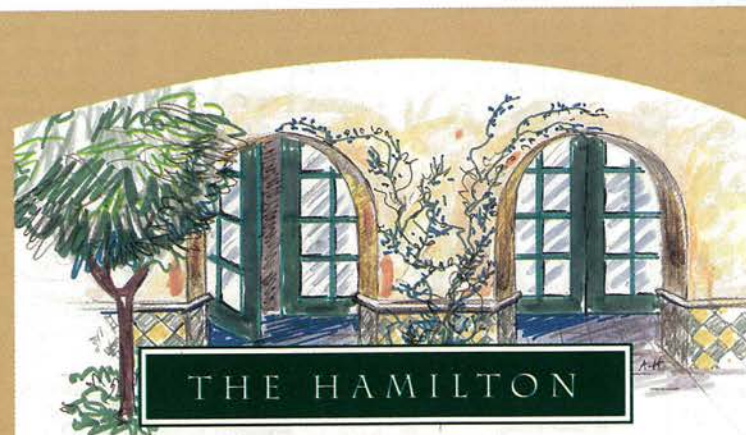
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continued on page 12

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continued from page 10

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THE GUARDSMAN

(1910)

by Ferenc Molnar

Translated by Frank Marcus

Directed by Albert Takazauckas

with

Jessa Brie Berkner Tom Blair
Joy Carlin James Carpenter Hector Correa
Lynnda Ferguson Sandy Kelly Hoffman

Scenery by J. B. Wilson
Costumes by Anna Oliver
Lighting by Peter Maradudin
Sound by Garth Hemphill
Dialect Consultant Deborah Sussel
Piano Coaching by Donald Eldon Wescoat
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<i>The Maid</i>	Jessa Brie Berkner
<i>A Creditor</i>	Hector Correa
<i>An Usherette</i>	Sandy Kelly Hoffman
<i>Porters</i>	John Michael Moreno, Tim Rush

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The Actress, The Maid, An Usherette—Michelle Morain
The Critic—Hector Correa
"Mama"—Sandy Kelly Hoffman

Time

The 20th Century

Place

Budapest

There will be two intermissions.

A.C.T. PRESENTS

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magazine

COUPLES THERAPY

by Ben Yalom

*In 1910, when *The Guardsman* was written, Freud's theories of psychoanalysis—a term first coined by him in Vienna in 1895—had just begun to reshape the world in which Molnar explored the foibles of human relationships. We wondered how *The Guardsman's* married lovers would fare on a contemporary therapist's couch. A.C.T. Literary Intern Ben Yalom spoke with psychiatrist and author Irvin D. Yalom, M.D. and feminist literary scholar Marilyn Yalom, Ph.D. about the psychological implications of Nandor (*The Actor*) and Ilona (*The Actress*)'s dramatically complex relationship.*

Ben Yalom (BY): The first thing that strikes me about the play is the fact that after just six months Nandor and Ilona believe the romance has gone out of their marriage. They both seem to accept that the initial thrill of love would inevitably wear off. Where does that notion come from, and why would it be so readily accepted?

Irvin Yalom (IY): The magicalized infatuation and idealization of a couple generally begins to dissipate after a year or two. They are each left with a more accurate image of the person to whom they are married and can begin to develop a more realistic relationship based on deeper affinities.

Marilyn Yalom (MY): Well, I would say that it takes longer for that to happen, more like the proverbial "seven-year itch." So six months in my opinion is a very short time for the magic to go out of a relationship. But, whether it's six months or six years, the notion that marriage is an institution that destroys romance and ends in boredom is certainly very common, not just in the theater, but in literature and probably in life, as well.

BY: A kind of love triangle soon develops in Nandor and Ilona's relationship, although there are really only two sides to it, or three sides with two players. Nandor is so haunted by the inevitable arrival of Ilona's next lover, the third person who will disrupt the marriage, that he takes the role on himself. I wonder what you think about that in terms of Freud's notion that a relationship requires an external third point on which to displace romantic desire.

IY: I always like to ask how many people there are in a rela-

tionship. You know there are at least two, but there are always also ghosts of other people. What is most fascinating to me about this play, though, is the deception that occurs. There is this tremendous need to know, to extract the truth, on the part of the husband. Therapists are faced with that all the time. How do you get to the real truth of a person? There are a lot of tales on this theme. I once heard a supposedly true story about a man who was convicted of impersonating a priest during the Spanish Inquisition. He wanted to take his wife's confession because he thought that she was unfaithful to him. In *The Guardsman*, the delightful thing is that the audience never really quite knows at what point the deception occurs. We don't know when Ilona first sees through Nandor's disguise. She tells him one thing, but do we believe her? She may even deceive herself: she may recognize parts of her husband in *The Guardsman*, or act unconsciously in yielding to him. Maybe her love for her husband is somehow displaced and, even though she may not recognize him, she nonetheless finds this other man attractive and familiar. So there is some self-deception here, as well as deception of the other.

MY: I'd like to get back to what you said about the necessity of the triangle. Molnar was influenced, as were all Hungarians of his generation, by the whole stream of French literature going back to the Middle Ages. The earliest tales are stories of adultery, if you think about it—Tristan and Iseult and King Marc, Lancelot and Guinevere and King Arthur—so the vernacular literature of the 12th and 13th centuries is based on the concept of the triangle, the couple and the lover. It's the same story told again and again, whether it's *Madame Bovary* or *The Guardsman*. The French word *tromper* means to deceive, but specifically to deceive one's husband.

BY: It's also interesting that Nandor gets so caught up in his role as *The Guardsman* and his desire to trap Ilona that he almost loses sight of what he as a person and a husband actually wants, which we assume is to prove that his wife is loyal to him.

