OLD TIMES
The Ultimate in Real Estate Lending

Whether it's your first home or your dream estate...
Call First Republic, the specialist in luxury home lending and private banking.

Residential Properties  Custom Home Construction
Apartment Buildings  Condominiums & Cooperatives

First Republic Bank
It's a privilege to serve you™

San Francisco  Los Angeles  Beverly Hills  San Diego  Las Vegas  New York

Telephone (415) 392-1400
A New York Stock Exchange Company • Member FDIC

“Well, I made it through a weekend at the health spa. I think I’ll celebrate with a martini and a steak.”

One Market
San Francisco

★★★ dining at the foot of Market Street

Lunch • Dinner • Cocktails • Jazz Piano • Valet Parking
1 Market Street, San Francisco • Reservations: 415 777-5577
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 Juilliard 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.
THE 1997-98 A.C.T. SEASON

HIGH SOCIETY
music and lyrics by Cole Porter
book by Arthur Kopit
based on the play "High Society" by Philip Barry and the Turner Entertainment Co.
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' novel
by Dennis Provisor
translated by Gandolfo
and David William
directed by Constance Barrett
November 29 – December 28, 1997

IT'S A SLIPPERY SLOPE
written and performed by Spalding Gray

INSURRECTION: HOLDING HISTORY
by Robert O'Hara
directed by Charles Randolph-Wright
January 8 – February 11, 1998

GOLDEN CHILD
by David Henry Hwang
directed by James Lapine
February 12 – March 15, 1998

MARY STUART
by Friedrich Schiller
translated by Michael Frischgold
March 26 – April 26, 1998

THE GUARDSMAN
by Ferenc Molnar
translated by Frank Marcus
May 7 – June 7, 1998

OLD TIMES
by Harold Pinter
directed by Carey Perloff
June 11 – July 12, 1998

For the Best
IN RETIREMENT LIVING
DON'T MISS THIS OPPORTUNITY

If you're looking for the best in retirement living, you won't need to look beyond San Francisco Towers. This new, gracious Life Care community offers a stimulating and secure way to enjoy life in the City to its fullest.

By now, most of our 250 independent living apartments have already been sold. But if you act now, you can choose from a limited number that are still available; a variety of one- and two-bedroom apartments in several different floor plans. Your private apartment will be in the heart of San Francisco—close to the symphony, shopping and restaurants.

San Francisco Towers offers an opportunity for you to flourish in a community of Bay Area seniors with rich and varied life experiences.

Our comprehensive full Life Care program eliminates many of the worries of retirement by providing lifetime medical care, including skilled nursing and personal care, if needed.

We invite you to take a closer look at San Francisco Towers. Call today to reserve your apartment before they're gone. Open the doors to broader horizons for retirement and your active city lifestyle.

To learn more about how you can enjoy life at San Francisco Towers, call today at 415-774-0300 to complete the following to receive an information package:

Name __________________________
Address _________________________
City ___________________________
State ___________________________ Zip __________
Telephone ________________________

Mail to: San Francisco Towers
1681 Pine Street, San Francisco, CA 94109

S F T O R C S A N
ARTISTIC
Meryl Leid Shaw, Casting Director
Paul Walsh, Dramaturgy
Diane Prichard, General/Company Manager
Glenn Rigby, Artistic Associate
Carrie Capaz, Administrative Assistant to the Casting Director and the General/Company Manager
Associate Artists
Mark Barritt
Larry Biederman
Kate D'Amour
Peter Marchesin
Albert Takanekas
Actors
Graham Beekel
Pamela Reed
Directors
Candace Barrett
James Lipton
Carey Perloff
Charles Randolph-Wright
Christopher Reashe
Richard Syl
Albert Takanekas
Composers
Lee Hoey
David Lang
Interns
Brian Avison, Peter Telfer, Ben Yalom, Intern

PRODUCTION
Edward Lapine, Production Manager
Edward L. Raymond, Technical Supervisor
John A. Gaetano, Projection Associate
Kelly Grunwicz, Assistant to the Production Manager
Tina Yu, Press Announcer
April Taylor, Management Intern
Designers
Kate Edmonds, Resident Scenic Designer
Peter Marquand, Resident Lighting Designer
Gary Kempf, Resident Sound Designer
Ann Bravin, Costumes
Joy Aromia, Scenery
Booza Bazar, Costumes
Robert Blackman, Scenery
Juliet Anne Dulan, Costumes
Deborah Dryden, Costumes
Ralph Fienholtz, Scenery
John Iovcilli, Scenery
Tev Kennedy, Lighting
Robert Morgan, Costumes
Anne Oliver, Costumes
Martin Pastelina, Costumes
Yard Pandos, Scenery
Dan Moses Schechter, Sound
Toby Staige, Scenery
J. B. Wilson, Scenery
Dave S. King, Lighting Design Associate
Jennifer Key, Sound Intern
Stage Management
Donna Rose Fletcher
Raymond S. Gin, Elisa Garberetz, John N. Ptaszynski, Gregg Rehrig, Brenda Smith, Allison Sommers, Michele M. Tinnin
Kimberly Mark Whitty, Kelly M. Zakias, Stage Managers
James Glines, Intern
Scenic Shop
Edward L. Raymond, Shop Foreman
Randall Reid, Lead Builder
William Baer, Lou Lowery, Jonathan Young, Mechanics
Ray Lavelle, Bench Handyman
Brad Ludlum, Purchasing Agent
Chuck Sanger, Design Associate
D. L. Campbell, Chargehands Scene Artist
Costumes Shiloh Simons, Deryle Wel, Jennifer Williams, Arnold Wong, Scenic Artists
Costume Shop
David F. Drager, Manager
Joan Raymond
Assistant Manager
Jeffrey LaLonde, Draper
Thomas MacQuarrie, Ly Tello, Marcie Montana, Head Stitcher
Jeffrey Lassen, Accessories Head
Costume Rentals
Gail Fout, Supervisor
Robert Molloy, Assistant Supervisor
John Martin, Intern
Properties
Deb Hatcher, Supervisor
Gregor Muhtzinski, Assistant Supervisor
Tara Hadas, Assistant Jennifer Timko, Intern
Wigs
Rick Echols, Wigmaster
Wesley Hedge, Intern
Costume Shop
Maurice Bicknell, Head Carpenter
Jim Dickson, Head Electrician
Suzanna Bulley, Sound Head
Jane Henderson-Shin, Properties Head
Margaret Ogawa, Flyman
Michael Chorosz, Mark Pugh, Ruth Saunders, Stagehands
Catherine Berg
Wardrobe Supervisor
Tiffany Manders, Assistant Wardrobe Supervisor
Matthau Follon, Michelle Moore, Dana Winkelman, Dressem
James Keshaw, Stage Doorman

