



A.C.T.

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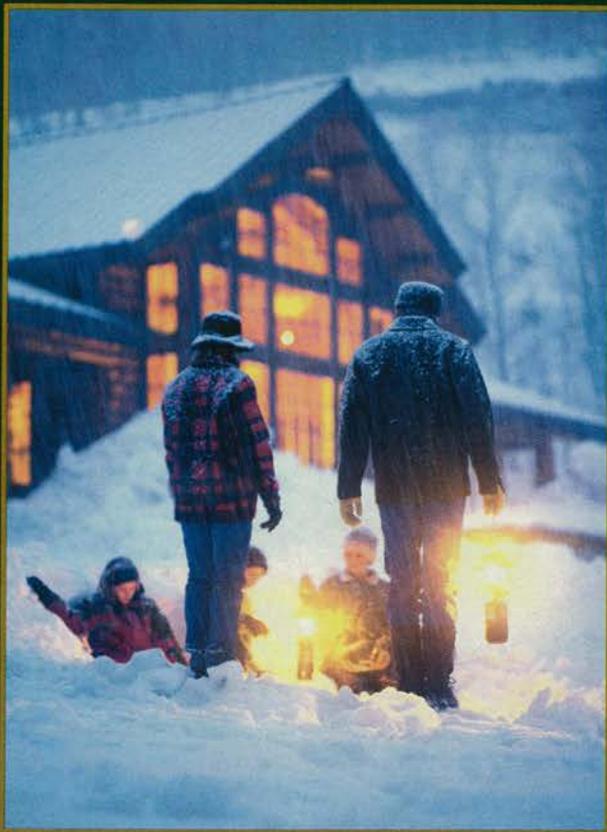


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CONTENTS

Vol. 6, No. 5/6, March 2000

ABOUT A.C.T.	8
A.C.T. STAFF	10
PROGRAM NOTES	17
A.C.T. NEWS	26
WHO'S WHO	33
A.C.T. PROFILES	41
THANKS TO OUR SPONSORS	43
CONTRIBUTORS	47
FOR YOUR INFORMATION	53

ON THE COVER

2 Pianos, 4 Hands: Photo by Kevin Berne
The House of Mirth: Photo of Edith Wharton (1884)
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ABOVE

Detail of the Geary Theater

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THE THREEPENNY OPERA

*Book and lyrics by Bertolt Brecht
 Music by Kurt Weill
 Translated by Michael Feingold
 Directed by Carey Perloff
 September 2-October 3, 1999*

WRONG MOUNTAIN

*By David Hirson
 Directed by Richard Jones
 October 21-November 21, 1999*

A CHRISTMAS CAROL

*Adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
 Directed by Candace Barrett and Raye Birk
 November 27-December 26, 1999*

THE INVENTION OF LOVE

*By Tom Stoppard
 Directed by Carey Perloff
 January 6-February 13, 2000*

2 PIANOS, 4 HANDS

*By Ted Dykstra and Richard Greenblatt
 Directed by Ted Dykstra
 February 17-March 19, 2000*

THE HOUSE OF MIRTH

*By Edith Wharton
 Adapted and directed by Giles Havergal
 March 24-April 23, 2000*

EDWARD II

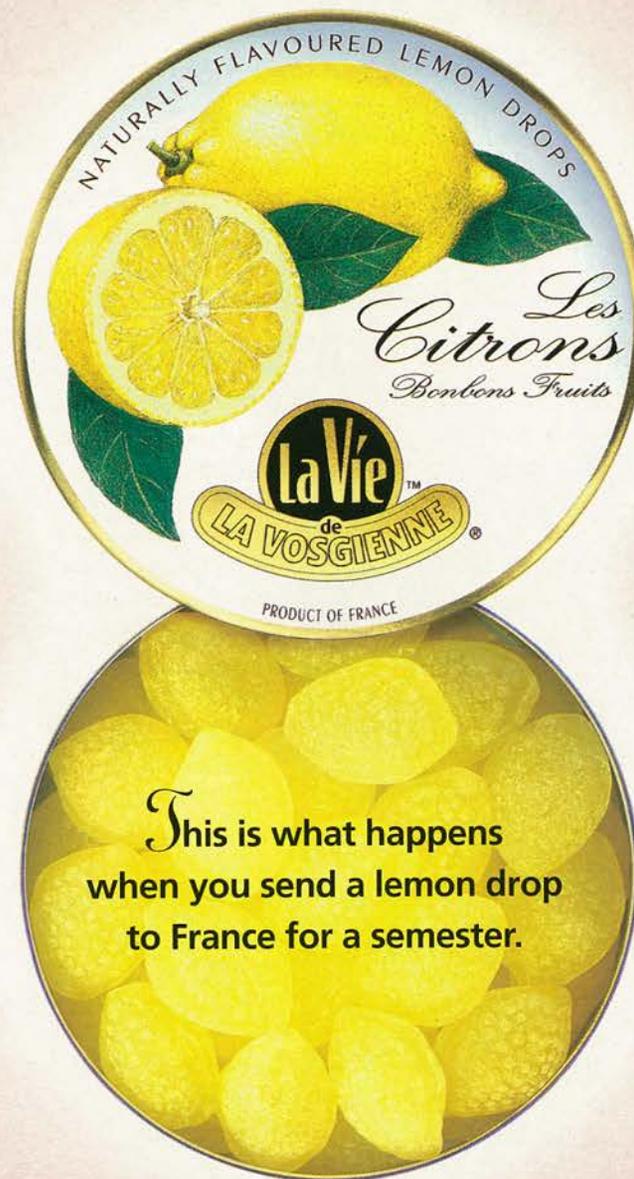
*By Christopher Marlowe
 Directed by Mark Lamos
 May 4-June 4, 2000*

Cultural Industry's

SHOCKHEADED PETER

*Featuring The Tiger Lillies
 Music by Martyn Jacques
 Directed and designed by Julian Crouch & Phelim McDermott
 June 7-July 16, 2000*

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ABOUT A.C.T.

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

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

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of record-breaking 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

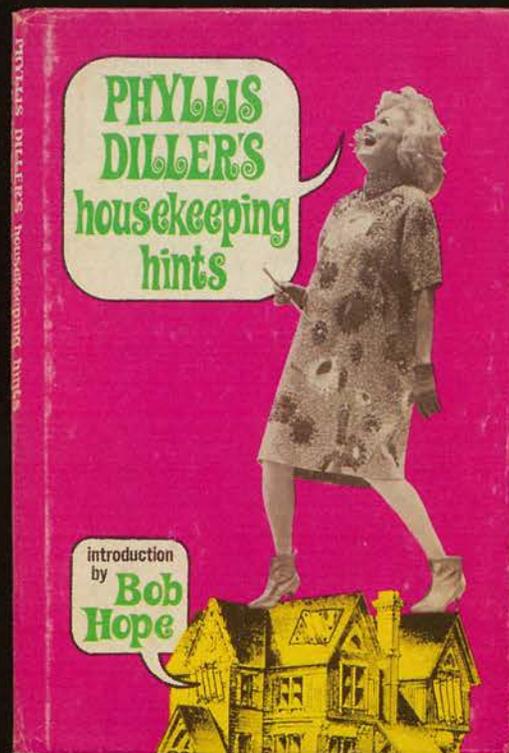
of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. revitalized its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



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A.C.T.

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Marco Barricelli
Kate Edmunds
David Lang
Margo Lion
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Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Gregory Wallace

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Gregory Charles
Julie Eccles
Charles Dean
Lorri Holt
Charles Lanyer
Domenique Lozano
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Roxanne Raja
Troy West

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Candace Barrett
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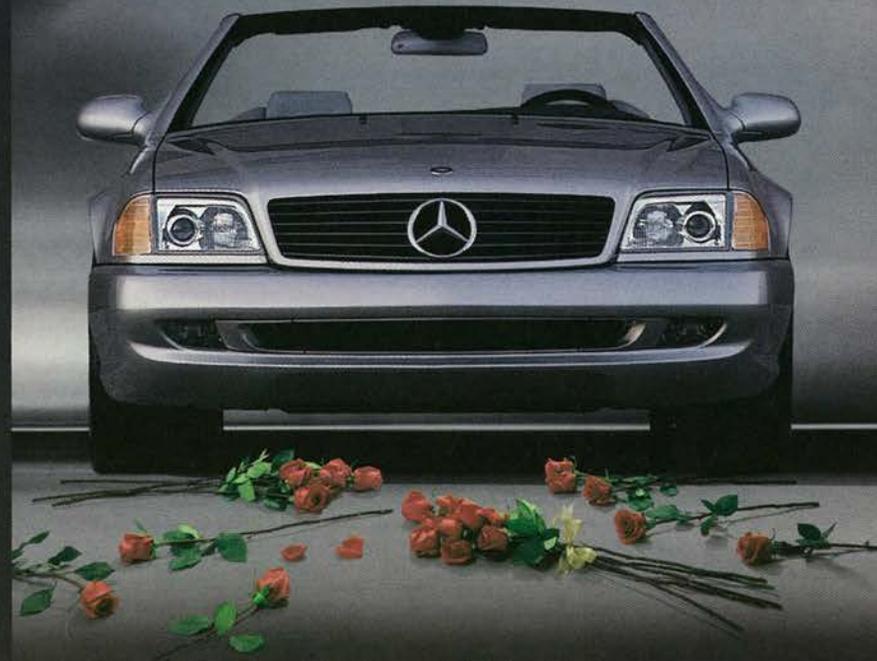
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continued from page 10