IY: He becomes a very good actor at that point. He gets himself so far into the role that he takes on another identity.

MY: The issue of illusion is central to the play. Like much of Molnar's work, this is a kind of play within a play, so we don't know which is the real story and which is the illusion the characters create for themselves. I think *The Guardsman* says something about how we all sometimes get caught up in illusions, even if we're the ones who create them.

IY: If you're really interested in finding out the truth about someone, you can't do it through duplicitous means, because the truth has to come out of a genuinely truthful relationship.



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MY: But in this case we have two people who are duplicitous.

IY: That's right. There is no genuine ground between them. They might in fact be quite frightened by deeper levels of intimacy. They are certainly not truthful to each other about their own self-doubts, vulnerabilities, or fears. So they are isolated from each other and can only relate in a highly stylized fashion. And they are both actors, so they are very good at playing this game. He wants to know, How does she really feel about me? But he can't say that openly.

BY: It's rather sad.

IY: Yes, well, Molnar did say that this play was about his own tragedy. There is a sad undertone to it.

MY: It's that *fin-de-siècle* *Weltschmerz* [world pain], a slightly ironic sorrow that's also common to the work of Molnar's contemporary, Arthur Schnitzler, particularly his *La Ronde*.

BY: Where does *The Guardsman* fit chronologically in Freud's world?

IY: In 1910 Central Europe was the crucible of psychoanalytic theory. Freud's *Interpretation of Dreams* had appeared in late 1899, his early ideas about infantile sexuality were being formalized, and the Freudian analytic meeting was beginning to meet in Vienna. There was a well-known Hungarian analyst, Sándor Ferenczi, in Budapest, and Molnar probably would have read some of Ferenczi and Freud's work. [Ferenczi became one of Freud's most enthusiastic disciples in 1907 and won several Hungarians to Freud's movement. Ferenczi expounded the theory of *délibáb* (magical thinking), a state of illusion in which the ego seeks to control reality.] But *The Guardsman* is not heavily psychologized. To me, again, it is about people trying to find the truth but missing and missing.

BY: I'm interested in the potential eroticism of the role playing that occurs in this story. How does that fit into your comments on the institution of marriage and the psychological concept of the other?

MY: Well, the "other" in this case is a lover. And that lover is not a baker. He's a knight in shining armor, a guardsman. At the time this play was written, the soldier, the military figure in uniform, was still the erotic figure. As Ilona says, "That's a man." They are all taken with him. I can certainly see the attraction of the man who is outside bourgeois life and around whom one embroiders certain fantasies.

IY: So Ilona might continue to have an erotic relationship with her husband in years to follow, but she would have fantasies of sleeping with *The Guardsman* [laughing]. That is totally within the realm of possibility.

BY: Or she might have a romantic affair with her husband as *The Guardsman*.

A NOTE FROM THE DIRECTOR

by Albert Takazauckas

Several winters ago, I was imposing on a friend of a friend in London. As is often the case in these guest situations, I was invited to accompany my hostess on a visit to one of her friends.

"I'm off tomorrow to see D.," my hostess informed me. "She needs me to look over a house she and her friend are thinking of buying. They live in The Fens—you know, where Camelot was supposed to be."

The Elgin Marbles were my personal goal for the next day, so I declined. "Oh, come on," she insisted, "you'll adore D., and I'm sure you'll enjoy meeting her husband, Frank Marcus, the playwright."

The author of the extraordinary comedy *The Killing of Sister George*, which impressed me as a young man? Of course, I'll go! What had happened to him and his successful writing career since *Sister George*? I wondered.

The Fens were dank, swampy, and isolated, and the dense ice fog didn't help my impression of King Arthur's building location. The Marcuses lived in a snug, modest two-story house, haphazardly furnished from local jumble sales. My hostess explained the site was chosen for economic reasons; the Marcuses had children they were educating and concessions had to be made.

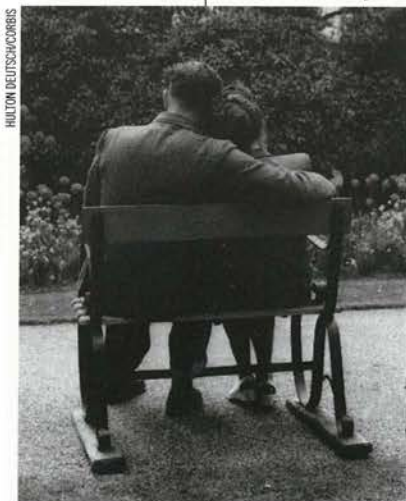
As arranged, we arrived in time for lunch. D. and her friend were waiting for us, but Marcus was not present. "He takes his own time," D. explained. "When he manages to get here we'll eat—just tin soup and toasted cheese, nothing special, but warming."

I inquired about Marcus, who my hostess had told me now suffered from a nerve disorder. "We keep on, making ends meet. Mind you, he can still be as sharp as ever, but he can't work anymore. The last thing he did was that Molnar translation [of *The Guardsman* for the Royal National Theatre in 1977]. Thank God, it was a success."

With theatrical instinct, Marcus slowly entered, helped by a much-needed walker. We were introduced; his speech was as halting as his steps, so he said little or uttered sounds of pleasure or displeasure. The women talked around him and above him in a routine way about the new property.

Lunch over, Marcus was placed in a spring chair. I sat near him on the sofa. "Now, why don't you two gents watch tellie 'til we return?" was D.'s suggested entertainment. Luckily, some Euro station was airing *Pauline at the Beach* by Eric Rohmer, a favorite film from a favorite director of mine. Marcus hadn't seen it, nor was he familiar with Rohmer's work.