ADMINISTRATION
Dianne Prochard, General/Company Manager
Beth Shire, Receptionist
Carrie Capaz, Administrative Assistant to the Casting Director and the General/Company Manager
Donna Amsden, Executive Assistant to the Managing Director/Assistant Secretary to the Board of Trustees
Barbara Gerber, Volunteer Coordinator
Development & Community Affairs
John D. Loder, Director
Jerome Markowitz, Associate
Director of Development
Michele Ceci, Manager of Individual Giving
Elliott Weisbrod-Williams, Donor Systems Coordinator
Rhett Hartley, Associate
Finance
Jeffrey P. Malloy, Director
Matt Jones, Cheryl Kuhn, Linda Lott, Associate
Kate Stewart, Human Resources Administrator
MIS
Tom Morgan, Director
Demetrias Martin, Assistant
Communications
Robert Swedel, Director
PUBLIC RELATIONS
Luis Pachmes, Manager
Susanna Falk, Associate
MARKETING
Andrew Smith, Manager
Amy Vannance, Associate
Cheri Dave Beckman, Graphic Designer
Linda Graham, Group Services
PUBLICATIONS
Elizabeth Broderson, Editor
Jessica Werner, Associate
BOX OFFICE
Richard Bernier, Manager
Jane Turner, Student Manager Coordinator
Group Sales Manager
James Sherwin, Head Treasurer
Lorraine Andna, Associate
Brienne, David Engelman, Ryan Huebner, Ruby Lee, Albert Mochel, Ryan Montgomery, Carrie Murphy, Lynn Skrton, Kathy Wall
Teleservices
Julie Anne Connolly, Manager
George Nguyen, Assistant Manager
continued on page 12

The Fine Art of Real Estate
Fred Sands City Properties
(415) 441-7272
1700 California Street, Suite 260 / 2176 Chestnut Street
http://www.fredsands-sf.com
RESIDENTIAL • COMMERCIAL • PROPERTY MANAGEMENT • FINANCE • APPRAISAL
Independently Owned and Operated
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

A.C.T. PROLOGUES
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show’s director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

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

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

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

ON OLD TIMES
A.C.T. PROLOGUE
June 16, 1998, 5:30 p.m.
Featuring Director Carey Perloff

AUDIENCE EXCHANGES
June 23, 28 (matinee), and July 1 (matinee)
OLD TIMES

(1971)

by Harold Pinter

Directed by Carey Perloff

with

Graham Beckel, Michelle Morain, Pamela Reed

Scenery by Kate Edmunds
Costumes by Walker Hicklin
Lighting by Peter Maradudin
Sound by Garth Hemphill
Assistant Director Larry Biederman
Dramaturg Paul Walsh
Dialect Consultant Deborah Sussel
Casting by Meryl Lind Shaw
Hair and Makeup by Rick Echols
Music Consultant Peter Maleitzke

Stage Management Staff
Kimberly Mark Webb, Production Stage Manager
Juliet N. Pokorny, Assistant Stage Manager
Randy Bobst McKay, Intern

There will be one intermission.

Presented by special arrangement with Samuel French, Inc.
OLD TIMES

The Cast
Deeley Graham Beckel
Kate Michelle Morain
Anna Pamela Reed

Understudies
Deeley—Marco Barricelli
Kate and Anna—Rebecca Dines

Time
Autumn. Night.

Place
A converted farmhouse.

Special Thanks to
Ellen Novack
Judy Daish
Dianne Prichard
The best early Pinter story was the one about the woman who wrote him the following letter:

Dear Sir,

I would be obliged if you would kindly explain to me the meaning of your play The Birthday Party. These are the points I do not understand: 1. Who are the two men? 2. Where did Stanley come from? 3. Were they all supposed to be normal? You will appreciate that without the answers to my questions I cannot fully understand your play.

Pinter replied:

Dear Madam,

I would be obliged if you would kindly explain to me the meaning of your letter. These are the points which I do not understand: 1. Who are you? 2. Where do you come from? 3. Are you supposed to be normal? You will appreciate that without the answers to these questions I cannot fully understand your letter.

The publication of this story in Martin Esslin’s book The Peopled Wound in 1970 did much to make Pinter seem less dark and strange. So did the fact that, throughout the sixties, British television broadcast an increasing number of television plays written in obedience to those first laws of televised drama laid down in New York in the fifties; audiences will switch off if you halt the action to explain who your characters are and where they’ve been. Anyone who watched TV even occasionally in the sixties could scarcely avoid the conclusion that Henrik Ibsen must be dead.

NOSTALGIA FOR THE POSTWAR LONDON OF THE YOUNG

So the reception given to Old Times in 1971 was partly the result of audiences growing familiar with the elements of Pinter’s dramaturgy. Nothing that happens before the curtain goes up, or offstage, can be known for certain. Nothing the characters say can be taken as truth. Dialogue is action; characters use words not to convey meaning, but to do things to each other. But neither audience familiarity with the rules of Pinter’s game, nor the gleaming assurance with which it was played by Peter Hall’s original cast—Dorothy Tutin, Colin Blakely, and Pinter’s (first) wife, Vivien Merchant—fully explain the glowing notices the play received, the best of Pinter’s career.

For the first time in a Pinter play, the world evoked offstage did
not sound like the ominous landscape of an alien planet. There was no more certainty than ever that what lay beyond the play was as its characters described it, but what they described aroused memories the audience could share. Anna’s description of the time when she shared a London flat with Kate aroused nostalgia, as it was intended to do, for a time most Londoners of Pinter’s age remembered well:
Queuing all night, the rain, do you remember? My goodness, the Albert Hall, Covent Garden, what did we eat? To look back, half the night, to do things we loved, were we young then, of course, but what stamina, and to work in the morning, and to a concert, or the opera, or the ballet, that night, you haven’t forgotten?
The references to queuing all night or half the night gave Anna’s vagueness a specific time frame. They called up the postwar years when, food and clothes rationed, consumer goods in short supply, there was little for the British to spend money on but culture. One had to queue all night to see Laurence Olivier, Ralph Richardson, and the Old Vic Company at the New Theatre, or to see the gallery seats for performances when Margot Fonteyn and Robert Helpmann danced with the Sadler’s Wells Ballet at Covent Garden Opera House. Concerts still happened at the Albert Hall because the Festival Hall south of the Thames had not yet been built. It was a time when the young could feel that the old, grey, partly destroyed city belonged particularly to them. The Labour Government that swept into power at the end of the war had promised to build a new Britain whose opportunities would be open to all. As the Empire began to slip away, its capital started to seem a more domestic, familial home to its inheritors.

