AN IRISH COMEDY

JUNO

AND THE PAYCOCK

OF EPIC PROPORTIONS
THE ULTIMATE IN
PRIVATE BANKING AND
REAL ESTATE LENDING

PERSONAL & BUSINESS BANKING
CUSTOMIZED RESIDENTIAL,
COMMERCIAL & CONSTRUCTION LENDING
INVESTMENT ADVISORY SERVICES

FIRST REPUBLIC BANK
It's a privilege to serve you***

SAN FRANCISCO (415) 392-1400  
SAN MATEO (650) 371-8388  
MENLO PARK (650) 470-8888

NEW YORK (212) 486-6700  
BEVERLY HILLS (310) 288-0777

LOS ANGELES (213) 384-0777  
DEL MAR (619) 735-3600

VISIT OUR WEBSITE AT WWW.FIRSTREPUBLIC.COM

A NEW YORK STOCK EXCHANGE COMPANY • MEMBER FDIC

“Im so busy with the merger,
I've missed cocktails twice this week.”

ONE MARKET
RESTAURANT

⭐⭐⭐ dining at the foot of Market Street

Lunch • Dinner • Cocktails • Jazz Piano • Valet Parking
1 Market Street, San Francisco • Reservations: 415 777-5577
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, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,900 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.
STAGEBILL

AMERICAN CONSERVATORY THEATER
Artistic Director: Carey Perloff
Managing Director: Heather Kitchens
Conservatory Director: Melissa Smith
Program Editor: Elizabeth Brederson
Associate Editor: Jessica Werner

EDITORIAL
Editor: Shira Kalish
Associate Editor: Frederick W. Becker III
Managing Editor: John Ieal
Art Director: Alex Stark
Production Director: Maude Popkin
Controller: Howard Kaplan-Noeum

MANAGING EDITORS
New York: Maureen Buja
San Francisco: Peter Cleary
Washington, D.C.: Tricia Mather
Chicago: Steven Pina

ADVERTISING
New York Manager: Suzanne Puchalsky
Sales Director: Marguerite LaCorte
Account Manager: Jo Campbell-Brand
Executive Director: Pamela Duffy
Advertising Coordinator: Lisa Coveri
Minneapolis: Marilyn Miller
Southeast: Betty Sugish
Detroit: RPM Associates
Southwest: Benz & Maddock
New England: Jenny Fontes
Local Sales: Mary Grant
Midwest: Irene Meltzer

MARKETING
President: Max Warren
Marketing Manager: Beth Clay
Graphic Designer: Susan Mills

PRODUCTION
Managing Director: Bill Marin
Senior Production Manager: Kathy Copeland
Production Manager: Christopher Goldsbury
Assistant Production Manager: Jillian Moran

ADMINISTRATION
Assist. Managing Editor: Howard Kaseman
Operations Manager: Kim Perelman
Advertising Coordinator: Noel Mercado
Office Manager: Barbara Rosenthal
Technical Manager: Loretta Dober
Account Executive: Flora Glat
Sales Associate: Ellen Pantaleo
Sally Mendonca

STAGEBILL INC.
Chairman/President: Fred B. Teter
Executive Vice President: Lois Grosser Teter
Legal Counsel: Paul M. Hanover
Accountant: Seymour Heinberg

STAGEBILL is published monthly in Atlanta, Chicago, New York, San Francisco, and Wash-
ington, D.C. Other Stagebill editions are published in Dallas, Detroit, Houston, Minneapolis, Philadel-
phia, Southern California, and St. Louis. Copyright 1999 Stagebill, Inc. All rights reserved. Printed in
USA.

6 STAGEBILL

CONTENTS
Vol. 5, No. 4, January 1999

ABOUT A.C.T.
PROGRAM NOTES
A.C.T. STAFF
A.C.T. NEWS
A.C.T. PROFILES
WHO'S WHO
CONTRIBUTORS
FOR YOUR INFORMATION

4 9 24 30 35 37 47 53

Although our San Francisco office is new, U.S. Trust is one of America's most experi-
ced wealth management advisors. For over 145 years, through bear markets, bull markets, wars and recessions, we have provided our clients with insightful investment advice that has enabled them to grow their assets. The hallmark of our approach is an unwavering focus on each client's specific objectives, a tax-intelligent investment process and a comprehensive array of wealth management services, including private banking, fiduciary services and financial planning.

Now, U.S. Trust is committed to enhancing the wealth of entrepreneurs, corporate executives and others in the Bay Area. For information more specific to your needs and objectives, please contact Jay S. Welker, Senior Vice President at 415-743-9000.

Our new San Francisco office is committed to enhancing wealth. Especially yours.
Tread luxuriously.

Tread lightly and luxuriously in Lincoln Navigator, the most powerful luxury SUV on the continent. Tread spaciously, too. Navigator has room for seven in three rows of leather-trimmed seats. Call 1 800 446-8888, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Lincoln Navigator. What a luxury [ ] should be.
JUNO AND THE PAYCOCK

Cast
“Captain” Jack Boyle — Charles Dean
Juno Boyle — Robin Pearson Rose
Johnny Boyle — Bryan Close
Mary Boyle — Kathleen Kaefer
“Jaxer” Daly — Geoff Hoyle
Mrs. Maisie Madigan — Margaret Schenck
“Needle” Nugent — Robert Ernst
Mrs. Tancred — Sharon Lockwood
Jerry Devine — Rod Gnapp
Charles Bentham — Gregory Ivan Smith
The Mobilizer — Allen McKelvey
Furniture Mover — Christopher Rydman
with — Markus Potter, Tim Redmond, Danny Wolohan

Understudies
“Captain” Jack Boyle, “Needle” Nugent, Ensemble—Tom Blair
Juno Boyle, Mrs. Maisie Madigan, Mrs. Tancred—Elizabeth Benedict
Johnny Boyle, Jerry Devine, Charles Bentham—Christopher Rydman
Mary Boyle—Susan-Jane Harrison
“Jaxer” Daly, The Mobilizer—Dan Hiatt

Time
1922
Place
Dublin

There will be one intermission.

AMERICAN PREMIERE
INDIAN INK
by TOM STOPPARD
directed by CAREY PERLOFF
FEBRUARY 18—MARCH 21
CALL 415 749-2ACT
A.C.T. MARKETS

Opening night is sponsored by
LA SCENE
CAFE AND BAR
THE WORKING MAN'S PLAYWRIGHT

by Paul Walsh

"Born in a tenement house, I write about people in tenement houses," Sean O'Casey told the London Observer in November 1925. Juno and the Paycock had just opened at London's Royalty Theatre after its successful premiere the previous year at the Abbey Theatre in Dublin, and O'Casey was being heralded as a new voice on the world stage: the voice of the urban Irish working class. The success of Juno in Dublin and London allowed the 44-year-old O'Casey to give up his job as a day laborer laying brick and devote himself to his writing. "Three weeks before Juno and the Paycock was produced," O'Casey told the London Daily Sketch the following year, "I pawned my trousers for five shillings and earned wages insufficient for the nourishment of a dog."

Born in Dublin in 1880, Sean O'Casey was the youngest of 13 children, eight of whom died in infancy. He was six when his father died. Shortly thereafter, his two eldest brothers joined the British army and his sister married and moved out to start her own home. Faced by sudden and severe poverty, O'Casey's mother moved with her two remaining sons into a two-room flat near the notorious North Dublin tenement quarter that would remain O'Casey's home until he emigrated to London in 1926.