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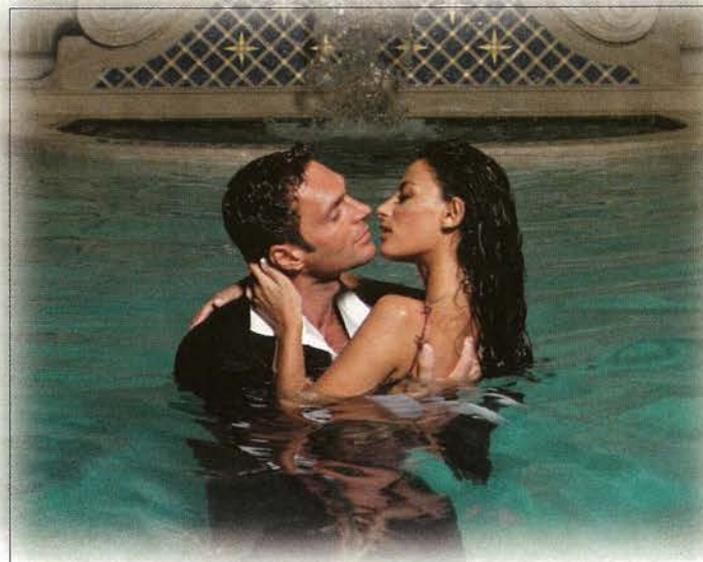
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A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a behind-the-scenes look at the creative process behind each production. 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.

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; 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.

For more information, call (415) 749-2ACT or go online at www.act-sfbay.org.

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

ON 2 PIANOS, 4 HANDS

A.C.T. PROLOGUE

February 22, 5:30-6:30 p.m.

Featuring Director Ted Dykstra

AUDIENCE EXCHANGES

February 29, March 5 (matinee), and March 15 (matinee)

ON THE HOUSE OF MIRTH

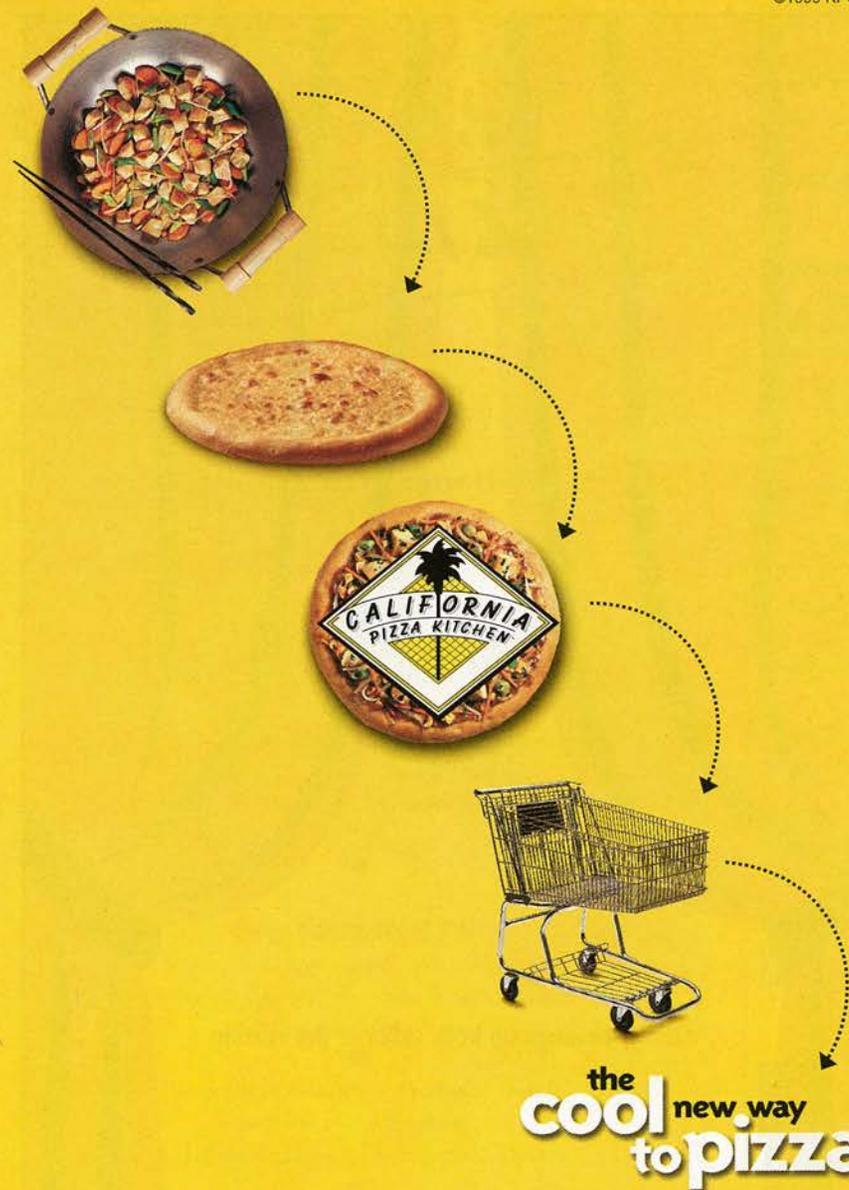
A.C.T. PROLOGUE

March 28, 5:30-6:30 p.m.

