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Where's The Soup?

With precision, pride even, the bowl is set before me. I am dumbfounded. A lobster medallion and delicate tips of asparagus rest in the bowl. There is however, no soup. Seconds later, the server ladles steaming asparagus soup into the bowl. The asparagus tips float around the lobster. Delicious.

Later, as I finish, it dawns on me, why there was no soup. Every element was perfect, the asparagus still with a hint of crispness, the lobster warmed through.

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ON THE COVER

© photo Hans Fahrmeier

ABOVE

Sketch in *The Sorrowful Mysteries*, by John Singer Sargent (after 1900)

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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*

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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 250,000 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. ■

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



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A.C.T.

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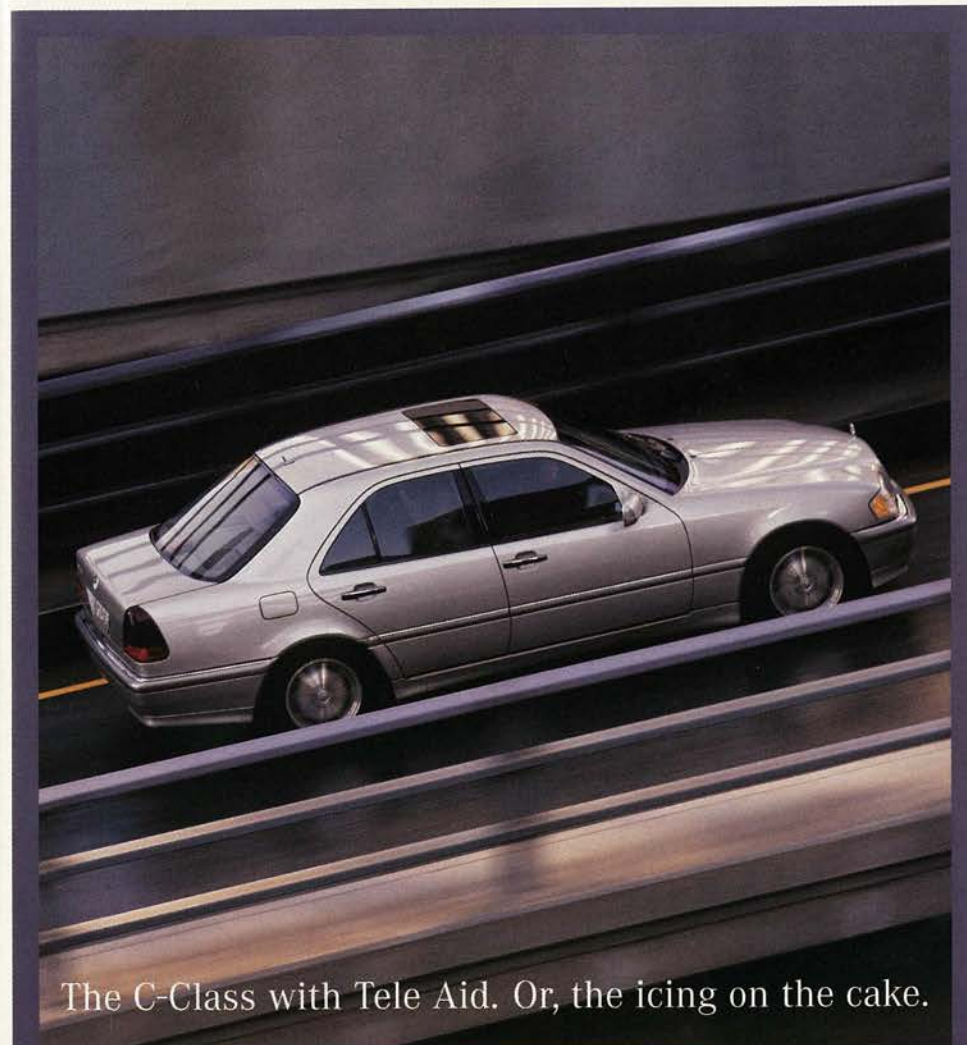
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A.C.T. PROLOGUES

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.

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

ON EDWARD II

A.C.T. PROLOGUE

May 9, 5:30-6:30 p.m.

Featuring Director Mark Lamos

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May 16, May 21 (matinee), May 31 (matinee), and additional dates to be announced



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Edward 2

by Christopher Marlowe (1591-92)

Adapted by Mark Lamos and Paul Walsh

Directed by Mark Lamos

with

Christopher Baker Vivienne Benesch Chris Ferry
Anthony Fusco Malcolm Gets Jonathan Haugen
Albert Jones Andy Murray Michael Polak
Tim Redmond Brian Keith Russell
Jonathan Sanders Dan Snook
Paul Sulzman Gregory Wallace Michael Wiles

Scenery by Christopher Barreca

Costumes by Beaver Bauer

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Sound by Garth Hemphill

Dramaturg Paul Walsh

Fight and Movement Direction by Gregory Hoffman

Vocal Coaching by Deborah Sussel

Casting by Meryl Lind Shaw

New York Casting by Bernard Telsey Casting

Hair and Makeup by Rick Echols

Assistant Director Mark Swetz

Stage Management Staff

Kimberly Mark Webb,* *Stage Manager*

Sue Karutz,* *Assistant Stage Manager*

Janann Eldredge, *Intern*



There will be one intermission.

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Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



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a junk opera

Edward 2

The Cast

<i>Edward II</i>	Malcolm Gets*
<i>Gaveston, Mower, Lightborn</i>	Christopher Baker*
<i>Isabella</i>	Vivienne Benesch*
<i>Mortimer</i>	Dan Snook*
<i>Kent</i>	Anthony Fusco*
<i>Arundel, Berkeley</i>	Michael Polak*
<i>Archbishop of Canterbury, Gurney</i>	Brian Keith Russell*
<i>Warwick, Monk</i>	Jonathan Haugen*
<i>Lancaster, Monk</i>	Gregory Wallace*
<i>Bishop of Coventry, Baron,</i>	
<i>Sir John of Hainault</i>	Paul Sulzman*
<i>Leicester</i>	Andy Murray*
<i>Post, Matrevis, Abbot</i>	Chris Ferry*
<i>Baldock</i>	Tim Redmond*
<i>Spencer</i>	Michael Wiles*
<i>Altar Boy, Prince Edward III</i>	Jonathan Sanders*
<i>Levune</i>	Albert Jones*
<i>Lords, Guards, Soldiers, Monks,</i>	
<i>and Attendants</i>	Chris Ferry, Albert Jones, Andy Murray, Michael Polak, Tim Redmond, and the ensemble
<i>Extras</i>	Darrick Clayton, Michael Gregory Goncalves Davis,† Brian Linden, Vidal Perez, Sky Cameron Soleil,† Edward Webster†

Understudies

For Malcolm Gets—Michael Wiles
 For Christopher Baker, Jonathan Sanders—Tim Redmond
 For Vivienne Benesch—Celia Shuman*; For Dan Snook—Chris Ferry
 For Anthony Fusco, Paul Sulzman, Extras—David Stephen Maier*
 For Jonathan Haugen, Andy Murray, Brian Keith Russell—Tommy A. Gomez*;
 For Michael Polak, Tim Redmond, Extras—Sean San Jose*
 For Gregory Wallace, Michael Wiles—Albert Jones
 For Chris Ferry, Albert Jones, Extras—Timothy Lopez Rogers*

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

†First-year student in the A.C.T. Master of Fine Arts Program

A MAP FOR THE SENSATIONAL

by Mark Lamos

One scholar has written: “Marlowe is merely a name associated with some texts written for performance in a theater of which we know little in general, and less specifically concerning these texts. Even the surviving written word is uncertain.” On the freedom implied by this uncertainty I began to conceive this production with a dramaturg, a group of actors, and designers in San Francisco in the year 2000.

Christopher Marlowe is a sensational but shadowy figure, yet each of his plays explores another way of making theater, another experiment in performance aesthetics. When we read or watch his works performed, we sense, says another writer, “that we are in the presence of that rare force: spontaneous creativity.” There is none of the sublimity of Shakespeare—even early Shakespeare. (Marlowe and Shakespeare were youths beginning their theatrical careers at the same time.) The iambic pentameter of *Edward II* is raw, grey, direct to the point of dullness, with no color, little use of metaphor or simile—it is poetry used like close-captioning for the Deaf on television. The viewer will listen in vain for Shakespearean flights of poetic fancy, or indeed wholeness, any sense of order, an organizing vision of the universe—the grounded ideology of Elizabethan England, the positing of a world in which God ordains circumstance. Even *Titus Andronicus*, the most bloodthirsty and sensational (and most Marlovian) of Shakespeare’s early attempts at pleasing the groundlings, has more hope. Look not for the humanistic balancing act of Shakespearean skepticism; instead, here is irony magnified a hundredfold. The obdurate, sexual, strutting, egotistical Marlowe painted sharded landscapes Shakespeare could only resist. Here was a protean force in the theater whose experiments and agendas would have magnificently enriched Renaissance literature and performance practice—if the playwright had lived past his youth. (Like Joe Orton, Marlowe was murdered.)

What Marlowe writes isn’t exactly literature—it is a map for the sensational. You almost hear him thinking, as a young writer in an age of violence and exploration, What can I dare to do?

Though there were no “homosexuals” per se in Elizabethan England, there was plenty of homosexual activity. Marlowe may or may not have participated in it. We have no way of knowing. However, we do know by looking at his surviving texts that almost every one of them features homosexual desire.

More importantly, he refused to moralize history. He saw history as chaos; he understood that we are circumscribed, indeed imprisoned, within history by our personalities and our circumstances. In

continued on page 22



MARLOWE
UNDERSTOOD
THAT WE ARE
CIRCUMSCRIBED,
INDEED
IMPRISONED,
WITHIN HISTORY
BY OUR
PERSONALITIES
AND OUR
CIRCUMSTANCES.

continued from page 20

that sense, we have no choice, and we plunge to our fates like the characters of *The Agamemnon*, helpless in the grip of personal forces beyond our control. He demonstrates a “thrilling equipoise” (as another critic has noted) of contrarities, creating an electrifying theatrical effect. Marlowe’s characters are switch-hitters. Perhaps that’s another term for Realists?

I am using Marlowe’s text to examine and display questions about masculinity and gender and domination and victimization. This production investigates homophobia, male bonding techniques, and the eroticism of violence—particularly violence between men. After all, all we can do is interpret, since we have no way of knowing what was originally meant or received in the performance of this text. I am reading Marlowe’s play for myself first, then for my time (as I perceive it subjectively), and then for this wonderful theater company in San Francisco, California. Like Marlowe’s characters, I have no choice here. This is all I can do.