O'Casey suffered as a child from a chronic eye condition that hampered his education and plagued him throughout his life. This, and the fact that his family were Protestants in an almost exclusively Catholic neighborhood, kept him somewhat isolated as a child. At the age of 14 he started work as an errand boy to an ironmonger. He also began to teach himself to read. O'Casey told the London Evening Standard in 1926:

In my life I regret nothing, not even the hardship of manual work by day and the endeavor to keep awake to teach myself to read and write at night. In Dublin there is a blessed institution—a book barrel. When I was young I used to save my two-pences and three-pences, and go down to buy school books...The first serious book I ever bought was a shilling copy of the Globe edition of Shakespeare, and I learnt Hamlet, Macbeth, and Julius Caesar by heart.

His favorite authors included Shakespeare and Dickens, as well as Boucicault, Balzac, Walter Scott, Victor Hugo, and the English Romantics: Byron, Keats, and Shelley.

VISIONS OF A SOCIALIST IRELAND

As he grew older, O'Casey moved through a series of menial jobs until at the age of 19 he secured relatively steady work as a general laborer with the Great Northern Railway of Ireland. As he told Constance Vaughan of the London Daily Sketch in 1926, he spent his time "working, sleeping, eating, drinking, cursing, starv- ing, courting, going on strike, reading, educating myself in my leisure moments, and learning the Irish language." In 1903 O'Casey joined the nationalist Gaelic League and the St. Laurence O'Toole Hurling and Football Club and Pipers' Band. Two years later he joined the Irish Republican Brotherhood, forerunner of the Irish Republican Army. But O'Casey's nationalist allegiances gave way in 1911 when he met Jim Larkin, the volatile labor leader and founder of the Irish Transport and General Workers' Union. O'Casey became a staunch Larkinite and by the end of the year was out of work, apparently for praising Larkin and his union to his fellow railway workers.

Soon O'Casey was a regular contributor to Larkin's Irish Worker. In August 1913 Larkin organized a strike of Dublin tram workers that led to a six-month lockout that affected nearly a third of Dublin's working people. As the lockout dragged on, O'Casey threw himself into relief activities. He served as secretary of the Union's Citizen Army, formed to protect locked-out workers from violence at the hands of the British authorities and of private armies raised by various Dublin capitalists. A perceived lack of response to the plight continued on page 42

"BORN IN A TENEMENT HOUSE, I WRITE ABOUT PEOPLE IN TENEMENT HOUSES."

Swift's Alley in the Liberties district of Dublin
O’CASEY’S IRELAND

by Paul Walsh

“A dramatist, I think, can make a single spot symbolical of the whole world,” Sean O’Casey told the London Daily Graphic in March 1926. “Hardy does it, Chekhov does it, Balzac does it.” And, one can argue, O’Casey does it, as well. It is O’Casey’s ability to bring symbolic universality to his characters and environments that tempts us to forget, 70 years later, the extent to which contemporary political events shaped Juno and the Paycock, just as they shaped the other plays of O’Casey’s Dublin trilogy.

The characters of the trilogy watch as the course of Irish history is rewritten all around them. While, as Seamus Deane has noted, “Politics as [O’Casey] knew it was the occasion of his plays; morality was their subject,” the contemporary events that shaped the modern Irish state are integral to these plays—from the Easter Rising of 1916 (The Plough and the Stars, written in 1926) through the 1920–21 War of Independence (The Shadow of a Gunman, 1923) and the Civil War of 1922–23 (Juno and the Paycock) that followed. The history of O’Casey’s Ireland is a vital part of his dramatic work and of our understanding of the Ireland for whom and of which O’Casey wrote.

THE EASTER RISING

On Easter Monday, 24 April 1916, Dublin woke to the sound of gunfire. One hundred fifty members of the Irish Citizen Army and the Irish Volunteers had marched on and captured the Government Post Office (GPO) in Sackville Street, quickly disarming the minimal military guard on duty on account of the bank holiday. Padraig Pearse, the father of Irish nationalism in the early years of this century, stood in front of the building and read a proclamation declaring the founding of the provisional government of the Republic of Ireland:

Irishmen and Irishwomen: in the name of God and of the dead generations from which she receives her old tradition of nationhood. Ireland, through us, summons her children to her flag and strikes for her freedom.

The brief and bloody Easter Rising and the proclamation of a “sovereign independent Irish state” established by “Irishmen in arms” was the first and most decisive blow of the 20th century for Irish independence from almost 700 years of British colonial rule. The colonial government retaliated forcefully with troops and artillery; hundreds of civilians were killed as downtown Dublin was shelled from the River Liffey by a British gunboat. Throughout the long week, the citizens of Dublin watched the city burn as rebel strongholds fell, one by one, and rebel leaders were arrested and executed.

The Easter Rising was short lived, but its results were profound. The bloody response of the British colonial authorities to the rising galvanized public opinion throughout Ireland around the cause of Irish freedom from British domination. Support for Arthur Griffith’s Irish nationalist party, Sinn Féin (Ourselves Alone), grew enormously. In December 1918, Sinn Féin candidates swept the Irish general elections to the British parliament, but refused to take their seats in
the House of Commons in Westminster. (Thirty-six of the seventy-three newly elected Members of Parliament were in jail for anticollonial activities.) Instead, they established the Dáil Éireann (Irish Parliament), which declared itself the “government of the Republic established in Easter Week.” Early the following year, Sinn Féin and the Dáil were banned by the British authorities, its meetings raided and its leading members arrested.

THE IRISH WAR OF INDEPENDENCE

Meanwhile, small-scale guerrilla skirmishes against the British colonial presence in Ireland escalated. The Irish Volunteers and Citizen Army that had staged the rising in 1916 had by this time been reorganized as the Irish Republican Army (IRA). Michael Collins, minister for home affairs of the outlawed Dáil Éireann and director of organization of the Volunteers, organized a campaign of ambushes, assassinations, and raids on government arms depots—one Bloody Sunday, Collins and his hand-picked squad of “12 Apostles” shot between 14 and 19 British secret agents, effectively shutting down the British intelligence network that had been the bane of Irish revolutionaries for centuries. A warning to Irish citizens that collaboration with the British colonial government would be considered an act of treason punishable by death hampered British efforts to enforce the Crown’s rule in Ireland through local recruits to the Royal Irish Constabulary (RIC) and the civil service.

Britain responded by declaring martial law in three southern Irish counties and recruiting a new paramilitary police force of 100,000 heavily armed British exservicemen (and, some say, paroled criminals), who were sent in to make “Ireland a hell for rebels to live in.” The infamous “Black and Tans,” so called because their uniforms were a mix of army khaki and the black of the RIC, wreaked havoc in the countryside. As one historian has written, the Black and Tans roamed through the country by night in their armoured cars bellowing with drunken fury in search of vengeance for some successful ambush or captured barracks; set fire to defenceless villages or blew them up with bombs; flogged, tortured, and murdered without ceremony the men whenever they could find them, under conditions too loathsome to be particularised; whenever the men were missing they extorted their last penny from the terror of the women, outraged them with drunken obscenities more hateful than their flourished revellers, and left with a whole generation of Irish children memories of their midnight desolations more horrible than any Dante could imagine for his Inferno (William O’Brien, Irish Revolution).

Between 1917 and 1919 the Black and Tans carried out more than 12,500 raids on private homes. They opened fire at a soccer game in Dublin, killing 12, and, in retaliation for an IRA ambush, burned the town center of the city of Cork.

Such ruthless acts of violence steered the resolve of the Irish population to press forward against all odds in their fight for independence from Britain, even as their military strength was waning. Then, suddenly and to everyone’s surprise, the British government relented. A cease fire was ordered and treaty negotiations were opened.

THE TREATY OF 1921

Eamon de Valera, president of the outlawed Dáil Éireann, sent Sinn Féin founder Arthur Griffith and Collins to London to negotiate the treaty that would bring the Irish War of Independence to a close. The issues were made more complex by the long-standing resolve of the partitioned six northern counties of Ireland to maintain their union with the British empire.