According to Michael Billington, Pinter’s biographer, the playwright sent a script of the play when it was finished to the actress Dily’s Hamlett with a note saying: “This will ring bells.” Miss Hamlett confirmed that it did indeed. She and Pinter had a short but intense affair in the spring and summer of 1950, when he was still a mostly out-of-work actor, some of whose circumstances the play echoes. But what she found most authentic in it was its evocation of that postwar London of the young, still singing Eric Maschwitz’s ballad “These Foolish Things,” excited by the new wave of postwar British films such as Carol Reed’s 1947 Odd Man Out, Powell and Pressburger’s 1948 Red Shoes, and David Lean’s screen versions of Dickens’s Great Expectations and Oliver Twist. It was a time when, if you were young and hopeful, the future looked as if it might fulfill all your hopes: bring to success in Britain’s old, highly civilized democracy the socialist experiment that was evidently going so wrong in Eastern Europe.

ABOVE AND BEYOND POLITICS
In 1971, Anna’s attempt to bring back the bliss of that dawn when to be young was very heaven struck deep, painful chords within British audiences of Pinter’s generation. The promised Utopia had not arrived. Instead the island seemed to be sinking deeper and deeper into economic crisis and class warfare. The smell of what eventually would identify itself as Thatcherism was in the air. With this shipwreck of postwar hopes came the realization that youth had vanished, too. The title of Pinter’s play summed up poignantly the emotion at its heart, which also gripped the hearts of its audience—the dull shock of recognition that their youth, still so present to them in imagination, had become with the passage of 20 years old times. From this point in his career, his main theme would be time lost.

As usual, Pinter added his additional turn of the screw: How sure could anyone be, anyway, that the past had been as one imagined? Twenty-seven years later still, what seems remarkable about Old Times is the way it can be seen to make its contribution to what now seems the common endeavor of the quarter century of British drama after World War II—to explain to the British that most of what they had been told was their past was a lie. As the 20th century nears its end, it becomes clear that its most important events have been mass refusals to believe—America’s loss of belief in the sixties in the national dream according to Eisenhower, the Soviet empire’s loss of belief in the gospel of Stalin, the Chinese youth’s loss of belief in Mao and his little red book. With these can be placed the postwar British struggle to wake up from the Churchillian dream of the Empire and its finest hour. Like all really great plays, Old Times seems to float above and beyond politics, but nevertheless to articulate in its bones the central idea of its time.
**Something to Do with the Sofa**

An Interview with Harold Pinter
by Mel Gussow

**MG:** Did you see Odd Man Out?

**HP:** Yes.

**MG:** Do you remember the occasion?

**HP:** I do, as a matter of fact, but it wasn’t alone with one other person in the cinema, and I didn’t meet any girl when I came out, and I didn’t marry her, and so on and so on. But very likely, very possibly, it was a very hot day when I saw Odd Man Out. What interests me a great deal is the mistiness of the past. There’s a section in the play, where Deeley says to...the friend, that they met in this pub 20 years before. Well, the fact is they might have and they might not. If you were asked to remember, you really cannot be sure of whom you met 20 years before. And in what circumstances.

**MG:** Anna has a key line in the play: “There are some things one remembers even though they may never have happened.” Essentially, that’s what you’re saying....

**HP:** That’s right.

**MG:** Of course what’s going to happen is that, as with The Homecoming, people are going to start playing guessing games: Did they meet? Did they sleep together?

**HP:** I think it’s a waste of time.

**MG:** From your point of view, the literal fact of a meeting or of a sexual relationship doesn’t really matter.

---

**Subscribe Today and Save Up To 25%.**

**Special Events**

AVAILABLE ONLY TO SUBSCRIBERS UNTIL AUG 16

**Mark Morris Dance Group**

The Hard Nut

Izhak Perlman, violin

1/24

---

**Recital**

TWO SERIES - START AT $58 & $85 EACH

Arcadi Volodos, piano

Richard Goode, piano

Jon Nakamatsu, piano

Sanford Sylvan, baritone &

David Brittenman, piano

Renée Fleming, soprano

Angelika Kirchschlager, mezzo-soprano

Murray Perahia, piano

Stephen Kovacevich, piano

4/18 & 25

---

**Chamber Music & Orchestra**

SERIES - START AT $91

Gidon Kremer & Ensemble

María de Buenos Aires

Borromeo String Quartet

Budapest Festival Orchestra &

András Schiff, piano

Iván Fischer, conductor

Carmina Quartet

Trio Fontenay

2/21

3/21

---

**Theater**

Peter Sellars & Tan Dun’s Peony Pavilion

Monsters of Grace

by Robert Wilson & Philip Glass

PLUS DANCE, WORLD MUSIC, JAZZ, EARLY MUSIC,

FAMILY FARE AND 20TH CENTURY MUSIC.

**Call for a free season brochure**

510.642.9988

---

*A scene from the 1947 film Odd Man Out, with Robert Newton (left, tending to James Mason)*

continued on page 33
PINTER PLAYS IN JUNE

In conjunction with the mainstage production of Old Times, the A.C.T. Advanced Training Program (ATP) presents a public production of two Pinter one-act plays, The Collection and The Lover, at New Langton Arts. The two Pinter works, which are performed together, are the third public production of 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 outstanding young cast of M.F.A. candidates.

“Harold Pinter remade the face of dramatic writing in English,” explains ATP Director of Humanities Paul Walsh. “He may well be one of the most important playwrights of the second half of the 20th century. The menacing emotion and playful sexuality of his early plays speak to us today in new ways, providing new vistas on the mysterious landscape of human relationships.Producing these two one-acts in conjunction with Old Times allows the A.C.T. community to experience the richness of Pinter’s vision as it continues to call to us across the decades.”

Formerly a two-year certificate program, the ATP was expanded in 1996 (thanks to a generous grant from The James Irvine Foundation) to include a third year of study emphasizing rehearsal and public performance culminating in the award of an M.F.A. A.C.T. inaugurated the expanded program in 1996 with a production of Lynne Alvarez’s Reincarnation of Jaimie Brown, followed in 1997 by Caryl Churchill’s Mouthful of Birds.