Irony. Salaciousness. Violence. A refusal to moralize history. The lack of an ethical center. Contradiction: male vs. female, public responsibility vs. private yearnings, etc. These are the themes and means by which Marlowe creates a nihilistic theatrical universe. In this play politics intersect with sexual desire. Each nullifies the other.

Perhaps the most modern thing about *Edward II* is its depiction of the phobic. Michael Kaufman explains:

A phobia is one means by which the ego tries to cope with anxiety. Homophobia is a means of trying to cope, not simply with our unsuccessfully repressed, eroticized attraction to other men, but with our whole anxiety over unsuccessfully repressed passive sexual aims, whether directed toward males or females. Homophobia is not merely an individual phobia, although the strength of homophobia varies from individual to individual. It is a socially constructed phobia that is essential for the imposition and maintenance of masculinity. A key expression of homophobia is the obsessive denial of homosexual attraction; the denial is expressed as violence against other men. Or to put it differently, men’s violence against other men is one of the chief means through which patriarchal society simultaneously expresses and discharges the attraction of men to other men.

Though the deadly barons of *Edward II* claim that their hatred of the king’s favorite, Gaveston, is based on his lower-class status, it seems clear that Mortimer, Edward’s primary nemesis, is afflicted by masculine jealousy and homophobia and a kind of masculine role playing that demands retribution (the conflicted “straight” man’s fear and consequent hatred of the homosexual).

It is this aspect of Marlowe’s drama that most interests me. ■

A NOTE ON THE TEXT

For this production of Christopher Marlowe’s *Edward II*, director Mark Lamos and dramaturg Paul Walsh have made a number of significant changes in the text as originally published in 1594. Marlowe’s text has been shortened by more than a third, in order to focus more intently on the startlingly direct and surprisingly modern exploration of eroticized power and the power of the erotic at the heart of Marlowe’s play. In doing so, this version is less meticulous about the details of 14th-century English history as recorded in Raphael Holinshed’s *Chronicles* (1587) than was Marlowe, whose audience would have been more familiar with those details than we are today. The significant events of Edward’s tragic life and death have, however, been preserved.

In preparing this production, Lamos and Walsh have relied upon the many classic and contemporary editions of the play, including those by Gill (1967), Merchant (1967), Pendry-Maxwell (1976), and Forker (1994). To achieve greater dramatic economy, the character of Margaret (niece to the king and bride to Gaveston) has been eliminated, and several other characters have been altered and combined (the role of Pembroke, for example, is here combined with that of Leicester, and the action of Rice ap Howell is taken by the Archbishop of Canterbury). In addition, certain anachronisms of language have been clarified (so, for example, Edward’s line “Good father, on thy lap / Lay I this head, laden with mickle care” becomes “Good father, on your lap / lay I this head, now overborne with care”). At every step, editorial decisions were informed by a desire to bring the directness and immediacy of Marlowe’s language and dramaturgy to the fore. ■



THE TEACHER OF DESIRE

by David Riggs

*Marlowe was happy in his buskined muse,
Alas unhappy in his life and end.
Pity it is that wit so ill should dwell,
Wit lent from heaven, but vices sent from hell.*

—Anonymous, *The Pilgrimage to Parnassus* (1602)

The Cambridge undergraduates who wrote *The Pilgrimage to Parnassus*, a play produced just nine years after Christopher Marlowe's death, recalled a contradictory figure. His fellow writers celebrated the reach and beauty of his art: Dramatist George Peele called him "Marley, the Muses' darling for thy verse." Shakespeare praised the author of the magical line "Who ever loved, that loved not at first sight?" Poet Michael Drayton proclaimed that Marlowe "Had in him those brave translunary things, / That the first Poets had." Ben Jonson remembered him as the maker of "Marlowe's mighty line."

Marlowe's detractors were equally adamant about his vices. Government spy Richard Baines denounced Marlowe as a proselytizing atheist, a counterfeiter, and a consumer of "boys & tobacco." During the months leading up to Marlowe's death, playwright Robert Greene publicly predicted that God would soon strike him down. Protestant ministers took the killing of Marlowe, in a tavern brawl at the untimely age of 29, to be an act of divine vengeance. Marlowe had "denied God and his sonne Christ," wrote Thomas Beard, "but see what a hook the Lord put in the nostrils of this barking dog."

The contradiction remained manageable
so long as Mar-

lowe remained a minor figure. When he finally joined the canon of major English authors during the 19th century, however, the question of his moral character had to be confronted. Victorian critics constructed a romantic Marlowe whose blasphemies signified an impulse acceptable to modern readers—free thought, antiphilistinism, the quest for transcendence. Edward Dowden and A. C. Bradley defined him as a prototype of the modern poet who lived for his art, suffered for his excesses, and died young. His immorality, like that of Byron and Shelley, took on a redemptive purpose; his atheism manifested the artist's unrelenting search for truth.

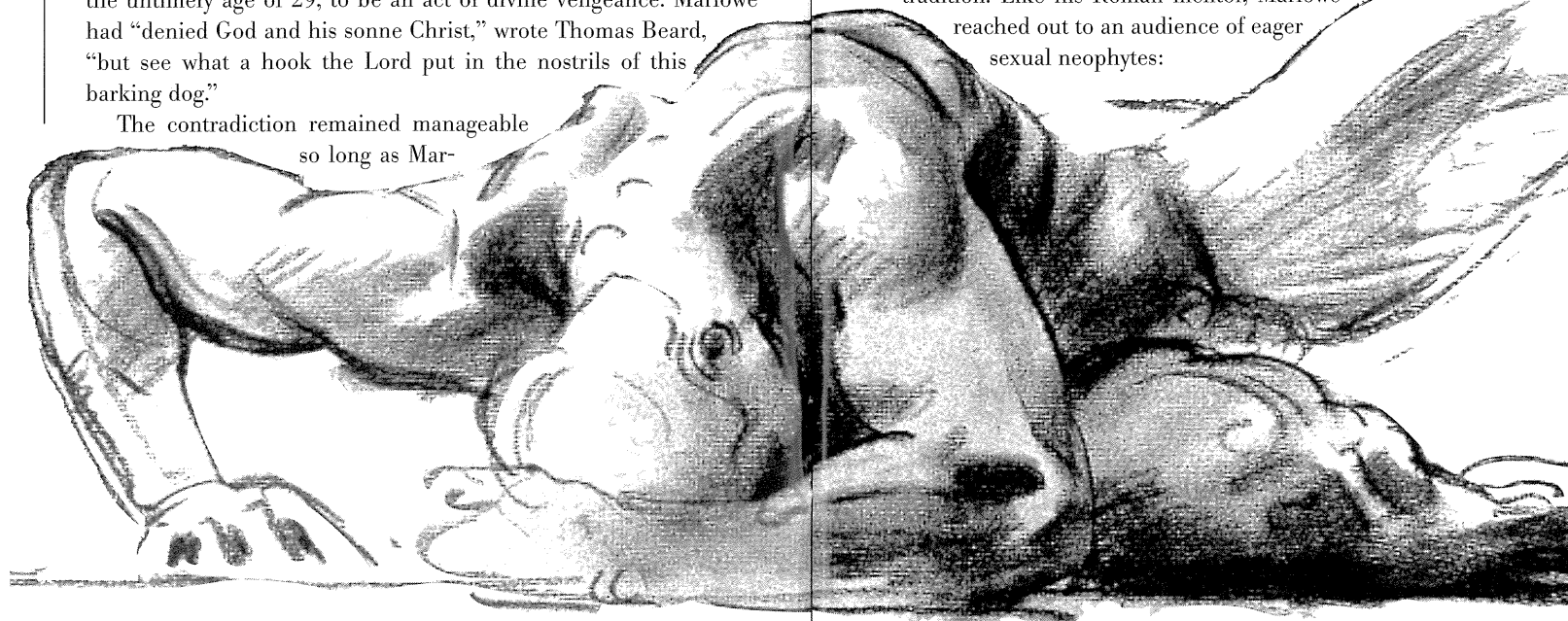
This high-minded notion continued to dominate the conversation about Marlowe until quite recently. During the last two decades, historicists have shown that Marlowe's work formed an important forum for expression of the dissident viewpoints of atheists, homosexuals, foreigners, and the poor in early modern England.

EARLY LIFE AND WORK

Christopher Marlowe was born in February 1564, a few months before Shakespeare. His father was an impoverished shoemaker in the cathedral city of Canterbury. The Protestant Reformation of religious learning created an historic opportunity for Marlowe to receive a classical education at the prestigious King's School and at Cambridge University. Upon receiving his master's degree, Marlowe was expected to become a Protestant minister, but he soon struck out on a different course. His path-breaking translation of Ovid's *Amores* announced his intention to be a "teacher of desire" in the Ovidian

tradition. Like his Roman mentor, Marlowe

reached out to an audience of eager
sexual neophytes:



... far hence be the severe:
 You are unapt my looser lines to hear.
 Let maids whom hot desire to husbands lead
 And rude boys touched with unknown love, me read.

Marlowe began to write for the public stage around the time of his graduation. Just a decade before, in 1576, a London acting company had erected the first purpose-built playhouse since Roman times. The new theaters were widely denounced as dens of iniquity, and university graduates at first declined to write for them. Marlowe's *Tamburlaine the Great*, however, put the playhouses on the map. The hero of Marlowe's early masterpiece is a peasant-warrior who, as the title page of the 1590 quarto puts it, "from a Scythian Shepherd . . . became a most puissant and mighty monarch."

The secret of *Tamburlaine's* success was poetry. Before Marlowe's debut, popular English playwrights had written in plodding rhymed couplets. Marlowe introduced a blank verse line that sounded eloquent and melodious, but also captured the rhythms of common speech. Over the long run of the English Renaissance, his initiative succeeded brilliantly. Marlowe's mighty line provided the metrical basis for a new canon of vernacular classics written by Shakespeare, Ben Jonson, and John Milton.

Shakespeare soon followed Marlowe's lead. His early trilogy about the reign of King Henry VI was strongly influenced by Marlowe's conqueror hero, and contains many verbal echoes of *Tamburlaine*. *Edward II* in turn borrows passages from *Henry VI* and adopts the basic plot formula of Shakespeare's trilogy, in which overmighty nobles and a strong-willed queen destroy a weak king. Marlowe's extraordinary variation on Shakespeare's plot formula was to place the homosexual relationship between King Edward and his base-born favorites at the center of the action.

