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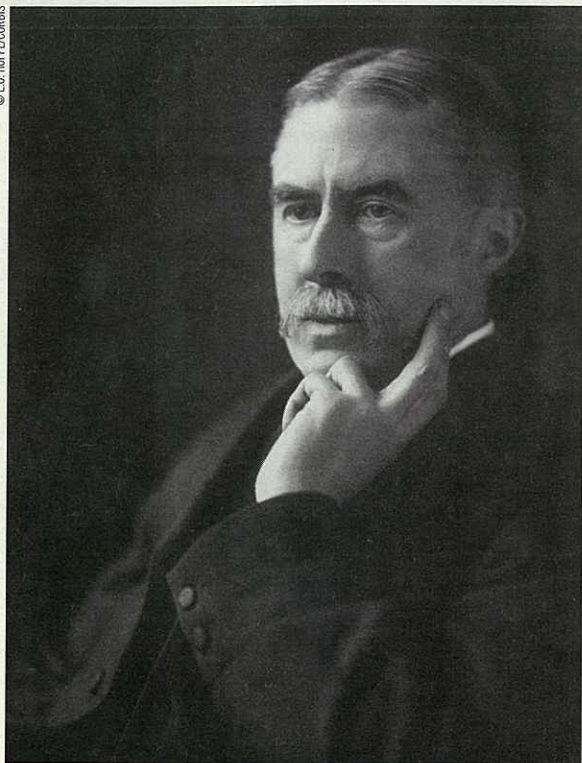


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ON THE COVER
Photo of James Cromwell by Joan Marcus
ABOVE
Alfred Edward Housman in 1912

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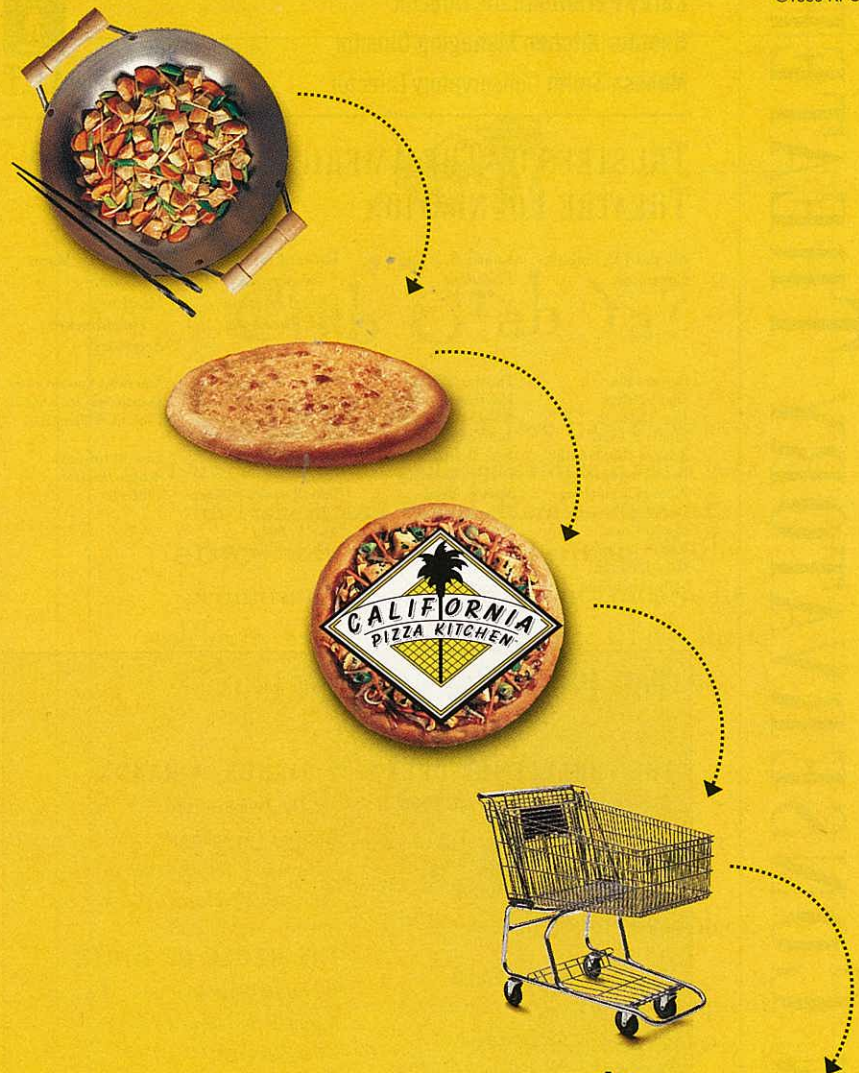
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THE 1999-2000 A.C.T. SEASON

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

2 PIANOS, 4 HANDS

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

WRONG MOUNTAIN

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

THE HOUSE OF MIRTH

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

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

EDWARD II

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

THE INVENTION OF LOVE

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

TO BE ANNOUNCED

June 15-July 16, 2000



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ABOUT A.C.T.

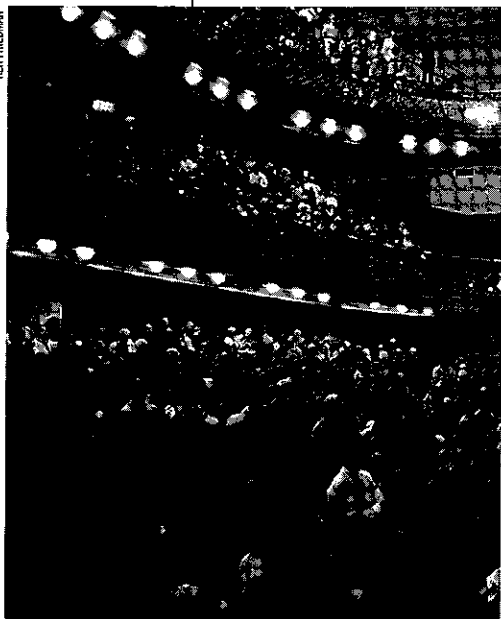
AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility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

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

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

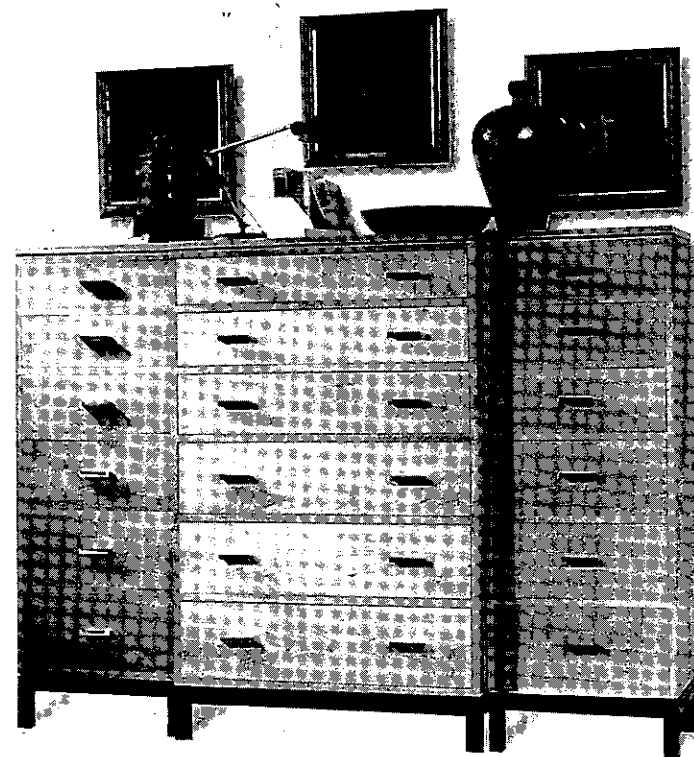
of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. revitalized its commitment to excellence in actor training and to the relationship 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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Director



A.C.T.

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Kathryn Clark, *Casting Assistant*

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

Actors

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Matthew Boston
James Cromwell
Charles Dean
Garret Dillahunt
Jason Butler Harner
Lorri Holt
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Charles Lanyer
Gord Rand
Brian Keith Russell
Ken Ruta
Michael Santo
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Carey Perloff

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Jeffrey Crockett, *Voice*
Frank Ottiwell,
Alexander Technique
Priscilla Regalado,
Modern Dance
Melissa Smith, *Acting*
Deborah Sussel, *Speeches*
Verbal Action
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

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Trina Oliver, *Acting*
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Barbara Scott, *Improvisation*
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Jack Sharrar, *Directing, Acting*
Craig Slight, *Performance Workshop, Master Class, Senior Seminar*
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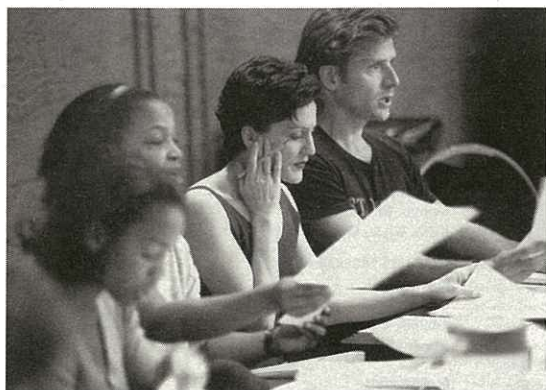
A.C.T. NEWS

A DRAMATIC NEW COLLABORATION WITH TONY KUSHNER

Thanks to a generous project development grant from the National Endowment of the Arts, A.C.T. is developing an innovative new music-theater piece by Pulitzer Prize-winning playwright Tony Kushner (*Angels in America*) and composer Michael Ward. Originally commissioned by the San Francisco Opera, Kushner's libretto for *St. Cecilia* is an epic exploration of the transcendent power of music to transform, based on a story by 19th-century German writer Heinrich von Kleist.

In October, A.C.T. invited Kushner, Ward, and a host of talented performers (including Malcolm Gets, Alix Corey, Jeff McCarthy, and several members of the *Threepenny Opera* cast) to join Artistic Director Carey Perloff for a musical workshop to develop the first act of *St. Cecilia*. Below are views of the work in progress (photos by Kevin Berne):

continued on page 14



(l to r) *Threepenny* cast members Anika Noni Rose, Cathleen Riddley, and Lisa Vroman with Malcolm Gets