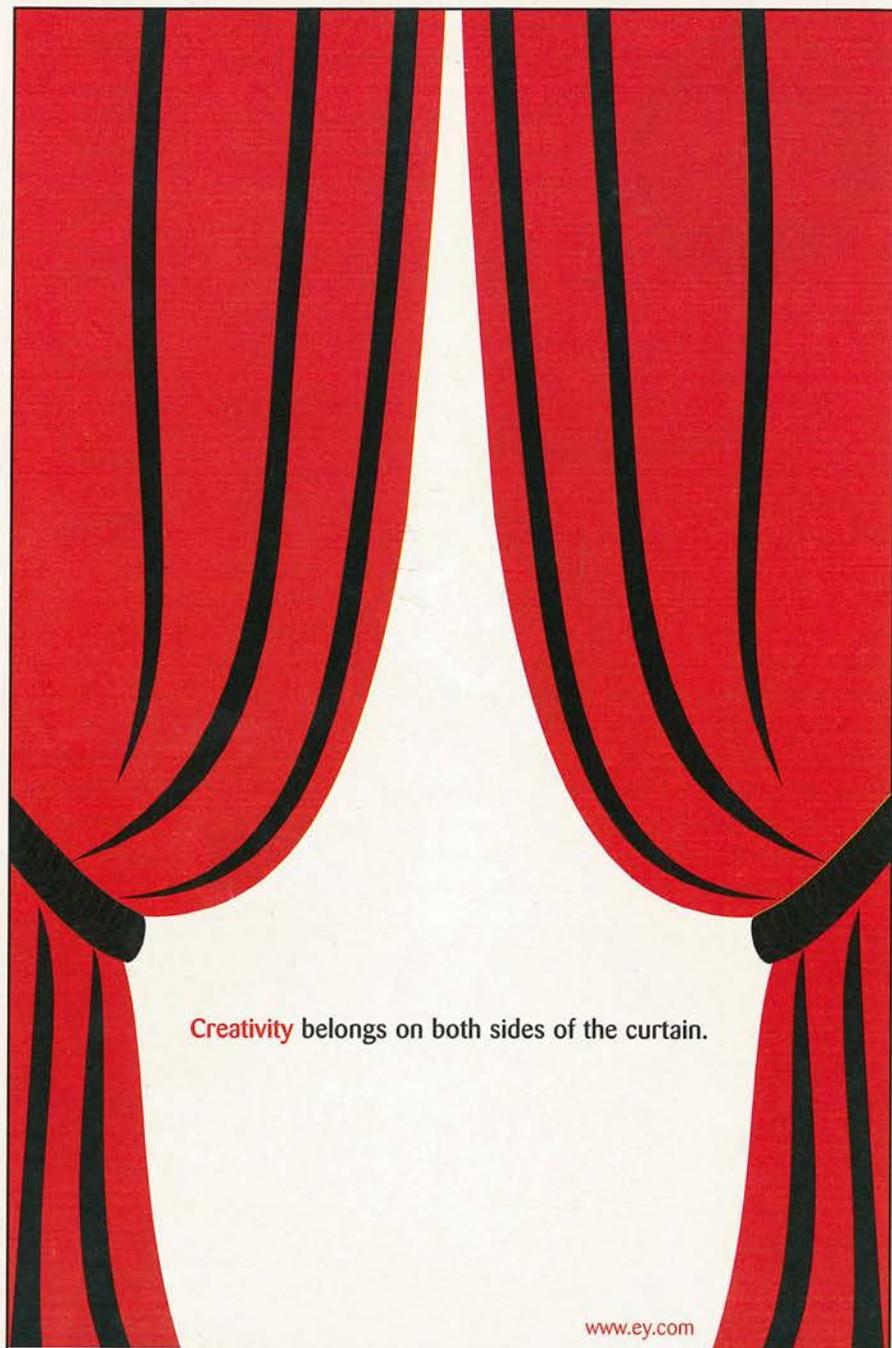
Featuring Director Giles Havergal

AUDIENCE EXCHANGES

April 4, April 9 (matinee), and April 19 (matinee)



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2 PIANOS 4 HANDS

(1996)

by Ted Dykstra and Richard Greenblatt

Directed by Ted Dykstra

with

Gregory Charles and Jean Marchand

Set Design by Chuck Sanger
Lighting by Derek Duarte
Sound by Garth Hemphill



Stage Management Staff

Regina S. Guggenheim, *Stage Manager*
Francesca Russell, *Assistant Stage Manager*
Janann Eldredge, *Intern*



The authors dedicate *2 Pianos, 4 Hands*
to their piano teachers:

Dr. Lillian Upright, of Edmonton, Alberta,
and
Professor Dorothy Morton, of Montréal, Québec.



Yamaha pianos graciously provided by Yamaha USA
and Piedmont Piano Company.



Originally produced by the Tarragon Theatre, Toronto, in association with Talking Fingers, Inc. Produced at the Promenade Theatre, New York City, by David & Ed Mirvish, Ben Sprecher, and William P. Miller.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

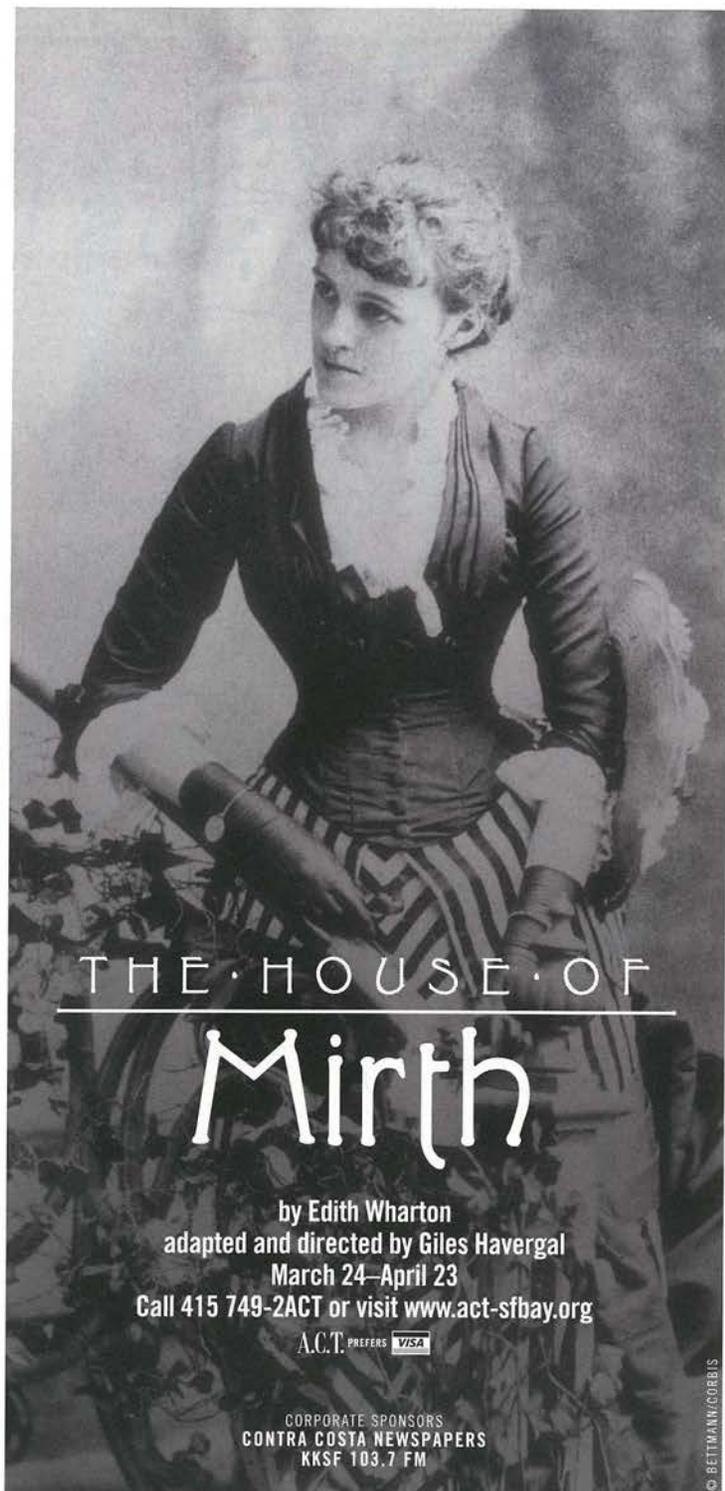
Melissa Smith
Conservatory
Director



A.C.T.

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THE HOUSE OF

Mirth

by Edith Wharton
adapted and directed by Giles Havergal
March 24–April 23
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A.C.T. PREFERS 

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2 PIANOS

4 HANDS

The Cast

Ted Gregory Charles
Richard Jean Marchand

The Music

D Minor Piano Concerto	J. S. Bach
“Heart and Soul”	Hoagy Carmichael
“My Little Birch Canoe”	Lelia Fletcher
“By the Stream”	Richard Greenblatt
“Our Band Goes to Town”	arrangement by J. B. Duvernoy
Sonatina No. 6 in F	Beethoven
Sonata Facile	Mozart
Duet in D Major	Mozart
“Leyenda”	Albeniz
<i>Waldenstein</i> Sonata	Beethoven
Fantasia in C Minor	Mozart
Piano Concerto in A Minor	Grieg
<i>Moonlight</i> Sonata	Beethoven
Prelude in C Minor	Rachmaninoff
“Minute Waltz”	Chopin
Rondo for Two Pianos,	
Four Hands in C	Chopin
<i>Fantasiestücke</i> No. 2	Schumann
<i>Pathétique</i> Sonata No. 8	Beethoven
Prelude in D-flat	Chopin
<i>Mephisto</i> Waltz No. 1	Liszt
Ballade No. 2 in F	Chopin
Medley of Pop Tunes	Miscellaneous
A-flat Impromptu	Schubert
“My Funny Valentine”	Rodgers and Hart
“Piano Man”	Billy Joel
<i>Mephisto</i> Waltz	Liszt (Vladimir Horowitz)
D Minor Concerto,	
1st movement (“Allegro”)	J. S. Bach

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COMPARING NOTES

by Jessica Werner

Ted Dykstra and Richard Greenblatt are all too familiar with the love/hate relationship many child prodigies have with their own talent. Both studied piano seriously from a young age and aspired to greatness as concert pianists, and both shared the delights and disappointments of a childhood devoted to one's artistic aspirations: hours of practice spent alone running scales, cajoling and blackmailing from over-involved parents, long-suffering teachers, nerve-wracking competitions, and the moment when each had to face the frustrating limitations of his own ability.

*From these surprisingly similar childhood experiences, Dykstra and Greenblatt created *2 Pianos, 4 Hands*, which premiered in Toronto in 1996 and has since been performed (by Dykstra and Greenblatt) more than 700 times to tremendous acclaim throughout Canada, the United States, and Great Britain. Dykstra, who directs the production at the Geary Theater, and Greenblatt spoke with A.C.T. in January as they prepared for the show's San Francisco premiere, in which fellow Canadians Jean Marchand and Gregory Charles assume the roles of their youthful alter egos.*

*A.C.T.: I understand you two met in 1992 while working on a children's show, *So You Think You're Mozart?* Were you surprised to discover just how similar your backgrounds are?*

Ted: Yes. We already knew each other's work as theater artists, but then we looked at each other and realized, Hey, you're a good piano player! As soon as we began sharing experiences from our pasts, we found ourselves saying, "Oh yeah, I did that and I did that, too." Those shared experiences became the catalyst for [*2 Pianos, 4 Hands*].

