



A.C.T.

STAGEBILL

Wrong
Mountain

THE ULTIMATE IN PRIVATE BANKING AND REAL ESTATE LENDING



PERSONAL & BUSINESS BANKING
CUSTOMIZED RESIDENTIAL,
COMMERCIAL & CONSTRUCTION LENDING
INVESTMENT ADVISORY SERVICES



FIRST REPUBLIC BANK

It's a privilege to serve youSM

San Francisco Los Angeles Beverly Hills San Diego Las Vegas New York

SAN FRANCISCO (415) 392-1400 SAN MATEO (650) 571-8388 MENLO PARK (650) 470-8888

NEW YORK (212) 486-6700 BEVERLY HILLS (310) 288-0777

LOS ANGELES (213) 384-0777 DEL MAR (619) 755-5600

VISIT OUR WEBSITE AT www.firstrepublic.com

A NEW YORK STOCK EXCHANGE COMPANY • MEMBER FDIC



Enter The Construction Zone.

At the foot of Market Street there's construction on every corner. Around One Market Restaurant, the sandstone facia and elaborate cornices of the historic 1917 Southern Pacific building are being meticulously restored. The new Embarcadero Plaza emerges as the heart of the City, dotted with dignified palms.

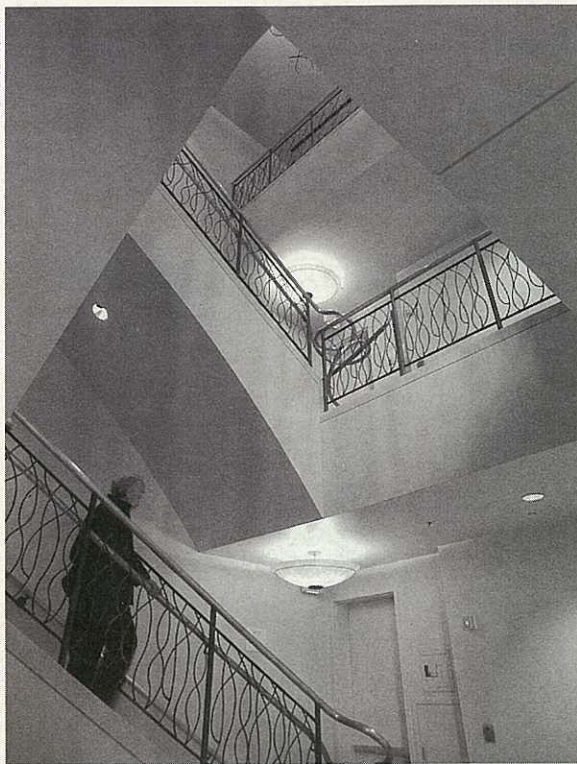
And inside, chefs Bradley Ogden and Rabah Abusbaitan are constructing incredible dishes: seared Hudson Valley foie gras atop rare **ahi** tuna; live Maine lobster, tiny new potatoes and haricots verts; ice cream **sundaes** made to order with hot fudge, caramel and fresh strawberry sauces.

Enter the Construction Zone. Outside and in.

ONE MARKET
RESTAURANT

OMRE L.P. ©1999 SB

Lunch • Cocktails • Dinner • Jazz piano • Valet parking
Windows on the new Embarcadero • www.onemarket.com
1 Market Street, San Francisco • **Reservations: 415 777-5577**



CONTENTS

Vol. 6, No. 2/3, November 1999

ABOUT A.C.T.	10
A.C.T. STAFF	12
PROGRAM NOTES	17
A.C.T. NEWS	28
WHO'S WHO	41
A.C.T. PROFILES	50
THANKS TO OUR SPONSORS	53
CONTRIBUTORS	55
FOR YOUR INFORMATION	61

ON THE COVER
Photo by Kevin Berne
ABOVE
Inside the Geary Theater

All editorial materials © 1999 by
The American Conservatory Theatre Foundation.
All rights reserved.



A.C.T.



GEARY THEATER TOURS

This season A.C.T. is
offering guided backstage
tours of the theater,
scheduled on selected
Wednesdays and
Saturdays at 10:30am.

The price is only \$8
(\$6 for subscribers).

Call (415) 749-2ACT
or visit A.C.T. online at
www.act-sfbay.org.

The good news
the new Visa Signature card
has no preset spending limit.*



The bad news
you have to spit it out.

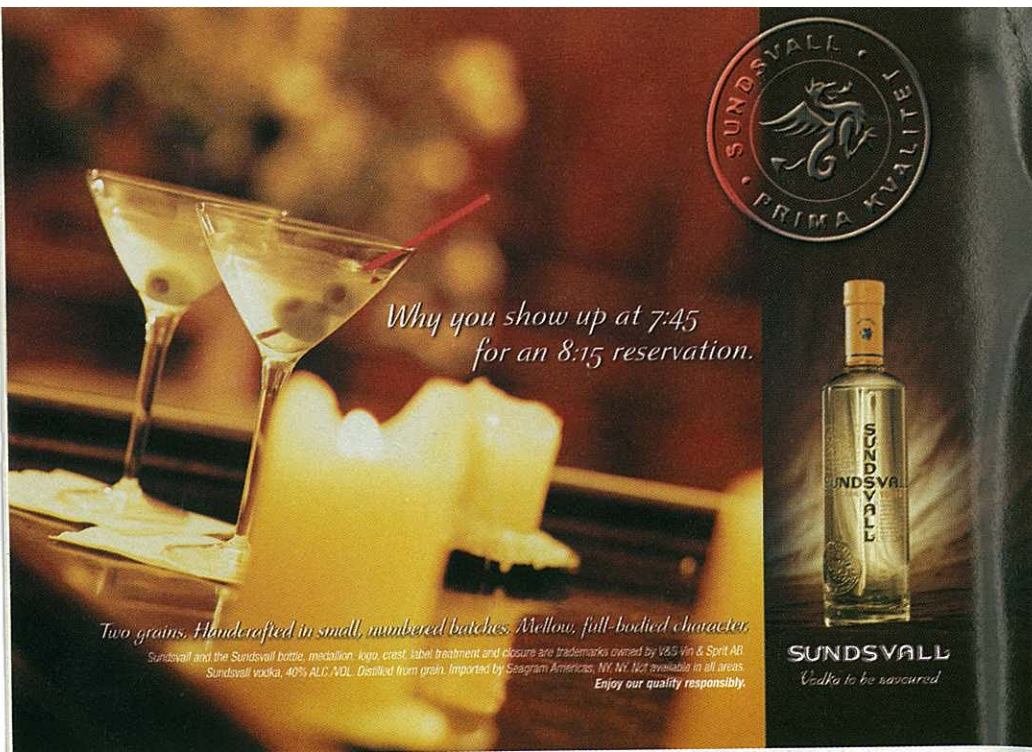
Because life has enough limitations, we created the incomparable Visa® Signature card. Visa Signature has no preset spending limit and a revolving line of credit. It boasts a Concierge Service to assist in your travel and entertainment plans, airmiles for worldwide travel, and unsurpassed acceptance, making all of life's limitations not so...well, limiting. For more information, please see www.visa.com/signatureusa or call 1-888-847-2003.



IT'S EVERYWHERE YOU WANT TO BE.®

*Individual transactions are authorized by Card Issuers based on factors such as account history, credit record and payment resources. Card Issuers preset upper limits for revolving balances and cash advances.

© 1999 Visa U.S.A. Inc.



*Why you show up at 7:45
for an 8:15 reservation.*

Two grains. Handcrafted in small, numbered batches. Mellow, full-bodied character.

Sundsvall and the Sundsvall bottle, medallion, logo, crest, label treatment and closure are trademarks owned by V&S Vin & Sprit AB. Sundsvall vodka, 40% ALC/VOL. Distilled from grain. Imported by Sonagram Americas, NY, NY. Not available in all areas. Enjoy our quality responsibly.

SUNDSVALL
Vodka to be savoured

STAGEBILL

AMERICAN CONSERVATORY THEATER

Artistic Director **Carey Perloff**
 Managing Director **Heather Kitchen**
 Conservatory Director **Melissa Smith**
 Program Editor **Elizabeth Brodersen**
 Associate Editor **Jessica Werner**

STAGEBILL

Publisher **Fred B. Tarter**
 Associate Publisher **Frederick W. Becker III**
 Editor in Chief/V.P., Venues **John Istel**
 Senior Managing Editor **Tricia Maher**
 Creative Director **Alex Stark**
 Art Director **Maggie Dich**
 Production Director **Maude Popkin**
 Controller **Howard Kaplan-Newman**

ART & EDITORIAL

Senior Editor **Robert Hilfferty**
 Associate Editor **Ben Mattison**
 Senior Designer **Claudia Snipes**
 Digital Imaging **Alicia Gil**

PROGRAMS

Managing Editor **Amy Richardson**
 Senior Program Editor **Jeffery Kennedy**

PRODUCTION

Manufacturing Director **Bill Marin**
 Senior Production Manager **Kathy Copeland**
 Production Manager **Gillian J. Moran**

ADVERTISING

New York Advertising Director **Suzanne R. Puchalsky**
 Sales Development **Marguerite LaCorte**
 Account Manager **Ed Meisner**
 Account Manager **Chana Stern**
 Midwest Advertising Director **Pamela Duffy**
 West Coast Director **Jo Campbell-Brand**
 San Francisco Manager **Christine Tye**
 Washington D.C. **Lisa Covert**
 Southwest **Betsy Gugick**
 Detroit **RPM Associates**
 Southeast **Bentz & Maddock**
 Local Sales-West Coast **Irene Meltzer**