The Collection and The Lover are performed June 4-6, 11-14, and 15-20. New Langton Arts is located at 1246 Folsom Street. 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, please call the A.C.T. Box Office at (415) 439-2ACT.

WHERE ARE THEY NOW?

On March 15, A.C.T. hosted a gathering at New York’s Broderud Gallery for New York–based alumni of the Advanced Training Program (ATP) and current second-year ATP students. The students were in town to present their pregraduation audition showcase, performing before an invited audience of agents and casting directors. The evening was a great opportunity for past classmates to catch up with one another and for alumni to meet their newest colleagues as the almost-graduates prepare to embark on their own illustrious careers.

continued on page 28
“It was great to see so many familiar faces from the past,” said Maureen McKibben, director of student affairs for A.C.T., “and to see alumni turn out in support of A.C.T.'s newest actors.” McKibben organizes alumni events every year and is always looking for ways to help ATP alumni keep in touch with each other and with A.C.T. “My aim is to create something of a support group for ATP alumni. An up-to-date mailing list will make it possible to keep everyone abreast of developments here at A.C.T. and to notify alumni when one of them appears in a play or film.”

Meanwhile on the West Coast, Los Angeles-based alumni, who have recently formed their own group, gathered for dinner at Yamashiro's Restaurant on May 3. They are working to find “lost alumni” in the Los Angeles area who have fallen out of touch with each other. A.C.T. alumni who would like a copy of the most recent Alumni Newsletter or want to be added to the mailing list should call McKibben at (415) 439-2466.

**SUMMER FUN CONTINUES IN THE YOUNG CONSERVATORY**

The A.C.T. Young Conservatory is still accepting applications for the second session of summer classes for young people 8 to 18 years old. Courses include acting, directing, voice and speech, physical acting, musical theater, performance workshops, audition, and improvisation. Session II will be held July 20–August 23.

Session II'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--author of the plays *Living with Mary, The Hand of God,* and *God's Pictures,* the original screenplay *My Name Is O'Hanlan,* and the soon-to-be-filmed *Love of Their Life*—will be in residence for several weeks working with the cast during the rehearsal process. The Young Conservatory New Plays Program is supported by grants from the LEF Foundation and the Fred Gellert Family Foundation.

For applications to Session II, please call (415) 439-2444.

**A.C.T. GRANTED GOOD NEWS**

A.C.T. received bountiful good news this spring, as foundations and corporations encouraged A.C.T.'s education and outreach efforts with generous financial support.

Longtime A.C.T. supporters Chevron, Wells Fargo, and the *William Randolph Hearst Foundation* recently renewed their commitment to A.C.T. with substantial grants aimed specifically at A.C.T.'s Youth Theater Programs. Since the company's inception in 1967, A.C.T. has provided a full complement of programs—which include the ArtReach and Student Matinee (SMAT) programs and the Young Conservatory’s New Plays Program, Tenderloin Outreach Project, and scholarship fund—designed to bring the magic of theater to young Bay Area audiences. All of A.C.T.'s youth education and outreach initiatives stem from the company's abiding 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 ArtReach program, which sends A.C.T. artists into selected San Francisco schools to conduct theater workshops, was created in 1995 thanks to a previous grant from the William Randolph Hearst Foundation and has since served more than 700 young people. The program is much loved by teachers in the San Francisco Unified School District, many of whose students experience theater for the very first time through SMAT performances and ArtReach workshops.

A.C.T.'s Young Conservatory, which has been an integral part of A.C.T. for 20 years, also remains an extremely popular training program, annually serving more than 2,000 students ages 8–18. Tuition scholarships, supported by the recent grants, make the program
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.

continued from page 29
available to all young people with interest and commitment, across economic boundaries.

Now in its ninth season, the Young Conservatory’s New Plays Program is a unique project which annually commissions the country’s finest playwrights to create works that explore the world from the perspective of young people. Young Conservatory Director Craig Slaght initiated the program in 1989 with the goal of finding plays that have a youthful perspective on life; the program has since grown into the nation’s most respected forum for the development of new work written expressly for young actors.

The A.C.T. Young Conservatory’s Tenderloin Outreach Project launched its third season of on-site acting classes this year for students in after-school programs in San Francisco’s Tenderloin District. Originally a program offering students who live in the Tenderloin full scholarships to Young Conservatory classes, in 1995 the program began to offer hands-on instruction, taught by Young Conservatory faculty, in the facilities of Tenderloin agencies, making it possible for the program to reach more students by setting the classes on the familiar territory of the students’ own neighborhoods.

A.C.T. also recently received generous grants from BankAmerica Foundation and the Peter J. Owens Trust of The San Francisco Foundation to support community outreach efforts. A.C.T. embarked this season on an extensive outreach effort spearheaded by interim outreach coordinator Nadine Denise Burton—to diversify the A.C.T. community by making potential new audience members aware of A.C.T.’s work and to facilitate coalition building with other Bay Area organizations. Based on this year’s success attracting audiences to exciting new work like _Insurrection: Holding History_ and _Golden Child_, in coming months A.C.T. will utilize these two-year grants to hire a full-time community outreach liaison.

This increased emphasis on outreach work exemplifies A.C.T.’s continuing commitment to serving as a community-responsive arts organization. A.C.T.’s audience has become younger and more diverse in recent years, a trend encouraged by the company’s risk-taking productions of new plays. While a commitment to the classic repertoire, the cornerstone of A.C.T.’s original mission, remains a primary emphasis today, A.C.T.’s future is also dedicated to increasing diversity, to nurturing new voices and new forms of dramatic literature, and to keeping alive the dialogue such works engender.
HP: No, it doesn't. The fact is it's terribly difficult to define what happened at any time. I think it's terribly difficult to define what happened yesterday. You know that old Catholic thing, the sin in the head? So much is imagined and that imagining is as true as real.

MG: Does the possibility that the meeting might not have taken place make the relationship less meaningful?

HP: No. The fact that they discuss something that he says took place—even if it did not take place—actually seems to me to recreate the time and the moment vividly in the present, so that it is actually taking place before your very eyes—by the words he is using. By the end of this particular section of the play, they are sharing something in the present.

MG: Which may or may not be based on something that did or did not occur in the past?

HP: Right. [Pause.]

MG: I suppose that one would say that something similar occurred in the past. He may not have known Anna, but he probably knew somebody like Anna.

