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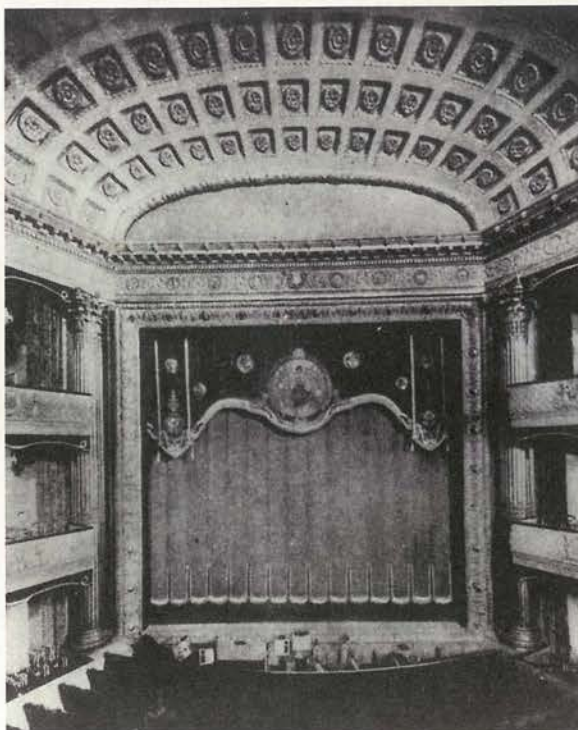


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CONTENTS

Vol. 6, No. 1, September 1999

FROM THE ARTISTIC DIRECTOR	9
PROGRAM NOTES	17
A.C.T. NEWS	32
A.C.T. PROFILES	40
WHO'S WHO IN <i>THE THREEPENNY OPERA</i>	45
THANKS TO OUR SPONSORS	56
ABOUT A.C.T.	58
CONTRIBUTORS	60
A.C.T. STAFF	66
FOR YOUR INFORMATION	68

ON THE COVER

Photo by Kevin Berne

ABOVE

Interior of the Columbia Theatre (now the Geary), 1910

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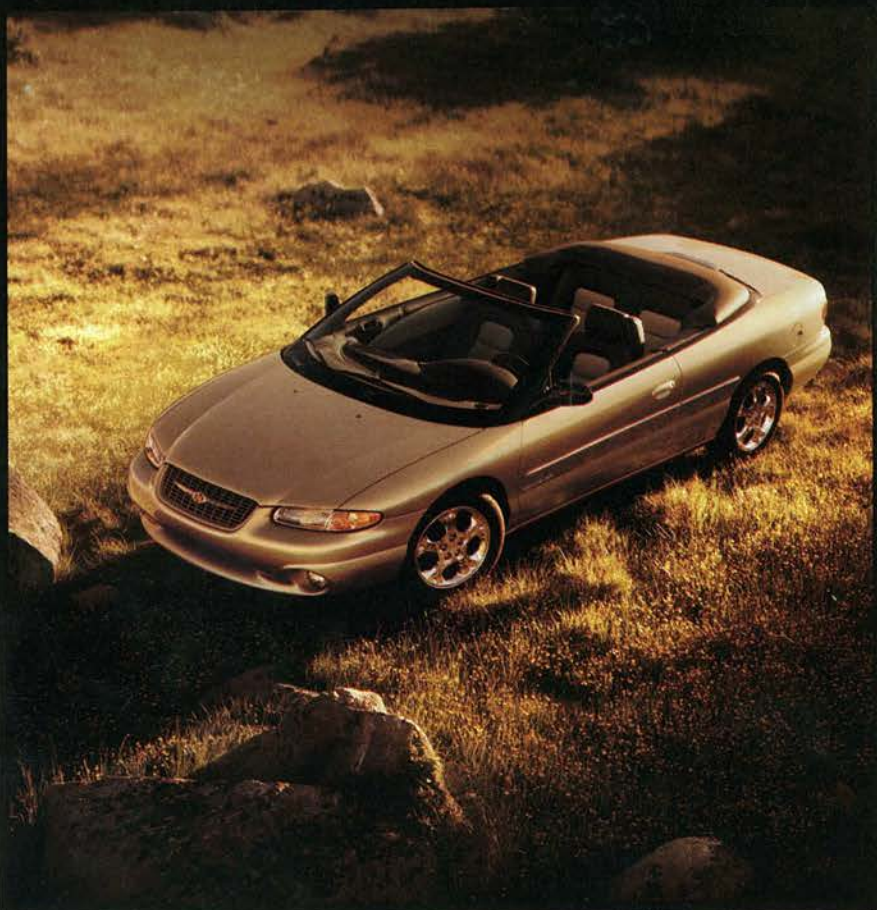
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DEAR FRIENDS:

This season marks the celebration of many milestones, not the least of which is the approaching turn of the millennium. With this production of *The Threepenny Opera*, we simultaneously salute the 100th anniversaries of the births of Kurt Weill and Bertolt Brecht, welcome the first third-year class of our

acclaimed M.F.A. Program onto the Geary stage, and present to you one of the most remarkable collections of artists A.C.T. has ever assembled.

This project is particularly close to my heart. I grew up listening to my Viennese mother playing recordings of Lotte Lenya singing Weill's music in German, and my sense of musical theater has always been defined by this bittersweet, romantic, cynical, and always surprising piece. Seventy years after its twenty-something authors wrote their hit musical amid a frenzy of inspiration and recrimination, *Threepenny* continues to exert a profound hold on our collective imagination. Brecht was, above all, a great poet, and the juxtaposition of gritty street life and operatic romanticism that defines *The Threepenny Opera* helped to revolutionize 20th-century theater.

Brecht would have loved the fact that the A.C.T. season that opens with his *Threepenny Opera* also includes Christopher Marlowe's great political drama *Edward II* (which Brecht himself adapted and directed as a young artist), and I think he would have delighted in David Hirsch's outrageous new comedy, *Wrong Mountain*, which questions the possibility of true dramatic art surviving in the "commercial swamp" of Broadway. Ted Dykstra's *Two Pianos, Four Hands* employs two astonishingly versatile performers playing dozens of characters in the quest to achieve greatness as concert pianists in a competitive and chaotic world. Indeed, the desire for money versus the desire for artistic, spiritual, and/or romantic fulfillment is a theme that travels throughout the season; nowhere is this battle more fully realized than in Edith Wharton's brilliant turn-of-the-century novel *The House of Mirth*, which Giles Havergal has adapted for us and which explores the struggle of beautiful Lily Bart to stay on top of the society to which she aspires without a penny to her name.

It is difficult to foresee what the 21st century will bring, but it is impossible to imagine that it will produce a theatrical mind more fertile than that of Tom Stoppard, who ushers in the new millennium at A.C.T. with his new drama of unrequited passion, *The Invention of Love*. All of us at A.C.T. are thrilled to be walking into the next century with all of you as our traveling partners, and we look forward to the many adventures ahead of us. Welcome to A.C.T.!

Sincerely,

Carey Perloff
Artistic Director

FROM THE ARTISTIC DIRECTOR

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3PENNY

THE THREEPENNY OPERA

(1928)

Book and Lyrics by Bertolt Brecht

Music by Kurt Weill

Based upon Elisabeth Hauptmann's translation of
John Gay's *The Beggar's Opera*

English Translation by Michael Feingold

Directed by Carey Perloff

Musical Staging by Luis Perez

Musical Direction by Peter Maleitzke

with

Tom Blair Baomi Butts-Bhanji Philip Casnoff
Nancy Dussault Randall Gremillion Dan Hiatt
Steven Anthony Jones Charles Lanyer
Bebe Neuwirth Cathleen Riddley Anika Noni Rose
Brian Keith Russell Celia Shuman Lisa Vroman

Scenery and Costumes by Annie Smart
Lighting by Peter Maradudin
Sound by Garth Hemphill
Dramaturg Paul Walsh
Casting by Ellen Novack and
Meryl Lind Shaw

Hair and Makeup by Rick Echols
Associate Director Margo Whitcomb
Music Associate Ron Valentino

Stage Management Staff

Kimberly Mark Webb, *Stage Manager*
Sue Karutz, *Assistant Stage Manager*
June Palladino, *Production Assistant*
Bethany Maxwell, *Intern*

Translation used by arrangement with Stefan Brecht,
and by arrangement with European American Music Corporation,
agent for the Kurt Weill Foundation for Music, Inc.

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Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

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Director



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THE THREEPENNY OPERA

The Cast

(in order of appearance)

Jenny Diver	Bebe Neuwirth
Jonathan Jeremiah Peachum	Steven Anthony Jones
Mrs. Celia Peachum	Nancy Dussault
Old Beggar	Tom Blair
Child Beggars	Joey Browne-Contreras†, Francisco Sandoval†
Charles Filch	Chris Ferry*
Polly Peachum	Anika Noni Rose
Macheath	Philip Casnoff
Macheath's Gang:	
Matt of the Mint	Brian Keith Russell
Crook-finger Jack	Zachary Knowler*
Walt Dreary	Patrick P. McNulty*
Ed	Randall Gremillion
Reverend Kimball	Dan Hiatt
Tiger Brown, chief of police	Charles Lanyer
Smith, a police constable	Dan Hiatt
Whores:	
Vixen	Cathleen Riddley
Dolly	Stephanie Fybel*
Betty	Baomi Butts-Bhanji
Molly	Celia Shuman
Lucy Brown	Lisa Vroman

Ensemble: Beggars, Whores, Cops, and Gang Members*

Jim Budig, Jessica Claire, Brooke Delaney, Amanda Diaz,
Mary Dolson, Chris Ferry, Melanie Flood, Stephanie Fybel,
Travis Guba, Amy Hengerer, Albert Jones, Kathleen Kaefer,
Wayne Kasserman, Zachary Knowler, Nicole E. Lewis,
Patrick P. McNulty, David Mendelsohn, Alex Moggridge,
Douglas Nolan, Lloyd C. Porter, Christina Ross, Ben Sharples

* Students in the A.C.T. Master of Fine Arts Program

† Students in the A.C.T. Young Conservatory

(Young Conservatory Performance Monitor—Travis Guba)

The Tivoli Orchestra

Conductor, Piano, Harmonium—Peter Maleitzke
Saxophone, Flute—David Henderson
Saxophone, Clarinet—Kevin Stewart
Trumpet—Ron Blais, Kale Cummings; Trombone—Bruce Chrisp
Bass—Bill Everett; Bandoneon—Dale Meyer
Guitar, Banjo—John Imholz; Percussion—Allen Biggs

Understudies

Macheath—Chris Ferry*
Jonathan Jeremiah Peachum, Tiger Brown—Brian Keith Russell
Jenny Diver—Celia Shuman; Mrs. Peachum—Cathleen Riddley
Filch, Macheath's Gang—Randall Gremillion
Polly Peachum, Lucy Brown—Stephanie Fybel*
The Reverend Kimball, Smith—Tom Blair; Whores—Cathleen Riddley

Additional Credits

Dramaturgical assistance by Alice Moore

Special Thanks to

Stephen Hinton
Marjorie Perloff
Michael Tilson Thomas
Jim Gordon and Morpheus Lighting
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John Engelkes II
Harmonium provided by James B. Tyler, "The Reed Organ Man"

Setting

The Threepenny Opera takes place in the depths
of a large city by a harbor.