ADMINISTRATION

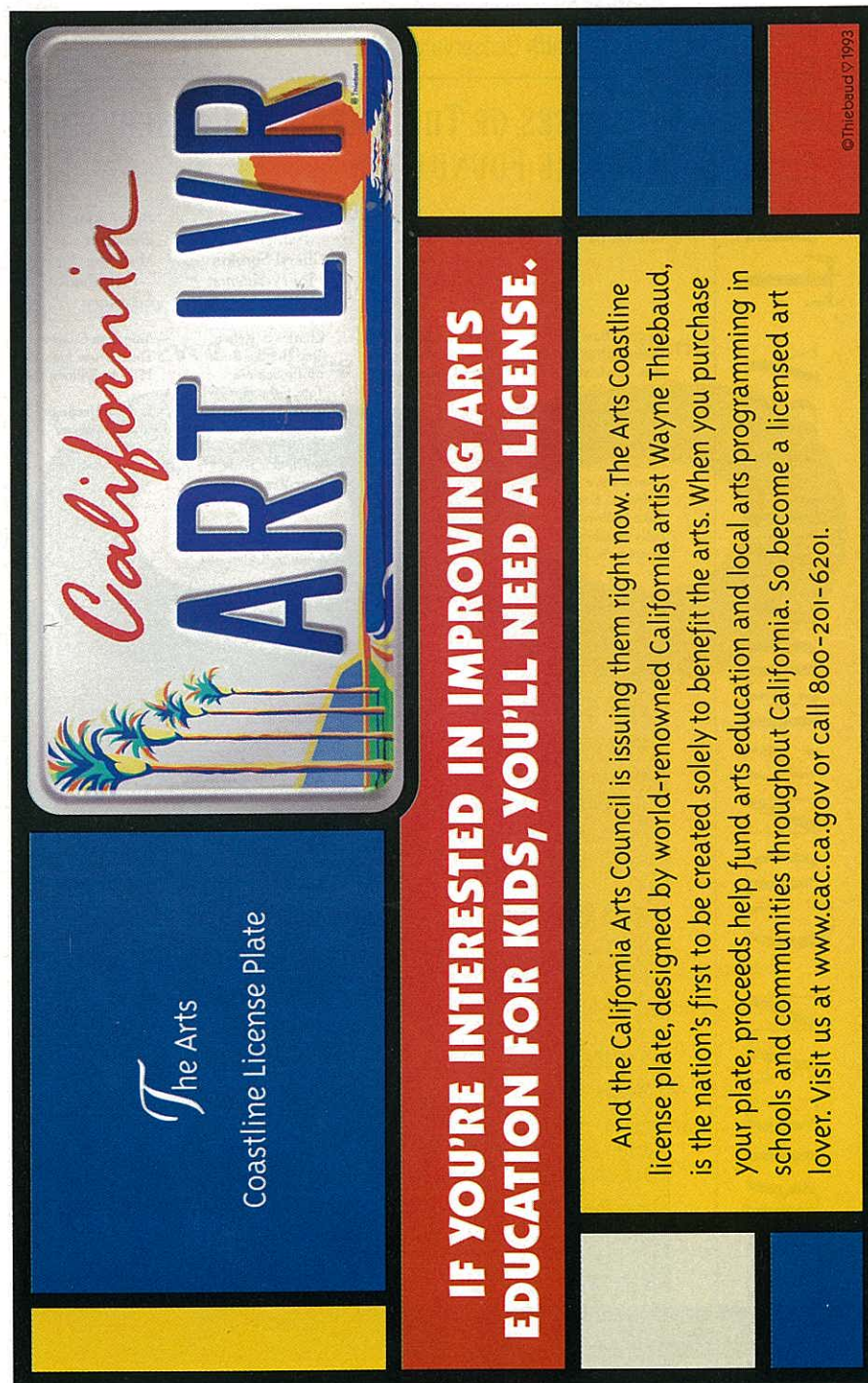
Assistant Controller **Howard Kassman**
 Operations Manager **Kim Polson**
 Office Manager **Barbara Rosenthal**
 Advertising Coordinator **Robert Padovano**
 Credit Manager **Loretta Dober**
 Accounts Payable **Flora Gist**
 Sales Assistants **Lynnel Hampton,**
Sally Mendonca, Ellen Planthaber

STAGEBILL, INC.

Chairman/President **Fred B. Tarter**
 Executive Vice President **Lois Grosser Tarter**
 Legal Counsel **Pavia & Harcourt**
 Printing Coordinator **Murray L. Konecky**

STAGEBILL is published monthly in Atlanta, Chicago, New York, San Francisco, Southern California, and Washington, D.C. Other Stagebill editions are published in Dallas, Detroit, Houston, Philadelphia, and St. Louis. Copyright 1999 Stagebill, Inc. All rights reserved. Printed in USA. 144 East 44th Street, New York, N.Y., 10017 (212) 476-0640

Visit our Web site at www.stagebill.com.



California
ART LVR

The Arts
Coastline License Plate

**IF YOU'RE INTERESTED IN IMPROVING ARTS
EDUCATION FOR KIDS, YOU'LL NEED A LICENSE.**

And the California Arts Council is issuing them right now. The Arts Coastline license plate, designed by world-renowned California artist Wayne Thiebaud, is the nation's first to be created solely to benefit the arts. When you purchase your plate, proceeds help fund arts education and local arts programming in schools and communities throughout California. So become a licensed art lover. Visit us at www.cac.ca.gov or call 800-201-6201.

©Thiebaud 1993

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



TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Shepard P. Pollack
Chairman

Kaatri B. Grigg
President

Howard N. Nemerovski
Cheryl Sorokin
Vice Presidents

Bruce Alan Mann
Treasurer
Mortimer Fleishhacker
Secretary

Barbara Bass
Diana Dalton
Joan Danforth
Linnet F. Deily
Edward J. Dobranski
Daniel Eitingon
Richard J. Fineberg
Patrick F. Flannery
Donna Goya
Robert L. Green
Mike Halloran
Sally Hambrecht
Thomas W. High

Jonathan D. Joseph
Heather M. Kitchen
Peter Levine
Sue Yung Li
J. Stanley Mattison
Joan McGrath
Deedee McMurtry
Mary S. Metz
J. Sanford Miller
Michele Ballard Miller
Jerome D. Oremland
Carey Perloff
Steve Phillips

Charles S. Raben
Toni Rembe Rock
Philip Schlein
Toby Schreiber
Cathy Simon
Alan B. Snyder
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

Even the Lone Ranger never rode alone.



Teaming isn't a corporate buzzword.

It's a core belief. Which means you can always depend on our 85,000 people who want to ride by your side. Together, we can think and do more. Saddle up. www.ey.com

CONSULTING · TAX · ASSURANCE

ERNST & YOUNG
FROM THOUGHT TO FINISH.™

ABOUT A.C.T.

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

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

were recognized with the prestigious Jujamcyn Theaters Award.

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

KEN FRIEDMAN

expect the
World



The New York Times

For home delivery, call 1 800 NYTIMES
www.nytimes.com

A.C.T. STAFF

Carey
Perloff
Artistic
Director

Heather
Kitchen
Managing
Director

Melissa
Smith
Conservatory
Director

James
Haire
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*

Associate Artists

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

Actors

Danny Davis
Beth Dixon
Bryan T. Donovan
Anne Dudek
Tom Riis Farrell
Reg Flowers
Jody Gelb
Daniel Jenkins
Ilana Levine
Bruce Norris
Pippa Pearthree
Larry Pine
Ron Rifkin
Mary Schmidtberger

Directors

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

Composers

Lee Hoiby
David Lang
Michael Roth

Interns

Robert Louis Medina, *Artistic Designer*
Stacy Close, *Casting*

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*
Derek Duarte, *Lighting*
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

Heather Cousens, Donna Rose
Fletcher, James Harker, 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*
Mike Bush, Tom Ehline, Leo Loverro, Jonathan Young, *Mechanics*
Brad Lublin, *Purchasing Agent*
Chuck Sanger, *Design Associate*
D. L. Campbell, *Chargeman*
Scenic Artist
Jennifer Williams, *Scenic Artist*
James Fenton, *Scenic Assistant*
Wilson Chin, *Technical Design Intern*

Costume Shop

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

Costume Rentals

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

Properties

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 Chevoor, Mark Pugh, Ruth Saunders, *Stagehands*
Catharine Bray, *Wardrobe Supervisor*
Raymond Panelli, *Assistant Wardrobe Supervisor*
Kevin Shea, *Stage Door Monitor*

ADMINISTRATION

Dianne Prichard, *General/Company Manager*
Kai Collins, *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*

Development & Community Affairs

Michele Casau, *Manager of Individual Giving*
Coley Lally, *Manager of Corporate and Foundation Relations*
Marc Bauman, *Development Officer*
George Q. Nguyen, *Donor Systems Coordinator/IT Liaison*
Blair Hartley, *Membership Officer*
Amy Kirk, *Assistant*

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*
Demetrius Martin, *Macintosh IT Associate*
Joone Pajar, Jr., *IT Assistant*

Communications

Robert Sweibel, *Director*

PUBLIC RELATIONS

Luis Palomares, *Manager*
Michael Hicks, *Associate*

PUBLICATIONS

Elizabeth Brodersen, *Editor*
Jessica Werner, *Associate Editor*

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*
David Engelmann, *Head Treasurer*
Andrew Alabran, Vonnah Bagner, Ryan Hadaway, Alberta Mischke, Ryan Montgomery, Johnny Moreno, Lynn Skelton, Kathy Wall-Polin, *Treasurers*

SUBSCRIPTIONS

Mark C. Peters, *Manager*
Doris Yamasaki, *Coordinator*

WYNTON MARSALIS COMPOSER-PERFORMER, VIRTUOSO

Photograph by Frank Stewart

©1998 MOVADO GROUP, INC.



PUSHING THE ARTFORM

Wynton Marsalis, the most acclaimed jazz musician and composer of his generation, as well as distinguished classical performer. Recipient of the Grand Prix du Disque of France, Edison Award-Netherlands, 23 Honorary Doctorates, and 1997 Pulitzer Prize for Music: The first ever for jazz.

Movado, maker of some of the most acclaimed timepieces in history, holds 99 patents, over 200 international awards for design, and has watches in museums on five continents: A leader in innovation.



Museum Saffiro™.
Polished stainless steel.
Sapphire crystal. \$695.

MACY'S

MOVADO WATCHES ARE EXHIBITED IN THE PERMANENT COLLECTIONS OF MUSEUMS WORLDWIDE

MOVADO.

The Museum.Watch.

SWISS

www.movado.com

A.C.T. STAFF

continued from page 12

TELESERVICES

Hilary Cohen, *Assistant Manager*
 Suzy Berger, Thelma Brunn,
 Carol Marie Daniels, Lisa
 Garrick, Eileen Gorman, Janny
 Hazelaar, Bascia Lassus,
 Arthur Mitchell, Cameron
 O'Rourke, Keith Shehearn,
 Linn Swaim, Jette Vakkala,
 Sarah Zesmer,
Sales Agents

Front of House

Alice E. Luhrmann,
Theater Manager
 Debra Selman, *Assistant*
Theater Manager
 Eva Ramos, Colleen Rosby,
Assistant House Managers
 Kekoa Wilson, *Security Guard*
 Joseph Fernandez, Colleen
 Rosby, *Door Persons*
 Cecil Alton, Emilie Byron, Gabriel
 Carter, Josephine Fernandez,
 Rebecca Habel, Christel
 Johnson, Kristin Jones, Alberta
 Mischke, Johnny Moreno, Jane
 Pendrey, Tanya Reeves, Traci
 Shannon, Audrey Sluiter, Sue
 Traying, Jennie Yee, *Ushers*
 Mitzi Auer, Sandra Choate,
 Stafford Clark-Price, Jacquie
 Cooper, Julie van Hook,
 Vincent Lima, Laura Marett,
 Susan Marks, *Bartenders*
 Andy Alabran, Cristel Johnson,
 Claudya 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 Slight, *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

Traci Shannon, *Financial Aid/*
Conservatory Assistant
 John Dixon,
Conservatory Associate
 Alison Augustin, *Receptionist*

Master of Fine Arts Program

CORE FACULTY
 Marco Barricelli, *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, *Tai 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*
 John Dixon, *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 Khalouf, *Speech, Acting*
 Daniel Klein, *Improvisation*
 Barry Lloyd, *Musical Theater,*
Cabaret Performance, Acting
 Dominique Lozano, *Acting*
 Kimberly Mohne, *Speech*
 Trina Oliver, *Acting*
 Tim Orr, *Improvisation*
 Ken Prestininzi, *Playwriting*
 Barbara Scott, *Improvisation*
 Brent St. Clair, *Acting*
 Rachel Steinberg, *Acting*
 Ava Victoria, *Singing*
 Bruce Williams, *Audition*
Techniques, Acting