HP: No question. And he may indeed have known Anna. All he says really is that he met her at a pub, and bought her a drink, and they went to a party, and he looked up her skirt. Well, there is no way of knowing whether that was Anna or not, but it very possibly could have been. I mean, they did live in the same district....

TWO PEOPLE TALKING ABOUT SOMEONE ELSE

MG: Could you trace the genesis of Old Times?

HP: I think I wrote it last winter. Yes, last winter. About a year ago. Well, there's nothing I can tell you about that because it was just a very odd thing really. It was one of those times when you think you're never going to write again. I was lying on the sofa [downstairs in his house in Regent's Park, London] reading the paper and something flashed in my mind. It wasn't anything to do with the paper.

MG: Something to do with the sofa?

HP: The sofa perhaps, but certainly not the paper. I rushed upstairs to my room. I live in a very tall house. I usually find some difficulty getting to the top. But, like lightning, I was up.

MG: What was the thought?

HP: I think it was the first couple of lines in the play. I don't know if they were actually the first lines. Two people talking about someone else. But then I really went at it...I wrote the first draft of Old Times so fast [in three days] that I couldn't bother to give the characters names. I called them A, B, and C. And quite naturally my wife [Vivien Merchant, who played Anna in the first production] had no idea whether they were men or women. She had to come to me halfway through and say, wait a minute, who is male and who is female? Eventually it was obvious, but at certain stages actually there was legitimate room for my wife's uncertainty....
THE TROUBLE WITH COFFEE CUPS

MG: You never have any problems with props.

HP: I don’t have any tents [like David Storey in The Contractor], anything like that. But there are problems with coffee cups. You’d be surprised the problems you can run into with coffee cups.

MG: In the manuscript of Old Times, there was one page changed. It was all about coffee cups. The change was not of dialogue, but coffee cups, and, I think, brandy glasses.

HP: Absolutely, yes.

MG: What happened?

HP: Well, there was one other change in that. I wrote one new line in rehearsal. It was the one addition before London. The line is: “Yes, I remember.” And that affected all the brandy and the coffee. It came in the middle of brandy and the coffee and affected the whole structure. In this play, the lifting of a coffee cup at the wrong moment can damage the next five minutes. As for the sipping of coffee, that can ruin the act. That change was in London. There was no change in the text here [in New York] at all...I did change a silence to a pause. It was a rewrite. This silence was a pretty long silence. Now it’s a short pause....

BETWEEN A PAUSE AND A SILENCE

MG: You’re very clear about the difference between the pause and the silence. The silence is the end of a movement?

HP: Oh, no. These pauses and silences! I’ve been appalled. Occasionally when I’ve run into groups of actors, normally abroad, they say a silence is obviously longer than a pause. Right. O.K., so it is. They’ll say, this is a pause, so we’ll stop. And after the pause we’ll start again. I’m sure this happens all over the place and thank goodness I don’t know anything about it. From my point of view, these are not in any sense a formal kind of arrangement. The pause is a pause because of what has just happened in the minds and guts of the characters. They spring out of the text. They’re not formal conveniences or stresses but part of the body of the action. I’m simply suggesting that if they play it properly they will find that a pause—or whatever the hell it is—is inevitable. And a silence equally means that something has happened to create the impossibility of anyone speaking for a certain amount of time—until they can recover from whatever happened before the silence.

MG: In a sense they stand in for dialogue.

HP: Yes. This is part of the life of the thing. And that’s why it’s quite distressing to find actors stopping just because it says “pause.” I always feel that essentially there is a...cause.

A MATTER OF TIME

MG: [Pinter’s screenplays] Accident and The Go-Between deal with time, as do your last three plays. Is there a correlation? Is the past much more of an artistic concern?

HP: Oh, yes. I think I’m more conscious of a kind of ever-present quality in life.

MG: Is it your age?

HP: It may be. It may be. I certainly feel more and more that the past is not past, that it never was past. It’s present.

MG: What’s future?

HP: I know the future is simply going to be the same thing. It’ll never end. You carry all the states with you until the end.

MG: You’re always the sum of your previous parts?

HP: But those previous parts are alive and present. The only time I can ever be said to live in the present is when I’m engaged in some physical activity. Really do forget.

MG: Like cricket?

HP: Yes, or squash, for instance. The concentration on the present seems to be absolutely total.

MG: You don’t think about past cricket matches?

HP: Not when I’m absolutely engaged.

MG: You don’t feel that when you’re writing a play?

HP: No. When I’m writing a play I don’t know what’s coming in. It’s coming from somewhere. It isn’t the present moment alone, by any means. What it all comes down to is time—your original question. The whole question of time and all its reverberations and possible meanings really does seem to absorb me more and more.

MG: Do you find yourself thinking about your childhood?

HP: No. I seem to have forgotten almost everything about it. If you ask me to tell my childhood stories, I would find it almost impossible. The same thing applies to adolescence. That’s slightly different because one remembers kinds of moods, atmospheres, general states, like grief and happiness and things like that. But it’s
very difficult to be more specific. For example, referring in a way to Old Times, if you were to ask me which girl I knew 20 years ago in the month of August, I couldn’t say. I knew a number of girls over a certain period and I really couldn’t tell you which one. Dates are impossible. Not only couldn’t I tell you which girl it was, but I would also not be able to describe what happened between us. One or two images remain. An image of rain, for example, in the street. Or a mirror. I can’t remember so much, but it is not actually forgotten. It exists—because it has not simply gone. I carry it with me. If you really remembered everything you would blow up. You can’t carry the burden. We discard, surely, so much. We have to.

IT ALL HAPPENS

MG: When you write plays, do you want a shred of mystery always to exist? Is that part of the fun—to keep secrets?

HP: No. I honestly do not willfully keep a secret. I can simply only write the way I can write. There’s no other way I can approach it.

MG: People do like to find enigmas even if they don’t exist. I can see with Old Times people will say, did it happen or didn’t it happen?

HP: I’ll tell you one thing about Old Times. It happens. It all happens. [Silence]
MARCO BARRICELLI (Understudy), an associate artist at A.C.T., has appeared here in Mary Stuart: 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 Susu and Milwaukee Repertory Theater; A Moon for the Misbegotten at Milwaukee Repertory Theater; The Tuning 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 Broadway theaters throughout the United States. His 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. In June he directs the A.C.T. Master of Fine Arts Program production of The Collection and The Lover, one-act plays by Harold Pinter, at The Theatre at New Langton Arts.