You are about to see an opera for beggars. Because this
opera is so magnificent only a beggar could have thought
it up, and because it still had to be so cheap even beggars
could afford it, we call it *The Threepenny Opera*.

—Bertolt Brecht's prologue to *The Threepenny Opera*

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3PENNY

THE THREEPENNY OPERA

Scenes and Musical Numbers

Prologue

"Moritat: Ballad of Mack the Knife"

Jenny

Overture

Orchestra

Scene 1: Peachum's Shop for Beggars

"Peachum's Morning Hymn"

Mr. and Mrs. Peachum

"Why-Can't-They Song"

Mr. and Mrs. Peachum

Scene 2: A Garage by the Docks

"Wedding Song"

Macheath's Gang

"Pirate Jenny"

Polly and Jenny

"Soldiers' Song"

Macheath, Brown, Gang

"Love Song"

Macheath, Polly

Scene 3: Peachum's Shop for Beggars

"Barbara Song"

Polly

"First Threepenny Finale" Polly, Mr. and Mrs. Peachum, Ensemble

Scene 4: A Garage by the Docks

"Melodram" and "Polly's Song"

Macheath, Polly

Interlude

"Ballad of the Prisoner of Sex"

Mrs. Peachum

Scene 5: A Brothel

"Pimp's Ballad"

Macheath, Jenny

Scene 6: The City Jail

"Ballad of Living in Style"

Macheath, Police

"Jealousy Duet"

Lucy, Polly

"Second Threepenny Finale"

Macheath, Mrs. Peachum,

Jenny, Ensemble

Scene 7: Peachum's Shop for Beggars

"Ballad of the Prisoner

of Sex" (reprise)

Mrs. Peachum

"Song of Futility"

Mr. Peachum

"Song of Futility" (reprise)

Mr. and Mrs. Peachum, Beggars

Scene 8: Lucy's Room

"Lucy's Aria"

Lucy

Interlude

"Solomon Song"

Jenny

Scene 9: The City Jail and the Gallows

"Call from the Grave"

Macheath

"Epitaph"

Macheath

"Third Threepenny Finale"

Entire Company

"Moritat" (reprise)

Jenny

"Lucy's Aria": Music by Kurt Weill, Lyrics by Bertolt Brecht
Used by arrangement with Stefan Brecht and European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc.

Note: The lyrics for the final reprise are translated from those Brecht wrote for G. W. Pabst's 1931 film version of *The Threepenny Opera*.

There will be one intermission.



Scene study for the 1928 production of *The Threepenny Opera*, by stage and costume designer Caspar Neher

FYI: 3P0+Y2K=A.C.T.

by Michael Feingold

A Q&A in which translator MICHAEL FEINGOLD answers the questions you always meant to ask about *The Threepenny Opera*.

Is this the same thing as *The Beggar's Opera*?

No. That was written by the English poet and satirist John Gay in 1728. He set his lyrics to folk tunes ("ballads") and popular songs of the day, inventing a new form that Londoners called "ballad opera," which ultimately led to the creation of the modern musical.

How did Bertolt Brecht and Kurt Weill find out about it?

The Beggar's Opera was the 18th century's biggest hit, but disappeared from the stage during the Victorian era. Then a 1920 London revival, by the director Nigel Playfair, made it a hit all over again. Brecht's secretary, Elisabeth Hauptmann, who translated English literature into German for a living, read the work, liked it, and gave her translation of it to Brecht, suggesting that he adapt it for a modern audience.

Don't some people say that Hauptmann really wrote *The Threepenny Opera*?

Probably, but it's not true. She just translated the original text. But the imagination that

reshaped the play and wrote the great lyrics is discernibly Brecht's. He was like Shakespeare in borrowing freely, from a huge number of sources at once, and the results are Shakespearean in scope. Only Shakespeare didn't live in a time of copyright laws, while Brecht was often challenged by writers he'd ransacked and reworked. For instance, the heirs of a poet named Ammer still get a tiny percentage of the royalties, because Brecht used his translations of François Villon as the basis for two of Macheath's songs, and Ammer sued.

But Villon was a medieval poet. What does he have to do with the 18th century?

Nothing, but *The Threepenny Opera*'s a 20th-century work, written and premiered in Berlin in 1928. It doesn't really take place in any specific time. The characters use Berlin 1920s slang, but the original costumes were vaguely 1890s, and the story's supposed to take place at the time of Queen Victoria's coronation, which was in 1838. The influences come from all over—besides Gay and Villon,

there's Kipling, Fielding, Dickens, Martin Luther, and in the music, Bach, Mozart, Viennese operetta, and Humperdinck. *Threepenny*'s a very rich stew.

I see. Humperdinck?

Engelbert Humperdinck. Not the pop singer—Weill's composition teacher. He wrote one very famous opera, *Hansel and Gretel*, a line from which Brecht and Weill quoted as a joke in *Threepenny*'s finale. All German children know it.

Will I be able to follow all this?

Don't worry—this isn't a theater history class. Just enjoy the story and the songs.

But isn't the story terribly sordid and unpleasant?

Not at all. The joke is that it's sordid and pleasant. It's a common mistake to think Brecht means in-your-face ugliness; what he really wants is honest, unsinsistent clarity. His famous theory of the "alienation effect"—which he didn't fully evolve, by the way, until after *Threepenny*'s success—doesn't mean that the audience should be repulsed by the experience, but that it should make them see an everyday thing with new eyes, as if they were suddenly distanced from it. That's why so much of Brecht's work depends on lightness and surprise—a poetry of staging to match the poetry of the text.

But wasn't he a Communist?

Yes, but the same way he was a theoretician—not until a few years after he wrote *Threepenny*. And even then, he was a doubting and recalcitrant Communist, with whose work the party always had problems. When he told the House Un-American Activities Committee that he'd "never, never" been a member of the Communist Party, he was probably telling the truth. And the next day he went home to start a Communist-sponsored theater in East Berlin—via Switzerland, on an Austrian passport.

He doesn't sound very trustworthy.

I didn't say he was trustworthy; I said he was a great poet. Trustworthy poets are usually pretty dull. Brecht is inspired. He loves people—their big paradoxes and their little quirks. In *Threepenny*, Polly and Lucy are rivals, so Brecht writes a scene where they become friends. Peachum hates Macheath like poison, so Brecht invents the amazing moment where they meet in the last scene.

What about Weill?

In some ways, I think he was a greater genius than Brecht; certainly he was a perfect match for him artistically. The words intrigue you, but the music grabs you and holds you. Weill's classical gift for



A page from the catalogue of the 1938 Nazi exhibition "Entartete Musik" ("Degenerate Music"). The display for *The Threepenny Opera* was so popular it was closed by the Nazis.



Bertolt Brecht in 1927, when he first worked with Kurt Weill

structure is immaculate, but so is his popular sense of knowing when to hit you with the surprise, the big throbbing chord, the blue note, the incredible C major tune. The balance of the two elements is what makes him the quintessential 20th-century composer—he's the ultimate crossover artist, at ease in the grandest opera house, or sitting around the piano in some cheap dive. It's perfect that 2000 should be both the centennial of his birth and the 50th anniversary of his death—he is the first half of this century, the time when art was breaking down all its barriers and struggling to rethink its relation to the audience.

Isn't it still doing that?

Yes—and notice how popular Weill's become again. He always does his job without attitudinizing, so he can be grand without getting grandiose and simple without being inane.

But isn't music in Brecht's theater supposed to take an attitude, to comment on the action?

To take an attitude toward the action, yes. You can hear in this score exactly what Weill thinks of Peachum and Macheath, not to mention what he thinks of poverty, hunger, lust, betrayal, and greed. What he never attitudinizes about is music—the score never says, “How clever I am to be writing this,” or, “Listen to the way I pile up these lush chords.” He just writes the piece and lets it do its own work. When he orchestrates, it's like conversation—listen to the way the trumpet teases the Peachums when they complain about Polly, and then the way it shouts to Macheath and Tiger Brown in the “Soldiers' Song.”

Do you mean the “Army Song?”

Well, that's what Marc Blitzstein called it in his famous 1954 translation, yes. But in German it's actually called “Cannon Song,” and the title of the original poem is “Song of the Three Soldiers,” which is meant to

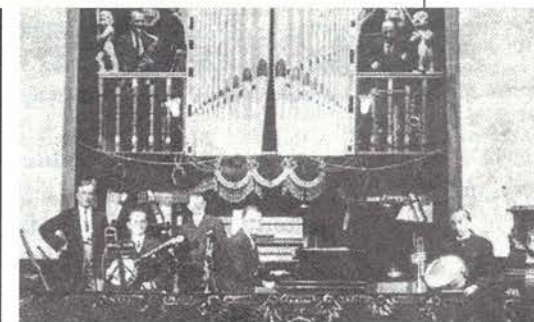
suggest Kipling's *Soldiers Three*.

But why did you make a new translation?

First, because a Broadway producer paid me a lot of money—a good Brechtian reason. And second, because it was needed.

But Blitzstein's version ran a long time off Broadway, and so many people are familiar with it.

Granted, but you see, it's a “version,” and I thought—as many people do—that Americans should have a chance to get closer to what was actually performed in 1928. This isn't to discredit Blitzstein. He did wonderful work. But he also reassigned songs, sometimes almost randomly; he adjusted the work's tone to 1954, and we don't live there anymore; and he worked from a later, talkier version of the script, which Brecht had gone on fiddling with all through the '30s. Anyway, Brecht in English is like Shake-



THREEPENNY SCENES

(clockwise from top left)
Cover of a 1931 issue of a film magazine featuring a scene from G. W. Pabst's film of *The Threepenny Opera*; Lotte Lenya getting ready to play Jenny in the 1954 off-Broadway production; the Lewis Ruth Band in the 1928 production; label of the 1930 recording, which featured only three members of the original cast—Erich Ponto, Kurt Gerron, and Lenya—with the Lewis Ruth Band

speare in German: Blitzstein wasn't the first translator and I won't be the last.

But you've reassigned songs, too. Shouldn't Jenny sing “Pirate Jenny?”

Well, strictly speaking, in 1928, Brecht and Weill intended Polly to sing it—as entertainment at her own wedding. But the famous recording from that time is by Weill's wife, Lotte Lenya, who played Jenny in the original production, and she sings it in G. W. Pabst's 1931 film.

So do you mean Jenny should sing “Pirate Jenny?”