Young Conservatory

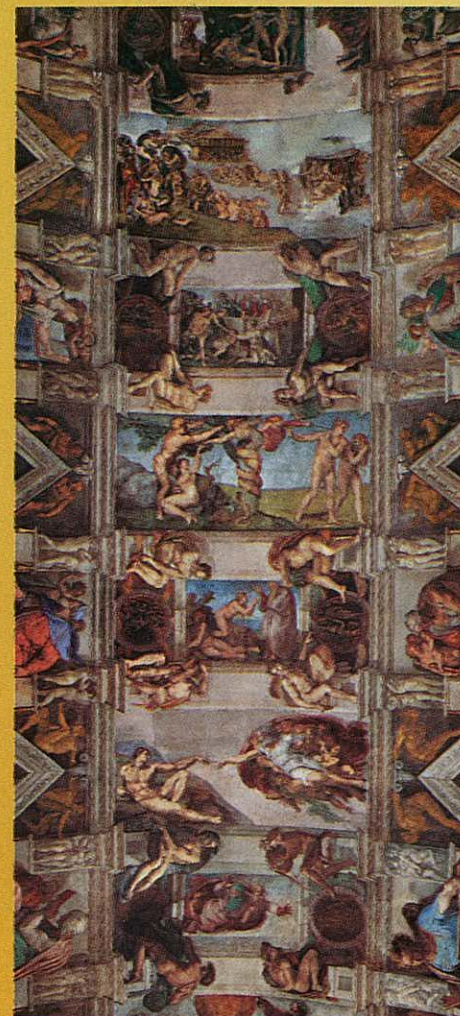
Letitia Bartlett, *Creating Physical*
Character
 Marc Bauman, *Acting*
Professionally
 Kate Brickley, *Classics and*
Contemporary Scene Study
 Charla Cabot, *Musical Theater*
 Frances Epsen, *Musical Theater,*
Musical Theater Intensive
 Jennifer Gould, *Musical Theater,*
Musical Theater Intensive
 Dominique Lozano, *Performance*
Workshop
 Kimberly Mohne, *Sr. Voice and*
Speech, Dialects
 Pamela Ricard, *Acting*
 Jack Sharrar, *Directing, Acting*
 Craig Slight, *Performance*
Workshop, Master Class, Senior
Seminar
 John Sugden, *Acting*
 Francine Torres-Kelly, *Sr.*
Improvisation
 NEW PLAYS PROGRAM RESIDENT
 PLAYWRIGHTS
 Bryony Lavery
 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.



**Here's to never
 being satisfied.**

We share with our
 clients a dedication to
 achievement that
 goes beyond the usual.
 To learn about our
 personalized mortgage,
 trust, banking,
 credit, and investment
 advisory services
 for exceptionally
 successful individuals,
 their families and
 firms, please contact
 Richard Catterton
 at 415-658-4530
 or richard.catterton
 @citibank.com.

CITIBANK

A member of citigroup

THE CITIBANK PRIVATE BANK

Chicago Geneva Hong Kong London Los Angeles Miami New York Palo Alto San Francisco São Paulo Seattle Tokyo

"The Citibank Private Bank" is used by Citibank, N. A., and certain other bank and non-bank affiliates.
 "Here's to never being satisfied" is a registered service mark of Citicorp. ©1999 Citibank N. A./Citibank FSB

**A rare moment when your heart,
mind and wallet can agree.**



And how could they not? The 2000 Chrysler LHS is a car with all the amenities you'll ever desire. Such as a leather-trimmed interior, power heated front seats, speed-sensitive steering and a 253 horsepower engine. And priced at \$28,695,* it'll bring your heart, mind and wallet into perfect harmony—at least on one thing. For more information, call 1.800.CHRYSLER or visit us on the Web at www.chrysler.com.



CHRYSLER LHS

*Base MSRP includes destination. Tax & wheels shown, extra.

American Conservatory Theater
and Dodger Theatrical Holdings
present the world premiere production of

Wrong Mountain

(1999)

by David Hirson

Directed by Richard Jones

with

Daniel Davis Beth Dixon
Anne Dudek Tom Riis Farrell
Reg Flowers Jody Gelb Daniel Jenkins
Ilana Levine Bruce Norris Larry Pine
Ron Rifkin Mary Schmidtberger

<i>Scenery and Costumes by</i>	Giles Cadle
<i>Lighting Design by</i>	Jennifer Tipton
<i>Sound Design by</i>	John Gromada
<i>Creature Designs and</i>	
<i>Prosthetics by</i>	Stephan Dupuis
<i>Casting by</i>	Jay Binder, C.S.A.
<i>San Francisco Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	Dennis Serras
<i>Movement Consultant</i>	Bonita Bradley
<i>A.C.T. Resident Sound Designer</i>	Garth Hemphill
<i>Assistant Lighting Designer</i>	Les Dickert
<i>Hair and Makeup by</i>	Rick Echols

Stage Management Staff

James Harker, *Stage Manager*
Heather Cousens, *Assistant Stage Manager*
Katherine Reimann, *Intern*

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director

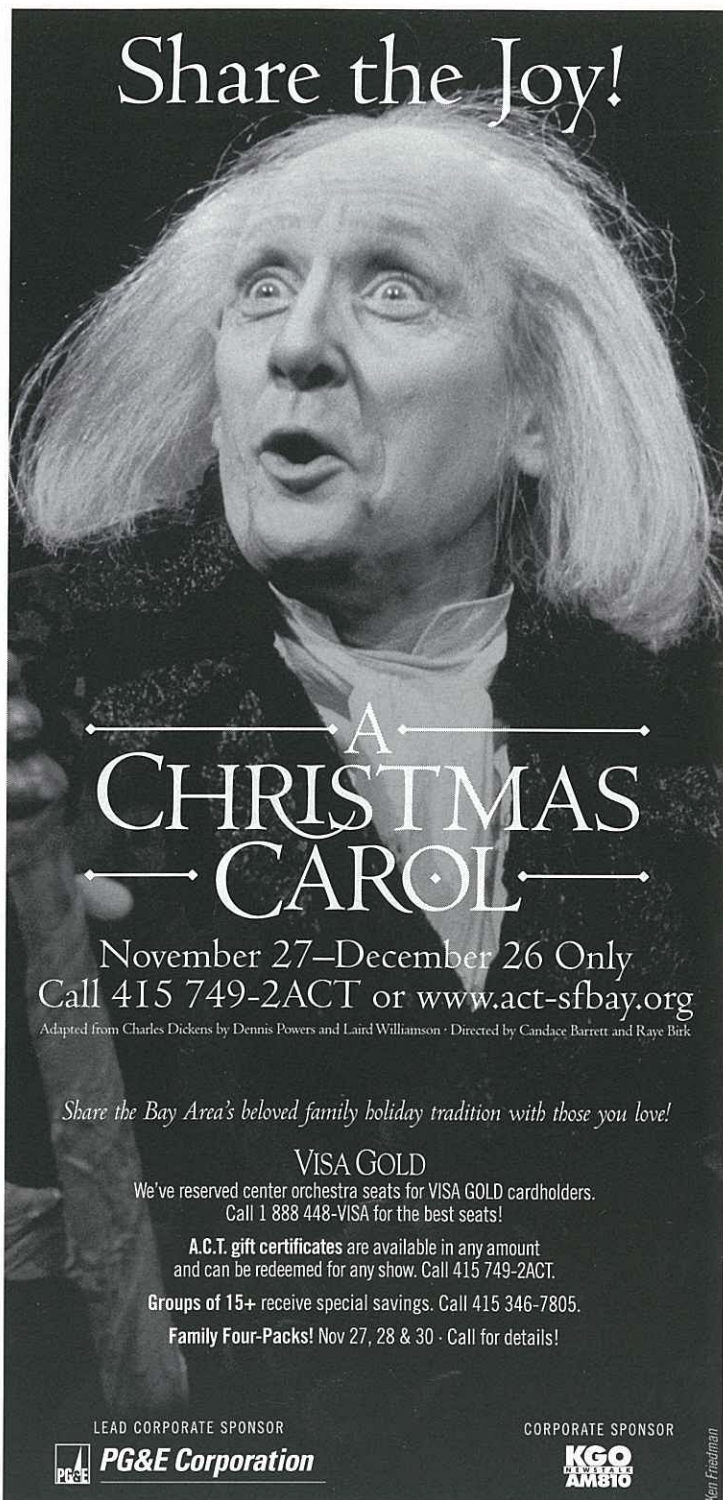


A.C.T.

*This production is
sponsored in part by
corporate sponsors
FIRST CRUSH and
KOIT 96.5 and by
BURT AND DEEDEE
McMURTRY.*

NEXT AT A.C.T.

Share the Joy!



— A — CHRISTMAS — CAROL —

November 27–December 26 Only
Call 415 749-2ACT or www.act-sfbay.org

Adapted from Charles Dickens by Dennis Powers and Laird Williamson • Directed by Candace Barrett and Raye Berk

Share the Bay Area's beloved family holiday tradition with those you love!

VISA GOLD

We've reserved center orchestra seats for VISA GOLD cardholders.
Call 1 888 448-VISA for the best seats!

A.C.T. gift certificates are available in any amount
and can be redeemed for any show. Call 415 749-2ACT.

Groups of 15+ receive special savings. Call 415 346-7805.

Family Four-Packs! Nov 27, 28 & 30 • Call for details!

LEAD CORPORATE SPONSOR



PG&E Corporation

CORPORATE SPONSOR



Ken Friedman

Wrong Mountain

The Cast

<i>Henry Dennett, a poet</i>	Ron Rifkin
<i>Claire, his ex-wife</i>	Beth Dixon
<i>Jessica, his daughter</i>	Ilana Levine
<i>Adam, his son</i>	Bruce Norris
<i>Peter, his son-in-law</i>	Reg Flowers
<i>Guy Halperin, Claire's fiancé</i>	Larry Pine
<i>Maurice Montesor, festival director</i>	Daniel Davis
<i>Festival Actors:</i>	
<i>Duncan Hyde-Berk</i>	Tom Riis Farrell
<i>Salome Blackwood</i>	Beth Dixon
<i>Jason Elmore</i>	Reg Flowers
<i>Miranda Cortland-Sparks</i>	Jody Gelb
<i>Ariel</i>	Anne Dudek
<i>Winifred Hill, a playwright</i>	Mary Schmidtberger
<i>Clifford Peak, a playwright</i>	Daniel Jenkins
<i>Anne, a poet</i>	Mary Schmidtberger
<i>Leibowitz, Dennett's physician</i>	Tom Riis Farrell
<i>Stevens, a bookseller</i>	Daniel Davis
<i>Woman in bookshop</i>	Jody Gelb

Understudies

Henry Dennett, Guy Halperin, Leibowitz, Duncan Hyde-Berk—
Michael Santo; Claire, Salome Blackwood, Miranda
Cortland-Sparks, Woman in bookshop—Jacqueline Antaramian
Jessica, Cheyenne, Ariel, Winifred Hill, Anne—Mollie Stickney
Adam, Peter, Jason Elmore, Clifford Peak—Bryan T. Donovan
Maurice Montesor, Stevens—Tom Riis Farrell

Place and Time

Here and Now

Additional Credits

Deborah Sussel, *Vocal Coaching*; Gregory Hoffman, *Fight Staging*
Lisa Lefkowitz, *"Maurice Montesor" photography*
Jack Bowdan, C.S.A., Mark Brandon, Laura Stanczyk,
Casting Associates; Sarah Prosser, *Casting Assistant*

A.C.T. PRESENTS

There will
be one
intermission.

*This production is
sponsored in part by
corporate sponsors
FIRST CRUSH and
KOIT 96.5 and by
BURT AND DEEDEE
McMURTRY.*

"IT'S A BIT LIKE DREAMING"

by Peter Cieply

In 1990, a little-known writer named David Hirson made his playwrighting debut—on Broadway—with *La Bête*, a clever comedy based loosely on Molière's *Misanthrope* and written in 17th-century rhyming couplets. The script, depending on which critic you read, was either brilliant and funny or too smart for its own good. *La Bête* captured five Tony and six Drama Desk nominations and London's 1992 Olivier Award for comedy of the year, and won Hirson the Outer Critics Circle Award for best new playwright. The show's run was cut short, however, by unusually unkind reviews from the then most powerful theater critics, the New York Times's Frank Rich and David Richards.

