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A TRADITION OF GROWING ASSETS

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 Homphill
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 Eehols

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

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Special Thanks to
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Connecticut College
Brian Rogers and the Sheaffer-O’Neill Collection
Sally Pavetti, Curator, Monte Cristo Cottage
Lois McDonald, Associate Curator, Monte Cristo Cottage
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LONG DAY'S JOURNEY INTO NIGHT

The Cast
(in order of appearance)

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

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

Time and Place

ACT I: Living room of the Tyrone's 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 Sumpion; Richard Hamburger
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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 Gless Hevergall

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
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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 Jimmy. 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 craved 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 he was 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.
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, ascended 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 Ali, 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 pugnacious, 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 hear 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 fogs born blowing 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."
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 harrods 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 tend 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 badly 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

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

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“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
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
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Featuring Director Laird Williamson

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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 Pèta, by award-winning playwright Constance Gongdon, commissioned specifically for the Young Conservatory’s renowned New Plays Program. Gongdon—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 Fornicans (Nextday’s Oppenheimer Award), Losing Father’s Body, Cosamova, 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 Pèta 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 Slaight, 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. Slaight 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.
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 Slaight, 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 tour 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.

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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.)

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 Expressionism 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 SFFF 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.sffs.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:


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


**FOOL MOON**
created by Bill Irwin 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
October 16–November 22, 1998

**A CHRISTMAS CAROL**
adapted from Charles Dickens’s novella by Dennis Mckinley
by David Lang

**MORNING, NOON AND NIGHT**
written and performed by Spalding Gray
October 26–November 21, 1998

**JUNO AND THE PAYCASK**
by Sean O’Casey
directed by Giles Havergal
January 8–February 7, 1999

**INDIAN INK**
by Tom Stoppard
directed by Carey Perloff
February 10–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 Ann Gordon and David Gordon
music by JoAnne Tenace
directed by David Gordon
May 6–June 6, 1999

**TARTUFFE**
by Moliere
translated by Charles Randolph Wright
directed by Moliere
May 13–June 13, 1999
CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its $28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff’s work at A.C.T. includes this season’s highly acclaimed remounting of Euripides’ Hecuba with Olympia Dukakis, a new production Perloff began at the Williamstown Theatre Festival in August 1998, and the American premiere of Tom Stoppard’s Indian Ink. Other work at A.C.T. includes Friederich Schiller’s Mary Stuart and Harold Pinter’s Old Times; Stoppard’s Arcadia; Tennessee Williams’ Rose Tattoo with Kathleen Widdoes and Marco Baricco; Sophocles’ Antigone; August Strindberg’s Creditors; Paul Schmidt’s new translation of Anton Chekov’s Uncle Vanya; David Storey’s Home; the world premiere of Leslie Ayvaziian’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 Sieve 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 Extra Pound’s Elektra with Pamela Reed and Nancy Marchand; the American premiere of Pinter’s Mountain Language and The Birthday Party; with Jean Stapleton, Struthairn, and Peter Riegert; Bertolt Brecht’s Reisibke 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 Tech 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 produces 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
 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 and national theaters and in numerous off-Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**James Haire (Producing Director)** began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *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 television and theatre 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 Project: 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 administers), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

**Paul Walsh (Dramaturgy & Director of Humanities)** has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germain*, *Don Juan Giovannini*, 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, Theatre 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 *Oblivion.*

**Marco Barricelli** (James Tyrone, Jr.), an associate artist at A.C.T. since 1996, has appeared in *Hedda*, *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; *The Silence of the Japanese* company’s *Subaru* and *Milwaukee Repertory Theater*; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory; *Magic Fire* (Drama-Logue Award); and in *Richard III* at the *Hottentot* in Baltimore, Maryland. He has also appeared in *The Caucasian Chalk Circle*, *Actors Theatre of Louisville, Indiana Repertory Theatre, Tennessee Repertory Theatre*, and *Arizona Theatre Company, Portland Center Theater*.

**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 *The History of the World: Part 2*, *The History of the World: Part One*, and *In the Next Room* (Off Broadway). Other New York credits include *Lovers*, *Also Known as*, and *The Paradise of the World*.