The resulting treaty named Ireland a “free state” with the same constitutional status as the Dominions of Canada and New Zealand, the Commonwealth of Australia, and the Union of South Africa, including British military access to Irish ports. Members of the Free State government would have to take an oath of “faith and allegiance” to the English king as members of the British commonwealth. The issue of the six northern counties was left undecided. After three months of intense negotiation and British bullying, Collins finally agreed to sign the treaty, noting: “Think—what have I got for Ireland, something which she has wanted for the last 700 years? Will anyone be satisfied at the bargain? I tell you this—early this morning I signed my own death warrant.”

CIVIL WAR

Conflict over acceptance of the treaty, both inside the Dáil and out, tore Ireland apart. Supporters of the treaty saw it as a judicious first step toward full independence. Opponents saw it as a betrayal of the republican ambitions that had fuelled opposition to British rule in
Ireland since the 18th-century rebellion of Wolfe Tone. When the Dáil voted narrowly to accept the treaty, de Valera and his supporters rejected “free state” status and walked out of the assembly, vowing to fight the coming treaty election on the basis of “a call for the Republic and the Republic alone.” Griffith and Collins took over as president and chairman of the provisional government, with the difficult task of maintaining order in the country until a constitution could be written and ratified and a full government put in place. Meanwhile, de Valera and his antitreaty followers declared themselves the true government of Ireland, dually elected in 1918. Collins, who had also been elected in 1918, was a member of both governments. The split cut deeply across Irish society, dividing even the volunteers of the IRA, which had grown from 3,000 men armed with hurley sticks to 72,000 armored and trained members by November 1921.

As the old garrisons of the British occupying forces were handed over to the Irish government, skirmishes broke out between factions of the army loyal to Collins and the provisional government (“Free Staters”) and those members of the IRA loyal to de Valera (called “Irregulars” by the government and “Die-hards” in the press).

In April 1922, antitreaty republican troops occupied Dublin’s Four Courts, declaring it the headquarters of the IRA. The British warned Collins that, if he could not control the situation in Ireland, they would have to intervene. After the general elections of June 1922 gave overwhelming support to acceptance of the treaty, the provisional government moved against the republican headquarters at the Four Courts, demanding surrender. When the republicans refused, Collins ordered government troops to bombard the garrison, igniting a civil war that lasted until May of the following year.

In the end, the Free State government was victorious, but many of the greatest leaders of the fight for Irish independence were dead, including Griffith, Collins, and Liam Lynch, commander of the antitreaty faction of the IRA. Partition of the northern counties was confirmed, leaving a gnawing legacy of bitterness and violence that continues to haunt Irish life and politics today. In 1927, Eamon de Valera finally relented and took the “Oath of Allegiance” as a member of the Free State Dáil. In 1932, he won a majority in the Dáil and immediately abolished the “Oath,” leading eventually to international acceptance of the Irish Republic.
RUINS OF GRANDEUR

"I found the poor," wrote an English visitor to Dublin in the years before Sean O'Casey wrote *Juno and the Paycock*, "among the ruins of grandeur. In one erstwhile drawing room, four families lived, one to each corner, without even sometimes a curtain for partition, under a ceiling of wonderfully modelled and painted figures... No sanitary arrangements, water from a single tap in the backyard or a dark unventilated basement for the use of everybody. Starvation always hovering." Far from exaggerating the desperate poverty of the Dubliners of his day, O'Casey, in *Juno and the Paycock*, if anything, underplays it. The Boyles are by no means at the bottom of the barrel.

In its more fanciful moments, Dublin in the early years of this century liked to think of itself as the Second City of the Empire, but it was in fact the Empire's festering sore. In the north of the city where O'Casey and his creations lived, the death rate from disease, at 28%, was higher than Calcutta's, due mainly to rampant tuberculosis. The housing conditions were, without exaggeration, the worst in Europe: 20,000 families lived in one-room apartments, and a large proportion of the tenements had been condemned officially as unfit for human habitation. They were damp, overcrowded and often

continued on page 44
FROM THE ACCLAIMED ADAPTOR AND DIRECTOR OF TRAVELS WITH MY AUNT COMES A CLASSIC DRAMA OF HOPE, HUMOR, AND TRAGEDY FEATURING A CAST OF A.C.T. FAVORITES


FOOL MOON
created by Bill Irwin and David Shiner
with the Red Clay Rambler
September 3–October 4, 1998

HECUBA
by Euripides
translated and adapted by Timberlake Wertenbaker
directed by Carey Perloff
October 16–November 22, 1998

A CHRISTMAS CAROL
adapted from Charles Dickens's novel by Dennis Powers and Laila Williamson
directed by Candace Barrett and Raye Birk
November 28–December 27, 1998

MORNING, NOON
AND NIGHT
written and performed by Spalding Gray

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

THE FIRST PICTURE SHOW
book and lyrics by Ain Gordon
and David Gordon
music by Jeonine Tesori
directed by David Gordon
May 6–June 6, 1999

INDIAN INK
by Tom Stoppard
directed by Carey Perloff
February 16–March 21, 1999

LONG DAY'S JOURNEY INTO NIGHT
by Eugene O'Neill
directed by Laila Williamson
April 1–May 2, 1999

JUNO AND THE PAYCOCK
by Sean O'Casey
directed by Giles Havergal
January 8–February 7, 1999

BRYAN CLOSE
CHARLES DEAN
ROBERT ERNST
SHARON LOCKWOOD
ALLEN MCKELVEY
ROBIN PEARSON ROSE
MARGARET SCHENCK

TICKETS ON SALE NOW! CALL 415 749-2ACT
PURCHASE ONLINE: WWW.ACT-SFBAY.ORG

Charles Dean and Geoff Hoyle in Travels with My Aunt (photo by Ken Friedman)
ARTISTIC
Meryl Sussman, Artistic Manager/Chief Executive Officer
Paul Wabro, General Manager
Carole Capra, Casting and Company Management Assistant

Associate Artists
Lori Arenas, Laurie Riedel, Katharina Klar, Thea Raffa

Actors
Ryan Cloes, Charles Babb, Robert Ens, Rod Snapp, Geoff Boyle, Kathleen Xiao, Sharen Lockwood, Allen McElroy, Robbin Bessiere, Margaret Sennick, Gregory Evans, Smith, Sherry-Ann Anthony, student in the A.C.T. Advanced Training Program

Directors
Candace Barrett, Baye Bick, David Gordon, Lisa Haregal, Carey Rindfleisch, Charles Randolph-Wright, Laila Williams

Composers
Lee Bohm, David Lang, Michael Rabe

MUSICIANS
Jennifer Bales, Musical Director

PRODUCTION
Edward Lapine, Producing Director, Richard Bergstrom, Project Manager, Tina Teng, Production Department Manager, John A. Gardella, Producing Associate

Designers
Kate Edmonds, Resident Scenic Designer, Peter Mardrutin, Resident Lighting Designer, Geth Hafemann, Resident Sound Designer, Ray Arena, Scenery, Beavert Bauer, Costumes


Stage Management
Donna Rose Felt, Juliet, Michele M. Tribble, Kimberly Mark, Kelly M. Zech, Stage Manager, Danielle Cohn, Drew Staudenmaier

Scene Shop
Randall Reid, Shop Foreman, Adam Bonner, Lead Builder, Lisa Pirovano, Jonathon Young, Mechanic, Tom Low, Bench Head, Brad Lohlin, Purchasing Agent, Chuck Sturges, Design Associate, D.L. Campbell, Charge Wagon Scenic Artist, Brianna Davis, Bradbury, Elizabeth Blooming, Jennifer Williams, Arnold Wong, Scenic Artist, Kim Elders, Technical Design Intern