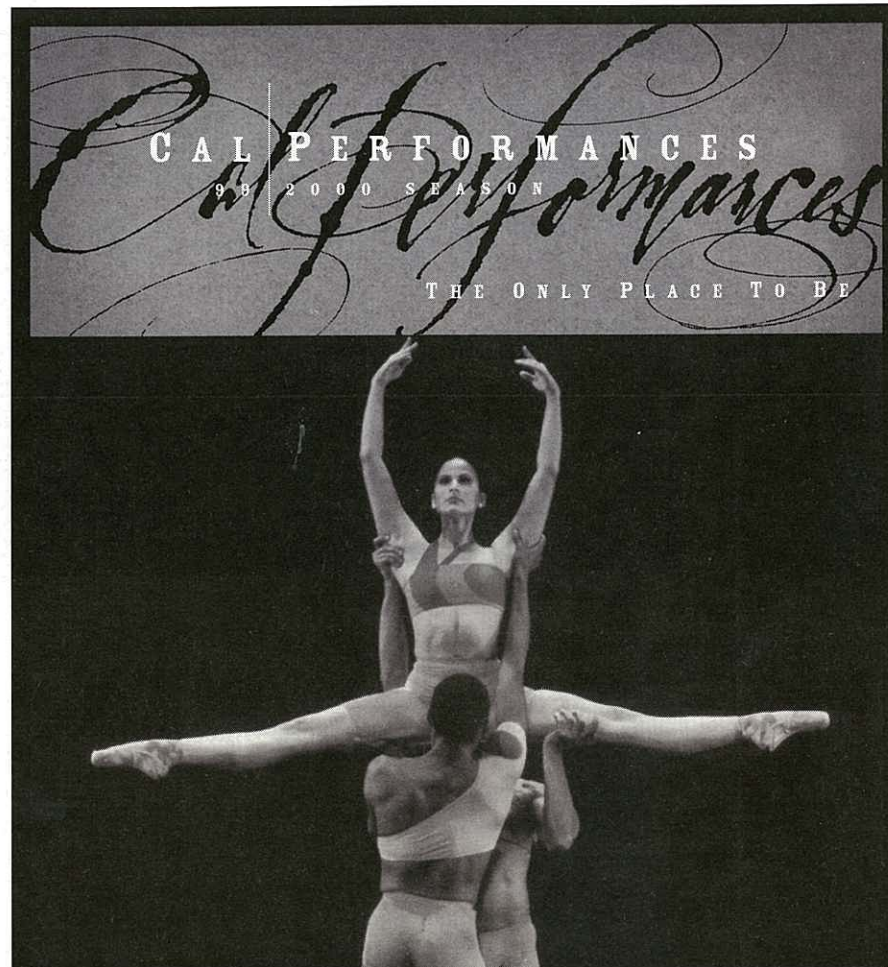
(l to r) A.C.T. Artistic Director Carey Perloff, Kushner, and Rose



Playwright Tony Kushner



(l to r) Michael DeGood, Maureen McVerry, Alix Corey, and Jeff McCarthy



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PROGRAM A: (2/8, 2/9, 2/12 PM, 2/13): GARLAND/*RETURN* (WEST COAST PREMIERE), MUSIC BY ARETHA FRANKLIN AND JAMES BROWN; MITCHELL/*MANIFESTATIONS*, MUSIC BY PRIMOUS FOUNTAIN; MITCHELL, VAN HEERDEN, NAIDU/*SOUTH AFRICAN SUITE* (WEST COAST PREMIERE), MUSIC BY SOWETO STRING QUARTET

PROGRAM B: (2/10, 2/11, 2/12 MAT): WILSON/*GINASTERA*, MUSIC BY ALBERTO GINASTERA; RHODEN/*TWIST* (WEST COAST PREMIERE), MUSIC BY ANTONIO CARLOS SCOTT; BALANCHINE/*THE FOUR TEMPERAMENTS*, MUSIC BY HENDEMITH

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CAREER DAY AT A.C.T.

As part of the company's continuing efforts to bring diverse communities into the theater, on November 4 A.C.T. hosted a lively group of middle-school students from the Workability program of the California School for the Deaf, Fremont who wanted to learn about theatrical careers. Taking a behind-the-scenes look at life at A.C.T., the students explored the Geary Theater, A.C.T. Costume Shop, and marketing and finance departments and enjoyed presentations by A.C.T. Production Project Manager Richard Bergstresser, Conservatory Associate John Dixon, Costume Rentals Supervisor Callie Floor, Finance Director Jeffrey Malloy, Communications Director Robert Sweibel, Outreach Manager Amy Vanacore, and Studio A.C.T. instructor (and actress) Audree Norton. "I loved to listen about your jobs," wrote Vita Vongsikeo after her visit. "I thought that the jobs [in theater] were only for actors, but no, they're for all of us! I [hope] I can come again or work there, but I am 13....I have to wait until five years later! Oh man, I can't wait!"

THE YOUNG CONSERVATORY'S WINTER/SPRING SESSION IS JUST AROUND THE CORNER

Young people (8-18) who want to explore their creative spirit should consider enrolling in the A.C.T. Young Conservatory's winter/spring session (February 22-May 22), which offers more than 30 classes in acting technique, musical theater, improvisation, physical comedy, voice and speech, dialect, and much more. Applications for the winter/spring session are now available—call (415) 439-2444 or visit us online at www.act-sfbay.org.

DEVELOPMENTAL HONORS

At the National Society of Fund Raising Executives' National Philanthropy Day 13th annual awards luncheon, A.C.T. honored the invaluable contribution of Christine A. Mattison to the company's success. A tireless (and talented) supporter of A.C.T. for several years, Mattison has choreographed two productions in the Young Conservatory's New Plays Program, cochaired the 1997 Fezziwig Family Supper (which netted the organization \$50,000), and served as cochair of this season's Good Cheer A.C.Tea fundraising event. Mattison has also supported her daughter, Julia, as a member of the cast of *A Christmas Carol* for the past five years. Thank you, Chris, for all your hard work.

THE COUNTDOWN HAS BEGUN!

Now that A.C.T.'s 1999-2000 season is well underway, contributions to the company's Hewlett Challenge Fund have begun to roll in. Last summer, the prestigious William and Flora Hewlett Foundation awarded A.C.T. a \$300,000 challenge grant in recognition of the great strides the company has made in recent seasons toward fiscal stability in the wake of the Loma Prieta earthquake. Provided A.C.T. can produce an operating surplus of at least \$300,000 by June 30, 2000, the Hewlett Foundation will match that amount by awarding A.C.T. \$100,000 for operating expenses and an additional \$200,000 for reduction of the company's accumulated deficit.

To meet the Hewlett challenge, however, we need your help! Please mail gifts to A.C.T. Hewlett Challenge, 30 Grant Avenue, San Francisco, CA 94108, or call (415) 439-2353 for more information.


TALKING ABOUT NEW WORK IN THE NEW MILLENNIUM

Join us for the second in a series of discussions between A.C.T. Artistic Director Carey Perloff and Berkeley Repertory Theatre Artistic Director Tony Taccone. On January 24, Perloff and Taccone will talk about the perils, challenges, and necessities of developing and producing new work for the American theater. Among the questions they will explore are: What is the obligation of larger theaters to take the lead in developing new work? What existing new-play models are working around the country? What has happened to the legacy of new work in the Bay Area?

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KEVIN BERNE

THE INVENTION OF

Love

The Cast

(in order of speaking)

<i>AEH, A. E. Housman, aged 77</i>	James Cromwell
<i>Charon</i>	Steven Anthony Jones
<i>Young Housman, aged 18–26</i>	Jason Butler Harner
<i>Alfred William Pollard</i>	Gord Rand
<i>Moses John Jackson</i>	Garret Dillahunt
<i>The Voice of the Vice Chancellor of Oxford University</i>	Charles Dean
<i>Mark Pattison, Rector of Lincoln College</i>	Charles Dean
<i>Walter Pater</i>	Michael Santo
<i>A Balliol Student</i>	Matthew Boston
<i>John Ruskin</i>	Ken Ruta
<i>Benjamin Jowett, Master of Balliol</i>	W. Francis Walters
<i>Robinson Ellis</i>	Brian Keith Russell
<i>Katharine Housman, AEH's sister</i>	Lorri Holt
<i>Bunthorne</i>	Marco Barricelli
<i>Henry Labouchère</i>	Ken Ruta
<i>W. T. Stead, editor and journalist</i>	Michael Santo
<i>Frank Harris, writer and journalist</i>	Charles Dean
<i>Chamberlain</i>	Matthew Boston
<i>Chairman of Selection Committee</i>	W. Francis Walters
<i>Member of Selection Committee</i>	Steven Anthony Jones
<i>John Percival Postgate</i>	Brian Keith Russell
<i>Jerome K. Jerome</i>	Brian Keith Russell
<i>Oscar Wilde</i>	Marco Barricelli

Understudies

For James Cromwell—Charles Lanyer; For Steven Anthony Jones and Marco Barricelli—Brian Keith Russell; For Jason Butler Harner—Matthew Boston; For Gord Rand, Garret Dillahunt, Matthew Boston, and Brian Keith Russell—Paul Sulzman; For Charles Dean, Michael Santo, Ken Ruta, and W. Francis Walters—Anthony Fusco; For Lorri Holt—Julie Eccles

Special Thanks to

Helene Foley, Priscilla Heim, Natasha Flora in the office of Congresswoman Nancy Pelosi, Dr. Richard Waterhouse, Shepherd & Woodward Ltd., Adam Balcour and Matthew Miller at the Goodman Theatre, Phyllis Schuringa at the Steppenwolf Theatre Company

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ALFRED EDWARD HOUSMAN: A VERY PRIVATE LAD

by Michael Glover

In *The Invention of Love*, Tom Stoppard shines an intense spotlight on the public and private lives of a poet for whom the very idea of being subject to such intrusive public scrutiny would have left him spitting with rage.

The poet is A. E. Housman, author of *A Shropshire Lad*, a collection of lyrics first published at Housman's own expense in 1896 that became enormously popular by the early years of this century and remained so for at least 20 years.

Housman's reputation as a poet has been torn and restored in the past 100 years. To the modernists, Ezra Pound in particular, he was, in part, a figure of fun, but lately the simplicities and technical strength of his verse have found new favor.

The life of Housman might sound arcane and archaic matter for a play. Not so. In scrutinizing him, Stoppard embraces themes that are as timely as they could possibly be: the hypocrisies and strange instances of double-think that were practiced in Oxford during that so-called "Golden Age" of the later decades of the 19th century, the era of Ruskin, Jowett, and Pater, when the ideal of a classical education seemed to many university academics the most fitting and noble way to equip young men for the travails and challenges of later life—as long as the importance of buggery to the ancient Greeks was kept out of the official picture; and the human predicament of the Divided Self that was Housman himself: a shy and essentially solitary closet gay who lived an entirely divided life, one part of him the vulnerable and intensely private lyric poet, the other the brilliant professor of classics who was most reluctant to discuss his poetry in public.

In the 1970s, W. H. Auden hazarded a bold, if not reckless, guess at Housman's sexual tastes in the course of reviewing a selection of his letters: "I am pretty sure that he was an anal passive," he wrote with a marvelous assurance. But evidence suggests that, after Housman's rejection by Moses Jackson, the fellow Oxford undergraduate whom he loved all his life, the greater part of his energies were poured into his editions of the classic authors, with their many venomous and witty criticisms leveled at fellow textual scholars.

Did he *admire* the works of the authors he edited? Not necessarily. His greatest labor of love was the five-volume edition of Manilius, an author known only to the most devoted Latin scholar. "Was he worth studying?" asked his friend, the poet laureate Robert Bridges.

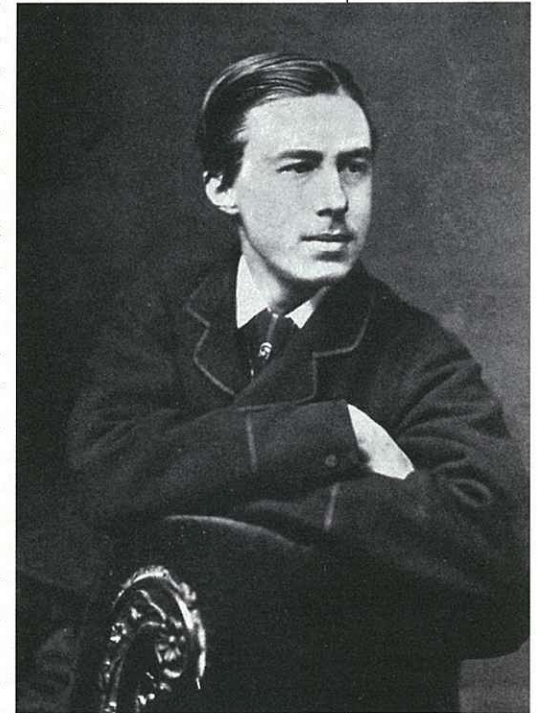
Housman gave him a perfectly frank answer: "I adjure you not to waste your time on Manilius. He writes on astronomy and astrology without knowing either. My interest in him is entirely technical."

