



A.C.T.

STAGEBILL

EUGENE O'NEILL
LONG DAY'S
JOURNEY INTO
NIGHT

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 youSM

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

SAN FRANCISCO (415) 392-1400 SAN MATEO (650) 571-8388 MENLO PARK (650) 470-8888

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

LOS ANGELES (213) 384-0777 DEL MAR (619) 755-5600

VISIT OUR WEBSITE AT www.firstrepublic.com

A NEW YORK STOCK EXCHANGE COMPANY • MEMBER FDIC



*"Let's make it a full dozen oysters, tonight.
I hear there's a back-up on the bridge."*

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



Even the Lone Ranger
never **rode** alone.

Teaming isn't a corporate
buzzword. It's a core belief. Which
means you can always depend on our
85,000 people who want to ride by
your side. Together, we can think
and do more. Saddle up.
www.ey.com

CONSULTING • TAX • ASSURANCE

 **ERNST & YOUNG**
FROM THOUGHT TO FINISH.™



CONTENTS

Vol. 5, No. 6, April 1999

PROGRAM NOTES	9
A.C.T. NEWS	24
ABOUT A.C.T.	30
A.C.T. STAFF	32
A.C.T. PROFILES	34
WHO'S WHO IN <i>LONG DAY'S JOURNEY</i>	
<i>INTO NIGHT</i>	37
CONTRIBUTORS	47
FOR YOUR INFORMATION	53

ABOVE
Photo by Sandy Underwood

All editorial materials © 1999 by
The American Conservatory Theatre Foundation.
All rights reserved.



A.C.T.

STAGEBILL

AMERICAN CONSERVATORY THEATER
Artistic Director **Carey Perloff**
Managing Director **Heather Kitchen**
Conservatory Director **Melissa Smith**
Program Editor **Elizabeth Brodersen**
Associate Editor **Jessica Werner**

STAGEBILL
Publisher **Shira Kalish**
Associate Publisher **Frederick W. Becker III**
Editor in Chief **John Istel**
Art Director **Alex Stark**
Production Director **Maude Popkin**
Controller **Howard Kaplan-Newman**

MANAGING EDITORS
New York **Maureen Buja**
San Francisco **Peter Cieply**
Washington, D.C. **Tricia Maher**
Chicago **Michael McQueen**

EDITORIAL
Senior Editors **Robert Hilferly, Pamela Renner**
Assistant Editor **Ben Mattison**
Assistant Art Director **Maggie Dich**
Digital Imaging **Alicia Gil**
Program Editor **Jeffery Kennedy**

PRODUCTION
Manufacturing Director **Bill Marin**
Senior Production Manager **Kathy Copeland**
Production Manager **Gillian Moran**

ADVERTISING
New York Manager **Suzanne Puchalsky**
Sales Development **Marguerite LaCorte**
Account Manager **Ed Meisner**
West Coast Director **Jo Campbell-Brand**
Midwest Advertising Director **Pamela Duffy**
Washington D.C. **Lisa Covert**
Minneapolis **Marilyn Miller**
Southwest **Betsy Gugick**
Detroit **RPM Associates**
Southeast **Bentz & Maddock**
Local Sales—West Coast **Irene Meltzer**

MARKETING
Promotion Director **Mindi R. Lund**
Marketing Manager **Beth A. Clay**

ADMINISTRATION
Assistant Controller **Howard Kassman**
Operations Manager **Kim Polson**
Advertising Coordinator **Noel Mercado**
Office Manager **Barbara Rosenthal**
Credit Manager **Loretta Dober**
Accounts Payable **Flora Gist**
Sales Assistants **Ellen Planthaber, Sally Mendonca**

STAGEBILL, INC.
Chairman/President **Fred B. Tarter**
Executive Vice President **Lois Grosser Tarter**
Legal Counsel **Pavia & Harcourt**
Accountant **Seymour Heinberg**
Printing Coordinator **Murray L. Konecky**

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

144 East 44th Street, New York, N.Y., 10017
(212) 476-0640

Visit our Web site at www.stagebill.com.

Its clock was designed to measure time
within 1/40,000th of a second. And the rest
of the car to help you lose track of it.



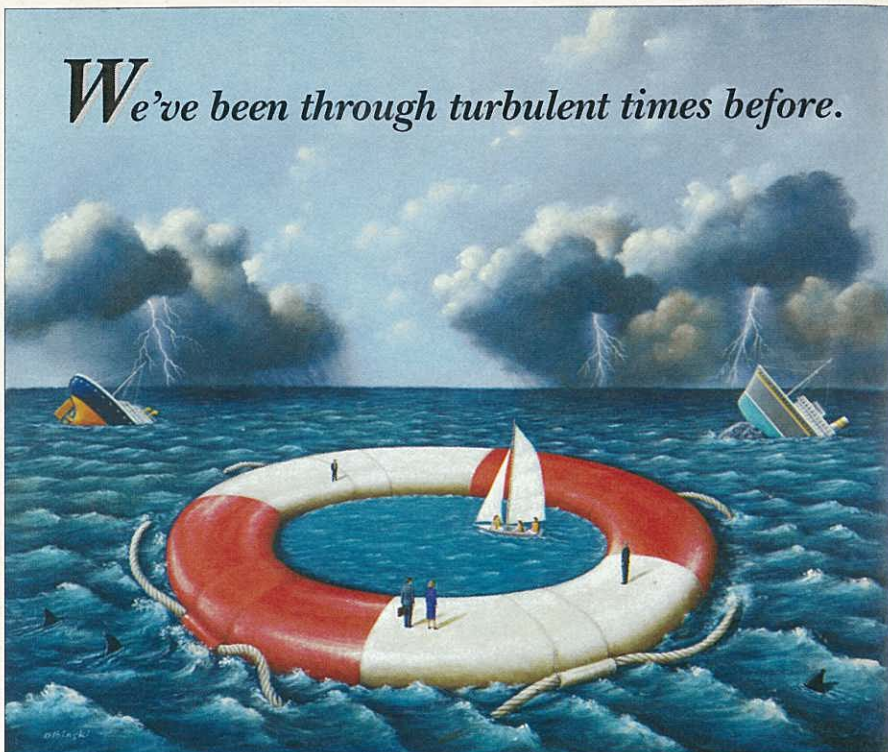
Could it be a time machine in disguise? What else would you call the sheer joy of driving a luxury car this precisely engineered? Indeed, from the moment you close the multisealed door to the instant its 253 hp engine purrs to life, the Chrysler LHS proves that worldly elegance can coexist with NASA-like precision. The 1999 Chrysler LHS, \$29,545 fully equipped.* For more information, call 1.800.CHRYSLER or simply visit www.chryslercars.com.



CHRYSLER LHS

*Base MSRP includes destination. Tax and options extra.

We've been through turbulent times before.



Regardless of today's market climate, the future includes the distinct possibility of uncertainty and volatility. What's more, with the merging of many banks and investment firms, many investors feel adrift, unsure where to turn for advice. Should you invest more in bonds or equities? More in small caps or blue chips? Or keep more cash on hand? While nobody can promise you all the right answers, U.S. Trust can promise you something invaluable: expertise based on experience.

For over 145 years, through periods of extreme uncertainty, we've been a bedrock of stability for our clients, providing them with sound advice that has helped preserve and enhance their wealth. In the process, we've become one of America's premier investment advisory and wealth management firms. To learn how to weather the market's volatility, please contact Jay S. Welker, Senior Vice President, at 415-743-9000 or visit www.ustrust.com.

U.S. TRUST A TRADITION OF GROWING ASSETS

NEW YORK BOCA RATON COSTA MESA DALLAS ESSEX GARDEN CITY GREENWICH HOUSTON LARKSPUR LOS ANGELES MORRISTOWN
NAPLES PALM BEACH PHILADELPHIA PORTLAND PRINCETON SAN FRANCISCO STAMFORD VERO BEACH WASHINGTON D.C. WEST HARTFORD

LONG DAY'S JOURNEY INTO NIGHT

(first produced 1956)

by Eugene O'Neill

Directed by Laird Williamson

with

Marco Barricelli Jason Butler Harner
Pamela Payton-Wright Josef Sommer Lissy Walker

Scenery by Kate Edmunds
Costumes by Deborah Dryden
Lighting by Peter Maradudin
Sound by Garth Hemphill
Dramaturg/Assistant Director Bronwyn Eisenberg
Dialect Consultant Deborah Sussel
Fight Director Gregory E. Hoffman
Casting by Meryl Lind Shaw
Casting Assistance by Julia Flores, Julie Tucker
Hair and Makeup by Rick Echols

Stage Management Staff

Kimberly Mark Webb, Stage Manager
Elisa Guthertz, Assistant Stage Manager
Drew Stauffer, Intern

Presented by special arrangement with Samuel French, Inc.

Special Thanks to

Ellen Novack
Connecticut College
Brian Rogers and the Sheaffer-O'Neill Collection
Sally Pavetti, Curator, Monte Cristo Cottage
Lois McDonald, Associate Curator, Monte Cristo Cottage
Stephen Black; Maureen McKibben

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director



A.C.T.

NEXT AT A.C.T.

AMERICAN CONSERVATORY THEATER
IN ASSOCIATION WITH *AT&T OnStage*[®]
PRESENTS THE WORLD PREMIERE OF

THE
FIRST
PICTURE
SHOW

BOOK AND LYRICS BY
AIN GORDON AND DAVID GORDON

MUSIC BY
JEANINE TESORI

DIRECTED AND CHOREOGRAPHED BY DAVID GORDON
ASSOCIATE DIRECTOR AIN GORDON

MAY 6–JUNE 6 • CALL 415 749-2ACT
WWW.ACT-SFBAY.ORG



San Francisco



logo by John Mattos

LONG DAY'S
JOURNEY^{INTO}
NIGHT

The Cast

(in order of appearance)

<i>James Tyrone</i>	Josef Sommer
<i>Mary Cavan Tyrone</i>	Pamela Payton-Wright
<i>James Tyrone, Jr.</i>	Marco Barricelli
<i>Edmund Tyrone</i>	Jason Butler Harner
<i>Cathleen</i>	Lissy Walker

Understudies

<i>James Tyrone</i>	—Edward Sarafian
<i>Mary Cavan Tyrone</i>	—Elizabeth Benedict
<i>James Tyrone, Jr.</i>	—Andy Murray
<i>Edmund Tyrone</i>	—Ariel Shafir
<i>Cathleen</i>	—Amelia Rosenberg

Time and Place

ACT I: Living room of the Tyrones' summer home,
8:30 a.m. of a day in August 1912
ACT II: Scene 1: The same, around 12:45
Scene 2: The same, about a half-hour later
ACT III: The same, around 6:30 that evening
ACT IV: The same, around midnight

There will be two intermissions.

Additional Thanks to

The Alley Theatre (Gregory Boyd, Michael Wilson, Rene Wells)
Christine Sumption; Richard Hamburger
John Roberts & Tony Barrand

A.C.T. PRESENTS

99
00



A.C.T.

ANNOUNCING
THE 1999-2000
SEASON!

SUBSCRIBE FOR GUARANTEED
SEATS, LOWER PRICES, & MORE

Major Musical

THE THREEPENNY OPERA

Text by Bertolt Brecht · Music by Kurt Weill

Directed by Carey Perloff

American Premiere

THE INVENTION OF LOVE

By Tom Stoppard

Directed by Carey Perloff

World Premiere

THE HOUSE OF MIRTH

From the novel by Edith Wharton

Adapted and directed by Giles Havergal

A.C.T. Premiere

EDWARD II

By Christopher Marlowe

Directed by Mark Lamos

World Premiere Play with Music

**SOME-KIND-OF-A
WIND-IN-THE-WILLOWS**

From the novel by Kenneth Grahame

Adapted and directed by David Gordon

A CHRISTMAS CAROL

Adapted from Charles Dickens

by Dennis Powers and Laird Williamson

Four Weeks Only

**PLUS TWO MORE PLAYS
TO BE ANNOUNCED**

Susan Gibney and Art Malik in Indian Ink (photo by Ken Friedman)

With 21,000 people now subscribing to A.C.T.—more than at any time in the past two decades—thousands of people are being turned away from sold-out performances.

The only way to guarantee your tickets is to subscribe. And the best part is, you'll get better seats at lower prices, plus you'll receive a wealth of subscribers-only privileges.

Call to subscribe or receive your free brochure—(415) 749-2250.

AT HOME IN NEW LONDON

by Louis Sheaffer

"How shall a man escape from his ancestors," Emerson asks rhetorically, "or draw off from his veins the black drop which he drew from his father's or his mother's life?"

This was the question that would haunt Eugene O'Neill till his death, the ghost he would try to exorcise through nearly all his plays, for few writers in world theater history have been so obsessed as O'Neill with their progenitors, with the familial crucible from which they, the writers, had emerged. Probably only Strindberg, his mentor, was as autobiographical.

The Bible, with vision antedating Freud's by several thousand years, says that a man "shall leave his father and his mother, and shall cleave unto his wife." Unfortunately for O'Neill the man, but fortunately for O'Neill the playwright, he never, as his writings amply illustrate, really "left" his parents—or, for that matter, his brother Jamie. He found inexhaustible subject matter at home, his richest, most complex models in those he was bound to by flesh, blood, and bone. The evidence is to be found again and again in his writings, ultimately most clearly, most hauntingly in his masterwork, *Long Day's Journey into Night*.

Probably O'Neill's most devastating remark ever concerning what Freud called the "family romance" was made in connection with his drama *Mourning Becomes Electra*. For several years he had thought of writing a play based on one of the old Greek tragedies but set in America and embodying present-day concepts and insights. He finally, after surveying the classical field, chose the Oresteia trilogy of Aeschylus because, he confided to a friend, he felt that it "has greater possibilities of revealing all the deep hidden relationships in the family than any other" of the Attic tragedies.

Considering that the trilogy tells of an adulterous wife (Clytemnestra) who murders her husband (Agamemnon) and in turn is slain by her son (Orestes) at the urging of her daughter (Electra), it appears from O'Neill's remark about "the deep hidden relationships" that he viewed family life as, basically, a deadly struggle.

HAUNTED BY HIS BIRTH

A man riven with guilt feelings, O'Neill could never forget that his birth had proven disastrous to the family. Though all was not well with the O'Neills before Eugene appeared, it was far worse afterward. He was born in 1888; *Long Day's Journey* is set in 1912, yet its principals—the author himself, his mother, his father, his brother—are still haunted by his birth, by something his birth had set in motion.

(Though O'Neill used in the play the given names of his parents and brother, he called himself "Edmund," after a brother who had died in infancy, before Eugene's birth.)

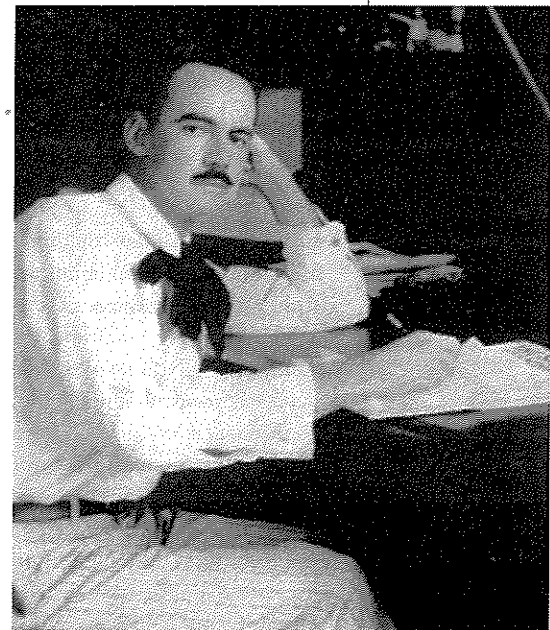
Long Day's Journey was a play O'Neill had wanted to remain secret till 25 years after his death. In it, seeking to explain the familial forces that had shaped him and dictated his anguished view of life, he disclosed his mother as one of the most tortured of drug addicts, a shy, devout soul whose Catholicism served but to deepen her shame and sense of degradation. His father he portrayed as miserly, his brother as a cynical alcoholic, corrupt and corrupting.

Perhaps the central irony of his career, one marked by many ironies, is that Eugene Gladstone O'Neill stood on his father's shoulders in attaining his position as our greatest playwright. (A national magazine summing up his career, at the time of his death in 1953, said: "Before O'Neill, the U.S. had theater; after O'Neill, it had drama.") While growing up and for years afterward, he constantly derided the old-time theater with its extravagant melodrama and sentimental excesses, its impossibly noble heroes and villains of the darkest shades; yet this son of the renowned actor James O'Neill, the perennial "Count of Monte Cristo," owed much to that theater. From childhood on he absorbed from it, all the while unconscious of doing so, the fundamentals of stagecraft, of telling a story in dialogue and action, of what makes a scene fuse and take fire, of how to touch people's feelings and transform them, a heterogeneous group of individuals, into one receptive body, an audience. It became, in short, second nature in him to think in theatrical terms.

"Usually a child has a regular, fixed home," Eugene said in 1932, "but you might say I started in as a trouper. I knew only actors and the stage. My mother nursed me in the wings and in dressing rooms."

ESTABLISHING HOME BASE

Though true enough that the family lacked a "regular, fixed home" because the father was on tour most of the year, accompanied by his wife and, till school age, their children, the O'Neills did have a home base of sorts in the old river town of New London, Conn. First attracted to it when Mrs. O'Neill's mother moved there to live with a sister, James decided on it as their summer base when he succumbed to its vintage charm.



Eugene Gladstone O'Neill as a young writer in New London, Connecticut, in 1913

FEW WRITERS IN
WORLD HISTORY
HAVE BEEN SO
OBSESSED AS
O'NEILL WITH
THE FAMILIAL
CRUCIBLE FROM
WHICH THEY HAD
EMERGED.