DIRECTOR ALBERT
TAKAZAUCKAS
REFLECTS ON AN
UNEXPECTED
ENCOUNTER WITH
GUARDSMAN
TRANSLATOR
FRANK MARCUS.



FERENC MOLNAR: LIFE MEETS ART

by Jessica Werner and Elizabeth Brodersen

For a playwright whose theater emerged directly from the most intimate events of his own life, Ferenc Molnar was singularly reticent when asked to provide personal details. When finally pressed to write an autobiography, he responded with this thumbnail sketch:

1878, I was born in Budapest; 1896, I became a law student at Geneva; 1896, I became a journalist in Budapest; 1897, I wrote a short story; 1900, I wrote a novel; 1902, I became a playwright at home; 1908, I became a playwright abroad; 1914, I became a war correspondent; 1916, I became a playwright once more; 1918, my hair turned snow white; 1925, I should like to be a law student at Geneva once more.

The author of 42 plays (18 produced on Broadway, and 26 made into movies), Molnar honed his theatrical craft in the cafes of *fin-de-siècle* Budapest, where French, German, and Austrian writers were well known. The coffeehouses of the city that had celebrated its 1000th anniversary in 1896 overflowed with the creative energy of writers, painters, sculptors, and composers. Yet Hungarian playwrighting was virtually unknown outside the country's boundaries—until Molnar's first international success, *The Devil* (1907), made Hungarian drama a hot commodity and Molnar's plays its foremost export.

Like their American counterparts at New York's Algonquin Hotel, "Molnar's Gang" (a celebrated clique of writers, painters, and actors in Budapest) became self-appointed arbiters of Hungarian artistic excellence; an invitation to Molnar's table was considered the highest acknowledgment of talent. Molnar became one of Broadway's most produced playwrights from 1908 to 1930, spurring the "Hungarian Invasion" that brought 29 new Hungarian plays to Broadway between 1921 and 1933.

In a city in which gossip was the most valuable asset and marital fidelity a rare phenomenon ("among Budapestians," wrote playwright S. N. Behrman, "entering your wife's room without knocking was the highest possible tribute"), Molnar's plays were avidly consumed. His wicked drawing-room comedies challenged bourgeois complacency, and watching one of his plays became a titillating exercise for Budapest society as it strove to discover which members of that night's audience were expertly roasted on stage.

Molnar parodied his own romantic dramas more than anyone else's, and the latest details of his complicated and much-publicized love life (he was married three times, twice to prominent actresses,

CORBIS-BETTMANN



Pencil sketch of
Ferenc Molnar,
by Dolbin

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PINTER PLAYS IN JUNE

In conjunction with the mainstage production of Harold Pinter's *Old Times*, third-year students in the A.C.T. **Advanced Training Program** (ATP) will in June perform two one-act plays by Pinter, *The Collection* and a yet-to-be-determined companion piece, as the third public production in A.C.T.'s expanded M.F.A. program. A.C.T. Associate Artist Marco Barricelli (who appeared most recently as the earl of Leicester in *Mary Stuart* and taught "Acting Shakespeare" to second-year ATP students in February) directs the cast of M.F.A. candidates.

Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was expanded in 1996 to include a mandatory third year of study emphasizing rehearsal and public performance culminating in the award of the advanced degree. A.C.T. inaugurated the expanded program in 1996 with a production of Lynne Alvarez's *Reincarnation of Jaimie Brown*, followed in October 1997 by Caryl Churchill's *Mouthful of Birds*. The ATP expansion has been made possible by a generous grant from The James Irvine Foundation.

The Pinter plays will be performed together at New Langton Arts, located at 1246 Folsom Street, June 4-7, 11-14, and 18-21. All performances are open to the public, and tickets are available for \$10 (\$8 for students, full-time teachers, and seniors with valid ID).

For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT.

SUMMER IN THE CONSERVATORY

A.C.T. was once again recognized by *U.S. News & World Report*, in its March issue, as one of the country's top ten actor training programs. Come see why this summer!

Studio A.C.T., the conservatory's evening and weekend program for adults, begins its summer session the week of June 8. New course offerings include an advanced speech class, *Dialects of Regionalism*, taught by Kimberly Mohne. Studio A.C.T. also continues to offer A.C.T. Corporate Educational Services, 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 compelling presentations with authority and ease

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Second-year Advanced Training Program student Emilie Byron (reclining) with Studio A.C.T. students in *A Midsummer Night's Dream*

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ABOVE
ATP students Karen
Hallock and Roxanne
Raja in *Tartuffe*

BELOW
ATP students
Christopher Rydman
and Gabriel Carter
(front) with Studio
A.C.T. students Hal
Klein and Matthew
Micari (back) in
*A Midsummer
Night's Dream*

A.C.T. NEWS

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and to communicate with clarity, conviction, and confidence. 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 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 work place or at A.C.T.'s studios in downtown San Francisco. For information on these and other Studio A.C.T. courses, call (415) 439-2486.

The **Young Conservatory** summer session begins June 15, 1998 (orientation takes place Saturday, June 13; Session I runs June 15–July 17, and Session II runs July 20–August 23), offering theater training for young people eight to eighteen years old, including classes in acting, directing, voice and speech, musical theater, renowned performance workshops (see next page), audition, and improvisation. 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.

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DAISY FOOTE PREMIERES IN THE YOUNG CONSERVATORY

The A.C.T. Young Conservatory's acclaimed **Performance Workshop** will this summer feature the premiere of a new play by award-winning playwright Daisy Foote, commissioned by A.C.T. as part of the Young Conservatory's New Plays Program. Foote, author of the plays *Farley and Betsey* and *Living with Mary* and the film adaptation of Willa Cather's *O Pioneers!*, will be in residence for several weeks working with the youthful cast during the rehearsal process.

