



AMERICAN CONSERVATORY THEATER  
1997-98 SEASON  
CAREY PERLOFF, ARTISTIC DIRECTOR

STAGEBILL

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# ABOUT A.C.T.

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

**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff 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 Jujameyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and 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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Heather Kitchen Managing Director  
Melissa Smith Conservatory Director



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## THE 1997-98 A.C.T. SEASON

### HIGH SOCIETY

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

### A STREETCAR NAMED DESIRE

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

### A CHRISTMAS CAROL

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

### IT'S A SLIPPERY SLOPE

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

### INSURRECTION: HOLDING HISTORY

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

### GOLDEN CHILD

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

### MARY STUART

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

### THE GUARDSMAN

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

### OLD TIMES

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

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**ABOVE**  
Harold Pinter in a rehearsal of Carey Perloff's 1988 production of *The Birthday Party* (at CSC in New York)

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**A.C.T.**

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A.C.T.

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Carey Perloff  
Charles Randolph-Wright  
Christopher Renshaw  
Richard Seyd  
Albert Takazaukas

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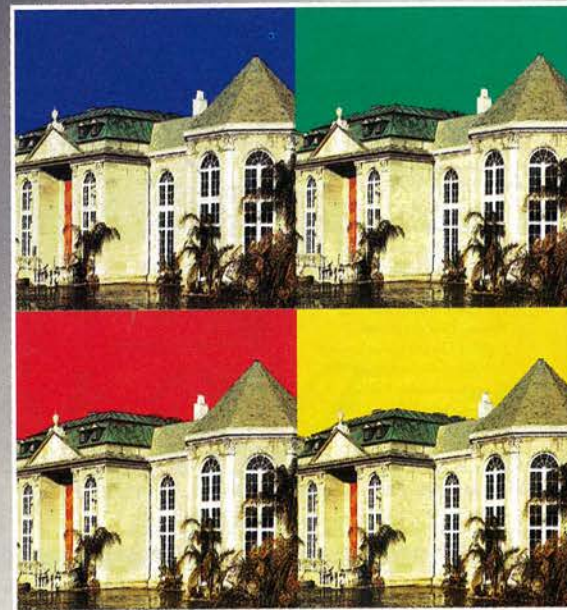
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continued on page 12



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continued from page 10

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Christianne Hauber, Acting  
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Tim Orr, Improvisation  
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## AUDIENCE EXCHANGES

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

## A.C.T. PERSPECTIVES

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

## WORDS ON PLAYS

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

## ON OLD TIMES

### A.C.T. PROLOGUE

June 16, 1998, 5:30 p.m.

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# 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.



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Marco Barricelli and Susan Gibney in *Mary Stuart* (photo: Ken Friedman)

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# 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

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## Special Thanks to

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Judy Daish  
Dianne Prichard

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# REMEMBERING *OLD TIMES*

by Ronald Bryden

OLD TIMES WAS  
A TURNING  
POINT IN  
HAROLD  
PINTER'S  
CAREER.

In more ways than one, *Old Times* was a turning point in Harold Pinter's career. Up to 1971, when Peter Hall first produced the play at the Aldwych Theatre in London, Pinter had been the Dark Stranger of postwar British drama. Reviews of the sixties treat him as a difficult, deliberately obscure puzzle maker, from whose mazes of bleak metaphysical chic audiences have to find their own way out, unaided. People went to see *The Birthday Party*, *The Caretaker*, and *The Homecoming* less as entertainment than as strenuous games of intellectual squash, designed to tone the synapses. The object of this testing mental exercise was to keep up your end of the conversation at Chelsea cocktail parties or small Hampstead dinners, about whether Pinter should be classified as an Absurdist, in the line of Beckett and Ionesco, or as belonging to a new genre called "Comedy of Menace," along with Joe Orton's *Entertaining Mr. Sloane*, Max Frisch's *Fire Raisers*, and the early James Bond films. The phrase "black comedy" was also tossed about (Peter Shaffer caught and fastened it on a funny short play in 1965) which linked itself vaguely in the public mind with the young fashionables who already dressed all in black, with optional biker boots.