Costume Shop
David E. Draper, Manager, Joan Raymond, Assistant Manager, Thom N. Sa, Queen, Ly, Teich, Macie Montoya, Head Sticher, Jeffrey Larsen, Accessories Head, Kirsten Tucker, First Hand, Tammie Bremner, Intern

Costume Rentals
Catherine Bugg, Wardrobe Supervisor, Raymond Dansel, Assistant Wardrobe Supervisor, James Kendal, Stage Doorman

ADMINISTRATION
Bianca Pichard, General Manager, Donna Auvens, Executive Assistant to the Managing Director, Assistant Secretary to the Board of Trustees, Barbara Gerber, Volunteer Coordinator, Beullah Street, Receptionist

Development & Community Affairs
Carey Conner, Director, Michele Conner, Manager of Individual Giving, Elise Westbrooks-Williams, Donor Systems Coordinator, Blair Hardy, Associate

FINANCE
Jeffrey P. Malloy, Director, Matt Jones, Cheryl Chris, Linda Lauter, Associates, Kate Stewart, Human Resources Administrator

MIS
Thom Morgan, Director, Demetrios Martin, Assistant

Communications
Robert Swinbel, Director

PUBLIC RELATIONS
Luise Palermo, Manager, Susanna Erik, Associate

PUBLICATIONS
Elizabeth Bredero, Editor, Jennifer Werner, Associate, Alice Moore, Intern

MARKETING
Andrew Smith, Manager, Amy Vanucci, Associate, Cherie Lee, Bookkeeper, Graphic Designer, Linda Graham, Group Services

BOX OFFICE
Richard Bernier, Manager, Jane Turner, Student, Matthew Group Sales, Treasurer, James Sheerin, Head Treasurer, Lorraine Ananda, Varnum Bagby, David Engels, Ryan Hake, Ruby Lee, Alberto Macaske, Ryan Montgomery, Lynn Shotten, Kathy Wall Polito, Treasurer

SUBSCRIPTIONS
Mark C. Peters, Manager, Carol M. Yamamoto, Doris Yamamoto, Coordinator

TELESERVICES
Julie Anne Connelly, Manager, George O. Nguyen, Assistant Manager

Les Ballets Trockadero de Monte Carlo
FRI & SAT, JAN 29 & 30, 8 P.M., ZELLEBACH HALL $24, $30, $42

TODAY’S SIGHT: A PASSING OF A DANCE WORLD
"There is no funnier or more sophisticated attraction anywhere in the dance world," says the San Francisco Examiner.

The men in tutus of the fabulous "Trocks" dance a fine line between high art and high camp, spoiling the foibles of classical ballet and modern dance with affection and intelligence — on point, no less!

SIGHTLINES: PRE-PERFORMANCE TALK WITH ASSOCIATE DIRECTOR TONY DORIAN, 7 P.M.
Access everything you want to know about A.C.T.
—and more—
online 24 hours a day
@ www.act-sfbay.org

The conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and around the world.

YOUNG CONSERVATORY
Outstanding theater training for students aged 8 to 18. For more information, call 439-2444.

STUDIO A.C.T.
Our highly successful part-time acting program for adults, beginning through professional. For more information, call 439-2332.

SUMMER TRAINING CONGRESS
A nine-week session of intensive full-time professional training for adults 19 and older. For more information, call 439-2350.

ADVANCED TRAINING PROGRAM
The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to an M.F.A. degree. For more information, call 439-2350.

NEW! CORPORATE EDUCATIONAL SERVICES
All the world’s a stage—and you play a leading role! Improve communication skills in your office with techniques taught by theater professionals, customized for your individual needs. For more information, call 439-2486.
You’re psyched about the future.
You’re full of new ideas.
You’re looking to start a business.
You’re the one on the right.

They say retirement means the end of your working years.

We say plan well — so you can redefine retirement any time and any way you want. For many, it will be a bridge to a second career. A new business. Or a true labor of love. At PaineWebber, we know that different ways of thinking about retirement also mean different ways of helping you plan for it. A PaineWebber Investment Executive can help you find your own path through the multitude of investment choices that are out there today. With advice tailored to your individual goals and needs, as well as your own personal timeline. When you know that retirement could lead you to the best job description of all — doing what you’ve always wanted to do —

You’ll say Thank you PaineWebber

To begin a relationship with a PaineWebber Investment Executive, call 1-888-PWJ-2001, Ext. 30, or visit our web site at www.painewebber.com
THEATER IN PROGRESS AT A.C.T.

This winter is a busy time for the artistic department at A.C.T., as the company hosts playwrights, directors, and actors developing projects under consideration for upcoming A.C.T. seasons.

Playwright Robert O'Hara spent two weeks at A.C.T. in November working with members of the Hecuba cast and A.C.T. Advanced Training Program students on -14: An American Mael, the third installment in the trilogy that includes last season's Insurrection: Holding History. O'Hara was selected last year by the NEA/TCG Theatre Residency Program for Playwrights to receive funding for a year-long residency at A.C.T. A similar grant awarded to A.C.T. in 1994 supported a two-year residency for Ohio Award-winning playwright Mac Wellman. Wellman and composer David Lang (Hecuba, Mary Stuart, The Tempest) are currently collaborating on a music/theater adaptation of an Ambrose Bierce story, The Difficulty of Crossing a Field, which was also workshepped at A.C.T. in November. (A public workshop presentation with the renowned Kronos Quartet is planned for April 1999 in the Forum space of the Center for the Arts at Yerba Buena Gardens.)

On November 20, Academy Award-winning actress Olympia Dukakis and Hecuba costar Michele Shay led an in-house reading of Tennessee Williams's 1963 drama The Milk Train Doesn't Stop Here Any More. During the week of December 7, Advanced Training Program students presented in-house cabaret performances of selections from Michael Feingold's translation/adaptation of Kurt Weill and Bertolt Brecht's masterpiece, The Threepenny Opera (Feingold also translated last season's Mary Stuart).

January is an even busier time for theatrical invention and reinvention at A.C.T., with workshops and readings scheduled throughout the month, including: a new adaptation by Larry Carpenter of Karl Zuckmayer's Captain of Kopenick with professional actors and students; Giles Havigal's adaptation of Edith Wharton's classic novel The House of Mirth; A.C.T. Resident Dramaturg Paul Walsh, visiting director David Esbjornsen, and National Public Radio commentator and playwright Kevin Kling's coadaptation of Ibsen's Peer Gynt; and Bay Area playwright Octavio Solis's powerful new play Bethlehem, which was recently selected by the prestigious Rockefeller Foundation for a generous development grant.

In February, students in the A.C.T. Young Conservatory's Performance Workshop will develop a newly commissioned play by Constance Congdon, who will be in residence in the YC's acclaimed New Plays Program.

New plays and new translations and/or adaptations of classics make up an increasing number of the works produced at A.C.T. each season. Workshops and readings give A.C.T. artists, staff, and students invaluable opportunities to explore works at various stages of the development process.

THE YOUNG CONSERVATORY'S WINTER/SPRING SESSION IS JUST AROUND THE CORNER

Young people who want to explore their creative spirit should consider enrolling in the Young Conservatory's winter/spring session (February 22–May 22, 1999), which offers more than 30 classes in acting technique, musical theater, improvisation, physical comedy, voice and speech, dialect, and much more. New courses just added for the winter/spring session include Acting Shakespeare for young actors aged 11–14, Classic Scene Study for ages 15–18, and
Contemporary Scene Study for ages 15–18. The YC's Performance Workshop, part of the renowned New Plays Program, offers a unique opportunity to act in a world-premiere studio production of a newly commissioned work by celebrated playwright Constance Congdon. Applications for the winter/spring session are now available—call (415) 439-2444.