Mary Ellen "Ella"
Quintan O'Neill
MUSEUM OF THE CITY OF
NEW YORK



James O'Neill as the
Count of Monte Cristo
JOHN H. JAMES COLLECTION,
NEW YORK PUBLIC LIBRARY

New London offered James O'Neill attractive soil in which to put down roots, and he responded with an Irishman's love of the earth, buying real estate, not only for summer quarters but also as an investment, while his wife, Ella, in a spirit of acceptance rather than with enthusiasm, acceded to her husband. He established a summer residence, called the Monte Cristo cottage, on Pequot Avenue, the nearest thing to a home the family would ever have (which would inspire settings for both *Ah, Wilderness!* and *Journey*). purchased a horse and carriage, and, being a gregarious soul who enjoyed drinking, proceeded to become one of the town's most popular figures. Ella, whom the townspeople found reserved and ladylike, regarded New London as their home base partly because her mother was nearby but primarily because Edmund, her second child, was buried there.

In *Long Day's Journey* the mother, who constantly charges her husband with being penurious, complains that their summer place was built as cheaply as possible. Actually, the Monte Cristo cottage, which a local paper described in 1897 as "quaint, picturesque but old-fashioned and plain," was never a new structure as a whole; it was put together, with additions, renovations and other alterations, from several buildings already on the site at a cost of a few thousand dollars.

Ella, who found the trees [that hugged the house on several sides] oppressive, disliked the house not only because of its gloom but because she thought it below their means and the station in life they should maintain. Jamie, who tended to see things through his mother's eyes and who, like her, had a streak of snobbery, was forever comparing their mode of living with the elegant establishments of the Pequot. But the house loomed dramatically in Eugene's imagination. So much happened there, so many things he could never forget. As a child he worshipped his mother, beautiful with pale skin, wistful dark eyes, and, despite graying hair, girlish manner. On her side she was anxiously loving, immediately apprehensive if he showed the slightest indisposition. Yet, sometimes she acted like a total stranger, off in a world of her own, without thought or feeling for him. "She used to drift around the house like a ghost," he once confided to his second wife, Agnes Boulton. "I didn't know what was wrong and kept trying to reach her."

In awe of one parent, bewildered by the other, the child had no choice in the direction he took: unable to emulate hearty, outgoing James O'Neill, he could only model himself on his quiet, shy mother. Since she could be remote at times and keep him at a distance, he in self-defense became remote, all the while hungry for reassurance and love, for a mother who would always be there when he wanted her. Locked within himself, full of fears, he envied brother Jamie's blithe, knowing manner, his air of being on top of the world (a brother who viewed practically everything and everyone, his

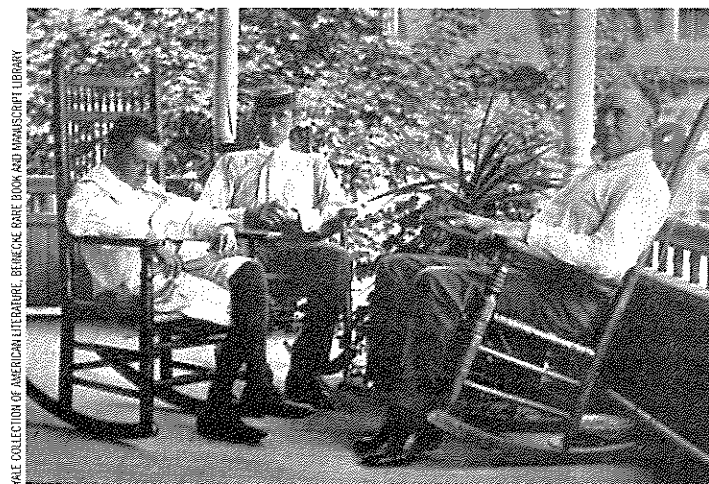
mother alone excepted, with deepening cynicism; who at a relatively young age became a determined drinker; who at bottom always had it against "the Kid," along with loving him, because his birth had triggered their mother's drug addiction).

FALL FROM INNOCENCE

One foot in the soil, the other in the Thames, which shortly flows into Long Island Sound and thence becomes one with the open sea, New London made O'Neill feel at home on the water, helped inspire in him a dream of faraway golden places. It afforded him, through the saloons, seamen's dives, and whorehouses of its wide-open red-light district, a preview of the raw life he would come to know in Buenos Aires, on the New York waterfront, and still later would write about. New London gave him a more rounded initiation in life, more material for his writings, than he ever acknowledged and, perhaps, ever realized.

What he was most conscious of, while growing up, was his inability to "belong." The feeling of not "belonging," always hardest to bear in youth, was particularly hard in a place where everybody knew everyone else, and he felt himself under suspicious scrutiny. Moreover, New London was the scene of his fall from innocence. Bewildered by his mother's recurrent spells of dreamy detachment, not to mention the times when she was away in sanatoria, Eugene used to wonder whether she was mentally unstable. And since everyone said that he took after her, he was haunted by the fear that he had inherited her weakness.

The great turning point in his life came when he was nearly 15, in the summer of 1903, which was plagued by constant rain and fog, with the Pequot foghorn blasting away mournfully for days on end. One night, after a stretch of bad weather had kept Ella marooned in the house so long that she had exhausted her supply of "medicine,"

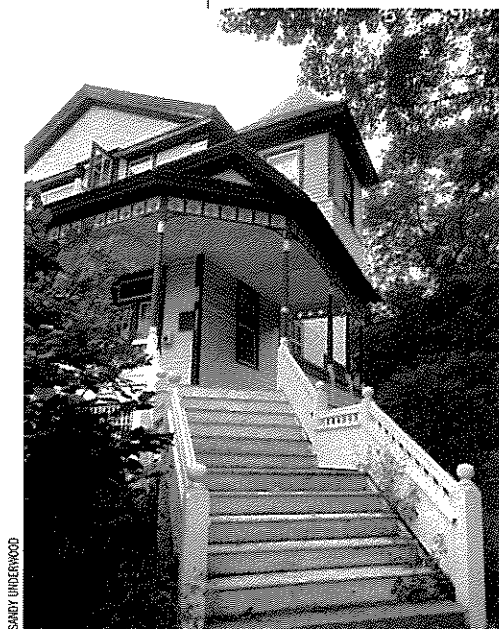


(l to r) Eugene, Jamie,
and James O'Neill on
the porch of Monte
Cristo Cottage

YALE COLLECTION OF AMERICAN LITERATURE, BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY

Long Day's Journey into Night was written while O'Neill was living in Tao House, the residence he and his wife Carlotta built in the hills above Danville, California. Tao House is now a National Historic Site and open to the public. For information call (825) 838-0249.

BELOW
Monte Cristo Cottage in New London, Connecticut, is owned by the Eugene O'Neill Memorial Theater Center and is also open to visitors. For information call (860) 443-0051.



SANDY UNDERWOOD

the craving for relief was beyond her endurance. Dashing from the house in her nightdress, she tried to throw herself in the river, but her sons, with her husband panting after them, stopped her.

If his birth had landed his mother in hell, she had finally taken him with her, to a hell of guilt feelings from which he would never escape. After that night, after what Jamie had told him, he turned against his ancestral religion; he never again attended church except for his parents' funerals. If Jesus would not or could not save his mother, for all her piety, what sort of God was this? Surely no all-powerful God of love and compassion. Essentially a religious man, Eugene was now launched on a lifelong, but ultimately fruitless, quest for something to believe in, something that gave meaning and dignity to our time on earth. It was another measure of the great change in him that this year saw the start of his drinking, not a beer or two but hard drinking. At age 15.

Once Eugene turned rebellious, he carried on a one-sided feud with his father. He complained to friends that his father was miserly; he made fun of his acting to his face, and, though James had come to hate *Monte Cristo* (his only sure-fire success) from years of being chained to it, Eugene used to ridicule it as a piece of hokum.

Eventually he had a change of heart. "My father's death," he wrote to a friend in 1920, "leaves a big hole in my life. He and I had become great pals in the last two years." Still later he said; "My father and I hadn't gotten along so well. We had a running battle for a good many years, and I know there were times when he'd just about given me up. Not that I can blame him. If anything, he was too patient with me. What I wonder now is why he didn't kick me out. I gave him every chance to."

Of course there was more than this in their relationship. It's a rare son without grievances against his father, and Eugene harbored his full share—some valid, some inflated, some more or less unjust. But beyond this, beyond the normal conflict between the male generations, Eugene needed to ease his burden of guilt feelings, to think the worst of his father. If James O'Neill had lingered in barrooms while his young wife languished in lonely hotel rooms, if she had remained aloof and isolated from his troupe more at his wish than her own, but most of all if he had called in a cheap "quack" to attend her in childbirth—if all this were so, no wonder she had fallen victim to morphine. She was not to blame. Neither, certainly, was he for being born. It was James's fault,

WITH LOVE, FROM GENE

Eugene O'Neill presented the finished typescript of Long Day's Journey into Night as an anniversary present to his wife, Carlotta Monterey, with the following inscription:

For Carlotta, on our 12th Wedding Anniversary

Dearest: I give you the original script of this play of old sorrow, written in tears and blood. A sadly inappropriate gift, it would seem, for a day celebrating happiness. But you will understand I mean it as a tribute to your love and tenderness which gave me the faith in love that enabled me to face my dead at last and write this play—write it with deep pity and understanding and forgiveness for all the four haunted Tyrones.

These twelve years, Beloved One, have been a Journey into Light—into love. You know my gratitude. And my love!

Gene
Tao House



Eugene O'Neill and Carlotta Monterey

the fault of that "quack" doctor who had administered the drug too freely. Eugene hugged all this to himself, yet it brought him little relief. Unlike his bachelor brother, who adored the mother and was undyingly hostile to the other parent, Eugene's feeling of relief whenever he scored off his father was short-lived.

SEPARATE HELL

[By 1939, after completing *The Iceman Cometh*, O'Neill] was ready to write *Long Day's Journey into Night* with, as he believed, "deep pity and understanding and forgiveness" for his parents and brother. Several years after O'Neill's death [in 1953], his widow, Carlotta Monterey, reminisced about the play's inception and his agony while writing it:

We were living in [Tao House in Danville,] California at the time. Whenever he was very upset about something or nervous, he would come to my bedroom and talk himself out. This night he told me he was going to write a play about his family. It was a thing that haunted him. He was bedevilled into writing it, it was something that came from his very guts, he had to get it out of his system, he had to forgive whatever it was that caused

continued on page 46

NEXT PAGE
Ella O'Neill's room in Monte Cristo Cottage

"SHE SAID SHE WAS IN PAIN"

Mabel Reynolds, a nurse sent to look after O'Neill's mother, recalled a night at the house in New London:

"It was between four and five in the afternoon when I got there. I could hear loud voices inside, like an argument going on. I rang the bell, I finally had to knock, and somebody called, 'Come in.' They were sitting—the father and the two boys—in the dining room at a round table. There were glasses on it, and there was a bottle. One of them waved me up. 'Go on upstairs.' She was in bed and looked terrible, she looked—this is a horrible expression but it will give you the idea—she looked like a witch, her white hair and large dark eyes. She was rocking back and forth, wringing her hands. 'My son, my son,' she kept repeating, and tears were running down her face.

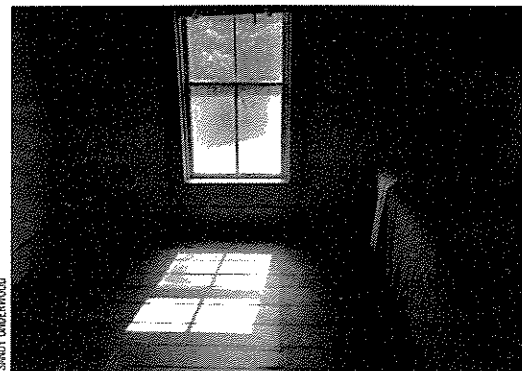
"And all the time this awful shouting was going on downstairs. They all must've been pretty much under the weather. I couldn't hear what they were saying but the boys were shouting at the father. All of them, though, were making their share of noise. I knew right away this was something I didn't want to go through more than once. It was really rough. 'My son, my son' she went on—I guess I heard it a hundred times—and once or twice she mentioned something about a baby son who'd died. . . . Once she got up and started to pace the floor, back and forth, back and forth. She said she was in pain. I had quite a time getting her back in bed.

"I never knew the boys but I'd heard a lot about the older one. Everybody knew he was a problem, always in some kind of scrape. I used to see the mother being driven around New London. The only time I ever got a close look at her, before all this happened, she was on Main Street near the Starr drug store. I remember looking closely at her because she was the mother of this character about town—she seemed gentle, a real lady. It seemed strange that she would be the mother of someone like that, but that night she certainly wasn't ladylike.

"She quieted down after a while, but it was hours and hours. I gave her an alcohol rub, to make her comfortable, and noticed hypodermic marks on her arm—no I hadn't heard that she was a drug addict. If the night had been any worse, I don't know what it could have been like—the quarreling and shouting going on till three in the

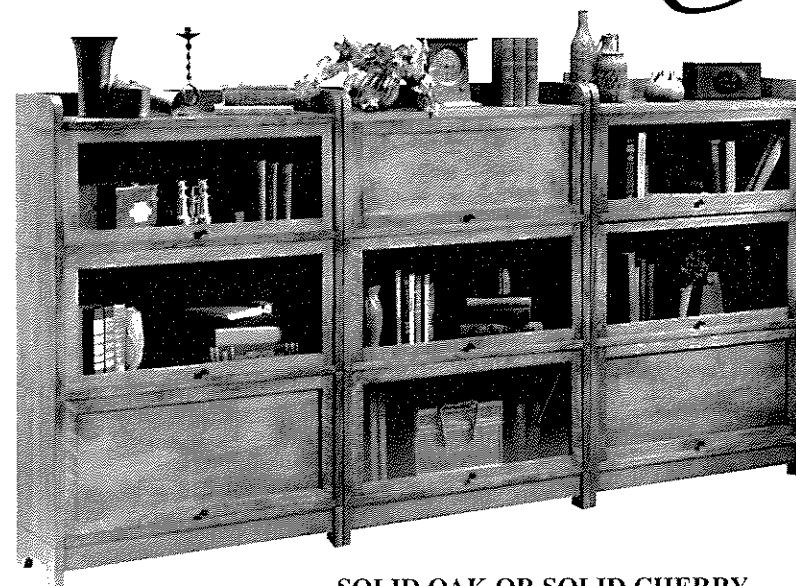
morning or so. No one was around when I left in the morning. I don't know where they were, they never came upstairs. When I left there I was quite disturbed, and I remember taking a long walk before going back to the hospital—I was still in training then—no, I never went back."

—from *O'Neill: Son and Playwright*, by Louis Sheaffer



BARRISTER BOOKCASE COLLECTION

BY *Stickley*



SOLID OAK OR SOLID CHERRY
GLASS AND/OR WOOD DOORS
UP TO FIVE MAY BE STACKED
CREATE YOUR OWN LIBRARY
IDEAL FOR HOME OR OFFICE
VERY AFFORDABLE PRICING
CALL US FOR FULL DETAILS

Est. 1948
Noriega Furniture

1455 TARAVAL ST. ■ SAN FRANCISCO ■ 415-564-4110
TUES, WED, FRI 10 TO 5:30 ■ THUR 1 TO 9 ■ SAT 10 TO 5 ■ 800-664-4110

www.noriegafurniture.com

A.C.T. EXTRAS

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

A.C.T. PROLOGUES

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

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

ON LONG DAY'S JOURNEY INTO NIGHT

A.C.T. PROLOGUE

April 6, 1999, 5:30-6:30 p.m.

Featuring Director Laird Williamson

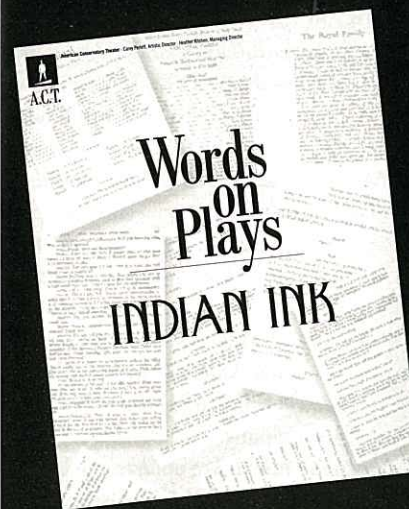
AUDIENCE EXCHANGES

April 13, April 18 (matinee), and April 21 (matinee)

Please join us in the Geary Theater for these free events.

For more
information, call
(415) 749-2ACT.

The inside scoop.



For only \$8 an issue, you can be the most knowledgeable person in your row! *Words on Plays* is available at the Geary Theater Box Office or in the main lobby of the Geary.

A Renaissance
Person stays
in the heart of
Times Square.

10% off

Present this ad at check-in
and get 10% off
your room rate.

On your next visit to the "Big Apple" treat yourself to the ultimate in service and sophistication at the Four-Diamond Renaissance New York Hotel. Located in the heart of Times Square, overlooking Broadway, this elegant hotel offers deluxe accommodations



within walking distance of theaters, fine dining, shopping, Rockefeller Center and Radio City Music Hall. For reservations, call your travel

agent, 1-800-HOTELS-1, or visit our web site at

www.renaissancehotels.com

It's time for a Renaissance.



RENAISSANCE.
NEW YORK HOTEL

714 Seventh Avenue at 48th Street
New York, New York

Offer valid through 9/6/99, one ad per room. Discount not valid in conjunction with other promotional offers. Not applicable to groups.

WHAT'S NEW IN THE A.C.T. CONSERVATORY

The second-year students of the A.C.T. Advanced Training Program (ATP) present imaginative interpretations of Shakespeare's *Pericles* and *As You Like It* April 19–May 8 at San Francisco's Magic Theatre. Showcasing the talents of the entire ATP class of 2000, these plays are the fifth public production of A.C.T.'s expanded Master of Fine Arts Program.

Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was expanded in 1996 to include a third year of study emphasizing public performance in venues throughout San Francisco and culminating in the award of the advanced degree to qualified candidates. The three-year ATP was inaugurated with a public production of Lynne Alvarez's *Reincarnation of Jaimie Brown* at New College, followed by successful productions of *A Mouthful of Birds*, by Caryl Churchill and David Lan; *The Lover* and *The Collection*, by Harold Pinter, at New Langton Arts; and *Raised in Captivity*, by Nicky Silver, at the Magic Theatre. A.C.T.'s M.F.A. productions have become increasingly popular among a growing local audience enthusiastic for adventurous dramatic work. By the year 2000, the A.C.T. Conservatory hopes to present four public productions each season.

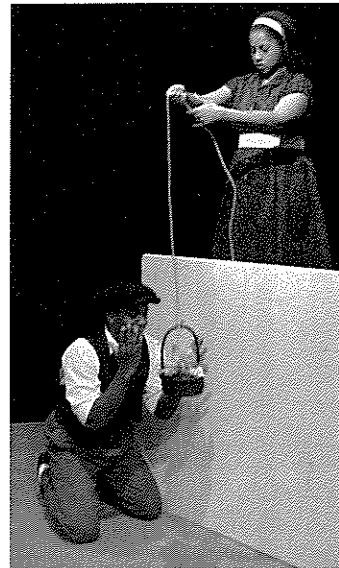
Pericles is directed by Dominique Serrand, coartistic director of Minneapolis's award-winning experimental theater company Theatre de la Jeune Lune, who performed in the Bay Area in *Don Juan Giovanni* at Berkeley Repertory Theatre. *As You Like It* is directed by Richard Rossi, resident director at Napa Valley College and a founding member of the Aurora Theatre Company, who has also directed productions at Marin Theatre Company.

All performances of *Pericles* and *As You Like It* are open to the public; tickets are available for \$10 (\$8 for students and full-time teachers, and seniors with valid ID). For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT.



YOUNG ACTORS PERFORM NEW WORK

Students in the A.C.T. Young Conservatory's Winter/Spring Performance Workshop will perform a new play, *The Automata Piéta*, by award-winning playwright Constance Congdon, commissioned specifically for the Young Conservatory's renowned New Plays Program. Congdon—described by Tony Kushner as “one of the best playwrights our country, our language, has produced”—is the author of the plays *Tales of the Lost Formicans* (Newsday's Oppenheimer Award),



Losing Father's Body, *Casanova*, *Dog Opera*, *Native American*, *No Mercy*, *The Gilded Age*, and *Hallie*, as well as seven plays for the Children's Theatre of Minneapolis. She will be in residence at the Young Conservatory for two weeks in February working with the cast of eight Young Conservatory students during the rehearsal process. *The Automata Piéta* will be performed in A.C.T.'s studios May 14, 15, and 16.

“I have admired Connie's work for a long time,” says Young Conservatory Director Craig Slight, who directs the production. “I am delighted to be bringing her to A.C.T. to work with our young actors. She is an extremely gifted writer and teacher, who offers us a uniquely expansive perspective on the human experience.”

Now in its ninth year, the New Plays Program is a unique project that regularly commissions the country's finest playwrights to create works that explore our world from the perspective of young people. Slight initiated the program in 1989 to address the need for dramatic material suitable for young actors, and to provide a fruitful environment in which playwrights can develop challenging multi-generational new work in a creative atmosphere free from the demand for commercial success.



Second-year A.C.T. Advanced Training Program students light up the stage:

OPPOSITE
The cast of *Il Campiello*, by Carlo Goldoni

LEFT
Albert Jones and Nicole Lewis in *Il Campiello*

BELOW
(l to r) Chris Ferry, Jessica Claire, Benjamin Sharples, and Christina Ross in *The Fan*, by Carlo Goldoni

PHOTOS BY KEN FRIEDMAN

The cast of
The Automata Pieta
with (center) Young
Conservatory Director
Craig Slight and
playwright Constance
Congdon



Since its inception, the Young Conservatory New Plays Program has commissioned works from playwrights Lynne Alvarez, Daisy Foote, Mary Gallagher, Jim Grimsley, Timothy Mason, Joe Pintauro, Brad Slight, and Pulitzer Prize winner Paul Zindel. Their plays, published in *New Plays from A.C.T.'s Young Conservatory, Volumes I, II, and III*, continue to affect the lives of young people in theater productions and classrooms nationwide.

For more information on the Young Conservatory and New Plays Program, or to inquire about attending a performance, please call (415) 439-2444.

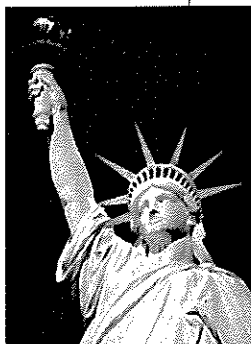
MAKE IT TO BROADWAY WITH A.C.T.

A.C.T. invites you on an exciting springtime theater tour of New York City. Following the overwhelming success of recent A.C.T.-led trips to Dublin and London, this special tour will unite theatergoers and A.C.T. professionals to experience the nation's most exciting city.

The group will spend six days and five nights (April 21-26) in Manhattan and will attend two of the biggest Broadway blockbuster musicals of all time, *The Lion King* and *Ragtime*, as well as David Hare's new play *Amy's View*, starring Dame Judi Dench, direct from London. Other trip highlights include lunch at the legendary Tavern-

on-the-Green restaurant in Central Park; special tours of Carnegie Hall and Ellis Island; guided walking tours of New York's historic neighborhoods; and a breakfast and theater forum at The Players (a private club founded in 1888 by stage star Edwin Booth, which houses the Hampden-Booth Theatre Library); as well as time to visit New York's many museums and shopping destinations.

The \$1795 package price includes round-trip airfare from San Francisco; first-class accommodations at the Millennium Broadway Hotel in Times Square; a welcome dinner party at a local restaurant; tickets to all productions; and a tax-deductible donation to A.C.T. For more information, please call (415) 439-2313.



"A Stunning Collection of Indian Design"

-San Francisco Chronicle

Mela

Specializing in Indian Cuisine



Theater Special

Choose from veggie and non-veggie dinners.

\$11.95 to \$14.95

Enjoy dining in a
stage set with mountains of
Himalayas or feel the joy of a
trip to a Mela (a fair) in
Rajasthani Village.

Taste the difference!

417 O'Farrell Street, San Francisco

(between Taylor and Jones Street near the Hilton Hotel)

415-776-0141



DINNER
PRIX FIXE MENU
\$23.00

PRE-THEATER
5:30 - 7:30 PM

COCKTAILS & DESSERT

CALIFORNIA
MEDITERRANEAN
CUISINE

\$7.00 VALET PARKING
OPEN DAILY 5:30 - 10 PM
BAR OPEN DAILY 5 PM

FOR RESERVATIONS:
415-292-6430

REGINA

EUROPEAN SKIN CARE

Mention this ad and get 20% off first visit.

560 Sutter Street, Suite 310

San Francisco, CA 94120

(on Union Square)

Salon: (415) 421-4401

open 7 days a week
Early morning and evening appointments available.

WORDS ON DANCE

MARK MORRIS

Onstage in Conversation

with

San Francisco Ballet Principal Dancers
Julia Adam and Christopher Stowell

Plus video
excerpts of
Mr. Morris'
choreography

Sunday,
April 25, 1999
7:00p.m.

Herbst Theatre

410 Van Ness @
MacAllister
San Francisco



words on
DANCE

Deborah DuBow, Producer

Tickets: \$25-\$18-\$15

Call City Box Office, 415.392.4400

153 Kearny Street and
all Bass, Wherehouse and Tower,
510.762.BASS

Buy Tickets On Line!

www.voiceofdance.org

Cartier

GUARDIAN

Delfina
RESTAURANT

Mark Morris choreographs a world
premiere for the San Francisco Ballet.

Sandpaper Ballet

April 27, 28, 30 & May 2, 6, 8.



A.C.T. CELEBRATES LIFE IN THE GEARY THEATER

On January 15, A.C.T. staff, students, and friends gathered in Fred's Columbia Room in the lower lobby of the Geary Theater for the second annual celebration of the reopening of A.C.T.'s theatrical home. (After suffering severe damage in the 1989 Loma Prieta earthquake and undergoing extensive reconstruction, A.C.T.'s landmark Geary Theater reopened on January 10, 1996.)



(clockwise from back left) Kimberly Mark Webb, Carey Perloff, Dianne Prichard, and Heather Kitchen

A.C.T. Artistic Director Carey Perloff and Managing Director Heather Kitchen bestowed annual awards on selected staff members whose dedication to A.C.T. has been particularly noteworthy. This year's recipient of the A.C.T. Artistic Director's Award is stage manager Kimberly Mark Webb, a treasured member of the company who has been with A.C.T. for five seasons and stage-managed many complex A.C.T. productions, including *Hecuba*, *Mary Stuart*, and *A Streetcar Named*

Desire. The Managing Director's Award went to Dianne Prichard, a dedicated A.C.T. veteran who for nearly 30 years has provided invaluable service and unflagging support in almost every part of the organization, including the box office, the marketing department, the development department, and the business office, as well as in her current position as general/company manager.

Happy (re)birth day to the Geary, and congratulations to this year's honorees!

EXPLORE EARLY FILM WITH A.C.T. AND THE SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

A.C.T. is thrilled to collaborate with the renowned San Francisco Film Society, presenter of the San Francisco International Film Festival (April 22–May 6) during the world-premiere run of *The First Picture Show* (at the Geary Theater May 6–June 6). A.C.T.'s musical montage—directed by David Gordon (*Shlemiel the First*), with music by Broadway composer Jeanine Tesori—about silent film's early years in Hollywood will showcase several important works of silent cinema, as well as a wide range of new films.

"Re-examining the cinema's past is always fascinating," says Film Society Artistic Director Peter Scarlet, "and each year's festival offers film lovers an opportunity to do just that with its presentations of recently restored silent films, many of which have newly composed scores." This spring, the festival will screen the 1930 Czech silent

film *Erotikon*, from the Czech National Film Archive, accompanied by the Czech Republic's renowned contemporary composer, Jan Klusák, leading a quintet of musicians from Prague's FOK Orchestra in a live performance of his original score for the film.

Another highlight of this year's festival will be two masterworks of German Expressionist cinema—Robert Weine's *Cabinet of Doctor Caligari* (1919) and Karl-Heinz Martin's *From Morn to Midnight* (1920)—presented together on a single bill. The celebrated *Caligari* is usually seen in copies far inferior to the Munich Film Museum's restored print, on loan for this screening.

Founded in 1957, the San Francisco International Film Festival is the oldest film festival in the Americas and is recognized as one of the most eclectic and adventurous festivals in the world. Over the years, the festival has been the first in the Americas to show the work of several generations of legendary directors—from Kurosawa and Fellini to Spielberg and Scorsese. The festival is particularly dedicated to highlighting current trends in world cinema with an emphasis on work which has not secured U.S. distribution. In addition, the SFIFF rounds out its program by presenting retrospectives, in-person tributes, sneak previews, and awards. For information on this spring's 42nd annual festival, please call (415) 931-FILM; for tickets, call (888) ETM-TIXS or visit www.sfiiff.org online. ■



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	Frances Frieder	Jessica Jelliffe	Roy Ortopan	Ellen Spinrod
Alison Augustin	Jackie Fullerton	Esther Jennings	Bruce Paul	Sol Stecklow
Jean Battenburg	Barbara Gerber	Arnold & Cleomontz	Miriam Perusse	Sam Thal
Marie Bauer	Celia Gersco	Johnson	Terry Pickett	Sylvia Coe Tolk
Helen Buckner	Eve Gorodsky	Iris Johnson	Joe Ravicini	Betty Tsunada
Joan Cahill	Dorothy Griggs	William & Gladys	Dana Rees	Dave Watson
Geraldine Collins	Pauline Hoff	Kane	Elaine & Walter	Jean Wilcox
Maureen Dan	Gerri Holmes	Susanna Kohn	Riney	Johanna Wilkens
Katherine Farriols	Phyllis Honodel	Ines Lewandowitz	Joe Rosenthal	Dorothy Yohanan
Elaine Foreman	Han Jean	Riva Mintz	Beverly Saba	

For information about the Friends of A.C.T., call (415) 439-2301.
For information about ushering, call (415) 439-2349.

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. ■



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

Carey Perloff Artistic Director
Heather Kitchen Managing Director
Melissa Smith Conservatory Director



TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Mr. Shepard P. Pollack <i>Chairman</i>	Ms. Kaatri B. Grigg <i>President</i>	Mr. J. Sanford Miller, Mr. Howard N. Nemerovski <i>Vice Presidents</i>	Mr. Toby Schreiber <i>Treasurer</i> Mr. Mortimer Fleishacker <i>Secretary</i>
Ms. Barbara Bass Mrs. Diana Dalton Ms. Joan Danforth Ms. Linnet F. Deily Mr. Daniel Eitingon Mr. Richard J. Fineberg Mr. Patrick F. Flannery Mrs. Donna Goya Mr. Robert L. Green Mr. Mike Halloran Ms. Sally Hambrecht Mr. Thomas W. High Mr. Jonathan D. Joseph	Ms. Heather M. Kitchen Mr. Peter Levine Ms. Sue Yung Li Mr. Bruce Alan Mann Mr. J. Stanley Mattison Ms. Joan McGrath Ms. Deedee McMurtry Dr. Mary S. Metz Ms. Michele Ballard Miller Dr. Jerome D. Oremland Ms. Carey Perloff	Mr. Steve Phillips Mr. Charles S. Raben Ms. Toni Rembe Rock Mr. Philip Schleim Ms. Cathy Simon Mr. Alan B. Snyder Ms. Cheryl Sorokin Mr. Steven L. Swig Ms. Ruthellen Toole Mr. Greg Wendt Mr. Barry Lawson Williams	Mr. Alan L. Stein <i>Chairman Emeritus</i> American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings <i>Artistic Director</i> 1986-92

THE 1998-99 A.C.T. SEASON

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

AMERICAN CONSERVATORY THEATER

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director

James Haire
Producing Director



ARTISTIC

Meryl Lind Shaw, *Artistic Manager/Casting Director*
Paul Walsh, *Dramaturg*
Jennifer Caleshu, *Assistant to the Artistic Director*
Caresa Capaz, *Casting and Company Management Assistant*
Kathryn Clark, *Casting Assistant*

Associate Artists

Loy Arcenas
Marco Barriecelli
Larry Biederman
Kate Edmunds
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Albert Takazauckas

Actors

Marco Barriecelli
Pamela Payton-Wright
Josef Sommer
Lissy Walker

Directors

Candace Barrett
Raye Birk
David Gordon
Giles Havergal
Carey Perloff
Charles Randolph-Wright
Laird Williamson

Composers

Lee Hoiby
David Lang
Michael Roth
Jeanine Tesori

Interns

Alice Moore, *Literary*

PRODUCTION

Edward Lapine, *Production Manager*
Richard Bergstresser, *Project Manager*
Tina Tseng, *Production Department Administrator*
John A. Garofalo, *Producing Associate*

Designers

Kate Edmunds, *Resident Scenic Designer*
Peter Maradudin, *Resident Lighting Designer*
Garth Hemphill, *Resident Sound Designer*

Loy Arcenas, *Scenery*
Frances Aronson, *Lighting*
Beaver Bauer, *Costumes*
Robert Blackman, *Scenery*
Robert Brill, *Scenery*
Lewis Brown, *Costumes*
D. F. Draper, *Costumes*
Deborah Dryden, *Costumes*
Walker Hicklin, *Costumes*

Bill Kellard, *Costumes*
Robert Morgan, *Costumes*
Nancy Schurtler, *Lighting*
Doug Stein, *Scenery*
Jennifer Tipton, *Lighting*
Donna Zakowski, *Costumes*
Kimberly J. Scott, *Lighting Design Associate*
Kim Eller, *Scenic Design Intern*
Jack Lloyd, *Sound Intern*

Stage Management

John David, *Donna Rose*
Fletcher, Ray Gin, *Juliet N.*
Pokorny, Michele M. *Trimble*
Kimberly Mark Webb, *Kelly M.*
Zakis, *Stage Managers*
Danielle S. Colburn, *Drew Stauffer, Interns*

Scene Shop

Randall Reid, *Shop Foreman*
Adam Bennes, *Lead Builder*
Leo Loverro, *Jonathan Young, Mechanics*
Troy Lavelle, *Bench Hand*
Brad Lublin, *Purchasing Agent*
Chuck Sanger, *Design Associate*
D. L. Campbell, *Chargeman Scenic Artist*
Vivian Prinsloo, *Jennifer Williams, Arnold Wong, Scenic Artists*
Kim Ehler, *Technical Design Intern*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Thiem Ma, *Quyen Ly, Tailors*
Maria Montoya, *Head Stitcher*
Jeffrey Larsen, *Accessories Head*
Kirsten Tucker, *First Hand*
Tamika Bertram, *Intern*

Costume Rentals

Callie Floor, *Supervisor*
Sally Lornie, *Assistant Supervisor*
Cynthia Quiroga, *Intern*

Properties

Deb Hatch, *Supervisor*
Gregor Mizumski, *Assistant Supervisor*
Tara Hasik, *Assistant*
James Fenton, *Intern*

Wigs

Rick Echols, *Wigmaster*
Jeanne Naritomi, *Intern*

Geary Theater Stage Staff

Maurice Beesley, *Head Carpenter*
Jim Dickson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Michael Chevoor, *Mark Pugh, Ruth Saunders, Stagehands*
Catharine Bray, *Wardrobe Supervisor*
Raymond Panelli, *Assistant Wardrobe Supervisor*
James Kershaw, *Stage Doorman*

