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We’ll set up a pair of red wines to taste.
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ON THE COVER
2 Pianos, 4 Hands. Photo by Kevin Berne
The House of Mirth, Photo of Ethel Wharton (1884)
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ABOVE
Detail of the Gelsey Theater

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THE INVENTION OF LOVE
By Tom Stoppard
Directed by Carey Perloff
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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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SHOCKHEADED PETER
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Music by Martyn Jacques
Directed and designed by Julian Crouch & Phelim McDermott
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This is what happens when you send a lemon drop to France for a semester.
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 Kitchens, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchens, 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. 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 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)
THE HOUSE OF MIRTH

by Edith Wharton

Adapted and Directed by Giles Havergal

Scenery by Kate Edmunds
Costumes by Anna Oliver

Lighting by Peter Maradudin
Original Music and Sound by Garth Hemphill and James Winquist

with

J. Paul Boehmer Charles Dean Julie Eccles
Lorri Holt Charles Lanyer Domenique Lozano
Maureen McVerry Roxanne Raja Troy West

Dramaturg Paul Walsh
Dialect Consultant Deborah Sussel
Castling by Meryl Lind Shaw
New York Casting by Ellen Novaek
Hair and Makeup by Rick Echols
Assistant Director Mark Robinson
Dramaturgy Intern Simone Kuchler

Stage Management Staff
Donna Rose Fletcher, Stage Manager
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Katherine Riemann, Intern

There will be one intermission.
American Conservatory Theater
A.C.T.

Edward II
by Christopher Marlowe
directed by Mark Lamos
May 4–June 4
Call 415-749-2ACT or visit www.act-sf.org

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THE HOUSE OF MIRTH
The Cast

Lily Bart ........................................... Rosanne Raja
Lawrence Selden ................................ J. Paul Boehmer
Gerty Farish .................................... Lorri Holt
Simon Rosedale ................................ Troy West

The Furies:
Judy Treor, Mrs. Peniston .................... Domenique Lozano
Carry Fisher, Mrs. Haffen ..................... Maureen McVerry
Bertha Dorset, Grace Stepney ............... Julie Eccles
George Dorset, Percy Gryce ................ Charles Dean
Gus Treor, Lauerer ............................. Charles Lanyer

The Servants:
Linda Jones Nicholson, Susan Papa,
Michael Burke, Damon K. Sperber

Understudies
For Rosanne Raja, Lorri Holt, Linda Jones Nicholson,
and Susan Papa—Jenny Lord
For J. Paul Boehmer, Troy West, Michael Burke,
and Damon K. Sperber—Andy Murray
For Charles Dean and Charles Lanyer—Tom Blair
For Domenique Lozano, Maureen McVerry,
and Julie Eccles—Margaret Schenck

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The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
EDITH AND LILY

by Elizabeth Brodersen

When Edith Wharton began to write in a personal diary for the first time, she was 62 years old. “What I recall is of a lone life, and what I have gone through has made me alone.”

Despite this dark assessment of her own experience, Wharton’s life was in many ways a sparkling success. A woman of considerable fortune and impeccable social pedigree, she traveled in the highest social circles of turn-of-the-century America, at the same time feted as one of the most popular novelist of her day. One of this nation’s most celebrated and prolific writers, Wharton produced more than 40 books in 40 years, including poetry, literary criticism, and authoritative works on travel, architecture, gardens, and interior design. She is best remembered, however, for her superbly crafted and brilliantly observed fiction—including the novels The House of Mirth, The Custom of the Country, and The Age of Innocence—condemning the rigid structures and misplaced morality of the upper-class New York society in which she was raised.

The House of Mirth, Wharton’s second published novel, is perhaps the most personal of these works. Like her alter ego Lily Bart, Edith Wharton was an intelligent woman trapped in a fashionable world—a sensitive, highly moral, and creative being raised in a rarefied society that valued only wealth and social status and trained its women solely for the occupation of looking beautiful and marrying well. Unlike Lily, however, Edith was able to reach beyond her upbringing to create a life for herself as an independent, accomplished woman by dramatizing her personal history in her writing.

“PUSSY” JONES

In an unpublished autobiographical manuscript she called “Life and L,” Wharton wrote: “I never exchanged a word with a really intelligent human being until I was over twenty—and then, alas, I had only a short glimpse of what such communion might be! . . . My childhood and growth were an intellectual desert.”

Born in 1862 to Lucretia Rhinelander and George Frederic Jones, Edith was a child of the American aristocracy, a descendant of the well-to-do patrician families who had lived in New York since the 17th century. Unlike such parvenus as Jay Gould and Andrew Carnegie, who had entered high society as a result of recent fortunes made in steel and railroads, Edith’s family could trace its ancestry back to England and Holland, and maintained its fortune through quietly appreciating Manhattan real estate and compounding financial investments.

A cold, insensitive beauty obsessed with her own success in society, Lucretia was already 37, with two teenaged sons, when Edith was born, but (like Lily’s mother) still “young enough to dance her ball-dresses to rags.” Lucretia was definitely not happy to have a third child, particularly a daughter she considered awkward, ungraceful, and peculiarly intellectual. Edith never quite overcame the disapproval of her mother, whom she in turn described as remote, unloving, and impatient. “I was never free from the oppressive sense that I had two absolutely inscrutable beings to please,” wrote Edith. “God and my mother—who, while ostensibly upholding the same principles of behavior, differed totally as to their application. And my mother was the most inscrutable of the two.”