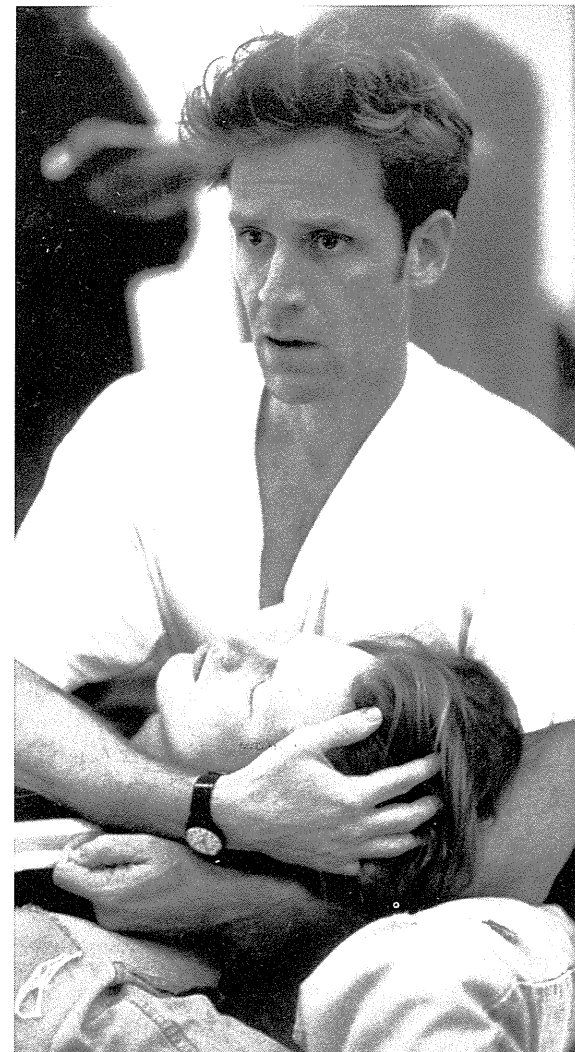
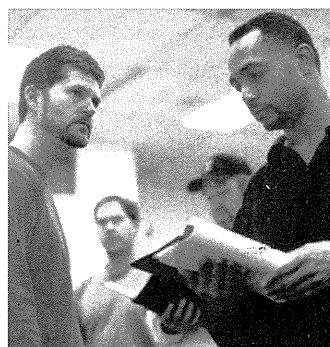
BEDFELLOWS MAKE STRANGE POLITICS

Unmarried individuals in early modern England ordinarily had a same-sex bedfellow until they married, usually in their late twenties or early thirties, when they could afford to head a household. This venerable custom, together with the Renaissance exaltation of male friendship, and the recovery of Greek and Roman gender systems, served to legitimize homoerotic affection in Marlowe's England. Yet the medieval-Christian impulse to demonize homosexual acts persisted regardless. The so-called buggers, pathics, ingles, catamites, Ganymedes, and sodomites who committed these acts were subject to capital punishment in the eyes of the law, even though the law, in this area, was rarely enforced.

The law's neglect stemmed from misrecognition. The distinction between eroticized male friendship and sodomy turned on social

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OPPOSITE
 Edward II in rehearsal (clockwise from top right): Malcolm Gets (*Edward II*) with Christopher Baker (*Gaveston*); (l to r) Anthony Fusco (*Kent*), Baker, Michael Polak (*Arundel, Berkeley*), and Gets; Baker and Vivienne Benesch (*Isabella*); Dan Snook (*Mortimer*) and Gregory Wallace (*Lancaster*); Polak, director Mark Lamos, Gets, and Baker.



THE TROUBLESOME REIGN AND LAMENTABLE DEATH OF EDWARD II, KING OF ENGLAND

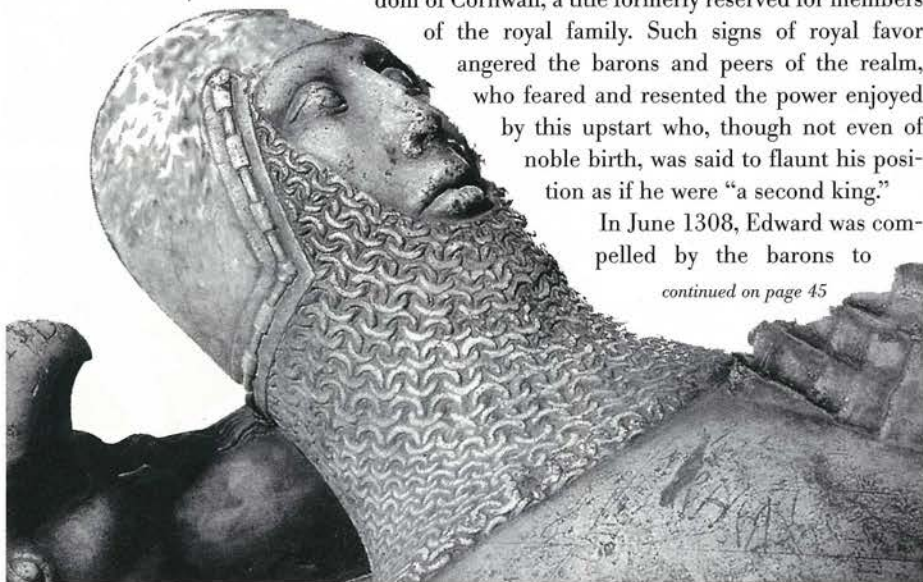
by Paul Walsh

When Edward II (1284–1327) ascended the throne of England in 1307, he inherited a realm beset with difficulties. Though his father, Edward I, had subjugated the Welsh and declared himself Lord of Scotland, peace was not on the horizon. The Scots continued to assert their independence under their own monarch, Robert the Bruce, and ravaged the borderlands between England and Scotland in the name of Scottish independence. Decades of war with Wales, Scotland, and France had emptied the royal coffers despite years of debilitating taxation that now threatened civil unrest. England needed a monarch who would work to solidify political and social cohesion at home. Instead, in the 23-year-old Edward II, it got a monarch who by all accounts was more attentive to the whims and desires of such favorites as his boyhood friend Piers Gaveston than to the demands of state. At the end of his reign, Edward was remembered as an idle and decadent king, who relied too heavily on the advice of his favorites and thought too little of the needs of the country.

One of the first things Edward did as king was to recall his dear friend Gaveston from the exile imposed upon him by Edward's father, the late king, who had been nervous about the influence of the charismatic Gascon squire over his son. Upon his return, Edward the son showered Gaveston with titles and favors, including the earldom of Cornwall, a title formerly reserved for members of the royal family. Such signs of royal favor angered the barons and peers of the realm, who feared and resented the power enjoyed by this upstart who, though not even of noble birth, was said to flaunt his position as if he were "a second king."

In June 1308, Edward was compelled by the barons to

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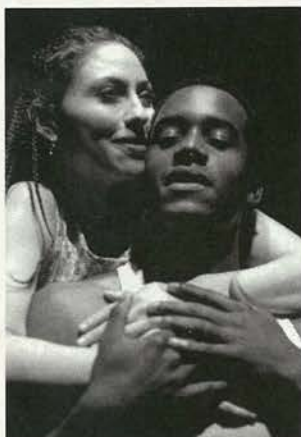
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A.C.T. MASTER OF FINE ARTS PROGRAM VENTURES INTO NEW TERRITORY

The exceptional talents of the 24 third-year students of the A.C.T. Master of Fine Arts Program were showcased in March at the Magic Theatre in successful public productions of adventurous works by Robert O'Hara and Mac Wellman.

The world premiere production of the A.C.T.-commissioned *-14: An American Ma(u)l*, written and directed by O'Hara (whose *Insurrection: Holding History* played at the Geary Theater in 1998), was hailed by the *San Francisco Weekly* as "energetic . . . [with] a lunatic intensity . . . a swirling mixture of history, myth, humor, and anger" and by the *San Francisco Examiner* as "a bracing mix of . . . confrontational verve and irreverent intelligence." The West Coast premiere of *Girl Gone*, written by Mac Wellman and directed by Peter Wallace, ran to packed houses every night. *San Francisco Frontiers* praised *Girl Gone* for its "sheer theatrical excitement, artistic innovation . . . and an all-out commitment to the performative moment. . . . [This is] theatrical gold worthy of the downtown spotlight."

Below are scenes from these outstanding productions (photos by Ken Friedman):



Clockwise from top left: Amanda Diaz and Albert Jones in *-14: An American Ma(u)l*; Zachary Knower and Kathleen Kafer in *Girl Gone*; (l to r) Melanie Flood, Jessica Claire, and Natasha Yannacañedo in *Girl Gone*; and (l to r) Jones, Stephanie Fybel, and Ben Sharples in *-14*

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In February A.C.T. received a generous \$25,000 grant from the BankAmerica Foundation to support A.C.T.'s education and community outreach expansion initiatives. Following BankAmerica Foundation's 1998 grant of \$50,000, which enabled A.C.T. to hire its first

full-time outreach manager, Amy Vanacore, the new gift will help A.C.T. continue ongoing efforts to diversify audiences and to facilitate coalition building with other Bay Area organizations. The company's increased emphasis on education and audience development exemplifies A.C.T.'s continuing commitment to serving as a community-responsive arts organization.

One key component of A.C.T.'s education and outreach initiative entails expanding the company's popular ArtReach program, a series of in-school theater

workshops conducted by A.C.T. visiting artists and conservatory students. With the support of this BankAmerica Foundation grant, A.C.T. intends to incorporate ArtReach workshops into the curriculum of a larger number of schools and community-based organizations. A pilot program of expanded outreach workshops took place this season, during the run of *A Christmas Carol*, at community centers throughout San Francisco and at Castlemont High School in Oakland, as well as with student groups who attended the recent Master of Fine Arts Program productions of *-14: An American Ma(u)l* and *Girl Gone* at the Magic Theatre.

BankAmerica Foundation is the charitable arm of Bank of America, which has been doing business in San Francisco since 1904. The bank and its foundation share a mission: to build strong communities. Together, last year they contributed \$94.7 million to nonprofit agencies across the nation. In addition to promoting job creation, affordable housing, education, and environmental preservation, BankAmerica Foundation is a leading supporter of artistic expression and cultural achievement.

A.C.T. WELCOMES NEW BOARD TRUSTEES

Two prominent Bay Area professionals have recently dedicated their expertise and enthusiastic support for A.C.T. by joining the company's board of trustees. As the governing body of A.C.T., the board is responsible for the overall artistic, educational, and financial integrity of the institution. Introducing two new members of The American Conservatory Theatre Foundation:

Continued on page 38



(l to r) A.C.T. Board of Trustees Chairman Shepard P. Pollack, Artistic Director Carey Perloff, and BankAmerica Foundation's Jack Telian.