Set among an acting troupe resident on a royal French estate, *La Bête* pitted the high-mindedness of the troupe's leader, Elomire, against the buffoonery of the bête, the self-absorbed troubador Valere, and in so doing questioned the nature of serious versus popular art. Rich's review took Hirson to task for writing what he perceived to be a simplistic message play.

Many people disagreed with the Times, and said so. One reader wrote the editor that reading its reviews was "like watching someone shoot down an exotic bird that has magically appeared among a flock of sparrows." In another letter, 28 theater luminaries—Betty Comden, Adolph Green, Katharine Hepburn, David Henry Hwang, Kevin Kline, Harold Prince, and Jerome Robbins among them—urged theatergoers to see the show and judge it for themselves. (By then, it was already too late. The show closed, and the letter was printed after the fact in *TheaterWeek*.)

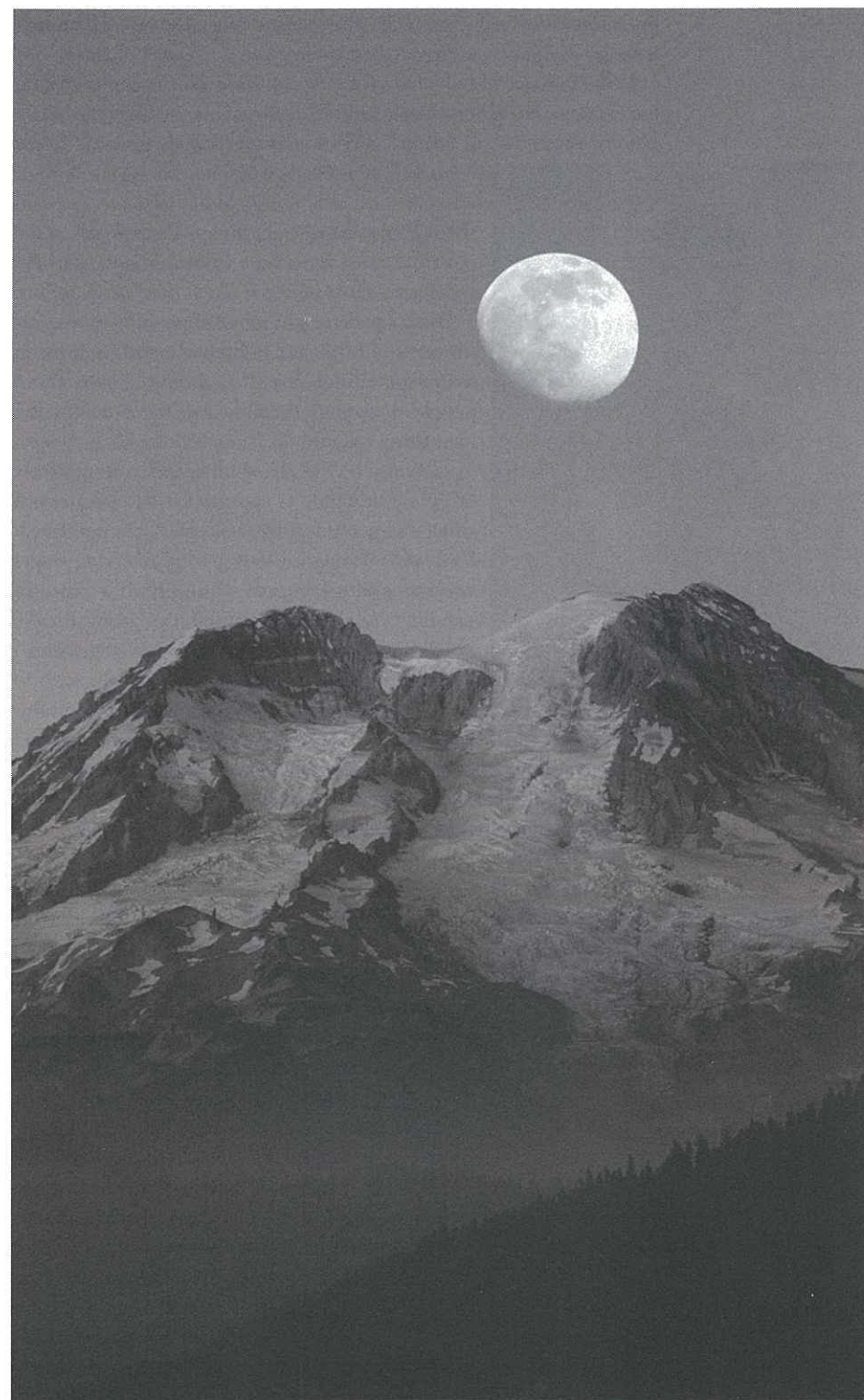
Nearly ten years later, Hirson is back with *Wrong Mountain*, a very different play, but with similar themes. And similar good fortune: after premiering at A.C.T., *Wrong Mountain* is headed for Broadway.

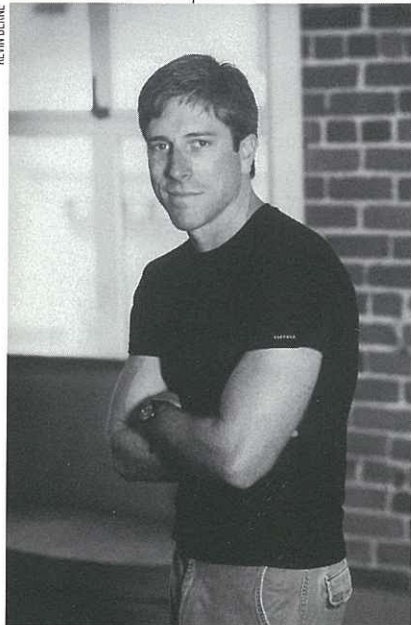
"I suppose it is an important part of the story that I've written these two plays and they're both being done in this way," the 41-year-old playwright says modestly. "I'm not sure what the reasons for that are, but it is a peculiar circumstance."

Hirson is much like his plays—witty, quirky, serious, and elusive, and his modesty seems genuine. He's as surprised as anyone at his success.

His remarkable two-for-two average does seem to have a lot to do with fortunate coincidence. He sent *La Bête* to producer Stuart Ostrow after hearing him say on a talk show that he was looking for unusual scripts. Hirson sent a copy of *Wrong Mountain* to *La Bête* director Richard Jones for his thoughts, and the Dodgers (coproducers of *Wrong Mountain* at A.C.T. and on Broadway) just happened to see

WRONG
MOUNTAIN
AUTHOR DAVID
HIRSON IS
MUCH LIKE HIS
PLAYS—WITTY,
QUIRKY,
SERIOUS, AND
ELUSIVE.





Playwright David
Hirson

the script lying on Jones's desk. They'd been intrigued by *La Bête* and wondered if they could read the new work.

Hirson seems genuinely willing to entertain all interpretations of his work, so he refrains from explicit explanations and personal revelations, preferring to let audiences make up their own minds about what he's trying to say in his writing.

What happened after La Bête? The polarity of the reactions must have been a lot to digest, and the experience must have felt like a hard act to follow.

With *La Bête*, a number of people entered my life whom I respected immensely, and I wanted to write something else that would please those people—I wanted them to be interested in the next thing I would do.

Eventually I realized that was a completely crippling thought. As soon as I tried to figure out what was going to please them, I was paralyzed. So I went through a long period of trying to get back to where I began—writing from a sense of passion and opening myself up again to the possibility of surprising myself with something I hadn't worked out in my head.

It's hard to get to that place, where I can honestly explore what's going on in my own head and

expose some thoughts that I might be having on Monday—which then change on Tuesday, which then change on Wednesday. It's that kind of interplay of ideas that I find exciting.

How did Wrong Mountain get started?

I kind of work in slow motion. I have to wait until something presents itself to me and starts insisting on being written. I look at my notebooks in the period that followed *La Bête*, and I see I was casting about, looking for something to write about, rather than having this thing which I ultimately wrote choose me.

Initially I didn't really know what the play was. It was a collection of things I'd been thinking about, of characters that had invaded my consciousness. I'd walk down the street and find a phrase that would excite me, and I'd write it down on a matchbook; or an idea that seemed funny to me and though I didn't know what it was related to, I'd write that down on the back of an envelope. And when I go back and look at the brown box that contains all my ideas for this play, it was these fragments that just began to insinuate themselves into my consciousness.

How do you begin shaping those fragments into a play? Do you have a specific process?

I begin on the first page and work my way to the last page—I don't write drafts. I sometimes can spend several weeks on a single page—I've sometimes spent several weeks on a single phrase, and just felt

completely defeated and ready to give it all up. It's a very frustrating way to work. I don't sit down and bash something out and rework it and rework it—I've never done that with any kind of writing. I tend to take a page and polish and polish and then move on. Given the fact that I write in such a way that there's a great deal of structure and there are a great number of motives in the text, I think people find it unusual or not credible that I could be writing from first word to last.

It does seem unusual, and extremely difficult. How do you keep your bearings and achieve structure?

I write in such a way that I'm always looking ahead, and trying to keep a lot of plates spinning at the same time. I like to put buoys out into the water, and think, I'm going to get to that one and then the next one, and then I just jump in and thrash around. And sometimes I find that in the thrashing around, the best stuff comes. If I can get myself to the next buoy without getting too far off course, then at least I can maintain the structure and the integrity of the thing that I'm writing.

In both *La Bête* and *Wrong Mountain*, I think I had a sense of where each was going to end up—not intellectually, but the feeling of what the end of the play should be like. I got to that place and felt: That is what I originally had in mind. The integrity of the feeling of the thing remained intact—that's what I think I have a stronger sense of than what it's actually going to say. Because what it says is always spinning—that's not something you can ever put a pin in and say, OK, now we have this all figured out.

You're verbally very dexterous. La Bête was in rhyming couplets, there is a lot of wordplay in Wrong Mountain, and even in conversation your love of language is evident. How does that quality figure into your writing process?

The way I work often has to do with the way things sound—the way the phonemes go together, the sort of music they make. The ideas often begin to form out of the way the words flow. Just to write an idea very often is impossible for me, because I sometimes need to learn what the idea is from the way it sounds.

I occasionally find that I want to force a character to say something, and it can look fine when I do it, but

The cast of La Bête, which opened at the Eugene O'Neill Theatre on Broadway in January 1991. Wrong Mountain is scheduled to open at the O'Neill in December.