REBECCA DINES (Understudy) was last seen as Annie in The Real Thing at Marin Theatre Company and in Shaw's Widower's Houses at the Aurora Theatre Company. She has played leading roles at Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, the San Francisco Shakespeare Festival, and the Magic Theatre. Favorite roles include Lorraine Sheldon in The Man Who Came to Dinner, Rosalind in As You Like It, Melita in Miss Helen in A Midsummer Night’s Dream, Beatrice in Much Ado About Nothing, and Basil in An Ideal Husband. Tracy Lord in The Philadelphia Story, and Hannah Jarvis in Arcadia. Dines spent a year on the Australian television series “Prisoner: Cell Block H.”


KATE EDMUNDS (Resident Scene Designer) has designed many productions for A.C.T., including Antigone, Uncle Vanya, Rosaurov and Goldenstein Are Dead, Oleanna, Angels in America, The Tempest, The Rose Tattoo, The Cherry Orchard, Arcadia, Othello, and Hecuba. She has also designed many shows for Berkeley Repertory Theatre, including Incarnate, The Revenger, The Mississippi, Endgame, Sight Unseen, S/compiler, We’re the Winter’s Tale, Heartbreak House, and, most recently, The Heiress and How I Learned to Drive. Her designs have appeared at a wide range of regional, off-Broadway, and Illinois Shakespeare festivals throughout the United States and garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

WALKER HICKLIN (Costume Designer) designed the costumes for A.C.T.’s productions of Arcadia and Mrs. Warren’s Profession. He has designed more than 150 productions for the theater, both on and off Broadway, and in America’s leading regional theaters. He received the 1993 Los Angeles Drama Critics’ Circle Award for distinguished achievement in costume design. His feature film credits include Longtime Companion, Pulp Fiction, and a Kiss (with Alec Baldwin and Meg Ryan), Reckless (starring Mia Farrow), and the upcoming Foolish Hearts, Iris and Rose, Breathing Space, and English Girls in Paris.

PETER MARADUDIN (Resident Lighting Designer) recently designed Mary Stuart: Insurrection—Holding History, Mrs. Warren’s Profession, Sriper’s Buried Treasure, Family, Muchmal, A Christmas Carol, The Rose Tattoo, Shemuel the First, The Matchmaker, The Cherry Orchard, Dark Rapture, and The Tempest for A.C.T. He also designed the lighting for the Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Ballad of Yachood 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 Drama Critics’ Circle Awards, 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 with In Glacier: The Servant, The 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, Light the Spirit, New England, Lips Together, Teeth Apart, and Fortinbras; he received a Bay Area Theatre Critics’ Circle Award for his first design at A.C.T., A Streetcar Named Desire. Over the past seven years, Hemphill has also served as technical director and sound designer for nine productions of Breas Simply Singing, a benefit for Project Angel Food and other AIDS-related charities.

DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fullbright Scholarship for study in London. She is currently in her 23rd season with A.C.T. She has been featured in numerous plays and has served as speech and dialect...
coach for more than 20 A.C.T. productions. 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. Susan 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 Tempest and 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, Hanlet for the American Shakespeare Festival, Life Is 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. POOKNEY (Assistant Stage Manager) has worked on A.C.T. productions of The Guardsman, 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 premières and productions, including Tartuffe, The Tattooed Bride, and The Gentleman's Guide to Love and Money. Other stage-managing credits include productions at Berkeley Repertory Theatre, Marin Theatre Company, the California Shakespeare Festival, Seattle Children's Theatre, and the Magic Theatre, among others. Pokorney received her B.A. in acting and directing from California State University, Long Beach.

LARRY BIEDERMAN (Assistant Director), an associate artist at A.C.T., has directed Advanced Training Program productions of The Bourgeois Gentleman, Hedda Gabler, Uncle Vanya, The Seagull, and Mac Williamson's End of the Century and is the assistant director of the Master of Fine Arts Program production of The Collection and The Lovers. He has also directed Berkeley's Theatre First, UC Berkeley, the Bay Area Playwrights' Festival, and the Magic Theatre's Samis and staged acclaimed productions of No Mercy for Encore Theatre Company and Red Noses at the SOMAR Theatre. Biederman received his M.F.A. in directing at UC Irvine and teaches throughout the Bay Area; this summer he will teach at the Williamstown Theatre Festival.

CHESHIRE DAVE BECKERMAN (Cover Actor) has been A.C.T.'s graphic designer since 1996. He created artwork for The Cherry Orchard and Shylock's the First and logos for many A.C.T. productions.

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

CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. 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 the critically acclaimed production of Timon of Athens, which featured the Young Company. His production of The Tempest, which featured the Young Company, was a critical and commercial success. 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 he directed the world premiere of Eduard Foerster's Elektra with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter's Mountain Language; and the world premiere of The Birthday Party with Joan Plowright, David Strathairn, and Peter Riegert. Perloff's other credits include the world premiere of Bertolt Brecht's The Rise and Fall of the City of Mahagonny, directed by Peter Sellars and with music by John Adams; and the world premiere of The Plague, directed by Peter Sellars and with music by John Adams.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. He also studied at the Istituto di Studi di Teatro at the University 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 Tony Roberts and Lili Taylor, and the world premiere of Michael Flanders's new translation of Friedrich Schiller's Mary Stuart at A.C.T., and Gluck's Iphigenie 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 managing director of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a 5,000-seat 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

continued on page 44
In 1934, people came to the Redwood Room to relax, mix and mingle.

They still do.
Art deco lounge, piano bar, bistro menu.
The perfect place for lunch, cocktails, hors d'oeuvres, mixing and mingling.

The Clift
San Francisco
495 Geary Street
(415) 775-4700

Crustacean
Euro-Asian Cuisine

The An Family invites you to experience a culinary tradition... recommended by SF food critic Michael Bauer

Lunch: Thurs-Sun 11:30am-3:30pm
Dinner: Sun-Thu 5:00pm-9:30pm
Fri & Sat 5:00pm-10:30pm
1475 Polk Street at California
Top of Chelsea Plaza
415.776.2722

Hayes and Vine
Wine Bar

Over 40 wines by the glass:
red, white, sparkling, port, sherry, madeira, dessert
light fare

377 Hayes Street (between Franklin and Gough)
Monday-Thursday 5-12pm, Friday & Saturday 5-1am, Sunday 4-10pm
415.626.5301

WHERE

performance

COUNTS

STAGEBILL

For advertising information, call Nancy Schempp (415) 536-0121

After the Symphony, come to the Opera

Max's Opera Cafe™

"Everything you always wanted to eat"™

• Max's Famous Sandwiches

• Bountiful Salads

• Fresh Entrees

• Grand Desserts

• Entertainment

Max's Opera Cafe
601 Van Ness (at Golden Gate)
415-771-7300
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-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 *Georgey* (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 Isbn’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 SLAGHT (Young Conservatory Director) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaght 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*, *Germain*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg’s *Creditor* 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*, *Reinterpreting 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 *Don’t Drink the Water* 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 *Piqueau at the Lapin Agile* and the CD-ROM game *Obsidian*. Shaw also teaches in the A.C.T. Advanced Training Program.