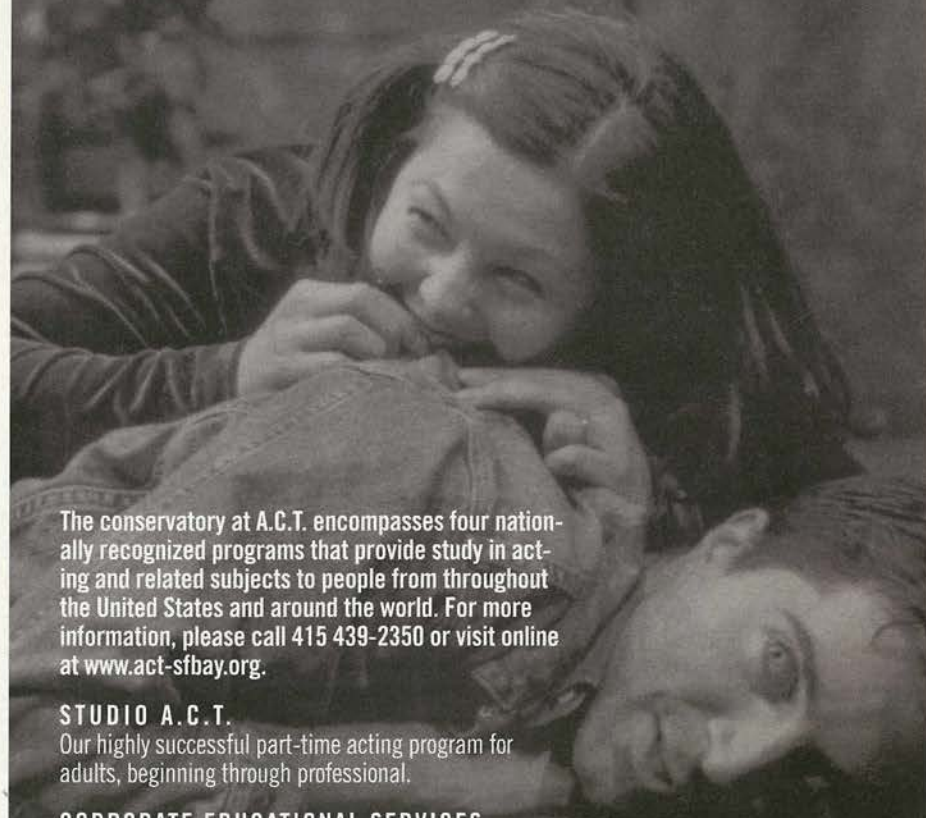
A.C.T. NEWS



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

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valery ryvkin/conductor

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A.C.T. Trustee James V. Risser

James V. Risser has since 1985 served as director of Stanford University's John S. Knight Fellowship Program, which each year awards mid-career sabbatical fellowships at Stanford to outstanding professional journalists from the United States and abroad. A practicing attorney before turning to journalism, Risser was Washington Bureau Chief of the Des Moines *Register* for nine years before joining the Stanford faculty in 1985. He has twice won the Pulitzer Prize for national reporting, in 1976 and 1979, earned the Raymond Clapper Memorial Award for Washington reporting in 1976 and 1978, and garnered the Thomas L. Stokes Award for environmental reporting in 1971 and 1978. Risser served on the Pulitzer Prize board from 1990 to 1999 and was a member of the board's drama committee, which each year recommends to the full board the winner of the Pulitzer Prize in drama. Risser is a member of the Society of Professional Journalists, the Society of Environmental Journalists, Investigative Reporters and Editors, the Gridiron Club of Washington, and the Editorial Advisory Board of the Reuters Foundation of London. He has taught in the Stanford in Washington Program and has been a visiting lecturer at Wells College, Mills College, Drew University, Bowdoin College, and the University of Nebraska.

Risser and his wife, Sandi, have been active theatergoers for nearly 40 years on the East and West coasts, and Sandi was a board member of TheatreWorks while they lived on the Peninsula. They have been A.C.T. subscribers since moving to San Francisco in 1995.



A.C.T. Trustee Edward J. Dobranski

Edward J. Dobranski is senior vice president, general counsel, and secretary of First Republic Bank, a multistate commercial bank specializing in private banking, investment management, and real estate lending. He currently serves on the board of directors of Habitat for Humanity San Francisco. Since joining the A.C.T. Board of Trustees in June 1999, Dobranski has taken a special interest in A.C.T.'s fundraising efforts, particularly with respect to individual and corporate donations, by joining the board's development committee.

Dobranski and his wife, Della, are dedicated A.C.T. subscribers. Their two daughters were students in the A.C.T. Young Conservatory. "I am especially pleased to have commenced my service on the board at a time when A.C.T.'s repertoire is at its most innovative and exciting," said Dobranski.

Continued from page 34

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continued from page 38

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A.C.T. is pleased to announce a special arrangement with the producers of **STOMP**—the unique combination of percussion, movement, and visual comedy that has taken the world's stages by storm—which begins performances May 2 at the Marines Memorial Theatre. This will be the first resident company of STOMP outside New York City.

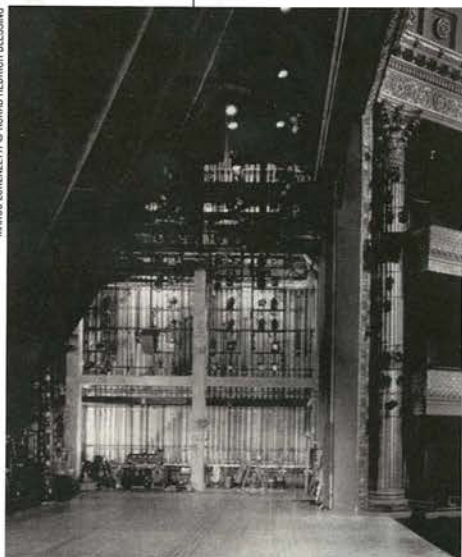
Thanks to the producers of STOMP, A.C.T. patrons can reserve premium seats to designated performances of STOMP, and for every seat you reserve, \$5 will be donated by the producers back to A.C.T. to benefit our community outreach programs—including such signature programs as our Student Matinee Series and smaller, intensive programs like the Tenderloin Outreach Project. All told, A.C.T.'s community programs deliver live professional theater and theater training to tens of thousands of children every year.

Tickets to STOMP went on sale February 27. To obtain the A.C.T. priority seating and to ensure that A.C.T. receives STOMP's donation, call the Marines Memorial Theatre Box Office (toll free) at (877) 771-6900, or visit the Marines Memorial Theatre Box Office (609 Sutter Street at Mason) in person, and mention the A.C.T.-STOMP promotion at the time of purchase.

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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.

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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 Jujameyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes 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 traveled 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 Ayvazian'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.

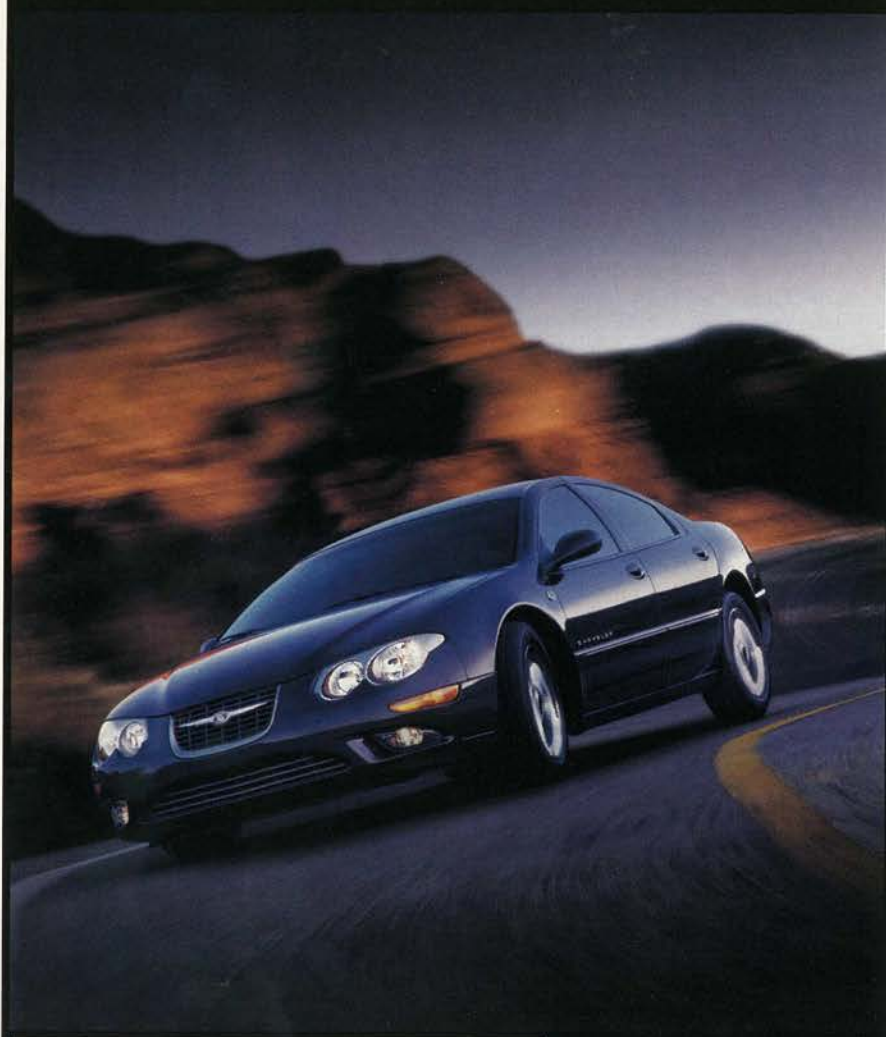
CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaughter is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "Outstanding Books for the 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 Slaughter the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 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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Troublesome Reign, continued from page 28

assent to Gaveston's banishment and appointed him lieutenant in Ireland. Within the year, however, Gaveston had been recalled. After his recall in 1309, Gaveston's unpopularity, and the favor shown him by the king, resulted in the formation of a baronial committee known as the Lords Ordainers. In 1311 they drafted the "Ordinances of 1311," which among other things demanded the renewal of Gaveston's banishment. The favorite withdrew briefly to Flanders, but returned again by the end of the year. In the conflict following his return, Gaveston was captured by a party of the barons, imprisoned, and summarily executed near Warwick on 19 June 1312.

The execution of Gaveston, the first of many political executions in England during the 14th century, deepened the conflict between Edward II and the barons. In fact, Edward was so angered and aggrieved by the event that a lasting enmity arose between him and certain of the leading barons, especially the earls of Warwick and Lancaster.

Some years later, Edward found new favorites in the powerful landowner Hugh le Despenser and his son. As the Despensers (or Spencers) grew in wealth and power as chief advisers to the king and the main architects of administrative reform in England, they, too, incurred the resentment of the barons, who set out to destroy them. In 1321 the Despensers were tried by the barons, disinherited, and sent into exile. The king retaliated by fielding a great army and, in short, defeated the rebel barons. A great many barons were executed by the crown, including the powerful earl of Lancaster. Hugo le Despenser and his son returned to their place at Edward's side.