Shy, fiercely imaginative, and starved for emotional and intellectual nourishment, young Edith was an outsider in her own family, who lived in a world she saw as harshly critical of intellectual pursuits:

I have often sighed, in looking back on my childhood, to think how pitiful a provision was made for the life of the imagination behind those uniform brownstone facades. . . . But this is not to say that the average well-to-do New York of my childhood was not starved for a sight of the high gods. Beauty, passions, and danger were automatically excluded from his life (for the men were almost as starved as the women); and the average human being deprived of air from the heights is likely to produce other lives equally starved.

Struggling to come to terms with her nature as a creative being in a hostile environment, Edith escaped into her fantasies. “I can not remember the time when I did not want to ‘make up’ stories.” Before she could even read or write, she would take up the family’s copy of Washington Irving’s Alhambra and pace, alone in a locked room, as stories poured out of her to an unseen audience. “I had only to walk the floor, turning the pages as I walked, to be swept off full sail on the sea of dreams,” she wrote many years later.
I was enthralled by words. It mattered very little whether I understood them or not; the sound was the essential thing. Wherever I went, they sang to me like the birds in an enchanted forest. And they had looks as well as sound; each one had its own gestures and physiognomy. What were dolls to a child who had such marvelous toys, and who knew that as fast as one wearied of the familiar ones, there were others, more wonderful still, to take their place?

Like other upper-class New York girls, Edith was never sent to school, but tutored by governesses more interested in preparing her for her future role as society hostess than stimulating her mind. Nevertheless, “making up” eventually became “writing down,” while Mrs. Jones battled to overcome her daughter’s unhealthy literary preoccupation, forbidding her daughter to read contemporary novels without permission and depriving her of the materials necessary to pursue her passion. “It was not thought necessary to feed my literary ambitions with foolscap, and for lack of paper I was driven to begging for the wrappings of the parcels delivered at the house,” wrote Edith. “I always kept a stack in my room . . . and I used to spread them on the floor and travel over them on my hands and knees, building up long parallel columns of blank verse.”

The budding author hid in the safety of her father’s library, devouring classics by Swift, Sterne, Defoe, Shakespeare, Milton, Corneille, Racine, La Fontaine, Hugo, Goethe, Keats, Shelley, and, especially, Ruskin, who reflected Edith’s passion for all things beautiful. Although forbidden to read the Brontës, she “longed for more of Ford and Marlowe and Webster! . . . and read and re-read the great scenes of The Duchess of Malfy and The Broken Heart and Faustus and Edward III.”

 Worried about their daughter’s shyness and desire to read, Edith’s parents launched her into society a year early, at 17. Thanks to her brother Henry’s popularity, Edith (“Pussy” to her friends)’s debut was a triumph; following several beaux and two loves (including Walter Berry, thought to be the model for Lawrence Selden, who never proposed but became Edith’s lifelong companion, confidant, and personal editor), Edith won the holy grail of matrimony in 1885.

Edward (Teddy) Wharton was a kind young man from a socially acceptable Virginia family, with no profession and no interest in anything remotely intellectual, but he was presentable in the society circles in which Edith and her family traveled. Unprepared for married life (her mother had disgustedly refused Edith’s repeated pleading to be told what to expect after her wedding day) and tied to a man suspicious of her literary friends and interests, the new Mrs. Wharton was trapped: “I heard the key turn in my prison-lock.” The couple set up housekeeping in Newport, Rhode Island, where New York society was busily building outrageous mansions and organizing the social world. Edith would spend the rest of her life satirizing. The Vanderbilts, Astors, and Ogden Millses entertained lavishly, and life became a blur of tennis, enormous dinners, and extravagant balls. While Teddy thrived, Edith sank into depression and illness that were to last 12 years.

Slowly, however, she began to write again, filling her fiction with portrayals of unhappy married women longing for soul mates. In “The Fullness of Life” (1893), her second published story, Wharton describes the interior life of a woman:

There is the ball, through which everyone passes in going in and out; the drawing room, where one receives formal visits; the sitting room, where the members of the family come and go as they list; but beyond that, far beyond, are other rooms, the handles of whose doors perhaps are never turned; no one knows the way to them, no one knows whether they lead, and in the innermost room, the holy of holies, the soul sits alone and waits for a footstep that never comes.

Finally daring to submit her adult work for publication, Wharton became an instant literary success. In 1889, she sent three poems to three leading magazines, all of which were accepted; her first collection of short stories, The Greater Inclination (1899) was acclaimed by critics; and her first published novel, The Valley of Decision (1902), received praise on both sides of Atlantic, from such literary luminaries as Charles Eliot Norton and Henry James (who initiated their famous friendship with an admiring letter).

BUILDING THE HOUSE OF MIRTH

“Social conditions as they are just now in our new world,” wrote Wharton in a 1905 letter, “where the sudden possession of money has come without inherited obligations, or any traditional sense of solidarity between the classes, is a vast & absorbing field for the novelist.” Settling into her beloved new home, The Mount, in Lenox,
Massachusetts, and heeding James's exhortation to "Do New York!" Wharton launched an assault against the rigid prejudice and snobbery of old New York and the grasping shallowness of the nouveaux riches who clamored to enter its social ranks.