ANNOUNCING THE 1999 ADVANCED TRAINING PROGRAM AUDITION TOUR

A.C.T. will hold auditions around the country for the conservatory's celebrated Advanced Training Program (ATP) throughout the month of February. Conservatory Director Melissa Smith, accompanied by ATP voice teacher Jeffrey Crockett, leads this year's three-city tour. In New York, Chicago, and San Francisco, hundreds of young actors from all over the country and around the world will interview and audition for the opportunity to become part of the 18-20-member class that will enter the ATP in September 1999 and graduate in the year 2002 with master of fine art degrees or certificates in acting.

**Audition Dates**
- New York: February 5–7
- Chicago: February 9–10
- San Francisco: February 13–15 for non-Bay Area residents, February 19–22 for Bay Area residents


**VIEWS OF IRELAND**

In October, A.C.T. subscribers and theater enthusiasts explored the beauty and literary lore of the Fair Isle during A.C.T.'s popular ten-day Ireland Theater Tour. The group of 45, led by A.C.T. Manager of Individual Giving Michele Casau and Resident Dramaturg Paul Walsh, traveled along Ireland's west coast and across the midlands to Dublin—a city that has nurtured playwrights and poets for centuries—for three performances at the world-renowned Dublin Theatre Festival. Casau shares with us her photos and memories of this enchanting journey to the heart of the Irish theater:

"Here we are near Sligo, in Yeats country, at an old pagan spring that had been converted into a Christian shrine. Fran Goldman is reading Yeats's poetry to us... a highlight of the trip."

"The final night: We dined at one of Dublin's oldest restaurants, then went on to a performance of the new play Native City by Paul Mercier. We hated to leave!"

"We gathered in front of the Arlington Hotel in Dublin before setting out for an exciting day touring the city's sights and taking in a performance of Marina Carr's By the Bug O'Cat at the Abbey Theatre (where Juno and the Paycock premiered in 1924)." (pictured: l to r: Judy Brown, Fran Goldman, Michele Casau, Eva Schaffer, Sharon Anderson)
A.C.T. and The Asian Art Museum Join Forces

A.C.T. Artistic Director Carey Perloff and other A.C.T. artists are working closely with the Asian Art Museum of San Francisco—which boasts an extensive collection of miniatures and other exquisite artwork from India—to prepare for the American premiere of Tom Stoppard’s Indian Ink at the Geary Theater in February. The museum and A.C.T. are also collaborating in ongoing efforts to attract members of the Bay Area theatrical and visual arts communities to upcoming offerings at both organizations.

On January 13, as Indian Ink begins rehearsals at A.C.T., the exhibition “Chinese Jade from the Permanent Collection” will go on view at the Asian Art Museum. The museum’s comprehensive exhibition will explore the technical aspects of jade production and the Chinese love for the material from the Neolithic period through the 20th century. Approximately 200 jades—selected from more than 1,500 pieces in the Avery Brundage Collection—will be displayed.

On the fundraising front, thanks to the success of last season’s benefit cohosted by the Asian Art Museum and A.C.T. for Golden Child, plans are currently underway for another “Jade Circle” event during the run of Indian Ink. Look for updates in next month’s issue of Stagebill and in Preniere, A.C.T.’s subscriber newsletter.

The Asian Art Museum of San Francisco is located in Golden Gate Park. Please call (415) 379-8800 for hours and exhibition information, or check out the museum’s Web site at http://www.asianart.org.

HONORING A.C.T.’S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company’s volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

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

G. David Anderson
Alison Avgusta
Jean Bateman
Karen Bauer
Helen Baker
Jean Callihon
Geraldine Collins
Menorren Davis
Katherine Farriols
Elaine Fieneman
Frances Frieder
Jackie Fullerston
Barbara Gerber
Saiyamun, early 1900s, from the Avery Brundage Collection of the Asian Art Museum of San Francisco

Jessica Jozel
Esther Jennings
Arnold & Claire Rosenzweig
Cecil Gerber
Iris Johnson
Bonnie Gillette
Dorothy Griggs
William & Gladys Johnson
Diane & Walter
Geri Hudson
Suzanne Kohn
Ines Levandowicz
Kevin Mize
Rica Minza
Roy Orten</p>

Ellen Spinnrad
Sid Stecklew
Sam Thal
Sylvia Cee Toll
Betty Trambula
Dane Wasser
Joy Wiles
Joanna Williams
Dorothy Yohana

For information about the Friends of A.C.T., call (415) 439-2301.
For information about ushering, call (415) 439-2343.

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 Theatre Award and the triumphant reopening of the Geary Theater following its $28.2 million renovation. Known for directing innovative productions of classics and championing new writing for the theater, Perloff’s work at A.C.T. includes last season’s highly acclaimed productions of Friedrich Schiller’s Mary Stuart and Harold Pinter’s Old Times; Timberlake Wertenbaker’s new version of Euripides’ Hecuba with Olympia Dukakis; Tom Stoppard’s Arcadia; Tennessee Williams’ Rose Tattoo with Kathleen Wilcher and Marco Barrientos’ 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 Ayvazian’s Singer’s Boy; and the Geary Theater inaugural production of Shakespeare’s Tempest, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and the Brooklyn Academy of Music. She recently staged Christoph Willibald Gluck’s Iphigenia 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 Reisiblissent Pfeiffer Uli with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff’s leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season Perloff directs Hecuba at the Williamstown Theatre Festival and at A.C.T., and the American premiere of Stoppard’s Indian Ink at A.C.T.

HEATHER KITCHEN (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught for more than 25 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was production manager at Theatre New Brunswick for three years. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also company manager for the Stratford Festival when on tour. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (Conservatory Director), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and
dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgy (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Eisen’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 1969, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

CRAIG SLAIGHT (Young Conservatory Director) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent 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 Slaight 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 25-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 Goyesqu, 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, Reinterpreting Brecht, Strindberg’s Dramaturgy, Theater Symposium, and Essays in Theater.

MERYL LIND SHAW (Artistic Manager/Coating 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 Appetit 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.

BRYAN CLOSE (Johnny Boyle) returns to A.C.T., where he has appeared in Mary Stuart, The Royal Family, and Travels with My Aunt (Bay Area Theatre Critics' Circle Award for best ensemble). Local theater credits also include The Heiress at Berkeley Repertory Theatre, The Lady's Not for Burning at San Jose Repertory Theatre, and Cowboys #2 as part of the Magic Theatre's Samstg. He has also performed at theaters across the country, including Arizona Theatre Company, Charlotte Repertory Theatre, Tennessee Stage Company, the Colorado Shakespeare Festival, and, most recently the Looking Glass Theatre in New York. His film work includes the soon-to-be-released Lawrence Kasdan movie Manford. Close received his M.F.A. from the A.C.T. Advanced Training Program.

CHARLES DEAN (“Captain” Jack Boyle) appeared at A.C.T. most recently in Travels with My Aunt, directed by Giles Havergal. He was also seen in The Rose Tattoo, directed by Carey Perloff. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including The Tooth of Crime, The Caucasian Chalk Circle, Tartuffe, Speed-the-Plow, The Illusion, Serious Money, Mad Forest, The Night of the Iguana, Dancing at Lughnasa, and, most recently, in Tony Kushner’s Hyestrinosis. He has also performed in productions at the Alley Theatre, Alliance Theatre Company, Dallas Theater Center, Guthrie Theater, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, Eureka Theatre Company, and Aurora Theatre Company. Dean’s film and television credits include Eye on the Sparrow, True Believer, Spirit of 76, and Getting Even with Dad.

ROBERT ERNST (“Needle” Nugent) is a co-founder of the Iowa Theatre Lab and the Blake St. Hawkeys. His stage credits include Endgame, Minima, Payland, Audience, Road, Kingfish, The Joy of Going Somewhere Definite, and Speed of Darkness, among others. He has also written and performed a dozen solo works and two plays, Nautilus and Smokin’, and has directed David Schein’s musical Tokens. His film and television credits include Jon Jost’s Surefire, Jumpin’ Jack Flash, Escape from Alcatraz, and “Hill Street Blues.” In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.