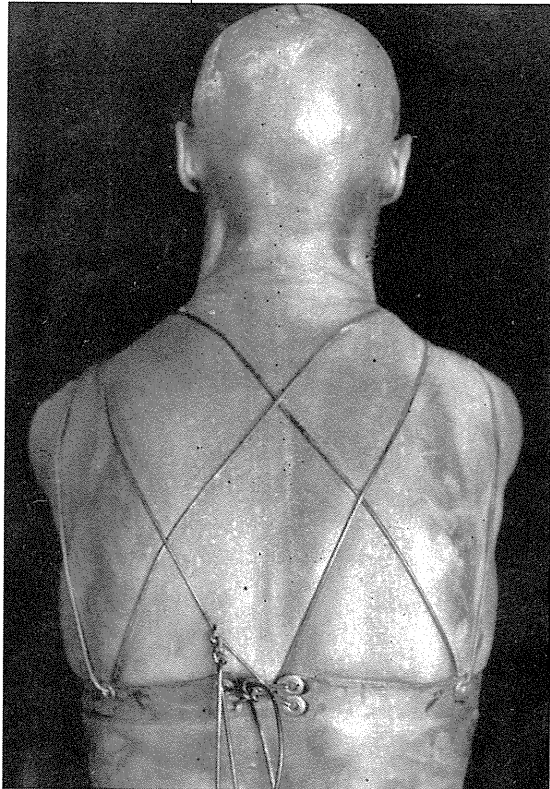
Shortly after ascending the throne in 1307, Edward had gone ahead with the political marriage arranged by his father some years before to Isabella, daughter of King Philip IV of France. With her Edward had four children, including the future king, Edward III. Queen Isabella, too, seethed with resentment against the state of England and the power of the Despensers. From her voluntary exile in France, she arranged with a number of baronial exiles—including her paramour Roger Mortimer, lord of Wigmore, who was said to have seduced the queen with "illicit embraces"—to put an end to the rule of favorites in England. They gathered an army and sailed to England in September 1326, set on deposing the English king in favor of his son.

In England the rebels were joined by a great multitude of barons and other allies. An assembly of the rebels, which termed itself a parliament and in which the commons were duly represented, met in January 1327 and drew up articles of deposition declaring Edward II incompetent to govern and choosing Edward III as king. Despite attempts by the barons to legalize their rebellion, they knew they could not allow Edward to remain alive. Edward II, the first English monarch to be deposed, was brutally murdered in April 1327. ■

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Teacher of Desire, continued from page 26

rather than exclusively sexual criteria. Men could love other men and boys if both partners belonged to the same class and the relationship was not taken to be mercenary. The spectacle of males hugging, kissing, caressing, and sleeping with younger male companions was part of everyday life in Renaissance England. These were the ties that bound one generation of men to another. The stigma of sodomy attached to the base interloper who reaped his lover's favor and threatened the alliances that maintained class privilege. *Edward II* is extraordinarily candid about making this distinction. It is not Edward's "wanton



humor" that grieves his enemies, for "the mightiest kings have had their minions." What enrages Mortimer and the hereditary nobles who oppose Edward's relationship with Gaveston is the fact that "one so basely born" could enjoy the lucrative offices that would ordinarily fall to them.

Marlowe clearly intended to force the issue of class. He knew from his source, Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, that all of Edward's favorites belonged to the gentry, but the author deliberately debased their characters in rank in his play. He turned young Spencer, in historic fact a powerful member of the lesser nobility, into a client of the upstart Gaveston, who prefers Spencer to the king. Marlowe introduced explicitly homoerotic behavior where Holinshed merely hinted at it. Mortimer, who

leads the decisive revolt that topples Edward and Spencer, takes this role from the outset in the play, starting with Gaveston and moving on to the successor, Spencer. The ongoing tension between Edward's wanton embrace of his minions and Mortimer's fantasies of defilement creates a work unlike any other play from this era. Although Edward's attempt to elevate his base-born favorites above his hereditary peers is doomed to failure, it is remarkable that Marlowe could even conceive of such a project in a public theatrical marketplace.

TORTURE AND RESISTANCE

Edward's jailers cover his body with "foul excrements" and incarcerate him in "the sink / Wherein the filth of all the castle falls." By

investing the king with the stigmatic regalia of an anal sodomite, his tormentors prepare him for the horrible punishment described in Holinshed's *Chronicles*: "They kept him down and withal put into his fundament an horn, and through the same they thrust up into his body an hot spit." There is biblical precedent for this affliction; the Lord had rained down fire on the inhabitants of Sodom. The grim overtones of homosexual rape, with Edward forever fixed in the pathetic position, drives the moral home: the unrepentant criminal was consumed by his own lust. Yet Holinshed reports that Edward resisted this role. The "frightful noise" that he made "as the tormentors were about to murder him," disturbs the story of his annihilation; many listeners "understood by his cry what the matter meant."

Marlowe's *Edward II* prolongs this disturbance. The demonic Lightborn orders the two jailers, Matrevis and Gurney, to "get me a spit, and let it be red hot." Then, still following Holinshed, he requisitions "a table and a feather bed" to pin Edward down. At this juncture, the killers encounter a fresh obstacle. Holinshed's victim remained asleep until the murderers had set about their work; his counterpart in *Edward II* forces himself to stay awake in order to confront his fate. Lightborn clearly intends for Edward, who has been denied sleep for the past ten days and nights, to doze off, and does his best to coax him into it; but Edward wants to "see the stroke before it comes" so that "my mind may be more steadfast on my God."

Edward succeeds in this contest. The executioner's plan goes awry when Edward cries out to God for assistance—described in Holinshed as taking place "as the tormentors were about to murder him." At the very least (and it is much better than nothing) Marlowe's protagonist refuses to go along with his own annihilation. ■

David Riggs is professor of English at Stanford University. He has published a biography of Ben Jonson and is currently writing the life of Christopher Marlowe.

PICTURE ACKNOWLEDGMENTS

Page 21: photo by Robert Flynt from *Compound Fracture* (Twin Palms Publishers, 1996)

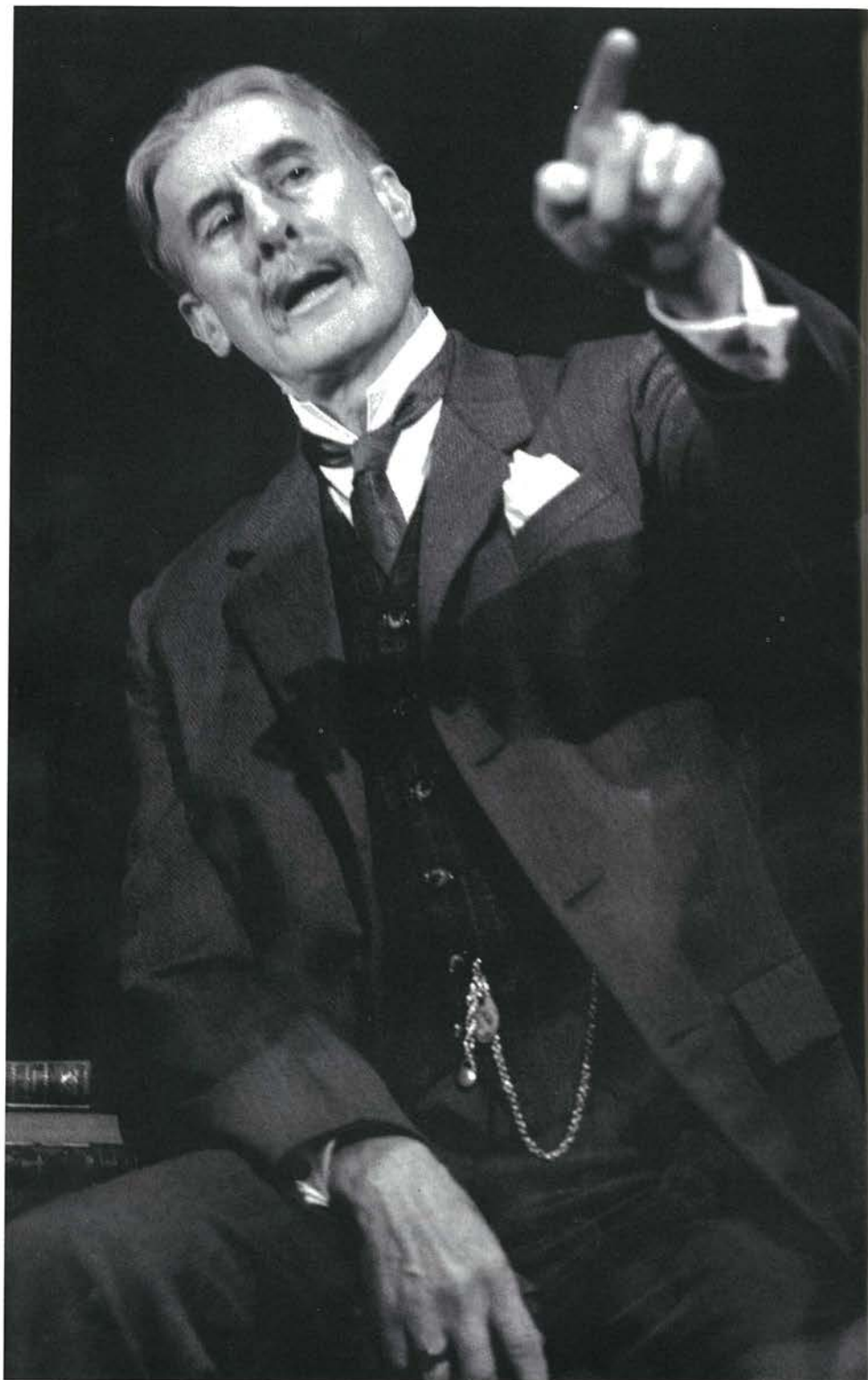
Page 23: the king of England doing homage for Aquitaine and Ponthieu (British Library, London)

Pages 24–25: John Singer Sargent, *Study of a Figure for "Hell"*, c. 1895–1910, 18 7/8 x 24 1/4, charcoal and stump on beige laid paper marked Michallet/France in the collection of the Corcoran Gallery of Art, Washington, D.C. Gift of Miss Emily Sargent and Mrs. Francis Ormond.

