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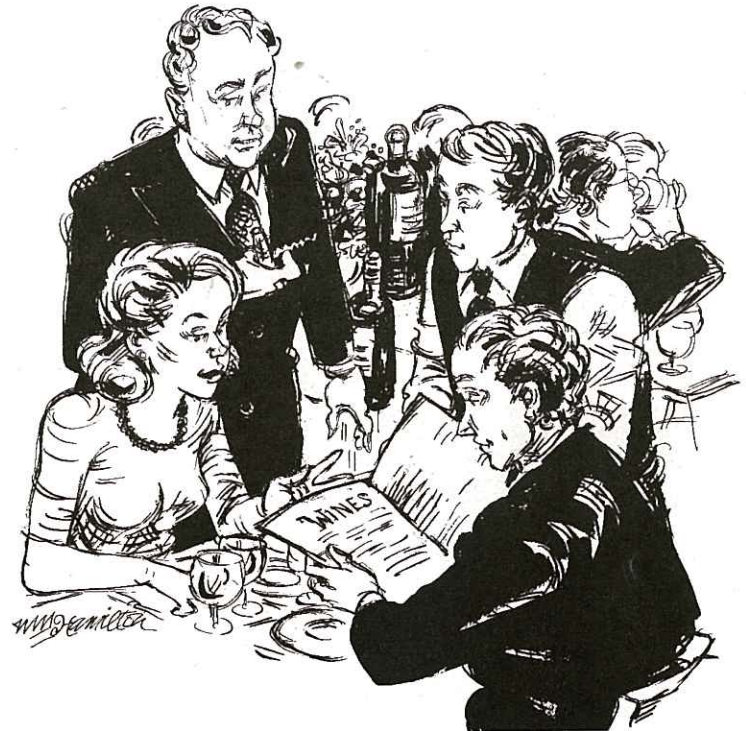
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 220,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of unprecedented audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,900 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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ON THE COVER
Logo by John Mattos

ABOVE
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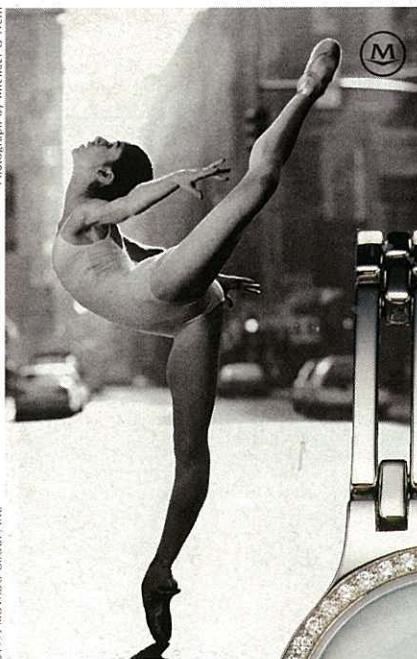
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young conservatory

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Photograph by Michael O'Neill



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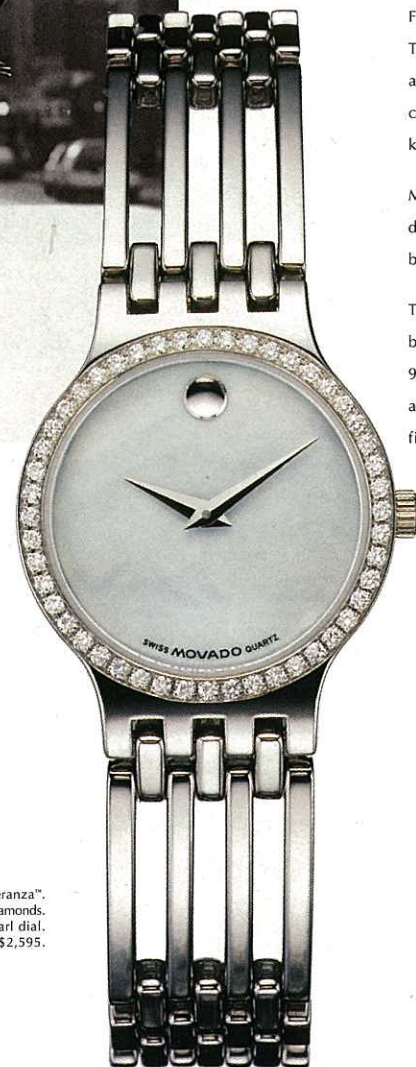
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FOOL MOON

created by Bill Irvin and David Shiner with the Red Clay Ramblers
 September 3–October 4, 1998

HECUBA

by Euripides translated and adapted by Timberlake Wertenbaker
directed by Carey Perloff
original music by David Lang
 October 16–November 22, 1998

A CHRISTMAS CAROL

adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
directed by Candace Barrett and Raye Birk
 November 28–December 27, 1998

MORNING, NOON AND NIGHT

written and performed by Spalding Gray
 December 29, 1998–January 3, 1999

JUNO AND THE PAYCOCK

by Sean O'Casey
directed by Giles Havergal
 January 8–February 7, 1999

INDIAN INK

by Tom Stoppard
directed by Carey Perloff
 February 18–March 21, 1999

LONG DAY'S JOURNEY INTO NIGHT

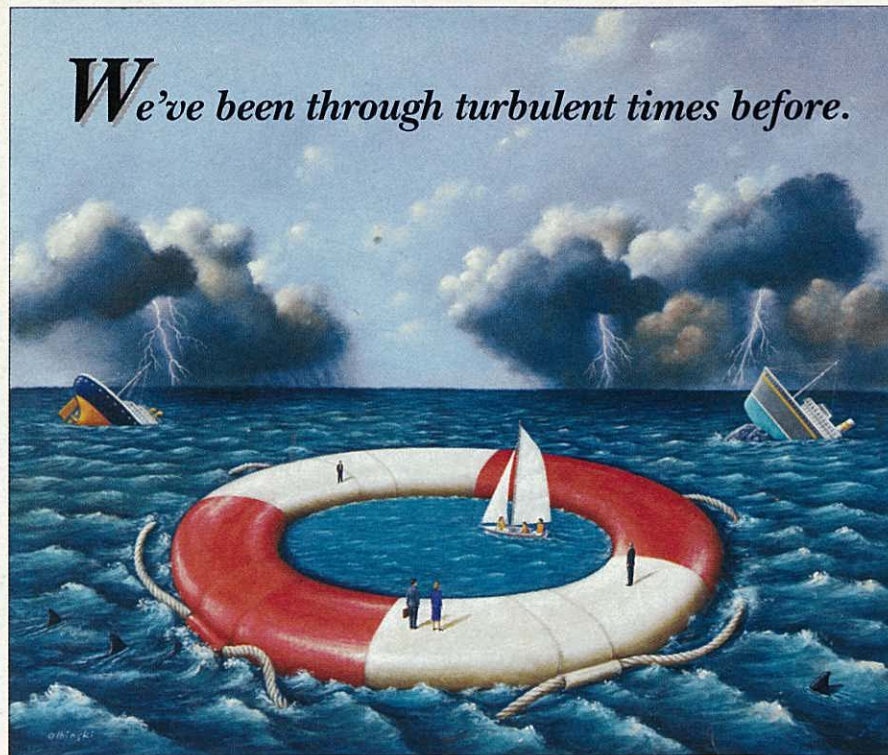
by Eugene O'Neill
directed by Laird Williamson
 April 1–May 2, 1999

THE FIRST PICTURE SHOW

book and lyrics by Ain Gordon and David Gordon
music by Jeanine Tesori
directed by David Gordon
 May 6–June 6, 1999

TARTUFFE

by Molière
directed by Charles Randolph-Wright
 June 17–July 18, 1999



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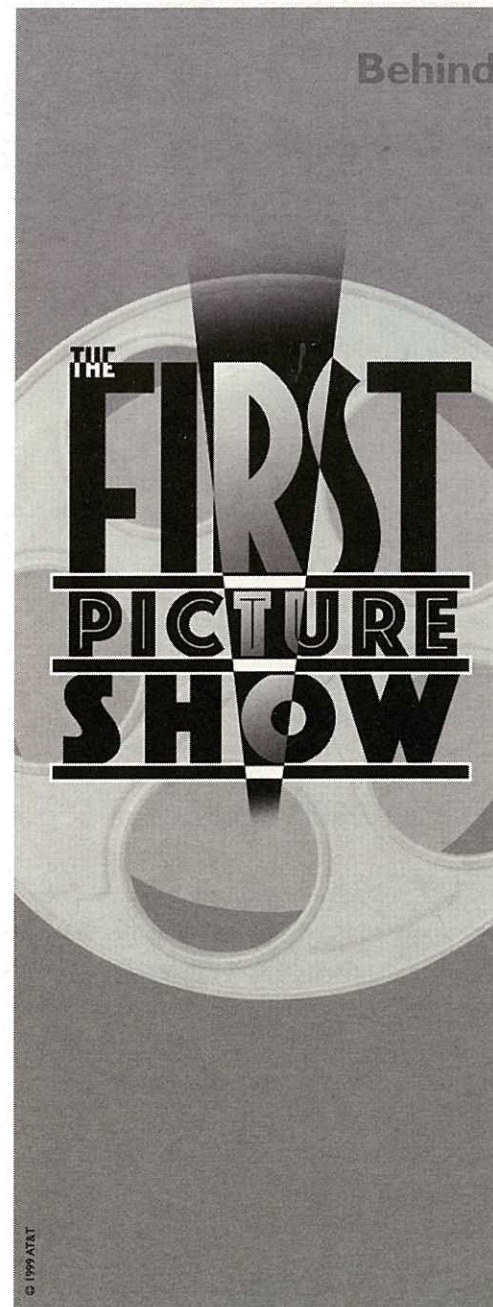
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American Conservatory Theater, in association with *AT&T: OnStage*®, presents the world premiere of a new musical, **THE FIRST PICTURE SHOW**, Book and Lyrics by Ain Gordon and David Gordon. Music by Jeanine Tesori, Directed and Choreographed by David Gordon. May 6 - June 6, 1999. Geary Theater, 415 Geary at Mason San Francisco, CA For tickets call: 415 749-2ACT



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American Conservatory Theater
and Center Theatre Group/Mark Taper Forum
in association with *AT&T: OnStage®*
present the world premiere production of

THE FIRST PICTURE SHOW

(1999)

Book and Lyrics by **Ain Gordon and David Gordon** Music by **Jeanine Tesori**

Directed and Choreographed by **David Gordon**

Associate Director **Ain Gordon**

with

**John Apicella Anne Gee Byrd Cindy Cheung
Kathleen Conry Norma Fire Karen Graham Ellen Greene
Dinah Lenney Ken Marks Evan Pappas Jeanne Sakata
Valda Setterfield Michael Gene Sullivan Harry Waters Jr.**

Scenery by **Robert Brill**

Costumes by **Judith Anne Dolan**

Lighting by **Jennifer Tipton**

Sound by **Garth Hemphill**

Musical Director/Performer **Peter Maleitzke**

Projection Design by **Jan Hartley**

Dramaturg **Corey Madden**

Casting by **Meryl Lind Shaw, Stanley**

Soble, C.S.A., and James Calleri

Rick Echols

Hair and Makeup by **Karen Graham**

Assistant to the Directors

Associate Musical Director/Pianist **Julie Homi**

Stage Management Staff

Ray Gin, Stage Manager

Michele M. Trimble, Assistant Stage Manager

Ed Fitzgerald, Production Advisor

James Gibbs, Production Assistant; Danielle S. Colburn, Intern

Produced in association with the Pick Up Performance Company.