Now in its ninth season, the New Plays Program is a unique project which regularly commissions the country's finest playwrights to create works that explore our world from the perspective of young people. Young Conservatory Director Craig Slight initiated the program in 1990 to address the need for dramatic material suitable for young acting students, and to provide a fruitful environment for playwrights to develop challenging new work in a creative atmosphere free from the demand for commercial success.

Since its inception, the New Plays program has commissioned works from playwrights Lynne Alvarez, Brad Slight, Mary Gallagher,

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Visit Ireland with A.C.T.!


Explore the beauty and literary lore of the Fair Isle October 9-18 as A.C.T. journeys to Ireland for the world-renowned Dublin Theatre Festival. This ten-day tour brings A.C.T. professionals and fellow travelers together for a dramatic journey to the heart of the Irish theater.

The group will travel along Ireland's west coast and across the midlands to Dublin. Highlights include idyllic Galway Bay and glimpses of ancient Ireland on the isolated Aran Islands, culminating in three performances by international theater troupes and a chance to experience the city that has nurtured playwrights and poets for centuries.

The \$2,550 package price includes round-trip airfare from San Francisco, first-class hotel accommodations (including breakfast daily), tickets to three Dublin Theatre Festival performances, six dinners, a reception at the Dublin Writer's Museum, guided tours, all taxes and portage, and a tax-deductible contribution to A.C.T. For information, please call (415) 439-2313.



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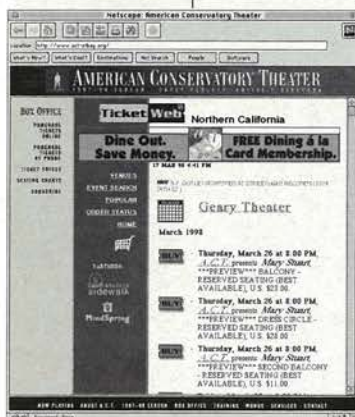
written and performed by Spalding Gray

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Jere Shea and Melissa Errico in High Society (photo by Ken Friedman)

continued from page 30

Jim Grimsley, Timothy Mason, Joe Pintauro, and Pulitzer Prize winner Paul Zindel. Their plays, published in *New Plays from A.C.T.'s Young Conservatory, Volumes I and II*, continue to affect the lives of young people in theater productions and classrooms nationwide. Playwright Constance Congdon (*Tales of the Lost Formicans*) has been commissioned to write a new play for the coming fall/winter session. The New Plays Program is sponsored by grants from the Fred Gellert Family Foundation and the LEF Foundation.



GET A.C.T. TICKETS ONLINE!

Tickets to all A.C.T. mainstage performances are now available online through A.C.T.'s Web site at www.act-sfbay.org. A secure link on the A.C.T. site to TicketWeb offers online patrons the opportunity to review performance dates and times and available seating, and makes it easier to purchase tickets from your home or office, even at the last minute. The deadline for online ticket purchases is 4 p.m. on the day of the performance; all tickets purchased online will be held at will call at the Geary Theater Box Office. (Tickets can also still be purchased by telephone at (415) 749-2228, by fax at (415) 749-2291, and at BASS centers.)

THE CRITICS AGREE ON A.C.T.

A.C.T. is proud to announce that the company received a total of 30 nominations for 1998 Bay Area Theatre Critics' Circle Awards—more than any other local theater organization. *High Society* alone garnered ten nominations in the musical category; *A Streetcar Named Desire* (which also received ten nominations), *Travels with My Aunt*, and *The Royal Family* were the most popular productions in the drama division. Among the highlights were nominations for best

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Melissa Errico and Daniel McDonald in the A.C.T. production of *High Society*

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A.C.T. NEWS

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male principal performance given to Marco Barricelli (*Streetcar*) and Ken Ruta (*Travels*), and for best female principal performance to Michelle Elise Duffy and Sheila Kelley (*Streetcar*) and Michelle Morain (*Machinal*). The awards ceremony was held April 6 (after this program went to press) at San Francisco's Palace of Fine Arts.

A.C.T. HITS BROADWAY

Two of this season's most successful A.C.T. productions, *High Society* and *Golden Child*, recently traveled to New York, with back-to-back Broadway openings last month. The *Golden Child* cast and crew packed up immediately after closing at the Geary Theater to open at the Longacre Theatre April 2; *High Society* opened in New York April 23 at the St. James Theatre. We wish the artists of both shows all the best and are confident they will dazzle audiences in the East, just as they did during their sold-out runs at A.C.T.

A GOLDEN OPENING NIGHT

A.C.T. celebrated the stellar opening night of *Golden Child* with cast, crew, and friends at the Geary Theater on February 18:



"Golden Child" Juliana Soelistyo with A.C.T. Artistic Director Carey Perloff



Playwright David Henry Hwang (left) with community leader Timothy Wu



Cast members John Horton and Ming-Na Wen with Perloff



A.C.T. Trustee Sue Yung Li (left) with Golden Child's First Wife, Tsai Chin



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PHOTOS BY RAY "SCOTTY" MORRIS