All this fretting with names suggests, accurately, that people felt threatened by the Pinter phenomenon and wanted to fix some controlling device on it. Even clamorous admirers seemed defensive in their efforts to explain the plays away with the help of Freud, Jung, and Robert Ardrey's *Territorial Imperative*. Critic Kenneth Tynan suggested that the three men in *The Caretaker* represented the superego, ego, and id, while playwright Terence Rattigan put it to Pinter that, consciously or not, they evoked the Holy Trinity of Father, Son, and Holy Ghost. I was one of a number of theater folk asked by a publisher to comment on a bulky typescript by a lady who claimed to have seen *The Homecoming* more than 20 times and to have plucked out the heart of its mystery. The cause of the publisher's interest was a brief note by Pinter, either to the writer or some friend who'd shown him her work, congratulating her on recognizing that his play was about the freedom of women, but demurring gently from her conclusion that his character Ruth, faculty wife and former call girl, was intended as an analogue of the Virgin Mary.

Ronald Bryden is professor emeritus and former director of the Graduate Centre for the Study of Drama at the University of Toronto and literary advisor of the Shaw Festival, Niagara-on-the-Lake. He was the lead theater critic of the London Observer 1966–71.

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.*

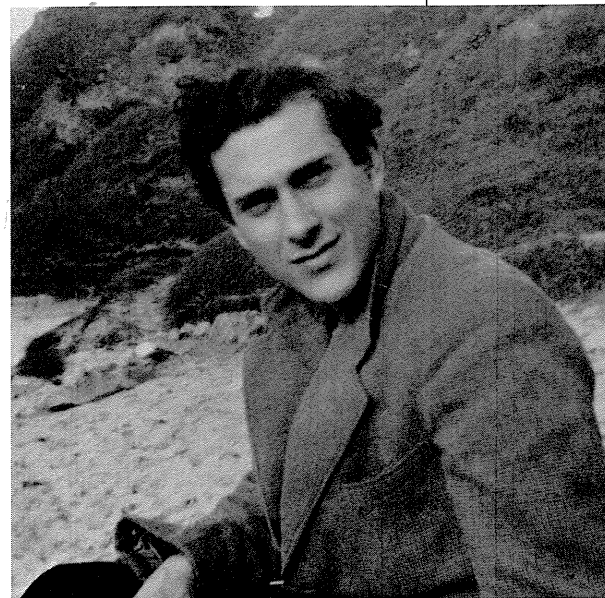
The publication of this story in Martin Esslin's book *The Peopled Wound* in 1970 did much to make Pinter seem

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



Harold Pinter (age 20)  
in Ireland, 1950

COURTESY HAROLD PINTER



HOW SURE  
COULD ANYONE  
BE THAT THE  
PAST HAD BEEN  
AS ONE  
IMAGINED?

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, we were 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 secure 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.

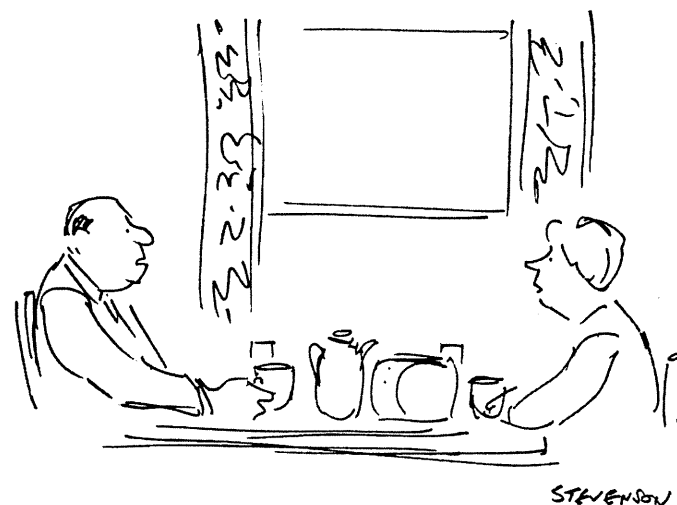
According to Michael Billington, Pinter's biographer, the playwright sent a script of the play when it was finished to the actress Dilys Hamlett with a note saying: "This will ring bells." Miss Hamlett confirmed that it did indeed. She and Pinter had a short but intense affair in the spring and summer 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 audiences—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. ■



"That play last night..."  
"It was good."  
"Good."  
"Pinter wrote it."