ADMINISTRATION

Dianne Priehard, *General/Company Manager*
Donna Aarons, *Executive Assistant to the Managing Director/Assistant Secretary to the Board of Trustees*
Barbara Gerber, *Volunteer Coordinator*
Beulah Steen, *Receptionist*

Development & Community Affairs

Carolyn Lowery, *Director*
Michele Casau, *Manager of Individual Giving*
Coley Lally, *Manager of Corporate and Foundation Relations*
Blair Harley, *Associate*

Finance

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

MIS

Thom Morgan, *Director*
Demetrius Martin, *Assistant*

Communications

Robert Sweibel, *Director*

PUBLIC RELATIONS

Luis Palomares, *Manager*
Susanna Falk, *Associate*

PUBLICATIONS

Elizabeth Brodersen, *Editor*
Jessica Werner, *Associate*
Alice Moore, *Intern*

OUTREACH

Amy Vanacore, *Manager*

MARKETING

Andrew Smith, *Manager*
Randy Taradash, *Marketing Associate*
Cheshire Dave Beckerman, *Graphic Designer*
Linda Graham, *Group Services*

BOX OFFICE

Richard Bernier, *Manager*
Jane Tarver, *Student Matinee/Group Sales Treasurer*
James Sheerin, *Head Treasurer*
Lorraine Andros, *Vonnah Bagner, David Engelmann, Ryan Hadaway, Ruby Lee, Alberta Mischke, Ryan Montgomery, Lynn Skelton, Kathy Wall-Polin, Treasurers*

SUBSCRIPTIONS

Mark C. Peters, *Manager*
Carol M. Yamasaki, *Doris Yamasaki, Coordinators*

TELESERVICES

Julie Anne Connolly, *Manager*
George Q. Nguyen, *Assistant Manager*

Thelma Brunn, Michelle England, Lisa Garrick, Eileen Gorman, Brian Heath, Amata Hetmanek, Nancy Hermione, Jessica Jelliffe, Kristin Jones, Jonathan Lynch, Arthur Mitchell, Cameron O'Rourke, Keith Sheehar, Linn Swaim, Jette Vakkala, Sarah Zesmer, *Sales Agents*

Front of House

Alice E. Lührmann, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, Colleen Rosby, April Taylor, *Assistant House Managers*
Brandy Barber, *Intern*
William J. Whaley, *Security Guard*
Joseph Fernandez, Colleen Rosby, *Door Persons*
Cecil Alton, Emilie Byron, Gabriel Carter, Jason Craig, Josephine Fernandez, Rebecca Habel, Christel Johnson, Kristin Jones, Patrick Langsjoen, Shane Meuwissen, Alberta Mischke, John Michael Moreno, Johnny Moreno, Jane Pendrey, Tanya Reeves, Joe Scaroni, Traci Shannon, Audrey Sluiter, April Taylor, Sue Trayling, Jennie Yee, *Ushers*
Mitzi Auer, Sandra Choate, Stafford Clark-Price, Jacquie Cooper, Jay Fenton, Poman Fu, Paul Landgraver, Marie Lee, Vincent Lima, Laura Marett, Susan Marks, Alex McAfee, Jr., John Pearson, Amy Solomon, Adam Wright, *Bartenders*
Andy Alabran, Claudya Martinez, Naomi Peters, Jessa Santons, Karin Tucker, *Concessionaires*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jay Keitel, *Crew*
Curtis Carr, Jr., Richard Supinsky, *Security*

CONSERVATORY

Barbara Hodgen, *Administrator*
Craig Slaight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Maureen McKibben, *Director of Student Affairs*
Jack Sharrar, *Director of Academic Affairs*
Libby Kava, *Technical Manager*
Susan Pace, *Director of Financial Aid*

Matt Jones, *Bursar/Payroll Administrator*
Joe Rosenthal, *Library Coordinator*
Heather Blackwell, *Assistant to the Conservatory Director*
Kimberly Mohne, *Young Conservatory Assistant*
Traci Shannon, *Financial Aid/Conservatory Assistant*
John Dixon, *Conservatory Assistant*
Alison Augustin, *Receptionist*

Advanced Training Program

CORE FACULTY
Jeffrey Bihl, *Suzuki*
Jeffrey Crockett, *Voice*
Timothy Douglas, *Acting*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Paul Walsh, *Director of Humanities*
ADJUNCT FACULTY
Bonita Bradley, *Imaginal Movement*
Greg Hoffman, *T'ai Chi/Combat*
Arina Isaacson, *Clown*
Kevin Jackson, *Acting*
Christina Lewis, *Clown*
Peter Maleitzke, *Singing*
Mimi McGurl, *Humanities*
Jared Sakren, *Acting*
Gregory Wallace, *Acting*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement*
Michael Carroll, *Acting*
Paul Finnochiaro, *Acting*
Amy Freed, *Playwriting*
Marvin Greene, *Acting*
Christianne Hauber, *Acting*
Chris Herold, *Acting*
Andrew Hurteau, *Acting*
Kendra Keller, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Speech/Acting*
Daniel Klein, *Improvisation*

Barry Lloyd, *Musical Theater/Cabaret Performance*
Domenique Lozano, *Acting*
Kimberly Mohne, *Dialects*
Audree Norton, *Acting*
Trina Oliver, *Acting*
Tim Orr, *Improvisation*
Ken Prestinanzi, *Playwriting*
Victoria Rue, *Acting*
Regina Saisi, *Improvisation*
Barbara Scott, *Improvisation*
Brent St. Clair, *Acting*
Rachel Steinberg, *Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques/Acting*

Young Conservatory

Letitia Bartlett, *Junior/Senior Physical Acting*
Cynthia Bassham, *Acting*
Marc Bauman, *Physical Acting, Improvisation*
Kate Brickley, *Junior Voice and Speech*
Joshua Costello, *Improvisation*
Reid Davis, *Audition*
Jeffrey Draper, *Acting*
Frances Epsen, *Musical Theater*
Stephanie Hoover, *Intermediate Acting*
Stephanie Leverage, *Creative Drama*
Domenique Lozano, *Performance Workshop*
Jaime Lujan, *Outreach Instructor*
Kimberly Mohne, *Voice and Speech, Dialects, Junior Acting*
Amy Mueller, *Acting*
Pamela Ricard, *Acting*
Vivian Sam, *Intermediate and Advanced Musical Theater*
Craig Slaight, *Master Class, Senior Seminar*
Phil Stockton, *Acting*

NEW PLAYS PROGRAM
RESIDENT PLAYWRIGHTS
Constance Congdon
Daisy Foote

Accompanists

Barry Lloyd
James Murdock

Access everything you want
to know about A.C.T.
—and more—
online 24 hours a day
@
www.act-sfbay.org

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujameyn Theaters Award and the triumphant reopening of the Geary Theater following its \$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 of 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

continued on page 36



A.C.T.

American Conservatory Theater · Carey Perloff, Artistic Director · Melissa Smith, Conservatory Director

discover the conservatory

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.

Background AIP students Ryan Rilett, Sara Bakker, and Dawn-Elin Fraser in Henry V (photo by Ken Friedman)

continued from page 34

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

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

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent 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 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*.



MARCO BARRICELLI* (*James Tyrone, Jr.*), an associate artist at A.C.T. since 1996, has appeared in *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Among his other favorite theatrical experiences are: *Magic Fire* at the Guthrie Theater; *Silence* with the Japanese theater company Subaru and Milwaukee Repertory Theater; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, Utah Shakespearean Festival, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include "L.A. Law," *Romeo and Juliet*, *Cipango!* and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program.



JASON BUTLER HARNER* (*Edmund Tyrone*) appeared most recently in *The Beauty Queen of Leenane* at Seattle Repertory Theatre. He has performed with the Public Theater/New York Shakespeare Festival in George C. Wolfe's production of *Macbeth* (with Alec Baldwin and Angela Bassett) and in *Henry VIII* (with Josef Sommer). Other New York credits include *Loved Loss*, *The History of Hell* with VIA Theatre, *Berlin* at the Ensemble Studio Theatre, and directing Eight Productions' premiere of *The Edge of Lonely*. Regional theater credits include Anne Bogart's production of *Picnic* at the Actors Theatre of Louisville; the American premiere of *Transit of Venus* at the Berkshire Theatre Festival; *Romeo and Juliet* with the Commonwealth Shakespeare Company of Boston; and the world premiere of *Petersburg* and *Galileo* (with Byron Jennings) at Yale Repertory Theatre. Harner earned his M.F.A. from New York University, where his credits included *Arcadia*, *Diary of a Scoundrel*, *Twelfth Night*, *Woyzeck*, *Women of Trachis*, and the title role in Tony Kushner's *Hydriotaphia, or the Death of Doctor Browne*, directed by Michael Wilson. He can be seen in the upcoming independent feature film *Special Child*.



PAMELA PAYTON-WRIGHT* (*Mary Tyrone*) has performed on Broadway in *The Cherry Orchard*, *Exit the King*, *The Showoff*, *Jimmy Shine*, *All Over Town*, *The Crucible*, *The Glass Menagerie*, *Romeo and Juliet*, *The Night of the Iguana*, *A Streetcar Named Desire*, *M. Butterfly*, *Something Unspoken*, and *Mourning Becomes Electra*, for which she received a Drama Desk Award. Off-Broadway credits include *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Obie Award, Clarence Derwent Award, and Variety Critics' Poll Citation), *Jesse and the Bandit Queen* (Obie Award), *The Seagull* (Public Theater), *Mrs. Warren's Profession* (Theater Row), *Richard III* (Theater for a New Audience), and *'Til the Rapture Comes* (WPA). She has also performed leading roles in productions at nearly all of this country's leading repertory theater companies. Television credits include "The Adams Chronicles" on PBS (Emmy nomination) and guest-starring roles on numerous series, including "Homicide," "Law and Order," and "Spencer: For Hire." Feature film credits include *In Dreams*, *Going in Style*, *My Little Girl*, *Ironweed*, and *The Freshman*. In recent years she has been cited as Best Actress for her work

in Dallas (*Six Degrees of Separation*) and Baltimore (*The Glass Menagerie*), and she received the 1996 Joseph Jefferson Award for her performance in Robert Fall's production of *A Touch of the Poet*, with Brian Dennehy. Payton-Wright is a graduate of the Royal Academy of Dramatic Art, where she received the Edmond Gray Prize for High Comedy and the Special Medal.



JOSEF SOMMER* (*James Tyrone, Sr.*) returns to A.C.T. where he performed in the early 1970s in *The Latent Heterosexual* and *The Time of Your Life*. Broadway credits include *The Shadow Box*, *Whose Life Is It Anyway?*, *The 1940s Radio Hour*, *Spokesong*, *Full Circle*, *The Trial of the Catonsville Nine*, *Enemies*, *The Merchant of Venice*, *Racing Demon*, and *Hapgood*. Off-Broadway credits include *Henry VIII*, *Labor Day*, *Later Life*, *Drinks Before Dinner*, *Hamlet*, *Largo Desolato* (Obie Award), and *Lydie Breeze* (Obie Award). He has also performed at the Long Wharf Theatre, Yale Repertory Theatre, Seattle Repertory Theatre, McCarter Theatre, Old Globe Theatre in San Diego, and the Mark Taper Forum. Television credits include the made-for-television movies *Don't Drink the Water*, *An Enemy Within*, *Citizen Cohn*, *Hostages*, and *Yuri Nosenko* on HBO; *An American Story* on CBS's Hallmark Hall of Fame; *A Woman Named Jackie* on NBC; *Mourning Becomes Electra* and *Hamlet* on PBS; *The Fitzgeralds and the Kennedys* on ABC; and *A Bridge to Silence* and *Dead Air* on CBS. His extensive film credits include *Patch Adams*, *Strange Days*, *The Chamber*, *Nobody's Fool*, *Malice*, *Bloodhounds of Broadway*, *The Rosary Murders*, *Shadows & Fog*, *Chances Are*, *Witness*, *Silkwood*, *Iceman*, *Absence of Malice*, *Rollercoaster*, *Hide in Plain Sight*, *The Front*, *Dirty Harry*, *The Stepford Wives*, *Man on a Sving*, *Close Encounters of the Third Kind*, and *Moonlight and Valentino*.



LISSY WALKER* (*Cathleen*) makes her A.C.T. debut in *Long Day's Journey into Night*. She has performed with various local companies since relocating from New York to San Francisco in 1992. Her New York credits include productions at the Public Theater and Home for Contemporary Theatre and Art. Bay Area credits include *Tales of the City* (Bay Area Theatre Critics' Circle Award for best production), *The Art of Dining* at Marin Theatre Company, and *Macbeth* and *Tom Jones* with Rough and Tumble, of which she is a company member. Walker appears in the upcoming film *Buddy Boy*. She is a graduate of the Neighborhood Playhouse, where she studied with Sanford Meisner.



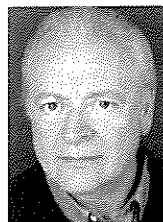
ELIZABETH BENEDICT* (*Understudy*) performed in A.C.T.'s production of *A Streetcar Named Desire* last season and went on as the understudy for Mrs. Tancred in *Juno and the Paycock* earlier this season. She began her career at Arena Stage and has appeared off Broadway in *The Trojan Women*, *Uncle Vanya*, *Clerambard*, 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*, Heather in *Racing Demon*, and Madame Dupont in *Anything to Declare?* at Theatre First; Sarah in *Quilters* for Pacific Stage Company; and the title role of *Shirley Valentine* at the Mason Street Theatre. She has appeared on television on "Law and Order."



ANDY MURRAY* (*Understudy*) has performed in *Macbeth* at Berkeley Repertory Theatre; *The Marriage of Figaro* and *Much Ado about Nothing* at Shakespeare Santa Cruz; *Twelfth Night* at San Jose Repertory Theatre; *A Child's Christmas in Wales* at the Magic Theatre; *Medea*, *Pericles*, *A Midsummer Night's Dream*, and *All's Well That Ends Well* at the California Shakespeare Festival; *Much Ado about Nothing*, *The Comedy of Errors*, and *As You Like It* at the San Francisco Shakespeare Festival; and *Fire Eater* at Thick Description.



AMELIA ROSENBERG* (*Understudy*) has appeared at A.C.T. as Belle in *A Christmas Carol* and in *Machinal*. She has been seen by Bay Area audiences in the San Francisco Opera production of *La Bohème*, and she recently ended a five-month stint as Barbara DeMarco in *Shear Madness*. She received her M.F.A. in 1998 from the A.C.T. Advanced Training Program, where her roles included Gertrude in *Hamlet*, Olga in *The Three Sisters*, and Buster in *In Perpetuity* throughout the *Universe*. Other credits include Anna in *The Baltimore Waltz*, Hero in *Much Ado about Nothing*, Audrey in *Little Shop of Horrors*, and a tour with the North Carolina Shakespeare Festival.



EDWARD SARAFIAN* (*Understudy*) played The Doctor in A.C.T.'s production of *A Streetcar Named Desire* last season. He has performed with theater companies throughout California, including San Jose Stage Company (*Dracula*, *A Musical Nightmare*), Center Repertory Theatre (*Harvey*, *The Merchant of Venice*), South Coast Repertory (*La Ronde*), Theatre First (*Racing Demon*), and the Willows Theater (*Inherit the Wind*). He received a Drama-Logue Award for his portrayal of Nat Miller in *Ah, Wilderness!* at TheatreWorks, where his credits also include *As You Like It*, *The Man Who Came to Dinner*, *Passion*, *You Never Can Tell*, and *Camping with Henry and Tom*. He recently understudied the A.C.T. production of *Singer's Boy* and has appeared on television in "Nash Bridges." Sarafian received his B.A. in theater arts from San Francisco State University.



ARIEL SHAFIR* (*Understudy*) made his theater debut when he was eight years old as a brain-washed, cookie-munching pupil in Christopher Durang's *Sister Mary Ignatius Explains It All for You*, directed by Jerry Zaks, with Lynn Redgrave and Cloris Leachman. Since then he has performed on both coasts and received formal training at the School for the Arts at Boston University and British Academy of Dramatic Art at Oxford. His favorite roles include Konstantin in *The Seagull*, Buff in *Suburbia*, and Moe Axelrod in *Awake and Sing!*

LAIRD WILLIAMSON (*Director*) has staged A.C.T. productions of *The Matchmaker*, *Sunday in the Park with George*, *End of the World* with *Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, *Pantaglieze*, and, most recently, *Machinal*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theatrefest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre, and *Sunday in the Park with George* for Seattle Repertory Theatre, and has been a guest

director at the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *Gross Indecency*, *Arcadia*, *Galileo*, and his own adaptation of Calderon's *Life Is a Dream* at the Denver Center; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy*, by Mark Harelik, at the Old Globe Theatre.

KATE EDMUNDS (*Scenic Designer*) has designed many productions for A.C.T., including *Juno and the Paycock*, *Hecuba*, *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Arcadia*, and *Othello*. Locally, she has also designed many shows for Berkeley Repertory Theatre, including *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slaves!* 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.

DEBORAH DRYDEN (*Costume Designer*) has designed the costumes for A.C.T.'s productions of *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also designed for the La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre Company, Alley Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, Guthrie Theater, Huntington Theatre Company, Asolo Theatre Company, Alaska Repertory Theatre, Portland Center Stage, Milwaukee Repertory Theater, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had an 18-year affiliation with the Oregon Shakespeare Festival (OSF), where she is currently resident costume designer. This season she designed *Othello*, *Three Musketeers*, and *Pericles* for OSF; *Magic Fire* for the Guthrie Theater; and *Arcadia* for the Alliance Theatre Company. Her designs for OSF's *Magic Fire* were seen at the Kennedy Center. She is professor emeritus of design at UC San Diego.

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for more than 30 A.C.T. productions, including *Juno and the Paycock*, *Hecuba*, *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Royal Family*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at the Public Theater. His regional theater designs include more than 200 productions for companies across the U.S.; other recent Bay Area productions include *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Rep. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, more than 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 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 *Indian Ink*, *Juno and the Paycock*, *Hecuba*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *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.