ROD GNAPP (Jerry Devine) last appeared at the Geary Theater in The Royal Family and as Vegas in Dark Rapture. A 1987 graduate of the A.C.T. Advanced Training Program, he has worked in theaters throughout the Bay Area for several years. Most recently he performed in Blood Knot at Marin Theatre Company, as Macabbe in Tony Kushner’s Hyestrinosis at Berkeley Repertory Theatre, and in Thick Description’s production of Octavio Solis’s El Otro.
GEOFF HOYLE ("Joxer" Daly) recently completed a year-long run as Zara in The Lion King on Broadway (for which he received a Drama Desk nomination). He first appeared at A.C.T. in Dario Fo’s Pope and the Witch and has appeared at the Geary Theater in Travels with My Aunt (directed by Giles Havergal) and The Tempest. An accomplished mime, he clowned with San Francisco’s Pickle Family Circus for seven seasons and, with Mr. Sniff, with Cirque du Soleil in Canada and the United States, and with Circus Flora in the Midwest. He has also written and performed the award-winning solo productions Feast of Fools, Boomer! and The Convict’s Return. Hoyle’s recent Bay Area credits include Genti(UA), commissioned by Berkeley Repertory Theatre, and the role of the burglar in Berkeley Rep’s production of Hearsbreak House. His new show, also commissioned by Berkeley Rep, premieres this May.

KATHLEEN KAEFER (Mary Boyle) makes her Geary Theater debut in Juno and the Paycock. She is a second-year student in the A.C.T. Advanced Program, where her studio roles have included Jenny Diver in The Threepenny Opera (directed by Carey Perloff), Maria Josepha in The House of Bernadette, and Arkadina in The Seagull. She is a founding member of The Hunger Artists Theatre in Southern California.

SHARON LOCKWOOD (Mrs. Tancred) has appeared at A.C.T. in The Royal Family, The Rose Tattoo, The Cherry Orchard, Gaslight, The Pope and the Witch, The Marriage of Figaro, and Saturday, Sunday and Monday. Most recently she performed in the Berkeley Repertory Theatre/Alley Theatre coproduction of Tony Kushner’s Hydriotaphia. Other Berkeley Rep appearances include Pentecost, Volpone, The Caucasian Chalk Circle, The Triumph of Love, Reckless, The Importance of Being Earnest, The Servant of Two Masters, The Convict’s Return, and Genti(UA). As a core member of the San Francisco Mime Troupe for almost 20 years, she acted in more than 30 productions, including tours throughout the U.S., Mexico, Canada, and Europe. Lockwood has also performed with Shakespeare Santa Cruz, Marin Theatre Company, San Jose Repertory Theatre, in Dario Fo’s About Face off Broadway, and in the feature film Mrs. Doubtfire.

ALLEN McMELVEY (The Mobilizer) is a graduate of the Royal Scottish Academy of Music & Drama and is the associate artistic director of the Bay Area-based American Citizens’ Theatre, where he has directed and designed Not about Heroes, Arts and the Man, Faith Healer, A Doctor in Spite of Himself, Scotch broth! and The Gods of the Mountain and has acted in Exit the King. Acting credits also include roles in Macbeth, Translations, Normal Heart, Elephant Man, Murat/Stade, Hamlet, Play Deservero, Ogres, Anna Christie, and Laughter on the 23rd Floor. Upcoming projects include the American Citizens’ Theatre production of A Cabal of Hypocrites and directing Summit Conference in Walnut Creek.

ROBIN PEARSON ROSE (Juno Boyle) has appeared on Broadway in Holiday and The Visit (directed by Hal Prince) and off Broadway in Summer and Smoke with the Roundabout Theatre Company. Regional theater credits include Voir Dire, Dancing at Lughnasa, Wonderful Tennessee, and Remembrance at the Old Globe Theatre; Dancing at Lughnasa at La Mirada; Sylvia at Stage West, Toronto. Joined at the Head at Pasadena Playhouse; Inadmissable Evidence at Matrix Theatre; Dragon Lady at South Coast Repertory Theatre; The Little Foxes at Indiana Repertory Theatre; Measure for Measure and The Drunkard at the Williamstown Theatre Festival; and The Bourgeois Gentleman and Baal at Yale Repertory Theatre. Film credits include Speechless, Fearless, Last Resort, and Enemy of the People. Television credits include "ER," "Party of Five," "Harbor One," "L.A. Law," "Days and Nights of Molly Dodd," A Place for Annie (Hallmark Hall of Fame), and The Pack (HBO), among others. Rose received her M.F.A. from the Yale School of Drama.

CHRISTOPHER RYDMAN (Furniture Mover) performed most recently in A Christmas Carol at A.C.T. and in Nicky Silver’s Raised in Captivity, produced by the A.C.T. Master of Fine Arts Program. A 1990 graduate of the A.C.T. Advanced Training Program and recipient of the Buri and Dede Lee McMurtry Professional Theater Intern Fellowship, he has appeared in A.C.T. studio productions of Some Kind of A Wind in the Willows; A Midsummer Night’s Dream, Purple Dust, Three Sisters, A Woman of No Importance, and Hurlyburly. Rydman has also performed in Blood Dues and The Iceman Cometh in New York; at the Edinburgh Fringe Festival; and in various roles in Pasta with Chopsticks.

MARGARET SCHENCK (Mrs. Maisie Madigan) has appeared in Saint Joan and The Winter’s Tale at the Rhode Island Shakespeare Theatre; Cat on a Hot Tin Roof and The Importance of Being Earnest at the Newport Festival Theatre; and Little Women, A Wrinkle in Time, and The Wind in the Willows with Stage One in Louisville. Her numerous performances in Chamber Theatre productions include the roles of Judith Bliss in Hay Fever, Artie in Eleemosynary, Virginia in The Golden Age, and Felicity in Relative Values (Drama-Logue Award). Schenck appeared recently on “Nash Bridges” as the “psychologist-next-door” Dr. Shulman.

GREGORY IVAN SMITH (Charles Bentham) performed last year in the West Coast premiere of Mosés Kaufman’s Gross Indecency: The Three Trials of Oscar Wilde (directed by Kaufman) at Theatre on the Square. Theater credits also include A Flea in Her Ear at Warehouse Repertory Theatre in Ft. Bragg; originating the role of Jimmy in the A.C.T. Master of Fine Arts Program production of The Reincarnation of Jinnie Brown at New College; Romeo and Juliet, Cymbeline, and A Midsummer Night’s Dream at the Idaho Shakespeare Festival; and Henry V, The Mikado, Twelfth Night, and The Boyfriend at the Utah Shakespearean Festival. Smith received his M.F.A. from A.C.T.
ELIZABETH BENEDICT® (Understudy) performed in A.C.T.’s production of A Streetcar Named Desire last season. She began her career at Arena Stage and has appeared off Broadway in The Trojan Women, Uncle Vanya, Cleopatra, and The Song of the Lusitanian Bogey. Her theater credits also include A Five-Person Cymbeline, Hamlet, Picnic, and Steel Magnolias in New York’s Hudson Valley. Sarah Bernhardt in The Lady of the Camellias, Beauty and the Beast, and Madame Dupont in Anything Else? at Theatre First; and the title role of Shirley Valentine at the Mason Street Theatre. She has appeared on television in “Law and Order.”

TOM BLAIR® (Understudy) has worked at many of this country’s leading regional theaters, including A.C.T. (The Guardsman, The Royal Family, Othello), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theatre. He has performed in Tadashi Suzuki’s Tales of Lear throughout the United States and at the Toga and Mitaka festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.