*I know Jean Marchand and Gregory Charles were very successful in *Deux pianos, quatre mains*, and two women recently began a 17-city tour with the show. What has it been like to see other performers take over your characters? Do you see them using your mannerisms, attempting to become you?*

Ted: Not really, not ideally. I think there have been a couple of instances where it was uncomfortable to watch because we felt the actors were limited by trying to play us, rather than trying to play themselves as us. There is a subtle difference, but it is a huge difference in terms of how a performer performs, and the ones who couldn't shake us out of their heads were not as successful as the ones who could. Obviously, we are the worst audience they could ever perform for, but by and large the experience has been exhilarating.

Richard and I are very excited about Jean and Gregory doing the show in San Francisco. We saw their opening night in French in

"THE REAL QUESTION IS: WHAT ARE YOU GOING TO BE HAPPY WITH IN YOUR LIFE AS AN ADULT? FINDING OUT WHO YOU ARE IS A BIG PART OF THE SHOW."

—RICHARD



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ABOVE AND RIGHT
Richard Greenblatt (standing) and Ted Dykstra (seated) performing in *2 Pianos, 4 Hands*

PHOTOS BY CYLLA VON TIEDEMANN

Montréal. They got a standing ovation, and we were very much a vocal part of that ovation. The great thing about them is that they are very strong actors, and, like Richard and me, that is what they do for a living. They are not primarily musicians. They went back and dusted off their old copies of Mozart sonatas, sat down on the bench, and went at it again. Now they're exorcising their own demons in the show the way we did ours.

Just how autobiographical is 2 Pianos, 4 Hands?

Richard: We actually call it "semiautobiographical." There's a lot of ourselves in it, and it is based on our own experiences, although there are some scenes that are extrapolations. A lot of the parent/child scenes are pretty

autobiographical. I'd say the major things that are fictionalized are the audition scenes for the conservatory and the jazz faculty. That never actually happened to either of us. It's what we think would have happened if we had gone that way.

Ted: I actually did have a teacher who went upstairs for a cup of tea and a lie-down. She used to fall asleep, and I'd let myself out, totally bewildered. [Laughter.]

Did either of you ever wish that you hadn't been so gifted as children and not been so committed to music, so you could have had a more normal childhood?

Richard: I don't think my childhood was really abnormal. I just had this other thing. Like, my nickname at school was Schroeder [from *Peanuts*]. It was part of my identity—I was the kid who plays piano. But I also liked playing sports. In fact, at a certain point the piano becomes sort of like a chick magnet, so that's not bad. Sure, there were times when I wished I could go out like the rest of my friends and play hockey. But, until I was about 12 or 13 I was only practicing about an hour a day. My piano teacher used to say, "You probably waste about an hour a day anyway, easily."

Ted: The same was true for me exactly. Besides, I really enjoyed [playing piano], especially winning the competitions. Only when it got to the next level, what we call "The Wall," I just sort of went, Oh my God! You mean it's *that*?

Richard: *That much work?!* [Laughter.]

Ted: At something my hands couldn't do, even if I did do that much work? It's like tennis, as some people have said to us. Some kids play tennis all their lives, and if they become really good they can become the club pro, but they are really nowhere on the world scale of tennis players. But they have spent a lot of time at it, probably, hopefully, because they love it. The reason each of us quit [piano] had a lot to do with the fact that we knew we'd never be the best at it, whereas now we have an internationally acclaimed show because we made the decision to go into theater.

What was it about theater that appealed to each of you?

Richard: The girls.

Ted: The social aspect. [Laughter.]

Richard: In the summer, I used to go to a music camp, which also had a theater component, and I found myself spending more and more time watching rehearsals. I knew I wanted to have my life involved in the arts, and when I watched those guys in rehearsal having fun and laughing and being with other people—and all the girls—I thought, *That is fun!* That is doing art and having fun at the same time. Whereas when I was about 16, sitting alone in a room for hours and hours and hours and hours trying to make my fingers do all sorts of contortions seemed like, well, not fun. Certainly not as much fun, anyway.

Ted: I think I went into [theater] because it is what I'm supposed to do. It was like finding myself. Clearly I am a performer, and what I do is about performance. Even as a director, my understanding of live theater is what excites me. It is people in a room together and it's happening live, and there is interaction among people. It's not just one guy who sat by himself for eight hours and then came out and played for 20 minutes. Music is deeply rooted in me and will always be a part of what I do, but theater is my religion.

There has been a spate of movies lately, like Shine and Hilary and Jackie, that portray child musicians and their parents' involvement in their careers. What do you make of this sudden interest in the lives of classical musicians?

Richard: I think we are seeing reflected in these portrayals the experiences of baby boomers, who are producing the major portion of film and television and theater these days. Because so many of us grew up in a relatively affluent time, there was a lot of encouragement to study an instrument. It



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became sort of de rigueur for middle-class kids. I think my parents considered it the height of culture, that the best humanity has to offer is the ability to play classical music, and that that ability is the greatest gift you can give your children. I also think those stories reflect a strong metaphor for life—the rigor and discipline and dreams and disappointment of modern 20th- and 21st-century life all kind of get encapsulated in stories like ours, somehow.

Ted: I think my parents wanted to give me a musical education because they grew up during the war [in Holland] and were denied it themselves. A big part of it for them was saying, “We have money, we have a life, and you’re going to learn to play the piano because we never did.” So that was part of it, but it was also a gift. It was never ugly, like “You must play,” or anything like that. They said after age 13 I could quit, but I had to go that far. And my mother was right—if you want to play classical music seriously, then you have to do it at least that far, because half of a musical education is like skating on one skate.

Do you have any advice for parents of children with enormous talent?

Richard: [Parenting a talented child] is a very imperfect science. Basically, the best thing I do now with my children is stay away from them. I have three kids, and the middle one plays the violin and the oldest and the youngest play the piano. I find it’s really hard, and God knows they find it really hard, for me to work with them. With the violin it’s not that bad because I don’t know the instrument that well. So, it’s...

Ted: You can’t be such a know-it-all.

Do you have to fight the impulse to be like the father [in 2 Pianos, 4 Hands], who can’t help trying to teach his son?

Richard: That’s pretty autobiographical. You say, “This is how you do it.” And, of course, the kid is thinking, You are not my teacher.

So you feel that’s autobiographical of you as a father, not as a son?

Richard: Well, half the scene is kind of autobiographical of each. My mother did make a deal with me that I was to study for ten years. I had to practice for an hour a day, and all of that. But my daughter made the deal with me that I was *never* to practice with her for the rest of my life. So it does go around full circle.

It’s interesting that so many kids resent that kind of involvement from their parents, and yet later as adults many people say they wish their parents hadn’t let them quit, that they had pushed them harder.

Richard: I think it’s a difficult balance to achieve. There is a certain amount of discipline and habitual behavior you want to encourage. I know there are parents who are better at it than I am, but I just try to stay uninvolved unless they ask me to. Because at a certain point the danger is that you’re going to kick the love for it out of them. What has been great recently is that my two younger ones, especially, have been writing a fair amount of music, and they come

continued on page 36

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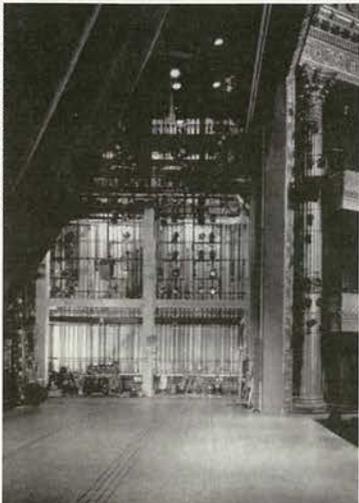
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A.C.T. NEWS

SEE THE GEARY FROM THE INSIDE OUT

In response to popular demand, A.C.T. has been offering behind-the-scenes tours of the Geary Theater since November. The first series of tours offered to the public since the reopening of the landmark theater in 1996, Geary Theater backstage tours begin at 10:30 a.m. on select Wednesday and Saturday mornings. The approximately 75-minute tours (\$8 for the general public; \$6 for subscribers; \$4 for students and seniors; \$2 for children aged 6–12) are a wonderful opportunity for adults and children to see how theater magic is made! Every tour includes backstage areas otherwise closed to the public. The tour is wheelchair accessible, but we ask that you let us know by phone in advance if you need specific accommodations.