It is quite difficult for us now to enter into the ways of thinking of the textual scholar for whom such matters were seemingly life or death struggles. Here is a quite awe-inspiring dry-as-dust snatch from one of the letters: "With *optandum* you require something like *quicquam*, which Estaco obtained by writing *dicere quid*. With *optandum* of course you can supply *vitam* from *vita*; but yet the MS reading is *optandus*. Because Catullus once elides *que* at the end of a verse it cannot be safely inferred that he would elide anything else. I have seen nothing better than Munro's *magis aeuom optandum hac uila*, though it is not all the heart could desire."

The most extraordinary fact about Housman's life is the absolute division that seemed to exist between the scholar, a man of such ferocious scrupulousness, and the seemingly accessible poet of enormous popular appeal. How did the poems get written at all?

Housman left Oxford without taking a degree, and went to live in Highgate, north London, from where he commuted to the Patent Office every day. The assessment and registration of patents, as the play makes clear, could be comical and congenial work (could the emblem of a giraffe be used to trademark both neckties and sore-throat lozenges?) which left him time enough to work on his abiding passion: editions of the classic authors, and articles on textual cruces which he contributed to the likes of the *Journal of Philology*. And then, in the middle 1890s, he began to write poetry of his own. Some of the poems that went to make up *A Shropshire Lad* were written in 1894; the majority appeared, willy-nilly, during a period of ill health in the first few months of 1895. A friend later asked him whether he knew, at the time of writing, that they were good. Yes, replied Housman, because they were so unlike anything else that had ever come to him. An exactly scrupulous lack of humility, you might say. They were published by a reputable publishing house, Kegan Paul, but Housman was obliged to pay for their publication.

Housman himself was born in Bromsgrove in Worcestershire. Two poems are set in the adjacent county of Shropshire, as



A. E. Housman,
aged 18

1698

IT IS AS IF
HOUSMAN
BECAME
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HIS VISION OF
LIFE AS A POET
VERY EARLY ON
AND NEVER,
FOR WHATEVER
REASON,
ALLOWED IT
TO AGE.

Housman once explained in a letter: "Shropshire was our western horizon, which made me romantic about it. I do not know the county well, except in parts, and some of my details are wrong and imaginary." He was later taken to task for these errors: that church, for example, which he described, quite erroneously, as having a steeple...The whole thing, to a man of such a persnickety disposition, must have been quite an embarrassment. But this is not quite the point. Not all of the point anyway.

The Shropshire evoked in *A Shropshire Lad* is not a place that actually existed at all, not quite. It was a country of the mind, whose existence was willed into being by Housman himself. And the poems themselves belong to the pastoral traditions of both English and classical poetics. The strong-thewed lads and lasses, occasionally blithe, more often melancholic, are products of the imagination at that. The common soldiery who die in these poems are sexually alluring. Is there any evidence to suggest that Housman, who spent the last quarter-century of his life as a professor of classics at Cambridge, found sexual satisfaction in arms other than those of Moses Jackson during these years? According to his biographers, Housman, like E. M. Forester and other buttoned-up English

writers of this class and generation, only let rip when abroad—in Italy, in particular. In fact, there was said to be one very special Venetian gondolier, though the details remain hazy, and Stoppard does not refer to their meeting. In fact, Stoppard, in the scenes between Housman and Moses Jackson, seems to have a touchingly old-fashioned belief that Jackson may have been the one and only.

There is certainly evidence that Housman never fell out of love with the man. In 1922, for example, Housman sent a volume of his *Last Poems* to Jackson, who was seriously ill in British Columbia, together with a letter which spoke of the book's having been sent by "a fellow who thinks more of you than anything in the world," and then a warm, though sardonic, twist: "you are largely responsible for my writing poetry and you ought to take the consequences." Jackson died in 1923. Housman outlived him by 13 years.

The poems, though written right at the century's end, are in mood and metrics very much a product of the late-Victorian era, and, by 1911, Ezra Pound, that fervent propagandist for all things modern, had written a famously dismissive parody of Housman's cast of mind, one that was to be followed by many others because Housman's metrics and vocabulary were ripe for parody.

Mr. Housman's Message

O woe, woe,
People are born and die,
We also shall be dead pretty soon
Therefore let us act as if we were dead already.

And so it goes. In some respects, this parody hits the mark—Housman's yearning for easeful death as a painless alternative to the miseries of man's earthly lot is an ever-present in the poems. On the other hand, Housman would have expressed nothing but contempt for Pound's technical slovenliness, and quite rightly so.

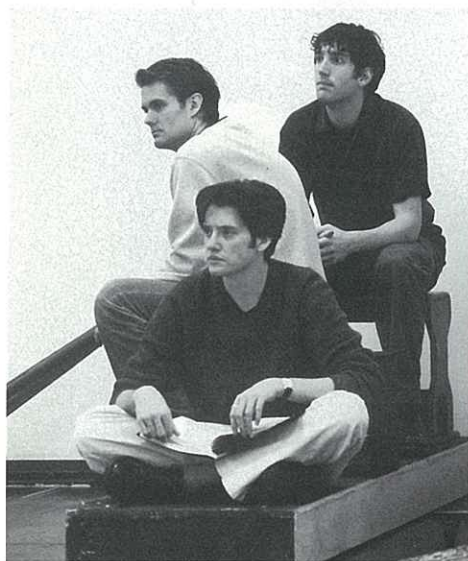
George Orwell, too, had little time for Housman. Writing in the 1940s, Orwell spoke of the "tinkling" quality of Housman's poetry, and of how Housman, in common with many other poets of his era, had shared a common snobbery about a countryside in which rustics, imagined to be more earthily passionate than the townsfolk who were reading them, come unstuck in the end after all that heroic and lifelong addiction to beer-swilling, cockfighting, and skittles. Hard cheese, old chaps! says Orwell. It's all the stuff of adolescence.

Orwell has an interesting point here, and it has to do with Housman's development as a poet, technically and emotionally. The technical shape of the early poems does not differ much from the technical shape of the later work. Nor does the subject matter. It is as if Housman became frozen into his vision of life as a poet very early on and never, for whatever reason, allowed it to age. In part, this must be to do with the freeze that the times imposed upon his sexual life. He was not permitted—or he did not permit himself—to grow into a fully realized emotional being. There was a serious disjunction between head and heart.

And so it is with the other Oxford intellectual grandees who put in their appearances in the first act of Stoppard's play; though intellectually acute and always verbally dazzling, the likes of Jowett, Ruskin, and Pater are emotional pygmies who strut, preen, talk a great deal of fantastical nonsense, and, at heart, know much less than they think they know.

Later poets have often been kinder to Housman than Orwell; there is much to learn from the technical mastery of Housman's verses, said W. H. Auden, and the beat of his poems has a power to move us by the sheer, adroit manipulation of simple words fastidiously ordered.

That is certainly true of the best of them. And simplicity was a virtue the great modernists ignored to their detriment. ■



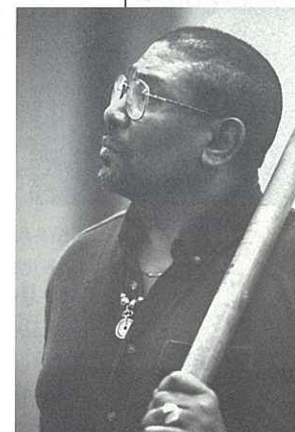
(back to front)
Gord Rand (Pollard),
Garret Dillahunt
(Jackson), and
Jason Butler Harner
(Young Housman)
in rehearsal.

Rehearsal photos
above and
on following pages
by Kevin Berne.

Reprinted from the
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September 27, 1997.



Matthew Boston
(Chamberlain)



Steven Anthony Jones
(Charon)



Marco Barricelli
(Oscar Wilde)

STOPPARD'S *INVENTION*

by Elizabeth Brodersen

Tom Stoppard says the subject of *The Invention of Love* came to him quite soon after *Arcadia* opened in London in 1993. "I knew instantly that I wanted to write about Housman, without knowing what the play was," Stoppard says. "Before I knew anything about him—other than that he wrote *A Shropshire Lad* and was a Latin scholar. The combination of romantic poet and classical scholar appealed to me—I just realized there was something really dramatic in the man who was two men."

Stoppard immersed himself in his subject's life and work, devouring Housman's wittily acerbic books of textual criticism "as if they were a three-volume novel" and relearning his schoolboy Latin. Overwhelmed by the vast amount of material he had collected, Stoppard felt he was "fumbling towards, stubbing my toes" writing a straightforward memory play, until he discovered that Housman's life overlapped with Oscar Wilde's. "There's usually a moment when you realize you haven't been wasting your time, and that you actually have a play," he says. "That happened when I realized I was heading to a scene between Housman and Wilde. Wilde's last year at Oxford was Housman's first year. And I found Housman's first trip abroad was the same year as Wilde went abroad after leaving jail. Furthermore, Housman went to Naples. I thought, Thank you, God—they were in Naples at the same time! In fact, they missed each other by a week, and they never met. But I was not to be thwarted by a mere detail like that." Stoppard set their encounter in Dieppe. "One of the great things about fiction is that you don't have to justify the facts."

As in *Arcadia*, the dramatic juxtaposition of Wilde's expressive romanticism with Housman's repressive classicism became a central theme. "I suppose if I were looking for a justification for writing the play at all it would be something like this: in some sense, Housman, who died venerated (he turned down the Order of Merit, a decoration that is very difficult to get), the author of an immensely popular book of poems, with a service at Trinity and a leading editorial in the *Times*. He was a public success, yet he failed in life—emotionally, if not intellectually. Wilde—who died in 1900 a disgraced, pathetic, maladjusted, poverty-stricken wreck—crashed in flames. Yet from our perspective now, we can see that Wilde was a heroic figure, one of the primary sources of our contemporary sensibility of art and sexuality, while Housman was self-deprived and unhappy. And how can one say that an unhappy life is successful?"

As for Housman's personal life, Stoppard had hoped to find that he had a cruel mistress, like Propertius, who had his Cynthia, and



Tom Stoppard

Material for this article was drawn from remarks made by Tom Stoppard at a press conference held at A.C.T. on March 18, 1999, and excerpts from interviews previously published in the *London Telegraph*, *Times*, *Spectator*, and *Financial Times*.

whom Housman credited with having invented love in the first century before Christ's birth. "I thought I was safe in writing a glib play," says Stoppard. Then he discovered the truth about Housman's sexuality. "I know it sounds unbelievable, but I didn't know Housman was gay at first. To me, it's an unrequited love story. That's all it has to be. I don't think gender affects the way I wrote it."

Stoppard found the key to Housman's heart—and his play—while reading Housman's private papers. "He never really kept a personal diary, except to record things like what flowers were out on his daily walk. But after Moses Jackson, the man he loved, got married and went off to India, suddenly the diary breaks into these deeply suppressed, painful sentences in which Mo is only mentioned as 'he,' never by name. There are little scraps that say, 'His ship arrives, Bombay, 9:50.' And that would be the only thing on that page. One got such waves of love and grief."

Like his protagonist, Stoppard found himself inspired by the ancient classics. "There was this little fragment from Sophocles which compared love to a piece of ice which children hold in their fist. Love is like a piece of ice, I thought. That's good. The more you grip it, the quicker it melts. So I took that to mean, The tighter you hold it, the quicker it melts, it's gone. Which seemed to accord with my experience, as far as I can judge!"