The First Picture Show was originally commissioned and developed by Center Theatre Group/Mark Taper Forum, Gordon Davidson, Artistic Director/Producer.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director



A.C.T.

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Photoillustration by Diane Fenster

THE FIRST PICTURE SHOW

The Cast

<i>Henry Hooks, Carl Laemmle, Chairman Howe, Cleo Madison, Mac Anne First (age 99)</i>	John Apicella Anne Gee Byrd
<i>Camerawoman, Attendant Thelma March, Lois Weber</i>	Cindy Cheung Kathleen Conry
<i>Connie Gardner, Gene Gauntier, May Furstmann, W. Steven Bush Billy's Assistant, Attendant, Nell Shipman</i>	Norma Fire Karen Graham Ellen Greene Dinah Lenney
<i>Anne First (ages 15–38) Jane Furstmann Billy Friend, Storage Man, Justice McKenna, Ida May Park, Dudley M. Hughes</i>	Ken Marks
<i>Louis Furstmann, Margery Wilson, Secretary Slicklen, Monty Latour, Mass Nurse Tina, Cindy Su, Marion E. Wong, T.V. Newscaster Rev. Wilbur F. Crafts,</i>	Evan Pappas Jeanne Sakata
<i>Alice Guy Blaché, Mrs. Klinkman, Movie Assistant, Awards Host Attendant, Customs Official, Newsmen The Doctor, Percy Waters, Ben Tyler</i>	Valda Setterfield Michael Gene Sullivan Harry Waters Jr.

Understudies

For Anne Gee Byrd and Kathleen Conry—Lucinda Hitchcock Cone
For Dinah Lenny, Ellen Greene, and Karen Graham—Celia Shuman
For Norma Fire, Valda Setterfield, and Cindy Cheung—Carla Befera
*For Michael Gene Sullivan, Ken Marks, John Apicella, and
Evan Pappas—Jim Friedman*
For Jeanne Sakata—Cindy Cheung
For Harry Waters Jr.—Michael Gene Sullivan

Time and Place

*The First Picture Show spans the years 1895–1995
in the United States.*

*The First Picture Show is a work of fiction rooted in fact.
The authors have placed invented characters alongside
figures of history.*

There will be one intermission.

A.C.T. PRESENTS

*This production is
sponsored in part by*



San Francisco



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STYLE
(opening night)*

FIRST LADIES

by Elizabeth Brodersen

Created in the freewheeling spirit of the early days of silent film, *The First Picture Show* reflects director David Gordon's fascination with the simultaneous chaos of voices, images, and events that make up daily life and historical happening. Just a few of those voices are identified, amplified, and recorded on the soundtrack of conventional history, however, while others are edited out, forced to remain silent. As Ben says in *The First Picture Show*, "A lot of things happen and someone decides which ones become history."

When beginning background research for *The First Picture Show* in 1996, David Gordon and Ain Gordon knew only that they wanted to write about the forgotten heroes of silent films. At the library in New York, however, Ain discovered a slim volume by film historian Anthony Slide, *Early Woman Directors*. "I thought, *What* women directors? There weren't any," he remembers. Suddenly, the most silent voices of the silent era came through, loud and clear.

A WOMAN'S WORLD

"During the first three decades of its existence," observes Slide, "the American film industry was, in many ways, a woman's world." Between 1912 and 1920, more than 20 production companies were controlled by female stars. The 1920 Houghton-Mifflin volume of *Careers for Women* devoted an entire chapter to the occupation of film directing. And in 1923, *Business Woman* magazine observed:

Excluding acting, considering solely the business possibilities, the positions are held by women in the Hollywood studios as typists, stenographers, secretaries to stars and executives, telephone-operators, hair-dressers, seamstresses, costume-designers, milliners, readers, script-girls, scenarists, cutters, film-retouchers, film splicers and other laboratory work, set-designers, librarians, artists, title-writers, publicity writers, plaster-molders, casting directors, musicians, film editors, executives and department managers, directors, and producers.

As "nickel madness" swept the country, the entrepreneurial souls who opened the first five-cent theaters were desperate for product. The field was wide open, and fledgling studios needed creative, ambitious people to make the movies demanded by a public enchanted by the radical new technology that made moving pictures possible.

FIRST DIRECTORS

The women of *The First Picture Show* represent an artful blend of theatrical fiction and historical fact derived from the stories of sev-

OPPOSITE
A few of the first ladies of film: (clockwise from top left) Mary Pickford and Frances Marion; Alice Guy Blaché; lobby card for *For the Freedom of the East*; Lois Weber and her crew; Dorothy Arzner; Nell Shipman in *Back to God's Country* (1919), a film she also directed.

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COURTESY ALLY ACKER



COURTESY DARYN GIN

MARC WANNAMER/ERISON ARCHIVES



MARC WANNAMER/ERISON ARCHIVES

eral of the silent screen's leading lady film makers:

The Grande Dame of early film, **Alice Guy Blaché** (1873–1968) was a woman of formidable firsts: the first woman motion picture director in history; arguably the first director to capture narrative fiction on film; the first person to direct sound motion pictures and to produce multiple reels; one of the first directors to shoot in color, to use close ups, masking, and double exposure and to run film backwards; and the first director in America to build her own studio. During her 24-year career, Blaché directed, produced, and/or supervised some 754 films, in every genre, including 300 feature-length films and more short films than D. W. Griffith.

Born in Paris, Alice Guy began as a secretary for cameramaker Leon Gaumont. In 1895, she asked Gaumont to let her experiment with a new device that made still photos appear as a series of moving images. He agreed, on the condition that her amusement not interfere with her secretarial duties. She immediately wrote and directed *La Fée aux Choux*, based on a French fable, which was shown at the 1896 International Exhibition in Paris. The film was such a sensation that Alice was put in charge of Gaumont's newly formed production company.

In 1907, Alice met and married Englishman Herbert Blaché, with whom she moved to the United States. While he was busy running Gaumont's New York office, she organized, with her own money, the Solax Company in Fort Lee, New Jersey, considered "the best-equipped moving picture plant in the world," which between 1910 and 1914 produced some 325 films, 35–50 of them directed by Mrs. Blaché, who ran the company with total authority.

Blaché refused to admit publicly that she was a feminist, but her films tell a different story: her western *Winsome But Wise* (1912) concerned a young female bounty hunter who captures a notorious bandit, while *Two Little Rangers* (1913) featured teenage girls packing pistols and saving the day. *Madame Has Her Cravings* (1906) explored the lengths to which a very pregnant woman will go to satisfy her desire for sweets, while *The Call of the Rose* (1912) was about a young opera singer who leaves her miner husband to pursue her career. And in her sci-fi fantasy *In the Year 2000* (1912), women rule the world.

Herbert Blaché's professional jealousy and marital infidelity eventually caused Alice to leave him and return to France in 1922, where she tried without success to continue her career. Many of her films were uncredited or bore her husband's name, and by 1927, when she returned to the United States, most of them were already lost. She died, unremarked, in New Jersey in 1968.

America's first native-born woman director, **Lois Weber** (1882–1939) contributed to nearly 400 films as director, writer, star, and/or producer. In 1908, Weber took a job working for Herbert Blaché at Gaumont's studio in New Jersey; by 1916, she had become the highest-paid director of the silent era, earning \$5,000 a week working for Carl Laemmle at Universal Studios. Universal built Weber her own

studio in 1917, but in 1920 Paramount lured her away with a shocking \$50,000-per-picture contract plus 50% of profits.

In the early years of this century, an overwhelming passion for moral and social reform swept America, as well-meaning "humanitarian progressivists" became preoccupied with the moral education of children and the Americanization of immigrants. Originally a street-corner evangelist, Weber became the first film maker to recognize the potential of film to advocate social change through storytelling. She tackled such dicey issues as anti-Semitism (*The Jew's Christmas*, 1913), the power of positive thought over disease (*The Leper's Coat*, 1914), Christian Science (*Jewel*, 1915, and *A Chapter in Her Life*, 1923), political corruption and religious hypocrisy (*The Hypocrites*, 1914), abortion (*Where Are My Children?* 1916), birth control (*The Hand That Rocks the Cradle*, 1917, about activist Margaret Sanger), capital punishment (*The People vs. John Doe*, 1916), and inadequate teacher compensation (*The Blot*, 1921).

Exhibitions of her films were often closed by the police, and Weber became a staunch opponent of film censorship. The *Hypocrites* character named Naked Truth, portrayed by an apparently nude young actress, incited riots in New York; *Where Are My Children?* faced censorship trials across the country, while the film's publicity grossed Universal three million dollars.

Left behind by a Jazz Age more interested in light entertainment than heavy moralizing, however, Weber's films began to fail at the box office. By the mid 1920s, she had lost her company, divorced her husband, and had a nervous breakdown. She made only one talkie, *White Heat*, in 1934, and died penniless in 1939.

Serial star-turned director **Cleo Madison** also worked at Universal, the studio where women directors were most active in the 1910s. Determined to direct and produce her own vehicles, Madison deliberately made herself unbearable to work with until she got what she wanted—

OSCAR MICHEAUX

Prominent among recently rediscovered voices of the silent era is African-American film maker **Oscar Micheaux** (1908–51). The grandson of a slave, Micheaux wrote his first novel in 1908 while still a homesteader in North Dakota. When Noble and George



Johnson, founders of the Lincoln Motion Picture Company (the first African-American film company), refused to allow him to direct his adaptation of the novel, Micheaux decided to strike out on his own, writing, directing, producing, and promoting his films to black movie houses across the country. His first film, *The Homesteader* (1918), was financed by fellow farmers, black and white; by 1948, he had produced some 40–50 films, including *Body and Soul* (1925), Paul Robeson's first feature, offering a wide-ranging look at black life in early 20th-century America and tackling such issues as interracial marriage, racial solidarity, the politics of skin color, and the virulent racism of his day.

By the late twenties, Hollywood studios had coopted the production of films with black casts for black audiences; the Micheaux Film Company held on longer than most independent companies, folding finally in the forties.

her own company, where she directed at least three films before writing and directing the five-reel feature *Her Bitter Cup* (1916), one of the earliest admittedly feminist films. Much in demand (particularly as a director of westerns), she succumbed to nervous exhaustion in 1921 and disappeared from the screen by the late twenties.

Marion E. Wong, about whom very little is known, was the female president of the Mandarin Film Company, described in 1917 by *Moving Picture World* as “the only Chinese producing concern” in the country. Based in Oakland, the company was composed entirely of Chinese participants; Wong starred in its first (and only known) production, *The Curse of Quon Quon* (1917).

Nell Shipman wrote, starred in, and directed several features for Universal in the teens. Her *God’s Country and the Woman* (1916) was the first feature-length wildlife adventure film in history, probably the first feature-length film shot almost entirely on location, and the first ever to use an enclosed dark stage for its interiors.

Actress **Margery Wilson** (1898–1986), who did indeed play “Brown Eyes” in D. W. Griffith’s epic *Intolerance*, directed three features in the twenties and claimed to be the first person to make a film on location, “without a studio, without a single set” (although Nell Shipman reportedly beat her by two years). After marrying a man who, she said, “didn’t want me to do anything,” Wilson retired from motion pictures and supported herself writing self-help books until her death.