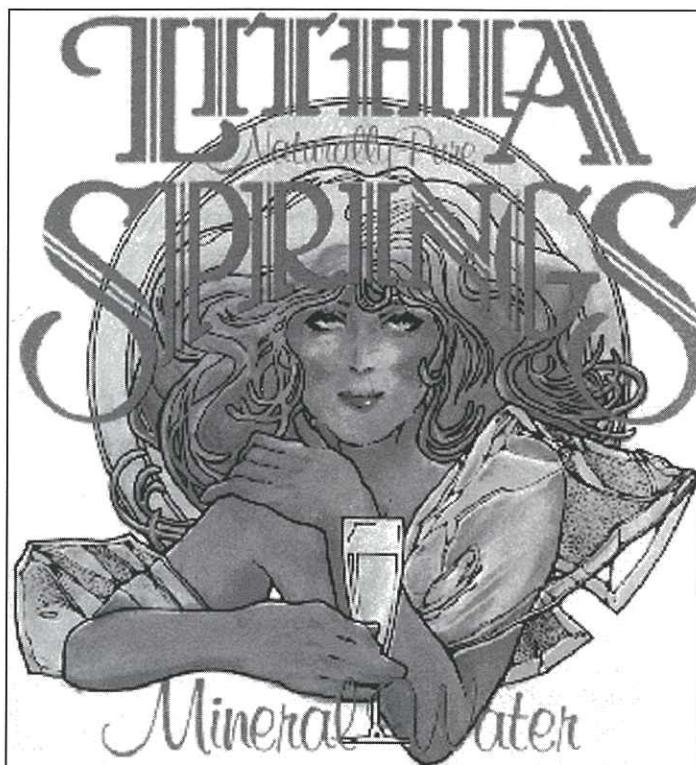
then I'll wake up the next morning and look at it and it will seem completely artificial. Whereas, if I go away from my desk and walk down the street, or go to sleep, or do anything except try to write, something will come to me which—I just know from the sound of it—is authentic, and I realize: That may stand. Because that is some true voice in my head that's very hard for me to get to, and the only way to get to it is not to try. It's a bit like dreaming.

Though Wrong Mountain is still heady, it has a lot going on visually, and offers the scenic designer some real challenges. Is that something you learned from La Bête?

When I saw what Richard Jones did visually in *La Bête*—which was a very densely verbal play—I realized you can do some fantastic things on stage if you have that visual imagination. So I tried to write a play that would have that kind of visual vocabulary, as this play does—the moon, the mountains, the corn, mirrors, the Lithia water, the worm. I thought, What would someone like Richard do with this stuff? And how exciting to have this visual vocabulary serving as counterpoint or underscoring or as some kind of ironic commentary on the text itself. So this is another dense, verbal text, but it has a very powerful visual vocabulary operating all the time.

In La Bête, you were accused of using Elomire as a mouthpiece to

continued on page 48



"Get a new life with living water": The Lithia Springs Mineral Water Company, located ten miles west of Atlanta, Georgia, has been distributing the springs' lithium-rich elixir since 1887.

Salvatore Ferragamo



macy's

A.C.T. EXTRAS

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

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

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.

Please join us for these free events:

ON *WRONG MOUNTAIN*

in the Geary Theater

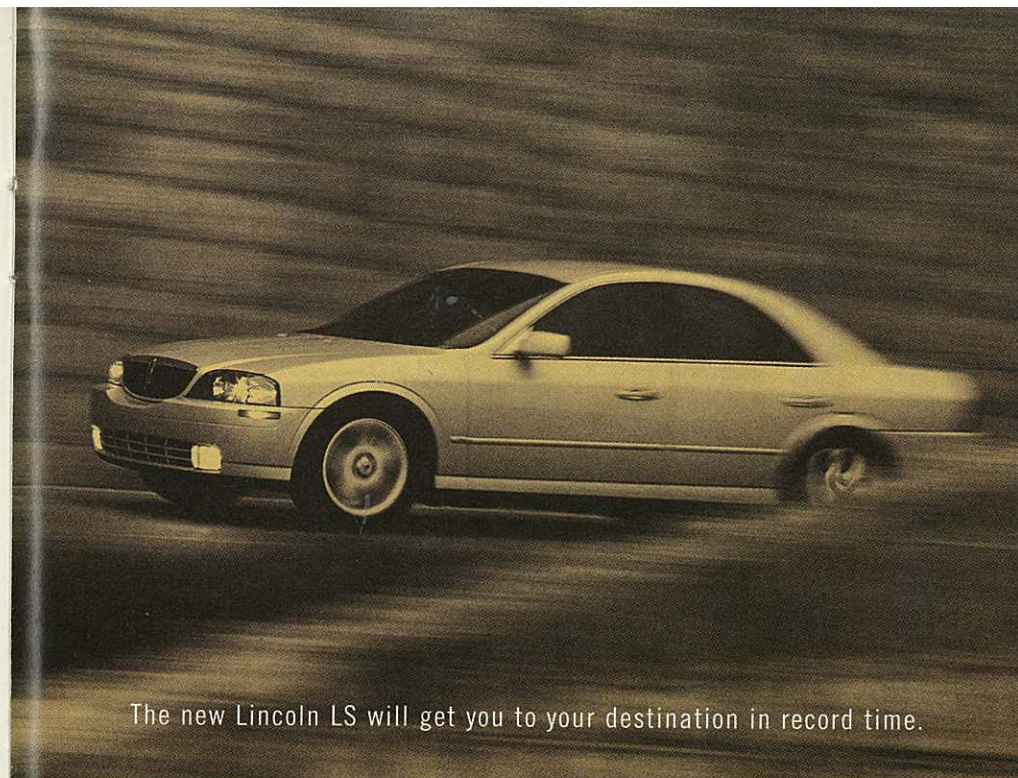
A.C.T. PROLOGUE

October 26, 5:30–6:30 p.m.

Featuring Director Richard Jones

AUDIENCE EXCHANGES

November 2, November 7 (matinee), and November 17 (matinee)



The new Lincoln LS will get you to your destination in record time.



Pity.

The new Lincoln LS is engineered to encourage rapid travel. Yet it has an interior that practically begs you and your passengers to linger. It's a conundrum that could require years of driving to solve. Better get started.

Visit www.lincolnvehicles.com or call toll-free 877 2DriveLS (237-4835).



Juliana Field and Jeff Scoffern in a scene from the 1998 Studio A.C.T. production of Maxim Gorky's Lower Depths, which featured several Deaf actors and ASL-interpreted performances.



PAULA GLOSTEIN

THE COUNTDOWN HAS BEGUN!

As A.C.T.'s 1999-2000 season gets underway with sell-out performances of *The Threepenny Opera*, contributions to A.C.T.'s Hewlett Challenge Fund have begun to roll in. Last summer, the prestigious William and Flora Hewlett Foundation awarded A.C.T. a \$300,000 challenge grant in recognition of the great strides the company has made in recent seasons toward fiscal stability. Provided A.C.T. can produce an operating surplus of at least \$300,000 by June 30, 2000, the Hewlett Foundation will match that amount by awarding A.C.T. \$100,000 for operating expenses and an additional \$200,000 for reduction of the company's accumulated debt.

It is critical to the company's continued success that A.C.T. embark on the new millennium without a deficit, and the Hewlett Foundation grant will go a long way toward meeting that goal. 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.

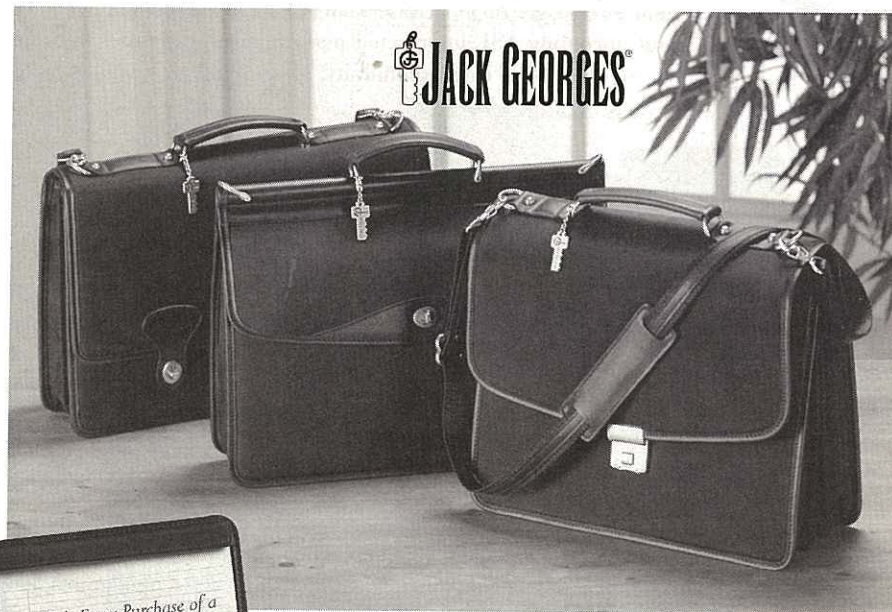
PRESENTING A.C.T.'S FIRST DEAF-COMMUNITY ADVISORY COMMITTEE

A.C.T. is proud to announce the formation of the company's first Deaf-community advisory committee. The committee's members (the majority of whom are Deaf) include Bay Area educators, actors, and hearing interpreters, as well as A.C.T. staff: actor Audree Norton, one of the founders of The National Theater of the Deaf; Antoinette Abbamonte, a Los Angeles-based actor and the first Deaf instructor at A.C.T.; Susan Gonzalez, developer of the San Francisco Unified School District's American Sign Language as a foreign language curriculum; Rob Roth, chief executive officer of D.C.A.R.A., a service/advocacy agency and clearinghouse for Deaf community events in the Bay Area; Jim Brune, acting manager of the Deaf Gay and Lesbian Center; interpreters Dan Langholtz, Charlotte Toothman, Joseph Quinn, Aaron Brace, and Kendra Keller; and A.C.T. Outreach Manager Amy Vana-core and Conservatory Associate John Dixon.

The new group, formed to help A.C.T. build upon its long history of working with the Deaf community, had its first meeting August 16. "One of the first ideas suggested by this committee has already proved invaluable," says A.C.T. Outreach Manager Amy Vana-core. "We asked Deaf individuals from diverse backgrounds all over northern California what shows they most want to see interpreted during A.C.T.'s current season, what we can do to help them enjoy their experience at the theater, and what A.C.T. can do to attract

continued on page 30

Go ballistic and get a FREE Leather Writing Pad Tablet!



These state-of-the-art designs from Jack Georges combine sleek, sophisticated styling with Allied Tru Ballistic nylon for a briefcase that is as durable as it is good looking. Trimmed in full grain leather with satin nickel finished solid brass hardware. Plus, you'll receive a leather writing pad tablet FREE with your Jack Georges briefcase purchase at Malm.

Malm

FINE LUGGAGE & LEATHER GOODS
Established 1868

San Francisco: 222 Grant Avenue · 50 Post Street at Crocker Galleria · Stonestown Galleria
Marin: The Village at Corte Madera · Pleasanton: Stoneridge Mall · Concord: Sunvalley Mall
San Jose: Valley Fair Shopping Center · Sacramento: Downtown Plaza
Seattle: Bellevue Square · Phoenix: Scottsdale Fashion Square
For information, visit www.malm-luggage.com or call 1-800-788-2808.

A.C.T. News, continued from page 28

more Deaf patrons and students. That's a terrific way to initiate dialogue and develop strong relationships."

The community voted to see A.C.T.'s upcoming productions of *A Christmas Carol*, *The House of Mirth*, and *Edward II*. Dates and times of interpreted performances are still to be determined. If you would like to get on A.C.T.'s e-mail list to receive announcements about upcoming ASL-interpreted performances and other information relevant to the Deaf community, please send an e-mail message to avanacore@act-sfbay.org.

WELCOMING NEW FRIENDS TO THE GEARY THEATER

A.C.T.'s increased efforts to reach out to a diversity of communities in the Bay Area over the last year have brought to the Geary Theater hundreds of new audience members of different ages, cultures, and backgrounds. College students and educators—from kindergarten teachers to university professors—have been invited to purchase half-price subscriptions through presentations by A.C.T. staff to elementary and secondary school leaders and campus visits to City College of San Francisco, UC Berkeley, the Academy of Art College, San Francisco State University, and Mills College. In addition, increased communication with African-American professional organizations, a variety of ethnic media, and nonprofit organizations that serve immigrants, low-income families, and other groups has helped attract a broader audience to A.C.T. productions.