Page 27: photos by Kevin Berne

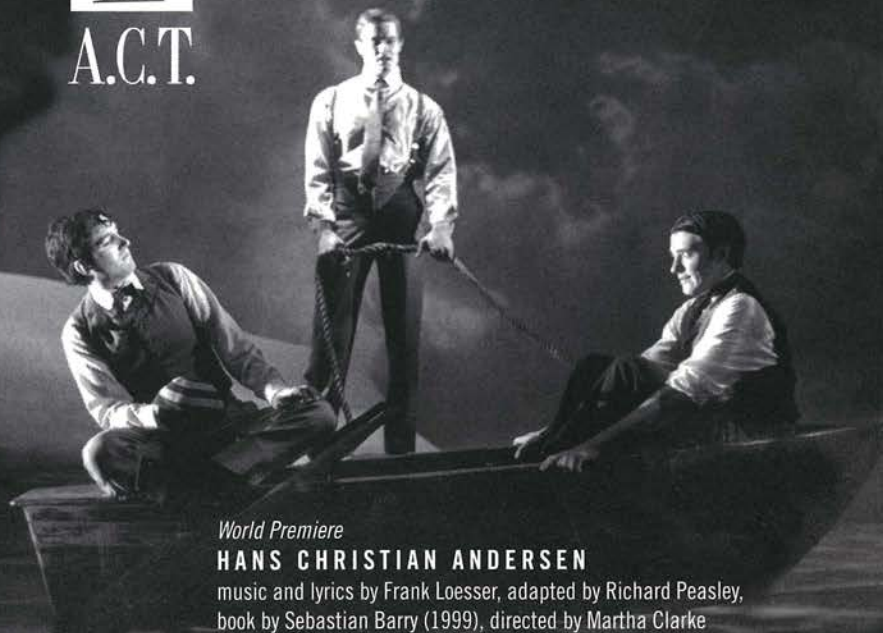
Page 28: alabaster effigy of Hugh Despenser in Tewkesbury Abbey (Marianne Majerus)

Page 46: photo by Alvin Booth from *Corpus* (Stemmle Publishers, 1999), courtesy of the Fahey/Klein Gallery, Los Angeles



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CHRISTOPHER BAKER (*Gaveston, Mower, Light-born*) comes to San Francisco for his A.C.T. debut from Nashville, where he just performed the role of Christian in *Cyrano de Bergerac* at Tennessee Repertory Theatre. He also recently played William Shakespeare in *Naked Will* to critical acclaim off-off Broadway. Other favorite roles include: Billy Powers in *Comedy of Eros*, Joey Percival in *Misalliance*, and Dog in *Wiley and the Hairy Man*. He has also per-

formed at the Kentucky Shakespeare Festival and has written and produced plays in the Seattle Fringe. He received his M.F.A. from the University of Alabama/Alabama Shakespeare Festival.



VIVIENNE BENESCH (*Isabella*) makes her A.C.T. debut in *Edward II*. She has appeared on Broadway in *The Deep Blue Sea* (dir. Mark Lamos) and off Broadway in *Pericles* and *All's Well That Ends Well* with the New York Shakespeare Festival; *The Two Gentlemen of Verona* with the Blue Light Theatre; *Ancient History* at Primary Stages; *Hurricane* at Classic Stage Company; and *Dangerous Corner* at the Stella Brooks. She has also performed with Manhattan Class Company, New York Theatre Workshop, Playwrights Horizons, and Lincoln Center. Regional theater credits include, most recently, LeRoi Jones's *Dutchman* at Hartford Stage Company and productions at the Long Wharf Theatre, Alley Theatre, McCarter Theatre Center, New Jersey Shakespeare Festival, and New York Stage and Film. Film and television credits include "Law & Order," "One Life to Live," "All My Children," and the independent film *Trifling with Fate*. Benesch received her B.A. from Brown University and her M.F.A. from NYU.



CHRIS FERRY (*Post, Matrevis, Abbot*) performed at the Geary Theater earlier this season in A.C.T.'s production of *The Threepenny Opera*. Last year he played Touchstone in the A.C.T. Master of Fine Arts Program production of *As You Like It* at the Magic Theatre. His other favorite roles to date include Andrei in *The Three Sisters*, Orgon in *Tartuffe*, Don Armado in *Love's Labour's Lost*, and Bottom in *A Midsummer Night's Dream*. He received his B.A.

from Dartmouth College in 1995.



ANTHONY FUSCO (*Kent*) recently returned to the Bay Area from New York, where he lived since graduating from the Juilliard School in 1983. He has appeared on Broadway in Tom Stoppard's *Real Thing* and *The Real Inspector Hound*; off-Broadway credits include *The Holy Terror*, *Man and Superman*, *A Life in the Theatre*, and *Heart of a Dog*. He has also appeared in more than 20 regional theater productions, including *Macbeth* (title role), *12 Angry Men*, and Jules Feiffer's *Anthony Rose*. Television work includes appearances on "Law & Order," "The Sopranos," "Trinity," "L.A. Law," and all of the New York-based soap operas.

MALCOLM GETS (*Edward II*) makes his A.C.T. debut in *Edward II*. He has worked previously with Mark Lamos on *The Merchant of Venice* and *Martin Guerre*. New York theater credits include *A New Brain* and *Hello, Again* for Lincoln Center Theater; *The Molière Comedies* at the Roundabout Theatre



Company; *Merrily We Roll Along* (Obie Award, Drama Desk Award nomination) at the York; *The Two Gentlemen of Verona* (Obie Award, Bayfield St. Clair Award) for the New York Shakespeare Festival; and *The Boys from Syracuse* for the Encore series at City Center. He has spent the last five years playing Richard on NBC's "Caroline in the City." He can also be heard on many original cast CDs, including the new *Lucky in the Rain* from DRG with Barbara Cook.

This fall, Gets will prepare his first solo CD with the help of Wally Harper.



JONATHAN HAUGEN (*Warwick, Monk*) most recently played Shannon in *The Night of the Iguana* at Center Rep. Other theater appearances include three seasons with the California Shakespeare Festival (roles include Puck, Bassanio, and Jaques); three seasons with the Oregon Shakespeare Festival (roles include Bertram in *All's Well That Ends Well*, Christy in *The Playboy of the Western World*, Simon Stimpson in *Our Town*, and Rick in *Woman in Mind*); Caesar in *Antony and Cleopatra* at Berkeley Repertory Theatre; Geordie in the U.S. premiere of *Trust* at the Eureka Theatre Company; Parker/Harris in the West Coast premiere of *Gross Indecency: The Three Trials of Oscar Wilde*; and productions with the Tacoma Actors Guild and L'Alliance Française in New York.



ALBERT JONES (*Levune*) was last seen in the A.C.T. Master of Fine Arts Program world premiere of Robert O'Hara's *-14: An American Ma(u)l* at the Magic Theatre. Other M.F.A. credits include *As You Like It*, *Spring Awakening*, *Thyestes*, and *Il Campiello*. Earlier this season he appeared in *The Threepenny Opera* at A.C.T. Other theater credits include appearances at the California Shakespeare Festival (*Scapin* and *As You Like It*), and the Guthrie

Lab (*Jack and Jill* and *The Long Walk*) as part of the Guthrie Experience. Jones received his B.A. from the University of Notre Dame.



ANDY MURRAY (*Leicester*) makes his A.C.T. debut in *Edward II*. He has performed in *Macbeth* at Berkeley Repertory Theatre; *Arms and the Man*, *Romeo and Juliet*, *The Marriage of Figaro*, and *Much Ado about Nothing* at Shakespeare Santa Cruz; *The Matchmaker* and *Twelfth Night* at San Jose Repertory Theatre; *All's Well That Ends Well*, *Pericles*, *Medea*, and *A Midsummer Night's Dream* at the California Shakespeare Festival; *The Comedy of Errors*, *Much Ado about Nothing*, and *As You Like It* at the San Francisco Shakespeare Festival; *A Child's Christmas in Wales* at the Magic Theatre; *God's Country* at San Jose Stage; and *Fire Eater* with Thick Description.



MICHAEL POLAK (*Arundel, Berkeley*) appeared at A.C.T. earlier this season in *A Christmas Carol*, in which he understudied and performed (in seven performances) the role of Fred. Other theater credits include the West Coast premiere of *Gross Indecency: The Three Trials of Oscar Wilde* at Theatre on the Square, in which he understudied and performed more than 30 times in four different roles; *God's Country* at San Jose Stage Company; *A Midsummer*

Night's Dream, All's Well That Ends Well, Pericles, and Medea at the California Shakespeare Festival; *1776* at the Pacific Conservatory of the Performing Arts; two seasons with the Texas Shakespeare Festival; and *Winnie the Pooh* and *Alice in Wonderland* at Pennsylvania Center Stage. He received his M.F.A. in acting from Penn State University.



TIM REDMOND (*Baldock*) makes his Actors' Equity Association debut at A.C.T. in *Edward II*. Previous appearances at A.C.T. include *Juno and the Paycock* and *Mary Stuart*. Most recently, he spent a season with the Utah Shakespearean Festival, where he performed in *A Midsummer Night's Dream, Troilus and Cressida, and King Lear*. His work has also taken him to Shakespeare festivals in California and Idaho. Local productions include *Widowers' Houses* and *The Aspern Papers* at the Aurora Theatre and *A Cabal of Hypocrites* at the American Citizens Theatre.



BRIAN KEITH RUSSELL (*Archbishop of Canterbury, Gurney*) has performed at A.C.T. in *The Invention of Love, The Threepenny Opera, Indian Ink, Light Up the Sky, Pygmalion, The Duchess of Malfi, and A Christmas Carol*. He appeared most recently in *Desire under the Elms* at San Jose Repertory Theatre, *Affirmative! Action! Adventure!* for Campo Santo, *Mascara* for the Shotgun Players, *The Halfway Diner* for Word for Word, and Stephen Sondheim's *Putting It Together* at TheatreWorks. Other Bay Area appearances include *Picasso at the Lapin Agile* at Theatre on the Square, *The Pharmacist's Daughter* at the Magic Theatre, *Santos y Santos* with Campo Santo, *The Beaux' Stratagem* at Berkeley Repertory Theatre, *The Two Precious Maidens Ridiculed and The Forced Marriage* at Centralworks, *The Elephant Man* at San Jose Repertory Theatre, *Wilder, Wilder, Wilder* at Marin Theatre Company, and *Down the Road* at Encore Theatre Company. Russell is a 1993 graduate of A.C.T.



JONATHAN SANDERS (*Altar Boy, Prince Edward III*) is a student in the A.C.T. Young Conservatory, where his work includes the title role of Martin McDonagh's *Cripple of Inishmaan* and Roger Guff in the world premiere of Timothy Mason's *Time on Fire*. He performed the voice of Polydorus in A.C.T.'s mainstage production of *Hecuba* and played Jake in the U.S. premiere of *Trust* at the Eureka Theatre Company. He attends the Urban School of San Francisco.