Also worth mentioning, although she does not appear in *The First Picture Show* by name, is San Francisco-born **Dorothy Arzner** (1900–79), the only woman director to make the transition to sound successfully. Denounced as an “exaggerated feminist” by one critic, Arzner made 17 films (four silent, thirteen with sound) between 1927 and 1943, with strong, unconventional female characters, the best of which concerned the struggle for equality between the sexes. Arzner was the only director in mainstream Hollywood to work with all the major female stars of her day. Her 1933 classic *Christopher Strong* launched Katharine Hepburn’s film career; *The Wild Party* (1929), Paramount’s first talkie (for which Arzner invented the boom microphone), introduced Fredric March; and *Theodora Goes Wild* (1936) made Irene Dunne a comedy star.

THE WRITERS

Another area in which women dominated the silent screen was that of scenario and script writing. During the teens, twenties, and early thirties, almost one quarter of the screenwriters in Hollywood were female, and half of all the films copyrighted between 1911 and 1925 were written by women.

One of the earliest female screen scribes was serial actress **Gene Gauntier**, who wrote more than 500 films in which she also starred,



Gene Gauntier



Margery Wilson



Cleo Madison

most for Kalem Film Studio. (While working briefly as a scenario writer for Biograph, she put in a good word for a young actor who really wanted to direct, and suddenly D. W. Griffith had a new career.) Like most silent screen actors, she performed all her own stunts; Gauntier, however, wrote them for herself. She retired from motion pictures to become a war correspondent in 1918.

The best-known female screenwriter was **Frances Marion** (1887–1973), a San Franciscan credited in her 50-year career with writing 325 scripts (136 produced) in every conceivable genre; she also directed and produced half a dozen films and became the first woman writer to win an Academy Award, for *The Big House* (1930); she won a second Oscar for *The Champ* (1931). After working as a reporter for the *San Francisco Reporter* (and becoming the first Allied woman war correspondent to cross the Rhine in World War I), she got her start in films as a stunt rider working for Lois Weber. Like Arzner, Marion made the transition to talkies with ease, and at the height of her career was earning \$17,000 a week. Her resume includes some of classic films’ greatest hits: *The Son of the Sheik* (1926), *Anna Christie* (1930), *Dinner at Eight* (1933), *Camille* (1936), and *Stella Dallas* (1937), as well as 15 of Mary Pickford’s greatest successes.

LOST ART

By the mid thirties, the free and easy days when artists moved between acting, writing, directing, and producing—often on the same picture—were gone. The advent of sound squeezed most silent film directors out of the business, as younger, fresher talent was brought in; film budgets skyrocketed, and the consolidation of the major studios killed off most of the smaller independent film companies; while the departmentalization and unionization of the industry excluded women from most positions. Cutting-edge art became formulaic business, and by 1934 the “revised and enlarged” edition of *Careers for Women* no longer included a chapter on motion picture directing.

There are dozens, if not hundreds, of unheralded film pioneers (not all of them women) who deserve mention here as well as in history books. Most of their films have been lost, either disintegrated over time or ignored in attics. Interest in their work is growing, however, as evidenced by recent festivals at Berkeley’s Pacific Film Archive, Duke University’s Women Film Pioneers Project, and New York’s Museum of Modern Art. And, no longer utterly silenced, the voices of these unsung heroines can be heard, if only for a brief historical moment, in *The First Picture Show*. ■

Material for this article was drawn largely from Reel Women: Pioneers of the Cinema 1896 to the Present, by Ally Acher (1991); The Silent Feminists: America’s First Women Directors, by Anthony Slide (1996); and Without Lying Down: Frances Marion and the Powerful Women of Early Hollywood, by Cari Beauchamp (1997).

THERE ARE
DOZENS, IF NOT
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HISTORY BOOKS.

“IF YOU DON’T LIKE IT, DON’T LOOK AT IT”

From the first motion picture shown in 1896 to the most recent homepage posted on the Web, the story of emerging technologies has been one of innovation followed by attempts to censor the ideas those technologies were designed to communicate. Below are a few observations on the ongoing battle to control artistic expression in the 20th century.

Motion pictures are going to save our civilization from the destruction which has successively overwhelmed every civilization of the past. They provide what every previous civilization has lacked—namely a means of relief, happiness, and mental inspiration to the people at the bottom. Without happiness and inspiration being accessible to those upon whom the social burden rests most heavily, there can be no stable social system. Revolutions are born of misery and despair.

—Mary Grey Peck, Motion Picture Committee,
General Federation of Women’s Clubs (1917)

GENERAL PRINCIPLES: No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience shall never be thrown to the side of crime, wrong-doing, evil, or sin. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

—Motion Picture Production Code of 1930

... without a redeeming feature to warrant their existence ... ministering to the lowest passions of childhood ... proper to suppress them at once ... should be a law absolutely forbidding entrance of a boy or girl under eighteen ... influence is wholly vicious ... There is no voice raised to defend the majority of five-cent theatres, because they cannot be defended. They are hopelessly bad.

—editorial about the new “nickelodeons” in the *Chicago Tribune* (1907)



Excessive flaunting of weapons by criminals shall not be permitted . . . Pictures dealing with criminal activities in which minors participate, or to which minors are related, shall not be approved if they tend to incite demoralizing imitation on the part of youth.

—Motion Picture Production Code of 1930

continued on page 37

A CENTURY OF CENSORSHIP

1896 Alice Guy Blaché directs her first film, *La Fée aux Choux*.

1897 In New York, police arrest the exhibitor of the film *Orange Blossoms*, claiming that it outrages public morals.

1907 More than 1.5 million people per week attend movies in New York. A New York nickelodeon proprietor is fined \$100 for “impairing the morals” of the children viewing *The Great Thaw Trial*. In November, Chicago passes the first law in the United States prohibiting “immoral” and “obscene” pictures and requiring the police department to review and “pass” pictures before they are shown.

1909 The National Board of Censorship is founded in May by picture makers in New York in an attempt to forestall government censorship. Within five years, the committee grows from nine to more than 100 members. By 1915, the board has 250 affiliated organizations nationwide.

1910 Frederic C. Howe becomes director of the National Board of Censorship. Under his guidance, the board is intentionally liberal with pictures, hoping to offset more conservative censors. Through 1914, the board approves 95% of the motion pictures reviewed.

1911–14 Pennsylvania, Ohio, and Kansas establish state boards of censorship. In 1914, Reverend Wilbur Crafts and Reverend William Chase introduce a bill in Congress to establish a Federal Motion Picture Commission to censor films. The bill is defeated, but others are introduced over the years. Chicago establishes a “pink permit” system that bars children from movies that receive this “adults-only” rating, the first in the country.

1915 Howe resigns. On February 8, D. W. Griffith’s *Birth of a Nation* is shown in Los Angeles as *The Clansman*. It is immediately controversial and continues to be banned more frequently than any other film in history. Congressman Dudley M. Hughes introduces a bill to establish a Federal Motion Picture Commission as a division of the Bureau of Education, to review all films before distribution. The bill is defeated, as are similar proposals over the next six years. In *Mutual Film Corporation v. Industrial Commission of Ohio*, the U.S. Supreme Court denies motion pictures protection under the First Amendment to the Constitution.

1916 Maryland establishes a state board of censors. The National Board of Censorship changes its name to the National Board of Review of Motion Pictures, adopting the slogan “Selection—Not Censorship—the Solution.” Its stated mission is to preview films and categorize them for the public. In July, the National Association of the Motion Picture Industry (NAMPI) is formed.

1917 Lois Weber’s *Hand That Rocks the Cradle*, depicting events in the life of birth control advocate Margaret Sanger, is banned in New York.

continued on page 38

OPPOSITE
Jane Darwell in The Hypocrites (1914), directed by Lois Weber

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Directed by Carey Perloff

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Directed by Ted Dykstra

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*Susan Gibney and Art Malik in Indian Ink
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*Background ATP students Ryan Rilette, Sara Bakker, and Dawn-Elin Fraser in Henry V
(photo by Ken Friedman)*

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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 and artists.

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1998-99 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.

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A.C.T. WELCOMES RESIDENT ARTIST CHARLES RANDOLPH-WRIGHT

A.C.T. has been awarded a \$50,000 matching grant from the National Theatre Residency Program of Theatre Communications Group (TCG) and the Pew Charitable Trusts to fund a two-year directing, teaching, and playwriting residency for Charles Randolph-Wright. This distinguished and multitalented writer and director helmed Robert O'Hara's *Insurrection: Holding History* at A.C.T. last year and will bring Molière's classic farce *Tartuffe* to the Geary Theater in June to conclude A.C.T.'s 1998-99 season.

Artist residencies have become a vital component of A.C.T.'s efforts to develop new plays and establish ongoing relationships with emerging playwrights and theater artists whose visions enrich the breadth and diversity of work at A.C.T. Similar grants awarded to A.C.T. in the past have supported the residencies of playwrights Robert O'Hara (under the auspices of TCG and the National Endowment for the Arts) and Mac Wellman. The focus of O'Hara's residency, which concludes next season, is the development of his new play, *-14: An American Maul*, the third installment in a trilogy of plays (of which *Insurrection* is the second). Six-time Obie Award winner Wellman completed four new works during his fruitful tenure at A.C.T., including the libretto for *The Difficulty of Crossing a Field*, a music-theater collaboration among A.C.T. Artistic Director Carey Perloff, composer David Lang, and the renowned Kronos Quartet.

Randolph-Wright will serve as director, writer, and teacher during his residency from May 1999 through June 2001. He will kick off his tenure at A.C.T. with two weeks devoted to outreach efforts for *Tartuffe* before the production's rehearsal and will work closely with A.C.T. Outreach Manager Amy Vanacore to introduce his work to diverse groups throughout the city and greater Bay Area. Following *Tartuffe*, a significant amount of his time will be spent developing a new musical-theater piece for the A.C.T. mainstage, which he will direct during A.C.T.'s 2000-01 season. In addition, Randolph-Wright will direct an Advanced Training Program project, teach master classes, and work closely with Perloff and A.C.T.'s artistic staff on season planning and organizing workshops and readings of potential new plays. He will also have the opportunity to participate in A.C.T.'s public programs, symposia, and school programs.

"I am thrilled to welcome Charles back to A.C.T.," says Perloff. "His extraordinary production of *Insurrection: Holding History* brought a distinctly new, irreverent vision to the Geary stage, and his previous tenure here helped us further A.C.T.'s mission of nurturing theater that speaks to as diverse an audience as possible.



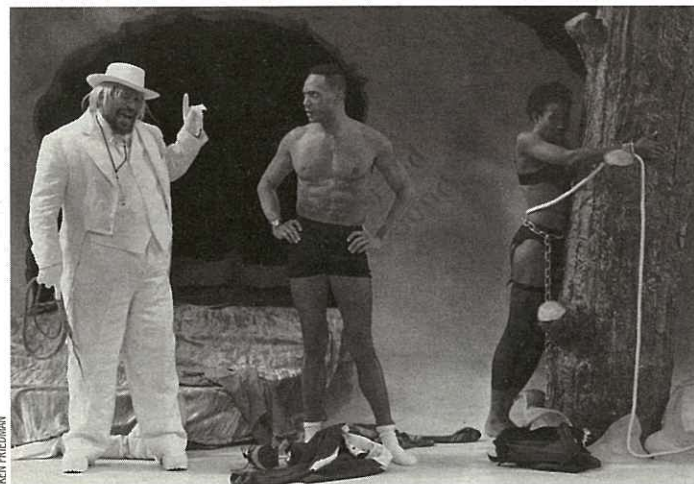
Charles
Randolph-Wright

"With this residency, I look forward to expanding the representation of African-American artists at A.C.T., to exposing our students to Charles's boundless passion and sense of artistry as they develop their own talents, and to enjoying the presence of a long-term artistic collaborator who is truly invested in the range of work we do in this company."