She does in Blitzstein's version, which was written knowing that Lenya would be singing the role again. And that's been the standard practice ever since. But my script, like the 1928 script, says Polly sings it.

But which character will sing it in A.C.T.'s production?

As to that, let me just say that Carey Perloff's an extremely intelligent director, and you can count on her to come up with a good Brechtian surprise.

Theater am Schiffbauerdamm

Dirigieren: Ernst Josef Aufferdt

Die Dreigroschenoper

(The Beggars Opera)

Ein Stück mit Musik in einem Vorspiel und 8 Bildern nach dem Englischen des John Gay.
(Eingeleitete Balladen von François Villon und Rudyard Kipling)

Übersetzung: Elisabeth Hauptmann

Bearbeitung: Brecht

Musik: Kurt Weill

Regie: Erich Engel

Bühnenbild: Caspar Neher

Musikalische Leitung: Theo Mackeben

Kapelle: Lewis Ruth Band

Personen:

Jonathan Peachum, Chef einer Bettlerplatt	Erich Ponto
Fräulein Peachum	Rosa Valeri
Polly, ihre Tochter	Roma Bahn
Macheath, Chef einer Platte von Straßenbanden	Harald Paulsen
Brown, Polizeichef von London	Kurt Gerron
Lucy, seine Tochter	Kate Kühl
Trauerweidenwälder	Ernst Sommer
Münzmann	Karl Hansmann
Hakenfingerjakob	Manfred Furst
Sägenhieb	Josef Sauer
Jimmie	Werner Madsen
Ede	Albert Venohr
Falk, einer von Peachums Bettlern	Naphtali Lehmann
Smith, Konstabel	Ernst Busch
Huren	Kuffner
	Jedekel
	Heimke
	Kilch u. a.
	Schickaja
	Hemmoth u. a.
Banditen, Huren, Bettler, Konstabel, Volk.	
„Och der Handlung: London“	
Eine kleine Pause nach dem 3. Bild.	
Große Pause nach dem 6. Bild.	
Die Wälder des Letztens wurden hergestellt in der Fabrik Baccalupo.	

The program of the 1928 Berlin premiere of *Die Dreigroschenoper* at the Theater am Schiffbauerdamm

And when Jenny sings "Pirate Jenny," what does Polly sing at her wedding?

Well, in the Pabst film, for instance, she sings the "Barbara Song," which is what she sings in the original to explain the marriage to her parents.

But that's Lucy's song.

In Blitzstein, yes. But Brecht and Weill wrote an aria for Lucy, which was cut in rehearsal in 1928 because the actress who could sing it left the cast, and her understudy, who replaced her, couldn't. We've restored it.

Why is that song called "Barbara Song," anyway? Who's Barbara? You'll laugh—it's a medieval term in logic.

Oh, come on.

No, really. It's how 14th-century philosophy students remembered one sequence in logical thought: If (a) and (a), then (a).

You must be kidding.

Of course, Brecht also named his daughter Barbara. And Shaw's *Major Barbara* was one of his favorite plays. And the song is about those "barbaric" feelings you can't control.

And while we're talking about titles, why is the show called *The Threepenny Opera*? Why didn't they just leave it as *The Beggar's Opera*?

They almost did, but they didn't want people to think it was a literal translation of Gay. Brecht first thought of calling it *Gesindel*, which means "scum" or "riffraff." But the producer nixed that. They didn't find the title till, late in rehearsal, Brecht's friend, the novelist and playwright Lion Feuchtwanger, dropped by and said, "Why don't you call it *The Threepenny Opera*?" Brecht knew a good idea when he heard one.

So I gather.

You're coming in cynical—I like that. We'll convert you.

To what?

Sentiment. This is a romantic musical, didn't you know? It's all about love, and there's a happy ending. Everybody gets what they want, with lots of money to go around.

That doesn't sound much like real life—certainly not as seen by a Communist poet.

I keep telling you, he wasn't a Communist yet. And as for real life, you don't need to see that on the stage; it's all around you. The stage is only a comment on it. *Threepenny*'s a comment on the many ways people can enjoy themselves under capitalism—as long as they don't forget the most important thing.

What?

The huge number of other people who, for various economic reasons, aren't enjoying themselves under capitalism. They outnumber us. It's easy enough to pretend they're not there—*Die im Dunkeln sieht man nicht*—but if they decide to start marching one day, it won't be so easy anymore.

That sounds more like today than 1928.

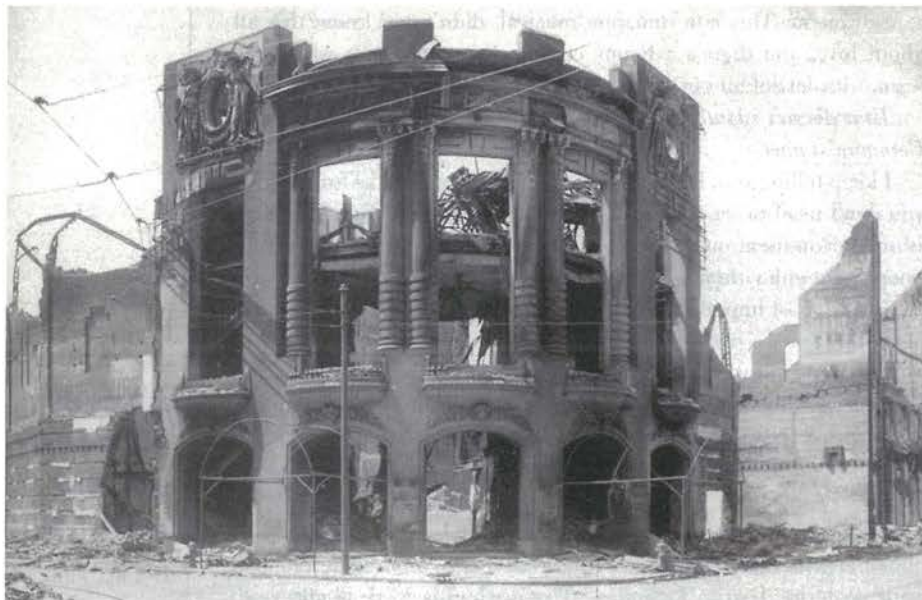
Threepenny was written for today—literally. Weill said, "To hell with posterity. I write for today." That's why his work is always so fresh. After all, no matter what morning you wake up, it's always today. Which means it's always time to see *The Threepenny Opera*. Like the Weimar Republic, we haven't exactly succeeded in solving our economic problems. I made this translation for a Broadway production in 1989, and one of the TV reviewers said, "In this production, the beggars have been updated to be the homeless." As if they'd all had nice suburban split-levels in 1928 Berlin! ■

In addition to *The Threepenny Opera*, Michael Feingold's translations include five other Brecht-Weill works and Schiller's *Mary Stuart*, commissioned and produced by A.C.T. in 1998. Chief theater critic of *The Village Voice*, he was honored in 1996 with the prestigious *George Jean Nathan Award*.

AS FOR REAL
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NEED TO SEE
THAT ON STAGE;
IT'S ALL AROUND
YOU.

Photographs by
Howard Schatz from
*Homeless: Portraits of
Americans in Hard
Times* (Chronicle
Books, 1993). Reprint
fees for the use of
these photographs
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Studio.





San Francisco's
"Temple of Music and
Mirth"—The New
Tivoli Opera House
in 1906

HIGH LIFE MEETS LOW LIFE

by Jessica Werner

Ever since the city's Gold Rush dawn, San Francisco has been home to staggering contrasts of excess and iniquity—the legendary Barbary Coast underworld a seamy backdrop to the gilded splendor of City Hall, the city's notorious burlesque joints thriving just steps away from grand theaters and opera houses. Intrigued by the ironic duality of San Francisco's cultural history, director Carey Perloff has created a design for A.C.T.'s *Threepenny Opera* inspired by early 20th-century San Francisco as seen through our own contemporary lens: a fairy tale setting for Brecht-Weill's most famous collaboration, which critic Hans Keller once described as "the weightiest possible lowbrow opera for highbrows and the most full-blooded highbrow musical for lowbrows."

"I wanted to establish a reality for the operatic characters in *Threepenny*, within the poetic landscape Brecht created, that is not so remote from our own experience," says Perloff. "Turn-of-the-century San Francisco was a thriving center of grand opera, as well as home to a vital popular tradition of vaudeville, jazz, and ragtime. In reading about the American musical scene of the time, which greatly influenced Weill, I realized that high culture and low life have always coexisted in this city."

continued on page 54

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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 (\$21 for opening night subscribers); limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

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A.C.T. PROLOGUE

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Featuring Director Carey Perloff

AUDIENCE EXCHANGES

September 14, September 19 (matinee), and September 29 (matinee)



FROM PAGE TO STAGE:

A CONVERSATION WITH TONY TACCONE & CAREY PERLOFF

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A.C.T. NEWS

A.C.T. STEPS UP TO MEET HEWLETT FOUNDATION CHALLENGE

A.C.T. kicks off its millennial fundraising season with the award of a \$300,000 challenge grant from the William and Flora Hewlett Foundation. Awarded to A.C.T. in recognition of the strides the company has made toward fiscal stability under the leadership of A.C.T. Managing Director Heather Kitchen and Artistic Director Carey Perloff, the grant will help to ensure A.C.T.'s continued success into and beyond the new century.

"Challenge grants of this size are few and far between," says Kitchen. "By extending this challenge, the Hewlett Foundation has recognized the dedication and hard work of the A.C.T. community—artists, audience, and staff—over the last several years, while expressing confidence in our future growth. This grant offers A.C.T. a precious opportunity to expand the financial base on which A.C.T.'s artistic ventures depend."

The Hewlett Foundation was established in 1966 by Palo Alto industrialist William R. Hewlett, his late wife, Flora Lamson Hewlett, and their eldest son, Walter B. Hewlett. The foundation's broad purpose is to promote the well-being of humankind by supporting non-profit organizations active in the areas of education, performing arts, population, environment, conflict resolution, family and community development, and U.S.-Latin American relations.

One third of the grant is for operating expenses; the remaining two-thirds is earmarked for elimination of accumulated debt. If A.C.T. can produce an operating surplus of \$300,000 by June 30, 2000, we can make every dollar you give count as two! 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.

continued on page 34

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BILL GRAHAM PRESENTS

continued from page 32

SUMMER SCENES AT A.C.T.