Naming the new work first A Moment's Ornament and then The Year of the Rose before settling on the biblical reference to The House of Mirth, Wharton (one of whose childhood nicknames was Lily) set out to condemn society's expectation of a woman's sole purpose in life—to be decorative and beautiful. Drawing on familiar settings, including the country estate of family friends the Ogden Millses (the model for the Trenors’ Bellmont) and houses she visited on Fifth Avenue, and transmitting the pain and loneliness of her youth and early marriage into the tragic downfall of Lily Bart, Wharton rendered an elegant indictment of the social world she had inhabited as a girl.

The novel appeared first in installments in Scribner's magazine, followed by the completed book in October 1905. A runaway popular success, The House of Mirth sold 30,000 copies in the first three weeks after publication; within two months, 100,000 copies had been ordered, and by the end of the year Wharton had earned more than $20,000 (about $200,000 today) in royalties.

Almost too astute for comfort, Wharton's depiction generated no little controversy, in addition to spectacular sales and critical praise ("The House of Mirth seems to stand at the head of all American fiction, save Hawthorne alone," wrote a prominent critic of the time). Wharton's friend Winthrop Chanler wrote to his wife, Daisy: "It is a very remarkable book; New York society as it really is, as one really knows it, has never been written about before. The satire is so light, so deep, and so true to life. One knows all the people without being able to name one of them."

The controversy set off a correspondence in the New York Times Saturday Review of Books between readers in Newport and Lenox. Wharton responded: "I must protest, emphatically, against the suggestion that I have 'stripped'
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-sf.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, telefundraising 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

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
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 master-
work, The Invention of Love. The Hilton San Francisco & Towers gra-
ciously hosted a fabulous fete in the hotel’s Imperial Ballroom, where
actors, crew, and friends gathered for post-performance cocktails and
elegant hors d’oeuvres.

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

HELGI TOMASSON
Artistic Director, San Francisco Ballet
with Legendary Ballerina
VIOLETTE VERDY
Onstage in Conversation
Monday, April 10
8:00 pm
Herbst Theatre, S.F.
Reserved seats
415.392.4400
Video excerpts of the artists!
Q/A... ask Mr. Tomasson &
Ms. Verdy your own questions!

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MORE THAN 35 FEET OF DRAWER SPACE
LESS THAN 7 FEET OF WALL SPACE

J. PAUL BOHRER (Lawrence Selden) performed in Sir Peter Hall’s An Ideal Husband on Broadway. Theater credits also include The End of the Day, New York, New York, and Candida off-off Broadway; The Invisible Man (with Jim Dale, directed by Frank Dunlop) at the Cleveland Play House; The Crucible of Blood at the Berkshire Theatre Festival; The Shanghairen at Seattle Repertory Theatre and the Huntington Theatre Company; Arcadia at Arena Stage; Private Lives at Cincinnati Playhouse; the title role of Hamlet at the Dallas Shakespeare Festival; Twelfth Night at Syracuse Stage; The Glass Menagerie at Meadow Brook Theatre; And a Nightingale Sang at Indiana Repertory Theatre; The Royal Hunt of the Sun at Clarence Brown Theatre; The Taming of the Shrew at the Arizona Shakespeare Festival; and Julius Caesar and The Merchant of Venice at the Utah Shakespearean Festival. Film and television credits include The Thomas Crown Affair, “Hyperion Bay,” “Star Trek: Voyager,” and “Star Trek: DS9.”

CHARLES DEAN (George Dorset, Percy Gryce) has appeared at A.C.T. in The Invention of Love, Juno and the Paycock, Travels with My Aunt, and The Rose Tattoo. As a 20-year company member and associate artist at Berkeley Repertory Theatre, he has acted in more than 80 productions, including The Tooth of Crime, The Caucasian Chalk Circle, Tartuffe, Speed-the-Plow, The Illusion, Serious Money, Mud Forest, The Night of the Iguana, Dancing at Lughnasa, and Hysteriophagia. He has also performed in productions at the Alley Theatre, Alliance Theatre Company, Dallas Theater Center, Guthrie Theater, Old Globe Theatre, Center Stage, San Jose Repertory Theatre, Marin Theatre Company, Magic Theatre, and Aurora Theatre Company. Dean’s film and television credits include Eye on the Sparrow, True Believer, Spirit of ’76, and Getting Even with Dad.

JULIE ECCLES (Bertha Dorset, Grace Stepan) has appeared at A.C.T. in Dinner at Eight and A Christmas Carol. Other Bay Area credits include An Ideal Husband and The Beau’s Stratagem for Berkeley Repertory Theatre; Holiday and Hay Fever for San Jose Repertory Theatre; You Can’t Take It with You, The Heidi Chronicles, Talley’s Folly, and The Man Who Came to Dinner for TheatreWorks; and Much Ado about Nothing and The Comedy of Errors for the San Francisco Shakespeare Festival. Other regional appearances include productions at Seattle Repertory Theatre, the Huntington Theatre, GeVa Theatre, and Syracuse Stage. Film and television credits include Poor Little Rich Girl, Once in a Lifetime, the American Playhouse production of Strange Interlude, and Indiana Jones and the Last Crusade.