In addition to his recent ventures at A.C.T., Randolph-Wright's eclectic body of work ranges from highly kinetic theater, including most recently *Oak and Ivy* at Arena Stage, *Diva Is Dismissed* at the New York Shakespeare Festival, and *Homework* (optioned by Twentieth-Century Fox), to numerous film and television projects. His productions have won numerous Image, Ovation, Drama-Logue, and Robbie awards, as well as five Garland Awards and a Bay Area Theatre Critics' Circle Award for *Insurrection*. Currently a producer and writer of the critically acclaimed Showtime television series "Line's," he just completed the screenplay for the feature film *White Chocolate*, cowritten with John Leguizamo, and will produce and direct *Bloodlines*, a film starring Vanessa L. Williams, for Showtime.

"My involvement with A.C.T. has produced the most magnificent collaborative work of my career," says Randolph-Wright. "From the moment I was given eight actors and a day to help Robert O'Hara rethink *Insurrection: Holding History*, I knew that I was doing more than simply directing a new play. We were hoping to change the landscape of A.C.T."

"The night of our first *Insurrection* preview, I rushed out at the end of the performance, hoping that I wouldn't be stoned by the audience. Two people approached me in the lobby to congratulate me: One was a young black man, the other an older white woman. They both had tears in their eyes. I want more of that. I want more of the dialogue that play encouraged. I watched the theater attract a darker and a younger audience. I didn't want to leave."



(l to r)
Steven Anthony Jones,
Gregory Wallace, and
June A. Lomena in the
1998 A.C.T.
production of
*Insurrection: Holding
History*, directed by
Randolph-Wright

CELEBRATE *BEACH BLANKET BABYLON'S* 25TH YEAR AND HELP BENEFIT THE A.C.T. YOUNG CONSERVATORY

(l to r)
Tony Stroh, Val Diamond, and Doug Maggiong honor Beach Blanket Babylon's 25th anniversary in June.



LARRY MERKLE

Join San Francisco's legendary theatrical extravaganza, *Beach Blanket Babylon*, celebrate its 25th anniversary at a special performance and gala at Herbst Theatre, June 7, 1999, which will benefit the A.C.T. Young Conservatory and UCSF Cancer Center. The 25th-anniversary benefit performance—an exciting celebration of the work and legacy of *Beach Blanket Babylon's* creator, the madcap genius Steve Silver—will feature a host of local luminaries, including Senator Dianne Feinstein, Mayor Willie Brown, Ann Getty, Charlotte and George Shultz, Don Johnson, and others. For more information, and to purchase tickets to attend Steve Silver's *Beach Blanket Babylon 25th Anniversary Show & Gala*, call the Beach Blanket Babylon Box Office at (415) 421-4222.

OPPOSITE

Celebrating A.C.T.'s successful American premiere of Tom Stoppard's *Indian Ink*: (top, l to r) Douglas W. Grigg, A.C.T. Board of Trustees President Kaatri B. Grigg, Stoppard, A.C.T. Artistic Director Carey Perloff, and cast member Jean Stapleton; (middle, l to r) cast members Art Malik and Susan Gibney, longtime A.C.T. supporter Jean Brenner, cast member Anil Kumar, and Alan Brenner; (bottom, l to r) A.C.T. donors Annette and Allen Norris, Suzie Katz, Stapleton, Lexie Perloff-Giles, Perloff, A.C.T. Trustee Alan Snyder, and cast member Firdous Bamji with guest Hayley Mills

THE PACIFIC FILM ARCHIVE SHOWCASES SILENT FILM IN MAY AND JUNE

A.C.T. salutes the Pacific Film Archive, one of the Bay Area's premier presenters of international film, which will showcase a special series of beautifully restored silent films during the world premiere run of *The First Picture Show* at A.C.T. Movie fans can enjoy the glories of silent film with live piano accompaniment by internationally renowned director G. W. Pabst on Friday and Sunday evenings, May 14–30. Pabst's sensual, psychologically subtle films are the height of sophistication from silent cinema's Golden Age: *The Silent Street* made Greta Garbo a star and features a wonderful performance by the great Danish actress Asta Nielsen. Brigitte Helm, best known for her role in *Metropolis*, plays a bored wife dallying with bohemian artists in *Crisis*. In the lyrical, elegant film *The Love of Jeanne Ney*, a diplomat's daughter and her Russian revolutionary lover traverse the Continent from the Crimea to Paris.

In June, visit the Pacific Film Archive on Sunday evenings for the delightful and rare serial *Barrabas*. Filmed on the Riviera in 1919, *Barrabas* is a seven-episode crime caper by French director Louis Feuillade.

The Pacific Film Archive is located at the UC Berkeley Art Museum on Durant Avenue near College Avenue in Berkeley. For more program or ticket information, please call (510) 642-1412.

INDIAN ELEGANCE

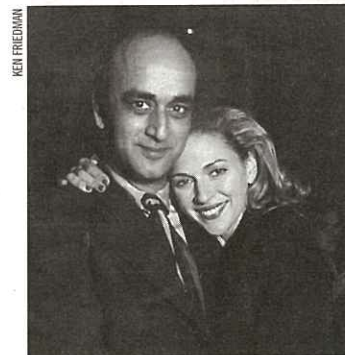
A.C.T. celebrated its wildly successful production (which included 37 completely sold-out performances) of Tom Stoppard's *Indian Ink* with high style. The San Francisco Hilton & Towers hosted a glamour-packed reception featuring Indian cuisine for the cast, crew, opening night subscribers, and illustrious guests on February 24. Then on March 7, the A.C.T. Board of Trustees hosted an evening "salon" (including cocktails, supper, and a theatrical presentation) with cast members Jean Stapleton, Art Malik, and Susan Gibney, to benefit A.C.T., in the Garret of the Geary Theater. Below are scenes of these elegant events:



RAY SCOTT MORRIS



RAY SCOTT MORRIS



KEN FRIEDMAN



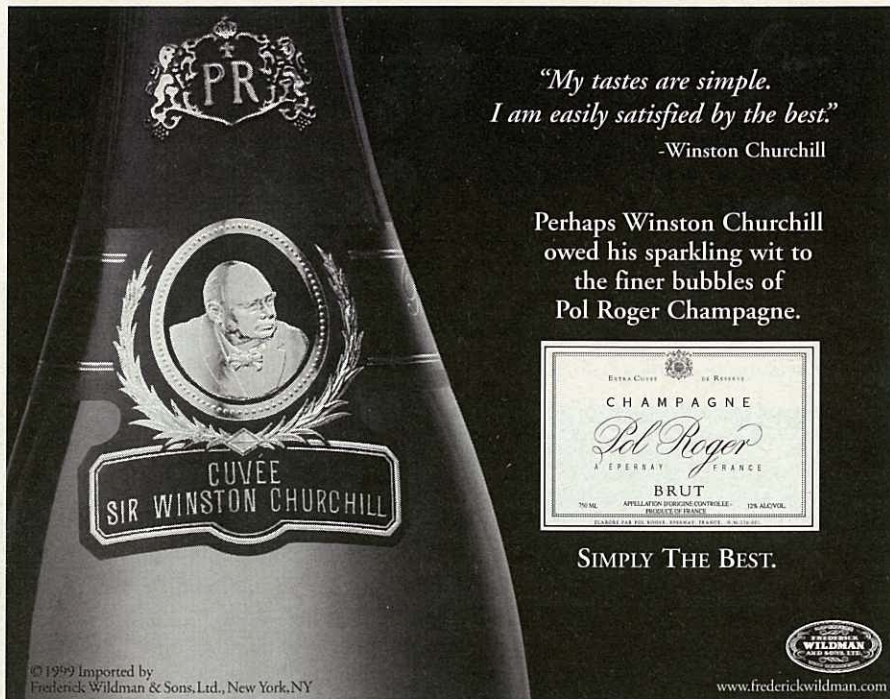
KEN FRIEDMAN



KEN FRIEDMAN



RAY SCOTT MORRIS



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I am easily satisfied by the best."*
-Winston Churchill

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"If You Don't Like It," continued from page 26

These theatres cause, indirectly or directly, more juvenile crime coming into my court than all other cases combined.

-a Chicago Judge (ca. 1907)

The movies are patronized by thousands of children who believe that babies are brought by the stork, and it would be criminal to undeceive them.

-Photoplay magazine (1916)

SEX: The sanctity of the institution of marriage and the home shall be upheld. No film shall infer that casual or promiscuous sex relationships are the accepted or common thing. Adultery and illicit sex, sometimes necessary plot material, shall not be explicitly treated, nor shall they be justified or made to seem right and permissible....Lustful and open-mouth kissing, lustful embraces, suggestive posture and gestures are not to be shown. In general, passion should be treated in such manner as not to stimulate the baser emotions. Seduction [and] rape...are never acceptable subject matter for comedy. They should never be made to seem right and permissible....The word "abortion" shall not be used. The methods and techniques of prostitution and white slavery shall never be presented in detail, nor shall the subjects be presented unless shown in contrast to right standards of behavior. Brothels in any clear identification as such may not be shown. Sex perversion or any inference of it is forbidden.

-Motion Picture Production Code of 1930

Parents are going to have to realize that a computer without any restrictions to children is just as dangerous to their minds as a triple-X store.

-Indiana Senator Dan Coats, co-author of the
Communications Decency Act (1997)

Blocking material leads to censorship. That goes for pornography and bestiality, too. If you don't like it, don't look at it.

-Judith Krug, official, American Library Association (1998)

VULGARITY: Vulgar expressions and double meanings having the same effect are forbidden. This shall include but not be limited to such words and expressions as chippie, fairy, goose, nuts, pansy, S.O.B., son-of-a. The treatment of low, disgusting, unpleasant though not necessarily evil subjects should be guided always by the dictates of good taste and a proper regard for the sensibilities of the audience.

-Motion Picture Production Code of 1930

Words like shit, fuck, piss, and tits. Words of which our mothers (at least some of them) would no doubt disapprove, but which by no means should be regulated by the government. But it's not just about dirty words. It's also about words like AIDS, gay, and breasts. It's about sexual content, and politically controversial topics like drug addiction, euthanasia, and racism.

-journalist Heather Irwin (1996)



OBSCENITY: *Obscenity in words, gesture, reference, song, joke, or by suggestion, even when likely to be understood by only part of the audience, is forbidden.*

—Motion Picture Production Code of 1930

Each day millions of children exploring the World Wide Web risk exposure to hard-core pornography, and now it's time to protect them from exploitation. All too often their minds are permanently damaged and their innocence is lost because they are assaulted online by purveyors of smut.

—Randy Tate, executive director, Christian Coalition (1998)

Whoever knowingly and with knowledge of the character of the material, in interstate or foreign commerce by means of the World Wide Web, makes any communication for commercial purposes that is available to any minor and that includes any material that is harmful to a minor shall be fined not more than \$50,000, imprisoned not more than 6 months, or both.

—Child Online Protection Act of 1998

I question whether in the end men will regard that as obscene which is honestly relevant to the adequate expression of innocent ideas, and whether they will not believe that truth and beauty are too precious to society at large to be mutilated in the interests of those most likely to pervert them to base uses. Indeed, it seems hardly likely that we are even today so lukewarm in our interest in letters or serious discussion as to be content to reduce our treatment of sex to the standard of a child's library in the supposed interest of a salacious few or that shame will long prevent us from adequate portrayal of some of the most serious and beautiful sides of human nature.