These new audience members bring with them a wonderful new energy born of the excitement of watching a live performance for the first time in the grand Geary Theater. Please join us in welcoming our newest patrons to the A.C.T. family!

continued on page 32



Young audience members enjoy a performance of *Fool Moon* at A.C.T.

MERCEDES ROMERO

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



Stickley Metropolitan Collection

Est. 1948
Noriega Furniture
CALIFORNIA'S OLDEST STICKLEY DEALER

1455 TARAVAL ST. ■ SAN FRANCISCO ■ 415-564-4110
TUES, WED, FRI 10 TO 5:30 ■ THUR 1 TO 9 ■ SAT 10 TO 5 ■ 800-664-4110

www.noriegafurniture.com/metro

ACT ONE AT METREON

Act One, A.C.T.'s social and educational affiliate, kicked off the new season and celebrated the first performance of *The Threepenny Opera* on September 2 with a state-of-the-art preshow reception hosted by Metreon—A Sony Entertainment Center. Approximately 100 people attended the party and enjoyed fine food generously donated by Catering by the Buckhorn (one of the restaurants at Metreon).

Metreon, which opened in June, is a four-story, 350,000-square-foot entertainment center that includes 15 state-of-the-art movie theaters, San Francisco's first SONY-IMAX® theater, three family-friendly attractions, exciting restaurants, and world-class shopping. Metreon is located at Yerba Buena Gardens at 4th Street and Mission and can be visited on the Web at www.metreon.com.

Act One is closely involved in A.C.T. through education, special events, volunteer work, and fundraising. Members can still look forward to partying before *Wrong Mountain* (November 10) and

The Invention of Love (January 26). To get in the act, call Act One President Elizabeth Sennett at (415) 536-8548 or visit A.C.T. online at www.act-sfbay.org.

continued on page 34



HONORING A.C.T.'S FRIENDS

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

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

G. David Anderson	Barbara Gerber	Susanna Kohn	Joe Rosenthal
Alison Augustin	Celia Gersco	Ines Lewandowitz	Beverly Saba
Marie Bauer	Dorothy Griggs	Riva Mintz	Ellen Spinrod
Helen Buckner	Pauline Hoff	Danielle Neary	Sam Thal
Joan Cahill	Gerri Holmes	Roy Ortopan	Sylvia Coe Tolk
Geraldine Collins	Han Jean	Miriam Perusse	Rick Vila
Maureen Dan	Esther Jennings	Joe Ravicini	Jean Wilcox
Elaine Foreman	Iris Johnson	Dana Rees	Johanna Wilkens
Frances Frieder	William & Gladys Kane	Walter Riney	

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

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

99
00

A.C.T.

**ANNOUNCING
THE 1999-2000
SEASON!**

SUBSCRIBE FOR GUARANTEED
SEATS, LOWER PRICES, & MORE

THE THREEPENNY OPERA

Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
Translated by Michael Feingold
Directed by Carey Perloff

World Premiere

WRONG MOUNTAIN

By David Hirson
Directed by Richard Jones

American Premiere

THE INVENTION OF LOVE

By Tom Stoppard
Directed by Carey Perloff

World Premiere

THE HOUSE OF MIRTH

From the novel by Edith Wharton
Adapted and directed by Giles Havergal

2 PIANOS, 4 HANDS

By Ted Dykstra and Richard Greenblatt
Directed by Ted Dykstra

EDWARD II

By Christopher Marlowe
Directed by Mark Lamos

A CHRISTMAS CAROL

Adapted from Charles Dickens
by Dennis Powers and Laird Williamson
Four Weeks Only

PLUS ONE MORE PLAY TO BE ANNOUNCED

Susan Gibney and Art Malik in *Indian Ink*
(photo by Ken Friedman)

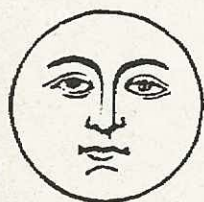
With 21,300+ people now subscribing to A.C.T.—more than at any time in A.C.T.'s history—thousands of people are being turned away from sold-out performances.

The only way to guarantee your tickets is to subscribe. And the best part is, you'll get better seats at lower prices, plus you'll receive a wealth of subscribers-only privileges.

**Call to subscribe
or receive your
free brochure—
(415) 749-2250.**



A.C.T. NEWS



A.C.T. BREAKS SUBSCRIPTION RECORDS!

As of this writing, A.C.T. has already surpassed its season subscription goals, with 21,300+ subscribers on board for the 1999-2000 season. That means A.C.T. has broken the company's all-time subscription record, set in 1977. With more people than ever attending A.C.T. performances—and subscription prices holding at last season's levels—subscribing is definitely the best way to see the shows you don't want to miss and to get the seats you prefer. For information and to subscribe to A.C.T., call (415) 749-2ACT or visit us online at www.act-sfbay.org.

CELEBRATE THE SEASON WITH A.C.T.

A.C.T. kicks off the holiday season on the **opening night of *A Christmas Carol***, December 3, with a 6:30 p.m. Christmas tree lighting featuring cast members and carol sing-alongs.

Then on Sunday, December 5, at 2 p.m., join us for **Good Cheer A.C.Tea**, a holiday benefit at the Geary Theater following the matinee performance of *A Christmas Carol*. Guests will enjoy a visit with the *Carol* cast and A.C.T. staff, including Artistic Director Carey Perloff and Managing Director Heather Kitchen, a backstage tour of the theater, and a delicious high tea. Tickets to the event include center orchestra seats. Proceeds will benefit A.C.T.'s artistic educational programs.

In the spirit of the season, guests are invited to bring unwrapped gifts of new clothing (socks, gloves, coats, etc.) to keep neighborhood children warm and dry. Donations will benefit the Bundle Up Program of the Tenderloin Neighborhood Development Corporation.

To receive an invitation to Good Cheer A.C.Tea, please call Amy Kirk in the A.C.T. Development Department at (415) 439-2308.

A.C.T. also offers an **American Sign Language-interpreted performance** of *A Christmas Carol* on Sunday, December 12, at 2 p.m. Orchestra seats for Deaf and hearing-impaired theatergoers are available at the special discounted price of \$19. Deaf patrons can call A.C.T. via TTY at (415) 749-2370.

ATTENTION HOLIDAY REVELERS!

What is Christmas without cookies and hot cider? Refreshments will be available in the Sky Lobby and Fred's Columbia Room in the Geary Theater during the hour before each performance of *A Christmas Carol*.

HOLIDAY SHOPPING AT A.C.T.

Find the perfect stocking stuffers at A.C.T.! A.C.T. Christmas tree ornaments, mugs, note cards, posters, sweatshirts, t-shirts, nightshirts, scripts, and more are available for purchase in the box office and lobby before each performance and during intermission.

YOUR TIME IS PRECIOUS.



STEEL WATCH WITH DIAMONDS
INTERCHANGEABLE BRACELET

BOUCHERON

JOAILLIER DEPUIS 1858
PARIS

AVAILABLE AT SELECT FINE JEWELERS

FOR INFORMATION ON AN AUTHORIZED BOUCHERON JEWELER NEAR YOU, PLEASE CALL 877.715.7330

(l to r) Theresa Walsh,
Justin Okin, Elizabeth
Allen, Zach Kenney,
Caitlin Talbot,
Jonathan Sanders,
and Chris Ahlman in
Timothy Mason's
Time on Fire



BOB ADLER

A DECADE OF NEW PLAYS FOR YOUNG ACTORS

by Jessica Werner

The A.C.T. Young Conservatory New Plays Program began, as many successful innovations do, with a challenge. "In searching for dynamic work for our teenage acting students to perform, I realized just how unheard the voices of young people have been in the theater," says Young Conservatory Director Craig Slaughter, reminiscing about the impulse he had in 1989 to launch the New Plays Program, which celebrates its tenth anniversary this fall. The Young Conservatory offers a broad range of theater courses to young people aged 8 to 18, and age-appropriate material for student productions has always been a rare commodity. "Traditional plays written for children didn't present enough of a challenge for the caliber of student that comes to A.C.T., yet I felt compelled to find ways for them to experience the stage in works relevant to their age and circumstances. I remember saying to myself at the time, Where better could we challenge America's finest playwrights to write new plays with a youthful perspective than at A.C.T., where our twofold mission—to produce fine theater and train outstanding actors—fosters an ongoing interaction between young students and experienced professionals?"

"I felt A.C.T. had the potential to become a home for playwrights to create challenging multigenerational new work, born in an atmosphere free from the demands for commercial success. But, I thought, Who would understand the need for this kind of work? Who would accept our challenge to 'see the world through the eyes of the young?'"

Since its inception, the program has commissioned works from an impressive range of seasoned dramatists, including Timothy Mason,

Constance Congdon, Lynne Alvarez, Daisy Foote, Mary Gallagher, Jim Grimsley, Joe Pintauro, Brad Slaughter, and Paul Zindel. Twelve of the plays commissioned to date have been published by Smith & Kraus and continue to affect the lives of young people in theater productions and classrooms throughout the United States and Canada.

Each year A.C.T. commissions a distinguished playwright to write a dramatic work from the point of view of young characters, which in turn is developed in an intensive workshop process. "We didn't want to just do the usual overproduced children's repertoire," says Slaughter, "and you can't expect a 15-year-old to play Willy Loman. I dreamed of increasing the literature for the American theater to encompass a range in which the life experiences of young people could resonate."

"What makes me say yes to Craig [when he asks me to write a new play for the program] is the same thing that makes my fellow playwrights say yes," says Timothy Mason, who has written three plays for the New Plays Program, including its inaugural production, *Ascension Day* (1990), *Time on Fire*, which premiered at A.C.T. in August, and *The Less Than Human Club* (1994), which will be presented by the Young Conservatory at the Magic Theatre in July. "What Craig is doing simply doesn't exist anywhere else. When you write a play for the New Plays Program, you know that what you are doing will actually expand the literature for the stage. A portion of literature, one that was previously lacking, virtually nonexistent, will now exist because of your work at A.C.T. That is a great enticement."

"I remember when I had just completed *The Less Than Human Club* in the summer of 1994, I was at a playwrights' gathering at Lanford Wilson's house in Long Island. It was an opportunity for an impromptu first public reading of the play. It went over very well, everyone laughed and cried. And then [Pulitzer Prize-winning playwright] Paul Zindel came over to me and longingly asked, 'Do you think Craig Slaughter would ever commission a play from me?' I said, 'Yes, I think he probably would.'"

WRITING WITHOUT "WRITING DOWN"

Writing age-appropriate material for young actors can be quite a challenge for playwrights whose literary voices are distinctly adult. Playwrights commissioned by the New Plays Program often worry their work may be too dark, too weighty, to be tackled by teenage actors. Among all the New Play Program's commissioned writers, only Zindel (*The Effect of Gamma Rays on Man-in-the-Moon Marigolds* [1995]) had previously been known as a

Young Conservatory
Director Craig Slaughter
directs students in
Constance Congdon's
Automata Pietà.