"Good, wasn't it?"  
"I thought it was good."  
"It was."  
"Yes. Harold Pinter."

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# 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.



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



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## PINTER PLAYS IN JUNE

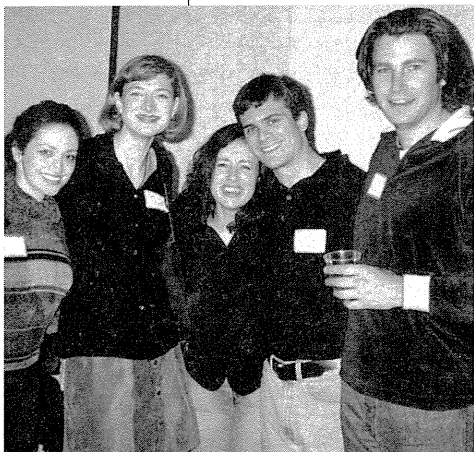
In conjunction with the mainstage production of *Old Times*, the A.C.T. Advanced Training Program (ATP) presents a public production of two Pinter one-act plays, *The Collection* and *The Lover*, at New Langton Arts. The two Pinter works, which are performed together, are the third public production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

ATP students past and present (l to r): Roxanne Raja '98, Sara Bakker '97, Ryan Rilette '97 and his wife, and Derek Cecil '97 gathered in New York in March.



## 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

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"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'Hanlen*, 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

First-year ATP students  
Christopher Ferry and  
Brooke Delaney in  
Miss Lulu Bett, by  
Zona Gale, directed by  
Mimi McGurl



MARTY SCHWARTZ



Kathleen Kaetter and  
Patrick McNulty in the  
recent ATP production  
of Chekhov's *Seagull*,  
directed by  
Larry Biederman.

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

continued on page 31



# 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.



A.C.T.

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 Slight 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. ■

## A.C.T. NEWS

ATP students  
James Budig and  
Jessica Claire in  
Ibsen's *Little Eyolf*,  
directed by  
Virginia Ness Ray



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continued from page 24

**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....

"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."