—Federal Judge Learned Hand (1913)

A Century of Censorship, continued from page 27

1921 On September 5, comic actor Roscoe “Fatty” Arbuckle is charged with raping and killing actress Virginia Rappe at a party in San Francisco. Although he is later acquitted, the movie industry reels under a barrage of negative press. In an effort to rein in the industry, NAMPI establishes “Thirteen Points or Standards” denouncing the most taboo subjects. New York’s first official censorship board is established.

1922 In a desperate attempt to forestall government censorship, the motion picture industry hires Will H. Hays as president of the newly established self-censorship body, the

Motion Picture Producers and Distributors of America, Inc. (MPPDA). After 1922, no more states pass censorship legislation. Motion picture artists are required to accept morals clauses in their contracts.

1927 The first “talking picture” is made. In October, the Hays office establishes a Studio Relations Department to advise producers. It issues a list of “Don’ts and Be Carefuls,” 11 things that should not appear in films, including pointed profanity, sexual “perversion,” childbirth, and ridicule of the clergy.

1928 More than 100 U.S. cities have established censorship boards; censorship costs producers \$3,500,000 per year.

1930 On March 31, the Hays office presents the Motion Picture Production Code, but many producers ignore its statutes.

1934 Catholic bishops set up a Legion of Decency, supported by other religious groups, to warn people away from immoral films. The film industry realizes it will have to follow the code.

1952 In *Burstyn v. Wilson*, regarding the Italian film *The Miracle* (considered “sacrilegious”), the Supreme Court unanimously grants First Amendment protection to motion pictures and appoints itself the final arbiter of film censorship. Over the following years, the court strikes down many grounds for censorship, including “indecent,” “immorality,” and being “too sexual.”

1968 November 1: formal classification of films by the new Code and Rating Administration begins. Films are classified as G, PG, R, or X. In 1968 and 1969, one-third of pictures submitted are reedited to achieve the desired rating. Eventually PG-13 and NC-17 ratings will be added.

1973 *Deep Throat* and *The Devil in Miss Jones* are among the 12 top-grossing films of the year.

1994 In July, Senator Jim Exon of Nebraska sees a “Dateline NBC” story about online pedophiles and mounts a campaign for Internet censorship.

1996 Congress passes and the president signs the Communications Decency Act, legalizing federal censorship of “obscene, lewd, lascivious, filthy, or indecent” material on the Internet.

1997 The Supreme Court overturns the Communications Decency Act in *Reno v. ACLU*.

1998 In March, New Mexico passes an Internet decency law banning material deemed “harmful to minors.” Other states attempt to pass similar laws. In October, Congress passes and the president signs the Child Online Protection Act (COPA). In November, a federal court temporarily enjoins enforcement of COPA.

1999 February 2: U.S. District Court Justice Lowell A. Reed, Jr., rules in *ACLU v. Reno II* that COPA violates the First Amendment guarantee of free speech. April 2: The case against COPA is heard in the Third Circuit Court of Appeals. The fight will probably continue to the Supreme Court. ■

Timeline and quotes compiled by Alice Moore.

OPPOSITE
Bessie Love in Human Wreckage (1923), produced by Dorothy Davenport (Mrs. Wallace) Reid



JOHN APICELLA* (*Henry Hooks, Carl Laemmle, Chairman Howe, Cleo Madison, Mac*) appeared most recently in Gilbert & Sullivan's *Patience* at the John Anson Ford Amphitheatre in Los Angeles. Other L.A. theater credits include Chekhov's *Wood Demon* and Vaclav Havel's *Temptation* at the Mark Taper Forum, Havel's *Largo Desolato* at the Taper Too, *String of Pearls*, an evening of new one-act operas at the M.E.T. Theatre, and Stoppard's *Rough Crossing* and Preston Sturges's *Strictly Dishonorable* at Hollywood's Matrix Theatre. He appeared on television last season on "Nash Bridges" and "Brimstone" and as a monster-of-the-week on "The X-Files." Apicella is a founding member and a current director of the Los Angeles-based classical ensemble the Antaeus Company.



ANNE GEE BYRD* (*Anne First (age 99)*) performed recently in *Pygmalion* at South Coast Repertory and *Patience* at the John Anson Ford Amphitheatre. She has also performed in regional theaters across the country, including the American Shakespeare Festival in Connecticut, the McCarter Theatre, Indiana Repertory Theatre, Seattle Repertory Theatre, the Old Globe Theatre (where she was last seen as Marjorie in *Home*), and the Mark Taper Forum (where she appeared recently in *The Wood Demon*). She was an associate artist with the late Los Angeles Theatre Company and is currently a member of the Antaeus Company. Her long list of television credits includes "L.A. Doctors," "Beverly Hills 90210," "JAG," "Profiler," "ER," "Coach," and the movies-of-the-week *Don't Talk to Strangers*, *Project Alf*, *Deadly Revenge*, and *Ambush in Waco*. Byrd can also be seen in the films *Eight Millimeter* and *Mating Habits of the Earthbound Human*.



CINDY CHEUNG* (*Camerawoman, Attendant*) performed most recently in the off-Broadway production of *Making Tracks* at the Taipei Theater. New York theater credits also include *Plug* at Third Eye Rep and *Loose Ends* at Looking Glass. Regional theater credits include productions of *A Christmas Carol* at A.C.T. and South Coast Repertory; *Sweeney Todd*, *Into the Woods*, *S.A.M. I Am*, *29 1/2 Dreams*, and *The Rising Tide of Color* with East West Players; *The Ballad of the Sad Cafe* and *The Madwoman of Chaillot* at Summer Repertory Theatre; *Plug* at New Conservatory Theatre; *The King and I* at Long Beach Civic Light Opera; *The Song of Singapore* at International City Theater; and *The Trojan Women* at Theater InSite (*L.A. Weekly* Award nomination for best supporting actress). On television she has appeared on "Seinfeld." Cheung received her M.F.A. from the A.C.T. Advanced Training Program.



KATHLEEN CONRY* (*Thelma March, Lois Weber*) has performed on Broadway in *George M!* and *No, No Nanette* (and on the national tours of *George M!* and *Roar of the Greasepaint...*), and in more than 200 productions in off-Broadway, regional, and stock theaters across the country. She has also directed and/or choreographed more than 60 shows and produced numerous theatrical events, most notably *The Sermon on the Mount* in South Mountain Park in Phoenix, Arizona, and in Central Park in New York City. She appeared most recently in American Musical Theatre of San Jose's pro-

duction of *La Cage aux Folles* as Jacqueline. Conry has taught in several colleges and was awarded an outstanding alumni award from her high school in Lakewood, Ohio, in 1992.



NORMA FIRE* (*May Furstmann, Connie Gardner, Gene Gauntier, W. Steven Bush*) appeared most recently as an actor and dancer in Susan Marshall & Co.'s *Most Dangerous in the House* at Brooklyn Academy of Music. She performed in David Gordon and Ain Gordon's *Illustrated Radio Shows* and Ain Gordon's *Wally's Ghost* at Soho Rep; *Bintel Brief* at the Ensemble Studio Theatre; and Ken Lonergan's *Waverly Gallery* at Naked Angels. She also performed in David Gordon's *Mysteries and What's So Funny?* at Lincoln Center, on the national tour, and at the Cowell Theater in San Francisco. Regional theater credits include *The Miser* at Madison Repertory Theatre; *The School for Scandal*, *Hamlet*, and *The Comedy of Errors* at North Carolina Shakespeare Festival; and *Noises Off*, *Joe Egg*, Beckett's *Not I*, *Uncle Vanya*, and 20 more plays at Actors Theatre of St. Paul. Fire's television credits include David Gordon's *Punch and Judy Get Divorced* on PBS and a recurring role as Judge Jensen on "Law & Order."



KAREN GRAHAM* (*Billy's Assistant, Attendant, Nell Shipman*) has worked with the Pick Up Performance Company since 1986 as a dancer, actor, and assistant to David Gordon. She has also toured with Mikhail Baryshnikov's White Oak Dance Project, performing works by Lar Lubovitch and Mark Morris. Other dance projects have included the work of Randy Warshaw, Allyson Green, and Cynthia Oliver. Performance credits also include *The Mysteries and What's So Funny?* at the American Repertory Theatre and *The Firebugs* at the Guthrie Theater. Her own work has been presented in Minneapolis at the Hennepin Center and in New York through Movement Research at Judson Church and the Danspace Project. Most recently, Danspace Project presented an evening of Graham's work, including *The Palace of Not Even Anything*, a collaboration with light artist Joshua White. Graham is a graduate of the University of Illinois, where she divided her time between the English and dance departments.



ELLEN GREENE* (*Anne First (ages 15-38)*) has performed in New York in *The Threepenny Opera* (Tony Award nomination), David Rabe's *In the Boom Boom Room*, *Sorrows of Stephen*, *The Misanthrope*, and *Stage Directions* at Joe Papp's Public Theater; *Starting Monday*, Alan Menken's *Weird Romance*, and *Little Shop of Horrors* at the WPA (as well as in Los Angeles and London); Christopher Durang's *Nature and Purpose of the Universe*; and David Hare's *Teeth and Smiles*. Regional theater credits include creating the title role of *David's Mother* at the Cleveland Play House, which she also performed on the West Coast tour, as well as performing in *Seven Deadly Sins* at the American Repertory Theatre and *Oliver* at Northshore. Film credits include *One Fine Day*, *Talk Radio*, *Pump Up the Volume*, *Fathers and Sons*, *The Professional*, *Killer: A Journal of a Murderer*, *Wagons East*, *Stepping Out*, *Me and Him*, *Next Stop Greenwich Village*, and Audrey in *Little Shop of Horrors*. Greene's television credits include "Law & Order," "Cybil," "Dellaventura," *Dinner at Eight* for TNT, and the HBO miniseries "Glory, Glory" (Ace Award nomination).



DINAH LENNEY* (*Jane Furstmann*) studied at Yale and at the Neighborhood Playhouse and performed in plays and musicals up and down the East Coast before moving to southern California. In Los Angeles she has performed at the Mark Taper Forum, TheatreWest, in *Blame It on the Movies* at the Coast Playhouse, and in the world premiere of John Patrick Shanley's *Italian American Reconciliation*. She has guest-starred on numerous television shows, including "Murphy Brown," "thirtysomething," "Babytalk," and "Cracker," and starred in *A Fine Romance* for ABC. She currently plays no-nonsense Nurse Shirley on "ER." Film credits include Mike Figgis's *Mr. Jones* and Henry Jaglom's *Babyfever*.



KEN MARKS* (*Billy Friend, Storage Man, Justice McKenna, Ida May Park, Dudley M. Hughes*) returns to San Francisco for the first time since 1986, when he appeared in the West Coast premiere of *The Foreigner*, for which he received the Bay Area Theatre Critics' Circle Award for best supporting actor in a comedy. A graduate of Northwestern University and the Yale School of Drama, he has performed in more than 50 productions, including *Present Laughter* and *Dancing at Lughnasa* on Broadway; off-Broadway productions with the New York Shakespeare Festival, Playwrights Horizons, the New York Theatre Workshop, Naked Angels, and the Drama Department; and regionally at the Guthrie Theater, Seattle Repertory Theatre, Long Wharf Theatre, and the Actors Theatre of Louisville's Humana Festival. Screen credits include "Law & Order," "Trinity," "Live Shot," various soap operas, and the upcoming feature film *Confession*, with Alec Baldwin. Marks teaches acting and piano in New York and was seen in the original New York workshop of *The First Picture Show*.