LORRI HOLT (Gerty Furish) has appeared at A.C.T. in The Invention of Love, The Learned Ladies, and Taking Steps. Regional and local theater credits include Hillary & Soon-Yi Shop for Ties at the Magic Theatre; Three Days of Rain, Icarus, and Bliithewit’s Spirit at San Jose Repertory Theatre; the title role of Molly Sweeney in Keely and Du at Marin Theatre Company; Dancing at Lughnasa, Reckless, Serious Money, Our Country’s Good, Blue Willow, Dream of a Common Language, and Tooth of Crime at Berkeley Repertory Theatre;
SAVE THE DATE!

Execution of Justice at the Actors Theatre of Louisville; and 10 years with the Eureka Theatre, where she originated the role of Harper Pitt in Angels in America. Film and television credits include Patch Adams, Twice Upon a Time, Spirit of 76, Back to the Streets of San Francisco, Eye on the Sparrow, and the title role in Mary Come Back. She works frequently in the voice-over field and is a published writer of short stories.

CHARLES LANZER

A 12-time Drama-Logue Award winner, has appeared at A.C.T. in leading roles in Pygmalion (Bay Area Theatre Critics' Circle Award), The Threepenny Opera, Gaslight, Arcadia, Creditors, and Cyrano de Bergerac. At Berkeley Repertory Theatre he was featured in Major Barbara, Who's Afraid of Virginia Woolf?, Man and Superman, and Hedda Gabler. He has also played leading roles in major productions on both coasts, including Macbeth at Seattle Repertory Theatre, The King and I at the FCPA Theaterfest, Cyrano at the Garden Grove Shakespeare Festival, Equus at South Coast Repertory Theatre, Nones at the Matrix Theatre in Los Angeles, Romulus Linney's 2 at the International City Theatre, and performances with the San Diego Shakespeare Festival, L.A. Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in Alice in Concert at the Public Theater. Screen credits include The Stepfather, Die Hard II, N.Y.P.D. Blue, “Matlock,” “Hill Street Blues,” “St. Elsewhere,” and the recently released thriller Hard.

DOMENIQUE LOZANO

returns for her third production at A.C.T. Recent work includes directing A Young Lady of Property and The Dancers for the A.C.T. Young Conservatory, and directing Macbeth with the Apprentice Company of the California Shakespeare Festival. As an actor, Lozano has performed at Berkeley Repertory Theatre, the California Shakespeare Festival, San Jose Repertory Theatre, San Jose Stage Company, Sacramento Theatre Company, the Magic Theatre, San Francisco Shakespeare in the Park, and the Oregon Shakespeare Festival, among others. Favorite roles include Olivia in Twelfth Night and Beatrice in Much Ado about Nothing (California Shakespeare Festival), Vittoria in The White Devil (Oregon Shakespeare Festival), and Emilia in Othello (A.C.T.).

MAUREEN McKEE

has been seen at A.C.T. in A Christmas Carol, Shylock the First, Pygmalion, Dinner at Eight, Scapin, and The Pope and the Witch. She also performed in Shylock the First at the Geffen Playhouse in Los Angeles and the American Repertory Theatre in Cambridge. In San Francisco she has been featured in Oh Kay!, Noise Off, The Case of the Werewolf, and several shows at Marin Theatre Company, the Magic Theatre, the Eureka Theatre Company, and San Jose Repertory Theatre. Since 1994 she has sung her evolving cabaret show, Verry McKeery, at various venues. Film and television credits include Nine Months, The Dead Pool, True Believer, Big Business, Good Luck, and “Full House.”

WHO'S WHO

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ROXANNE RAJA (Lily Bari) has appeared at the Geary Theater as Dorine in Tartuffe, Nell in Indian Ink, and Polyxena (opposite Olympia Dukakis) in Hedda. Other credits include Much Ado about Nothing and The Taming of the Shrew in Colorado Shakespeare Festival, Monogamist, She Stoops to Conquer, The Man Who Came to Dinner, and Alley Theatre productions of A Streetcar Named Desire, Julius Caesar, and Antony and Cleopatra (directed by and featuring Corin and Vanessa Redgrave). Raja spent the summer of 1998 at the Williamstown Theatre Festival, where she played Polyxena in Hedda and Scheherazade in The Blue Demon.

TROY WEST (Simon Rosedale) has performed extensively in Chicago: The Berlin Circle, Picasso at the Lapin Agile, Bite the Hand, and Terry Won’t Talk at Steppenwolf Theatre Company; The Idiot and George at lookingglass; The Dry Room and Of These I Sing at Remains’ Theatre; Ringing the Cycle and The Quest of the South Pole for Famous Door Theatre; Master Class at Wild Life Theatre; Castle at Next Lab; and The Tenth Man at the Illinois Theatre Center. New York theater credits include Cold Harbor with Mabou Mines; The Execution with the Wooster Group; Silence, Cuning, Exile at Ironbound Theatre; and Hedda Gabler and When You Comin’ Back, Red Ryder? at the 8th St. Playhouse. He also performed in Picasso at the Lapin Agile in San Francisco and Los Angeles. Television credits include “Early Edition,” The Pursuit of Happiness,” and the Emmy Award–nominated “Unusual Phenomena.”