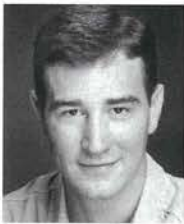
DAN SNOOK (*Mortimer*) has performed in *Dracula* at Syracuse Stage; *Fire Eater* at New York Stage and Film; *A Midsummer Night's Dream* at Merrimack Repertory Theatre; *The Merchant of Venice* and *Othello* with the Colorado Shakespeare Festival; and the American premiere of *Moll*, by John B. Keane, in Long Beach. He originated the role of Dick Miles in the world premiere of Tennessee Williams's *Spring Storm* at the Actors Repertory of Texas. Film and television credits include the original *Children of the Corn, Flight 272* (with Charlton Heston and James Coburn), "Law & Order," "Law & Order: Special Victims Unit," "The Guiding Light," and "As the World Turns." Snook recently received his M.F.A. from the Graduate Acting Program at NYU/Tisch School of the Arts.



PAUL SULZMAN (*Bishop of Coventry, Baron, Sir John of Hainault*) was seen recently in *Not about Heroes* with San Jose Stage Company; *King Lear, The Merchant of Venice, and The Two Gentlemen of Verona* with the California Shakespeare Festival; as well as *A Flea in Her Ear, Nora, and The Glass Menagerie* with the Aurora Theatre Company. The recipient of three Bay Area Theatre Critics' Circle Awards and two Dean Goodman Choice Awards, Sulzman has performed the roles of Hamlet, Petruchio, Benedick, Malvolio, Oberon, and Laurence Olivier with Shakespeare at the Beach, and has appeared with the Sacramento Theatre Company, B Street Theatre, the Maryland Shakespeare Festival, and the Eureka Theatre Company.



GREGORY WALLACE (*Lancaster, Monk*) has been seen at A.C.T. in *A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* (dir. Mark Lamos) on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch Over Me* at South Coast Repertory, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Goddess, "Crime Story,"* and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.



MICHAEL WILES (*Spencer*) makes his A.C.T. debut in *Edward II*. Bay Area theater credits include work with Berkeley Repertory Theatre, American Musical Theater, the California Shakespeare Festival, and the Shotgun Players. His Northwest credits include productions with the Tacoma Actors Guild and Grandstreet Theater Company/Ft. Peck Repertory Theater in such roles as Tybalt in *Romeo and Juliet*, Nicholas in *One for the Road*, Lysimachus in *Pericles*, the title role of *Edward II*, Ken in *Fifth of July*, Hortensio in *The Taming of the Shrew*, Jesus in *Godspell*, Huck Finn in *Big River* (Rocky Mountain Theater Association Best Actor Award nomination), and Lt. Spender in *The Martian Chronicles*. Wiles received his B.F.A. from the Professional Actor Training program at Cornish College of the Arts in Seattle.



TOMMY A. GOMEZ (*Understudy*) has appeared at A.C.T. in *Mary Stuart* and as Mr. Fezziwig, Charles Dickens, and other roles in the past four productions of *A Christmas Carol*. He recently concluded his fourth season with the California Shakespeare Festival, playing Trinculo in *The Tempest*. Other local and regional theater credits include work with Berkeley Rep, the San Francisco Shakespeare Festival, TheatreWorks, Aurora Theatre, the Boarshead Theater, and the Wisconsin Shakespeare Festival. Originally from Lansing, Michigan, Gomez was a drama instructor at Lansing Community College and taught drama for several years to incarcerated youth in Michigan's juvenile justice system. Locally, he has been an instructor for A.C.T.'s Summer Training Congress, Marin Theatre Company, and Branson High School.



New York University's Experimental Theatre Wing.

DAVID STEPHEN MAIER (*Understudy*) recently arrived in the Bay Area from Seattle. His credits include work with Seattle Repertory Theatre, the Intiman Theatre, Book-It Repertory Theatre, and the Tiny Mythic Theatre Company. Also known for his work with young people, he has taught and directed for the Seattle Children's Theatre, the Youth Theatre Northwest, Studio East, and the Seattle public schools, among others. Maier received his training at



Phoenix Theatre); and a national tour of *The Wizard of Oz*.

TIMOTHY LOPEZ ROGERS (*Understudy*) most recently appeared in Will & Company's *Hamlet* in L.A. Regionally, he has worked with the Southwest Shakespeare Company and the Unlikely Theatre (the title role of Othello). He worked with Patrick Stewart and director Jude Kelly in *Othello* at the Shakespeare Theatre in Washington, D.C. Other credits include *The Tempest* (Shakespeare Theatre); *Comedy of Errors* and *Two Gentlemen of Verona* (Arizona Theatre Company);



SEAN SAN JOSE (*Understudy*) dedicates his work to his mother, Delfina. He works with Campo Santo producing new plays and with Alma Delfina Group presenting AIDS theater work.



Shuman holds a B.F.A. in acting from Penn State.

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

MARK LAMOS (*Director and Co-adaptor*) accepted the Tony Award in 1989 as artistic director of Connecticut's Hartford Stage Company, a company he headed for 17 seasons. He has directed and acted on and off Broadway and in regional theater. He also directs opera—most recently the world premiere of *The Great Gatsby* for the Metropolitan Opera and *Tosca* and the world premiere of *Central Park* (both televised live from Lincoln Center) and *Madama Butterfly* for New York City Opera. He received a Tony nomination for his Broadway directing debut, *Our Country's Good*, and the Lucille Lortel Award for best revival for his Lincoln Center Theater production of *Measure for Measure*. He made his film acting debut in *Longtime Companion*. Upcoming projects include: Albee's *Tiny Alice* for New York's Second Stage Theatre and Handel's *Acis and Galatea* for Glimmerglass Opera. He holds honorary doctorates from Trinity College, Connecticut College, and the University of Hartford and is a visiting professor in music and theater at University of Michigan, Ann Arbor.

CHRISTOPHER BARRECA (*Scenic Designer*) has designed sets for more than 150 productions. Broadway premieres include: *Marie Christine*; *Chronicle of a Death Foretold* (American Theatre Wing Award); *Our Country's Good*; and *Search and Destroy*. Off-Broadway credits include: Bernard-Marie Koltes's *Roberto Zucco*; Eric Overmyer's *In Perpetuity throughout the Universe*; and Richard Greenbury's *3 Days of Rain* (1998 Drama Desk nomination). Opera credits include Wole Soyinka's *Scourge of Hyacinths* (BMW Award nomination). Regional theater credits include the national tour of Anna Deavere Smith's *Twilight*; Culture Clash's *Birds* in Los Angeles (Drama-Logue Award); *The Karamazov Brothers' l'Universe* with the MIT Media Lab; and numerous other regional productions. Dance credits include the international tours of Ballet Hispanico's *Solo*, *Good Night Paradise*, and *Tears for Violeta*. In 1990 Barreca received an NEA Arts in America grant to collaborate with theater artists in Calcutta, India. He is the head of production and design at CalArts.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked in all capacities for the Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed an international circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards. She has recently designed *King Lear* and *The Tempest* for the California Shakespeare Festival, *Everything's Ducky* for TheatreWorks, and *Blue* at Arena Stage.

DONALD HOLDER (*Lighting Designer*)'s recent projects include Stephen Sondheim's *Saturday Night* and *The Green Bird* on Broadway. Broadway credits also include *The Lion King* (Tony, Drama Desk, Outer Critics' Circle awards), *Juan Darien* (Tony, Drama Desk nominations), *Hughie*, *Voices in the Dark*, *Eastern Standard*, and *Holiday*. Off-Broadway credits include *Jitney* and *Jar the Floor* at Second Stage; *Sight Unseen*, *Three Days of Rain*, and *After Play* at Manhattan Theatre Club; *All My Sons* at Roundabout Theatre; *Communicating Doors*; *The Most Fabulous Story Ever Told* at New York Theatre Workshop; *The Caucasian Chalk Circle* and *Spunk* at the New York Shakespeare Festival; *Avenue X* at Playwrights Horizons; *Richard II/III*, *Titus Andronicus*, and *The Changeling* at Theatre for a New Audience. Regional theater credits include productions at Hartford Stage, the Mark Taper Forum, the Goodman Theatre, South Coast Rep, Seattle Rep, La Jolla Playhouse, the American Repertory Theatre, Center Stage, and the Huntington Theatre Company.

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 House of Mirth*, *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 Rep), *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.

WHO'S WHO

GREGORY HOFFMAN (*Fight and Movement Director*) is A.C.T.'s resident fight director and teaches in the A.C.T. Master of Fine Arts Program. The founder and director of Dueling Arts International, Inc., a company offering training opportunities in movement and theatrical combat throughout the world, he has been teaching movement and theatrical combat and directing fights throughout Europe, Asia, and the U.S. since 1984. Theater credits include *Insurrection: Holding History*, *Mary Stuart*, *Hecuba*, *Long Day's Journey into Night*, *Indian Ink*, and *Wrong Mountain* at A.C.T.; *Hydriotaphia*, *Galileo*, and *The Beauty Queen of Leenane* at Berkeley Repertory Theatre; *Mary Stuart* at the Huntington Theatre Company; *A Village Fable* at Minneapolis's Children's Theatre Company; and *The Comedy of Errors* and *As You Like It* for the San Francisco Shakespeare Festival. Upcoming projects include *The Taming of the Shrew* and *Hamlet* at the California Shakespeare Festival and *Henry IV Parts 1 and 2* for the San Francisco Shakespeare Festival.

RICK ECHOLS (*Hair & Makeup*) has worked on more than 200 A.C.T. productions since 1971. He designed wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as many other television and film productions. He also designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life for the Citadel* Theatre in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

KIMBERLY MARK WEBB (*Stage Manager*) is in his sixth season at A.C.T., where he worked most recently on *The Invention of Love* and *The Threepenny Opera*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper inaugural production of Brecht's *Galileo*, *American Buffalo* (coproduced with Milwaukee Repertory Theatre), *Man and Superman*, *An Ideal Husband*, and *The Beauty Queen of Leenane*. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, and *Hecuba* at the Williamstown Theatre Festival. Webb served as production stage manager at Theatre Three in Dallas for six years.

SUE KARUTZ (*Assistant Stage Manager*) worked at A.C.T. earlier this season on *The Invention of Love* and *The Threepenny Opera*. She recently traveled to New World Theatre in Amherst, Massachusetts, to stage-manage Brian Freeman's *Civil Sex*, following its run at Berkeley Repertory Theatre. Other credits run coast to coast, including productions at La Jolla Playhouse, South Coast Repertory, the Idaho Shakespeare Festival, the International Theatre Festival of Chicago, and the National Theatre of the Deaf. She also worked on live stage productions for the Disney film premieres of *Pocahontas* and *Hercules* at the Chicago Theatre and on the New York production of *Howard Crabtree's When Pigs Fly*.