EVAN PAPPAS* (*Louis Furstmann, Margery Wilson, Secretary Slicklen, Monty Latour, Mass*) has appeared on Broadway as Britt Craig in *Parade*; Benji in *My Favorite Year*, and Paul in *A Chorus Line*. Off-Broadway credits include Harry Bogen in the revival of *I Can Get It for You Wholesale* (Outer Critics' Circle Award nomination); Brian/Cavid in *Pera Palas*; and *The New Musicals Cabaret* for Manhattan Theatre Club. Regional credits include *Lucky Stiff* (Helen Hayes Award for best actor), *The Heidi Chronicles*, *False Admissions*, *Cheap Sentiment*, *Lend Me a Tenor*, *Boy Meets Girl*, *Promises, Promises*, and the acclaimed Hartford Stage production of *Falsettos*. He has performed in London's West End as Young Buddy in *Follies*, Charley in *Merrily We Roll Along*, and *Sunday with Sondeheim*. Pappas has also toured with *Durante* (Los Angeles Drama-Logue Award), *Dreamgirls*, and *Jesus Christ Superstar*. A San Francisco native, his first professional job was in *Beach Blanket Babylon*.



JEANNE SAKATA* (*Nurse Tina, Cindy Su, Marion E. Wong, T.V. Newscaster*) originated the lead role of Sonja in the 1998 world premiere of Chay Yew's *Red*, directed by Lisa Peterson, at the Intiman Theatre and Portland Center Stage. She has performed with the Mark Taper Forum (*Temptation, Richard II*), Public Theater (*Macbeth*), Lincoln Center (*Riddles of Bamboo*), Berkeley Repertory Theatre (*Last of the Suns*), Oregon Shakespeare Festival and Arizona Theatre Company (*M.*

Butterfly), South Coast Repertory (*Big Hunk o' Burnin' Love*), Syracuse Stage (*Tea*), A Contemporary Theatre (*Agnes Smedley, Our American Friend, and Fish Head Soup*), Cornerstone Theater Company, Los Angeles Theaterworks, and East West Players. Screen credits include *Poison Ivy*, the made-for-television movies *Alien Nation, Consensual Relations, Fine Things*, and *Hiroshima: Out of the Ashes*, and the role of bowling-team captain Madam Kim on the new NBC series "Providence." She is the recipient of a Drama-Logue Award for outstanding performance for her work as Solange in East West Players' 1994 production of *The Maids*.



VALDA SETTERFIELD* (*Rev. Wilbur F. Crafts, Alice Guy Blaché, Mrs. Klinkman, Movie Assistant, Awards Host*), a British-born dancer and actor, has worked with JoAnne Akalaitis, Woody Allen, Mikhail Baryshnikov, Caryl Churchill, Merce Cunningham, Graciela Daniele, Richard Foreman, Maria Irene Fornes, Brian DePalma, Ain Gordon, David Gordon, Don Mischer, Marie Rambert, Yvonne Rainer, Michael Sexton, James Waring, Robert Wilson, and Mark Wing-Davey. She has been a member of the Pick Up Performance Company since its inception in 1971. She has received a Bessie Award for sustained achievement and an Obie Award for *The Family Business*.



MICHAEL GENE SULLIVAN* (*Attendant, Customs Official, Newsman*) last appeared at A.C.T. as the Ghosts of Christmas Past and Future in *A Christmas Carol*. Other A.C.T. credits include *Machinal* and *Pecong*. He is also a member of the Tony and Obie Award-winning San Francisco Mime Troupe, where he has performed in, written, or directed over 20 productions. Other credits include productions at Berkeley and San Jose Repertory Theatres, the San Francisco and Berkeley Shakespeare Festivals, and the Eureka and Lorraine Hansberry Theatres, as well as performances off Broadway, at the Kennedy Center, and at theater festivals in Hong Kong, Jerusalem, South Korea, Canada, and Belgium. Television credits include "Nash Bridges" and "Midnight Caller." This fall Sullivan's one-person show *Did Anyone Ever Tell You—You Look Like Huey P. Newton?* will premiere at the International Fringe Theatre Festival in Vancouver.



HARRY WATERS JR.* (*The Doctor, Percy Waters, Ben Tyler*) has performed locally in *Antony & Cleopatra* and *The Virgin Molly* at Berkeley Repertory Theatre; *Bleacher Bums* at Marin Theatre Company; *Thunder Knockin' on the Door* at San Jose Repertory Theatre, a role he reprised at A Contemporary Theatre in Seattle; and *Raisin* at TheatreWorks. He originated the role of Belize in the world premiere of *Angels in America* at the Eureka Theatre. Regional theater credits also include *Sizwe Bansi Is Dead* and *The Tempest* at Arizona Theatre Company, *Happy End* at New Mexico Repertory, and *Godspell* and *The Hunchback of Notre Dame* at Lambs Players in San Diego. Television credits include "Amen," "227," "Trapper John, M.D.," "Thea," and Tweedle Dee in the Disney Channel's "Adventures in Wonderland." Waters's film credits include *Big Bully, Death Warrant*, and *Back to the Future I and II* (gold record for "Earth Angel").

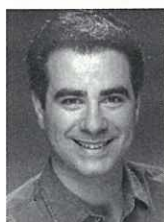
CARLA BEFERA* (*Understudy*) has performed in several "lost musicals" at 42nd Street Moon, as Cissy in *A Tree Grows in Brooklyn* (1999 Bay Area



Theatre Critics' Circle Award nomination), and in Irving Berlin's *Face the Music* and Cole Porter's *Jubilee*. She has worked on stage, television, and radio since 1974, winning a Bay Area Theatre Critics' Circle Award for her Edith in *The Women* at Marin Theatre Company, and another nomination for Emma in *Spoils of War* at the Magic Theatre. Other roles include Janey in Wendy Wasserstein's *Isn't It Romantic?* and Maxine in *Stepping Out* at TheatreWorks, and Gooch in *Mame* for Marin Civic Light Opera.



LUCINDA HITCHCOCK CONE* (*Understudy*) has performed locally in *The Puppetmaster of Lodz* and *All in the Timing* at Marin Theatre Company (MTC), *Cabaret* at TheatreWorks, *Woody Guthrie's American Song* and *Reckless* at Berkeley Repertory Theatre, *Rumors* at San Jose Repertory Theatre, *My Fair Lady* at American Musical Theatre of San Jose, and the San Francisco production of *Rapmaster Ronnie*. She received a 1994 Bay Area Theatre Critics' Circle Award for her work in *Lips Together, Teeth Apart* at MTC and a Los Angeles Drama-Logue Award for *The Threepenny Opera*. She has also performed at Hartford Stage Company, the Folger Theater, Studio Arena Theatre, St. Louis Repertory, Indiana Repertory Theatre, GeVa Theatre, Syracuse Stage, Portland Stage Company, and Coconut Grove Playhouse. Cone also appeared in the national tour of *Big River* and off Broadway in the Obie Award-winning production of *Eyes on the Harem*.



JIM FRIEDMAN* (*Understudy*), a San Francisco native, studied on a Fulbright Scholarship at the London Academy of Music & Dramatic Art. He was most recently seen as Tournel in *A Flea in Her Ear* at the Aurora Theatre Company. Favorite roles include Lucas in *Laughter on the 23rd Floor* at San Jose Repertory Theatre, Misha in *The Loudest Voice* with Word for Word, Leo Davis in *Room Service* at Marin Theatre Company, and Pirelli in *Sweeney Todd* at PCPA Theaterfest. He has also acted with the San Francisco Shakespeare Festival, at the Marsh, and in several productions at 42nd Street Moon.



CELIA SHUMAN* (*Understudy*) has performed with the Goldie Award-winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Magic Theatre, where she received a Bay Area Theatre Critics' Circle Award for originating the role of Jackie-O in *The House of Yes*. On-camera credits include "Nash Bridges," the CD-ROM *Top Gun: Fire at Will*, and numerous commercials and industrial films. Shuman holds a B.F.A. in acting from Penn State University.

DAVID GORDON (*Co-author & Director*) performed in the companies of James Waring and Yvonne Rainer, showed dances at the Living Theater and participated in the original Judson Church performances, and was a founding member of the 1970s improvisational group the Grand Union. He started the Pick Up Performance Company in 1971 (incorporated in 1978 as a nonprofit organization), is a Guggenheim fellow (1981 and 1987), and was a panelist and chairman at the NEA's dance program in the eighties. His video work has appeared on PBS's Great Performances, KTCA Alive TV, the BBC, and Channel 4/Great Britain. *The Mysteries and What's So Funny?*

written and directed in 1992, with music by Philip Glass and visual design by Red Grooms, won Bessie and Obie awards and was published in Grove's *New American Theater*, edited by Michael Feingold. *The Family Business*, written with Ain Gordon (associate director of the Pick Up Performance Co.), won an Obie Award and was performed at Dance Theater Workshop in 1994 and at the New York Theatre Workshop and Mark Taper Forum in 1995. In 1994 Gordon directed and choreographed *Shlemiel the First* for the American Repertory Theater (A.R.T.) and the American Music Theater Festival (A.M.T.F.); *Shlemiel* was presented at A.C.T. in 1996 and won 1997 Drama-Logue Awards for choreography and direction when it appeared at the Geffen Playhouse in 1997. *Punch and Judy Get Divorced* (text by the Gordons) was choreographed and directed for the A.M.T.F. and A.R.T. in 1995. Gordon is the only artist to be awarded Pew Charitable Trust grants in both theater and dance; a 1993 National Theatre Artist Residency Grant to work with the Guthrie Theater, where he directed and choreographed *The Firebugs* in 1995; and a 1996 National Dance Residency Project Grant. Gordon is currently working on a commissioned musical adaptation of *The Wind in the Willows* for A.C.T.'s 1999-2000 season and two weeks of dancing at the Danspace Project in New York City in December 1999.

AIN GORDON (*Co-author & Associate Director*) has had his work produced in New York City by Dance Theater Workshop, Performance Space 122, Dancing in the Streets, the Poetry Project at St. Mark's, Soho Rep, and the New York Theatre Workshop. His work has been presented by Dance Place in Washington, D.C., the Baltimore Museum of Art, Spirit Square in North Carolina, and the Jacob's Pillow Dance Festival in Massachusetts, where he was artist-in-residence. He has collaborated with David Gordon (as cowriter, codirector, and performer) on *The Family Business* (Obie Award), which culminated in a run at the Mark Taper Forum, and on the text for *Punch & Judy Get Divorced*, a musical commissioned by the American Music Theater Festival and the American Repertory Theatre, which premiered in 1996. Ain's play *Wally's Ghost* premiered at Soho Rep and went on to receive an Obie Award for playwriting. His new play, *Birdseed Bundles*, has been workshopped at Soho Rep and presented in the Public Theater's New Works Now series. He is a 1992 and 1998 NYFA Playwriting Fellow and the recipient of a 1998 John Simon Guggenheim Memorial Foundation Fellowship. This fall he will begin work on a new commission for the Mark Taper Forum.

JEANINE TESORI (*Composer*) has written the scores for Lincoln Center's production of *Twelfth Night* (Drama Desk Award nomination), *Violet* (New York Drama Critics' Circle, Lucille Lortel, Gilman and Gonzales-Falla, and Obie awards) with lyricist Brian Crawley, and *Thoroughly Modern Millie* for Broadway next season. Producing credits include the original cast recording of *Violet*, *Twelfth Night*, the Silver Burdett Music Series, and the Scribner Spoken Arts Literature recordings. Dance music credits include *The Secret Garden*, *How to Succeed in Business without Really Trying*, *Dream*, and next season's *Aida* by Elton John. Conducting credits include *The Secret Garden*, *Tommy* (Broadway and Germany), *Frida* (Brooklyn Academy of Music), and guest conducting with the Louisiana Symphony.