Each tour is limited to 15 people. For tickets, call (415) 749-2ACT or visit us on the Web at www.act-sfbay.org.

A.C.T. WELCOMES NEW DIRECTOR OF DEVELOPMENT SHARYN BAHN

We are thrilled to announce that distinguished fundraising professional Sharyn Bahn officially joined the A.C.T. family as director of development in January. Heading a six-person staff, Bahn oversees all programs that raise money for A.C.T.'s \$3.5 million Annual Fund, which includes membership, telefunding and direct mail, special events, foundation, government, and corporate sources, as well as major gifts from individual donors and the board of trustees.

Before joining A.C.T., Bahn was the development officer for cardiology and diabetes at UC San Francisco, where she designed and implemented a comprehensive fundraising strategy emphasizing major donors. She has also served as vice president for development at Cambridge College in Massachusetts and as director of foundation development for the WGBH Educational Foundation in Boston.

Anyone interested in talking to Bahn about giving to A.C.T. can call her at (415) 439-2472.

VOLUNTEER YOUR SEAT!

If you have an odd-numbered (1, 3, 5, etc.) location in the orchestra section of the Geary Theater for the 2 p.m. performance of *The House of Mirth* on Sunday, April 16, or the 2 p.m. performance of *Edward II* on Saturday, June 3, we want your seat! Response to our American Sign Language (ASL)-interpreted performances has been much greater than expected, and we are looking for additional seats for our Deaf audience members, who need to be seated near the ASL interpreters.

continued on page 28



A.C.T.

AN OPEN LETTER TO A.C.T. SUBSCRIBERS

Dear Subscriber:

Thank you for joining A.C.T. for the 1999–2000 season. Your commitment has helped A.C.T. to produce theater at an ever-higher standard of artistry and imagination.

Dazzling productions of *The Threepenny Opera*, *The Invention of Love*, and now *2 Pianos, 4 Hands* and *The House of Mirth* have attracted more subscribers to A.C.T. than ever in its 33-year history, making a night at the Geary Theater one of the most sought-after tickets in town! And we still have two more shows ahead — the A.C.T. debut of acclaimed theater and opera director Mark Lamos staging Christopher Marlowe's classic *Edward II*, and the international underground hit *Shockheaded Peter*.

Yet here we are, already hard at work preparing for the 2000–01 season, which begins in September. While final play selections haven't been made yet, we anticipate announcing a stellar season in the next few weeks.

Look for your season announcement and priority subscription renewal materials in your mailbox in mid to late March — and please renew immediately! Guarantee not only that you won't be among the thousands of people turned away from sold-out A.C.T. performances, but that you'll have the very best available seats in the house.

Thank you for your extraordinary support!

Yours,

Carey Perloff
Artistic Director

continued from page 26

If you would like to help us increase access to the theater for Deaf patrons, please call the box office at (415) 749-2228 to exchange your ticket for another date or for a different orchestra seat on the same date. Thank you for your help.

A.C.T. CELEBRATES STELLAR OPENING OF *THE INVENTION OF LOVE*

On January 14, San Francisco glitterati joined A.C.T. to celebrate the opening of the American premiere of Tom Stoppard's latest masterpiece, *The Invention of Love*. The Hilton San Francisco & Towers graciously hosted a fabulous fete in the hotel's Imperial Ballroom, where cast, crew, and friends gathered for postperformance cocktails and elegant hors d'oeuvres.

Below are a few scenes from the festivities (photos by Darryl Bush):



The *Invention of Love* cast members Marco Barricelli (who played Oscar Wilde) and Jason Butler Harner (Young Housman)



James Cromwell (A. E. Housman) and A.C.T. Artistic Director Carey Perloff



Tom Stoppard and Garret Dillahunt (Mo Jackson)



Steven Anthony Jones (Charon) with his wife, Brenda Payton

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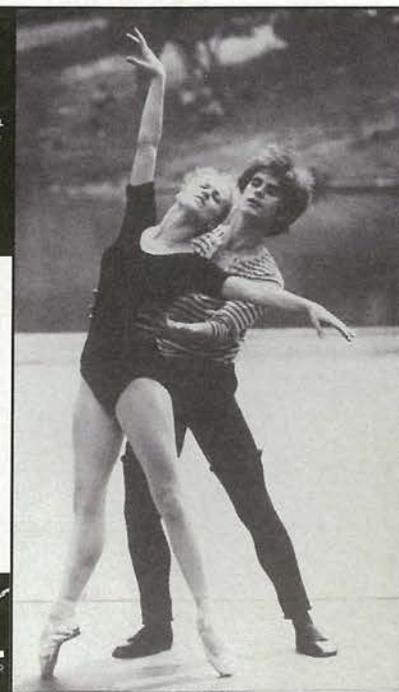
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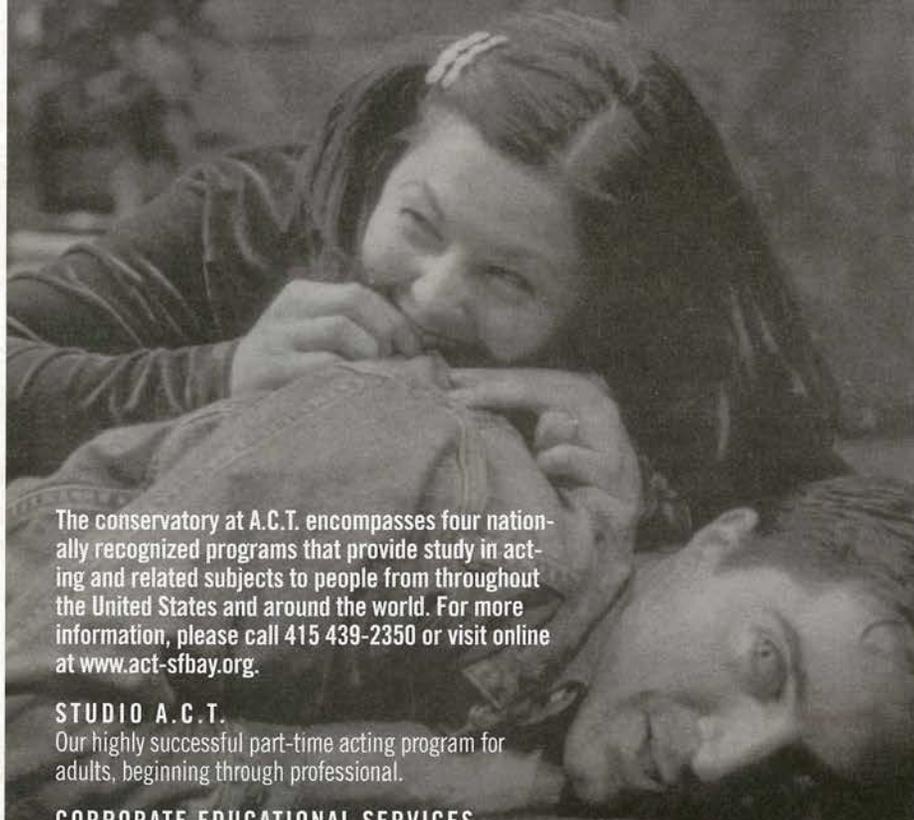
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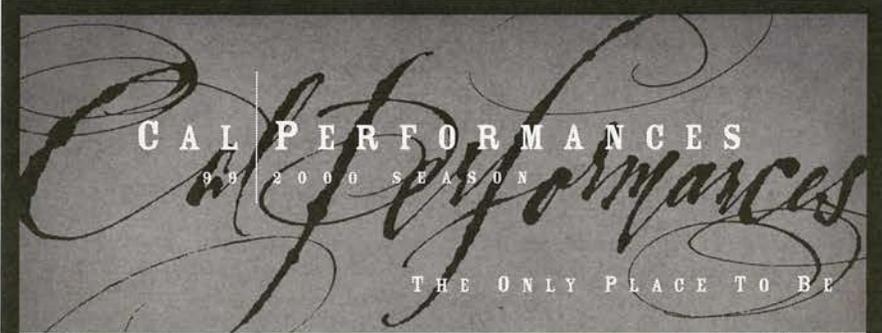
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Karen Hallock '98 and Andrew Alabran '98 in Raised in Captivity (photo by Ken Friedman)