BRONWYN EISENBERG (*Dramaturg/Assistant Director*) is a New York-based freelance dramaturg and director. She has worked as a dramaturg and assistant director on productions over the past few seasons at the California Shakespeare Festival and TheatreWorks. She directed the New York premieres of Debra Waller Sallaway's *Adventures in Passive Aggression* and Phyllis Nagy's *Trip's Cinch*. She also leads the Early-Career Dramaturg Program for the Literary Managers and Dramaturgs of America. Eisenberg received her B.A. in English from Princeton University and her M.S. in computer science from M.I.T.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 23rd season with A.C.T., where she has been featured in numerous plays and has served as speech and dialect coach for more than 25 productions. Her most recent work includes *A Streetcar Named Desire* at the San Francisco Opera, *Indian Ink* and *Juno and the Paycock* at A.C.T., and *Collected Stories* at Berkeley Repertory Theatre.

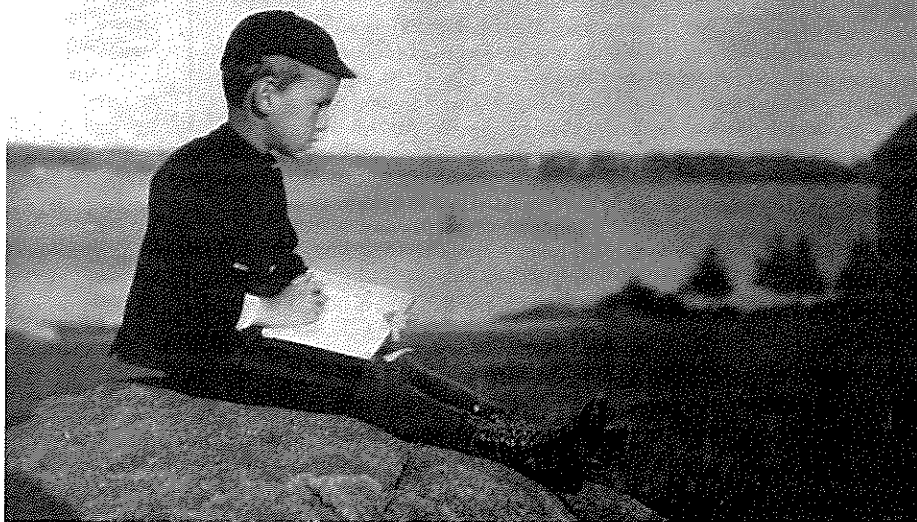
RICK ECHOLS (*Hair and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He designed wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as many other television and film productions. 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*.

KIMBERLY MARK WEBB* (*Production Stage Manager*) returns this year for his fifth season at A.C.T., where he has worked most recently on *Juno and the Paycock*, *Hecuba* (at A.C.T. and the Williamstown Theatre Festival), *A Streetcar Named Desire*, *Insurrection: Holding History*, *Mary Stuart*, and *Old Times*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theatre), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

ELISA GUTHERTZ* (*Assistant Stage Manager*) was assistant stage manager for last season's *Mary Stuart* and *A Streetcar Named Desire* at A.C.T. Other productions at A.C.T. include *The Royal Family*, *The Rose Tattoo*, *Gaslight*, and *Dark Rapture*. Most recently, she was the stage manager for Berkeley Repertory Theatre's production of *Collected Stories*. She has also stage-managed numerous productions with the California Shakespeare Festival, including *Othello*, *Richard III*, and *Pericles*.

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

AN O'NEILL CHRONOLOGY



Eugene O'Neill as a boy in New London, Connecticut

VALE COLLECTION OF AMERICAN LITERATURE, BENJAMIN RAGE BOOK AND MANUSCRIPT LIBRARY

James O'Neill, Eugene's father, was born in Kilkenny, Ireland. James's father, Thomas, brought his wife and eight children to Buffalo, New York, in 1854, then left them and returned to Ireland. Working in a machine shop for 50 cents a day, James was often hired in the evenings as an extra for visiting theater companies. He first joined the company of Edwin Forrest in 1866, and by 1874 had performed Othello and Iago with Edwin Booth. In 1877 James married Mary Ellen "Ella" Quinlan, a convent-educated girl from an affluent Cleveland family. James O'Neill was best known for the part of Edmond Dantes in *The Count of Monte Cristo*, which he played some 6,000 times.

■
1888 October 16: Eugene Gladstone O'Neill is born in a New York hotel room overlooking what would become Times Square. (His elder brother James is now ten. Another brother, Edmund, had died after only a year.) It is a difficult birth and his mother is ill for some time. The doctor prescribes morphine, to which Ella remains addicted for the next 25 years.

1888-95 O'Neill spends his early childhood traveling the country with his parents and his older brother, Jamie, on his father's performing tours. The family summers in New London, Connecticut, at Monte Cristo Cottage, named after James O'Neill's famous role in *The Count of Monte Cristo*.

1895-1906 Eugene is educated at a series of boarding schools. Jamie introduces him to Broadway chorus girls. In 1903, the young Eugene discovers his mother's addiction to morphine and begins to

drink heavily.

1906 O'Neill enters Princeton University. Although he skips classes and refuses to complete assignments, he pursues a rigorous independent study of diverse literary and philosophical works. He is dismissed after a year for "poor academic standing."

1907 Father arranges job for him in mail-order house.

1909 Eugene falls in love with Kathleen Jenkins, a New York society girl. In an attempt to separate his son from Jenkins, who is pregnant with Eugene's child, James O'Neill sends Eugene to Honduras, where he will join a mining expedition to prospect for gold. Two weeks before he departs, Eugene secretly marries Jenkins.

1910 Stricken with malaria, O'Neill returns to New York. Kathleen has a son, also christened Eugene. O'Neill soon leaves again, for Buenos Aires, on the Charles Racine, a Norwegian sailing ship.

1911 O'Neill again returns to New York and takes a room at Jimmy the Priest's, a waterfront saloon; its seamy world of down-and-out characters will inspire *The Iceman Cometh* and *Anna Christie*.

I arrived a gentleman—so called—and wound up a bum on the docks in fact. . . . There are times now when I feel sure I would have been a playwright no matter what happened, but when I remember Buenos Aires, and the fellow down there who wanted me to be a bandit, I'm not so sure.

1912 Depressed by his failure as a poet and husband, he attempts suicide. O'Neill briefly joins, in a menial position, the theater company his father and brother are with. James O'Neill retires the role of the Count of Monte Cristo, his fortune made by the rights to the play. When the show closes for the season, the family is together under one roof in their New London summer home. Jenkins divorces Eugene. He is diagnosed with tuberculosis and goes to a state sanatorium in Shelton, Connecticut. He stays there only two days. On Christmas Eve, he enters Gaylord Farm Sanatorium, in Wallingford, Connecticut, where he begins to read widely in dramatic literature, particularly the plays of Strindberg, Ibsen, and the Greeks.

It was reading [Strindberg's] plays that above all first gave me the vision of what modern drama could be and first inspired me with the urge to write for the theater myself. The influence of Strindberg runs clearly through more than a few of my plays and is plain for everyone to see.

O'Neill begins writing and completes at least one play.

1913 He is discharged and returns to the family's summer home.

1914 Continues writing and by autumn has completed eleven one-act and two full-length plays, including *Bound East for Cardiff*. His father finances the publication of O'Neill's first collection of writings, *Thirst and Other One-Act Plays*. He is accepted into George Pierce Baker's playwriting workshop at Harvard. Ella O'Neill enters a convent and successfully overcomes her morphine addiction.

1915-16 Spends a year living in Greenwich Village and drinking

"THERE ARE TIMES WHEN I FEEL I WOULD HAVE BEEN A PLAYWRIGHT NO MATTER WHAT HAPPENED."

"THERE IS
ALWAYS ONE
DREAM LEFT,
ONE FINAL
DREAM, NO
MATTER HOW
LOW YOU HAVE
FALLEN, DOWN
THERE AT THE
BOTTOM OF THE
BOTTLE. I KNOW,
BECAUSE
I SAW IT."

in "The Hell Hole." Meets the pioneering group of artists and writers working in Provincetown. They stage his *Bound East for Cardiff* and *Thirst* in a converted fishing wharf theater. His next play, *Before Breakfast*, is staged by the Provincetown Players at the Playwrights' Theatre in New York. The group stages nine more of his plays over the next three years.

1918 Marries Agnes Boulton, a young widow and writer.

1919 Their son, Shane, is born.

1920 *Beyond the Horizon*, O'Neill's Broadway debut, is staged at the Morosco Theatre and receives the Pulitzer Prize for drama. James O'Neill, Sr., dies.

My father's death leaves a big hole in my life. He and I had become great pals in the last two years . . . Yes, it was the greatest satisfaction he knew that I had made good in a way dear to his own heart. And I thank "whatever gods may be" that Beyond came into its own just when it did and not too late for him. He was in a box at the opening matinee and wept his eyes out.

The premiere of *The Emperor Jones* at the Playwrights' Theatre brings O'Neill to world prominence.

1921 Meets Eugene, Jr., the son from his first marriage, now 11, for the second time. They afterwards remain in touch.

1922 *Anna Christie* wins O'Neill his second Pulitzer Prize. *The Hairy Ape* is staged. His mother dies. Jamie, who was very close to her and has been on the wagon for some time, reverts to heavy drinking.

People talk of the "tragedy" in [my plays], and call it "sordid," "depressing," "pessimistic"—the words usually applied to anything of a tragic nature. But tragedy, I think, has the meaning the Greeks gave it. To them it brought exaltation, an urge toward life and ever more life. It roused them to deeper spiritual understandings and released them from the petty greeds of everyday existence. When they saw a tragedy on the stage they felt their own hopeless hopes ennobled in art.

1923 Jamie dies, aged 45, of chronic alcoholism. O'Neill creates the Experimental Theatre with critic Kenneth Macgowan and set designer Robert Edmond Jones.

1924 *All God's Chillun Got Wings* incurs censorship problems because of its depiction of an interracial marriage. *Desire Under the Elms* is staged.

1925 Daughter, Oona, is born in Bermuda.

Where I feel myself most neglected is where I set most store by myself—as a bit of a poet who has labored with the spoken word to evolve original rhythms of beauty where beauty apparently isn't, and to see the transfiguring nobility of tragedy, in as near the Greek sense as one can grasp it, in seemingly the most ignoble, debased lives.

1927 While summering with his family in Maine, O'Neill falls in love with actress Carlotta Monterey.

1928 *Marco Millions* and *Strange Interlude* open on Broadway; *Strange Interlude* wins his third Pulitzer Prize and becomes the first drama to reach the best-seller list when published. O'Neill leaves Agnes and the children to go on a world tour with Carlotta. In Shanghai goes on a two-week bender and is treated for alcoholism.

1929 Marries Carlotta in Paris and they rent a chateau near Tours.

1931 Returns to the United States for production of *Mourning Becomes Electra* trilogy at the Guild Theatre. It is a huge success.

1933 *Ah, Wilderness!* opens to excellent reviews.

1936 Awarded Nobel Prize for literature, but refuses to attend the ceremony. (O'Neill remains the only American playwright to have received the Nobel Prize for literature.) Develops a severe hand tremor and nervous exhaustion.

1937–43 Builds and moves into Tao House, a private retreat in Danville, California, where he writes *The Iceman Cometh* (1939), *Long Day's Journey into Night* (1941), *Hughie* (1942), *A Touch of the Poet* (1942), *More Stately Mansions* (1942) and *A Moon for the Misbegotten* (1943). Gives instructions that *Long Day's Journey* is not to be staged until 25 years after his death. General decline in his health prevents O'Neill from writing again.

1943 The 18-year-old Oona marries Charlie Chaplin, 54. O'Neill severs connection with her. (Both Oona and Shane will be disinherited by their father; neither will attend his funeral.)

1946 Attends rehearsals for *The Iceman Cometh*—his first opening since 1934.

The people in that saloon were the best friends I've ever known. . . . Their weakness was not an evil. It is a weakness found in all men. . . . It is a play about pipe dreams. And the philosophy is that there is always one dream left, one final dream, no matter how low you have fallen, down there at the bottom of the bottle. I know, because I saw it.

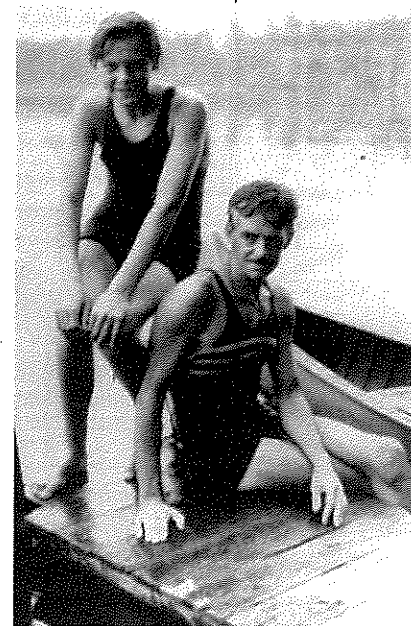
1947 *A Moon for the Misbegotten* (about his brother Jamie) opens in Columbus, Ohio, and in Detroit is closed by police for obscenity; it will not be presented on Broadway until 1957.

1948 Shane arrested for possession of heroin.

1950 Eugene, Jr., aged 40, kills himself.

1953 November 27: O'Neill, aged 65, dies after years of worsening illness.

1956 World premiere in Stockholm of *Long Day's Journey into Night* (in Swedish); Broadway premiere, directed by José Quintero, in November. O'Neill's fourth Pulitzer Prize. ■



Eugene O'Neill junior and senior at Belgrade Lakes, Maine

SHEAFFER-O'NEILL COLLECTION, CONNECTICUT COLLEGE LIBRARY

this tragedy between himself and his mother and father.

He talked all night—it was like talking to himself. I shut up and didn't say a word. He said, "I've got to write this. I'm afraid someone might find out about us one day and write something vulgar and melodramatic about it, even make a play out of it. But it was never vulgar! Even if my father was miserably, and I had a mother who used to take her 'medicine' whenever things got too much for her, and a brother who spent all his time in whorehouses."

When he started Long Day's Journey, it was a most strange experience to watch that man being tortured every day by his own writing. He would come out of his study at the end of the day gaunt and sometimes weeping. His eyes would be all red and he looked ten years older than when he went in in the morning.

In the evenings we used to sit before the fireplace—our home was up on a mountainside—and I remember the night Gene, staring into the fire, said: "I'm just thinking of the hell every member of the family went through—separately." ■

Excerpted from Milwaukee Repertory Theater's Prologue magazine (November 4, 1977). Louis Sheaffer is the author of O'Neill: Son and Playwright (1968) and O'Neill: Son and Artist (which won the Pulitzer Prize for biography in 1974). Courtesy the Sheaffer-O'Neill Collection at Connecticut College.

Save the date for American Conservatory Theater's

Starry Starry Night

in support of our newly expanded three-year M.F.A. Program in acting

MAY 16, 1999 • THE WESTIN ST. FRANCIS HOTEL
ANNETTE BENING AND KATHRYN CROSBY
HONORARY CO-CHAIRS

Join Charles Randolph-Wright (director of A.C.T.'s *Insurrection: Holding History* and winner of 3 Gold Records, 12 Drama-Logue Awards, an Ovation Award, and two NAACP Image Awards) and his world-class cast of friends for an evening of cabaret entertainment and culinary delight at one of the grandest hotels in San Francisco.

The event is limited to 200 people and tickets are \$250 each. Invitations will be sent out the first week of April for this starry evening, which includes a cocktail party, dinner, cabaret performance, and dessert.

Call Blair Hartley at (415) 439-2353 if you would like to make a pre-invitation reservation to ensure your inclusion in the evening.

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 February 10, 1999.

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 Hearst Foundation, Inc.
The William and Flora Hewlett Foundation
Hewlett-Packard
National Corporate Theatre Fund
National Endowment for the Arts
The Bernard Osher Foundation
PG&E Corporation
The Shubert Foundation
Visa U.S.A.

\$25,000-\$49,999

BankAmerica 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 Fleishhacker Foundation
Ira and Leonore Gershwin Philanthropic Fund
Richard and Rhoda Goldman Fund
The Colin Higgins Foundation, advised by The Tides Foundation
KBLX 102.9 FM
KGO AM 810
Koret Foundation
Levi Strauss Foundation
Montgomery Street Foundation
Nordlund & Miller
The Odell Fund
Pacific Bell Foundation
Pan Pacific Hotel San Francisco
Rockefeller Foundation
San Francisco Hilton and Towers
Thelen Marrin Johnson & Bridges

Torrefazione Italia
Westin St. Francis
Wallis Foundation
Wells Fargo Bank Foundation

\$5,000-\$9,999

Capital Group Companies
Catering With Style
The Clift Hotel
CompUSA
Harry Denton's Starlight Room
The Fred Celler Family Foundation
Genentech
Gracie's Restaurant
Grand Hyatt San Francisco
Miriam and Peter Haas Fund
KPMC Peat Marwick
La Scene Restaurant
LEF Foundation
Macy's West/Federated Department Stores
MAGIK, Incorporated
Morrison & Foerster
Edna M. Reichmuth Fund
Resolution Laser Printer Repair
S. Ross & Co.
Charles Schwab Corporation Foundation
The Sequoia Trust
Siemens Rolm 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
Mervyn 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

A.C.T. CONTRIBUTORS

\$500-\$999

Fireman's Fund
G.H.C. Meyer Family Foundation
Goethe Institut
Sun Microsystems, Inc.