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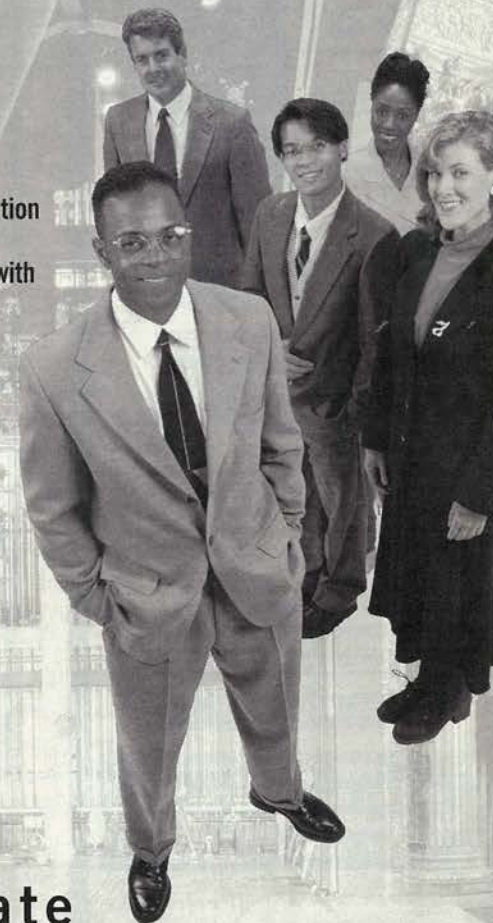


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Couples Therapy, continued from page 22

MY: He could have an erotic relationship with his wife because he identifies with the role of The Guardsman. Nandor may be excited about having an affair with this woman who is deceiving her husband.

BY: She certainly takes on a different look from that perspective.

MY: Well, you said earlier that there are always more than two people in a relationship. ■

Irvin D. Yalom, M.D., a professor emeritus of psychiatry at Stanford University, is the author of *Lying on the Couch*, *When Nietzsche Wept*, *Love's Executioner*, *The Yalom Reader*, and several textbooks on psychotherapy.

Marilyn Yalom, Ph.D. is a senior scholar at the Institute for Research on Women and Gender at Stanford University. She has written and edited many studies of women's life and literature, including *History of the Breast*, *Blood Sisters: The French Revolution in Women's Memory*, and *Maternity, Morality, and the Literature of Madness*.

Ben Yalom (their son) is associate director of *Encore Theatre*. A graduate of the *Iowa Writers' Workshop*, he writes for magazines nationwide.

Note from the Director, continued from page 23

Marcus's wife, her friend, and my hostess finally left, and I was free to tell him how much I admired *Sister George*. He nodded and pointed to his *Evening Standard* Award. He said he was sorry that Bette Davis hadn't made the movie. I agreed, she had been wonderful as the washed-up radio star. He asked about Rohmer and I talked too much of my adulation of his genius—how much he'd influenced my own work. Marcus let me go on until the film began. Then, silently, we sat in the chilly cluttered room watching summer unfold on the French coast of the Atlantic.

When the film ended, the image of the garden gate closing like the grand drape in a play, Marcus looked over at me and smiled, his eyes twinkling. "Like Beaumarchais or Mozart, more like Mozart." I agreed, happy to have my own discernment confirmed by this gifted man. "The Candy Girl is like Despina—so delightful, so delightful."

"Exactly," I said, "like the maid in *Così Fan Tutte*, yet Rohmer dresses his actors in contemporary fashion to play out the sexual rondelet."

"It's only a disguise," he added. "Dress up the old story with a touch of powder or a bright pin on an old dress."

The women returned full of news about the house and its projected income. D. patted Marcus's hair and kissed his forehead. "Do you need anything, Frank? How was the movie? Well, good, I'll put the kettle on for tea—so cold today, the dampness goes through your bones."

But Marcus and I hadn't noticed. We were still warm from the French sun and the air was thick with summer. ■

Ferenc Molnar, continued from page 24

and had many affairs) were easy to follow through their renderings onstage: When his first wife, the writer and artist Margit Vészi, left him in 1908, Molnar transmuted his guilt and grief into the celebrated *Liliom* (1909; transformed by Rodgers and Hammerstein into the musical *Carousel* in 1945), in which he immortalized his lost wife in the lead role. Molnar fell in love during rehearsals of *Liliom* with Irén Varsányi, the married stage star who played his wife. Their scandalous affair provided the plot for *The Guardsman* (1910) and *The Wolf* (1913)—and cost Molnar two weeks in jail after a duel with Varsányi's jealous husband.

SUFFERING FOR ENTERTAINMENT'S SAKE

The Guardsman, which embodies the union of Molnar's two most treasured themes—theater and marriage—was an instant success; there were 25 curtain calls at its Budapest premiere. Yet Molnar expressed mixed emotions at exhuming his own past suffering for entertainment's sake. In his 1950 autobiography, *Companion in Exile*, he wrote of *The Guardsman*: "The audience everywhere in the world laughed at a perfectly agonizing play of mine in which a lovelorn suffering actor in disguise seduces his own loose-living wife. Although, when writing it, in a hospital, I wanted to work off the most searing pain of my young life."

Although its original Broadway run, under the title *Where Ignorance Is Bliss*, was less than stellar, a new adaptation bearing the play's original title, *The Guardsman*, became a smash Broadway hit in 1924 with the legendary husband-and-wife actors Alfred Lunt and Lynn Fontanne (who also starred in the 1931 film version) in the lead roles. The show ran for 248 performances and prompted George Bernard Shaw to predict that Molnar's play would endure among the finest works of modern playwriting.

After spending the First World War as a newspaper correspondent, Molnar returned to Budapest and—with *The Swan* (1919)—to playwriting with a wicked vengeance. Molnar was most influenced in his early work by the French comedies of Scribe, Sardou, Caillavet, de Flers,

and Marivaux (Molnar translated and adapted more than 30 of their plays into Hungarian). He also felt a special affinity for Shaw, from whom he learned the art of the well-timed riposte. Thematically, the eroticism of the Austrian playwright Arthur Schnitzler left the deepest impression on Molnar, who adopted Schnitzler's motto, "Words lie," as the guiding principle for his own dramatic explo-

rations of the grey area between illusion and reality.