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

JENNY L ORD (Understudy) recently played Louisa May Alcott in Aurora Theatre Company’s Transcendental Wild Oats. She has acted with many theater companies, including Marin Theatre Company, East L.A. Classic Theatre, the San Francisco Shakespeare Festival, Sacramento Theatre Company, Berkeley Repertory Theatre, 42nd Street Moon, Theatre Works, and American Musical Theatre of San Jose. With Brandon Adams, she recently created and performed a cabaret of Kurt Weill’s work at the Oakland Museum. She was a director and choreographer, most recently directing Offenbach’s Grand Duchess of Gerolstein for Pocket Opera. Lord is a graduate of Yale University.

ANDY MURRAY (Understudy) 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. He will return to the Geary Theatre in May to perform in A.C.T.’s production of Edward II.

MARGARET SCHENCK (Understudy) appeared at A.C.T. this season in A Christmas Carol and last season as Maisie Madigan in Juno and the Paycock (also directed by Giles Havergal). She has performed regionally with the New Harmony Theatre, Stage One, the Rhode Island Shakespeare Theatre, Warehouse Repertory Theatre, and the Newport Festival Theatre, among others. Among her local theater credits are numerous productions with the Chamber Theatre of San Francisco, including Hey Fever, Elektra, The Golden Age, Night Must Fall, and Relative Values (Drama-Logue Award). She has been featured in several industrial films and on television on “Nash Bridges.”

GILES HAVERGAL (Director) has been, since 1969, the director of The Citizens’ Theatre in Glasgow, a theater with a unique reputation in Britain and throughout Europe. He has directed more than 20 Citizens’ productions and also acts with the Citizens’ company. He has adapted numerous literary works for the stage, including Graham Greene’s Travels with My Aunt, which he directed at A.C.T. in 1997. He also directed Sean O’Casey’s Juno and the Paycock at A.C.T. in 1999. His work in opera includes productions for the Welsh National Opera, Scottish Opera, Minnesota Opera, and Opera Theatre of St. Louis.

KATE EDMUNDS (Scenic Designer) has designed many productions for A.C.T., including Long Day’s Journey into Night, Juno and the Paycock, Hedda, Old Times, Antigone, Unde Vanya, Rosenkranz and Guildenstern Are Dead, Oleanna, Arcadia, and Other. Locally, she has also designed many shows for Berkeley Repertory Theatre, including Twelfth Night, The Revenger, The Misanthrope, Endgame, Sigh Unseen, The Winter’s Tale, Heartbreak House, Start!, and, most recently, The Heiress and How I Learned to Drive. She has also designed extensively throughout the United States at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

ANNA OLIVER (Costume Designer) has designed costumes for The Guardsman at A.C.T.; Il visaggio a Reims for New York City Opera and Hansel and Gretel, a coproduction for New York City Opera and L.A. Opera; As You Like It at the Old Globe Theatre; Puppetmaster of Lods at Marin Theatre Company; Magic Fire at Berkeley Rep and the Old Globe Theatre; The Glass Menagerie at the Aurora’s music at Pitt’s Playhouse; Journey Beyond the West at the Brooklyn Academy of Music, Norme for the Canadian Opera Co.; Tannhäuser for Minnesota Opera and the Canadian Opera Co.; Macbeth with the Acting Co.; Rigalotto and The Postman Always Rings Twice for Boston Lyric Opera; Cosi fan tutte and The Abduction from the Seraglio at Wolftrap Opera; The Two Widows, Miss Julie, Iphigenia in Tauride, and Six Characters in Search of an Author at the Manhattan School of Music; and The Timing of the Shrew for the California Shakespeare Festival. Upcoming projects include God of Vengeance at A Contemporary Theatre in Seattle.
PETER MARADUDDIN (Lighting Designer) has, as an associate artist, designed the lighting for more than 30 A.C.T. productions, including _The Three Penny Opera_, _Tartuffe_, _Long Day's Journey into Night_, _Juno and the Paycock_, _Hedda Gabler_, _Old Times_, _Mary Stuart_, _Insurrection: Holding History_, _Mrs. Warren's Profession_, _Machinal_, _A Christmas Carol_, _The Rose Tattoo_, _Shenandoah the First_, _The Matchmaker_, _The Cherry Orchard_, _Dark Rapture_, and _The Tempest_. He also designed the lighting for _The Kentucky Cycle_ and _Ma Rainey's Black Bottom_ on Broadway and _Hurrath at Last_, _Ballad of Yachiyo_, and _Bouncers_ off Broadway. Regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include _The Alchemist_, _The First Hundred Years_, _Hybrid_ _Asylum_, _Slylist_ _Valley Song_ and _Pentecost for Berkeley Repertory Theatre and San Francisco Playhouse_. An Evening of Songs NOT by Sondheim_. He is a principal designer with Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

GARTH HEMPHILL (Original Music & Sound Designer) is in his third season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including _A.C.T., The Invention of Love_, _The Three Penny 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-Loge Awards for his work on _Juno and the Paycock_, _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.

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 production of _Voyage of the Beagle_, _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 J exits 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_.

DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 25th season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 40 A.C.T. productions. Her most recent work includes _The Invention of Love_, _Indian Ink_, and _Tartuffe_ at A.C.T.; _A Streetcar Named Desire_ at the San Francisco Opera; and _Collected Stories_ at Berkeley Repertory Theatre.