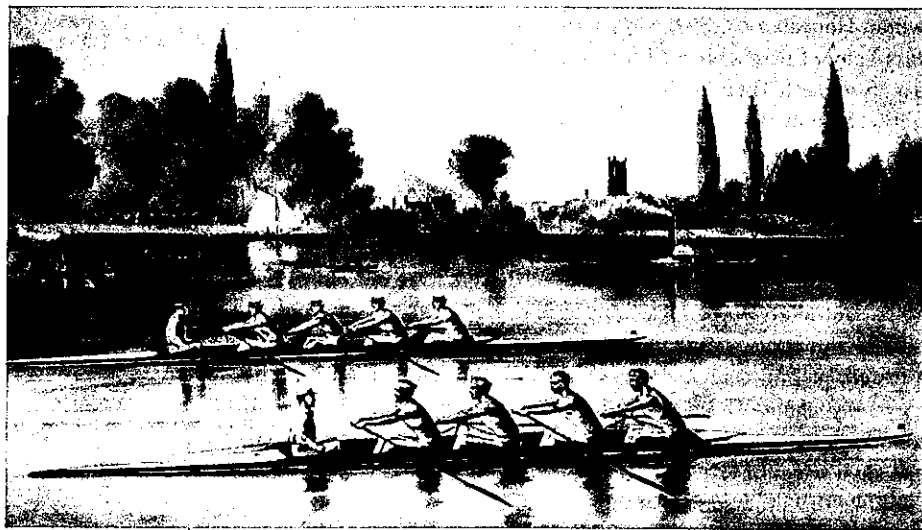
But the right meaning, as he discovered after *Invention's* opening night, "was even more wonderful. It's to do with the fact that ice, as it freezes, sticks to the skin, and it hurts when you pull it away. So, when I got to the bottom of this quotation, it turned out to mean, It's like love because it hurts to hold it as it freezes, and it hurts when you try to get rid of it—which accords even more sharply with one's experience, I would say."

In *The Invention of Love*, observers once critical of the "brilliant heartlessness" of Stoppard's early work have detected a continuation of a warming trend evident in recent years. "You can't all be wrong," he says. "And it's not difficult to work out. I'm a very shy, private person and I camouflaged myself by display rather than by reticence. I became a repressed exhibitionist. I found emotional self-exposure embarrassing—and now I don't, or less so. The older I get, the less I care about self-concealment. But none of it is policy. At any given moment you write what you are."

As for his next project, Stoppard is still looking. "I'm reading 19th-century Russians," he says. "I haven't really found a play, but it's an interesting area. I'm enjoying myself failing to find the play." ■

Director Carey Perloff and James Cromwell (AEH)





PERLOFF ON OXFORD

by Carey Perloff

I was 21 when I first saw Oxford. It was 1980, almost one hundred years after A. E. Housman arrived to study classics at St. John's College. I arrived on a miserably wet Bank Holiday weekend, and all the shops were closed. I remember wandering the streets looking for a flat to rent, feeling the damp seep into my bones and wondering when the "dreaming spires" I had read so much about were going to reveal themselves in all their glory.

Oxford is the consummate "insiders'" university; for an outsider it is mysterious, impenetrable, sometimes magical, and often infuriating. I was told to "matriculate in sub fusc at the Sheldonian Theatre" which, translated, meant that I was to appear in a black skirt, white blouse, black shoes, and black academic gown at a Georgian building in the center of Oxford to be told in Latin that I was now officially a part of this ancient university. As a Fulbright Fellow I was meant to wear a gown with two dark bands around its sleeves to distinguish me from a "commoner" (don't ask). As I had no gown at all, however, let alone one with a double-banded sleeve, I stood very close to a newly found companion, put my right arm through one sleeve while she put her left through the other, and matriculated accordingly.

Students are assigned to particular colleges at Oxford; the university itself is something of a mirage. My college was St. Anne's, but as it was drama I was interested in, and St. Anne's College disapproved of drama, I gravitated towards Balliol College, a beautiful, centrally located pile of Gothic architecture famous for turning out classicists, actors, and diplomats. In the basement of Balliol College I staged my

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 ABOVE
 Illustration of a crew
 race between Harvard
 and Oxford, c. 1869

CORBIS & IES © CORBIS

first play at Oxford, a scandalous production of Petronius' *Satyricon* which I had adapted myself from the Latin novel. It seemed fitting to advertise this production with an erotic vase painting of the period, an idea that landed me in the office of a stern and ancient college porter who told me in no uncertain terms that he "refused to send such filth through the pigeon post" (the intercollege mail delivery system). He thus immediately generated huge interest in my production, augmented when word got out that food and drink were being served during "Trimalchio's Feast," the scene which concluded the performance. I quickly discovered that the way to attract an audience at Oxford was free drink and the promise of something naughty.

There are no classes per se at Oxford; one goes to private "tutorials" with a professor who sets an essay for you to write every week. The tutorial consists of sitting in a usually freezing Gothic room occasionally drinking sherry, and reading aloud one's essay, or, on those many occasions in which one had failed to write the assigned essay, holding a blank piece of paper in front of one's eyes and improvising an essay on the spot in front of a credulous tutor. My tutor was a lascivious middle-aged man who preferred to hold tutorials over oysters in his private rooms at 10 p.m. After two of these sessions, I was rescued by the inimitable Richard Ellmann, a great American scholar and critic who appeared to be as lonely and bewildered by Oxford as I was and immediately offered to teach me himself. Ellmann was at the time writing his definitive biography of Oscar Wilde, so I spent the next six months reading everything Wilde had ever written, including the "Ballad of Reading Gaol" and the extraordinary *De Profundis*—written after Wilde had been released from prison for acts of "gross indecency."

Nothing that one does in three or four years of study at Oxford counts toward a final grade; the only thing that matters is a set of examinations held at the end of one's time there, in which one spends three days spewing forth everything one has learned—while dressed, of course, in the appropriate sub fusc. Needless to say, these exams cause fantastic anxiety, for out of them one is ranked for life: one graduates with a "first" (the top degree), "second," "third," or "pass," and these grades are published in the national newspapers.

When the rain finally stopped and I had found a room in which to live, I began to experience some of the wonder of Oxford: the stone gateways opening on to courtyards of deepest green on

Oxford students sleep off the effects of the university May celebrations on the river Cherwell.



THURSTON HOPKINS © HUTTON-DEITZSCH COLLECTION/CORBIS

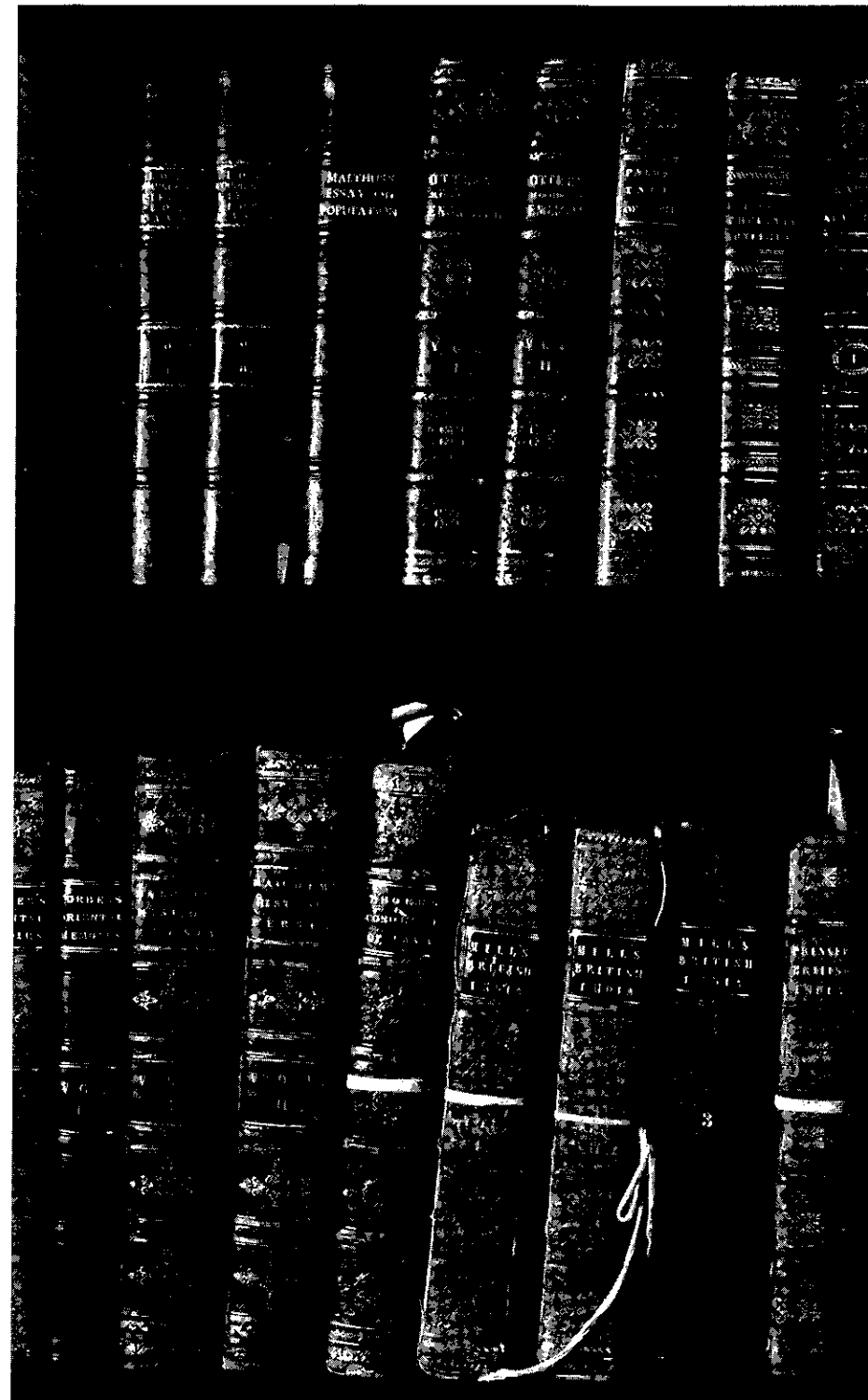
LATIN AND
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AND THE
PRESENT
A MERE
TRIVIALITY.

which casually brilliant undergrads lay discussing philosophy and sex, the river Cherwell with its lazy flow covered on Sundays with students punting and old men ogling from the banks, the endless towers of ancient books ascending to vaulted ceilings in the Bodleian Library (one was required to roll a slip of paper into a tube, drop it down a chute, and wait patiently for an aged librarian to retrieve it from the depths and procure the desired book), the deer park at Magdalen College where Oscar Wilde wandered in his velvet knickerbockers, and the bicycles jostling on glistening cobblestone streets as students streaked from one assignation to another through magical gates through which only the elite might pass. These images inevitably became part of the visual world of this production.

There was drama everywhere at Oxford, not the emotional kind we Americans associate with undergraduate life, but the real stuff, scripted and stunningly performed: a magical *Pericles* at midnight in the gardens of University College, a David Edgar play in a college dining room during dinner, a *Murder in the Cathedral* in New College Chapel. I met my future husband in the aptly named Useless Rooms at Balliol, auditioning for Mayakovsky's *Bed Bug*. Romance was necessary at Oxford in part because of the lack of central heating; it was the only consistent way to stay warm at night.