**HARRIS’ RESTAURANT**

Mesquite-grilled steaks, great Caesar salads, ice-cold martinis on the stem, and wines from around the world are the ingredients with which proprietor Ann Harris and executive chef Goetz Boje have built a worldwide reputation for Harris’. Awarded a three-star rating by the *San Francisco Chronicle*, Harris’ is described by *Gourmet* magazine as “one of the finest restaurants in San Francisco,” and listed as one of the top-ten finest steak houses in the nation by *Wine Spectator*.

In addition to the corn-fed, dry-aged Midwestern beef for which Harris’ is famous, the menu offers a wide selection of delectables from escargot and fresh crab to Maine lobster and sweetbreads. Pasta and vegetarian alternatives are also available.

Join Harris’ in their Pacific Room on Thursday, Friday, and Saturday evenings for great jazz performed by the Susan Chen Trio, cocktails, and award-winning cuisine.

Harris’ is conveniently located at 2100 Van Ness Avenue, where valet parking is available. For reservations, call (415) 673-1888.

**BAY GUARDIAN**

In the fall of 1986, a crusading new publication, the *San Francisco Bay Guardian*, took center stage in San Francisco at one of the most dramatic times in this country’s history. The *Guardian* was one of the first locally owned and operated independent newsweeklies of its kind in the nation—and is still recognized as one of the best. Over the past 32 years, the *Guardian* has been dedicated to “printing the news and raising hell,” and has grown up with two generations of loyal readers who live, work, and play around San Francisco Bay. Among the award-winning paper’s proudest achievements is its support of the arts, especially of those writers, painters, poets, players, and performers who help make up the soul of The City.

From in-depth news and reviews to the *Guardian* Outstanding Local Discovery Awards (the Goldies), to sponsoring contests for poetry, photography, and cartooning, the *San Francisco Bay Guardian* has always nurtured the best, most original artistic output the Bay Area has to offer. Beyond the printed page, the *Guardian*’s dialogue on Bay Area arts and artists continues at *sfh.com*, expanding this creative spirit to touch a global community.

**GENENTECH, INC.**

Opening-night sponsor of *Old Times*, Genentech, Inc. is a biotechnology company that uses human genetic information to develop, manufacture, and market pharmaceuticals to address significant unmet medical needs. Genentech is committed to high standards of integrity in contributing to the best interests of patients, the medical profession, and its employees, and to seeking significant returns for its stockholders based on the continued pursuit of excellent science.
TAKE STOCK IN A.C.T.

There are many creative ways to give to A.C.T. All are tax deductible, but recent increases in stock and mutual fund prices also offer A.C.T. donors a tremendous opportunity to:

- **Avoid capital gains taxes** on the sale of appreciated stock;
- **Create an income-tax deduction** equal to the fair-market value of the stock at the time of transfer; and
- **Generate a more significant gift** than if you were just writing a check.

Additional ways to contribute to A.C.T.'s success include:

- **Cash**—one of the most familiar ways to give;
- **Property**—most real estate and personal property qualify as tax-deductible charitable gifts; and
- **Life insurance**—the cash value of your current paid-up life insurance policy can benefit A.C.T.

PLANNED GIVING

Many people who could not otherwise contribute to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

- **Making a bequest to A.C.T.**—please let us know if you have included A.C.T. in your will or estate plans; or
- **Creating a life-income charitable trust with A.C.T.**—you can gain an immediate and substantial tax deduction, increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

To find out more about ways to give to A.C.T., please contact:

A.C.T. Development Director John D. Loder
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2308

---

American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between March 1, 1997, and April 20, 1998.

**GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS**

**$100,000 AND ABOVE**

- Grants for the Arts of the San Francisco Hotel Tax Fund
- The James Irvine Foundation
- The Andrew W. Mellon Foundation

**$50,000–$99,999**

- Anonymous
- California Arts Council
- The Hearst Foundation
- The William and Flora Hewlett Foundation
- National Endowment for the Arts
- PG&E Corporation
- The Shubert Foundation
- Visa U.S.A.

**$25,000–$49,999**

- BankAmerica Foundation
- Howard, Rice, Nemerovski, Canady, Falk & Rabkin
- National Corporate Theatre Fund
- The Peter O. Salins Trust of the San Francisco Foundation
- Union Pacific
- Van Loben Sels Foundation

**$10,000–$24,999**

- AT&T
- Bay Guardian
- Biscuits & Blues
- Frank A. Campini Foundation
- Chevron
- The Coca-Cola Foundation
- Contra Costa Newspapers, Inc.
- The Fleishhacker Foundation
- Ira and Leonore Gershwin Philanthropic Fund
- Harris' Restaurant
- The Colin Higgins Foundation, advised by The Tides Foundation
- KBLX 102.9 FM
- KGO AM 810
- Koret Foundation
- Levi Strauss Foundation
- Montgomery Street Foundation
- Nordlund & Miller
- The Ould Fund
- Pacific Bell Foundation
- Pan Pacific Hotel San Francisco
- San Francisco Hilton and Towers
- San Francisco Magazine
- Thelen Merrin Johnson & Bridges
- Teatro Aldeano Italia/Seattle's Best Coffee, Inc.