DONNA ROSE FLETCHER (Stage Manager) has stage-managed four consecutive productions of _A Christmas Carol_ (1996–99) at A.C.T. Other A.C.T. credits include _Machinal_, _The Matchmaker_, _A Galaxy on Gery_ (celebrating the reopening of the Geary Theatre), and _Georgie_, as well as the 1994–95 production of _Angels in America_. She has also stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She spent five years with the original off-Broadway production of _Little Shop of Horrors_ and codirected the French company of _La petite boutique des horreurs_, which ran for a year in Paris.

CHRYSSA COOKE (Assistant Stage Manager) recently completed the world premiere of _Everything's Ducky_, a musical by Bill Russell and Henry Krieger, at TheatreWorks. During her four years as production stage manager at TheatreWorks, she has stage-managed more than 20 productions, including _Violet, Sunday in the Park_ with George, _The Joy Luck Club_, _Annie_, _Side Show_, _Kiss of the Spider Woman_, _Cabaret_, _Passion_, _Under Milk Wood_, _She Loves Me_, and _As You Like It_. She also stage-managed the San Jose Repertory Theatre revival of Cole! Cooke studied technical theatre at the University of Evansville in Indiana. _The House of Mirth_ is her first production at A.C.T.

MARK ROBINSON (Assistant Director) has directed New York productions of _Till the Cows Jump over the Moon_ (Pixie Theatre Festival finalist), _That Midnight Road_ (Next! The FUN-amentals Show_, _Too Much Coffee_, _Moments_, and the musical review of Songs NOT by Sondheim_. This year he will direct the premiere of Richard Cottrell's _Dragon in the Park_ at The Tuesday Group and the workshop of Richard Steineg's _Industrie_. He is a company member of Outrageous Fortune Theatre Workshop. Robinson is an honors graduate of the NYU Tisch School of the Arts and a two-time recipient of the Paulette Goddard Theatre Scholarship. He was the original director of Tanqueray's Boston-New York AIDS Bicycle Rides, which raised more than $16 million for East Coast AIDS services.

Edith and Lily, continued from page 24

New York society. New York society is still amply clad, & the little corner of its garment that I lifted was meant to show only that little atrophied organ—the group of idle & dull people—that exists in any big & wealthy social body.

Years later she reminisced: "When _The House of Mirth_ was done I remember saying to myself: 'I don't yet know how to write a novel, but I know how to find out how to.' I went onI steadily trying to 'find out how to'; but I wrote two or three novels without feeling that I had made much progress. It was not until I wrote _Ethan Frome_ [1911] that I suddenly felt the artist's full control of his implements."

AFTER MIRTH

It is ironic, perhaps, that the tragedy of Lily Bart made possible the happiness of Edith Wharton, whose life in many ways truly began after the success of _The House of Mirth_. Independently wealthy, a literary celebrity, and an attractive woman in her forties, Wharton was in her prime. As she gained financial independence and personal confidence, however, her husband's health deteriorated, and Wharton longed to escape her oppressive marriage and the stupefying society of New York. She moved to France in 1907, where the popularity of the _Revue de Paris_' serialization of _The House of Mirth_ extended her fame. Despite her famous critiques of American society, however, Wharton remained faithful to the traditions of her heritage and set to work establishing herself within the conservative social hierarchy and salon life of Paris, where her guests included at one time or another the likes of Teddy Roosevelt, F. Scott Fitzgerald, and Ernest Hemingway.

Finally, at the age of 47, Edith discovered passion in the arms of journalist W. Morton Fullerton, who awoke her to a new
understanding of the questions she had been unable to answer in Lily’s name:

I have drunk the wine of love at last, I have known the thing best worth knowing, I have been warmed through & through, never to grow quite cold again till the end. . . . How often I used to say to myself: No one can love life as I do, love the beauty & the splendor & the ardor, & find words for them as I can, without having a share in them some day—mean that dear intimate share that one guessed at, always, beyond & behind their universal thrill!—And the day came—the day has been—and I have poured into it all my stored-up joy of living, all my sense of the beauty & mystery of the world, every impression of joy & loneliness, in sight or sound, or touch, that I once figured to myself in all the lonely days when I used to weave such sensations into a veil of color to hide, the great blank behind.

Edith’s newfound love of life found its way into her writing, and the decade after 1911 was the period of her strongest work: Ethan Frome, The Reef (1912), The Custom of the Country (1913, her most passionate attack against old New York), Summer (1917), and The Age of Innocence (1920), which in 1921 made Wharton the first woman to win the Pulitzer Prize.

By 1913, Teddy—who had no occupation other than to manage Edith’s considerable fortune—had deteriorated into extreme mental instability. After he had embezzled $50,000 of her money and established a mistress in Boston, Wharton—despite her social conservatism and distaste for divorce—set herself free.

By the end of her life, Wharton came to appreciate the dignity, order, and beauty of the world she once had condemned, accepting her identity as interpreter of that world with calm resignation. “When I was young it used to seem to me that the group in which I grew up was like an empty vessel into which no new wine would ever again be poured,” she wrote. “Now I see that one of its uses lay in preserving a few drops of an old vintage too rare to be savored by a youthful palate.”