During the mid 1920s, as his popularity abroad and income soared, and his café entourage at home began to dwindle, Molnar left Budapest more and more frequently, eventually establishing what he called his "five-room apartment": accommodations with staff in the finest hotels of Budapest, Vienna, Karlsbad, Venice, and Nice. Living a life of itinerant luxury, he stayed one step ahead of the scandals and legal problems wrought by his continuing romantic entanglements with actresses: in 1924, he divorced second wife Sári Fedák and the following year married Lili Darvas (with whom he had already been involved when he married Fedák), who inspired him to write *The Play's the Thing* (1926, produced at A.C.T. in 1995).

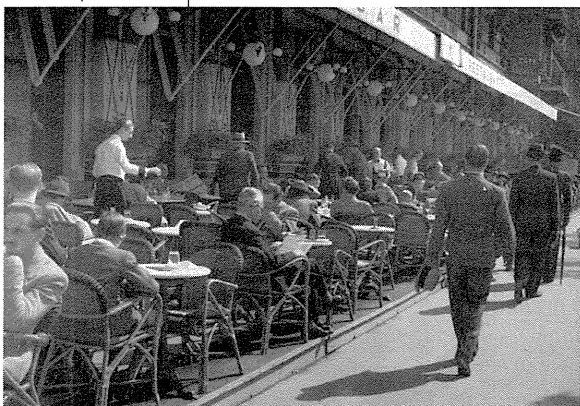
The popularity of *The Play's the Thing* and *The Swan* pitched Molnar into heady realms of success: in 1927, he was decorated with the French cross of the Legion of Honor, received by President Coolidge at the White House, besieged by theater directors and publishers, and appointed to the contributors' staff of *Vanity Fair*. During the 1930s, however, Molnar sensed impending disaster, as his mood and international tensions worsened; he left Budapest for the last time in 1937. In 1940, he took up permanent residence in New York's Plaza Hotel, reclaiming his role as patriarch of literate Hungarian society (albeit in exile), this time reigning from a table at the 58th Street Delicatessen, where he continued to hold court until his death in 1952.

ENDLESS SELF-EXPLORATION

Molnar's repertoire of theater about theater—which, in addition to *The Guardsman* and *The Play's the Thing*, includes a 1920 trio of one-act plays aptly titled *Theater*—contains some of his most entertaining work and displays his fascination with illusion, especially those illusions that become truth only when people believe in them. In a 1946 *New Yorker* article, Behrman wrote:

Molnar's theater is unique in our time, because it is an endless self-exploration.... His theme is himself and he has taken his society right along with him over the footlights and confided to it expansively in stage whispers.... Living in a zone in which reality and illusion overlap, he finally developed a category of plays in which he gave up all attempt to divide the two worlds and used as his theme their very indivisibility. ■

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JESSA BRIE BERKNER (*The Maid*) arrived in the Bay Area in 1997 and has since appeared as Charlotte Goodall in *The Night of the Iguana* and Eileen in *Moon over Buffalo* at TheatreWorks; Maid Marian in *Robin Hood* and Bianca in *The Taming of the Shrew* at Marin Shakespeare Company; and Sophia in the world premiere of *Tolstoy's In the Next Room Dying*, directed by David Ogden Stiers ("M*A*S*H"), at San Jose Stage Company. Her previous work includes *The Comedy of Errors* and *Much Ado about Nothing* with the San Francisco Shakespeare Festival at Tahoe and several commedia dell'arte roles in northern Italy. Berkner is a graduate of Antonio Fava's Scuola Internazionale dell'Attore Comico.



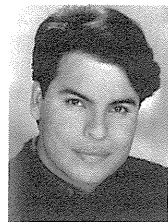
TOM BLAIR* (*The Critic*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. He has performed in Tadashi Suzuki's *Tales of Lear* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Suzuki, Blair has worked often in Japan as an actor and director. He performed in *Much Ado about Nothing* and *The Comedy of Errors* with the San Francisco Shakespeare Co. and at San Jose Repertory Theatre in *The Caine Mutiny Court-Martial* and *Holiday*. Last season he played Branch Rickey in *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company and Mr. Rice in *Molly Sweeney* at Marin Theatre Company. Blair has appeared in several movies and in the CBS miniseries "Ruby Ridge."



JOY CARLIN* ("Mama") joined A.C.T. in 1969 and served as associate artistic director 1987-92; she appeared most recently here in *Home*, *Light Up the Sky*, and *Antigone*. She also served as the resident director at Berkeley Repertory Theatre and as its interim artistic director 1983-84. Her favorite acting credits include *The House of Blue Leaves*, *The Little Foxes*, *The Cherry Orchard*, *The Belle of Amherst*, *The Glass Menagerie*, *The Floating Light Bulb*, *Cat on a Hot Tin Roof*, *The Way of the World*, and *Missing Persons*. Directing credits at A.C.T. include *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Golden Boy*, *Marco Millions*, *Happgood*, and the world premiere of Jane Anderson's *Food and Shelter*. She has also directed at the Oregon Shakespeare Festival, San Jose Repertory Theatre, the Aurora Theatre, A Contemporary Theater in Seattle, and the Shanghai Youth Drama Troupe. Carlin has won 18 Bay Area Theatre Critics' Circle Awards, including the 1997 Barbara Bladen Porter Award for continued excellence as an actor and director.



JAMES CARPENTER* (*The Actor*) has appeared at A.C.T. in *Mary Stuart*, *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.