MARK SWETZ (*Assistant Director*) is a founding member of Pagliacci's Fools and the Eco Group in Oakland. Recent original work includes *Face, gak, A New Look...*, *TRC*, *Hop*, and an adaptation of *Peer Gynt*. Locally, he has worked with Berkeley Repertory Theatre, A Traveling Jewish Theatre, Theatre Artaud, Theatre of Yugen, Dancers' Group, the Shotgun Players, Inquiline, American Citizens' Theatre, and Central Works. He will direct new shows for the Shotgun Players and the San Francisco Fringe Festival later this year. Swetz is a graduate of Ohio State University (dance) and Pennsylvania State University (theater and classics).



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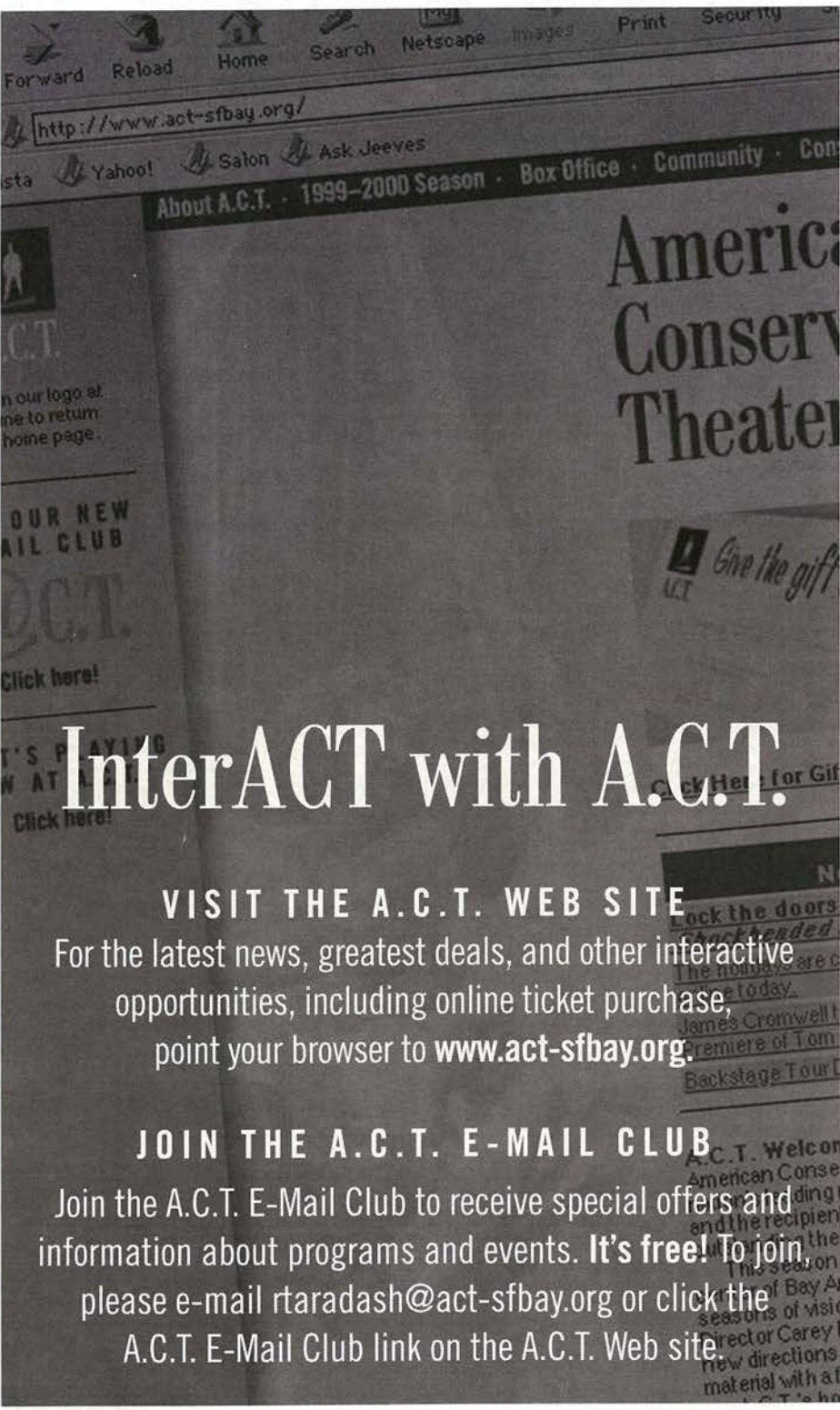
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: www.act-sfbay.org.

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.

Online
Tickets are also available 24 hours/day on our Web site at www.act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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

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

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

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Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the 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 and senior citizen subscriptions** are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

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Geary Theater Tours
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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Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

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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.

ASL
American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit www.act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to avanacore@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

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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More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

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A.C.T. patrons can park for just \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

Bar service is available one hour before the performance in 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 that time. Food and drink are not permitted in the auditorium.

Beepers!

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.

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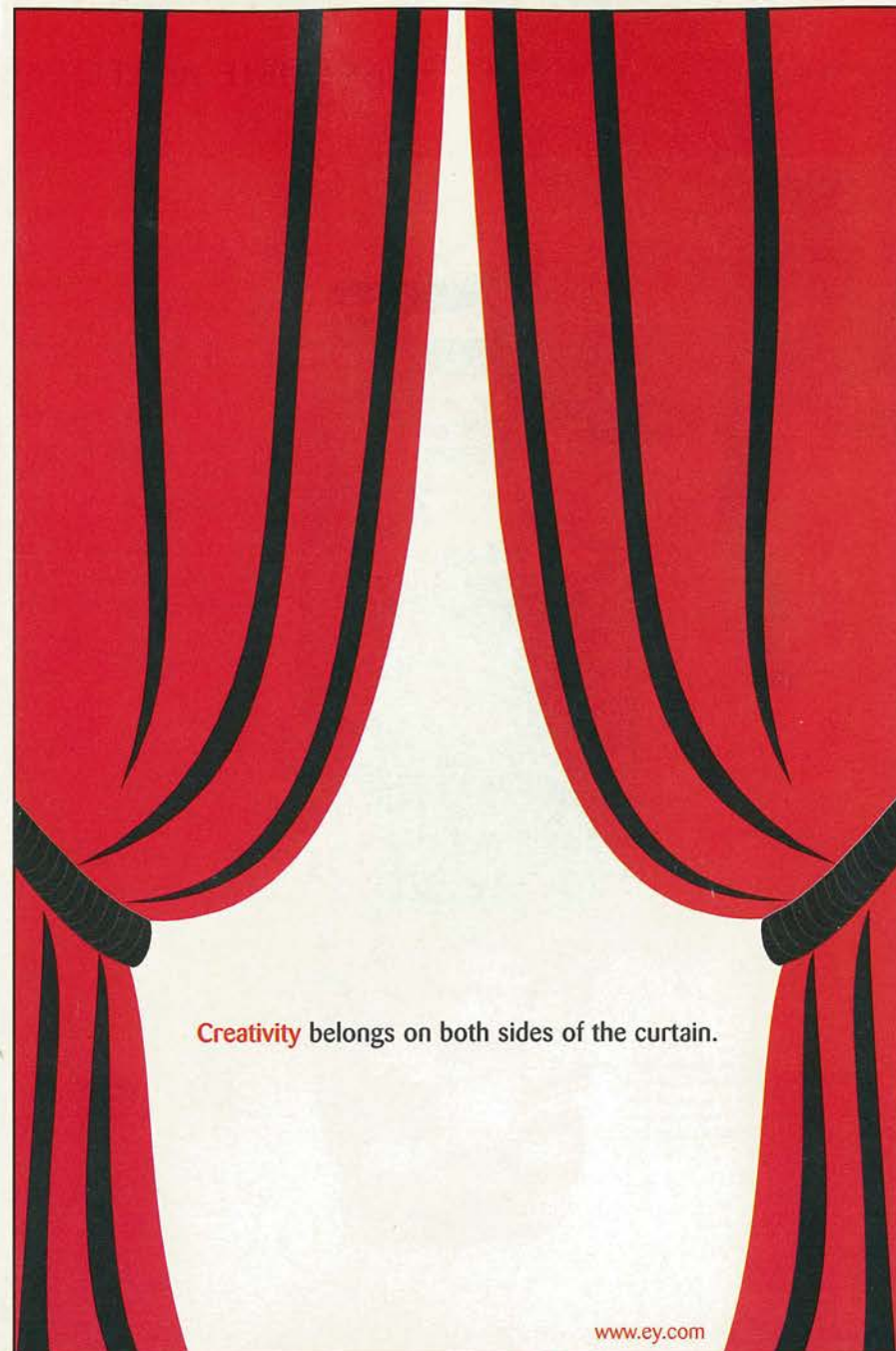
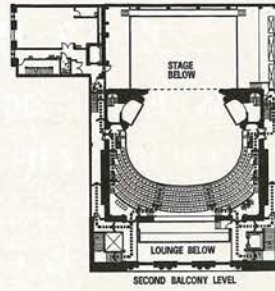
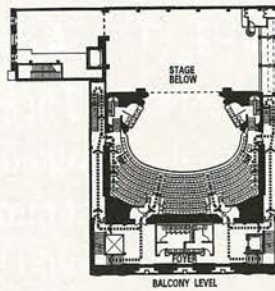
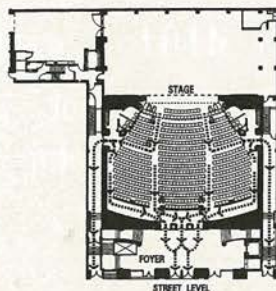


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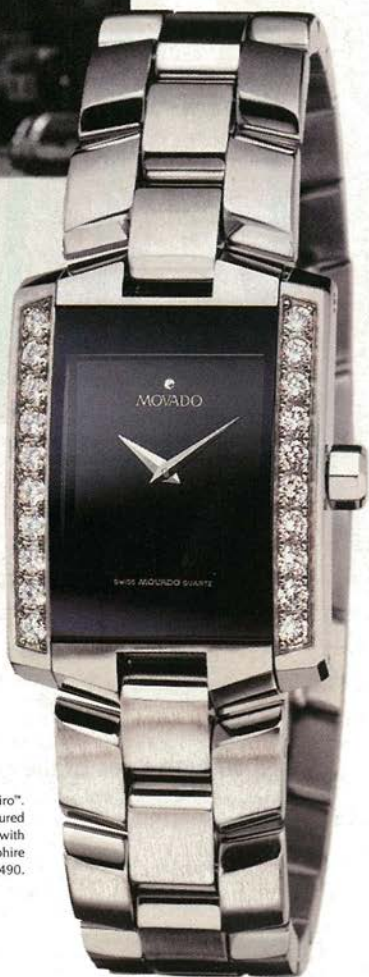
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