When she died in 1937, Wharton was working on The Customers, an unfinished novel about three American girls in the 1870s who make brilliant English marriages and become the envy of a New York that had scorned them. Lily Bart’s creator had found a way to hold on to life, to save its mirth while transcending its sorrows. The young girl who had written, “If I ever have children I shall deprive them of every pleasure, in order to prepare them for the inevitable unhappiness of life!” by 1933 could state:

Ah, well—in summing it all up, let me say: Love and Beauty have poured such glowing cups for me that when the last drop of the last is drained I shall go away grateful, if not satisfied. Satisfied! What a beggarly state! Who would be satisfied with being satisfied?
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JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre. 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.

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n 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.

NATURAL TEXT

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“We are dedicated to supporting and furthering the arts,” says Contra Costa Newspapers publisher George Riggs. “Cultural activities are vital to the quality of life in the communities we serve.”

East Bay residents have demonstrated their love for the theater: nearly a half million adults living in the areas served by Contra Costa Newspapers and its affiliate, Hills Newspapers, have attended one or more live theater performances in the past year; more than 330,000 have enjoyed live theater in San Francisco. Their newspapers of choice for reading about the arts and being informed of upcoming events are the publications of Contra Costa Newspapers serving Alameda, Berkeley, and the Oakland Hills. More than 775,000 adults read those newspapers each week, according to a 1998 Gallup survey.

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THE HOUSE OF MIRTH

Smooth Jazz KKSF 103.7 offers an energizing blend of stimulating instrumentals, sophisticated vocals, and contemporary jazz. These elements create a rich, lush, and elegant musical tapestry, which has delighted Bay Area adults since 1987. Featured artists include Sade, George Benson, Luther Vandross, Joe Sample, Sting, and more.

Smooth Jazz KKSF 103.7 is giving away free trips every single weekday in the year 2000! Go anywhere in the world America Airlines flies...you choose the destination. For details visit www.kksf.com or call the KKSF Bayline at (415) 357-1037. KKSF 103.7 is the smoothest place on the radio. Congratulations A.C.T., we salute you!

MRS. ALBERT J. MOORMAN
INDIVIDUAL SPONSOR

THE HOUSE OF MIRTH

The House of Mirth is also sponsored in part by a generous contribution from Mrs. Albert J. Moorman. Mrs. Moorman’s dedicated commitment to A.C.T. dates back more than 25 years, when she and her 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 Fremond, 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.

HONORING A.C.T.’S FRIENDS

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

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

- G. David Anderson
- Alison Augustin
- Marie Bauer
- Helen Buckner
- Joan Caskill
- Geraldine Collins
- Maureen Dow
- Elaine Foreman
- Frances Frieder
- Barbara Gerber
- Celia Gersco
- Dorothy Griggs
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- Esther Jennings
- Iris Johnson
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- Joe Rosviniti
- Dana Rees
- Walter Rainey
- Joseph Rosenthal
- Beverly Sabin
- Ellen Spinar
- Sam Thal
- Sylvan Car Talk
- Rick Tila
- Jean Wilcox
- Johanna Wilcox

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

**TAKE STOCK IN A.C.T.**
There are many creative ways to give to A.C.T. All are tax deductible and offer A.C.T. donors a tremendous opportunity to:

- **Avoid capital gains taxes** on the sale of appreciated stock;
- **Create an income-tax deduction** equal to the fair-market value of the stock at the time of transfer; and
- **Generate a more significant gift** than if you were just writing a check.

Additional ways to contribute to A.C.T.'s success include:

- **Cash**—one of the most familiar ways to give;
- **Property**—most real estate and personal property qualify as tax-deductible charitable gifts; and
- **Life insurance**—the cash value of your current paid-up life insurance policy can benefit A.C.T.

**PLANNED GIVING**
Many people who could not otherwise contribute to A.C.T. as generously as they would like might find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

- **Making a bequest to A.C.T.**—please let us know if you have included A.C.T. in your will or estate plan; or
- **Creating a life-income charitable trust with A.C.T.**—you can gain an immediate and substantial tax deduction, increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

To find out more about ways to give to A.C.T., please contact:

A.C.T. Manager of Individual Giving
Michele Casau
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2451

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**GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS**

**$100,000 AND ABOVE**
- Grants for the Arts of the San Francisco Hotel Tax Fund
- The William and Flora Hewlett Foundation
- The James Irvine Foundation
- Steve Silver Productions, Inc.
- Visa U.S.A., Inc.