JACK SHARRAR

writer for young people. The others have risen to the challenge to create plays whose teen protagonists confront strikingly mature problems. Pintauro's *Reindeer Soup* (1992) featured a family of



Felicia Benefield and Dominic Manchester in Timothy Mason's *Less Than Human Club*

motherless kids starving in the Canadian wilderness with their idealistic, impractical father. *A Bird of Prey* (1996), by Atlanta playwright and novelist Jim Grimsley, tackled a gay teen's personal battle with his own sexuality and the ubiquity of casual violence. "It's actually a tough play for adults to watch kids do, but it wasn't that tough on the kids," says Grimsley. "I wasn't going to 'write down' to their level, because I think they can handle anything. There's no hiding the real world and its violence from them."

"Each of the three works I have written for A.C.T. has been set in a different historical period," says Mason, "from the Revolutionary War of 1775 to the social tumult of 1968. Yet I have discovered with each one that the concerns of adolescents are absolutely

universal: Where do I fit in? Do I have a purpose, a sense of worth? Could anyone love me? These questions do not change, and the actors tap into the characters' emotional lives beautifully."

THE WORKSHOP PROCESS

Just like the development process through which new plays must go prior to a professional mainstage production, every New Plays Program project undergoes a five- to ten-week workshop and rehearsal period. Each playwright spends several weeks in residence at A.C.T. during that period, often incorporating the students' input into their scripts, before the play is performed to an invited audience.

"The students were just great," says Daisy Foote about her experience at A.C.T. in the summer of 1998 developing her play *When They Speak of Rita*. "They were certainly a lot more cooperative than some of the adult actors I've worked with. They are open and accepting, they're not thrown by changes. I guess as we get older, fear becomes part of our language, but they don't have that yet."

"The brilliance of Craig's vision springs from his understanding of young people's eagerness to rise to high expectations," adds A.C.T. Conservatory Director Melissa Smith. "Whenever I visit a Young Conservatory rehearsal, I hear the same vocabulary we use in the master of fine arts program, and I see that the young actors work toward the same goals our older actors do. The training they receive is appropriate for their age, but it is also utterly professional."

TRANSATLANTIC COLLABORATION

Back in 1989, as plans for the New Plays Program were still evolving, Slaughter said that it was his "hope that our process will result in a significant work about young people that can be produced by other

groups around the country and around the world." The New Plays Program now boasts an international reputation as a source of high-quality new writing for the theater.

As the New Plays Program embarks on its second decade of new-play development, plans are under way to launch the program's first-ever transatlantic commission and production. In association with London's acclaimed Royal National Theatre—home to National Connections, a new-play development program for young people much like A.C.T.'s—student actors in the A.C.T. New Plays Program will travel to London next spring for workshops at the National and at the Royal Academy of Dramatic Art. The New Plays Program has commissioned a play from renowned British playwright Bryony Lavery, which will be performed at A.C.T. in August 2001.

"Craig contacted me earlier this year, and I was astounded to discover how similar our programs are," says Suzy Graham-Adriani, producer of the National's youth theater projects. Graham-Adriani will be in residence at A.C.T. to direct Lavery's play, the script of which will then be included in *New Plays from A.C.T.'s Young Conservatory, Volume IV*. "I am thrilled about the collaboration because I found we work from such similar philosophies. We have both reckoned with the incredible void that exists in dramatic literature for young people. We also share a deeply held belief that writers are at the heart of the theater. The contributions of writers of the highest caliber, writers whose work we would want to see on our mainstages, enrich the literature for young actors in profound, long-lasting ways."

Looking toward the future, Slaughter also hopes to enrich the New Plays Program with new writing for middle-school actors, whose unique dramatic needs ("somewhere between *Babar the Elephant* and *Death of a Salesman*") are even more difficult to meet.

"The theater should reflect all of our life experiences, regardless of our age," says Slaughter. "And we plan to spend the next decade making sure it does." ■

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

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

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



A.C.T.

American Conservatory Theater - Carey Perloff, Artistic Director - Melissa Smith, Conservatory Director

discover the conservatory

The conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and around the world. For more information, please call 415 439-2350 or visit online at www.act-sfbay.org.

STUDIO A.C.T.

Our highly successful part-time acting program for adults, beginning through professional.

CORPORATE EDUCATIONAL SERVICES

All the world's a stage...and you play a leading role! Improve communication skills in your office with techniques taught by theater professionals, customized for your individual needs.

YOUNG CONSERVATORY

Outstanding theater training for students aged 8 to 18.

MASTER OF FINE ARTS PROGRAM (Formerly the Advanced Training Program)

The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to an M.F.A. degree.

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



DANIEL DAVIS* (*Maurice Montesor, Stevens*) is remembered by San Francisco audiences from his six seasons (1974-80) with A.C.T., which included many collaborations with director Allen Fletcher: *Peer Gynt*, *The Ruling Class* (Dr. Herder), *Othello* (Iago), *Ah! Wilderness* (Uncle Sid), *Heartbreak House* (Randall Utterwood), *Romeo and Juliet* (Mercutio), *Absurd Person Singular* (Sidney Hopcroft), and *The History of the American Film* (Jimmy). Other A.C.T. credits include the title role in *Horatio, Hay Fever* (Richard Greatham), the premiere production of *A Christmas Carol* (Mr. Fezziwig), *Julius Caesar* (Brutus), *Crucifer of Blood* (Dr. Watson), and William Ball's productions of *Richard II* (Clarence), *The Bourgeois Gentleman* (Music Master), *Equus* (Dr. Dysart), and *The Winter's Tale* (Autolycus). After A.C.T., Davis resumed his career in New York, where he played Salieri in the Broadway and touring productions of *Amadeus*. Regional theater credits also include productions at Seattle Repertory Theatre, The Guthrie Theater, the New York Shakespeare Festival, New York's Second Stage, and ten summers with the Williamstown Theatre Festival. Most recently, he was Ash in the West Coast premiere of Patrick Marber's *Dealer's Choice* at the Mark Taper Forum. Film credits include *The Hunt for Red October* and *Havana*. Television credits include the role of Professor Moriarty on "Star Trek: The Next Generation" and six seasons as Niles the Butler on "The Nanny."



BETH DIXON* (*Claire, Salome Blackwood*) has performed in New York in *Thérèse Raquin* at Classic Stage Company, *Dangerous Corner* at Tisch School of the Arts, and *Before It Hits Home* at the Public Theater, as well as in productions at the Women's Project, Playwrights Horizons, MCC, Second Stage, Theatre Row, and La MaMa E.T.C. Regional theater credits include performances at the Actors Theatre of Louisville, Studio Arena Theatre, Center Stage, Capitol Repertory Theatre, Cincinnati Playhouse, Hartford Stage Company, Yale Repertory Theatre, La Jolla Playhouse, Pittsburgh Public Theater, Rochester's Geva Theatre, Syracuse Stage, Seattle Repertory Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival, and McCarter Theatre. Dixon's screen credits include *The Ballad of the Sad Café*, "Trinity," "Home Improvement," "Storm of the Century," "Queen," "One Life to Live," "The City," and "Law and Order."



ANNE DUDEK* (*Ariel*) appeared off Broadway in *The Iphigenia Cycle*. Her Chicago and regional theater credits include *Three Tall Women* at Portland Stage Company; *Metamorphoses* at Lookingglass; *The Cherry Orchard*, *An Ideal Husband*, and *The Iphigenia Cycle* at the Court Theatre; *Mirror of the Invisible World* at the Goodman Theatre; and *A Midsummer Night's Dream* and *The Winter's Tale* at the Nebraska Shakespeare Festival. Television credits include "Early Edition."



TOM RIIS FARRELL* (*Leibowitz, Duncan Hyde-Berk*) is a founding member of The Barrow Group, a New York City-based theater company, which won a 1995 New York Drama Desk Award for sustained excellence off-off Broadway. His New York stage appearances include the recent revival of *1776* on Broadway; *Lil Abner* in the Encores! series of vintage musicals at City Center; and *View of the Dome* at New York Theatre Workshop. Film credits include *The Out-of-Towners*, *The Devil's Advocate*,

WHO'S WHO

Commandments, Sleepless in Seattle, Scent of a Woman, and Shadows and Fog. Upcoming projects include Martin Scorsese's *Bringing Out the Dead* and a new Cameron Crowe film. Television work includes "NYPD Blue," "Spin City," and several "Law & Order" episodes, as well as the television movies *The Love Letter* with Campbell Scott and *The Deliverance of Elaine* with Mare Winningham.



REG FLOWERS* (Jason Elmore, *Peter*) received an L.A. Theatre Ovation Award and was nominated for a Frontier Award for his performance in *Angels in America*. He has appeared at the Denver Center Theatre Company, Yale Repertory Theatre, Freedom Repertory Theatre, Capital Rep, Geva Theatre, The John F. Kennedy Center for the Performing Arts, and The Wilma Theater in Philadelphia. Most recently, Flowers was featured off Broadway in *The Trial of One Short-Sighted Black Woman vs. Mammy Louise and Safreeta Mae* at the New Federal Theatre. His solo show *Out of the Bag* has been produced in workshop at the New York Performance Alliance and is currently in development. Flowers is a graduate of University of the Arts and the Yale School of Drama.



JODY GELB* (Miranda Cortland-Sparks, *Woman in bookshop*) played Eleanor Widener in the original Broadway company of *Titanic*, directed by Richard Jones, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. Theater credits also include *A Midsummer Night's Dream* and *London Assurance* at the Old Globe Theatre and *Elmer Gantry* at the La Jolla Playhouse. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Her screen credits include *The Last Day in the Life of Brian Darling* for HBO, Mo'Gaffney's *Women Aloud*, and Robert Altman's section of the film *Aria*.



DANIEL JENKINS* (Clifford Peak) makes his A.C.T. debut in *Wrong Mountain*. Broadway credits include originating the role of Huck in *Big River* (Tony Award nomination), Josh in the musical *Big*, and Prior in *Angels in America*. Recent off-Broadway credits include Tina Landau and Ricky Gordon's *Dream True* and Nicky Silver's *Maiden's Prayer*. Among his favorite regional credits are the title roles in Lee Blessing's *Fortinbras*, *Dr. Jeckyll and Mr. Hyde* (dir. Lisa Peterson), and two years with Actors Theatre of Louisville. For Robert Altman, Jenkins was O.C. in *O.C. and Stiggs*, Willie Keith in *The Caine Mutiny Court Marshal*, and Stringer in Garry Trudeau's "Tanner '88." Other film credits include *Five Corners*, *What Happens After*, *Glory*, *In Country*, and the upcoming *Cradle Will Rock* (dir. Tim Robbins). On television, he was seen on "Cracker" and as a series regular on "Going to Extremes."



ILANA LEVINE* (Jessica) has performed on Broadway in *You're a Good Man, Charlie Brown* (Broadway cast album), *The Last Night of Ballyhoo*, and *Jake's Women*. Off-Broadway credits include *Shmulnik's Waltz*, *Soulful Scream of a Chosen Son*, *Forgetting Frankie*, and *Raft of the Medusa*. A member of the critically acclaimed theater company Naked Angels, she has performed in their productions of *Machinal*, *Shorts in the Dark*, *Gunplay*, *Hot Keys*, and *Winter Shorts*. Theater credits also

include *Hand to Hand*, *Escape from Happiness*, and *Summerwinds* at the New York Stage and Film Company, and *Cloud Nine*, *The Wedding*, and *Morocco* at the Berkshire Theatre Festival. Television credits include "Tanner '88" (HBO), "Seinfeld" (The Contest), "NYPD Blue," "Partners," "Lois and Clark," "Hudson Street," "Law & Order," "Hope and Gloria," "Thirtysomething," and "Second Chances." Her film credits include *Drop Back Ten*, *Is That All There Is?* *Just Looking*, *Roommates*, *Looking for an Echo*, *Me and Veronica*, *The Party Favor*, and *Making Sandwiches*.