INDIVIDUAL SUPPORTERS

DIAMOND BENEFACTOR (\$25,000 and above)

Anonymous
Mr. and Mrs. Gordon P. Getty
Burt and DeeDee McMurtry
Ms. Toni Rembe and
Mr. Arthur Rock
Alan L. and Ruth Stein

GOLD BENEFACTOR (\$10,000-\$24,999)

Anonymous
Ms. Joan Danforth
Ms. Joan Eckart
Mr. and Mrs. Daniel Eitingon
Mr. and Mrs. William Fisher
Mr. and Mrs. Patrick F. Flannery
Frannie and Mort Fleishhacker
Douglas W. and Kaatri Grigg
Sally and Bill Hambrecht
Mr. and Mrs. Robert McGrath
Constance and J. Sanford Miller
Mrs. Albert J. Moorman
Shepard P. Pollack and
Paulette Long
Mr. Charles S. Raben
Mr. and Mrs. Claude N. Rosenberg, Jr.
Mr. and Mrs. Alan Snyder
Dr. and Mrs. Gideon Sorokin
Mrs. Sylvia Coe Tolk
Gregory W. Wendt

SILVER BENEFACTOR (\$5,000-\$9,999)

Anonymous
Barbara and Gerson Bakar
Ms. Ann S. Bowers
Dr. and Mrs. Ronald E. Cape
Lionel and Lorraine Chan
Mr. and Mrs. Steven B. Chase
Ms. Linnet Deily
Mr. and Mrs. Ray Dolby
Mrs. Delia Fleishhacker Ehrlich
Mrs. Dorothy Eichorn
Mr. and Mrs. Richard J. Fineberg
Mrs. Robin Gates
Marcia and John Goldman
Mr. and Mrs. Robert L. Green
Jon and Linda Gruber
Mr. and Mrs. Michael J. Halloran
Mrs. Dorothy A. Hyde
Ms. Sue Yung Li
Bruce and Naomi Mann
Chris and Stan Mattison

Jackie and Howard Nemerovski
The Estate of Jon W. Olson
Mrs. Helene Oppenheimer
Mr. Steven C. Phillips
Mrs. H. Harrison Sadler
Mr. Philip Schlein
Dr. A. Jess Shenson
Mr. and Mrs. Steven L. Swig
Monte and Ruthellen Toole

BRONZE BENEFACTOR (\$3,000-\$4,999)

Anonymous
Ernest A. and Fritz Benesch
Mr. and Mrs. Steven B. Chase
Mr. T. L. Davis and Ms. M.N. Plant
Mr. Myrkle C. Deaton
Ms. Jancanne Doar
James and Jean Douglas
Ms. Steffan Enderantz
Mr. and Mrs. David Fleishhacker
Mrs. Elizabeth Gonda
Ms. Donna Goya
Mr. and Mrs. Thomas W. High
Mr. and Mrs. P. Beach Kuhl
Joan and Ralph Lane
Mr. Paul Mariano
Mr. and Mrs. Casey McKibben
Ms. Patricia McNear
F. Eugene and Mary S. Metz
Mr. Robert M. Moore
Terry and Jan Opdendyk
Ms. Kelly Rainwater
Dr. and Mrs. Morton Rosenblum
Dr. and Mrs. Elliot Shubin

BENEFACTOR (\$1,200-\$2,999)

Anonymous
Mr. and Mrs. Charles Ahlfors
Ms. Debra Almeida
Ms. Barbara Anne Ames
Mr. Paul Angelo
Mrs. A.V. Augustin
Mr. Roderick G. Baldwin
Ms. Marcella Bastiani
Ms. Olga Bean
Mr. Stephen Belford
Mr. and Mrs. Richard Bennett
Ms. Carole Berg
Dr. and Mrs. Frank Berry
Alison Bers and
August Lee Kleinecke
Mr. and Mrs. Hilton Bialek
Ms. Anna Blackman
Ms. Patricia Bresec
Mr. Ward M. Brooks
Mr. and Mrs. John M. Bryan
Ms. Maurine R. Buma
Dr. Jesse Cabellon
Mrs. Lewis S. Callaghan
Drs. Toni and Timothy Carlton
Mrs. Bette Cereske
Mrs. Virginia P. Coleman
Dr. and Mrs. William J. Comport

Mr. and Mrs. Roy S. Cook
Thomas J. and Joan C. Cooney
Mr. Jack E. Corey
Ms. Beatrice Cummings
Mr. and Mrs. Ricky J. Curotto
Mr. and Mrs. R. E. Danielson
Mr. Donald K. Davis
Mr. Myrkle C. Deaton
Mrs. Joan DelGreco
Margaret and Paul Denning
Mrs. Thalia Dorwick
Ms. Joan L. Ellison
Denise, Cheryl, and Vicki Fama
Bob and Susan Fiddaman
Ms. Marianne S. Figen
Jenny and Norman Fisk
Mr. Martin W. Fong
Ms. Ruth Foote
Mr. and Mrs. Richard L. Fowler Jr.
Mary Jo and David Francis
Mr. and Mrs. Thomas Frankel
Morton L. and Amy Rothschild
Friedkin
Dr. and Mrs. M. Wallace Friedman
David and Shamaya Gilo
Ms. Shelley R. Grubb
Mr. James C. Halliday
Mr. and Mrs. Alan Harris
Mr. and Mrs. William E. Hawo
Mr. George Hawhurst
Mr. and Mrs. R. S. Heinrichs
Ms. Betty Hoener
Mr. James C. Hormel
Ms. Lanette S. Howard
Mr. Robert Hulteng
Mr. Rob Humphrey and
Diane Amend
Mr. and Mrs. Robert E. Hunter Jr.
Lyn and Harry Isbell
Bradford and Dorothy Jeffries
Louise and Howard Karr
Ms. Angèle Khachadour
Mrs. June Hope Kingsley
Ms. Heather Kitchen
Ms. Nancy L. Kittle
Mr. and Mrs. Jim Klingbeil
Richard and Paola Kulp
Mr. Mario Lam
Mr. and Mrs. Tom Larsen
Barbara and Chuck Lavaroni
Ms. Adeline G. Lidy
Dr. and Mrs. Charles Lobel
Mr. John D. Loder
Ms. Carolyn Lowery
Mr. and Mrs. Larry Ludgus
Mr. Preston Martin
Lu Leta and Samuel Maslak
Mr. Andrew G. Matthes
Mr. and Mrs. Archibald McClure
Mr. and Mrs. Donald J. McCubbin
Mr. and Mrs. Robert McGee
Commander and Mrs. Robert W.
Miller
Bruce and Adrienne Mitchell
Mr. and Mrs. John Murphy

Mr. and Mrs. Dan A. Myers
Mr. and Mrs. Merrill E. Newman
Dr. and Mrs. William L.
Newmeyer III
Ms. Mary D. Niemiller
Ms. Kathy Nigh
The Honorable and Mrs. Allen L.
Norris
Mr. Ronald Ogg
Mrs. Helen Palmer
Bruce and Vicki Pate
Mr. and Mrs. Stephen F. Patterson
Toby and Al Pelavin
Mrs. Ethel M. Pont
Ms. Juliette Powell
Ms. Elizabeth Powers
Ms. Amy Rao
Mr. and Mrs. Robert M. Raymer
Mr. Charles Ridlon
Mr. Guy T. Roberts, Jr.
Ms. Diane Robey
Ivy and Leigh Robinson
Mr. and Mrs. Richard M. Rosenberg
Mr. Toby Rosenblatt
Mrs. Donald Ross
Ms. Marian A. Rossi
Mr. Gary Rubenstein
Ms. Kim Rubin
Mrs. Riva Rubnitz
Mrs. Madeleine H. Russell
Mr. and Mrs. Robert Saldich
Joyce and Donald Sallan
Jack and Betty Schafer
Mr. Bob Schiller
Mr. Robert Schlendorf
Mrs. Marietta C. Schumacher
Mr. Russ Selinger
Mr. and Mrs. Clifford A. Sharpe
John and Sherree Shoch
Ms. Ruth A. Short
Mr. William J. Silva
Earl G. and Marietta Singer
Ms. Marian A. Sinton
Mrs. James Slaton
Dr. Maurice Sokolow
Mr. Laurence L. Spitters
Mr. Emmett Stanton
Mr. and Mrs. M. Stepanian
Mr. Clifford John Stevens, Jr.
Dr. Vibeke Strand and
Mr. Jack Loftis
Dwight and Blossom Strong
Ms. Julie Stuhr
Ms. Rosemary Thompson
Mr. and Mrs. Dexter C. Tight
Mr. and Mrs. Gary J. Torre
Mr. M. Glenn Vinson Jr.
Mr. Daniel G. Volkman, Jr.
Mr. Daniel Wagner
Mr. and Mrs. Douglas Watson
Mr. and Mrs. Theodore Weber
Mr. and Mrs. Paul Weiss
Dr. Irving L. Weissman
Mr. Marc E. Welliver
Mr. Barry Lawson Williams

Mr. Eugene J. Wong
Mr. and Mrs. Wil S. Wong
Mr. David Wood
Mr. and Mrs. Loring A. Wyllie, Jr.
Mr. and Mrs. Paul F. Youngdahl

PATRON

(\$600-\$1,199)

Anonymous • Mr. Michael Mendakis • Dr. Jeanne Ahern • Ms. Debra Almeida • Ms. Sharon L. Anderson • Mr. R. John Armor • Anne R. and Gregory M. Avis • Mr. and Mrs. Raymond F. Bacchetti • Mr. and Mrs. Jerry Badlich • Ms. Carol J. Baird • Mr. Marvin Banks • Mr. and Mrs. Ralph Bardoff • Mr. William Barnaby • David and Diana Beatson • Mr. Gregory K. Belanger • Mr. Kenneth C. Berner • Dr. and Mrs. Frank Berry • Dr. Barbara Lynn Bessey and Dr. Kevin Gilmartin • Mr. and Mrs. Hilton Bialek • Nordin and Donna Blacker • Mr. James R. Blount • Mr. and Mrs. Roger Boas • Mary and Mark Bold • Mr. and Mrs. James Brant • Mr. and Mrs. R. Kent Brewer • Ms. Ann Breznock • Mrs. Barbara K. Brown • Mr. and Mrs. Timothy Brown • E.J. and Carol Browning • Mr. and Mrs. Robert W. Burnett • Robert and Dona Byrum • Dr. and Mrs. Ronald E. Cape • Mr. and Mrs. Dan Carlson • Ms. Linda Carson • Mr. Ronald Casassa • Ms. Ellen Cervarich • Mr. and Mrs. Donald Chaiken • Mr. and Mrs. Robert E. Challey • Melvin and Hella Cheidlin • Mr. William R. Cheney • Ms. Mildred H. Chin • Mr. and Mrs. A. B. Ciabattini • Ms. Lesley Ann Clement • Lloyd and Janet Cluff • Mr. Arthur H. Colas, Jr. • Mr. and Mrs. Lyle E. Cook • Mr. and Mrs. David E. Cookson • Thomas J. and Joan C. Cooney • Ms. Donna Crabbs • Randy and Mary Cram • Ms. Joanna Crummins • Mr. and Mrs. S. P. Cuff • Ms. Kathleen Curry • Ms. Caitlin E. Curtin • Mr. and Mrs. Jim A. Davidson • Ms. Shirley R. Davis • Judith and Robert DeFranco • Ms. Marlene DeLancie • Mr. Stanley Dieckover • Ms. Kathryn Dickson • Ms. Sara L. Dorn • Ms. Christine Doyle • Mr. Fred Drexler • Ms. Sally J. Dudley • Mr. Jedd Dunas • Ms. Jane B. Dunaway • Mr. and Mrs. F. Thomas Dunlap Jr. • Mr. and Mrs. Roger D. Dwinell • Ms. Lenora A. Eagar Davis • Mr. Lee Edmondson • Mr. and Mrs. Joseph Ehrman III • Dr. and Mrs. Philip Erdberg • Ms. Jacqueline Erdman • Mr. Charles S. Fadley • Mr. and Mrs. Jerome B. Falk Jr. • Ms. Ellen M. Farrell • Mr. Rodney Farrow • Mr. Roger Fee • Mr. Alexander L. Fetter • Ms. Catherine Feucht • Bob and Susan Fiddaman • Dr. Laurence Finberg • Mr. James Florey • Mr. and Mrs. George W. Flynn • Ms. Karen E. Ford • Ms. Pat Fowler • Mr. and Mrs. J. Richard Fredericks • The Freiberg Family • Mr. Tom Friesch • Dr. and Mrs. James Gabby • Ms. Angela P. Gaines • Ms. Mary Gamburg • Mr. and Mrs. Gary B. Garofalo • Ms. Jessie C. Gasper • Mr. Dennis Gibbons • Ms. Susan Johann Giaroli • Dr. and Mrs. Harvey W. Glasser • Ms. Joyce K. Glidden • Ms. Kate H. Godfrey • Dr. Stephen L. Gomes • Mr. Ronnie C. Green • Ms. Carla Goodson • Mr. and Mrs. Timothy Haggerty • Roger and Kathryn Halliday • Mr. John P. Hamlin • Mr. Arthur J. Haskell • Dr. and Mrs. Samuel Hoch • Ms. Jackie Hoffman • Mr. Christopher Hollenbeck • Ms. Natalie A. Hopkins • Mrs. Shirley Hort • Mr. Bruce Hotchkiss • Mr. A. Eugene Huguenin Jr. • Mr. and Mrs. Cordell W. Hull • Ms. Leslie P. Hume • Ms. Jo Hurley •

Mr. and Mrs. Charles Isherwood • Mr. and Mrs. Robert and Lois Jacob • Mr. William Jarvis • Dr. and Mrs. Jon A. Jenny • Mr. and Mrs. C. David Jensen • Mr. and Mrs. Harold S. Johnston • Mr. James I. Johnston • Mr. and Mrs. Robert R. Johnston • Mrs. Claiborne S. Jones • Dr. and Mrs. Gary and Zeeva Kardos • Ms. Nobu Katagiri • Mr. William A. Kaye • Ms. Melenie Keeffe • Mr. and Mrs. D. G. Keith • Gregg and Anh Kellogg • Mr. and Mrs. John H. Kirkwood • Mr. and Mrs. Donald Klein • Ms. Sheila Knights • Dr. and Mrs. Robert H. Kremers • Ms. Nancy Kux • Mr. Mario Lam • Mr. and Mrs. Niels Larsen • Mr. and Mrs. Robert C. Lauppe • Mr. and Mrs. Harold Layer • Mr. Jim Lechtenberg • Richard and Patricia Taylor Lee • Mr. and Mrs. Richard Leon • Mr. and Mrs. Gary Letson • Dr. and Mrs. Ralph Levin • Ms. Helen S. Lewis • Mr. and Mrs. John G. Linvill • Mr. James E. Litchfield • Mr. and Mrs. Alexander Long • Mr. and Mrs. John B. Lowry • Mr. Gerald Lund • Mr. Gerald Madden • Mr. Dennis H. Mangers • Ms. Judy Maxwell • Ms. Mary J. McCune • Mrs. Alan McGregor • Mr. Donald McKibben • Ms. Patricia McNamara • Ms. Kathryn K. McNeil • Mr. J. A. McQuown • Dr. George Merjohn • Mr. and Mrs. George Miller • Mr. Ted Clayton Mitchell • Ms. Shannon J. Moffat • Mr. H. Mohrenweiser • Mr. Ralph V. Moore • Mrs. Sharon H. Morris • Mr. Carl Meyerholtz • Mr. and Mrs. Edmund W. Nash • Dr. Lawrence Nathan • Mrs. N. H. Neustadter, Jr. • Mr. and Mrs. Walter Newman • Mr. Clyde W. Nielsen • Mr. and Mrs. Bruce Nissim • Mr. and Mrs. Richard Norris • Mr. and Mrs. John O'Connor • Mr. and Mrs. Douglas H. Ogden • Mrs. Margot S. Parke • Lisle and Roslyn Payne • Dr. Herman Pepper • Joseph and Marjorie Perloff • Mr. Valentine Pristera Jr. • Mr. Michael Raddie • Ms. Deborah Rappaport • Ms. Wendy Redfern • Ms. Maryalice Reimnoller • Mr. and Mrs. Gary Rifkind • Mr. and Mrs. Richard Riley • Mr. Guy T. Roberts Jr. • James and Kathy Robinson • Ms. Helen Robison • Dr. and Mrs. Benson B. Roe • Mr. Paul J. Roessler • Dr. Donald Rose • Dr. Alan J. Rosenberg • Mr. and Mrs. David Rosenkrantz • Mr. Gerald B. Rosenstein • Ms. Star Lynn Roth • Meline and Jayay Roubinian • Mrs. Riva Rubnitz • Ms. Claudia Russell • Mr. and Mrs. Robert K. Russell, Jr. • Ms. Judith Sahagen • Mr. and Mrs. William Scavey • Dr. F. Stanley Seifried • Mrs. H. Boyd Seymour • Ms. Wendy Shapiro • Mr. Jack C. Shneider • Mr. and Mrs. David Sliptzin • Mr. and Mrs. Joseph T. Sneed • Mr. Randall Solomon • George and Gayle Staehle • Mrs. Madeline Johnson Stein • Dr. Jeffrey Stern • Mr. Clifford John Stevens Jr. • Ms. Carol R. Strand • Mr. John E. Sweeney • Mrs. Donald H. Sweet • Mr. and Mrs. E. Hugh Taylor • Dr. Martin Terplan • Mr. and Mrs. William V. Theurer • Mr. and Mrs. Chris Thomas • Mr. Timothy P. Thomas • Mr. and Mrs. William W. Thomas • Ms. Ann M. Thornton • Ms. Judith P. Timken • Mr. and Mrs. Nicolo Torre • Ms. Sylvia G. Toth • Mr. and Mrs. Leland H. Van Winkle • Mr. and Mrs. Brooks Walker Jr. • Mr. and Mrs. Bruce Walker • Mrs. Elena Madison Walker • Mr. Thomas Walters • Mr. Charlie Wambecke • Emily and Robert Warden • Dr. Anna Webster • Mr. Gene Weisbrod • Noah and Carolyn Weiss • Ms. Beth Weissman • Mr. Robert Welles • Mr. and Mrs. Fred Wertheim • Mr. and Mrs. Christopher A. Westover • Dr. William H. Wickett Jr. •