**Pamela Payton-Wright** (Mary Tyrone) has performed on Broadway in *The Cherry Orchard*, *Exit the King*, *One Man, Two Guvnors*, and *The Seagull*. Her other Off-Broadway credits include *Til the Rapture Comes* (WPA) and *Richard III* (Theater for a New Audience). 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 *Sweeter for Hire*. Feature film credits include *In Dreams*, *Gang in Style*, *My Little Girl*, *Moonstruck*, and *The Freshman*. In recent years she has been cited as Best Actress for her work in *American Beauty*.
in Dallas (Six Degrees of Separation) and Baltimore (The Glass Menagerie), and she received the 1996 Joseph Jefferson Award for her performance in Robert Falls’ production of A Touch of the Poet, with Brian Dennehy. Patton-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 Late Heterosexual and The Time of Your Life. Broadway credits include The Shadow Box: Whose Life Is It Anyway? The 1940s Radio Hour, Spokesman, Full Circle, The Trial of the Catonsville Nine, Enemies, The Merchant of Venice, Racing Demon, and Hopgood. Off-Broadway credits include Henry VIII, Labor Day, Later Life, Drinks Before Dinner, Hamlet, Largo Desolato (Obie Award), and Lydia 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 Yari 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, Bitter Harvests of Broadway, The Rosary Murders, Shadows & Fog, Chanceys Are Forever, Silkwood, Marnie, An Enemy of the People, Bonnie and Clyde, Sight, The Front, Dirty Harry, The Stepford Wives, Man on a Swing, 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 Theater 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 Your Jones with Rough and Tumble, of which she is a company member. Walker appears in the upcoming film Butch 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. Tanneker 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, Cleopatargas, and The Song of the Last Samurai Bogy. Her theater credits also include A Fine 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 Quitters 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; Twelve 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 Thievish Description.

Amelia Rosenberg* (Understudy) has appeared at A.C.T. as Belle in A Christmas Carol and 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 A Life, Wildwood 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 “Nush 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 Akebe 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, Pentaligeze, and, most recently, Machinal. He has worked extensive-ly 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 Quixote 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
KATE EDMUNDS (Scenic Designer) has designed many productions for A.C.T., including Juno and the Paycock, Hecuba, Old Times, Antigone, Uncle Vanya, Rosenkantzen and Guildenstern Are Dead, Oleanna, Aurelia, and Othello. Locally, she has also designed many shows for Berkeley Repertory Theatre, including Twelfth Night, The Revenger, The Misandrape, Enigma, Sight Unseen, The Winter's Tale, Heartbreak House, Stairs! and, most recently, The Heiress and How I Learned to Drive. She has also designed extensively throughout the U.S. and abroad, in the 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, San Francisco Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has designed a costume for the Oregon Shakespeare Festival (OSF) where she is currently a resident Costume Designer. This season she designed Othello for OSF. Her designs for OSF's Magic Fire were seen at the Kennedy Center. She is professor emeritus of design at UC San Diego.

PETER MARAUDIN (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 Dues, The Royal Family, A Christmas Carol, The Rose Tattoo, Shenandoah, The First, The Watchmaker, The Cherry Orchard, Dark Rapture, and The Tempest. He also designed the lighting for The Kentucky Cycle and Mr. Rainey's Black Bottom on Broadway and Bolted of Yachiyo at the Public Theatre. His regional theatre designs include more than 200 productions for companies across the U.S.; other recent Bay Area productions include Hydronautica, Skylight, Valley Song, and Peer Gynt for Berkeley Rep. Maraudin has received 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, Farinacci, 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 premiere of Deborah Waller Slayaway's Adventures in Passive Aggression and Phyllis Nagy's Trip's a 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, Houdini for the American Shakespeare Festival, A Life for the Stage in Toledo, Ohio, and Angels in America in New York. 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 (co-produced with Milwaukee Repertory Theatre), The Tooth of Crime, Man and Superman, Hard Times (as part of New York's Joyce Festival), Spark!, 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
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.
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’s 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 caused 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 Margovan 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.

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 miserly, 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.”


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