SUSAN-JANE HARRISON® (Understudy) trained at the Royal Academy of Dramatic Art (RADA) in London. She was last seen as Kyra in Skylight at Berkeley Repertory Theatre. Her extensive credits in the United Kingdom include Celia in As You Like It, Viola in Twelfth Night, Verona in The Taming of the Shrew, and Juliet in Romeo and Juliet, and Anne Elliot in the national tour of Persuasion. She is also a playwright, and her first play, Alaska, was broadcast on BBC’s Radio 4.

DAN HIATT® (Understudy) has appeared at A.C.T. in The Cherry Orchard, The Matchmaker, Othello, Rosencrantz and Guildenstern Are Dead, and The Play’s the Thing. Other theater credits include the role of Phileas Fogg in The Woman in White at the Lunt-Fontanne on Broadway; G MAGICAL in On the Town at the Mark Taper Forum; and The Graduate at Trinity Rep. He has also appeared in productions at the University of California, Berkeley, and the San Francisco Opera, and in the film Days of Heaven.

GILES HAVERGAL (Director) has been, since 1969, the director of The Citizens’ Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. He has directed more than 70 Citizen’s productions and also acts with the Citizen’s company. He has adapted numerous literary works for the stage, including Graham Greene’s Travels with My Aunt, which he directed at A.C.T. in 1997. His work in opera includes productions for the Welsh National Opera, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

KATE EDMUNDS (Scenic Designer) has designed many productions for A.C.T., including Hecuba, Old Times, Antigone, Uncle Vanya, Rosencrantz and Guildenstern Are Dead, Oedipus, Arcadia, and Othello. Locally, she has also designed many shows for Berkeley Repertory Theatre, including Twelfth Night, The Revenge, The Ugly Americans, Endgame, Night Seen, The Winter’s Tale, Heartbreak House, Stairs and, most recently, The Heiress and How I Learned to Drive. She has also designed extensively throughout the U.S. at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

LEWIS BROWN (Costume Designer) designed the costumes for some of A.C.T.’s earliest productions, including Hecuba, Old Times, Mary Stuart, Insurrection: Holding History, Mrs. Warren’s Profession, Singer’s Boy, The Royal Family, The Guardsman, Othello, A Christmas Carol, The Rose Tattoo, She Stoops to Conquer, Ken Ruta (La Ronde), Brian Bedford (Much Ado about Nothing), Michael Kahn (Measure for Measure), Craig Noel (The Tempest), Edward Payson Call (The Caucasian Chalk Circle), John Houseman (Richard III), and Frank Dunlop (The Last of Mrs. Chippy). He has also designed for operas directed by John Contour, Giles Havergal, and David Pountney, and films directed by John Frankenheimer, Nicholas Ray, and John Cassavetes.

PETER MARADUDIN (Lighting Designer) has designed the lighting for more than 30 A.C.T. productions, including Hecuba, Old Times, Mary Stuart, Insurrection: Holding History, Mrs. Warren’s Profession, Singer’s Boy, The Royal Family, The Guardsman, Othello, A Christmas Carol, The Rose Tattoo, She Stoops to Conquer, Ken Ruta (La Ronde), Brian Bedford (Much Ado about Nothing), Michael Kahn (Measure for Measure), Craig Noel (The Tempest), Edward Payson Call (The Caucasian Chalk Circle), John Houseman (Richard III), and Frank Dunlop (The Last of Mrs. Chippy). Maradudin has received four Los Angeles Theatre Critics’ Circle Awards, thirty Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light and Truth, a San Francisco lighting-design firm, and is on the faculty of the California Institute of the Arts.

GARTH HEMPHILL (Sound Designer) is currently 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 Hecuba, Insurrection: Holding History, A Christmas Carol, Mary Stuart, The Guardsman, Old Times, and A Streetcar Named Desire (for which he received a Bay Area Theatre Critics’ Circle Award) at A.C.T. He has earned Drama-Logue Awards for his work on The Price, 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 nine productions of Divas Simply Singing, a benefit for Project Angel Food and other AIDS charities.

RICK ECHOLS (Hair and Makeup) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He has also created wigs and makeup for A.C.T.’s television productions of Cyrano de Bergerac, A Christmas Carol, and The Tempest of the Shrew, as well as many other television and film productions. His 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 1999 after four and a half years on the road with the national tour of Les Misérables.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
*Student in the A.C.T. Advanced Training Program
LIFE IS THE PRIMARY FACT

O'Casey wrote his first play in 1911 for the Drama Club attached to the National Movement, but it was after 1916 that he became passionately involved in writing for the stage. "I started [playwriting] by accident," he said, "We used to act and produce plays. Awful plays. So one day I said: 'I'll write you a play worth acting.'"

In 1919, O'Casey submitted two of these "accidental" works for consideration to the Abbey Theatre. The plays were rejected, albeit with kind and encouraging words (and O'Casey promptly burned the manuscripts). After two further rejections, O'Casey submitted a play about the Anglo-Irish War (1919–21) entitled On the Run. It was immediately accepted and produced at the Abbey in 1923 with the title The Shadow of a Gunman. Juno and the Paycock, which takes place during the Irish Civil War (1921–23), opened at the Abbey in March 1924 and became the first play ever to run at that theater for more than a week.

O'Casey's third great Dublin play, The Plough and the Stars, which takes place during the Easter Rising of 1916, opened at the Abbey in February 1926. Three days later the play was met by organized demonstrations of Irish nationalists who felt that the play was insufficiently reverential toward the revolutionary leaders of 1916 who had fought for freedom for Ireland from British rule. The stage was stormed, speeches of protest made, and the crowd harangued (by poet/theater manager W. B. Yeats, who had founded the Abbey in 1899 with the noted Irish author Lady Gregory). Thereafter the play was performed with policemen lining the walls of the auditorium.

With some bitterness, O'Casey left Dublin for London in March 1926, where Juno was due to transfer from the Royalty to the Fortune Theatre. In London he married a young Dublin actress, Eileen Carey, in September 1927, and from there he submitted his next play, The Silver Tassie (1928), to the Abbey, which refused to produce it.

The Abbey's rejection of The Silver Tassie led to a bitter dispute and a breach between O'Casey and Lady Gregory, whom he was never to see again. From his self-imposed exile in London, O'Casey continued to write, experimenting with new themes and new forms. He wrote 17 plays in all, six volumes of autobiography (1939–54), and two books of criticism, and engaged in a voluminous and often heated correspondence.

O'Casey, the often venomous critic of capitalist society and organized religion, the revolutionary communist whose failing eyesight blinded him even to the worst excesses of Stalin, is remembered today as a man of great compassion: "There must be blood in all things that are written, in all pictures that are painted, in all songs that are sung."

THERE MUST BE BLOOD IN ALL THINGS THAT ARE WRITTEN, IN ALL PICTURES THAT ARE PAINTED, IN ALL SONGS THAT ARE SUNG.
needed to be buttressed against collapse. Because they were also the high-ceilinged, grandiose town houses of an aristocracy which had now fled to London, they were too expensive for the poor to heat properly, and so, in winter, they were bitterly cold. Above the second floor of the tenements, the Gas Company refused to fit pipes, so the fireplace was also used for cooking—meat perhaps once a week, the rest of the time “bread and tea for breakfast, potatoes sometimes with cabbage for lunch, bread and tea for supper.” . . .

_Juno and the Paycock_ is sometimes seen as a pacifist play, but in fact it is more a condemnation of the wrong kind of violence in the wrong cause, setting the sufferings inflicted in the name of peripheral change against the dreadful continuity of poverty. O’Casey’s people, far from being passive, are engaged in a frantic and relentless struggle with economic necessity. The guiding spirit of this play is Joxer, alert, constantly weaving and dodging in his efforts to ingratiate himself and get some food or drink, watchful for every opportunity and owing no loyalty other than to his stomach. While the banners wave and the bullets fly, starvation hovers.