## 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....

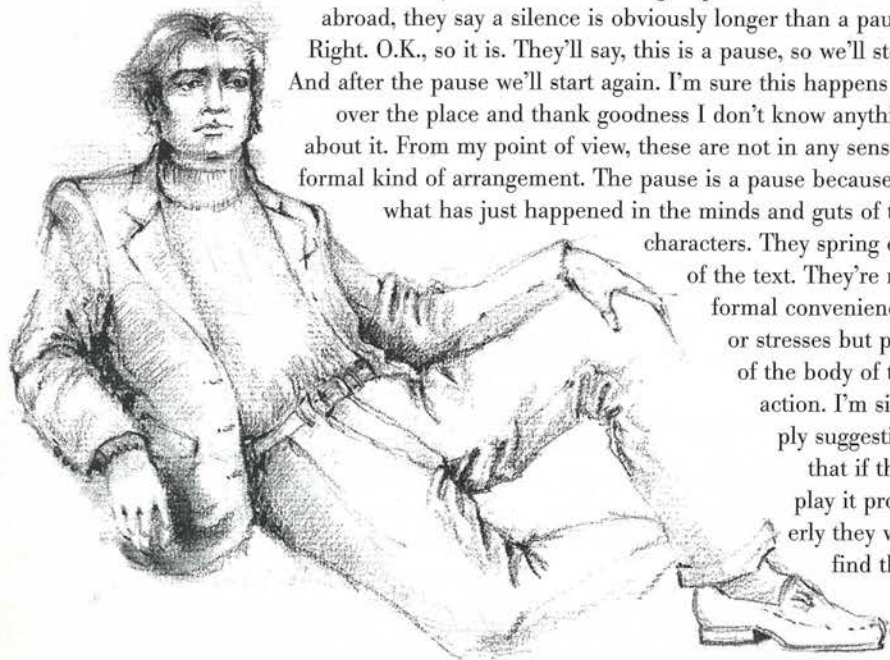
## BETWEEN A PAUSE AND A SILENCE

**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?*

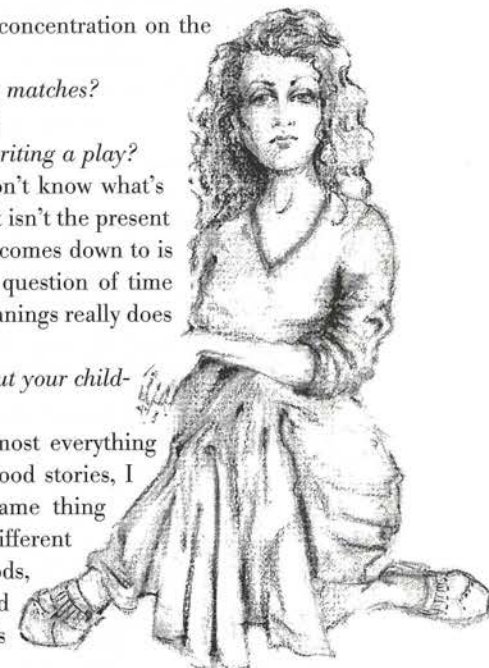
**HP:** Not when I'm absolutely engaged.

**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



*Original sketches for Deeley and Kate by costume designer Walker Hicklin*



Harold Pinter as  
Deeley and Liv Ullman  
as Anna in the 1985  
touring production of  
Old Times



COURTESY HAROLD PINTER

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 wilfully 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.] ■

Excerpted from "A Conversation [Pause] with Harold Pinter," by Mel Gussow, which originally appeared in the New York Times December 5, 1971 and was reprinted in *Conversations with Harold Pinter* (Grove/Atlantic, Inc., 1996). © 1994 by Mel Gussow.



**GRAHAM BECKEL\*** (Deeley) has appeared at A.C.T. as Caliban in *The Tempest* and Bernard Nightingale in *Arcadia* (both directed by Carey Perloff). He made his Broadway debut in Preston Jones's *Texas Trilogy* (LuAnn Hampton, Lavery Oberlander, *The Last Meeting of the Knights of the White Magnolia*). Other Broadway credits include *Sticks and Bones* and *Father's Day*. A member of the Obie Award-winning company of Christopher Durang's *Marriage of Bette and Boo* at New York's Public Theater, he has also performed in the Public's productions of John Shanley's *Big Funk*, Tom Babe's *Fathers and Sons*, and Jack Gillhooly's *Time Trial*. Off-Broadway theater credits include *Vampires* at Astor Place, *dreamer examines his pillow* at New York Stage Company, and the revival of *Little Murders* with Christine Lahti at Second Stage Company. Beckel was featured in the Emmy Award-winning television productions of *Separate But Equal* with Sidney Poitier and *Barbarians at the Gate* with James Garner. His film credits include *Jennifer Eight*, *The Paper Chase* with John Houseman, the Academy Award-nominated *Partners*, *Leaving Las Vegas*, *L.A. Confidential*, and Warren Beatty's recently released *Bulworth*.