A.C.T. enjoyed an event-filled summer of star-studded benefits, new theater classes, Young Conservatory performances, and community building. Below are a few highlights:

continued on page 38

BOB ADLER



MERCEDES ROMERO

KEVIN BIERNE



PAULA GLOSTEIN

ERIK PIVO



MERCEDES ROMERO

(clockwise from top left) The world-premiere cast of Connie Congdon's *Automata Pieta*, commissioned by the Young Conservatory's New Plays Program; members of the California School Leadership Academy learning to integrate theater techniques into their teaching; Studio A.C.T.'s *Misalliance*; patrons attending the *Pay What You Wish* performance of *Tartuffe*; director Charles Randolph-Wright (left) with assistant directors Marco Barricelli and Margo Hall at the opening of *Tartuffe*; (l to r) Robert D. Glynn, Jr., chairman, CEO & president of event sponsor PG&E Corporation, A.C.T. Trustee Barry Lawson Williams with Netty Anthony Harris, and A.C.T. Board Chairman Shepard P. Pollack at the conservatory's *Starry, Starry Night* at the St. Francis Hotel

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Susan Gibney and Art Malik in *Indian Ink*
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continued from page 34

A.C.T. PROUDLY PRESENTS THE MASTER OF FINE ARTS PROGRAM CLASS OF 2000

The multifarious ensemble of beggars, cutthroats, and whores seen in *The Threepenny Opera* is the first collective mainstage performance venture of the talented third-year students of the A.C.T. Master of Fine Arts Program (formerly known as the Advanced Training Program). With this production, the graduating class of 2000 takes to the stage for a fast-paced season of intensive rehearsal and public theatrical performance, becoming the first group to complete three years of study in residence at A.C.T. since the program was restructured in 1996.

Previously a two-year course of study, the M.F.A. Program was expanded to include a third year of study culminating in the award of master of fine arts degrees to all qualified candidates. During the 1999-2000 academic year, third-year M.F.A. students will augment their classroom work with practical "on-the-stage" training, which will include four public productions at San Francisco's Magic Theatre, individual self-devised projects, and in-house cabaret performances, as well as developmental readings and workshops of plays under consideration for the A.C.T. mainstage.

"We have restructured the M.F.A. Program, capitalizing on the vitality of our association with the A.C.T. mainstage, to involve students directly in the artistic life of the entire organization," says Conservatory Director Melissa Smith. "The third-year M.F.A. curriculum offers students a chance to apply the skills and self-knowledge they have developed during their previous two years of study to the challenge of public performance. We want to give them the opportunity to take the artistic risks necessary to achieve the highest standards of professional theater performance, while benefiting from the guidance of A.C.T.'s outstanding faculty and professional acting company. Performing in a major musical work like *The Threepenny Opera*, on the Geary stage with distinguished professional artists, is perhaps the most valuable learning experience we can offer them as they embark on acting careers of their own."

The third-year class will continue its exploration this fall of German drama with public productions of *Spring Awakening*, by Frank Wedekind, and *Pains of Youth*, by Ferdinand Bruckner, at the Magic Theatre, located at Fort Mason Center. *Spring Awakening*, directed by Barbara Damashek (who helmed A.C.T.'s mainstage production of *The Cherry Orchard* in 1996), and *Pains of Youth*, directed by Adrian Giurgea, will run in repertory November 5-21. Tickets are \$5-\$10 (\$8 for students and seniors); for tickets and more information on A.C.T. Conservatory productions at the Magic Theatre, please call the A.C.T. Box Office at (415) 749-2ACT or visit us online at www.act-sfbay.org.



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Mary Dolson



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Stephanie
Fybel

Travis Guba



Amy Hengerer



Albert Jones

Kathleen
KaeferWayne
KassermanZachary
Knowler

Nicole E. Lewis

Patrick P.
McNultyDavid
MendelsohnAlex
Moggridge

Douglas Nolan



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Christina Ross



Ben Sharples

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Yannacone

SEE THE GEARY FROM THE INSIDE OUT

In response to popular demand, A.C.T. now offers behind-the-scenes tours of the Geary Theater on selected Wednesday and Saturday mornings. The approximately 75-minute tours (just \$6 for subscribers) are a wonderful opportunity for adults and children to get behind the curtain and see how theater magic is made! For more information, please see the ad on page six in this program or visit us on the Web at www.act-sfbay.org.

A.C.T. PROFILES



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* and the American premiere of Tom Stoppard's *Indian Ink*. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart*, Harold Pinter's *Old Times*, Stoppard's *Arcadia*, Tennessee Williams's *Rose Tattoo*, Sophocles' *Antigone*, Strindberg's *Creditors*, Chekhov's *Uncle Vanya*, David Storey's *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music, and in 1998 she staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of the Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, Bertolt Brecht's *Resistible Rise of Arturo Ui*, and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

This season at A.C.T. Perloff stages a major revival of Brecht/Weill's *Threepenny Opera* and the American premiere of Stoppard's *Invention of Love*; she will also remount her acclaimed *Mary Stuart* at the Huntington Theatre Company.



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

continued on page 42

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A.C.T. PROFILES

continued from page 40

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*.

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



BAOMI BUTTS-BHANJI* (*Betty*) appeared most recently in the 1999 West Coast premiere of *Defying Gravity* at the San Jose Stage Company. She made her A.C.T. debut in *Machinal* in 1996 and appeared in *A Streetcar Named Desire* in 1997. In 1995 she appeared in *From the Mississippi Delta* at Marin Theatre Company, which received a Bay Area Theatre Critics' Circle Award for best performance ensemble. She has also performed in San Jose Repertory Theatre productions of *1940s Radio Hour* and the award-winning *Cole!* and appeared in American Musical Theatre of San Jose's production of *A Little Shop of Horrors*. She is on the faculty of San Jose State University, San Francisco State University, and Foothill College. Butts-Bhanji has toured with Harry Belafonte and had several solo tours in Copenhagen, Japan, and Africa.



PHILIP CASNOFF* (*Macheath*) was nominated for a Golden Globe for his performance as Frank Sinatra in the Emmy-winning miniseries "Sinatra." He also played Elkanah Bent in "North and South," Lafayette in "George Washington," and leading roles in "Zoya" and "Hands of a Stranger." Other television projects include starring parts in *Little Girls in Pretty Boxes* with Swoosie Kurtz (Lifetime) and *Defenders: Taking the First* with Beau Bridges (Showtime). He was a series regular on "Under Suspicion," and has appeared on such shows as "Sisters," "ER," and "The Practice." Films include *How Stella Got Her Groove Back*, *Jersey Girls*, *Temptation*, and *Saints & Sinners*. On Broadway he starred in *Shogun*, *The Devil's Disciple* opposite his wife, Roxanne Hart, and *Chess* (Theater World Award). Off Broadway he was an original member of Des McAnuff's Dodger Theater Co. and received a Drama Desk nomination for *Up Against It* at the New York Shakespeare Festival. Regionally: leading roles in *Cymbeline* (Arena Stage); *Twelfth Night* and *Intermezzo* (Yale Rep); and *Richard III* (Kennedy Center). He can currently be seen as Nikolai Stanislavsky on the HBO series "OZ." Casnoff is grateful to his wife and children, Alexander and Macklin, for supporting his work at A.C.T.



NANCY DUSSAULT* (*Mrs. Peachum*) starred on Broadway in *Side by Side by Sondheim*, *Into the Woods*, *Bajour* (Tony nomination), *Do-Re-Mi* (Tony nomination), and *The Sound of Music*, and performed in *Trelawny of the Wells* for Joseph Papp's Public Theater. She toured *The Sisters Rosensweig*, *Mame*, *Shirley Valentine*, *They're Playing Our Song*, and *I'm Getting My Act Together...and Taking It on the Road*. She's been honored in L.A. with Drama-Logue Awards: for *Candide* at the Ahmanson and *The King and I*. On television she starred on PBS's "Cabaret Tonight" (Emmy Award), "Tony Awards Show," "Emmy Awards Show," "Carol Burnett," and "Hallmark Hall of Fame." The origi-

WHO'S WHO

nal cohort of "Good Morning, America," Dussault starred in "Too Close for Comfort" and "The New Dick Van Dyke Show" and guest starred on "Lois & Clark," "Mad About You," "Murder, She Wrote," "Matlock," and "The Tonight Show." Film credits include *The Nurse* and *The In-Laws*. Last year she released her first solo CD, *Heart and Soul*, to rave reviews, and brought her concert "American Women of Notes" to UCLA. She's appeared with the Chicago, Phoenix, Denver, Pasadena, and Los Angeles Symphony Orchestras and has performed her cabaret show in N.Y. at the Russian Tea Room, the Firebird, and Town Hall, in Los Angeles at the Cinnegrill, and in San Francisco at the Plush Room.



CHRIS FERRY[†] (*Charles Filch*) performed Touchstone last year in the A.C.T. Master of Fine Arts Program production of *As You Like It* at the Magic Theatre. He received his B.F.A. from Dartmouth College in 1995. His favorite roles to date include Andrei in *The Three Sisters*, Orgon in *Tartuffe*, Don Armado in *Love's Labour's Lost*, Bottom in *A Midsummer Night's Dream*, and Bernard Nightingale in *Arcadia*.



STEPHANIE FYBEL[†] (*Dolly*) performed last year as Rosalind in the A.C.T. Master of Fine Arts Program production of *As You Like It* at the Magic Theatre. Her New York and regional theater credits include Eve/Mama Noah in *Children of Eden*, Heidi in *The Heidi Chronicles*, Angie in *Top Girls*, Rose Trelawny in *Trelawny of the Wells*, and Luisa in *The Fantasticks*. She received her B.F.A. in theater from the University of Michigan.



RANDALL GREMILLION^{*} (*Ed*) made his A.C.T. debut in a workshop performance of *The Difficulty of Crossing a Field* last spring, after completing a five-year run at the Curran Theater in *The Phantom of the Opera*. Other local credits include *Big River* and *South Pacific* (AMTSJ) and *Sunday in the Park with George* (Theatre-Works). Gremillion is completing a D.M.A. at the Cincinnati Conservatory.



DAN HIATT^{*} (*Reverend Kimball/Smith*) has appeared at A.C.T. in *The Cherry Orchard*, *The Matchmaker*, *Othello*, *Rosencrantz and Guildenstern Are Dead*, and *The Play's the Thing*. Other theater credits include the role of Einstein in *Picasso at the Lapin Agile* at Theatre on the Square, *Two Gentlemen of Verona* at Arizona Theatre Company, and *Sylvia* at San Jose Repertory Theatre, the Marines Memorial Theatre, and Stage West in Toronto. He has also appeared in many productions at the California Shakespeare Festival.



STEVEN ANTHONY JONES^{*} (*Mr. Peachum*) has been seen at A.C.T. in *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. Jones's many film and television credits include two seasons of "Midnight Caller."



ZACHARY KLOWER[†] (*Crook-finger Jack*) performed last year as Jaques in the A.C.T. Master of Fine Arts Program production of *As You Like It* at the Magic Theatre. His A.C.T. studio credits include Bridaine in *Don't Trifle with Love*, Dorn in *The Seagull*, and Tiger Brown in the workshop of *The Threepenny Opera*. Regional theater credits include *Watch on the Rhine*, *Inherit the Wind*, and *Our Town* at Center Stage, and *A Christmas Carol* at the McCarter Theatre. He has also performed off-off Broadway as Stephen in *Eastern Standard* and Peter in *The Heidi Chronicles*. Television credits include appearances on "Loving" and "America's Most Wanted."