The really brilliant people at Oxford studied classics. I had done Greek and Latin as an undergraduate at Stanford, but I didn't dare continue with classics at Oxford—those that did were part of the rich tradition that Housman epitomized and helped to carry on. Latin and Greek were the acme at Oxford because the past was the present and the present a mere triviality. Twentieth-century literature was considered an idle pastime: I once asked for Gertrude Stein's work at the English Faculty Library, only to be told, "We don't get much call for that." The future was a minor blip on a long and distinguished horizon of tradition that Oxford guarded fiercely. Encoded in that tradition was a set of behaviors and expectations that no naïve, long-haired, hippy undergraduate from a California university could ever hope to fully comprehend.

By the end of my year at Oxford I could perform like a native. I knew not to rise from the table until the dons at High Table had finished their port; I knew that Michaelmas term included Christmas and that Eights Week involved a lot of rowing; and I understood that the plays I directed were always staged with the action in the corners because that's where the radiators were. But the mystery at the core of Oxford, its essential greatness, always remained slightly veiled to me. Perhaps that is part of Oxford's power, that its mythology always exists apart from its reality. In that mythology, the discourse is sparkling and brilliant, the lawn painfully green, the stones buttery yellow, the students unspeakably beautiful, and Alice plays in her Wonderland in the gardens of Christ Church College, beneath the clock whose hands never advance. ■



MORE POEMS

by A. E. Housman

XXIII

Crossing alone the nighted ferry
With the one coin for fee,
Whom, on the wharf of Lethe waiting,
Count you to find? Not me.

The brisk fond lackey to fetch and carry,
The true, sick-hearted slave,
Expect him not in the just city
And free land of the grave.

XXX

Shake hands, we shall never be friends, all's over;
I only vex you the more I try.
All's wrong that ever I've done or said,
And nought to help it in this dull head:
Shake hands, here's luck, good-bye.

But if you come to a road where danger
Or guilt or anguish or shame's to share,
Be good to the lad that loves you true
And the soul that was born to die for you,
And whistle and I'll be there.

XXXI

Because I liked you better
Than suits a man to say,
It irked you, and I promised
To throw the thought away.

To put the world between us
We parted, stiff and dry;
"Good-bye," said you, "forget me."
"I will, no fear," said I.

If here, where clover whitens
The dead man's knoll, you pass,
And no tall flower to meet you
Starts in the trefoiled grass,

Halt by the headstone naming
The heart no longer stirred,
And say the lad that loved you
Was one that kept his word.

DIFFUGERE NIVES

by Horace (Odes IV 7, translated by A. E. Housman)

The snows are fled away, leaves on the shaws
And grasses in the mead renew their birth,
The river to the river-bed withdraws,
And altered is the fashion of the earth.

The Nymphs and Graces three put off their fear
And unapparelled in the woodland play.
The swift hour and the brief prime of the year
Say to the soul, *Thou wast not born for aye.*

Thaw follows frost; hard on the heel of spring
Treads summer sure to die, for hard on hers
Comes autumn, with his apples scattering;
Then back to wintertide, when nothing stirs.

But oh, whate'er the sky-led seasons mar,
Moon upon moon rebuilds it with her beams:
Come *we* where Tullus and where Ancus are,
And good Aeneas, we are dust and dreams.

Torquatus, if the gods in heaven shall add
The morrow to the day, what tongue has told?
Feast then thy heart, for what thy heart has had
The fingers of no heir ever hold.

When thou descendest once the shades among,
The stern assize and equal judgment o'er,
Not thy long lineage nor thy golden tongue,
No, nor thy righteousness, shall friend thee more.

Night holds Hippolytus the pure of stain,
Diana steads him nothing, he must stay;
And Theseus leaves Pirithöus in the chain
The love of comrades cannot take away.

INTERMISSA, VENUS

by Horace (Odes IV 1, translated by David Ferry)

Venus, it seems that now
Your wars are starting again.
Spare me, spare me, I pray.
I am not what I was
When tender Cynara ruled me.
Spare me, O pitiless mother
Of all the amorini,
For I am almost fifty.

...
Now neither boys nor girls
Delight me anymore,
Nor credulous hopes of love,
Nor drinking bouts nor garlands
Woven of new spring flowers.
But why, Ligurinus, why,
Every once in a while
Do my eyes fill up with tears?
Why sometimes when I'm talking
Do I suddenly fall silent?
I hold you fast, sometimes,
Sometimes, at night, in a dream,
Or I follow you as you flee
Across the Campus Martius,
O hard of heart, Ligurinus,
Or as you are lost among
The bewildering waves of the river.

In a copy of T. E. Lawrence's *Seven Pillars of Wisdom*, Housman wrote "This is me" alongside a passage which begins:

I was very conscious of the bundled powers and entities within me; it was their character which hid. There was my craving to be liked—so strong and nervous that never could I open myself friendly to another. The terror of failure in an effort so important made me shrink from trying; besides, there was the standard; for intimacy seemed shameful unless the other could make the perfect reply, in the same language, after the same method, for the same reasons.



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

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A.C.T. PROLOGUES

These lively one-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.

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ON *THE INVENTION OF LOVE*

in the Geary Theater

A.C.T. PROLOGUE

January 11, 2000, 5:30-6:30 p.m.

Featuring A.C.T. Artistic Director Carey Perloff

AUDIENCE EXCHANGES

January 18, January 23 (matinee), and February 2 (matinee)

NEW WORK IN THE NEW MILLENNIUM: A CONVERSATION WITH CAREY PERLOFF AND TONY TACCONE

January 24, 2000, 7-9 p.m.



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes last season's acclaimed production of Euripides' *Hecuba*, the American premiere of Tom Stoppard's *Indian Ink*, and her recent 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 will travel to Boston's Huntington Theatre Company in March 2000), 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, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "Outstanding Books for the 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 Slaight the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 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*.

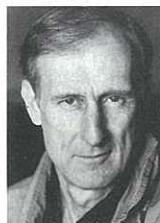
MERYL LIND SHAW (*Artistic Manager/Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre 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*.



MARCO BARRICELLI (*Bunthorne, Oscar Wilde*), an associate artist at A.C.T. since 1997, has appeared in *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits include *Tamara* on Broadway, *Magic Fire* at the Guthrie Theater, *Silence* with the Japanese theater company Subaru, *A Moon for the Misbegotten* at Milwaukee Repertory Theater, *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award), and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with Missouri Repertory Theatre, the Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. A graduate of the Juilliard School, Barricelli has taught and directed in the A.C.T. Master of Fine Arts Program.



MATTHEW BOSTON (*Balliol Student, Chamberlain*) has appeared at A.C.T. in *Arcadia*, *The Cherry Orchard*, *The Matchmaker*, and *Mrs. Warren's Profession*. Other credits include *Galileo* and *Pentecost* at Berkeley Repertory Theatre, *Dancing at Lughnasa* and *All's Well That Ends Well* at the Dallas Theater Center, *Laughter on the 23rd Floor* at the Cleveland Play House, *Othello* at the Great Lakes Theater Festival, *Julius Caesar* at the New Jersey Shakespeare Festival, *Holiday* at the Alabama Shakespeare Festival, *The Lion in Winter* at La Mirada Theater for the Performing Arts, *Our Country's Good* with Wing and a Prayer Theatre Company, *The Diviners* at the International City Theatre in Los Angeles and with Wing and a Prayer, and *Reckless* at Princeton Repertory Theatre. Screen credits include *Ghost Ship*, the television series "Camp Wilderness," and the soap operas "One Life to Live" and "All My Children."



JAMES CROMWELL (*AEH*) has performed in some of theater's most revered plays—including *Hamlet*, *The Iceman Cometh*, *Devil's Disciple*, *All's Well That Ends Well*, *Becket*, and *Othello*—in many of this country's regional theaters, including South Coast Repertory, Goodman Theatre, the Mark Taper Forum, American Shakespeare Festival, Center Stage, Long Wharf Theatre, Cleveland Play House, and Old Globe Theatre. Nominated for an Academy Award for best supporting actor for his performance as Farmer Hoggett in *Babe*, he has played leading roles in the films *RKO 281* (HBO), *The General's Daughter*, *The Education of Little Tree*, *L.A. Confidential*, *The People vs. Larry Flynt*, *Star Trek: First Contact*, and *Babe: Pig in the City*. Upcoming films include *The Bachelor*, *The Green Mile* (with Tom Hanks), *Snow Falling on Cedars*, and *Space Cowboys* (dir. Clint Eastwood). Cromwell is the founder of Hechel Oyakapi, a foundation committed to providing the Lakota people with the tools to preserve their language and culture and to tell their story to the world through the arts.

CHARLES DEAN (*The Voice of the Vice Chancellor of Oxford University, Mark Pattison, Frank Harris*) has appeared at A.C.T. in *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 acted in more than 80 productions, including *The Tooth of Crime*, *The Caucasian Chalk Circle*, *Tartuffe*, *Speed-the-Plow*, *The Illusion*, *Serious Money*, *Mad Forest*, *The Night of the Iguana*, *Dancing at Lughnasa*, and *Hydriotaphia*.



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*.



GARRET DILLAHUNT (*Moses John Jackson*) appeared at A.C.T. as Prior Walter in *Angels in America*. He has performed on Broadway in *The Father* and *Inherit the Wind*. Off-Broadway credits include *Mad Forest* at New York Theatre Workshop and Manhattan Theatre Club (MTC), *A Perfect Ganesh* at MTC, *Triumph of Love* at Classic Stage Company, *Post-Punk Life* at Lincoln Center, *900 Oneonta* and *Streets of Gold* at Circle Rep, *Careless Love* at Soho Rep, and *Booth* at the York Theatre. He recently closed in *Side Man* at Steppenwolf. Dillahunt has also performed in *The Glass Menagerie* at the Huntington Theatre; *Sweet Bird of Youth*, *The Milk Train Doesn't Stop Here Anymore*, *Present Laughter*, and *Thérèse Raquin* in Williamstown; and *Eye of God* at Seattle Rep. On television, he has been featured on "Maximum Bob," "The X-Files," "Millennium," "NYPD Blue," "Frank Leaves for the Orient," and "Seven Days." His films, *Last Call*, *Pants on Fire*, *Getting Off*, and *Gossamer*, are making the festival circuit.



JASON BUTLER HARNER (*Young Housman*) made his A.C.T. debut in *Long Day's Journey into Night* last season. Recent theater credits include the American premiere of *An Experiment with an Air Pump* at Manhattan Theatre Club and *The Beauty Queen of Leenane* at Seattle Repertory Theatre. He has performed with The Public Theater/New York Shakespeare Festival in *Macbeth* (with Alec Baldwin and Angela Bassett) and *Henry VIII*. Other New York credits include *Loved Less* with VIA Theatre, *Berlin* at the Ensemble Studio Theatre, and directing Eight Productions' premiere of *The Edge of Lonely*. Regional theater credits include *Picnic* at the Actors Theatre of Louisville, *Transit of Venus* at the Berkshire Theatre Festival, *Romeo and Juliet* with the Commonwealth Shakespeare Company of Boston, and the world premiere of *Petersburg* and *Galileo* at Yale Repertory Theatre. Harner earned his M.F.A. from New York University. He can be seen in the independent features *Trifling with Fate*, *Three Little Wolves*, and *For My Dad*.