—from “O’Casey in Context,” by Fintan O’Toole; excerpted with permission from the program of the Gate Theatre, Dublin’s 1986 production of Juno and the Paycock.

**O’CASEY ON JUNO AND THE PAYCOCK**

In the play the impact of the calamitous Civil War in Ireland is shown on two worker families, on two mothers each of whom has lost a son; and, if there be a message in the play, I imagine it to be that a Civil War should be waged only for a deep and great cause, like the overthrow of tax paid without representation that evoked the American War of Independence, the overthrow of feudalism as in the French Revolution, and the establishment of political and economic rule and

_continued on page 46_
ownership by the people as in the October Revolution of the Soviets. We should, however, be careful of well-meaning idealism; good as it may be and well-meaning, its flame in a few hearts may not give new life and new hope to the many, but dwindle into ghastly and futile funeral pyres in which many are uselessly destroyed and enormous damage done to all.

—Sean O’Casey

THE FIRST JUNO
The dress-rehearsal of Juno and the Paycock would be held at 5 p.m. on the Sunday.

I arrived at the theatre at 4:30 p.m. and found the author there before me looking rather glum and wondering if a rehearsal would take place since so far as he could find out there was no one else in the theatre. I assured him that everything would be all right even though I privately thought otherwise. Sara Allgood, who had spent the night feasting us with song and story, had left the theatre around 3 a.m. a very tired woman. I tried to persuade Sean that dress-rehearsals were always like this but he was only half-convinced. Although I did not know it at the time he was suffering much pain with his eyes and was attending the Royal Eye and Ear Hospital where he was a patient of the senior surgeon, the sensitive and perceptive Mr. Joe Cummins, who took a particular interest in the dramatist and in the theatre.

Gradually the players filed in and quietly went to their dressing rooms.... Yeats, Lady Gregory, and Robinson took seats in the stalls. The author sat a few seats away from them. The curtain rose about 5:36 p.m. So far as I could see and hear while waiting for my cue in the wings the rehearsal seemed to be proceeding smoothly. As soon as I had finished my part of Bentham at the end of the second act I went down into the stalls and sat two seats behind the author. Here for the first time I had the opportunity of seeing something of the play from an objective point of view. I was stunned by the tragic quality of the third act which the magnificent playing of Sara Allgood made almost unbearable. But it was the blistering irony of the final scene which convinced me that this man sitting at the front of me was a dramatist of genius, one destined to be spoken of far beyond the confines of the Abbey Theatre.

Afterwards, I sat there stunned. So, indeed, so far as I could see, did Robinson, Yeats, and Lady Gregory. Then Yeats ventured an opinion. He said that the play, particularly in its final scene, reminded him of a Dostoevsky novel. Lady Gregory turned to him and said: “You know, Willie, you never read a novel by Dostoevsky.” And she promised to amend this deficiency by sending him a copy of The Idiot. I turned to O’Casey and found I could only say to him: “Magnificent, Sean, Magnificent.” Then we all went quietly home.

—from Sean O’Casey, The Man I Knew, by Gabriel Fallon

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 September 15, 1997 and November 18, 1998.

GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS

$100,000 AND ABOVE
Grants for the Arts of the San Francisco Hotel Tax Fund
The James Irvine Foundation
The Andrew W. Mellon Foundation

$50,000–$99,999
Anonymous
AT&T
California Arts Council
The Heart Foundation, Inc.
The William and Flora Hewlett Foundation
Hewlett-Packard
National Corporate Theatre Fund
National Endowment for the Arts
PG&E Corporation
The Shubert Foundation
Visa U.S.A.

$25,000–$49,999
Bank of America Foundation
Howard, Rice, Nemerovski, Canady, Falk & Rabkin
The Peter J. Owens Trust of the San Francisco Foundation
United Airlines
Van Loben Sels Foundation

$10,000–$24,999
Bay Guardian
Biscuits & Blues
Frank A. Campini Foundation
Chevron
The Coca-Cola Foundation
Contra Costa Newspapers, Inc.
The Creative Work Fund
The Fleischhacker Foundation
Ira and Leonore Gershwin Philanthropic Fund
The Colm Higgins Foundation, advised by The Tides Foundation
KBLX 102.9 FM
KGO AM 810
Koret Foundation
Levi Strauss Foundation
Montgomery Street Foundation
Nordlund & Miller
The OdeLL Fund
Pacific Bell Foundation
Pan Pacific Hotel San Francisco
Rockefeller Foundation
San Francisco Hilton and Towers
Thelen Marin Johnson & Bridges
Torrefazione Italia
Westin St. Francis

A.C.T. CONTRIBUTORS

Wallis Foundation
Wells Fargo Bank Foundation

$5,000–$9,999
Capital Group Companies
Catering With Style
The Cliff Hotel
CompUSA
Harry Denton's Starlight Room
The Fred Gellert Family Foundation
Genentech
Richard and Rhoda Goldman Fund
Gracie's Restaurant
Grand Hyatt San Francisco
Miriam and Peter Haas Fund
KPMG Peat Marwick
La Scena Restaurant
LEF Foundation
Macy's West/Federated Department Stores
MAGIK, Incorporated
Morrison & Foerster
Edna M. Reichmuth Fund
Resolution Laser Printer Repair
Charles Schwab Corporation Foundation
The Sequoia Trust
Siemens Relm Communications
Theatre Communications Group, Inc.
Yank Sing

$2,500–$4,999
Bear Stearns/The Monterey Fund
CalA Foods/Bell Market
Gaia Fund
The William G. Gilmore Foundation
J. M. Long Foundation
Transamerica Foundation

$1,000–$2,499
Anonymous
American President Companies
Merryn L. Brenner Foundation
California Council for the Humanities
Eldorado Foundation
Franklin Templeton Group
Hambrecht & Quist
IBM Corporation
Matson Navigation/Alexander & Baldwin Foundation
McGraw-Hill Companies Foundation, Inc.
The Parish Fund of the Tides Foundation
Potlatch Corporation
The Silicon Valley Bank Foundation
The Starr Foundation
administered and administrative offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 814-3200. On the Web: www.act-sfbay.org.

box office and ticket information

Geyer Theater Box Office

Visit us at 465 Geyer Street at Mason, next to the Geyer Theater, one block west of Union Square. Box office hours are 12 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday. During non-performance weeks, box office hours are 12 to 6 p.m. daily.

BASS

Tickets are available at BASS centers, including The Wharfside and Tower Records/Videos.

Online

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

charge by phone or fax

Call (415) 749-2A-CT and use your Visa, MasterCard, or American Express card. Or fax your order to 415-749-2901.

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) 749-2A-CT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket prices range from $11 to $65.

subscribers

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) 749-2520 to find out about four- and seven-play packages.

discounts

Half-price tickets are sometimes available on the day of performance at the Box Office on Union Square. Half-price student and senior rush tickets are available at the Geyer Theater Box Office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10.50, with tickets subject to availability. One student rush ticket per valid I.D.

Student subscriptions are also available at half price. Senior citizen discounts are available for full-season and sampler series subscriptions. ACT also offers a 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 10 or more, call Linda Graham, Group Services, at (415) 814-2903.

Gift certificates

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

special programs

A.C.T. Extras

For information on ACT. Prospects, 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 sold at $10. For information call (415) 439-2363.

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 Conservatory is an intensive program for those with some performing arts background. Studio ACT offers evening and weekend classes, including a new Corporate Education Services program, 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 homemade 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 special price. After five hours, the regular rate applies.
THE PUREST GLACIAL WATER. THE PUREST WINTER WHEAT. A VODKA AS AUTHENTIC AS THE SOUL OF RUSSIA HERSELF.