ROBERT BRILL (*Scenic Designer*)'s Broadway credits include the set and club design for *Cabaret* and the design for Sam Shepard's *Buried Child*. Other credits include *God's Heart* at Lincoln Center Theatre; *The Mineola Twins* for Roundabout Theatre Company; *Blue Window* at Manhattan Theatre Club; *A Park in Our House* at the New York Theatre Workshop; *The Baiting Cage* at the Vineyard Theatre; *An American in Paris* at Boston Ballet; *The House of Martin Guerre* at the Canadian Stage Company and the Goodman Theatre; *A Clockwork Orange* at Steppenwolf Theatre Company; Anna Deavere Smith's *Twilight: Los Angeles, 1992* for the Mark Taper Forum and

McCarter Theatre; numerous productions for La Jolla Playhouse, including *Having Our Say*, *The Good Person of Setzuan*, and *Fortinbras*; and Steinbeck's *East of Eden*, a three-part cycle presented at the Western Stage. He has designed for Minnesota Opera, the Guthrie Theater, the Old Globe Theatre, South Coast Repertory, and the Oregon Shakespeare Festival, and is a founding member of San Diego-based Sledgehammer Theatre.

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

JENNIFER TIPTON (*Lighting Designer*) is well known for her lighting work in theater, dance, and opera. Her recent work in opera includes *Hansel and Gretel* for the Welsh National Opera and *Beatrice and Benedict* for the Santa Fe Opera. Recent theater work includes *The Iphigenia Cycle* for Theatre for a New Audience in New York and *The Trojan Women* at the Shakespeare Theatre in Washington, D.C. Recent dance credits include Twyla Tharp's *Known by Heart* for American Ballet Theatre and Paul Taylor's *Oh You Kid!* and *Fiddler's Dream*. Tipton teaches lighting at the Yale School of Drama.

GARTH HEMPHILL (*Sound Designer*) is in his second season as A.C.T.'s resident sound designer. He has designed more than 70 productions in the past eight years, including A.C.T. productions of *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. During the past seven years, Hemphill has also served as technical director and sound designer for ten productions of *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS charities.

PETER MALEITZKE (*Musical Director/Performer*) made his professional debut as a concert pianist in Paris at age 15. His first musical direction credits were *Once Upon a Mattress* and *Annie Get Your Gun* at the American School of Paris. He completed a master's degree at the University of Michigan, studying with Leon Fleischer. He has toured the United States and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Musical direction credits include *As You Like It* for A Noise Within; *A Little Night Music* and *Rags* for American Musical Theatre of San Jose; musical preparation for the San Francisco Symphony's *On the Town*; *Most Happy Fella*, produced by David L. Wolper; musical assistant to Michael Tilson Thomas for the SF Symphony's American Festival; and conductor of *The Phantom of the Opera*. He arranged and performed a recital of *Songs of California* in Davies Symphony Hall. Maleitzke is an associate artist at A.C.T. and teaches in the Advanced Training Program.

JAN HARTLEY (*Projection Designer*) worked on the Broadway production of *Little Me* at the Roundabout Theatre Company. Off-Broadway credits include *Dream True* at the Vineyard Theatre (1999 Drama Desk Award nom-

ination); *Pride's Crossing* at Lincoln Center; *Bunny Bunny* (Drama Desk Award and American Theatre Wing Award nomination); *Chinoiserie* and *The Angels of Swedenborg*, by Ping Chong; and *The Games*, by Meredith Monk and Ping Chong. Public Theater credits include *Saturn Returns: A Concert*, and *A Bright Room Called Day*. Off-off-Broadway credits include *Kwaidan*, *After Sorrow*, *Deshima* (American Theatre Wing Award nomination), *SKIN—A State of Being*, *KIND NESS*, and *Nosferatu*, all by Ping Chong. Hartley's regional theater credits include productions at the Long Wharf Theatre, Center Stage, the Goodman Theatre, and Arena Stage.

COREY MADDEN (*Dramaturg*) is the associate artistic director of the Mark Taper Forum, where she works as a producer and director. She has commissioned and developed many works for the stage, including *The First Picture Show*, as well as recent plays by Lisa Loomer, Lilian Garrett Groag, and many others. Her directing credits include Kelly Stuart's *Square Root of Terrible* for P.L.A.Y., *The Learned Ladies* at University of Washington, Marga Gomez's *Line Around the Block* at the Public Theater and Taper Too, as well as numerous works-in-progress for the Taper's New Works Festival, the Playwright's Center, and ASK Theatre Projects. This summer she will direct *The Affliction of Glory*, a new play by Frank Dwyer, for the Getty Museum. She is also collaborating with Naomi Goldberg on a dance-theater work, *The Twelve Dancing Princesses*, which will premiere at the Armand Hammer Museum next fall. Madden teaches in the graduate program at California Institute of the Arts.

RICK ECHOLS (*Hair and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He designed 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 many other television and film productions. He also 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. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

RAY GIN* (*Production Stage Manager*) just completed the record-breaking five- and four-year runs of *The Phantom of the Opera* in San Francisco and Los Angeles, respectively. He returned to A.C.T. last season, after a 20-year hiatus, to stage-manage *High Society* and *Indian Ink* this season. His Broadway and touring credits include *Les Misérables*, *CATS*, *As Is*, *Torch Song Trilogy*, *A Little Night Music*, and *Side by Side by Sondheim*, as well as productions at BAM Theatre Company and Circle Repertory. During his previous tenure at A.C.T. (1972-78), he stage-managed A.C.T.'s premiere production of *A Christmas Carol*, *The Visit*, and *The Ruling Class*, among many others. He has directed many benefits in support of AIDS Project L.A., Project Angel Food, UCSF's AIDS Health Project, and Broadway Cares/Equity Fights AIDS, and he is a treatment activist for Project Inform. He will stage-manage the Broadway-bound U.S. premiere of the Boublil-Schönberg musical *Martin Guerre* this fall.

ED FITZGERALD (*Production Advisor*) has worked for 25 years as a stage manager, production manager, and sound designer. For David Gordon and the Pick Up Performance Company he has stage-managed *The Mysteries and What's So Funny?* (national tour), *The Family Business*, numerous productions of *Shlemiel the First* throughout the country, a retrospective dance concert at Jacob's Pillow, *Punch and Judy Get Divorced*, *Illustrated Radio Shows*, and several workshops of *The First Picture Show*. He works frequently at Manhattan Theatre Club in New York (most recently on

WHO'S WHO

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

Captains Courageous—The Musical) and the American Repertory Theatre in Cambridge, Massachusetts. His Broadway credits include *Carrie*, *The Tap Dance Kid*, *A Little Family Business*, and "Da."

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

MARK TAPER FORUM (*Coproducer*) celebrates its 32nd season at the Los Angeles Music Center under the artistic direction of Gordon Davidson. The Taper has built a reputation for excellence in the development of new plays and voices for the theater, as well as for its continuing commitment to serve the broadest possible audience. The Taper has received virtually every theatrical award, including the 1977 special Tony for theatrical excellence. More recently, two Taper plays, *The Kentucky Cycle* and *Angels in America (Part One)*, received the Pulitzer Prize in Drama, the first time that award has been given to plays produced outside New York. *Angels in America*, when produced on Broadway, also received Tony Awards for best play in 1993 and 1994. Other award-winning Taper premieres include *The Shadow Box*, *Children of a Lesser God*, *The Trial of the Catonsville Nine*, *Zoot Suit*, and *Twilight: Los Angeles, 1992*. *The First Picture Show* was commissioned by the Taper, where it will be presented August 1–September 19, 1999.

PICK UP PERFORMANCE COMPANY (Ain Gordon and David Gordon, Co-artistic Directors; Bruce Allardice, Managing Director) is an award-winning nonprofit arts organization that supports the creation and presentation of contemporary theater and dance. *The First Picture Show* was developed during residencies at the Mark Taper Forum, Jacob's Pillow Dance Festival, St. Clement's Theatre, Ballettech, and the New York Theatre Workshop, with support from the National Endowment for the Arts, New York State Council on the Arts, AT&T Foundation, Gladys Krieble Delmas Foundation, Rockefeller Foundation's Multi Arts Production Fund, Fan Fox & Leslie R. Samuels Foundation, and National Dance Residency Program (which is underwritten by the Pew Charitable Trust and administered by the New York Foundation for the Arts). The Pick Up Performance Company also acknowledges the support of the Harkness Foundation for Dance, Mellon Foundation, New York Communities Trust, Lila Acheson Wallace Theater Fund at Community Funds, Inc., and Philip Morris Companies, Inc.

Additional Credits

Michael Auszura and Andrew Holland, *Assistants to the Scenic Designer*
Melissa C. McVay, *Assistant to the Projection Designer*
Janet Teller, *Intern to the Costume Designer*

Special Thanks

Charles Radanovich and Naked Eye
Anthony Byrnes
Chris DeWan

The Margaret Herrick Library at the Academy of Motion Picture Sciences
Pleyel Piano provided by Jim Callahan at Piedmont Piano Company





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 \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes this season's highly acclaimed remounting of Euripides'

Hecuba with Olympia Dukakis, a new production Perloff began at the Williamstown Theatre Festival in August 1998, and the American premiere or Tom Stoppard's *Indian Ink*. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes and Marco Barricelli; Sophocles' *Antigone*; August Strindberg's *Creditors*; Paul Schmidt's new translation of Anton Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayzavian'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. She recently staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

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 Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, 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, for whom she recently staged a cabaret version of *The Threepenny Opera*. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*), now in her 25th year of professional theater management and production, joined A.C.T. as managing director in 1996. She is a member of the executive committee of the U.S. League of Resident Theatres (LORT), the arts evaluation and accreditation team of the Western Association of Schools and Colleges, the board of governors of the Commonwealth Club of California, and the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, she has served as a strategic planning consultant for leading arts and educational institutions, taught at eight universities and colleges throughout the country, and served on the Canada Council Theatre Advisory Committee and the executive committee of the Edmonton Professional Arts Council. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at the University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T.

Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

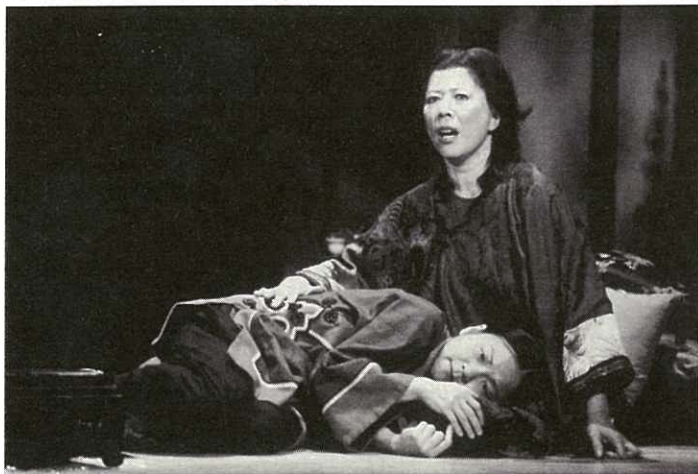
JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaughter is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slaughter the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 23-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 (*Artistic Manager/Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 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 San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.



AT&T: *ONSTAGE*[®]

AT&T, through its distinguished AT&T: *OnStage*[®] program, has honored A.C.T. with a substantial grant to support the world premiere of *The First Picture Show*.