HECTOR CORREA* (*A Creditor, Understudy*) has been seen at A.C.T. in *The Royal Family*, *A Christmas Carol*, *The Tempest*, *Light Up the Sky*, *Saturday, Sunday and Monday*, and *Cyrano de Bergerac*. Bay Area credits also include *The Caucasian Chalk Circle*, *Volpone*, and *The Misanthrope* at Berkeley Repertory Theatre; *Lend Me a Tenor*, *A Perfect Ganesh* (Drama-Logue Award), and *All in the Timing* at Marin Theatre Company; *Jeffrey* at Theatre on the Square; and numerous productions at the San Francisco Shakespeare Festival, Magic Theatre, and Eureka Theatre Company. He has also directed San Francisco productions of *Julius Caesar*, *Step on a Crack*, *Blood Wedding*, *Real Women Have Curves*, and *Much Ado about Nothing*. His film and television credits include *Beverly Hills Cop III*, *Common Threads*, "Wolf," and "America's Most Wanted." This summer Correa will play Bottom in *A Midsummer Night's Dream* for the San Francisco Shakespeare Festival.



LYNDA FERGUSON* (*The Actress*) appeared at A.C.T. in *The Marriage of Figaro* and was featured at Berkeley Repertory Theatre in *Major Barbara*, *Private Lives*, *The Misanthrope*, and *Heartbreak House*. She is a member of The Matrix Theatre Company in Los Angeles, where she has appeared in *The Homecoming*, *Dangerous Corner*, and *Mad Forest*. Her South Coast Repertory credits include Hedda in *Hedda Gabler*, Tracy in *The Philadelphia Story*, Amanda in *Private Lives*, and roles in *Misalliance* and *Twelfth Night*. Other favorite roles include Cleopatra, Lady Macbeth, Titania, Cheri in *Bus Stop*, Nellie Forbush in *South Pacific*, and Roxanne in *Cyrano de Bergerac*. Ferguson also played the lead in the film *Raven's Blood* and is the executive producer of the upcoming feature film *Making Contact*.



SANDY KELLY HOFFMAN* (*An Usherette, Understudy*) has performed numerous roles in Oregon Shakespeare Festival productions, including Lady Britomart in *Major Barbara*, Bea in *Other People's Money*, Grand Duchess Olga in *You Can't Take It with You*, and Timothea in *Sea Marks* (Drama-Logue Award). Her regional theater credits also include *Under Milkwood* and *The Elephant Man* at TheatreWorks, *Breaking the Code* and *The Film Society* (Drama-Logue Award) at the Magic Theatre, *The Comedy of Errors* and *The Night of the Iguana* at San Diego's Old Globe Theatre, *Night Mother* at Sacramento Theatre Company, and *On the Verge* at Marin Theatre Company. Hoffman also traveled to the Edinburgh Fringe Festival with the San Francisco Theatre Project's *Metamorphosis*.



MICHELLE MORAIN* (*Understudy*) has recently appeared at A.C.T. in *A Christmas Carol*, *Machinal*, *The Cherry Orchard*, *The Matchmaker*, and *The Rose Tattoo*. During eight seasons at The Oregon Shakespeare Festival, she performed in more than 20 productions, including *Cyrano de Bergerac*, *Two Rooms*, *Toys in the Attic*, *Henry VI*, *Richard III*, and *Twelfth Night*. Her extensive regional theater credits include appearances at San Jose Repertory Theatre and three seasons as a core company member at Berkeley Repertory Theatre, where she performed most recently in *An Ideal Husband* (Bay Area Theatre Critics' Circle Award). Morain just completed a season at the California Shakespeare Festival, highlighted by the title role of *Medea*. She holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.



BRIAN KEITH RUSSELL* (*Understudy*) has performed in A.C.T. productions of *The Duchess of Malfi*, *Light Up the Sky*, *Pygmalion*, and *A Christmas Carol*. He appeared most recently in Stephen Sondheim's *Putting It Together* at TheatreWorks. Other Bay Area appearances include *The Pharmacist's Daughter* at the Magic Theatre, Steve Martin's *Picasso at the Lapin Agile*, Campo Santo's production of *Santos y Santos*, *The Beaux' Stratagem* at Berkeley Repertory Theatre, *Two Precious Maidens Ridiculed* and *The Forced Marriage* at Centralworks, *The Elephant Man* at San Jose Repertory Theatre, *Wilder, Wilder, Wilder* at Marin Theatre Company, and *Down the Road* at Encore Theatre Company. Russell is a graduate of the A.C.T. Advanced Training Program.

ALBERT TAKAZAUCKAS (*Director*) an associate artist at A.C.T., has created some of the company's most popular productions, including *A Lie of the Mind*, *Saturday, Sunday and Monday*, *The Floating Light Bulb*, *Burn This*, *Light Up the Sky*, *Dinner at Eight*, *Gaslight*, *A Galaxy on Geary*, and *The Royal Family*. Other theater credits include numerous productions for Marin Theatre Company, Berkeley Repertory Theatre, the Magic Theatre, the San Francisco Shakespeare Festival, and San Jose Repertory Theatre, as well as productions in New York, Washington, D.C., Toronto, London, and Ashland. Takazauckas is also a noted opera director whose work has been seen at leading companies throughout North America. Recent projects include Barber's *Vanessa* in Princeton, *Tosca* in Calgary, *Yolanta* in New York, and David Carlson's new opera, *Dreamkeepers*, in Tulsa. Last season he created a tribute to Ira Gershwin for the opening of the Gershwin Theater in San Francisco. Future plans include a new production of *The Marriage of Figaro* in Princeton, *The Barber of Seville* for the Canadian Opera Company, and David Ives's playlets for Marin Theatre Company. His production of *Little Women*, commissioned by the Kennedy Center, will tour the United States this fall. Takazauckas has won numerous Bay Area Theatre Critics' Circle and L.A. Drama-Logue awards and a Cable Car Award and has received a grant from the National Endowment for the Arts.