CHARLES LANYER^{*} (*Tiger Brown*), a 12-time Drama-Logue Award winner, received the Bay Area Theatre Critics' Circle Award for his portrayal of Professor Higgins in *Pygmalion* at A.C.T., where he has also played leading roles in *Gaslight*, *Arcadia*, *Creditors*, and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he was featured as Undershaft in *Major Barbara*, George in *Who's Afraid of Virginia Woolf?*, the Devil/Mendoza in *Man and Superman*, and Judge Brock in *Hedda Gabler*. He has also played leading roles in major productions on both coasts, including *Macbeth* at Seattle Repertory Theatre, *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, *Equus* at South Coast Repertory, *Names* at the Matrix Theatre in Los Angeles, and *Romulus Linney's 2* at the International City Theatre, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the New York Public Theatre. Lanyer has appeared in the films *The Stepfather* and *Die Hard II*, among others, and plays a leading role in the recently released feature film *Hard*. He has appeared on television in "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," and "St. Elsewhere."



PATRICK P. MCNULTY[†] (*Walt Dreary*) performed the title role last year in the A.C.T. Master of Fine Arts Program production of *Pericles* at the Magic Theatre. Past roles in Chicago include Dorian Gray in *The Picture of Dorian Gray* (Wisdom Bridge Theatre), the Dauphin in *St. Joan* (Bailiwick Rep), and Valère in *Tartuffe* (The Court Theatre). As a founding member of Roadworks Productions, he performed in and produced the midwestern premieres of *Suburbia*, *The Lights*, *Lion in the Streets*, and *Was*.



BEBE NEUWIRTH* (*Jenny Diver*) Broadway: *A Chorus Line*—Sheila, *Little Me*—Monique, *Dancin'*—Principal, *Sweet Charity*—Nickie (Tony Award), *Damn Yankees*—Lola, *Chicago*—Velma (Tony, Drama Desk, Outer Critics' Circle, Drama League Distinguished Performance, and Fred Astaire awards). Regional: *West Side Story*—Anita, *Sweet Charity*—Charity, *A Chorus Line*—Cassie, *Kiss of the Spider Woman*—Aurora/Spiderwoman (London's West End), *The Taming of the Shrew*—Katherina (Williamstown Theatre Festival). Revue: *Upstairs at O'Neal's*, *Cabaret: Verboten*. Television: *Cheers* (two Emmy Awards). Film: *Green Card*, *Bugsy*, *The Paint Job*, *Malice*, *Jumanji*, *Pinocchio*, *The Associate*, *Celebrity*, *The Faculty*, *Summer of Sam*.



CATHEEN RIDDLEY* (*Vixen*) makes her A.C.T. debut in *The Threepenny Opera*. Past credits include Jewel in *Best Little Whorehouse in Texas*, Portia in *The Heart Is a Lonely Hunter* with the National Theatre of the Deaf, Aldonza in *Man of La Mancha*, Winifred in *Once Upon a Mattress*, Ruth in *Pirates of Penzance*, and Nastya in *The Lower Depths*. She performed her original cabaret show at the Duplex in New York City. Television credits include Ophelia in *Hamlet* with Will & Company for PBS and "A Different World." When Riddley is not busy working as a free-lance sign language interpreter, she can be found performing with two popular Bay Area bands. She is an alumna of the Juilliard School Drama Division and holds a master's degree in sociology.



ANIKA NONI ROSE* (*Polly Peachum*) has been seen on the Geary Stage in *Tartuffe* and *Insurrection: Holding History* (Bay Area Theatre Critics' Circle Award for best ensemble). She received a 1998 *Backstage West/Drama-Logue/Garland Award*, Brad Rosenstein's Upstage/Downstage Award, and a Dean Goodman Choice Award for her performance in *Valley Song* at Berkeley Repertory Theatre. A 1997 graduate of the A.C.T. Master of Fine Arts Program, her studio credits include *Mules*, *Ah, Wilderness!* and the title roles of *Iphigenia at Aulis* and *Hedda Gabler*. She has also performed in the M.F.A. production of *A Mouthful of Birds*, by Carol Churchill and David Lan; Afrobluesoulpower's *Watermelon*, with Thick Description at New Langton Arts; and *Hydriotaphia, or the Death of Dr. Browne* at Berkeley Repertory Theatre. Rose received her B.A. in theater from Florida A&M University.



BRIAN KEITH RUSSELL* (*Matt*) has performed at A.C.T. in *Indian Ink*, *Light Up the Sky*, *Pygmalion*, *The Duchess of Malfi*, and *A Christmas Carol*. Prior to *Indian Ink*, he appeared 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 Steve Martin's *Picasso at the Lapin Agile*, *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* at Marin Theatre Company, and *Down the Road* at Encore Theatre Company. Russell is a 1993 graduate of the A.C.T. Advanced Training Program.



CELIA SHUMAN* (*Molly*) has performed with the Goldie Award-winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Magic Theatre Company, where she received a Bay Area Theatre Critics' Circle Award for originating the role of Jackie-O in *The House of Yes*. On-camera credits include "Midnight Caller," "Nash Bridges," the CD-ROM *Top Gun: Fire at Will*, and numerous training films. Shuman holds a B.F.A. in acting from Penn State.



LISA VROMAN* (*Lucy Brown*), guest star of the PBS special *Hey, Mr. Producer!* the London Royal Gala Benefit honoring Sir Cameron Mackintosh, garnered Theatre Critics Circle Awards as Christine in Sir Andrew Lloyd Webber's *Phantom of the Opera* in a record-setting run in San Francisco. Her Broadway debut was in *Aspects of Love*, and she was the first to play Fantine and Cosette in *Les Misérables*. She has performed with the Greater Miami, Lake George, and Pittsburgh Opera companies and has starred regionally in *My Fair Lady*, *West Side Story*, *Camelot*, and *Carousel*. She has had numerous guest appearances with orchestras, including the San Francisco and Detroit Symphony Orchestras, with a repertoire ranging from Broadway to Stravinsky. She has appeared in concert with Michael Tilson Thomas at the piano, composer Stephen Schwartz, organist David Higgs, the Empire Brass, and has recorded with the San Francisco Ballet Orchestra. On separate occasions this year, Vroman had the honor of singing for Great Britain's Queen Elizabeth, President Clinton, and Vice President Gore. This summer marks the release of her first solo CD, *Broadway Classic* (www.offplanet.com).

MICHAEL FEINGOLD (*Translator*) previously collaborated with Carey Perloff on A.C.T.'s *Mary Stuart*, which the team will recreate next spring at Boston's Huntington Theatre, and on Dumas's *Tower of Evil* at New York's CSC. His numerous other translations include all the major Brecht-Weill works, as well as plays by Ibsen, Molière, and many 20th-century writers. His opera translations include Donizetti's *Viva la mamma* and Offenbach's *La Périchole*, both premiered by San Francisco Spring Opera, and Penderecki's *Black Mask* for Santa Fe Opera. A graduate of the Yale School of Drama, he has served as literary manager of the Yale Repertory Theatre, the Guthrie Theater, and the American Repertory Theatre in Cambridge, Mass. He is best known as chief theater critic of New York's weekly, *The Village Voice*, where his work brought him the coveted George Jean Nathan Award in 1996. His latest translation, Goldoni's *Mirandolina*, will open off Broadway at New York's Pearl Theatre during the run of *Threepenny*.

LUIS PEREZ (*Musical Staging*) may be remembered by San Francisco audiences from his years as a member of the Joffrey Ballet. His performance credits also include 11 Broadway shows, numerous off-Broadway and regional appearances, daytime serials, primetime guest spots, and film roles. Recent work has focused on direction, choreography, and fight direction. His choreography was seen most recently in *The Civil War* on Broadway (dir. Jerry Zaks) and will be seen in the upcoming films *Liberty Heights* (dir. Barry Levinson), starring Bebe Neuwirth and Joe Montegna, and *Random Hearts* (dir. Sidney Pollack), starring Harrison Ford and Kristin Scott Thomas. He has also choreographed numerous industrials, commercials, and independent films and has assisted such dance luminaries as Agnes DeMille, Jerome Robbins, and Graciela Daniele. Perez was the assistant director of Bill Finn's *New Brain*, is directing and choreographing the off-

Broadway musical *Rock 'n' the Boat*, written by Tina Paul, and will be fight director for Lincoln Center's upcoming *Marie Christine*.

PETER MALEITZKE (*Musical Director*) served as musical director of *The First Picture Show* at A.C.T. last season. He made his professional debut as a concert pianist in Paris at age 15. His first musical direction credits were *Once Upon a Mattress* and *Annie Get Your Gun* at the American School in Paris. He completed a master's degree at the University of Michigan, studying with Leon Fleischer. He has toured the U.S. and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Musical direction credits include *As You Like It* for A Noise Within; *A Little Night Music* and *Rags* for American Musical Theatre of San Jose; musical preparation for the San Francisco Symphony's *On the Town*; *Most Happy Fella*, produced by David L. Wolper; musical assistant to Michael Tilson Thomas for the SF Symphony's American Festival; and conductor of *The Phantom of the Opera*. He arranged and performed a recital of *Songs of California* in Davies Symphony Hall. Maleitzke is an associate artist at A.C.T. and teaches in the Master of Fine Arts Program.

ANNIE SMART (*Scenic & Costume Designer*), as a former UK resident, designed sets and costumes for many theaters in London, including the Joint Stock Theatre, Royal Court, Hampstead Theatre, Bush Theatre, Stratford East, Shared Experience, Almeida, and Old Vic. UK credits also include *Woyzeck*, *Medea*, *Georges Dandin*, and *The Bald Prima Donna* as resident designer for the Leicester Haymarket Studio; *Miss Julie*, *Beauty and the Beast*, and *Gotcha* as head of design for the Liverpool Playhouse; *School for Scandal* and *Hiawatha* for the Bristol Old Vic Theatre Royal; *The Voyage Inheritance*, *The Swan*, *Fire in the Lake*, and *More Female Trouble* at the Edinburgh Festival; and *The Father*, *Man, Beast and Virtue*, *Black Snow*, *The Mountain Giants*, and *The Skriker* for the Royal National Theatre. U.S. designs include *Fen* and *Ice Cream and Hot Fudge* for the Public Theater, *Ourselves Alone* at Arena Stage, *The House of Bernarda Alba* at the Guthrie Theater, *Othello* for Theatre for a New Audience, and *Nora*, *The Importance of Being Earnest*, and *Loot* for La Jolla Playhouse. Smart is an associate professor at UCSD.