LORRI HOLT (*Katharine Housman*) has appeared at A.C.T. in *The Learned Ladies* and *Taking Steps*. Regional theater credits include *Hillary and Soon-Yi Shop for Ties* at the Magic Theatre; *Three Days of Rain*, *Icarus*, and *Blithe Spirit* at San Jose Rep; the title role of *Molly Sweeney* and Keely in *Keely and Du* at Marin Theatre Company; *Dancing at Lughnasa*, *Reckless*, *Serious Money*, *Our Country's Good*, *Blue Window*, *Dream of a Common Language*, and *Tooth of Crime* at Berkeley Rep; *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 credits include *Patch Adams*, *Twice Upon a Time*, *Spirit of '76*, the title role of *Mary Came Back*, and the television movies *Back to the Streets of San Francisco* and *Eye on the Sparrow*.



STEVEN ANTHONY JONES (*Charon, Member of Selection Committee*) has been seen at A.C.T. in *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, the title role of *Othello*, *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Master Harold... and the Boys* at San Jose Repertory Theatre, and *Division Street* at Oakland Ensemble Theatre. He also originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



GORD RAND (*Alfred William Pollard*) makes his first appearance with A.C.T. in *The Invention of Love*. He has appeared in theaters throughout his native Canada, including seven seasons at the Shaw Festival, where his roles included: Christy Mahon in *Playboy of the Western World*, Hector Hushabye in *Heartbreak House*, Dick Dudgeon in *The Devil's Disciple*, and appearances in *The Front Page*, *St. Joan*, *Busman's Honeymoon*, *You Never Can Tell*, *An Ideal Husband*, *Lady Windermere's Fan*, and *Waterloo*. Other theater credits include Oscar Wilde in *Steven and Mr. Wilde* and *The Fox* (Theatre Calgary); *Sinners*, *Alice through the Looking Glass*, and *Who's Afraid of Virginia Woolf?* (Persephone Theatre, Saskatoon); *Quills* (Manitoba Theatre Centre); and *An Inspector Calls* (Neptune Theatre, Halifax).



BRIAN KEITH RUSSELL (*Robinson Ellis, John Percival Postgate, Jerome K. Jerome*) has performed at A.C.T. in *The Threepenny Opera*, *Indian Ink*, *Light Up the Sky*, *Pygmalion*, *The Duchess of Malfi*, and *A Christmas Carol*. He appeared most recently as Simeon in *Desire under the Elms* at San Jose Repertory Theatre, in *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.



KEN RUTA (*John Ruskin, Henry Labouchère*), a leading actor at A.C.T. since *Tartuffe* in 1967, appeared recently in *Travels with My Aunt* and Berkeley Rep's *Galileo*. He has received Bay Area Theatre Critics' Circle and Drama-Logue awards for *The Floating Light Bulb*, *Immigrant*, and *Cat on a Hot Tin Roof* at A.C.T., *Substance of Fire*, and *Oscar Wilde: Diversions & Delights*; his performance in *Shadowlands* earned a Helen Hayes Best Actor Award nomination. He was a founding member/associate artistic director of Minneapolis's Guthrie Theater and is an associate artist of the Old Globe Theatre. He has acted and directed at most of this country's resident theaters, most recently directing *Last Night of*

Ballyhoo with the Arizona Theatre Company. He appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Ross*, *Duel of Angels*, and *The Elephant Man*, and has performed and directed with opera companies throughout the U.S. Ruta earned the 1998 *Stolichnaya/San Francisco Magazine Arts Achievement Award for Theatre*.



MICHAEL SANTO (*Walter Pater, W. T. Stead*) appeared most recently as Einstein in *Picasso at the Lapin Agile* at Arizona Theatre Company, Eliot Once Removed in the premiere of Nagle Jackson's *Taking Leave* with the Denver Center Theatre Company, and Lord Queensberry in *Gross Indecency* at Theatre on the Square. Local theater credits include *The Tempest* at A.C.T. and productions with the California Shakespeare Festival, San Jose Repertory Theatre, Berkeley Repertory Theatre, Magic

Theatre, Aurora Theatre Company, and TheatreWorks (Eddie in the Bay Area premiere of *Conversations with My Father*). He has also performed at Seattle Repertory Theatre, Intiman Theatre, Mark Taper Forum, Oregon Shakespeare Festival, Cincinnati Playhouse, Portland Rep, Empty Space, Alaska Rep, A Contemporary Theatre, Cleveland Play House, Portland Stage Company, and the Shakespeare Theatre in Washington, D.C.



W. FRANCIS WALTERS (*Benjamin Jowett, Chairman of Selection Committee*) has worked extensively in regional theater, including productions at the Denver Center Theatre, Oregon Shakespeare Festival, Cleveland Play House, Old Globe Theatre, Seattle Repertory Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay Area theater credits include productions at A.C.T., the California Shakespeare Festival, the San Francisco Shakespeare Festival, Marin Theatre Company, the Aurora Theatre, the Magic Theatre, and Berkeley Repertory Theatre.

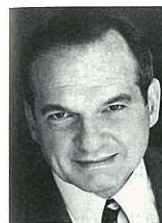


JULIE ECCLES (*Understudy*) has appeared at A.C.T. in *Dinner at Eight* and *A Christmas Carol*. Other Bay Area credits include *An Ideal Husband* and *The Beaux' Stratagem* for Berkeley Rep; *Holiday* and *Hay Fever* for San Jose Rep; *You Can't Take It with You*, *The Heidi Chronicles*, *Talley's Folley*, and *The Man Who Came to Dinner* for TheatreWorks; and *Comedy of Errors* for the San Francisco Shakespeare Festival. Other regional appearances include productions at Seattle Rep, the Huntington Theatre, GeVa Theatre, and Syracuse Stage.



ANTHONY FUSCO (*Understudy*) recently returned to the Bay Area from New York, where he worked as an actor since graduating from the Juilliard School in 1983. He has appeared on Broadway in *The Real Thing* and *The Real Inspector Hound* (both by Tom Stoppard); 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 and Order" (five episodes), "The Sopranos," "Trinity," "L.A. Law," and all of the New York-based soap operas.

CHARLES LANYER (*Understudy*), 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 Rep 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 Rep, *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, *Equus* at South Coast Rep, *Names* 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*.



PAUL SULZMAN (*Understudy*) has appeared locally in the 1999 season of the California Shakespeare Festival (including *King Lear* and *The Two Gentlemen of Verona*); *A Flea in Her Ear*, *Nora*, and *The Glass Menagerie* with the Aurora Theatre Company; and as Hamlet, Petruchio, Benedick, Malvolio, Oberon, and Laurence Olivier with Shakespeare at the Beach. He has also performed with the Maryland Shakespeare Festival, the Eureka Theatre Company, Sacramento Theatre Company, and the B Street Theatre and has directed and acted in *The Dumb Waiter*, *Betrayal*, *Joe Egg*, and *Mountain Language* in San Francisco. Sulzman received Bay Area Theatre Critics' Circle Awards for his performances as Petruchio and as Jerry in *Betrayal* and earned the 1998 Dean Goodman Choice Award for his Hamlet.

TOM STOPPARD (*Playwright*) worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, *Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination; directed by Carey Perloff at A.C.T. in 1995), and *Indian Ink* (directed in its American premiere by Perloff at A.C.T. in 1999). His translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *Play in the Castle*). He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for best film at the 1990 Venice Film Festival), and *Shakespeare in Love* (Golden Globe and Academy awards). First produced at London's Royal National Theatre in 1997, *The Invention of Love* won the *Evening Standard* Award for best play and was nominated for a 1998 Olivier Award.

LOY ARCENAS (*Scenic Designer*) has designed *Indian Ink*, *Singer's Boy*, *The Matchmaker*, and *High Society* for A.C.T. Recent work includes Arthur Kopit's *Y2K* for Manhattan Theatre Club, Eve Ensler's *Vagina Monologues* off Broadway, and David Henry Hwang's *Golden Child* (on which he also served as associate director) for Seattle Repertory Theatre. World and/or New York/American premieres include *Love! Valour! Compassion!*, *Corpus Christi*, *Once on This Island*, *Prelude to a Kiss*, *Three Hotels*, *Spunk*, *Spic-o-*

Rama, *Cry the Beloved Country*, *Nomathemba*, *Blue Window*, *Simpatico*, *Blown Sideways through Life*, *The Baltimore Waltz*, and *Ballad of Yachiyo*. He has received a Los Angeles Drama Critics' Circle Award, a Jeff Award, two Drama Desk Award nominations, and an Obie for sustained excellence of set design. Directing credits include *Flipzoids*, *Swoony Planet*, *Whirligig*, and *The Theory of Everything* in New York City. He currently serves as a resident director at New-Dramatists. Arcenas is from the Philippines.

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

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T. where he designed *The Duchess of Malfi*. For the San Francisco Ballet he has designed *Silver Ladders*, choreographed by Helgi Tomasson; *El Grito*, choreographed by Lila York; *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris. At the San Francisco Opera he designed John Adams's *Death of Klinghoffer*. Ingalls's work in Berkeley includes *How I Learned to Drive* and *McTeague* for Berkeley Repertory Theatre. For Cal Performances/Zellerbach he has designed Rameau's *Platée*, *The Hard Nut*, and *L'Allegro il penseroso ed il moderato*, all choreographed by Mark Morris, and *The Peony Pavilion* and *I Was Looking at the Ceiling and Then I Saw the Sky*, both directed by Peter Sellars. Recent projects include *Chesapeake* by Lee Blessing off Broadway, *Sweet Bird of Youth* at La Jolla Playhouse, and the tour of Stravinski's *Story of a Soldier* to the Palermo, Rome, and Madrid festivals. Ingalls often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

MICHAEL ROTH (*Original Music/Sound Score*) counts among his previous Bay Area credits *Indian Ink*, *A Streetcar Named Desire*, *The Rose Tattoo*, and *Arcadia* at A.C.T. and *Heartbreak House* and the Culture Clash musical adaptation of *The Birds* at Berkeley Repertory Theatre. He has been resident composer at the La Jolla Playhouse and a resident artist at South Coast Repertory—over 35 productions at both theaters, including the premieres of *Sight Unseen* (off Broadway) and *A Walk in the Woods* (Broadway and PBS). Recent projects: the current off-Broadway premiere of Donald Margulies's *Dinner with Friends* (dir. Daniel Sullivan), the independent feature *Holy Days*, Des McAnuff's film *Bad Dates*, many collaborations with Mac Wellman, and, with Randy Newman, orchestrations for *Faust*, editing the recently published *Anthology* for Warner Bros., and the upcoming *Education of Randy Newman* at South Coast Rep. Roth's chamber opera, *Their Thought and Back Again*, is available on CD in the Geary Theater lobby and at Rothmusik@aol.com.

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 *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) at A.C.T. He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

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 *A Streetcar Named Desire* at the San Francisco Opera, *Indian Ink* and *Tartuffe* at A.C.T., and *Collected Stories* at Berkeley Repertory Theatre.

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

SUE KARUTZ (*Assistant Stage Manager*) joined A.C.T. earlier this season with *The Threepenny Opera*. 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 two 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*.

TOM CLYDE (*Assistant Director*) received his M.A. in philosophy, politics, and economics from Oxford University, where he studied at Balliol College. While at Oxford, he directed a stage adaptation of Shakespeare's *Lover's Complaint*, Strindberg's *Ghost Sonata*, and his own translation of Gogol's *Government Inspector*. He also directed a number of his own plays, two of which received playwriting awards. Clyde has also directed and acted at the Edinburgh Fringe Festival and with theater companies in Los Angeles and Berkeley.