**$50,000—$99,999**
- Anonymous
- AT&T
- PG&E Corporation
- California Arts Council
- Jewish Foundation
- National Corporate Theatre Fund
- National Endowment for the Arts
- The Bernard Osher Foundation
- The Shubert Foundation

**$25,000—$49,999**
- BankAmerica Foundation
- Miriam and Peter Haas Fund
- Howard, Rice, Nemerovski, Canady, Falk & Whelan
- KDFC
- The Peter J. Owens Trust of the San Francisco Foundation
- Theatre Communications Group, Inc.
- United Airlines
- Van Lohenos Sels Foundation
- Westin St. Francis

**$10,000—$24,999**
- Bay Guardian
- First Crush
- Frank A. Campini Foundation
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- The Creative Work Fund
- The Fleischhacker Foundation
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- Philanthropic Fund
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  - Rockefeller Foundation
  - San Francisco Hilton & Towers
  - SBC Foundation
  - Helen Marvin Johnson & Bridges
  - Torreblanca Italia
  - Wallis Foundation

**$5,000—$9,999**
- Capital Group Companies
- Catering With Style
- The Chin Hotel
- CompUSA
- Harry Denton's Starlight Room
- Grand High San Francisco
- KPMG Peat Marwick
- La Seine Restaurant
- Lef Foundation
- Morrison & Foerster
- Phillips Morris Companies
- Piedmont Piano Company/Yamaha USA
- Edna M. Reichtsma Fund
- The Sequoia Trust
- Siemens Rohm Communications
- Yark Sing

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- Bear Stearns/The Monterey Fund
- Cala Foods/Bell Market
- IBM Corporation
- Marylynn L. Bein Foundation
- The William G. Gilmore Foundation

**$1,000—$2,499**
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- California Council for the Humanities
- Eldorado Foundation
- Franklin Templeton Group
- First Republic Bank
- Hambrecht & Quist
- Hewlett Packard Company
- Ina and Libbie Pink Foundation
- Maison Navigation/Alexander & Baldwin
- Foundation
- McGraw-Hill Companies Foundation, Inc.
- McKesson Foundation
- Pacific Gas and Electric
- The Silicon Valley Bank Foundation
- The Starr Foundation

**$500—$999**
- Sun Microsystems, Inc.

**INDIVIDUAL SUPPORTERS**

**DIAMOND BENEFACTOR**
($25,000 and above)
- Anonymous
- Mr. and Mrs. Gordon P. Getty
- Sally and Bill Hambrecht
- Mr. James C. Hormel
- Burt and Dorothy McMurtry
- Mrs. Toni Remba and Mr. Arthur Rock
- Alan L. and Ruth Stein
- The Estate of Harry J. Wagner
**1998-99 National Corporate Theatre Fund**

**ANNUAL FUND CONTRIBUTORS**

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. American Conservatory Theater receives the support of the following corporations and individuals through their contributions to the National Corporate Theatre Fund:

**BENEFACOR**

($55,000 and above)
AT&T Capital Corporation
CBS Foundation
Citibank N.A.
Cooper's
General Motors
Joseph E. Seagram and Sons, Inc.

**PACESETTERS**

($10,000-$24,999)
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AOV Risk Services
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Barclay Trust Company
Ewart & Young
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**LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE**

The Leadership Campaign for American Theatre is a $5 million challenge project to build much-needed corporate support for nonprofit professional theatre in the United States. The Leadership Campaign for American Theatre directly benefits the ten resident theatres that are members of NCAF. To date, the following corporations have committed more than $600,000:

- American Express
- AT&T Foundation
- The B. F. Goodrich Foundation
- Bristol-Myers Squibb Foundation
- Fannie Mae Foundation
- GTE Foundation
- IBM Corporation
- Mobil Foundation, Inc.
- Prudential Media, Inc.
- Texas Instruments
- The Xerox Foundation

**ADMINISTRATIVE OFFICES**


**BOX OFFICE AND TICKET INFORMATION**

Geary Theatre 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. Nonperformance weeks, business hours are 12-6 p.m. daily.

**BASS**

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

**Online**

Tickets are also available 24 hours/day on our Web site at www.act-sf.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s special pop-up 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.

**Charge by Phone or Fax**

Call (415) 749-2200 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2299.

**BACTERIAL**

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

**PUBLICATIONS**

Mailing List
Call (415) 749-2200 or visit our Web site to request subscription information and advance notice of A.C.T. events.

**Ticket Prices**

Ticket prices range from $11 to $55.

**Subscriptions**

Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

**Discounts**

Half-price tickets are sometimes available on the day of the performance at TIX on Union Square. Half-price senior and student 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 Play 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.

**Group Discounts**

For groups of 15 or more, call Linda Graham, Group Services, at (415) 346-7805.

**Gift Certificates**

A.C.T. gift certificates can be purchased in any amount by phone, fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

**SPECIAL PROGRAMS**

Geary Theatre Tours
A.C.T. offers guided tours ($8, $6 subscribers and seniors, $4 students) of the Geary Theatre on selected Wednesdays and Saturdays. For information, call (415) 749-2200 or visit A.C.T. online.

Student Matinees
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.

A.C.T. Extranet
For information on A.C.T. Prologues, Audience Exchanges, and Words on Paper audience handbooks, please turn to the "A.C.T. Extranet" 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 two-year course of study and advanced training in the fine arts. The Young Conservatory is a non-degree program for students aged 8-19. Call (415) 439-2350 for a brochure.

**Costume Rental**

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

**Parking**

A.C.T. patrons can park for just $6 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor.
Show your ticket stub for that day's performance upon exit to receive 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 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.

Beeper!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. You may leave it with 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.

Restrooms 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) 749-2457 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.

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

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

Damn the tuxedos, full speed ahead.

Geary Theater Exits

Black tie is optional but a 300-horsepower V-8 is standard in the world's most powerful full-size luxury SUV. There's room for seven in three rows of leather-trimmed seats. And up to 8900 pounds towing capacity. Call 800-668-8998, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.
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