PETER MARADUDIN (*Lighting Designer*) has, as an associate artist, designed the lighting for more than 30 A.C.T. productions, including *Tartuffe*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. His regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include *The First Hundred Years*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre. He is a principal designer with Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

GARTH HEMPHILL (*Sound Designer*) is in his third season as A.C.T.'s resident sound designer. He has designed more than 100 productions in the past few years, including A.C.T. productions of *Tartuffe*, *The First Picture Show*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (at South Coast Repertory), *The Things*

You Didn'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 in GLH Design, Inc.

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 *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*, *Hard Times* (as part of New York's Joyce Festival), *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

SUE KARUTZ* (*Assistant Stage Manager*) joins A.C.T. for the first time 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*.

MARGO WHITCOMB (*Associate Director*), associate artistic director at A.C.T., collaborates with Carey Perloff for the sixth time, having previously worked with her on *Hecuba* (at A.C.T. and Williamstown), *Arcadia*, *The Tempest*, and *Singer's Boy*. Other A.C.T. collaborations include *Mrs. Warren's Profession*, *Insurrection: Holding History*, and *A Christmas Carol*. Directing credits for the A.C.T. Conservatory include *Hippolytus*, *The Reincarnation of Jaimie Browne*, *A Woman of No Importance*, and the 1996 and 1997 showcases. Whitcomb has also taught in the A.C.T. Master of Fine Arts Program and Summer Training Congress. Recent directing credits include *Phoenix II* at Glace Bay Miner's Museum, *The Road to Mecca* at CSC, *Women of the Bear* at Stage 3, *Top Girls* at Warehouse Rep Theatre, *Time Lost* at L.A. Playhouse, and *Hamlet* and *Cloud 9* as a guest director at UC Riverside. Also an actor, she most recently played "B" in *Three Tall Women* at Stage 3.

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

† Students in the A.C.T. Master of Fine Arts Program, appearing courtesy of Actors' Equity Association



KURT WEILL FOUNDATION FOR MUSIC

BERTOLT BRECHT (1898-1956)

Born in Augsburg, Bavaria, Brecht was publishing poems in a local newspaper by the age of 16. His first produced play, *Drums in the Night*, was performed at the Munich Kammerspiele in 1922. In 1924 he moved to Berlin, where he worked as a theater critic and as Max Reinhardt's assistant and dramaturg at the Deutsches Theater while writing a number of plays. His early works include *Baal*, *In the Jungle of Cities*, and *Life of Edward II of England* (written with Lion Feuchtwanger), but his first real success came with *The Threepenny Opera* in 1928. He began reading Marx's *Das Kapital* in the mid 1920s; the influence of this work is already noticeable in his first collaboration with Kurt Weill, *The Rise and Fall of the City of Mahagonny*. Marxism did not become a driving force in Brecht's work, however, until the early 1930s, when he wrote *Saint Joan of the Stockyards* and a number of short didactic plays.

Brecht was forced to flee Germany in 1933 with his wife, Helene Weigel, and their two children, and after living in Switzerland, Denmark, and Finland he settled in California in 1941, where he remained during the war. During these years, he wrote what are generally considered his most important plays: *Mother Courage and Her Children*, *The Good Woman of Setzuan*, *The Life of Galileo*, and *The Caucasian Chalk Circle*.

In 1947, having been called before the House Un-American Activities Committee, Brecht left the United States for Switzerland, and in 1949 was asked by the government of East Germany to form a state-financed theater company. He moved to East Berlin and founded the Berliner Ensemble, taking up residence in the Theater am Schiffbauerdamm (where *The Threepenny Opera* had premiered two decades before), which he ran until his death.

KURT WEILL (1900-50)

Born in Dessau, Weill began his earliest attempts at composition at the age of 10, and by 11 had written his first opera, based on a play by Karl Theodor Körner. He soon became an official accompanist of the Dessau Opera, and by 15 was already employed in the craft of the theater. Weill moved to Berlin in 1918, where he studied under Engelbert Humperdinck. Stifled by the academic atmosphere, however, Weill left Berlin in 1919 to work as a chorus master in Dessau and as director of the municipal theater in Lüdenscheid. In 1920 he returned to Berlin and devoted himself to composition as a student of Ferruccio Busoni. Weill first became known with the production of two short, satirical, surrealist operas with texts by Georg Kaiser, *The Protagonist* and *The Czar Has Himself Photographed*. He began his famous collaboration with Brecht in 1927 with a *Songspiel* titled *Mahagonny*, followed by *The Threepenny Opera*, *Happy End*, *Man Is Man*, the ballet *The Seven Deadly Sins*, and the radio cantatas *The Berlin Requiem* and *Lindbergh's Flight*.

With the increasing persecution of the Jews and the condemnation of his work as "degenerate" by the Nazis, Weill left Germany in 1933; he settled with his wife, Lotte Lenya (the original Jenny) in the United States in 1935. During his 15 years in the United States, he collaborated on several sophisticated stage musicals, including *Johnny Johnson*, *Knickerbocker Holiday* (written with Maxwell Anderson), *Lady in the Dark* (with Moss Hart and Ira Gershwin), *One Touch of Venus* (with S. J. Perelman and Ogden Nash), *Lost in the Stars* (based on Alan Paton's novel *Cry, the Beloved Country*), and *Street Scene* (his "American opera," written with Langston Hughes), as well as the Old Testament pageant opera *The Eternal Road*. His instrumental works include choral music, chamber music, and a violin concerto.

We first met Brecht in 1927. . . . Later, when he came to our apartment for the first time, the landlady took one look at him standing in the door and said to him, "No, no. We can't give anything today." She thought that he was a beggar, you know, and closed the door. Kurt heard his voice and called out, "Wait a minute. Just let him in."

When Brecht and Weill worked together privately, it was a very happy collaboration. Only in public did Brecht become Brecht—a real showoff. Kurt was exactly the opposite, quiet. . . . Brecht often had extremely primitive ideas for a song, a few bars of music which he had previously picked out on his guitar. Kurt always took these with a smile, saying, yes, he would try to work them in. Naturally, they were forgotten at once. . . . When it was time for very serious work . . . the two men would work steadily, with the most enormous respect for each other's opinions. . . .

One cannot explain Brecht easily or shove him in a corner by saying his work was just an expression of his communism. I don't think he took his political life too seriously. What he did take seriously were the human aspects of life. In the last verse of one his ballads he writes, "We who wished to plant the seeds of kindness, Could not ourselves be kind. But you to be born in a time, When man to man is a helper at last, Think of us in the past, With understanding." He knew that not all good could survive and there were times when we had to be evil. But he believed in what lay ahead.

—Lotte Lenya



The clubs of San Francisco's Pacific Street, the heart of the Barbary Coast, c. 1910

"It is a historical irony that the city that put 'jazz' in jazz, doesn't rate a mention in most jazz history books. The word 'jazz' was first applied to music in San Francisco in 1913. Before World War I, San Francisco and the Barbary Coast gave America such popular jazz dances as the Texas Tommy, Turkey Trot, Grizzly Bear, and Bunny Hug. San Francisco is a city in which there was more musical diversity than in any other city in the world."

—Jazz on the Barbary Coast, by Tom Stoddard

"THE TEMPLE OF MUSIC AND MIRTH"

As befits a city whose cultural and political life has often played out on an operatic scale, San Franciscans' affinity for opera can be traced back to 1851, when the first complete opera to be heard in California, *La Sonnambula*, was presented to packed houses of forty-niners. Just a year earlier, the city's first full-length plays (a double bill of *The Wife* and *Charles the Second*) had been presented in San Francisco's first theater, Washington Hall, which later earned a reputation as "the town's most elegant brothel." For the next two decades, light opera and musical comedy reigned as the city's favorite theatrical fare, and new theaters and music halls flourished and multiplied. "Those were the days when not only miners, lawyers, horse thieves, sailors, cowboys, and millionaires shot freely through the streets," wrote *New York Times* music critic Olin Downes, "but where opera flourished in the land." Touring companies brought European prima donnas to town on a weekly basis; *The Beggar's Opera* was applauded for the first time by San Francisco audiences in 1866.

The legendary Tivoli Opera House—an image of which inspired the scenic design of A.C.T.'s *Threepenny*—was responsible for making music lovers of more San Franciscans than any other institution. Also known as "The Temple of Music and Mirth," the building opened in 1875 as the Tivoli Gardens, where patrons drank beer and dined at tables to the strains of a ten-piece house orchestra accompanying Tyrolean singers. "There are few persons and few families in San Francisco who have not at some time been counted among the Tivoli's audiences," reported the *San Francisco Chronicle* in 1899.

"The millionaire came in and dropped into a seat beside the laboring man, and did not count his dignity grown less by doing so—a common love of music drawing them both. More perhaps than any other theater in America, the Tivoli made opera a democratic entertainment."

In 1878, the Tivoli premiered Gilbert and Sullivan's *HMS Pinafore*, which seized the civic imagination and ran for an unprecedented 84 nights. A social epicenter of culturally populist San Francisco, the Tivoli offered crowd-pleasing versions of both grand and comic opera at low prices (25–50 cents, including a 10-cent coupon for beer or other refreshments), presenting more than 4,000 consecutive shows between 1880 and 1906. "The old Tivoli was something more than a mere amusement place," wrote journalist Thomas Nunan. "It was the musical life and inspiration of the community."

After the city condemned the first Tivoli as a firetrap in 1903, a new Tivoli Opera House was resurrected in 1904 on the corner of Eddy and Mason (just two blocks from the site of the future Geary Theater, then known as the Columbia). The Italian soprano Luisa Tetrazzini made her U.S. debut in the Tivoli in 1905—which went down in local history as one of the city's greatest musical coups—and the new theater thrived until it was destroyed by the earthquake and fire of 1906. (A replica of the Tivoli burning in a dramatization of the 1906 fire can be seen in the 1936 film *San Francisco*.) Rebuilt and reopened in 1913, the Tivoli continued to present opera until its conversion to a movie house soon after.

END OF AN ERA

While researching this production at the California Historical Society, Perloff discovered a photograph of the Tivoli as a post-earthquake ruin. "I thought, 'This is it!'" she recalls. "This is where the bourgeois grand-opera tradition *Threepenny* parodies and the down-and-dirty music-hall world it celebrates coexisted. I was also fascinated by the fact that, like so many other buildings in San Francisco, the Tivoli went through many incarnations. I imagined a grand theater that was eventually used as a vaudeville house, then a 'girls, girls, girls' strip joint, and then a soup kitchen.