WHO WAS WHO IN THE INVENTION OF LOVE

2282

*Below is a guide to some of the historical figures who populate Tom Stoppard's *Invention of Love*.*

OXFORD COHORTS

During his first year at Oxford, Alfred Housman shared a staircase in the Canterbury Quad of St. John's College with a boy from London named **Alfred William Pollard (1859–1944)**. Like Housman, Pollard read classics and admired the poetry of Matthew Arnold, Tennyson, Rossetti, and the other English romantic poets. In 1880, Pollard, Housman, and their friend Moses Jackson took rooms together in a house on St. Giles Street, opposite the college. In 1881,

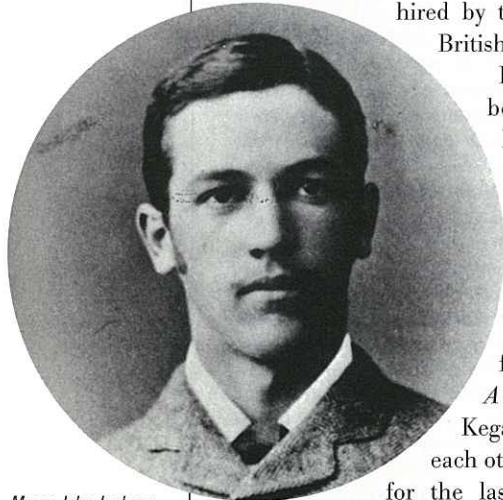
Pollard received a first on his final examinations. He was hired by the department of printed books at the British Museum in 1883.

Pollard's friendship with Housman became strained over the years. Pollard later remarked: "I got it in my head that the sight of me reminded Housman of his troubles and was unwilling to thrust myself on him more than he might welcome." When in 1895 Housman was looking for a publisher of his poems, however, he turned to his old friend for advice. Pollard suggested the title, *A Shropshire Lad*, and the publishing firm, Kegan Paul. Still, Pollard and Housman saw each other only infrequently after that. They met

for the last time at a lunch at King's College, Cambridge, in 1934.

Housman's other close friend at Oxford was **Moses John Jackson (1858–1922)**. After receiving a first in 1881 in science—and many awards for his athletic achievements—Jackson was hired as examiner of electrical specifications at the Patent Office. He moved into an apartment in Bayswater, in west London, with his younger brother Adalbert. Housman lived with them for three years before moving out (after an unexplained argument) in 1885.

In 1887, Jackson fell in love with a young widow, Mrs. Rosa Chambers. The same year, he accepted an appointment as principal of Sind College in Karachi. Jackson and Rosa became engaged, and he wrote to her frequently from abroad. Two years later Jackson returned to England, married Rosa, and took her back to India. In



Moses John Jackson

1911, the couple moved with their family to British Columbia, where they bought a plot of land and took up farming.

The continuing depth of Housman's feelings for Jackson is suggested by Housman's diaries. Most of the pages are blank, except for a few entries tersely noting the turn of the seasons and blossoming of wildflowers. The only entries of a personal nature are the allusions to Jackson, to whom he refers simply as "he" or "him." The Jackson entries are poignant proof of Housman's hidden grief—none more so than his only entry for 1898, which he wrote into the 1891 diary in the space for Friday, May 22. Jackson was on home leave from India. In its entirety, Housman's note states: "Sunday 1898, 10.45pm, said goodbye."

Jackson died of stomach cancer in a hospital in Vancouver. His last letter to Housman began: "Dear old Hous." Housman, having traced over the lightly penciled letters with black ink, kept the letter with him for the rest of his life.

DOMINEERING DONS

Mark Pattison (1813–84), son of a Yorkshire clergyman, became a fellow at Lincoln College in 1839 and eventually earned a reputation as the most learned man at Oxford.

Pattison had a troubled marriage and was known to be a cuckolded celibate (he was reputedly the model for the gloomy unsuccessful scholar Casaubon in George Eliot's *Middlemarch*). Yet near the end of his life, beginning in 1881, he enjoyed a romance of the mind in a lively three-year correspondence with Miss Merty Bradley, a woman 30 years younger.

In Pattison's diary for May 5, 1878, he describes a visit to a colleague: "To Pater's to tea where Oscar Browning...conversed in one corner with 4 feminine looking youths, while the Miss Paters and I sat looking on in another corner. Presently Walter Pater, who I had been told was 'upstairs,' appeared, attended by 2 more youths of similar appearance."

Benjamin Jowett (1818–93) was elected master of Oxford's Balliol College in 1870. He published many translations of Plato, as well as critical works on classical literature.

As a young fellow at Balliol in the 1850s, Jowett led a reform movement to strengthen the academic life of the university. Raising through his efforts the reputations of "Balliol men," he became a legendary master. A jingle, written in 1881, still has currency today:

*First come I, my name is J-W-TT.
There's no knowledge but I know it.
I am Master of this College.
What I don't know isn't knowledge.*



Mark Pattison,
c. 1880

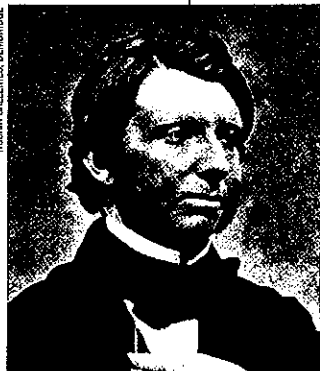


Benjamin Jowett

MARY EVANS PICTURE LIBRARY

A bachelor and a Platonist, Jowett remained celibate throughout his life (although he, too, carried on an epistolary romance, with Florence Nightingale). He made excuses for Plato's love of men, on the grounds that it was easily transposable by modern readers into love of women. "Had [Plato] lived in our own times," wrote Jowett, "he would have made the transition himself."

John Ruskin (1819–1900)'s undergraduate career was generally undistinguished—perhaps hampered by the fact that his mother came to live in Oxford to keep him company. Largely on the basis of two books published during the 1840s, however, he established himself as the leading art critic in Britain by the age of 27, and was elected the first Slade Professor of Fine Art at Christ Church College in 1869.



John Ruskin in 1856

An outspoken opponent of the Aesthetic movement that emerged in England in the late 19th century, Ruskin emphasized the importance of morality in art, arguing that artists could best display their morality by fidelity to nature and by eschewing self-indulgent sensuality. His art criticism extolled the faith and Gothic style of the medieval period and condemned the decadence of the Renaissance.

Known for the dramatic eccentricity of his educational techniques, Ruskin was known to "dance and recite, with the strangest flappings of his M.A. gown, and the oddest look on his excited face" during his lectures. Once, in an attempt to dignify the idea of manual labor, he organized a voluntary project to restore the natural beauty of the Oxford countryside. The work became a national joke, and it was a popular afternoon amusement to stroll out to the "Hinksey Diggings" and laugh at his student recruits.

Walter Pater (1839–94) in 1864 was made probationary fellow at Brasenose College, which became his academic home for the rest of his life. In 1873, he published his most famous work, *Studies in the History of the Renaissance*, which celebrated the flowering of humanism in Italy in the 15th century. In these essays (which tend to glorify male friendship and beauty), Pater argued passionately for the cultivation of each moment of life, "seeking not the fruit of experience but experience itself." Once Ruskin's disciple, he came to be known as the most unapologetic proponent of the Aestheticism his former master despised.

One scandal did attach itself to Pater. In 1876, Jowett, then master of Balliol, discovered that a young undergraduate named William Hardinge (known in college circles as "the Balliol bugger") had written a number of "indecent" sonnets to Pater, who had replied with letters signed "Yours lovingly." Deeply shocked, Jowett broke off

relations with his friend Pater, who promptly ended his epistolary relationship with Hardinge.

Despite the extravagance of his imagination, Pater remained reticent in practice; Edmund Wilson described him as "one of those semi-monastic types...that the English universities breed."

POLITICAL CONTEMPORARIES

In 1885, **W. T. Stead (1849–1912)**, then editor of the *Pall-Mall Gazette*, wrote a sensational series of articles exposing the prostitution of young girls in London and the exportation of girls to foreign countries for immoral purposes. The furor ignited by Stead's "Maiden Tribute Campaign" inspired the House of Commons to pass the Criminal Law Amendment Bill, which, among other effects, raised the age of consent for girls from 13 to 16. Stead went down with the Titanic on its maiden voyage.

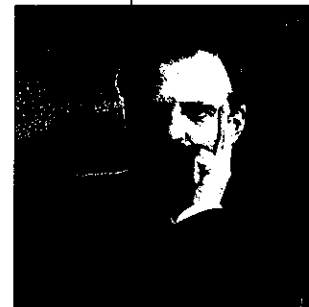
While the Criminal Law Amendment Bill was under consideration, Radical Member of Parliament **Henry Labouchère (1831–1912)** persuaded the House of Commons to add a clause—the "Labouchère Amendment"—criminalizing "any act of gross indecency" between male persons and punishing such acts with two years imprisonment with hard labor.

Later in life, Labouchère gave contradictory and muddled explanations for his infamous legislative legacy. Many historians believe that he intended the act to punish what he considered the scourge of homosexual activity. His friend Frank Harris, however, argued that Labouchère introduced the clause to make the entire bill seem ridiculous, hoping thereby to doom its chances of becoming law.

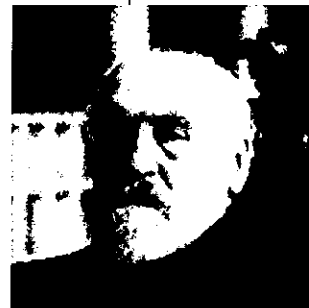
Certainly in his own life, Labouchère demonstrated a great deal of sexual license (the actress Henrietta Hodson was one of his many mistresses before she became his wife). And Labouchère spoke out against the provision of the Criminal Law Amendment Bill intended to raise the age of consent.

Whatever his motives, Labouchère's amendment played a significant role in institutionalizing the suppression of homosexuality (a term that first entered the Oxford English Dictionary in 1897) at the end of the 19th century. Oscar Wilde became the law's most famous victim in 1895; its provisions remained the primary legal instrument imposed in England against homosexual acts until 1967. Ironically, W. T. Stead was one of the very few British journalists to write sympathetically about Wilde's tragic conviction and imprisonment.

An adventurer, journalist, and incorrigible liar, **Frank Harris (1856–1931)** became editor of the *Evening News* in 1885 and of the *Fortnightly Review* in 1886. Over the course of his life, he



W. T. Stead in 1881



Henry Labouchère



Frank Harris

RUSKIN GALLERIES, BEMBRIDGE

PRIVATE COLLECTION, CULHAM

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RADIO TIMES HULSTON PICTURE LIBRARY

wrote many books, among them *My Life and Loves*, all of which are filled with invented escapades of all kinds.

SOUL MATE

Oscar Fingal O'Flahertie Wills Wilde (1854–1900) was born in Ireland. He studied at Portora Royal School in Enniskillen, then Trinity College, Dublin, and finally Magdalen College, Oxford. At Oxford he came under the influence of Ruskin, and especially Pater, who exalted beauty above all else. Wilde soon gained a reputation for his wit and style, wearing unusual costumes and filling his rooms with blue china and paintings by Rossetti and Burne-Jones. He distinguished himself academically as well, winning the Newdigate Prize for

English verse and receiving a first in Greats.

After Wilde went down from Oxford in 1878 (at the end of Housman's first year), he moved to London and quickly established himself as the "Apostle of Aestheticism." By 1881, his notoriety was already such that a Gilbert and Sullivan comic opera, *Patience*, satirized Aestheticism in the form of a character named Bunthorne, based on Wilde. In 1884 he married Constance Mary, daughter of a distinguished Irish barrister, with whom he had two boys.