**MICHELLE MORAIN\*** (Kate) returns to A.C.T. from Seattle, where she portrayed Mrs. Chevely in *An Ideal Husband* at Seattle Repertory Theatre. Last season at A.C.T. she appeared as Helen Jones in *Machinal* (Drama-Logue and Bay Area Theatre Critics' Circle awards). Other A.C.T. productions include *The Cherry Orchard*, *The Matchmaker*, *The Rose Tattoo*, and *A Christmas Carol*. Her extensive regional theater credits include eight seasons as a featured actor with the Oregon Shakespeare Festival, three seasons as a core company member at Berkeley Repertory Theatre, and appearances at San Jose Repertory Theatre and the California Shakespeare Festival. Favorite productions over the years include *Cyrano de Bergerac*, *Henry VI*, *Two Rooms*, *Richard III*, *Toys in the Attic*, *Baltimore Waltz*, *A Moon for the Misbegotten*, *Twelfth Night*, *A Touch of the Poet*, *The Art of Dining*, *Sylvia*, *A Midsummer Night's Dream*, and *Medea*. Morain holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.



**PAMELA REED\*** (Anna) makes her A.C.T. debut in *Old Times*. She has performed on Broadway in *Fools* and *The November People* and off Broadway in *Elektra* at the Classic Stage Company (directed by Carey Perloff), *Getting Out* at the Lucille Lortel Theatre (Drama Desk Award), *Curse of the Starving Class*, *Aunt Dan & Lemon*, *Fen*, *All's Well That Ends Well*, and *The Sorrows of Stephen* at The Public Theater, *Mrs. Warren's Profession* at the Roundabout Theatre, *Standing on My Knees* at Manhattan Theatre Club, and *Horse Heavens* at the Williamstown Theatre Festival, among others. Her extensive film credits include *Bean*, *Santa Fe*, *Junior*, *Passed Away*, *Kindergarten Cop*, *Cadillac Man*, *Chattahoochie*, *Rachel River*, *The Best of Times*, *The Goodbye People*, and *The Right Stuff*. She has appeared in the made-for-television movies *Carriers*, *Deadly Whispers*, *Critical Choices*, *Born Too Soon*, *A Woman with a Past*, and *The Man Next Door*. Other television credits include the CBS series "Grand," the NBC series "The Home Court," Hallmark Hall of Fame's special *Caroline*, the miniseries *Hemingway*, and Robert Altman's HBO series "Tanner '88." She received an Ace Award for best actress and a 1984 Obie Award for sustained excellence of performance in theater. Reed appears in the films *Standing on Fishes* and *Why Do Fools Fall in Love?*, which will be released this fall.

# WHO'S WHO





**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 Subaru and Milwaukee Repertory Theater; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include "L.A. Law," *Romeo and Juliet*, *Cipango!*, and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program. 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 Theater 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*, Melitta in *Mrs. Klein*, Helena in *A Midsummer Night's Dream*, Beatrice in *Much Ado about Nothing*, Lady Basilidon 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."

**HAROLD PINTER** (*Playwright*), born in East London in 1930, has written the plays *The Room* (1957), *The Birthday Party* (1957), *The Dumb Waiter* (1957), *A Slight Ache* (1958), *The Hothouse* (1958), *The Caretaker* (1959), *A Night Out* (1959), *Night School* (1960), *The Dwarfs* (1960), *The Collection* (1961), *The Lover* (1962), *Tea Party* (1964), *The Homecoming* (1964), *The Basement* (1966), *Landscape* (1967), *Silence* (1968), *Old Times* (1970), *Monologue* (1972), *No Man's Land* (1974), *Betrayal* (1968), *Family Voices* (1980), *Other Places* (1982), *One for the Road* (1984), *Precisely* (1984), *Mountain Language* (1988), *The New World Order* (1991), *Party Time* (1991), *Moonlight* (1993), and *Ashes to Ashes* (1996). His screenplays include *The Servant*, *The Pumpkin Eater*, *The Quiller Memorandum*, *Accident*, *The Go-Between*, *Langrishe Go Down*, *The Last Tycoon*, *A la recherche du temps perdu*, *The French Lieutenant's Woman*, *Turtle Diary*, *Reunion*, *The Handmaid's Tale*, *The Comfort of Strangers*, and *The Trial*, in addition to adaptations of several of his plays. His directing credits include productions of many of his own plays, as well as Robert Shaw's *Man in the Glass Booth*, James Joyce's *Exiles*, John Hopkin's *Next of Kin*, Noel Coward's *Blithe Spirit*, William Archibald's *Innocents*, six plays by Simon Gray, Tennessee Williams's *Sweet Bird of Youth*, Donald Freed's *Circe and Bravo*, Jane Stanton Hitchcock's *Vanilla*, David Mamet's *Oleanna*, Ronald Harwood's *Taking Sides*, and Reginald Rose's *Twelve Angry Men*. His acting credits include *Old Times*, with Liv Ullmann and Nicola Pagett, the 1987 BBC broadcast of *The Birthday Party*, *No Man's Land* at the Almeida Theatre and The Comedy Theatre, *The Hothouse*, and the BBC production of *Breaking the Code*. His many honors include the