"It's no coincidence that this supposedly underclass play takes place in a gilded, bourgeois theater," says Perloff. In 1928 *The Threepenny Opera* premiered at Berlin's opulent Theater am Schiffbauerdamm; ironically, 25 years later Brecht's state-financed Berliner Ensemble took up residence in the lavishly traditional Schiffbauerdamm, with its recently restored plush velvet seats and regilded proscenium arch. "That's the remarkable irony of this play, which parallels the life of A.C.T.'s own Geary Theater," adds Perloff. "Every night, our actors and audience leave this beautiful building to go out into the Tenderloin, past the homeless and prostitutes who make their homes on the streets of the city. That is our Brechtian landscape. All the contradictions are here." ■

"For metropolitan people of our time dance is one of those few things that can lift them up above daily routine; naturally, dance music achieves a significance that it did not possess in earlier times... [A] certain branch of dance music so completely expresses the spirit of our times that it has even been able to achieve a temporary influence over a certain part of serious art music. The rhythm of our time is jazz."

—Kurt Weill

TONI REMBE AND ARTHUR ROCK



First elected to the board of trustees of the American Conservatory Theatre Foundation in 1989, **Toni Rembe** served as president of the board for four years and became increasingly involved with company planning and fundraising during the renovation and 1996 reopening of the Geary Theater. A member of the law firm of Pillsbury, Madison & Sutro in San Francisco, Rembe has been attending A.C.T. productions since the company's 1967 San Francisco premiere. "Strong artistic organizations are especially important to a city. In fact, they are what makes a city great," says Rembe. "Theater brings people together. We have a very sophisticated and diverse audience in San Francisco, and Carey Perloff has done an outstanding job of creating seasons that challenge and inspire in their scope and diversity."

Rembe has served on the boards of numerous organizations, including the Van Loben Sels Foundation, a local grant-making foundation specializing in legal aid, civil rights, and social service issues. She has also served as a member of several corporate boards, including SBC Communications Inc.



Bay Area venture capitalist **Arthur Rock** (Rembe's husband) has been securing investments for companies on the forefront of the new-technology industry for more than 40 years. His enterprising foresight paved the way for generations of venture capitalists, who now drive one of the most phenomenal engines of business development in human history.

A founder of Intel in 1968, Rock has also been instrumental in the founding of such leading companies as Scientific Data Systems (which later merged with Xerox Corporation), Teledyne, Inc., Diconics, and Apple Computer. He served on the Intel board of trustees for 31 years and was chairman from 1970 to 1975. Rock has also served on the boards of Scientific Data Systems, Teledyne, Apple Computer, Argonaut Group, Echelon, and Air Touch Communications.

Rock is also a committed philanthropist, concerned with addressing the fundamental problems of society. He serves as president of the Basic Fund, which provides scholarships for grammar school children to attend private schools of their choice.

Rock was the recipient this year of the University of California's Lifetime Achievement in Entrepreneurship and Innovation Award. In 1997 he received the Arents Pioneer Medal from Syracuse University. He has been named to the Bay Area Business Council Hall of Fame, California Business Hall of Fame, Junior Achievement Hall of Fame, and American Academy of Achievement. He has also served on the board of directors of the San Francisco Museum of Modern Art and the San Francisco Opera Association.

VISA U.S.A.

San Francisco-based Visa U.S.A., lead corporate sponsor of *The Threepenny Opera*, is proud to continue its support of A.C.T. as part of the organization's commitment to the city of San Francisco and the performing arts that enrich the lives of people in the Bay Area and beyond.

For patrons of the arts, Visa is truly "Everywhere You Want to Be" with its Arts & Cultural Preference Program throughout the Bay Area. Recently, Visa U.S.A. received the San Francisco Convention & Visitors Bureau's coveted annual Silver Cable Car Award for its outstanding support of the Bay Area. Visa is one of the bureau's most active cooperative partners and the main sponsor of "Preferred Travel to San Francisco with Visa," the popular affinity program that rewards visitors who use their Visa card for shopping, dining, and lodging at participating establishments.

Visa's involvement in the community involves a variety of interests, ranging from musical performances to world-class exhibits and tours. In addition to being the preferred card of A.C.T., Visa is involved with the San Francisco Symphony, San Francisco 49ers, and the San Francisco Giants.

Visa payment card products and services, preference programs, and special offers help to bring the arts and entertainment closer to thousands of patrons in San Francisco and the United States.

HILTON SAN FRANCISCO & TOWERS

A.C.T. welcomes back the renowned Hilton San Francisco & Towers as the corporate sponsor of *The Threepenny Opera*. The Hilton made its A.C.T. sponsorship debut in 1995 with *The Play's the Thing*, followed by acclaimed productions of *Gaslight*, *Travels with My Aunt*, *Golden Child*, and *The First Picture Show*.

Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the Hilton San Francisco ranks as the largest hotel on the West Coast, with nearly 2,000 rooms. The Towers, a "hotel within a hotel," provides exclusive services to those who want the utmost in personalized amenities. Its Cityscape Bar & Restaurant, located on the 46th floor at the very top of the landmark Hilton tower, offers classic American cuisine nightly, a sumptuous Sunday champagne brunch buffet, and a 360-degree view of San Francisco and the Bay Area.

This season, the Hilton has once again made generous restaurant discounts available to A.C.T. patrons at establishments conveniently located in the hotel: Intermezzo, an Italian bistro; The Cafe, a casual dining restaurant; and Cityscape. A.C.T. theatergoers also enjoy discounted parking privileges at the Hilton during performances. For reservations, please call (415) 923-5002. ■

ABOUT A.C.T.

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

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

were recognized with the prestigious Jujameyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of unprecedented audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,900 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. 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.



A.C.T.

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Background Students Ryan Rilette, Sara Bakker, and Dawn-Elin Fraser in Henry V. (photo by Ken Friedman)

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The Leadership Campaign for American Theatre is a \$5 million challenge project to build much-needed corporate support for nonprofit professional theater in the United States. The Leadership Campaign for American Theatre directly benefits the ten resident theaters that are members of NCTE. To date, the following corporations have committed more than \$600,000:
American Express
AT&T Foundation
The BFGoodrich Foundation
Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco
The Xerox Corporation

A.C.T. STAFF

Carey
Perloff
Artistic
Director

Heather
Kitchen
Managing
Director

Melissa
Smith
Conservatory
Director

James
Hairston
Producing
Director



A.C.T.

ARTISTIC

Meryl Lind Shaw, *Artistic Manager/Casting Director*
Paul Walsh, *Dramaturg*
Margo Whitcomb, *Associate Artistic Director*
Jennifer Caleshu, *Assistant to the Artistic Director*
Kathryn Clark, *Casting Assistant*
Robert Louis Medina, *Artistic Intern*
Stacy Close, *Casting Intern*

Associate Artists

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

Actors

Tom Blair
Baomi Butts
Brian Casnoff
Nancy Dussault
Randy Gremillion
Dan Hiatt
Steven Anthony Jones
Charles Lanyer
Bebe Neuwirth
Cathleen Riddle
Anika Noni Rose
Brian Keith Russell
Celia Shuman
Lisa Vroman

Directors

Candace Barrett
Raye Birk
Ted Dykstra
Giles Haveragel
Richard Jones
Mark Lamos
Carey Perloff

Composers

Lee Hoiby
David Lang
Michael Roth

Interns

Alice Moore, *Literary*

PRODUCTION

Edward Lapine,
Production Manager
Richard Bergstresser,
Project Manager
Jean Davidson, *Production Department Administrator*
Alison May, *Producing Associate*

Designers

Garth Hemphill, *Resident Sound Designer*
Loy Arcenas, *Scenery*
Chris Barreca, *Scenery*
Giles Cadle, *Scenery & Costumes*
Deborah Dryden, *Costumes*

Kate Edmunds, *Scenery*
Peter Maradudin, *Lighting*
Anna Oliver, *Costumes*
Annie Smart, *Scenery & Costumes*
Jennifer Tipton, *Lighting*
Kimberly J. Scott, *Lighting Design Associate*
James Winquist, *Sound Intern*

Stage Management

Donna Rose Fletcher, Sue Karutz, Francesca Russell, Kimberly Mark Webb, *Stage Managers*
June Palladino, *Production Assistant*
Bethany Maxwell, Katherine Riemann, *Interns*

Scene Shop

Randall Reid, *Shop Foreman*
Adam Bennes, *Lead Builder*
Leo Loverro, Jonathan Young, *Mechanics*
Troy Lavelle, *Bench Hand*
Brad Lublin, *Purchasing Agent*
Chuck Sanger, *Design Associate*
D. L. Campbell, *Chargeman*
James Fenton, Vivian Prinsloo, Jennifer Williams, Arnold Wong, *Scenic Artists*
Wilson Chin, *Technical Design Intern*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Thiem Ma, Quyen Ly, *Tailors*
Maria Montoya, *Head Stitcher*
Tamika Bertram, *Accessories Artisan*
Kirsten Tucker, *First Hand*

Costume Rentals

Callie Floor, *Supervisor*
Cynthia Quiroga, *Rentals Assistant*

Properties

Deb Hatch, *Supervisor*
Tara Hasik, *Assistant Supervisor*
Joseph Cairo, *Stock Manager/Artisan*
Madeline Yoon, *Intern*

Wigs

Rick Echols, *Wigmaster*
Vanessa Taub, *Intern*

Geary Theater Stage Staff

Maurice Beesley, *Head Carpenter*
Jim Dickson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Michael Chevor, Mark Pugh, Ruth Saunders, *Stagehands*
Catharine Bray, *Wardrobe Supervisor*
Raymond Panelli, *Assistant Wardrobe Supervisor*

ADMINISTRATION

Dianne Prichard, *General/Company Manager*
Donna Aarons, *Executive Assistant to the Managing Director/Assistant Secretary to the Board of Trustees*
Caresa Capaz, *Company Management Assistant*
Barbara Gerber, *Volunteer Coordinator*
Beulah Steen, *Receptionist*
Kai Collins, *Management Intern*

Development & Community Affairs

Michele Casau, *Manager of Individual Giving*
Coley Lally, *Manager of Corporate and Foundation Relations*
Marc Bauman, *Project Manager*
George Q. Nguyen, *Donor Systems Coordinator/IT Liaison*
Blair Hartley, *Associate*

Finance

Jeffrey P. Malloy, *Director*
Matt Jones, Cheryl Kuhn, Linda Lauter, *Associates*
Kate Stewart, *Human Resources Administrator*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Lamberto Pajar, Jr., *IT Assistant*

Communications

Robert Sweibel, *Director*

PUBLIC RELATIONS

Luis Palomares, *Manager*

PUBLICATIONS

Elizabeth Brodersen, *Editor*
Jessica Werner, *Associate*
Alice Moore, *Intern*

OUTREACH

Amy Vanacore, *Manager*

MARKETING

Andrew Smith, *Manager*
Randy Taradash, *Associate*
Cheshire Dave Beckerman, *Graphic Designer*
Linda Graham, *Group Services*

BOX OFFICE

Richard Bernier, *Manager*
Jane Tarver, *Student Matinee/Group Sales Treasurer*
Andrew Alabran, Vonnah Bagner, David Engelmann, Ryan Hadaway, Alberta Mischke, Ryan Montgomery, Johnny Moreno, Lynn Skelton, Kathy Wall-Polin, *Treasurers*