Wilde wrote successful poems, plays, short stories, and essays. His only novel, *The Picture of Dorian Gray*, published in 1891, generated a torrent of criticism directed at its protagonist and its author. That same year Wilde wrote *Lady Windermere's Fan*, which launched his career as a dramatist, followed in quick succession by *Salomé* (1892), *A Woman of No Importance* (1892), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), which were wildly popular with London audiences.

Amidst this success, Wilde fell in love with a young poet named Lord Alfred Douglas, whom Wilde affectionately called "Bosie." In the spring of 1895, Bosie's father, the marquis of Queensberry, left a card at Wilde's club in London accusing Wilde of being a "sodomite." Encouraged by Bosie, Wilde brought a libel action against the marquis. The trial was a disaster for Wilde: the marquis was acquitted, Wilde was arrested and sentenced to two years of hard labor under the Criminal Amendment Act of 1885. He composed one last poem, "Ballad of Reading Gaol," about his experiences in prison.

After his release in 1897, Wilde moved to France, where he lived in penury and public disfavor during his remaining years. He visited Naples with Bosie in August 1897, arriving a few days after Housman had left for home. Wilde died in Paris from an illness caused by injuries he received in prison. ■



Oscar Wilde in 1884

JAREZ, HUGHES & MULLINS

WILDE OBSERVATIONS

God knows; I won't be an Oxford don, anyhow. I'll be a poet, a writer, a dramatist. Somehow or other I'll be famous, and if not famous, I'll be notorious.

The gods had given me almost everything. I had genius, a distinguished name, high social position, brilliancy, intellectual daring: I made art a philosophy, and philosophy an art: I altered the minds of men and the colours of things: there was nothing I said or did that did not make people wonder: I took the drama, the most objective form known to art, and made it as personal a mode of expression as the lyric or the sonnet, at the same time that I widened its range and enriched its characterization: drama, novel, poem in rhyme, poem in prose, subtle or fantastic dialogue, whatever I touched I made beautiful in a new mode of beauty: to truth itself I gave what is false no less than what is true as its rightful province, and showed that the false and the true are merely forms of intellectual existence. I treated Art as the supreme reality, and life as a mere mode of fiction: I awoke the imagination of my century so that it created myth and legend around me: I summed up all systems in a phrase, and all existence in an epigram.

Wickedness is a myth invented by good people to account for the curious attractiveness of others.

Self-denial is simply a method by which man arrests his progress, and self-sacrifice a survival of the mutilation of the savage, part of that old worship of pain which is so terrible a factor in the history of the world, and which even now makes its victims day by day, and has its altars in the land.

To be Greek one should have no clothes: to be mediaeval one should have no body: to be modern one should have no soul.

The only spirit which is entirely removed from us is the mediaeval; the Greek spirit is essentially modern.

THE CRIMINAL LAW AMENDMENT ACT OF 1885

The amendment reads: "Any male person who, in public or private, commits, or is a party to the commission of, or procures or attempts to procure the commission by any male person of, any act of gross indecency with another male person, shall be guilty of a misdemeanour, and, being convicted thereof, shall be liable, at the discretion of the Court, to be imprisoned for any term not exceeding two years with or without hard labour." When it was pointed out to Queen Victoria that women were not mentioned, she is reported to have said, "No woman would do that."

—Oscar Wilde, by Richard Ellmann

LESBIA LIVE WITH ME & LOVE ME

by Catullus (translated by Peter Wigham)

Lesbia

live with me
& love me so
we'll laugh at all
the sour-faced strict-
ures of the wise.
This sun once set
will rise again,
when our sun sets
follows night &
an endless sleep.
Kiss me now a
thousand times &
now a hundred
more & then a
hundred & a
thousand more again
till with so many
hundred thousand
kisses you & I
shall both lose count
nor any can
from envy of
so much of kissing
put his finger
on the number
of sweet kisses
you of me &
I of you,
darling, have had.

UNITED AIRLINES LEAD CORPORATE SPONSOR

The employee owners of United Airlines have previously sponsored A.C.T.'s 1997 benefit event *An Evening with Bill Irwin*, the 1997 A.C.T. production of *A Streetcar Named Desire*, and the American premiere at A.C.T. last season of Tom Stoppard's *Indian Ink*.

With more than 22,000 employees in the Bay Area, United Airlines provides service to more than 139 airports in 30 countries. United has been a leader in airline innovation for six decades—with the world's first flight-attendant service in 1930, the first airline kitchen in 1936, the first nonstop coast-to-coast flight in 1955, and the first commercial carrier to use in-flight satellite data communications in 1990.

Dedicated to serving in the community as well as in the air, United has sponsored numerous other Bay Area arts organizations—including the Asian-American Film Festival, Oakland East Bay Symphony, San Francisco Performances, and the San Jose/Cleveland Ballet—all of which contribute to United's goal of improving the quality of life in the communities and neighborhoods United serves.

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K101 combines the Bay Area's most popular music with the most recognized personalities around. K101 has been the most consistent station in the Bay Area, maintaining the same format since 1957 when it signed on. Today K101 is the most powerful radio station west of the Mississippi River and features the Bay Area's most entertaining morning talent, Don Bleu. As *Radio and Records's* winner for personality of the year 1998 and 1999, his upbeat morning antics keep K101 listeners tuned in. The rest of the K101 day features such well-known Bay Area personalities as Rick O'Bryan from 10 a.m. to 3 p.m., Bill Michaels from 3 p.m. to 7 p.m., and Teri King from 7 p.m. to midnight. K101 is proud to be a partner with A.C.T.

THANKS TO OUR SPONSORS

THE A.C.T. YOUNG CONSERVATORY PRESENTS NEW WORK AT THE MAGIC THEATRE

This season, the A.C.T. Young Conservatory's New Plays Program will present its first-ever public productions of commissioned plays: Constance Congdon's *Automata Pieta* (which premiered at A.C.T. last May), a contemporary comic fantasy about a teen fashion doll who comes to life, will run January 13-23, 2000. Timothy Mason's *Less Than Human Club*, a potent drama about young teens struggling with identity during the tumultuous 1960s, is scheduled to appear in July.

All performances take place at the Magic Theatre in San Francisco's Fort Mason Center. Tickets are \$10. For tickets and information, call (415) 749-2ACT or visit us online at www.act-sfbay.org.

THANKS TO OUR SPONSORS

BAY GUARDIAN CORPORATE SPONSOR

One of the first locally owned and operated independent newsweeklies of its kind in the nation, the *San Francisco Bay Guardian* is still recognized as one of the best. Over the past 35 years, the *Guardian* has been dedicated to "printing the news and raising hell" and has grown up with two generations of loyal readers around San Francisco Bay. Among the award-winning paper's proudest achievements is its support of the arts, especially of those writers, painters, poets, players, and performers who help make up the soul of the city.

From in-depth news and reviews to the *Guardian* Outstanding Local Discovery Awards (the Goldies), to sponsoring contests for poetry, photography, and cartooning, the *San Francisco Bay Guardian* has always nurtured the best, most original artistic output the Bay Area has to offer. Beyond the printed page, the *Guardian's* dialogue on Bay Area arts and artists continues at sfbg.com, expanding this creative spirit to touch a global community.

The Invention of Love is also sponsored in part by a generous contribution from James C. Hormel.

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

For information about ushering, call (415) 439-2349.

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HARRY DENTON'S STARLIGHT ROOM CELEBRATES A.C.T.

On October 4, Harry Denton's Starlight Room graciously hosted a fabulous fete celebrating A.C.T.'s outstanding subscription success and the blockbuster season-opening production of *The Threepenny Opera*. A.C.T. trustees and major donors enjoyed the talents of *Threepenny* performers Lisa Vroman, Anika Noni Rose, Nancy Dussault, and Peter Maleitzke, as well as a delectable seafood buffet and outstanding wine provided by Harry Denton and Belvedere Winery.

Here are a few scenes from atop the Sir Francis Drake Hotel (photos by Kevin Berne):



Doug and Carole Shorenstein-Hays with *Threepenny* cast member Lisa Vroman (right)



(l to r) Host Harry Denton, A.C.T. Managing Director Heather M. Kitchen, and Chairman Emeritus of the A.C.T. Board of Trustees Alan L. Stein with his wife, Ruth



Threepenny cast members Nancy Dussault (second from left) and Anika Noni Rose (second from right) with A.C.T. Master of Fine Arts Program students (l to r) Lloyd C. Porter, Melanie Flood, Jim Budig, and Chris Ferry



(l to r) A.C.T. Trustee Mary Metz and guest Niko Mayer

A.C.T. NEWS

WAYS OF GIVING

TAKE STOCK IN A.C.T.

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Avoid capital gains taxes on the sale of appreciated stock;

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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

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Many people who could not otherwise contribute to A.C.T. as generously as they would like 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 plans; 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
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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200. On the Web: www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

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

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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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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 subscriptions** are also available at half price. **Senior citizen discounts** are available for full-season and sampler series subscriptions. A.C.T. also offers one **Pay What You Wish** performance during the run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food.

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

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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.

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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.

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 8-18. 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 Ellis Street between Mason and Taylor.

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

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

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

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.

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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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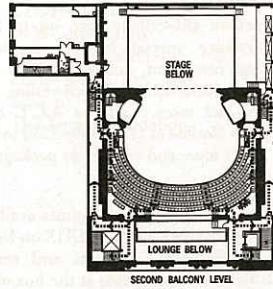
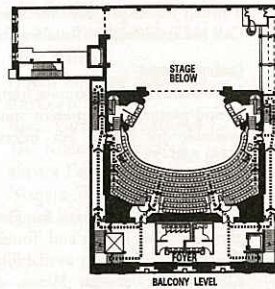
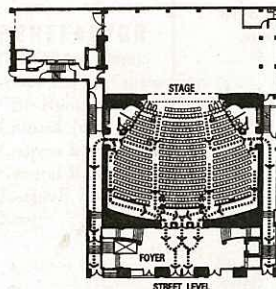


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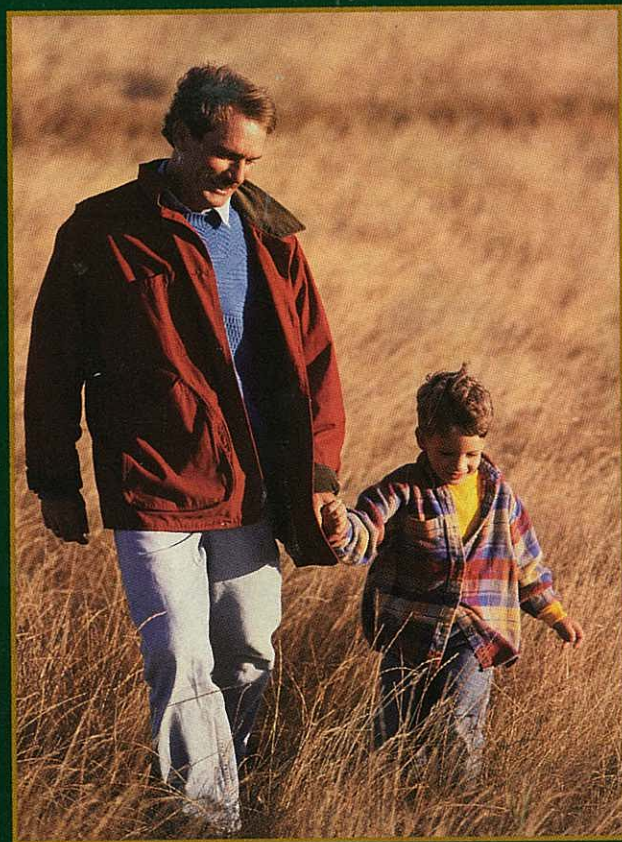
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