Laurence Olivier Special Award and France's Molière d'Honneur in recognition of his life's work. Pinter recently appeared in Jez Buterworth's film *Mojo* and performs this summer in *The Lover* and *The Collection* at London's Donmar Warehouse.

**KATE EDMUNDS** (*Resident Scenic Designer*) has designed many productions for A.C.T., including *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern 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 *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *Slavs!*, *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 Broadway theaters 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*, *Prelude to 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*, *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* for A.C.T. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at The Public Theater. For regional theater he has designed more than 200 productions for companies across the United States; recent Bay Area productions include *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, 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*; 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 *Divas 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 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*.

**KIMBERLY MARK WEBB\*** (*Production Stage Manager*) has worked at A.C.T. on *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, *Mrs. Warren's Profession*, *The Royal Family*, *Travels with My Aunt*, *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, and *Angels in America*. During 19 years with Berkeley Repertory Theatre she stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo*, *The Tooth of Crime*, *Man and Superman*, *Hard Times*, *Our Country's Good*, *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for the Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Originally from Dallas, Webb served as production stage manager at Theatre Three for six years.

**JULIET N. POKORNY\*** (*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 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, 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.

**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 Wellman's *Bad Infinity* and is the assistant director of the Master of Fine Arts Program production of *The Collection* and *The Lover*. He has also directed for Berkeley's Theatre First, UC Berkeley, the Bay Area Playwrights' Festival, and the Magic Theatre's Samfest 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 Artist*) has been A.C.T.'s graphic designer since 1996. He created artwork for *The Cherry Orchard* and *Shlemiel 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 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 Ayzarian'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



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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 administrates), 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](http://www.act-sfbay.org).

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

### BASS

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

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Tickets are also available on our Web site at [www.act-sfbay.org](http://www.act-sfbay.org).

### Charge by Phone or Fax

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

### Purchase Policy

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

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Call (415) 749-2ACT 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.

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### Discounts

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

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

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

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## 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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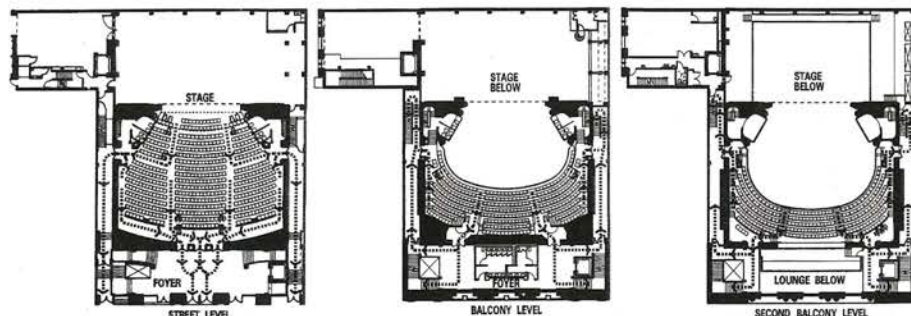
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American Ballet Theatre is recognized as one of the great dance companies of the world. (Pictured: Paloma Herrera in *Don Quixote*, photographed by Nancy Ellison.) The Movado Watch Company is proud of its long-term commitment to the arts and its role as a principal benefactor of this outstanding ballet ensemble.



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