SUBSCRIPTIONS

Mark C. Peters, *Manager*
Doris Yamasaki, *Coordinator*
TELESERVICES
Julie Anne Connolly, *Manager*
Hilary Cohen, *Assistant Manager*

Suzy Berger, Thelma Brunn, Alice E. Lubrman, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, Colleen Rosby, April Taylor, *Assistant House Managers*
William J. Whaley, *Security Guard*
Joseph Fernandez, Colleen Rosby, *Door Persons*
Cecil Alton, Emilie Byron, Gabriel Carter, Jason Craig, Josephine Fernandez, Rebecca Habel, Christel Johnson, Kristin Jones, Patrick Langsjoen, Shane Meuwissen, Alberta Mischke, John Michael Moreno, Johnny Moreno, Jane Pendrey, Tanya Reeves, Joe Scaroni, Traci Shannon, Audrey Sluiter, April Taylor, Sue Trayling, Jennie Yee, *Ushers*

Front of House

Mitzi Auer, Sandra Choate, Stafford Clark-Price, Jacquie Cooper, Julie van Hook, Marie Lee, Vincent Lima, Laura Maret, Susan Marks, Amy Solomon, Adam Wright, *Bartenders*
Andy Alabran, Cristel Johnson, Claudia Martinez, Naomi Peters, Jessa Santons, Karin Tucker, *Concessionaires*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jay Keitel, *Crew*
Curtis Carr, Jr., Richard Supinsky, *Security*

CONSERVATORY

Barbara Hodgen, *Administrator*
Craig Slaughter, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Maureen McKibben, *Director of Student Affairs*
Jack Sharrar, *Director of Academic Affairs*
Libby Kava, *Technical Manager*
Susan Pace, *Director of Financial Aid*
Matt Jones, *Bursar/Payroll Administrator*
Joe Rosenthal, *Library Coordinator*

Heather Blackwell Love, *Assistant to the Conservatory Director*
Kimberly Mohne, *Young Conservatory Associate*
Hilary Romero, *Financial Aid/Conservatory Assistant*
John Dixon, *Conservatory Associate*
Alison Augustin, *Receptionist*

Master of Fine Arts Program

CORE FACULTY
Marco Baricelli, *Acting*
Jeffrey Bihl, *Suzuki*
Jeffrey Crockett, *Voice*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

ADJUNCT FACULTY

Bonita Bradley, *Imaginal Movement*
Glen Canin, *Alexander Technique*
Greg Hoffman, *T'ai Chi/Combat*
Kevin Jackson, *Acting*
Penelope Kreitzer, *Voice*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Mimi McGurl, *Humanities*
Kimberly Mohne, *Speech*
Gwyneth Richards, *Humanities*
Jared Sakren, *Masks*

Studio A.C.T.

Letitia Bartlett, *Dynamic Movement*
Cynthia Bassham, *Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Frances Epsen, *Voice, Acting*
Paul Finocchiaro, *Acting*
Amy Freed, *Playwriting*
Marvin Greene, *Acting*
Chris Herold, *Acting*

Andrew Hurteau, *Acting*
Kendra Keller, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalout, *Speech, Acting*
Daniel Klein, *Improvisation*
Barry Lloyd, *Musical Theater, Cabaret Performance, Acting*
Domenique Lozano, *Acting*
Kimberly Mohne, *Speech*
Trina Oliver, *Acting*
Tim Orr, *Improvisation*
Ken Prestinini, *Playwriting*
Barbara Scott, *Improvisation*
Brent St. Clair, *Acting*
Rachel Steinberg, *Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Letitia Bartlett, *Creating Physical Character*
Marc Bauman, *Acting Professionally*
Kate Brickley, *Classics and Contemporary Scene Study*
Charla Cabot, *Musical Theater*
Frances Epsen, *Musical Theater, Musical Theater Intensive*
Jennifer Gould, *Musical Theater, Musical Theater Intensive*
Domenique Lozano, *Performance Workshop*
Kimberly Mohne, *Sr. Voice and Speech, Dialects*
Pamela Ricard, *Acting*
Jack Sharrar, *Directing, Acting*
Craig Slaughter, *Performance Workshop, Master Class, Senior Seminar*
John Sugden, *Acting*
Francine Torres-Kelly, *Sr. Improvisation*
NEW PLAYS PROGRAM RESIDENT PLAYWRIGHTS
Timothy Mason
Wendy McCloud
Accompanists
Barry Lloyd
James Murdock

Access everything you want to know about A.C.T.

—and more—online 24 hours a day @

WWW.ACT-SFBAY.ORG

Join A.C.T.'s popular E-mail Club (accessible through our Web site) for reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

ADMINISTRATIVE OFFICES

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.

BASS

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

Online

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

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy

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

Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$16 to \$60.

Subscriptions

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

Discounts

Half-price tickets are sometimes available on the day of 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.

Group Discounts

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

Gift Certificates

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

SPECIAL PROGRAMS

Geary 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.

A.C.T. Extras

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.

Student Matinees

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

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.

Costume Rental

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

Parking

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

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

Bar service is available one hour before the performance in the 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.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

A.C.T. logo designed by Landor Associates.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

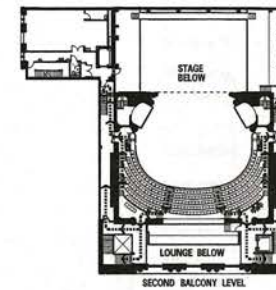
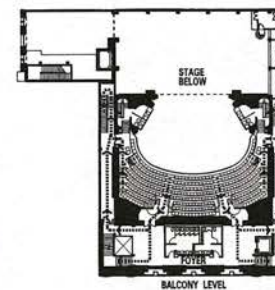
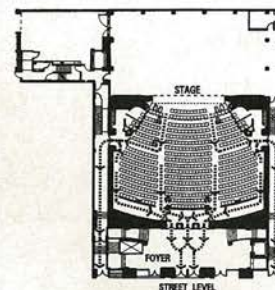


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



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

GEARY THEATER EXITS



AMERICAN CONSERVATORY THEATER

Carey Perloff Artistic Director
Heather Kitchen Managing Director
Melissa Smith Conservatory Director



TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

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Peter Levine
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Mary S. Metz
Michele Ballard Miller
Jerome D. Oremland
Carey Perloff
Steve Phillips

Charles S. Raben
Toni Rembe Rock
Philip Schlein
Cathy Simon
Alan B. Snyder
Cheryl Sorokin
Steven L. Swig
Ruthellen Toole
Greg Wendt
Barry Lawson Williams

Alan L. Stein
Chairman Emeritus

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director
1986-92

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

WRONG MOUNTAIN

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

A CHRISTMAS CAROL

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

THE INVENTION OF LOVE

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

2 PIANOS, 4 HANDS

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

THE HOUSE OF MIRTH

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

EDWARD II

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

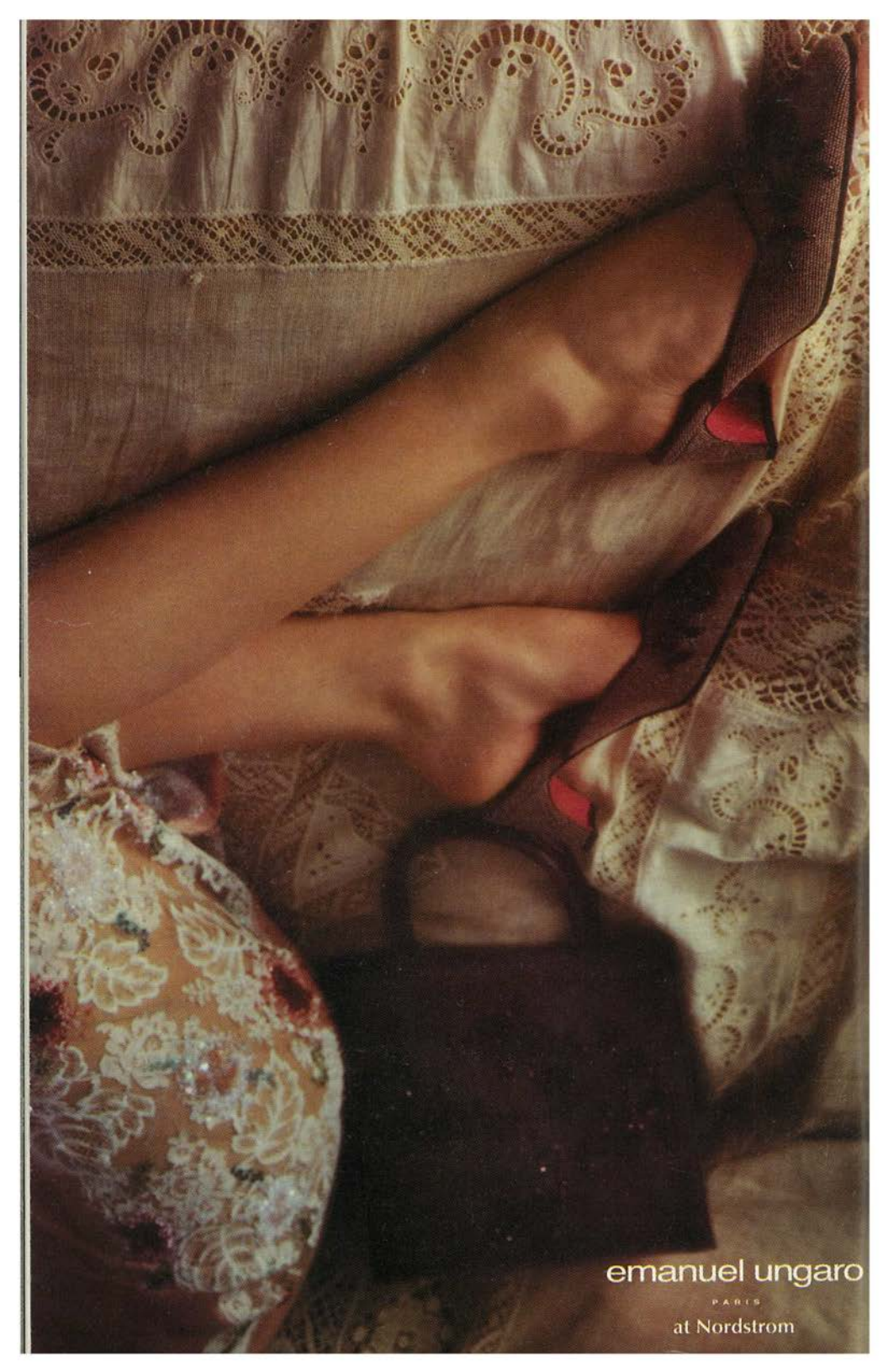
TO BE ANNOUNCED

June 15-July 16, 2000

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Say
La Vie



emanuel ungaro

PARIS

at Nordstrom