Devera and Michael Witkin • Charles L. Wixson and Phyllis Berenson • Ms. Linda Ying Wong • Mr. and Mrs. Joseph B. Workman • Mrs. Car Wynne • Mr. and Mrs. Paul F. Youngdahl • Mr. Peter M. Zuber

CONTRIBUTOR

(\$300-\$599)

Anonymous • Mr. Christopher Adams • Ms. Stephanie Ahlberg • Mrs. Grace Albritton • Mr. Hervey E. Aldridge • Ms. Nancy Alexander • Mrs. Thomas C. Andersen • Ms. Judith Anderson • Ms. Jacqueline Andrews • Mr. and Mrs. Heath Angelo Jr. • Dr. James Anthony • Ms. Dora A. Appell • Mr. R. John Armour • Mr. Richard Babow • Ms. Michele S. Ball • Mr. and Mrs. Gary E. Ballard • Ms. Joellen Banas • Mr. and Mrs. Ram A. Banin • Dr. and Mrs. Joseph C. Baraccia • Mr. Austin G. Barber • Ms. Jean L. Barkocy • Ms. Marilyn Baroffio • Mr. William A. Barrett • Mr. David N. Barward • Ms. Jeanne Barsocchi • Ms. Judy Bartlett • Mr. and Mrs. Kirk W. Bassett • Ms. Lee Baxter • Mr. and Mrs. Irwin Bear • Mr. Daniel R. Bedford • Mr. David V. Beery • Mr. and Mrs. Richard Begley • Ms. Ann Behrman • Mr. Charles Benet • Mrs. Marilyn S. Benioff • Leslie and Brian Benjamin • Ms. Donna L. Beres • Mr. Sal Beressi • Mr. Brian A. Berg • Mr. Ronald L. Berman • Mr. Richard R. Berman • Mr. and Mrs. Frank Berryman • Dr. and Mrs. Fowler Biggs • Mr. Vernon Birks • Ms. Annabelle Alshuler Block • Mr. Robert M. Blunk • Mrs. Robert Bodenlos • Mr. Kenneth Boehmert • Mary and Mark Bold • Mr. Christopher P. Booth • Ms. Janet H. Borsta • Mrs. Armand D. Bose • Ms. Donna Bottrell • Father Glen Bowersox • Ms. Jeanne Boyden • Mr. J.P. Brady • Leonard and Michele Brant • Ms. Janet Bray • Peggy and Harry Bremond • Mr. David R. Brown • Mr. and Mrs. Kenneth H. Brown • Mr. and Mrs. Timothy Brown • Tyler and Kathryn Brown • Mr. Chris Brownfield • Mr. and Mrs. Gordon E. Bruno • Douglas and Simone Brutlag • Mr. John Bryant • Mrs. Ellen S. Buchen • Ms. Kennis Buringrud • Ms. Nancy Burrill • Mr. and Mrs. John Clifford Burton • Ms. Allison Butler • Ms. Cheryl Butsuda • Mr. and Mrs. Richard Butterfield • Mr. and Mrs. Edgar M. Buttner • Robert and Dona Bynum • Mr. Hall Byther • Ms. Patricia Cabral • Mr. Gerald K. Cabill • Ms. and Kathleen King • Ms. Mary Campbell • Ms. Dona Candela • Ms. Mary Caporale • Mr. Bruce Carlton and Mr. Richard McCall • John and Linda Carter • Mr. James Cavacchioli • Mr. John Cecile • Ms. Leslie Chalmers • Ms. Coeta Chambers • Ms. Paula Champagne • Mr. Robert J. Chapman • Ms. Andrea Charvet • Mr. Bill Chatwell • Ms. Millie Chausser • Mr. Jan Chernoff • Mr. Walter G. Chestnut • Mr. Steve Chiang • Mr. and Mrs. Frank Child • Mr. Larry L. Chornyak • Mrs. Cecile B. Christian • Ms. Constance Chrysler • Mr. and Mrs. T.Z. Chu • Ms. Marilyn J. Church • Ms. Phyllis E. Cina • Drs. James and Linda Clevet • Dr. Thomas H. Cleve • Lloyd and Janet Cluff • Mr. Jerry Codde • Mr. Michael Coke • Ms. Ramona Cole • M. Richard and Sylvia Condon • Dr. and Mrs. Mark L. Congress • Ms. Charmaine Conui • Ms. Mary Coons • Anna Yaya Cooper and Michael J. Kelleher • Kenneth W. and Patricia Cope • Dr. and Mrs. Sandra Coplon • Mrs. Alice Corning • Mr. and Mrs. William Corvin • Mrs. Carol G. Costigan • Mr. Ralph Countryman • Mr. Harris E. Coutechie • Jim and Liz Cox • Mrs. Suzanna P. Coxhead

Mr. Robert V. Coyne • Ms. Kay Craven • Dr. and Mrs. Donald Crow • Ms. Kathleen Curry • Ms. Kathleen Damron • Ms. Carlotta R. Dathe • Mr. Ira D. Dearing • Mr. and Mrs. Carl N. Degler • Ms. Anne I. Deleage • Mrs. Margaret E. Dennis • Ms. Margaret DePriester • Mrs. Lucile DeSoto • Ms. Carol Devincenzi • Pamela and Louis Deziel • Ms. Martha Diamond • Mr. and Mrs. Daniel H. Dibert • Mr. and Mrs. Joseph DiNucci • Dr. and Mrs. Gene Dixon • Mr. Jerome L. Dodson • Ms. Carol Dollinger • Mr. and Mrs. Robert W. Donovan • Mr. and Mrs. John P. Doodokyan • Dr. and Mrs. Leo V. Dos Remedios • Mrs. A. Jeannette Douglas • Mrs. Richard W. Dowell • Ms. Anne Down • Mr. William Drobny • Mr. and Mrs. J. Michael Duca • Ms. Sophie Duckett • Mrs. Josephine Duff • Mr. Michael Dugan • Mr. and Mrs. Robert Duiz • Mr. and Mrs. Gordon S. Dunn • Drs. Linda and Gilbert Duritz • Dr. John C. Eckels • Mr. William I. Edlund • Ms. Gloria Edwards • Ms. Joyce Edwards • Richard and Robin Edwards • Mr. Jay Einbender • Ms. Winn Ellis and Mr. David Mahoney • Dr. and Mrs. Marvin L. Engel • Mr. and Mrs. Samuel Engel • Mr. and Mrs. Robert K. Entrieken • Dr. Sidney Epstein • Mr. and Mrs. Leif Erickson • Mrs. Karen Ericson • Mr. and Mrs. Albert M. Everitt • Mr. Donald H. Ewing • Dennis B. Facchino and Angela Sowa • Mrs. Geraldine Farber • Mr. Douglas Faunt • Mr. Rodney Ferguson • Mr. and Mrs. William J. Fies • Mr. David Fink • Mr. Robert Finkle • Ms. Marilyn Finn • Mr. and Mrs. Owen Fiore • Dr. Philip A. Fisher • Mr. Larry Fitzgerald • Dr. and Mrs. M. D. Flamm Jr. • Mrs. Dorothy A. Flanagan • Mr. and Mrs. Robert J. Force • Mr. Alan T. Ford • Mr. Robert Fordham • Ms. Roberta P. Foster • Ms. Diana Brogotti Fox • Ms. Joan D. Fox • Mr. and Mrs. Jon Francis • Mr. Antoine A. Franke • Ms. Jane Frazer • Mr. Harold J. Freeman • Mr. Robert Freidenberg • Mrs. Helen Friel • Mr. and Mrs. Donald F. Fuller • Dr. and Mrs. James Gabby • Mr. and Mrs. Thomas A. Gallagher • Mrs. Nicholas Gannam • Mr. John J. Gannon • Mr. Karl R. Garcia • Mr. and Mrs. Thomas E. Gardner • Mr. and Mrs. Gary B. Garofalo • Dr. Maria Gecey • Mr. Michael R. Genesereth • Mr. and Mrs. Sam Genirberg • Mr. and Mrs. Ray Gerton • David and Betty Gilson • Mr. William Giffolin • Mrs. Ann Witter Gillette • Ms. Marilyn S. Glaim • Ms. Kate H. Godfrey • Ms. Anne Goetsch • Mr. David B. Goldstein • Robert and Helga Grabke • Mr. Russell Graham • Ms. Linda Grauer • Mr. and Mrs. David C. Green • Ms. Myrna H. Greene • Ms. Norma Grench • Jane and Rupert Grimm • Ms. Jennifer Grodberg • Mr. William Grote Meyer • Mrs. Lee B. Herbst Gruhn • Mr. Carl Grunfeld • Ms. Rose Gutierrez • Mr. Carl T. Hale • Mr. Richard E. Hall • Mr. Randall E. Ham • Mr. John P. Hamblin • Mr. and Mrs. Herbert L. Hamerslough • J. Hamlin Design, Inc. • Mr. and Mrs. Alfred A. Hampson • Mr. Douglass C. Hannah • Ms. Beverly Hansen • Mr. and Mrs. John Hansen • Mr. Bernard Hargadon • Mr. and Mrs. Gary Harpell • Mr. and Mrs. William L. Harris Jr. • Mr. Robert Haskell • Mr. Kirke Hasson • Mr. and Mrs. David E. Haughey • Mrs. Dolores Hawkins • Ms. Fulvia Hayes • Ms. Joan Haynes • Ms. Michele Helmar • Mr. Alvis Hendley • Mr. and Mrs. Leon Henkin • Mrs. John S. Hensill • Joanne and Harlan Heydon • Mr. and Mrs. Charles Hiemstra • Dr. and Mrs. Gerald Hill • Mr. and Mrs. Orion A. Hill Jr. • Ms. Adrienne Hirt

Mr. and Mrs. Tom Hofstedt • Mr. John E. Holey • Mrs. Martha W. Hollenbeck • Mr. and Mrs. John A. Holmes • Mr. and Mrs. Peter C. Holmes • Mrs. Jean M. Hood • Mr. Paul Hook • Dr. and Mrs. Richard W. Horigan • Mr. Jonathan Horton • Mr. David Howard • Mr. Elliot R. Hudson • Dr. Samuel Hughes • Mr. David S. Hugle • Mr. and Mrs. Roger A. Humphrey • Lorelle and Don Hunt • Ms. Suzanne Hunt • Mr. and Mrs. Robert Huret • Mr. and Mrs. G. Tucker Ingham • Mr. and Mrs. Leonard M. Isaacson • Mr. and Mrs. Gene Ives • Ms. Gayle Jacobs • Mr. and Mrs. James P. Jacobsen • Mr. Kenneth Jaffer • Dr. Robert W. Jamplis • Dr. and Mrs. John E. Janshske • Mr. and Mrs. Howard A. Janssen • Mr. Mark Jarrett • Ms. Ann Kelly Jenks • Ms. Ann Jennings • Mr. Douglas B. Jensen • Mr. and Mrs. Edward P. Jepsen • Ms. Laurene Jobs • Charles and Penelope Johnson • Mr. Jackson E. Johnson • Mr. and Mrs. James C. Johnson • Mr. and Mrs. Jeffrey W. Johnson • Mr. and Mrs. Norman L. Johnson • Stephen and Elizabeth Johnson • Jane and Derek Jones • Mr. Will Jordan • Ms. Arlene Jurman • Mr. and Mrs. David Kalish • Ms. Susan Kamprath • Ms. Caroline M. Kane • Mr. Kenneth Kaplan • Dr. Selma Kaplan • Mr. and Mrs. Richard M. Kaplan • Mr. Thomas L. Karlos • Mr. and Mrs. Martin Katz • Ms. Kathleen M. Keene • Anna Yaya Cooper and Michael J. Kelleher • Mr. Donald E. Kelley Jr. • Ms. Joanne P. Kelly • Ms. Sheila Kelly-Barbour • Dr. and Mrs. Richard L. Kempson • Mrs. Elizabeth W. Kenady • Ms. Mary Keown • Ms. Eileen Kerenitis • Dr. and Mrs. John A. Kermer • Ms. Pamela L. Kershner • Ms. Janet King • Mrs. Nancy Kingsley • Ms. Nancy L. Kivelson • Ms. Kathryn Klein • Mr. and Mrs. Kenneth W. Knapp • Mr. Craig Knudsen • Ms. Frances Wynns Knudsen and Mr. Barry S. Marrus • Ms. Andrea Koldruss • Ms. Kimberly J. Kruze • Dr. Joel J. Kudler • Beatrice Kushner • Ms. Nancy Kux • Lam Research Corporation • Ms. Theresa LaMay • Mary Hughes and Patrick Laney • Mrs. Rebut Lampman • Mr. David Lauer • David and Janice Lawrence • Peter and Diane Lawrence • Mr. and Mrs. John A. Lazar • Ms. Mary Ellen Lazare • Ms. Janice M. Le Cocq • Dr. and Mrs. Wolfgang Lederer • Ms. Emily Lee • Mr. and Mrs. Richard G. Lee • Dr. and Mrs. Richard H. Lee Jr. • Mr. Rudy J. Leeman • Ms. Joanna Leighton • Mr. Sterling Leisz • Mr. and Mrs. John D. Leland • Mr. and Mrs. Ed Lelyveld • Mr. and Mrs. Robert G. Lenormand • Mr. and Mrs. Richard Leon • Ms. Donna Leonard • Mr. John E. Levean • Mr. and Mrs. Harold L. Levy • Mr. Larry Lewis • Mr. and Mrs. Norman M. Licht • Mrs. Ernest R. Lilienthal • Dr. Sandra L. Lillie • Mr. and Mrs. James W. Littlefield • Mrs. James P. Livingston • Mr. William R. Lloyd • Mr. and Mrs. Ronald J. Loar • Mrs. Betty Lockfield • Ms. Linda-Marie Loch • Charles and Elizabeth Long • Ms. Lina Longmire • Ms. Jennifer H. Loucks • Mr. John Lowas • Mr. Harry W. Lucheta • Ms. Jane Luckham • Mr. and Mrs. James J. Ludwig • Mrs. William F. Lutgens • Mr. and Mrs. Edmund MacDonald • Mr. Ward Madeira • Mr. John H. Magee • Mr. and Mrs. Ted N. Magee • Ms. Alexis Magid • Mr. Peter Maier • Ms. Laura Malik • Mr. and Mrs. John W. Mallory • Mr. Jeff Mallory • Ms. Elinor Mandelson • Mr. Charles R. Manning • Ms. Mary Manzer • Lois and Gary Marcus • Mrs. Marian I. Marioni • Ms. Dona Marriott • Mr. Lynn Martin • Bradford and Marzee, Inc.

Mr. and Mrs. H. Cloyd Masengill • Drs. Michael A. and Katherine Matthew • Mr. and Mrs. Alden Mc Elrath Jr. • Mrs. Karen McAuliffe • Mr. Thomas McAuliffe • Mr. and Mrs. Jerry E. McCleery • Ms. Patricia McClung • Mr. Alfredo McDonald • Mr. James L. McFarland • Ms. Mary Jo McFarlane • Mrs. Paula Hynes McGowan • Mr. and Mrs. Glen McLaughlin • Ms. Teresa McLean • Ms. Sallie McNeil • Mr. Forrest J. Mehten • Mr. and Mrs. Kurt Melchior • Ms. Karen Weaver Mello • Mr. Michael L. Mellor • Ms. Trudi Melohn • Mr. and Mrs. Harold A. Menzies Jr. • Dr. and Mrs. Delbert H. Meyer • Mrs. Jeanne A. Meyer • G.H.C. Meyer Family Foundation • Daniel and Carolyn Miller • Mr. Hugh W. Miller • Mr. and Mrs. James L. Milner • Mr. Leslie A. Minkus • Mr. and Mrs. Larry Mitchell • Mr. Ronald L. Mitchell • Mr. Lawrence H. Moe • Ms. Jane Monnette • Mr. Frederick D. Montgomery • Mr. and Mrs. John A. Moore • Mr. and Mrs. James W. Moore • Mrs. Janice Morgan • Ms. Virginia Morgan • Ms. Carolyn J. Morris • Mr. Forrest S. Mortimer • Mr. Jerome B. Munday • Ms. Roberta Mundie • John and Betsy Munz • Ms. Ruth Nagler • Ms. Elizabeth Nash • Mrs. Robert P. Nelson • Mrs. N. H. Neustadter Jr. • Dr. H. B. Newhard • Ms. Florence M. Newlin • Mrs. Jan Nolan • Norman and Hillevi Null • Mr. and Mrs. Douglas H. Ogden • Mr. Michael Ogline • Ms. Nancy S. Olson • Dr. Jerome D. Orenland • Mr. Joseph Owades • Mr. Kenneth Owens • Mr. and Mrs. Clark M. Palmer • Kim and Alan Parnass • Ms. Nancy Parsons • Mr. and Mrs. Robert G. Parvin • Ms. Madeleine F. Paterson • Ms. Mary P. Patterson • Ms. Marcy Pattinson • Mr. David Pearson • Response Associates • Mr. Tom O. Pendleton • Ms. Iris Pera • Mr. and Mrs. Richard Perkins • Ms. Carey Perloff • Ms. Nancy Perloff • Mr. David M. Pettingill • Mr. Dennis Philpott • Mr. George E. Pickett • Mr. James A. Pitt • Mr. Anthony Polipottopoulos • Ms. Susan W. Powell • Dr. and Mrs. Joseph Presti • Ms. Denise Pringle • Mr. Valentine Pristene, Jr. • Mr. Myron A. Pugh • Ms. Carol R. Purcell • Mr. Robert W. Purvis • Ms. Margarita F. Quihuis • Ms. Sandra Fleishacker Randall • Ms. Mary Rank • Janice and Derek Ransley • Mr. David B. Raulston • Mr. Selwyn Rehfeld • Ms. Ursula Reiter • Ms. Patricia P. Reno • Hy and Barbara Resnick • Jane and Steve Restaino • Mr. William Rhodes • Mr. Wesley E. Richert • Drs. Pamela and Richard Rigg • Mr. Joseph S. Riggio • Ms. Elizabeth W. Riley • Mrs. Edis Robinson • Mr. Orrin W. Robinson III • Mrs. Marianne B. Robison • Ms. Jean Roche • Mr. and Mrs. Burton Rockwell • Mrs. Ernest S. Rogers • Ms. Shirlee Roman • Ms. Lisa Romano • Ms. Deborah Romer • Dr. Donald Rose • Mr. Toby Rosenblatt • Mrs. William A. Rosow • Mrs. Edward W. Rosston • Mr. and Mrs. Peter R. Roth • Ms. Pamela Royse • Mr. and Mrs. William Rubin • Ms. Diane Rudden • Ms. Rebecca Ruesch • Mr. Pete Rukavina • Lois and George Rusteika • Ms. June Sabel • Mr. Rick Samano • Mr. John F. Sampson • Mr. and Mrs. Paul Sandberg • Ms. Gladys Sanguinetti • Ms. Virginia C. Seardgill • Ms. Nina M. Scheller • Dr. and Mrs. Jack H. Schiele • Dr. and Mrs. Rudi Schmid • Mr. and Mrs. Raymond Schmitt • Ms. Katherine J. Schueler • Mr. and Mrs. Charles M. Schulz • Mr. Ken Scott • Ms. Karen Seussel • Mr. Fred Sears • Ms. Dorinda Sears • Ms. Katy-Jo Sebastian • Mr. and Mrs. John M. Seidl • Ms. Tyra Sellers •