FRANK MARCUS (*Translator*), German-born English actor, director, and playwright, is best known for his plays *Minuet for Stuffed Birds* (1950), which he also directed, and his critical and popular success *The Killing of Sister George* (1965). He is also the author of *The Formation Dancers* (1964), *Cleo* (1965), *Studies in the Nude* (1967), and *Mrs. Mouse, Are You Within?* (1968). His translation of *The Guardsman* was first performed at London's National Theatre in 1977, featuring Diana Rigg.

J. B. WILSON (*Scenic Designer*) has designed sets for A.C.T. productions of *The Royal Family*, *Gaslight*, *The Play's the Thing*, and *Saturday, Sunday and Monday*. *The Guardsman* is his 15th collaboration with Albert Takazauckas. Wilson's extensive Bay Area credits include designs for San Jose Repertory Theatre, Berkeley Repertory Theatre, American Musical Theatre of San Jose, TheatreWorks, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, Marin Theatre Company, San Francisco Opera Center, Western Stage, California Theatre Center, the Eureka Theatre Company, and others. His designs have appeared across the country, from New York to Los Angeles to Louisville. He has received numerous Bay Area Theatre Critics' Circle and Hollywood Drama-Logue awards, and a Theatre L.A. Ovation Award. Wilson is a member of United Scenic Artists Local 829 and teaches at San Francisco State University.

ANNA OLIVER (*Costume Designer*) has designed costumes for *Journey Beyond the West* at the Brooklyn Academy of Music; *Elegy for Young Lovers* at the Juilliard Opera Center; *Miss Julie*, *Une education manquée*, *Iphigénie en Tauride*, and *Six Characters in Search of an Author* at the Manhattan School of Music; *The Silver Skates* at the New York Theatre Institute; *Turandot* for the Minnesota Opera and Canadian Opera Company; *Rigoletto* and *The Postman Always Rings Twice* for Boston Lyric Opera; *The Taming of the Shrew* at the California Shakespeare Festival; *I Pagliacci* for Skylight Opera; *On the Verge* at Yale Repertory Theatre; *Ghosts* and *Nora*, among others, at the Aurora Theatre Company; *The Price* for Marin Theatre Company; *Harvey* and *City of Angels* at the Weston Playhouse; and *Our Town* at the Santa Cruz Shakespeare Festival. Upcoming projects include *Così fan Tutte* and *Abduction from the Seraglio* at Wolftrap Opera, *As You Like It* at the Old Globe Theatre, *Norma* for the Canadian Opera Company, and *Hansel and Gretel* for New York City Opera.

PETER MARADUDIN (*Resident Lighting Designer*), lighting designer in residence at A.C.T., has recently designed *Mary Stuart*, *Insurrection*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Royal Family*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He has 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, 30 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.

GARTH HEMPHILL (*Resident Sound Designer*) has been A.C.T.'s resident sound designer since relocating to the Bay Area last year. 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 resident sound designer. He has earned Drama-Logue Awards for his work on the world premieres of *Three Days of Rain*, by Richard Greenberg, and *The Things You Don't Know*, as well as for *Jar the Floor*, *A Christmas Carol*, *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.

WHO'S WHO

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

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

JULIET N. POKORNY* (*Production Stage Manager*) has worked on A.C.T. productions of *Mrs. Warren's Profession*, *Travels with My Aunt*, *Dark Rapture*, *Angels in America*, and *The Play's the Thing*. She has stage-managed several San Francisco premiere productions, including *Tony 'n' Tina's Wedding* and *Pageant*. Other stage-management credits include productions at Berkeley Repertory Theatre, Marin Theatre Company, the California Shakespeare Festival, the Seattle Children's Theatre, and the Magic Theatre, among others. Pokorny received her B.A. in acting and directing from California State University, Long Beach.

KELLY M. ZAKIS* (*Assistant Stage Manager*) made her A.C.T. stage-management debut with *A Christmas Carol* earlier this season. She previously worked at the Alabama Shakespeare Festival, where she stage-managed three seasons of repertory, as well as new plays developed in the festival's Southern Writers Project; she also taught and mentored the stage-management students in its master of fine arts program. Zakis worked at the Oregon Shakespeare Festival for seven seasons on more than 20 productions as stage manager and assistant stage manager. Her stage-management credits also include productions at Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, and The Metropolitan Opera House.

JANET HAMLIN (*Cover Artist*) has worked as an illustrator in New York for the past nine years, creating artwork for a wide range of clients including Time, IBM, Simon & Schuster, and Microsoft. She also illustrated the cover art for A.C.T.'s production of *Mrs. Warren's Profession* last season.

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Justin Schuster, *Assistant to the Director*
Randy Bobst McKay, *Assistant to Mr. Carpenter*

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

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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 Jujameyn 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

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

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

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

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

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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 handmade period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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

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.

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



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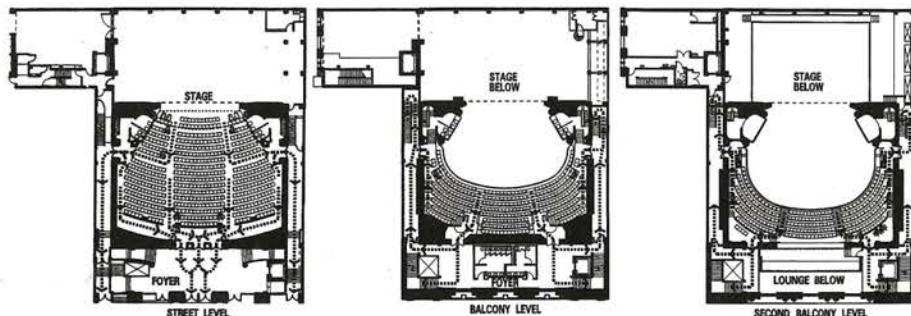


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