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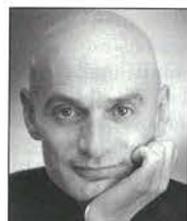
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GREGORY CHARLES (*Ted*), son of a French-Canadian mother and a Trinidadian father, began studying piano at seven years old, violin at nine, and clarinet at 12. Once described as "the hardest-working man in Québec show business," he has hosted numerous Canadian television shows, including the late-night variety talk show "Chabada," the daily game show "Que le meilleur gagne," the children's science show "Les débrouillards," the bilingual series "Culture Shock," and the musical series "La télé des francophiles." He also acted in the popular series "Chambres en ville" for seven years and was nominated five times (1991-96) for his television work at the Gala des Gémeaux [the French-Canadian equivalent of the Emmy Awards]. On radio, he was the host of CKOI's morning show 1993-95. His credits as a classical pianist include performing Gershwin's *Rhapsody in Blue* in Montréal; appearing as a guest soloist at Carnegie Hall (at the age of 15); winning first prize at the Canadian Music Competitions in 1975, '76, '79, '80, '81, '83, '85, and '87 and first prize at the Concours de Musique de Lanaudière in 1984; and performing recitals in London, Paris, Hong Kong, Brussels, Lyon, Mexico, and Prague. Charles's classical singing credits include solos in *La symphonie des deux mondes* by Pierre Kælin and *La joie partagée* by Pierre Huwiler; appearances with L'Orchestre Symphonique de Montréal; *Opéra dans un pain à hot-dog* at the Just for Laughs Festival; and *Carmen* and *Tosca* with the Opéra de Montréal. Charles toured with Celine Dion on her 1998-99 "Let's Talk about Love" world tour and played with Michel Donato at the Montréal Jazz Festival in 1996. He also served as the musical director of the 88-member Laval Boys' Choir for eight years and of Les Voix Boréales girls' choir 1998-99. Charles holds degrees from Brébeuf College (B.S.), the University of Québec (music interpretation), and the University of Montréal (law). Fluently bilingual, he costarred with Jean Marchand in *Deux pianos*, *quatre mains* in Montréal in 1998.



JEAN MARCHAND (*Richard*), the son of a French-Canadian father (from Montréal, Québec) and an American mother (Long Island, New York), pursues two careers: one as an actor and the other as a classical pianist. As an actor, he has appeared in numerous plays, including *Hamlet* (in the title role), *Romeo and Juliet* (as the Prince of Verona), *Kiss of the Spiderwoman* (Molina), *The Brothers Karamazov* (Smerdyakov), *The Misanthrope* (Philinte), *The Aspern Papers* (Henry Jarvis), *Elvire/Jouvet/40* (Louis Jouvet), and *The Lower Depths* (The Baron). As actor and pianist, he created and costarred in *Je persiste et signe...Brel* (with Danielle Oddera) and *Moi, Bertolt Brecht* (with Monique Mercure). He also costarred with singer-actress Monique Leyrac in 1900 and *Nelligan* and recently costarred with Gregory Charles in *Deux pianos*, *quatre mains* in Montréal. Marchand's film credits include *Special Magnum* (with Martin Landau), *Blind Rage*, *A Gift for Kate* (with Martha Henry), and *Jésus de Montréal*. He has worked extensively in television, appearing in dramas, miniseries ("The Orphans of Duplessis" [nominated for the Academy of Canadian Cinema and Television's Prix Gémeaux], "Paparazzi," and many others), and youth dramas, as well as in radio (plays, book readings, and narrations), mainly for the Canadian Broadcasting Corporation. Marchand has also been very active as a piano soloist, accompanist, and chamber music player in North America and abroad for more than 20 years. He has collaborated with such artists as cellist Antonio Lysy and baritones Allan Monk and Nathaniel Watson and performs regularly as a duet partner with pianist Dale Bartlett. Marchand also works as an accompanist and vocal coach on the music faculties of McGill University.

WHO'S WHO

and l'Université de Montréal. He has recorded extensively for CBC television and radio, on both the French and English networks. On compact disc he can be heard as narrator of *The Soldier's Story* (Stravinsky), *Le petit prince* (CBC/SRC), and *Le chemin de la croix* (Paul Claudel/Marcel Dupré; REM), and as accompanist and arranger of *Je persiste et signe...Brel* (Pro Music).

TED DYKSTRA (*Coauthor, Director*) has been acting professionally since the age of 15, when his career began in his hometown of Edmonton, Alberta. At 20, he took three years off to attend the National Theatre School in Montréal, of which he is a proud graduate. He has made his home in Toronto since 1984; since then he has played leading roles in every major theater in Canada, including six seasons divided evenly between the Shaw and Stratford festivals. A few of his favorites, so far, include the title roles of *Hamlet*, *Amadeus*, and *Entertaining Mr. Sloane*; Bottom in *A Midsummer Night's Dream* and Willy Moore in *Observe the Sons of Ulster* (both directed by Joe Dowling); and leading roles in *The Tempest*, *Our Country's Good*, *Major Barbara*, *Little Shop of Horrors*, *Criminals in Love*, *The Bacchae*, and *Peter Pan*. He has received two Dora Mavor Moore Awards [Canadian Tonies], one as an actor in the hit Canadian musical *Fire* and one as a producer (shared with Richard Greenblatt and the Tarragon Theatre) for *2 Pianos, 4 Hands*, as well as a nomination for his role as Cousin Kevin in the Toronto production of *The Who's Tommy*. He has acted in dozens of Canadian television shows and films and American made-for-television movies, and was a regular on the Canadian television series "Side Effects." He has also written music for theaters across Canada and is currently working as a composer with Rodger Hess Productions of New York on *Dorian*, a rock opera, and on *Club Lafayette*, based on Shakespeare's *Measure for Measure*. Dykstra is the proud husband of singer/songwriter Melanie Doane, whose Juno Award-winning album *Adam's Rib* was released in the United States last summer. They reside in New York City and Toronto. After A.C.T., Dykstra will direct *2 Pianos, 4 Hands* in a six-month tour of Australia.

RICHARD GREENBLATT (*Coauthor*) was born in Montréal and started piano lessons at the age of seven, with Dorothy Morton of McGill Conservatory. At 19, he left to study theater at the Royal Academy of Dramatic Art in London. Since his return in 1975, he has acted, directed, and written for theaters across Canada, as well as acting in films, television, and radio. His solo show, *Soft Pedaling*, which he created with his wife, Kate Lushington, toured Canada for more than two years. He has played leading roles in regional theaters across Canada, including The Fool in *King Lear*, Puck in the opera *A Midsummer Night's Dream*, and the title role of *Spinoza*. He has directed more than 65 productions, mostly original, Canadian works, as well as classics such as *The Tempest* and *Twelfth Night*. He has cocreated several other award-winning shows, including *The Theory of Relatives* (*A Passover Feast*) and *i.d.*, a play for young adults about police accountability. He has been resident director at Young People's Theatre, deputy artistic director of the Canadian Stage Company, and director of The Hour Company. He has won four Dora Mavor Moore Awards—one for *2 Pianos, 4 Hands* (shared with Ted Dykstra and the Tarragon Theatre), two for directing, and one for acting—and received numerous other nominations. He has taught acting and directing at most of Canada's major theater-training institutions. He lives in Toronto with Kate and their three children, Natasha, William, and Luke.

CHUCK SANGER (*Scenic Designer*) has been A.C.T.'s design associate for three seasons and technical director for Santa Rosa's Summer Repertory Theatre since 1993. He has designed sets and lighting at theaters and col-

leges throughout the greater Santa Rosa area for the last eight years, including productions at the Pacific Alliance Stage Company, San Francisco State University, Sonoma State University, Santa Rosa Junior College, the Santa Rosa Players, and Santa Rosa's Main Street Theater. He has served as technical director for the Spreckles Performing Arts Center, the Santa Rosa Players, and Shakespeare at the Beach in Stinson Beach.

DEREK DUARTE (*Lighting Designer*) has worked recently on *The Rivals* at Denver Center Theatre, *Over the Tavern* at San Jose Repertory Theatre, *As You Like It* at Portland Center Stage, and *Tongue of the Bird* at the Oregon Shakespeare Festival. He was resident lighting designer at A.C.T. for seven years, where he designed more than 50 productions, including *Sunday in the Park with George*, *King Lear*, *Saint Joan*, and *Nothing Sacred*. Other credits include productions at Berkeley Repertory Theatre, The Cleveland Play House, GeVa Theatre (Rochester, New York), Milwaukee Repertory Theater, Cincinnati Playhouse, Asolo Theatre (Sarasota, Florida), Syracuse Stage (New York), Western Stage (Salinas, California), Hong Kong Repertory Theatre, the Edinburgh Fringe Festival, and the Kennedy Center (Washington, D.C.). Duarte is on the faculty of Santa Clara University.