- Westin St. Francis
- Wells Foundation
- Wells Fargo Bank Foundation
- **$5,000–$9,999**
  - Capital Group Companies
  - Crosby, Heafey, Roach & May
  - Harris Denton's Starlight Room
  - The Fred Gschlatter Family Foundation
  - Genentech
  - Gracie's Restaurant
  - Richard and Rhoda Goldman Fund
  - Miriam and Peter Haas Fund
  - KPMG Peat Marwick
  - LEF Foundation
  - Macy's West/Federated Department Stores
  - MAGIK, Incorporated
  - Morrison & Foerster
  - Resolution Laser Printer Repair
  - Charles Schwab Foundation
  - Union Bank of California Foundation
  - Yank Sing

- **$2,500–$4,999**
  - Bear Stearns/The Monterey Fund
  - Cals Foods/Bell Market
  - Gaia Fund
  - The William C. Gilmore Foundation
  - La Fayette Caviar International
  - Blanche and Irving Laurie Foundation
  - J.M. Long Foundation
  - Edna M. Reichmuth Fund
  - Transamerica Foundation

- **$1,000–$2,499**
  - Anonymous
  - American President Companies
  - Bombay Sapphire Dry Gin
  - Mervyn L. Brenner Foundation
  - Eldorado Foundation
  - Embarcadero Center
  - Franklin Templeton Group
  - Goethe Institut
  - Hambrecht & Quist
  - IBM Corporation
  - Matson Navigation/Alexander & Baldwin Foundation
  - McGraw-Hill Companies Foundation, Inc.
  - Moët & Chandon
  - Laird Norton Trust Company
  - Polkatch Corporation
  - The Silicon Valley Bank Foundation
  - The Starr Foundation
  - Stolichnaya Vodka
  - Swiss Bank
SPECIAL THANK YOU
Cityscape
Downtown Center Garage
Geary Courtyard
John’s Grill
Saks Fifth Avenue
TourArts

CORPORATE MATCHING GIFTS
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.

ARCO Foundation
Apple Foundation
American Express Foundation
American Red Cross
Argonaut Group Inc.
Bank of America
Barclays Global Investors
Brady Global Investments
Bretton Dickinson
Byron Company
CIGNA Foundation
CNA Insurance Companies
Capital Group Companies
Charles Schwab & Co., Inc.
Chevron
Cisco Systems
Citibank at Court Square
Combined Health Appeal of California
Federated Department Stores
Fireman’s Fund Foundation
Gartner Group
Hambrecht & Quist
Hewlett-Packard Co.
IBJ Foundation
IBM Corporation
IDG International Data Group
Levi Strauss and Co.
Martin Marietta
McGraw-Hill Companies
Merrill Lynch
Morton International, Inc.
Morton Thiokol Inc.
NORCAL Mutual Insurance
Penske Automotive Group
Philip Morris Companies
Platinum Technology
Pollock Partners
Provident Bancorp, Inc.
Raymond Shiat Fair Campaign
S.H. Cowell Foundation
Shaker U.S., Inc.
SiliconGraphics
St. Paul Companies
Sun Microsystems, Inc.
TRW Foundation

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:

American Express Company
Apple Foundation
Baker & McKenzie
BancFirst
Bank of America
Barclays Global Investors
Brady Global Investments
Bretton Dickinson
Byron Company
CIGNA Foundation
CNA Insurance Companies
Capital Group Companies
Charles Schwab & Co., Inc.
Chevron
Cisco Systems
Citibank at Court Square
Combined Health Appeal of California
Federated Department Stores
Fireman’s Fund Foundation
Gartner Group
Hambrecht & Quist
Hewlett-Packard Co.
IBJ Foundation
IBM Corporation
IDG International Data Group
Levi Strauss and Co.
Martin Marietta
McGraw-Hill Companies
Merrill Lynch
Morton International, Inc.
Morton Thiokol Inc.
NORCAL Mutual Insurance
Penske Automotive Group
Philip Morris Companies
Platinum Technology
Pollock Partners
Provident Bancorp, Inc.
Raymond Shiat Fair Campaign
S.H. Cowell Foundation
Shaker U.S., Inc.
SiliconGraphics
St. Paul Companies
Sun Microsystems, Inc.
TRW Foundation

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 863-3200. 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 Wharehouse and Tower Records/Vinyl.

Online
Tickets are also available on our Web site at www.aact.org

Charge by Phone or Fax
Call (415) 299-2424 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2299.

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) 749-2424 or visit our Web site 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 for performance rescheduling by phone and, more. Here’s 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 performance for $10. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price. New senior citizen subscriptions are available for full-season and sampler series subscriptions.

Group Discounts
For groups of 15 or more, call Linda Graham at (415) 749-2250.

Gift Certificates
A.C.T. gift certificates are available for purchase 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 Off-Off 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) 434-2383.

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 Company 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) 434-2350 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) 434-2350.

Parking
A.C.T. patrons can park for just $10 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 until exit receive the special price. After five hours, the regular rate applies.
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) 749-2457 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 Theatres, Theatre Bay Area, Union Square Associates, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.
A.C.T. logo designed by Lambar Associates.

Theater Communications Group, the National Federation of State Directors and Choreographers, Inc., an independent national labor union.

McGUIRE
REAL ESTATE SINCE 1919

You've been there. And you know that buying or selling real estate is complicated. At best. But wouldn't it be heaven if you could make the whole process painless? With McGuire, you can.

Our new Registry Service gives you the best service structure in this market. Working with one of our first rate agents will be far from worrisome. And you'll have a McGuire manager keeping an eye out, watching over your sale. Putting a wealth of experience to work for you. Providing the kind of inside knowledge you need in this market.

The McGuire Registry Service will give you an edge. There's no doubt about it. McGuire is the one company you can believe in.

A Whole Company On Your Side.
1-800-4-RESULTS
www.meguirere.com
American Ballet Theatre is recognized as one of the great dance companies of the world. (Pictured: Paloma Herrera in *Don Quixote*, photographed by Nancy Ellison.) The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.

Movado watches are exhibited in these museums around the world:

- Staatliche Museen für angewandte Kunst
- "Neue Sammlung", Munich, Germany
- Museum Moderne Kunst
- Vienne, Austria
- Museo de Arte Moderno Bogotá, Colombia
- Museum Boymans-van Beuningen, Rotterdam, The Netherlands
- Museo de Arte Contemporáneo, Caracas, Venezuela
- Finnish Museum of Art
- Esposal-Helsinki
- Sapporo Museum of Art
- Tokyo, Japan
- Museum of Decorative Art
- Copenhagen, Denmark
- Museo de Bellas Artes de Bilbao, Spain
- Design Museum
- London, England
- Kawasaki City Museum
- Kawasaki, Japan
- Victoria and Albert Museum
- London, England
- Museum Ludwig
- Cologne, Germany
- Museum Rijks
- Zürich, Switzerland
- Museu do Aire
- De São Paulo
- São Paulo, Brazil

New Museum Safiro™ Watch. The round black dial with its legendary gold dot framed by squared lugs finished in 18K micron gold. Flat sapphire crystal. Black calf strap. Swiss quartz. Water resistant to 99 feet. His or hers, $895.

macy's

For more information, call: 1-888-5MOVADO. http://www.movado.com