A leading corporate sponsor of the arts for more than 50 years, AT&T created the AT&T Foundation in 1984 as the company's principal instrument for philanthropy and its centerpiece for public service in communities where AT&T employees live and work. AT&T: *OnStage*[®] is designed to encourage innovative regional and institutional theater companies to develop and present new works for the American stage. AT&T: *OnStage*[®] is an important facet of AT&T's philanthropy, which focuses on enhancing communication, bridging differences among people, and stimulating innovation in society, with a special emphasis on helping women and artists of diverse cultures to present their work to a wide range of audiences. Past A.C.T. productions supported by AT&T include *Golden Child*, *Seven Guitars*, the 1995 production of *Hecuba*, *Dark Sun*, and *Good*.

SAN FRANCISCO

San Francisco magazine teams up with A.C.T. for the fifth consecutive season to cosponsor the world premiere of *The First Picture Show*. For more than 30 years *San Francisco* has been the voice of the Bay Area, covering topics that matter most to local readers: innovative business, cutting-edge culture, intriguing people, tantalizing food, sophisticated style, and more. *San Francisco* is home to award-winning journalists, nationally acclaimed literary craftsmen, and savvy culture critics. *San Francisco* magazine provides the perfect medium to capture the unique intellectual spirit of the Bay Area.

Each month's issue of *San Francisco* features the CULTURE section, exploring the finest local talent in theater, music, dance, art, and sports. The place to come for "the buzz" of the Bay Area, CUL-

TURE is where you'll find A.C.T. performance schedules, critics' reviews, and personality profiles.

For more information on *San Francisco*, please call (415) 398-2800 or visit www.sanfran.com on the Web. *San Francisco*'s Web site provides the most current CULTURE happenings in the Bay Area. *San Francisco* is available by subscription and at your local newsstand.

SAN FRANCISCO HILTON & TOWERS

A.C.T. welcomes back the renowned San Francisco Hilton & Towers as a cosponsor of the world premiere of *The First Picture Show*. The Hilton made its A.C.T. sponsorship debut in the 1994-95 season with *The Play's the Thing*, followed by the Victorian thriller *Gaslight* and acclaimed productions of *Travels with My Aunt* and *Golden Child*.

Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the San Francisco Hilton ranks as the largest hotel on the West Coast, with nearly two thousand rooms. The Towers, a "hotel within a hotel," provides exclusive services to those who want the utmost in personalized amenities. Its Cityscape Bar & Restaurant, located on the 46th floor at the very top of the landmark Hilton tower, offers seasonal California cuisine nightly, 1970s theme parties on Thursdays, and a 360-degree view of San Francisco and the Bay Area.

This season, the Hilton has once again made generous restaurant discounts available to A.C.T. patrons at establishments conveniently located in the hotel: Intermezzo, an Italian bistro; The Cafe, a casual dining restaurant; and Cityscape. A.C.T. theatergoers also enjoy discounted parking privileges at the Hilton during performances. For reservations, please call (415) 771-1400.

TORREFAZIONE ITALIA

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

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

ABOVE
Tsai Chin (sitting up)
and Julyana Soelistyo
in *Golden Child*, by
David Henry Hwang

A.C.T. CONTRIBUTORS

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 January 10, 1998, and March 10, 1999.

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ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. 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. During nonperformance weeks, business hours are 12 to 6 p.m. daily.

BASS

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

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Tickets are also available 24 hours/day on our Web site at www.act-sfbay.org.

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

Purchase Policy

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

Mailing List

Call (415) 749-2ACT 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 \$55.

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Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

Discounts

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

Student subscriptions are also available at half price. **Senior citizen discounts** are available for full-season and sampler series subscriptions. A.C.T. also offers one **Pay What You Wish** performance during the regular run of each production; patrons are allowed to pay any amount for tickets when they bring in a donation of canned food for Project Open Hand.

Group Discounts

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

Gift Certificates

A.C.T. gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance or for A.C.T. merchandise.

SPECIAL PROGRAMS

A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" 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, including new Corporate Education Services, 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

More than 10,000 costumes, ranging from handmade period garments to modern sportswear, are 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.

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.

Beeipers!

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 Carret on the uppermost lobby level.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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

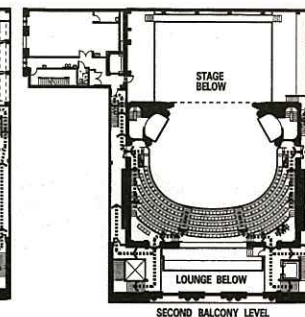
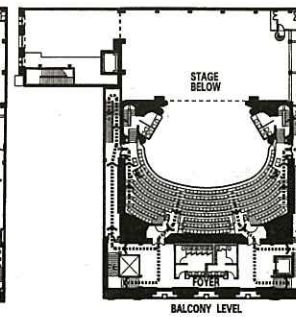
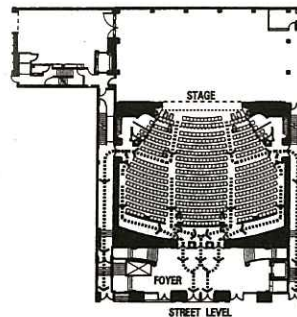


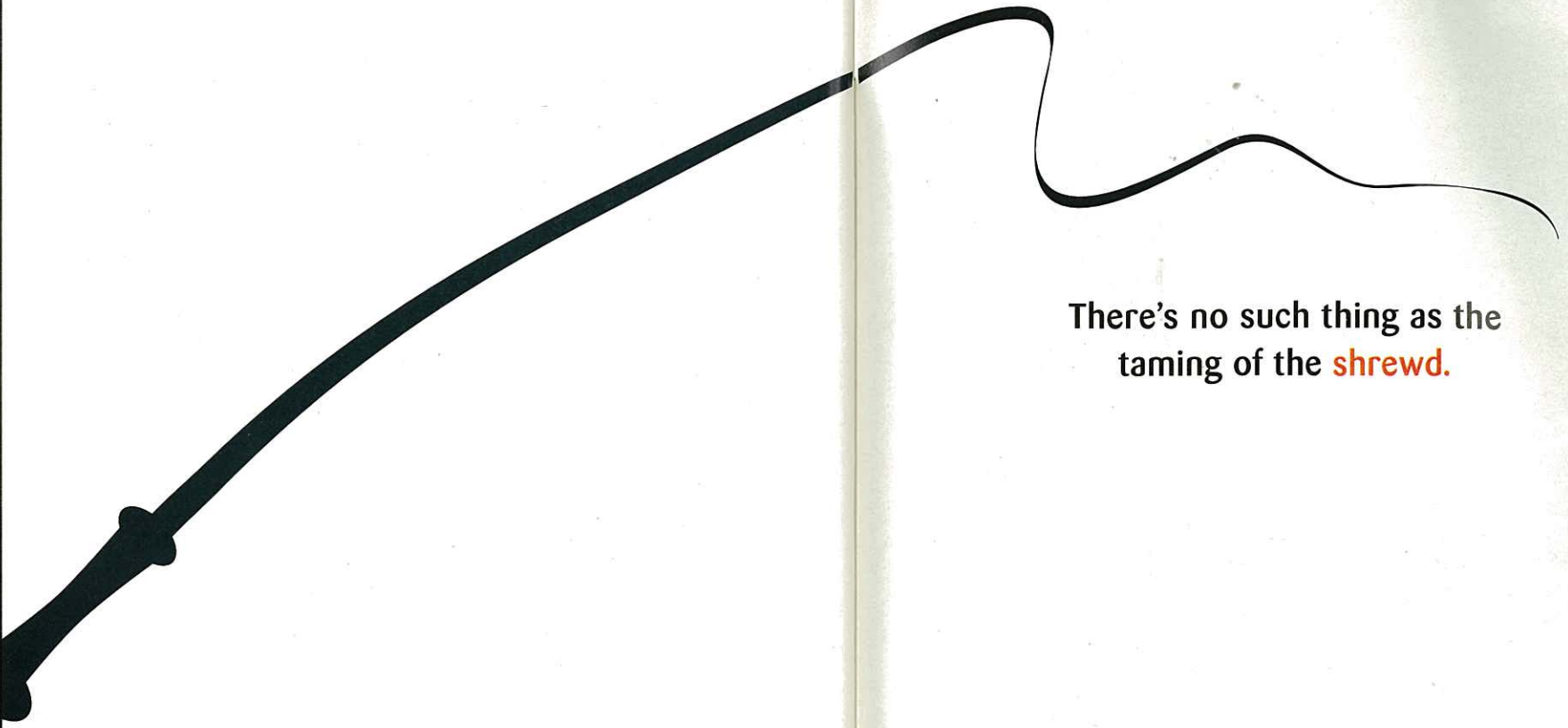
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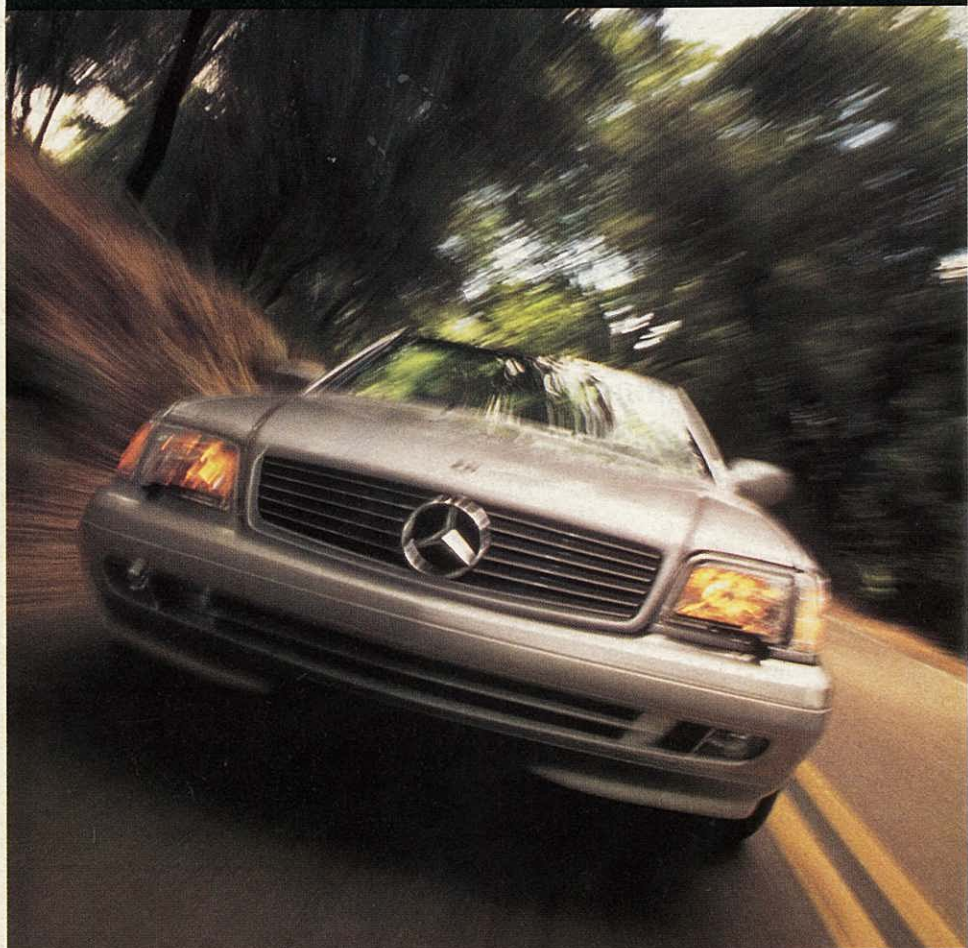


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