GARTH HEMPHILL (*Sound Designer*) is in his third season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

REGINA S. GUGGENHEIM (*Stage Manager*) has stage-managed the national tours of *Miss Saigon* and *The Gospel at Colonus*; Madison Square Garden productions of *The Wizard of Oz* and *A Christmas Carol* (1995, 1996); Kennedy Center and Jeffery Finn productions of *Puttin' on the Ritz: The Irving Berlin Songbook* and *This Funny World: The Rodgers & Hart Songbook*; *Mary Queen of Scots Got Her Head Chopped Off* at the Lincoln Center Theater Lab; *The Colored Museum* at Yale Repertory Theatre; *Die Dreigroschenoper* at the 1996 Kurt Weill Fest in Dessau, Germany; and the premieres of *Heart of Texas* and *Rockin' at Rockville High* at the Fiesta Texas theme park. She was the production assistant for the 1999 Cisco Systems EMEA Awards, production manager for the 1998 VH1 Fashion Awards, and associate production supervisor for the Madison Square Garden productions of *The Wizard of Oz* and *A Christmas Carol* (1996). Guggenheim received her B.A. from Carleton College and her M.F.A. in stage management/directing from the Yale School of Drama.

FRANCESCA RUSSELL (*Assistant Stage Manager*) has worked on A.C.T.'s productions of *A Christmas Carol* (1996 and 1999), *High Society*, *Mrs. Warren's Profession*, *The Royal Family*, *Machinal*, and *Shlemiel the First*. Credits at San Jose Repertory Theatre include *Over the Tavern*, *Sisters Matsumoto*, *Twelfth Night*, *Icarus*, *The Game of Love and Chance*, and *Nixon's Nixon*. At Berkeley Repertory Theatre she worked on *Ravenshead* and Mabou Mines' *Peter and Wendy*; she has also spent seasons with Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse. Russell is a graduate of UC San Diego.

"THERE IS
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BORHOOD.'"
—RICHARD

Comparing Notes, continued from page 24

in very excited saying, "I just wrote a piece. Will you write it down for me?" It's that kind of thing you want to encourage, as opposed to saying, "Why were you doing that instead of practicing your scales?"

Ted: I am sure that my unborn children are thanking me for not being born yet. [Laughter.]

You think you'll push them?

Ted: Oh, I'm sure.

I think most people looking back on the childhood dreams they never fully realized might want to close the door on them and not look back. What was it like to revisit rather painful memories night after night?

Richard: It was very healing in many, many ways—for us and for audience members—to be able to laugh at things that might have been potentially painful. So even when we did visit painful issues, there was something rejuvenating about the fact that we have this huge ability to laugh at them at the same time.

You've heard from a lot of people who've been touched by the show, haven't you?

Richard: It happens all the time. People write us the story of their lives, especially as it applies to piano. Music is a purely emotional art form, and you respond to it emotionally, not intellectually. Therefore a theater piece which has music as its central metaphor is going to be very evocative. People find the show very cathartic.

Ted: When people come backstage they don't talk about us—they come backstage completely obsessed with telling us about themselves. That is what a good piece of theater should do: You should walk out thinking about yourself, about your own life. You should feel like you saw a part of yourself onstage. And this play, more than I think any other experience I've had in the theater, has had that magical quality.

Richard: I think it is also the age-old lesson about art in general, and certainly about theater, that you should try to tell a specific story with as much truth and imagination and creativity as possible, and the more specific you are, the more people will relate to it. So, even though our specific story may not be exactly what others experienced, especially those who didn't study classical music, people still connect to the story very strongly. The piano is a metaphor. It's really a show about dreams. A lot of people don't play any piano and they talk about what it was like for them as a tennis player, or a lawyer, or whatever. The real question is: What are you going to be happy with in your life as an adult? Finding out who you are is a big part of the show.

It's interesting that the show deals with your need to confront what was really a dead end for both of you in terms of a musical career, and yet you both have found great success through music anyway, with 2 Pianos, 4 Hands.

Ted: That's the heart of the piece really. We ended up walking out in tuxes to applause and sitting down and playing classical music, which I don't think either of us ever thought would happen. This show is our way of cheating, if you will, of coming in through the back door. In fact, neither of us has ever had any regrets, not even for a moment, about not becoming classical pianists, because obviously we are doing what we should be doing: we're both theater artists.

Have your thoughts on success changed through your experience with this show?

Richard: I don't know if they've changed so much as been reinforced. I think success is all internal. It is how you feel about yourself, whether you feel successful or not. You can make Bill Gates's kind of money and still not feel successful, and you can make ten grand a year and feel successful. So, it is not based on money. I don't think it's based on recognition either. For me the success of the show has been wonderful, most importantly because of how many people it seems to have deeply touched and affected. But, whether I am more successful now than I was before the show is moot. The most important things to me are still my family, my kids' welfare, etc. They're much more important than anything else.

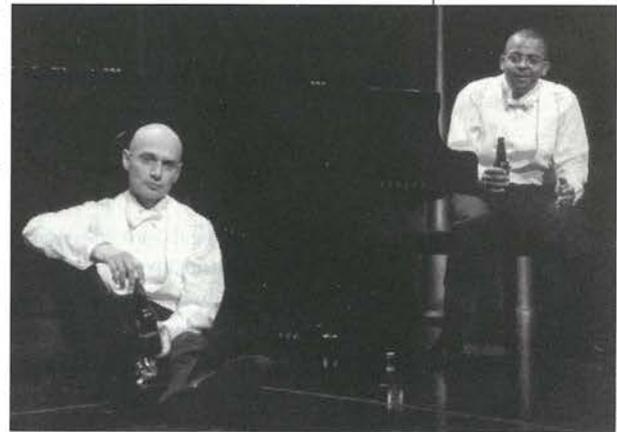
Ted: I think both Richard and I have always been very successful theater artists—and by successful I mean being able to work for 25 years without ever having been a waiter. We have gotten to do pretty much whatever we want for our whole careers. Success is really your own yardstick, not anybody else's. What is nice about this kind of success is the confirmation that what we're doing means something to other people. I think every artist longs for that. It's a nice little jackpot in the middle of a long gambling binge, and it's really nice to experience.

Notions of failure and success are very intertwined in this show.

Richard: Right. Again, it depends on what yardstick you're using. There is certainly something to celebrate about being "two of the best piano players in the neighborhood." That is a celebration in and of itself, the fact that we spent all that time devoted to this art, and we can sit down and actually play the music. And the music is bigger than anybody who plays it. It lives for everybody. We may not play as well as Glenn Gould or Vladimir Horowitz, but we can still play it.

Ted: And we can act.

Richard: Hopefully we can play it so that people like to listen to it, and that's not a bad thing. There is something to celebrate in that. ■



(l to r) Jean Marchand and Gregory Charles in *Deux pianos, quatre mains* in Montréal

MUSICAL MEMOIRS

“IT IS NOT
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—ARISTOTLE,
POLITICS

Sometimes you are walking around in the lonely nights, the lonely streets, wherever, and something happens which enables you to draw upon the message which comes from one of those pieces [of music you've heard]. If the message is in your heart, your soul, it comes out, you can gather strength from it, you can gather wisdom and consolation. That is the purpose of the music. Yes, it's nice if there is a brilliant performance, but ultimately the brilliance of the performance will vanish, will be supplemented by some other performance—but did you really get what the music was all about? Did the performer, did the interpreter assist you in getting the message?

—Michael Tilson Thomas, music director of the San Francisco Symphony, *Michael Tilson Thomas: Viva Voce*

I came home disconsolate and wandered into the icy parlor and banged my fists on the old upright piano. And a miracle happened, a new world opened up. Standing there watching the rain drip through the maples beside the house, I heard Mr. Foley over at the university tolling *Indiana Frangipani* on the college tower bells. Each separate note as it came ringing through the rain hit me in the solar plexus. I stood transfixed, a small boy, mouth open, in the ecstasy of revelation....

Mr. Foley finished, and shivering with a strange glow, I went back to the piano. With one finger I began picking out the notes. Suddenly I was amazed, shocked at myself. I was picking out the notes correctly! I hadn't thought about doing it but I had done it. I had been exposed to the piano all my life but no one ever told me to try it, to touch its keys. It was the first time I knew I had some special talent. You can say the moment was propitious. Yes. I had discovered a whole new world, had found a true love....

My mother coming home at dusk discovered me sitting on the stool in the dark picking out tunes and chords.

“Oh, Hoagland, this is *so* wonderful!”

“I'm playing.”

“Of course you are.”

“*Really* playing.”

“Yes, Hoagland.”

She put her arms around me from behind, and held me ever so tightly and I felt her tears falling on my shaggy neck. I didn't turn around. I went on playing. I knew then that my mother had realized a secret goal and that neither of us would be lonely again, as long as we kept the piano.

—Hoagy Carmichael, *Sometimes I Wonder*

My daddy had seen a lot of people who played the guitar and stuff and didn't work, so he said, “You should make up your mind either about being an electrician or playing a guitar. I never saw a guitar player worth a damn.”