California Architectural Lighting • Ms. Louise Shafit • Ms. Betty Shanahan • Ms. Laura M. Shaner • Mr. Marlan Shanks • Mrs. Irene A. Sharp • Ms. Ann M. Shaw • Mr. William Sheppard • Mr. Andrew Shore • Ms. Barbara J. Shula • Mr. Tom Siegel • Mr. and Mrs. Leslie E. Simmonds • Mr. and Mrs. Richard J. Simons • Mr. Thomas Simrock • Richard and Frances Singer • Ms. Florence E. Sinton • Mr. and Mrs. Charles Six • Mrs. Kathleen Ann Skeels • Dr. and Mrs. Joseph Skokan • Mr. Mark H. Slater • Mr. Peter Sloss • Mr. and Mrs. Richard D. Smallwood • Dr. and Mrs. J. Nevin Smith • Mr. and Mrs. P. Dunlop Smith • Mr. Patrick W. Smith • Mr. Stephen Smith • Mr. and Mrs. Stuart H. Smith • Dr. and Mrs. Charles Snort • Mr. Frederick G. Soley • Mr. Jack Solomon • Ms. Eta Somekh • Ms. Kristine Soorian • Mr. Richard Spaete • Mr. Robert Spigat • Bruce and Diane Spaulding • Mr. and Mrs. Robert S. Spears • Mr. and Mrs. Leonard M. Sperry Jr. • Mrs. Claus Spreckels • Mr. Gerard St. Pierre • Ms. Patti Stack • George and Gayle Staehle • Mr. Emmett Stanton • Mr. Charles Stauffacher • Ms. Julie Stein • Mr. Bert Steinberg • Nancy E. Stephens and Bill King • Ms. Sherri Stewart • Ms. Lynn Stocker • Dr. and Mrs. Irving F. Stowers • Mr. and Mrs. Richard J. Stratton • Mr. and Mrs. Monroe Strickberger • Ms. Julie Stuhr • Ms. Eva Sulon DDS • Ms. Patricia L. Sundrud • Ms. Jessica Switzer • Dr. and Mrs. Robert Talley • Mr. and Mrs. Joseph M. Tanner • Ms. Donna A. Taylor • Mr. John Tegnelli • Dr. Eric Test • Ms. Carolyn O. Thiessen • Ms. Joan Thoma • Mr. and Mrs. R. F. Thomas Jr. • Mr. and Mrs. Ian Thomson • Ms. Suzie S. Thorn • Ms. Jeanette Thorp • Ms. Kathryn Tolke • Mr. and Mrs. Robert Trevorror • Mr. Glenn Trewit • Ms. Linda Trocki • Ms. Ellen B. Turbow • Ms. Janelle M. Tynan • Everett and Mary Upham • Mr. Owen S. Valentine • Mr. and Mrs. Ronald G. VandenBergh • Mr. and Mrs. Fredric VanRheenen • Mr. Daniel C. Vencell • Mr. Lindsey Vereen • Mr. Case Verploegh • Mrs. Darlene P. Vian • Mr. Arnie D. Wagner • Mr. and Mrs. Jim Wagstaffe • Mr. James J. Walker • Mr. and Mrs. Clifford Wallgren • James L. and Barbara W. Wanvig • Patti and Tim Warner • Mr. and Mrs. William E. Warren • Ms. Marie M. Watson • Ms. Carol M. Watts • Ms. Meredith J. Watts • Ms. Sisi Weaver • Dr. Ron Webb • Mr. and Mrs. Kenneth D. Weber • Dr. Anna Webster • Mr. and Mrs. Albert E. Wehde • Dr. and Mrs. Harry Weinstein • Mr. Paul D. Weintraub • Mr. William R. Weir • Ms. Harriet Weiler • Mr. Robert Welles • Mr. and Mrs. James Wendel • Mr. George Weston • Ms. Ann E. Wharton • Dr. and Mrs. John F. Whisenhunt • Mr. John W. Whitcomb • Ms. Ellen G. Wildess • Mr. Glen Williams • Mr. and Mrs. Marty Winter • Ms. Mary E. Wiss • Ms. Ricki Wohl • Mr. Stanley M. Wolf • Dr. and Mrs. Ira Wong • Ms. Olga Woo • Ms. Jennifer Wood • Ms. Florence Woodman • Mr. Joseph A. Woods Jr. • Ms. Linda Haverty Woodward • Mr. Thomas Wolf • Ms. Ernestine Woolfolk • Mr. James Bock Wunderlich • Mrs. Glea G. Wylie • Mr. Jerry Yaffee • Ms. Marilyn Yalom • Ms. Gayle K. Yanagi • Mr. John Yonkus • Mr. Alvin Zander • Dr. and Mrs. Vincent Zarcone • Mrs. Susan L. Zare • Mr. Irving Zaretsky • Ms. Carol Zell • Mr. Bryant K. Zimmerman • Dr. and Mrs. Richard Zimmerman • Peter and Midge Zischke • Ms. Marget Zographos

MEMORIAL GIFTS

In Memory of Sophie Aronson
William Ball Memorial Fellowship Fund
In Memory of B. J. Braber
The Karen B. Fireman Foundation.
In Memory of Mr. and Mrs. Nathan Tash
In Memory of Donna Gottdiener Oakes, M.D.
In Memory of Mr. Richard C. Hamister
In Memory of Dr. George D. Meyer
In Memory of Polly McKibben
In Memory of Dennis Powers
In Memory of H. Harrison Sadler
In Memory of Mr. and Mrs. Nathan Tash
In Memory of Sydney Walker

SPECIAL THANK YOU

Cityscape
Downtown Center Garage
Grand Hyatt Hotel
Douglas W. and Kaatri Grigg
King George Hotel
Oakwood Corporate Housing
Saks Fifth Avenue
TourAarts
Westin St. Francis

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of these contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting theater in the San Francisco Bay Area.
AON Foundation
AT&T Foundation
Adobe Systems, Inc.
Apple Computer
Argonaut Group Inc.
BankAmerica Matching Gifts
Barclays Global Investors, N.A.
Bechtel Foundation
Boeing Company
Brobeck, Phleger and Harrison, LLP
Charles Schwab and Co., Inc.
Chevron USA, Inc.
Cisco Systems
DFS Group Limited
Federated Department Stores
Fireman's Fund Matching Gift Foundation

Arthur J. Gallagher Foundation
Gannett Communities Fund
Hambrecht and Quist Matching Gifts

William and Flora Hewlett
Foundation (Matching Gifts
Fund)

Hewlett-Packard
Intel Foundation
IBM Corporation
Levi Strauss and Co.
Lexis Law Publishing
Lockheed Martin
Lucent Technologies (Bell Labs)
Matson Navigation Company
McGraw-Hill Companies
Foundation, Inc.

Mellon Bank
NORCAL Mutual Insurance
PG&E Matching Gifts Program
The David and Lucile Packard
Foundation
Philip Morris Companies
Potlatch Corporation
Raychem Shair Fair Campaign
S. H. Cowell Foundation
SiliconGraphics
St. Paul Companies
Sun Microsystems, Inc.
The Gap Foundation
The Prudential Foundation
Transamerica Foundation
Wells Fargo Bank

1998-99 NATIONAL CORPORATE THEATRE FUND

*The National Corporate Theatre
Fund is a nonprofit corporation cre-
ated to increase and strengthen
support from the business commu-
nity for ten of this country's most dis-
tinguished professional theaters.
American Conservatory Theater
receives the support of the following
corporations and individuals
through their contributions to the
National Corporate Theatre Fund:*

BENEFACTOR

(\$25,000 and above)

AT&T
CBS Foundation
Citibank, N.A.
Coopers and Lybrand
General Motors
Joseph E. Seagram and Sons, Inc.
Xerox

PAGE SETTER

(\$10,000-\$24,999)

American Express Company

Arthur Andersen
Bankers Trust Company
Bill Blass, Ltd.
The Coca-Cola Company
Ernst and Young
The GE Fund
The GTE Foundation
JandH/Marsh and McLennan
KPMG Peat Marwick
MacAndrews and Forbes Holdings,
Inc.

Mellon Bank/Dreyfus Retirement
Services
Ogilvy and Mather
Praxis Media
Philip Morris Companies Inc.
Quick and Reilly
Simpson Thacher and Bartlett
Sony Corporation of America
Stagebill
Viacom Inc.

DONOR

(\$5,000-\$9,999)

Allen and Co.
Bell Atlantic
Bristol-Myers Squibb Company
The Chase Manhattan Bank
Colgate-Palmolive Company
Credit Suisse First Boston
Donaldson, Lufkin and Jenrette
Dramatists Play Service
The Interpublic Group of
Companies

Merrill Lynch and Co. Foundation
Metropolitan Life Foundation
MTV Networks Inc.
NationsBank
Newsweek
PaineWebber
Pfizer Inc
Price Waterhouse LLP
Salomon Smith Barney
Thacher, Proffitt and Wood
Woolworth Corporation

SUPPORTER

(\$500-\$4,999)

ABC Inc.
Adams Harkness and Hill
Alliance Capital
AON Corporation
AT&T
Callaghan Nawrocki
Clark and Weinstock
Exodus Communications
Fleet Bank
Horan Imaging Solutions
KeyCorp
Korn/Ferry International

The Klein Foundation
Master Eagle
Niagara Mohawk Power Corp.
PepsiCo
Peter X(+C) Limited
Revlon
William Morris Agency, Inc.
Young and Rubicam

INDIVIDUALS/ FOUNDATIONS

Karen Bachman
Randall and Diane Barclay
Edie and Barry Bingham, Jr.
Jacquie and Raymond A. Boyce
Fran and James E. Buckley
Robert Doede
Suzy Finesilver
Sarah D. Fuller
Joseph W. Hammer
Ellen Schwarzman Katz
Robert D. Krinsky
John J. Geron
Robert A. Mulshine
Dean Ostrum
Steven H. Scheuer
Donald and Darlene Shiley
Carlyn J. Steiner, Esq.
Nancy Ticktin
Evelyn Mack Truitt
Phyllis Wender

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

*The Leadership Campaign for
American Theatre is a \$5 million
challenge project to build much-
needed corporate support for non-
profit professional theater in the
United States. American Conserva-
tory Theater is one of the resident
theaters that is benefitting from the
campaign. To date, the following
corporations have committed more
than \$600,000, in total, to the
Leadership Campaign:*
American Express
AT&T
The BF Goodrich Foundation
Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco

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 nonper-
formance weeks, business hours are 12 to 6
p.m. daily.

BASS

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

Online

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

Charge by Phone or Fax

Call (415) 749-2ACT 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 perfor-
mance 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 tick-
ets will be acknowledged by mail. Tickets
for past performances cannot be consid-
ered a donation.

Mailing List

Call (415) 749-2ACT or visit our Web site
to request subscription information and ad-
vance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$55.

Subscriptions

Full-season subscribers save up to 29%
and receive special benefits including
parking, restaurant, and extra-ticket dis-
counts, performance rescheduling by
phone, and more. Call the A.C.T. Sub-
scription 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 cur-
tain. Matinee senior rush tickets are
available at noon on the day of the perfor-
mance 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 certi-
ficates 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, Audi-
ence Exchanges, A.C.T. Perspectives sym-
posia, and *Words on Plays* audience hand-
books, please turn to the "A.C.T. Extras"
page of this program.

Student Matinees

Matinees are offered at 1 p.m. to elemen-
tary, secondary, and college school groups
for selected productions. Tickets are spe-
cially 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 per-
forming arts background. Studio A.C.T.
offers evening and weekend classes, includ-
ing new Corporate Education Services, to
theater enthusiasts at every level of back-
ground 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 perfor-
mance upon exit to receive the special price.
After five hours, the regular rate applies.

A.C.T./FYI.

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

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and *Words on Plays* are available for purchase in the main lobby and at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

Beeper!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



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

AFFILIATIONS

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

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

A.C.T. logo designed by Landor Associates.



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

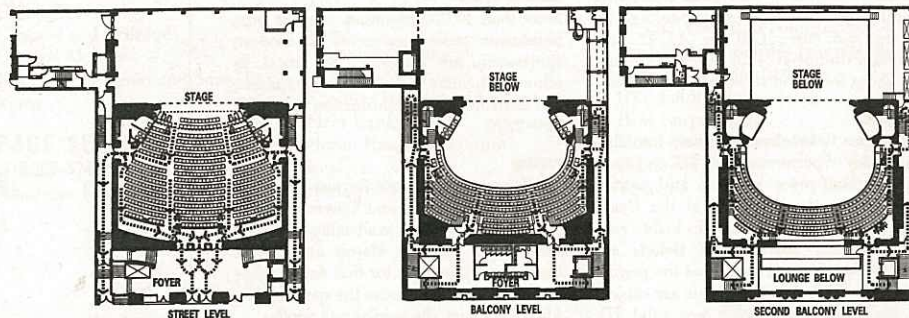


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



A.C.T. is funded in part by the California Arts Council, a state agency.

GEARY THEATER EXITS



Tread luxuriously.



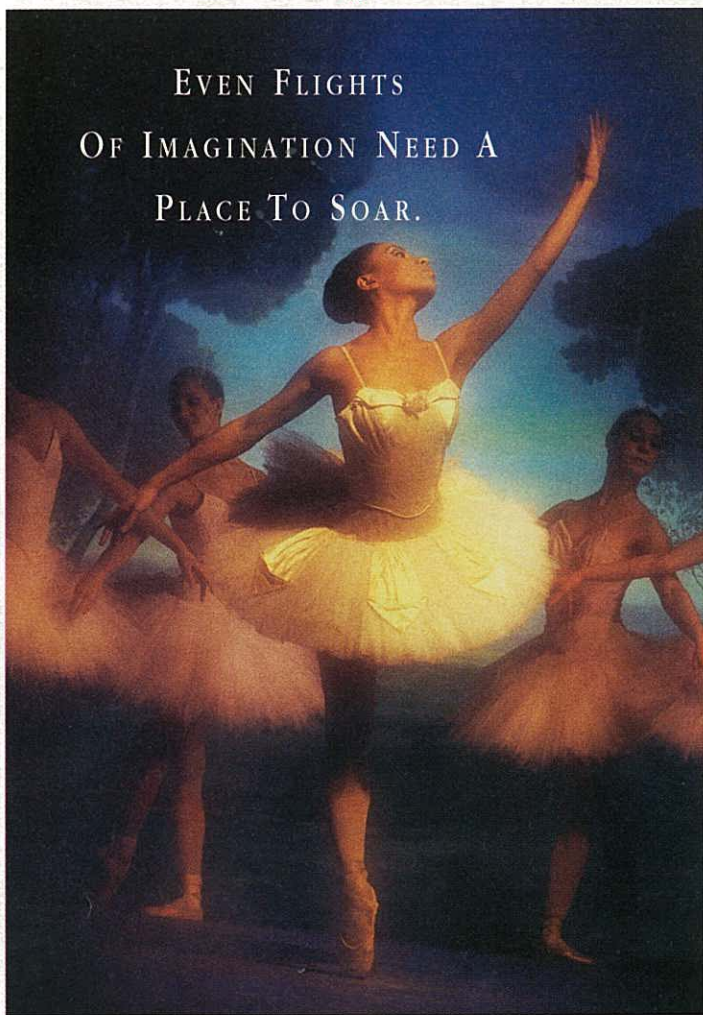
Tread lightly and luxuriously in Lincoln Navigator, the world's most powerful luxury SUV.* Tread spaciously, too. Navigator has room for seven in three rows of leather-trimmed seats. Call 800 446-8888, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

*models built after 12/8/98

Lincoln Navigator. What a luxury [] should be.



EVEN FLIGHTS
OF IMAGINATION NEED A
PLACE TO SOAR.



American Airlines is proud to sponsor the arts in communities throughout the United States so that artists of all ages have the opportunity and support to reach their dreams.

American Airlines
American Eagle

American Airlines and American Eagle are registered trademarks of American Airlines, Inc.
American Eagle is American's regional airline associate.