—Elvis Presley, *The Quotable King*

Already I was playing differently from [my teacher Vladimir Puchalsky's] other students, and he did not like that. I had much more freedom than he liked. He was screaming at me like, I don't know. I couldn't stand him. I hated him. He was anti-Semitic and a very nasty person. He would tell the class to be at the classroom tomorrow at four.

So we would get there at four. But he might not turn up until nine-thirty, and we had to wait. He complained about me to my mother. He said to her, “Your son is terrible. He has no discipline, he has no nothing. He plays everything too fast, too loud.” Maybe he was right. When I was young I was much less controlled than now. But he wanted conformity. If you are different you cannot be good. That was the way he felt. But I didn't care then, and I don't care now. When I was eight

my style in a way was already formed. By the time I was fifteen it already was formed. I had a naturally big sonority and my hands were the same size as they are now. I never had a big hand. I can take just a comfortable tenth. But that was big enough for the Rachmaninoff Third Concerto, which I was playing when I was fifteen or sixteen.

—Vladimir Horowitz, pianist, *Horowitz: His Life and Music*,
by Harold C. Schonberg

When I was six...my mother, who was very musical, noticed that I sang well and clearly, and she decided that I had a good ear....From the moment my talent was remarked upon...my mother devoted all her time and energy to my musical development and made up her mind that I would take lessons. I must emphasize that the idea was hers, not mine: I might have asked for a new soccer ball, but not for piano lessons.

She made a few inquiries; someone told her that the German harpist of the Budapest Opera's orchestra was a good piano teacher, and he began to come to our house once a week. I hated him because he hit my fingers when I made mistakes or disobeyed. What was worse, the piano was near a window, and while I was having a lesson or practicing, I could see my friends playing soccer in the park below. I have a theory that there is something abnormal about



Vladimir Horowitz practicing at London's Festival Hall, 1982

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"MUSICAL TRAINING IS A MORE POTENT INSTRUMENT THAN ANY OTHER, BECAUSE RHYTHM AND HARMONY FIND THEIR WAY INTO THE SECRET PLACES OF THE SOUL."
—PLATO, THE REPUBLIC

children who like to practice instruments: They are either geniuses or, more often, completely untalented. I certainly did not like to practice, and the teacher who hit me, and the view of the park, did not help to improve my attitude. After about six months, I told my mother that I wanted the lessons to stop, and she was intelligent enough not to force me to continue....

My mother found another teacher, Mrs. Koczy....I liked my lessons, but I never practiced more than an hour each day, instead of the two to three hours I was told to do. Mrs. Koczy made me write, in a little booklet that my mother had to sign every week, how much I practiced each day. I stretched the truth considerably. Once, Mrs. Koczy asked my mother whether it was true that I was working two or three hours a day, and my mother said, "No, he is not. I've been signing the book because he asked me to do it." I was embarrassed and immediately increased the time I practiced to one hour and fifteen minutes....

The first time in my life that a symphonic piece really touched me—I was not more than fourteen years old—was when I heard the great Erich Kleiber conduct Beethoven's Fifth. I felt as if I had been hit by lightning. The music was so powerful and all-embracing, and it was not only Kleiber's performance but also the sound of Beethoven's Fifth Symphony that really aroused in me the desire to make my life in music, whatever the consequences. I decided immediately that I wanted to be a conductor, not a pianist. When I got home, I told my mother of my decision; as a good Jewish mother, she said wisely, "Very well, but now go and practice the piano."

—Sir Georg Solti, conductor, *Memoirs*

Teaching music is not my main purpose. I want to make good citizens. If a child hears fine music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline, and endurance. He gets a beautiful heart.

—Shinichi Suzuki, music teacher, *Reader's Digest*

Smiling diffidently, Johnny went to the piano and played Bach and Poulenc. His father [pianist Arthur Rubinstein] watched him nervously, stealing glances at me to see my reaction. The boy played charmingly, with a limpid tone and excellent taste. "And now, off to your homework," Rubinstein commanded gently.

Johnny said good night, kissed his parents and went upstairs. "What a delightful boy," Rubinstein said. "So understanding, so sweet with me, and he does play the piano rather well, don't you think? Not that I would want him to be a traveling musician like his father. I don't believe he has the right temperament. I have no idea what he'll be, but it won't matter. I am sure he will be a good, kind man, and that is what really matters, isn't it?"

—*A Little Nightmusic*, by Samuel Chotzinoff



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 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 last season's acclaimed production of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, and her triumphant revival of Brecht/Weill's *Threepenny Opera*, which played to sold-out houses last fall. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* (which travels to Boston's Huntington Theatre Company in March), Harold Pinter's *Old Times*, Stoppard's *Arcadia*, Tennessee Williams's *Rose Tattoo*, Sophocles' *Antigone*, Strindberg's *Creditors*, 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 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, and in 1998 she staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of the Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, Bertolt Brecht's *Resistible Rise of Arturo Ui*, 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. Master of Fine Arts Program. 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. Master of Fine Arts Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in

numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slight 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 Teenage." 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 Slight 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 24-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*) joined A.C.T. in 1996 after eight years with Theatre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was produced by CSC, Kitchen Dog Theatre, and A.C.T.; his translation of Ibsen's *Hedda Gabler* was produced by Hidden Theater, the Penobscot Theater, and the Actor's Collective. Thanks to an NEA grant he is working on Ibsen's *Peer Gynt* with Kevin Kling and David Esbjornson. Walsh received his Ph.D. in drama from the University of Toronto in 1988 and taught at Southern Methodist University 1989-95. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, *Studia Neophilologica*, *Canadian Theatre Review*, and *Contemporary Literary Criticism Yearbook*.

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*.

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late husband (who served as vice president of the board of trustees of the California Association for A.C.T. and later on the board of trustees of the American Conservatory Theatre Foundation) first became involved with the company. Mrs. Moorman has continued to support the artistic life of A.C.T. since the death of her husband in 1994. (Her daughter and son-in-law, Mr. and Mrs. Michael Fremont, are also enthusiastic theatergoers.)

In 1948, Al and Bette Moorman moved to the Bay Area, where an inspired performance by Tallulah Bankhead sparked a love affair with the Geary Theater and with live performance that was to last more than half a century. Mr. Moorman joined McCutchen, Doyle, Brown & Enersen—the Bay Area's second largest law firm—in 1960 and served as managing partner of the firm from 1976 until 1985, longer than any other individual in the firm's history. Moorman's enthusiastic lobbying on behalf of A.C.T. contributed significantly to the increased success of the company's local fundraising efforts, while his leadership as chairman of the board's nominating committee helped to create and sustain a level of excellence and service in A.C.T.'s principal governing body. Moorman also served on the boards of the San Francisco Museum of Modern Art and the National Corporate Theatre Fund, on the Committee for Art at Stanford University, and on the advisory committee of the Allied Arts Guild. A.C.T. has named a rehearsal studio after Moorman as a lasting tribute to his invaluable contribution to the life of the theater and the arts in the Bay Area.

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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:

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For information about the Friends of A.C.T., call (415) 439-2301.
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: www.act-sfbay.org.

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 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

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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 box office

90 minutes before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student subscriptions** are also available at half price. **Senior citizen discounts** are available for full-season and sampler series subscriptions. A.C.T. also offers one **Pay What You Wish** performance during the run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food.

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A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

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For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

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Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

Bar service is available one hour before the performance in the lower lobby and 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.

Beeepers!

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.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

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 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 the lower lobby, the balcony lobby, and the uppermost lobby.



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. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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.

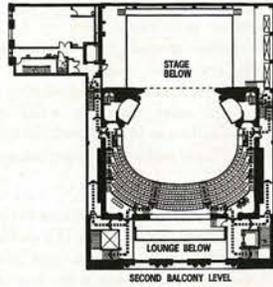
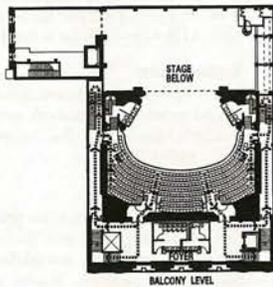
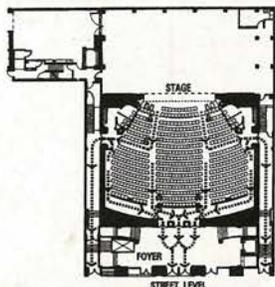


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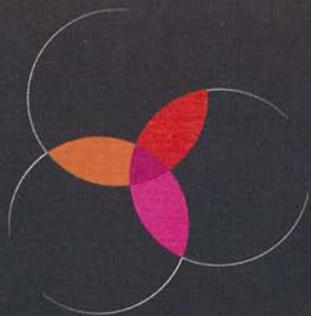
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