BRUCE NORRIS* (Adam) was seen most recently in New York in *La Terrasse* at the Manhattan Theatre Club and in John Guare's *Marco Polo Sings a Solo* at the Signature Theatre Company. He also appeared in Guare's *Chaucer in Rome* last summer at the Williamstown Theatre Festival. Other New York theater credits include *Biloxi Blues* and *An American Daughter* on Broadway, *A Midsummer Night's Dream* and *Wenceslas Square* at the New York Shakespeare Festival, and productions of *What the Butler Saw*, *The Arabian Nights*, *Life During Wartime*, and *The Debutante Ball* at Manhattan Theatre Club. Recent film appearances include *A Civil Action* and *The Sixth Sense*. Norris is also the author of several plays, including *The Infidel*, which will be produced this spring at Chicago's Steppenwolf Theatre Company.



LARRY PINE* (Guy Halperin) performed in the Broadway production of *Angels in America*. Off-Broadway credits include *The Chemistry of Change*, *Mizlansky/Zilinsky*, *Bus Stop*, *Talk Radio*, *Alice in Wonderland* (Obie Award), *The End of the World*, and *Endgame* (Obie Award). Additional theater credits include *Uncle Vanya*, *Light Up the Sky*, *Aunt Dan and Lemon*, *The Mandrake*, *Night of the Iguana*, *A Life in the Theatre*, *Much Ado about Nothing*, *Heartbreak House*, and *The Treatment* (at London's Royal Court). Film credits include *Celebrity*, *Vanya on 42nd Street*, *Addicted to Love*, *Sunday* (Sundance Grand Jury Prize), *Dead Man Walking*, *The Ice Storm*, *Girl 6*, *Zoo*, *Before and After*, *Jaded*, *Awakening of Angels*, and Woody Allen's latest project, among others. Pine's television appearances include "OZ," "Law & Order," "New York Undercover," "Miami Vice," "Hit Man," "Prince Street," "The Days and Nights of Molly Dodd," and the television movie *A Will of Their Own*.

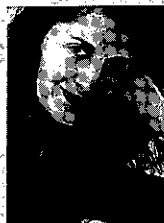


RON RIFKIN* (Henry Dennett) received a 1998 Tony Award for best supporting actor for the Broadway revival of *Cabaret*. Recent theater credits also include Arthur Miller's *Broken Glass*, Turgenev's *Month in the Country*, and Neil Simon's *Proposals*. He originated the role of Isaac Geldhart in the award-winning Jon Robin Baitz play *The Substance of Fire* (Obie, Drama Desk, Lucille Lortel, and Drama-Logue awards) and performed in Baitz's *Three Hotels* (Lucille Lortel Award, Drama Desk nomination) and has made numerous other theater appearances. His film credits include *The Negotiator*, *L.A. Confidential*, the film adaptation of *The Substance of Fire*, Woody Allen's *Husbands and Wives* and *Manhattan Murder Mystery*, *Last Summer in the Hamptons*, *Wolf*, *JFK*, *The Sting II*, *The Big Fix*, *The Sunshine Boys*, *Silent Running*, and the upcoming *Boiler Room* and *Keeping the Faith*. Television credits include made-for-television movies and miniseries such as *The Sunset Gang* and *Concealed Enemies* for PBS; *Buying a Landslide* for BBC; *Evergreen*, *The Winds of War*, and *Dress Gray*; and the series "The Trials of Rosie O'Neill," "One Day at a

Time," "ER," "Law & Order," "Falcon Crest," "Soap," and "Hill Street Blues." Most recently, he costarred on "Leaving L.A." and "The Outer Limits" (Cable ACE nomination).



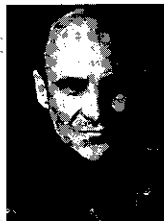
MARY SCHMIDTBERGER* (*Winifred Hill, Anne*) has appeared in the feature films *See Jane Run*, *Celebrity*, *Living Out Loud*, *The Peacemaker*, *Emily's Last Date* (Sundance; Best American Short, British Short Film Festival), *Written in the Stars*, and *A Manic-Depressive Moment*. She has guest starred on "Malcolm & Eddie" and has a recurring role on "Dharma & Greg." Schmidtberger received her B.A. from Columbia College, Columbia University.



JACQUELINE ANTARAMIAN* (*Understudy*) has performed at Lincoln Center, in numerous theaters in Los Angeles, and at the Old Globe Theatre in San Diego, and she spent several seasons at the Denver Center Theatre Company. Among her theater credits are: Gina in *The Wild Duck*, Hannah in *Arcadia*, Hester Prynne in *The Scarlet Letter*, Serafina in *The Rose Tattoo*, Rose in *Dancing at Lughnasa*, Elmire in *Tartuffe*, Abbie in *Desire under the Elms*, Toinette in *The Imaginary Invalid*, Jill Rillington in *Man of the Moment*, Rosaura in *Life Is a Dream*, and the title roles of *Candida*, *Miss Julie*, and *Hedda Gabler*. Her Shakespeare credits include Olivia, Titania, Silvia, Lady Percy, Lady Capulet, Adriana, and Portia.



BRYAN T. DONOVAN* (*Understudy*) has performed in New York productions of Tina Landau's *Dream True* at the Vineyard Theatre and *Strike Up the Band* and *L'il Abner* in the Encores! series at City Center. Regional theater credits include the world premiere of *High Society* at A.C.T., *An Actor's Nightmare* at Jupiter Theater, *Fanny Hill* at Goodspeed Opera House in Chester, Connecticut, *Keely & Du* at Luna Stage, *Another Midsummer Night* at American Music Theater Festival, and *Pygmalion* at Meadow Brook Theatre. Television: "All My Children."



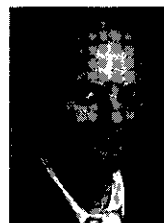
MICHAEL SANTO* (*Understudy*) appeared most recently as Einstein in *Picasso at the Lapin Agile* at Arizona Theatre Company, Eliot Once Removed in the premiere of Nagle Jackson's *Taking Leave* with the Denver Center Theatre Company, and Lord Queensberry in *Gross Indecency* at Theatre on the Square. Local theater credits include *The Tempest* at A.C.T. and productions with the California Shakespeare Festival, San Jose Repertory Theatre, Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre Company, and TheatreWorks (Eddie in the Bay Area premiere of *Conversations with My Father*). He has also performed at Seattle Repertory Theatre, Intiman Theatre, Mark Taper Forum, Oregon Shakespeare Festival, Cincinnati Playhouse, Portland Rep, Empty Space, Alaska Rep, A Contemporary Theatre, Cleveland Play House, Portland Stage Company, and the Shakespeare Theatre in Washington, D.C.



MOLLIE STICKNEY* (*Understudy*) has appeared in several A.C.T. productions, including the West Coast premiere of *Arcadia*. As a former Young Conservatory student, under the guidance of Craig Slight, she performed with the late Sydney Walker in *When We Are Married*. Stickney is a 1995 graduate of the A.C.T. Advanced Training Program and will appear at A.C.T. later this season in Tom Stoppard's *Invention of Love*.



DAVID HIRSON (*Playwright*) was born in New York City and educated at Yale University and at Magdalen College, Oxford. As an undergraduate, he was commissioned to translate Alessandro Scarlatti's *Gli equivoci nel seminato*, which was performed at Yale and later broadcast on public radio. He has contributed essays and criticism to such journals as the *Times Literary Supplement*, *London Review of Books*, and *Los Angeles Times Book Review*. He made his Broadway and London debuts as a playwright with his first play, *La Bête*, for which he received the Outer Critics Circle's John Gassner Award, the *New York Newsday*/Oppenheimer Award, and the Dramatists Guild's Marton Prize for best new American playwright. *La Bête* also received the special best play citation in *Best Plays of 1990-91*, as well as five Tony Award nominations and six Drama Desk Award nominations (including one for best play of 1991). For the London production of *La Bête*, Hirson won the 1992 Laurence Olivier Award for comedy of the year. In April 1999, he was honored by the 18th annual William Inge Festival as the outstanding new voice in American theater. *Wrong Mountain* is his second play.



RICHARD JONES (*Director*) has directed extensively for the theater and opera. Theater credits include: *Too Clever by Half*, *A Flea in Her Ear*, and *The Illusion* at London's Old Vic; *Le bourgeois gentilhomme* at the Royal National Theatre; *Into the Woods* at the Phoenix Theatre; *La Bête* on Broadway and at the Lyric Hammersmith in London; *Black Snow* at the American Repertory Theatre; *All's Well That Ends Well* at the Public Theater/New York Shakespeare Festival; *Titanic* on Broadway; and *Holy Mothers* at The Ambassadors/Royal Court Theatre. Opera credits include: *The Love for Three Oranges* and *Die Fledermaus* at English National Opera; *Der Fliegende Holländer* and *Jenůfa* in Amsterdam; *Julius Caesar* and *The Midsummer Marriage* in Munich; *Der Ring des Nibelungen* at the Royal Opera House/Covent Garden; *Pelléas et Mélisande* at Opera North; *L'Enfant des sortilèges* and *Der Züverg* in Paris; and *Hansel and Gretel* at Welsh National Opera. Awards include: Olivier Award for *Too Clever by Half*; Evening Standard Award for *The Illusion*; Olivier and Evening Standard awards for *Into the Woods*; Openwelt Production of the Year 1994 Award for *Julius Caesar*, and Evening Standard Award for outstanding artistic achievement of 1996 for *Der Ring des Nibelungen*.

GILES CADLE (*Scenic and Costume Designer*), a London-based designer, studied architecture at Kingston Polytechnic (London) and stage design at Nottingham Polytechnic. His work includes *The Midsummer Marriage* (Bayerische Staatsoper, Munich); *FLIGHT* (Glyndebourne Festival); *Eugene Onegin* (Opera North); costumes for *Kátya Kabanova* (New Zealand International Festival); sets for *Penelope* (GSM); sets for *She Stoops to Conquer*; sets and costumes for *Phaedra* and *Catalpa* (Gate Theatre, Dublin); sets and costumes for *Gangster Number One* (Almeida Theatre, London);

and *Svejk* (Gate Theatre, Notting Hill). He also designed the sets and costumes for the Gate Theatre/Lincoln Center coproduced season of 19 plays by Samuel Beckett which ran again this year at the Beckett Festival at the Barbican Centre. Future plans include a production of *The Beggar's Opera* (Opera du Rhin).

JENNIFER TIPTON (*Lighting Designer*) is well known for her work in theater, dance, and opera. Her recent work includes: in opera, *Hansel and Gretel* for Welsh National Opera, *Dialogues of the Carmelites* for Santa Fe Opera, and *Louise* for San Francisco Opera; in theater, *The Trojan Women* for the Shakespeare Theater in Washington, D.C., and *The First Picture Show* at A.C.T. and the Mark Taper Forum in Los Angeles; in dance, Twyla Tharp's *Grosse Sonate*, Paul Taylor's *Cascade*, and Trisha Brown's *Five-Part Weather Invention*. Tipton also teaches lighting at the Yale School of Drama.

JOHN GROMADA (*Sound Designer*) has composed music for the Broadway revivals of *Misalliance*, *Holiday*, *Summer and Smoke*, *A Few Good Men*, and *A Long Day's Journey into Night*. Sound designs on Broadway include *Twilight: Los Angeles: 1992*, *Park Your Car in Harvard Yard*, and *Sex and Longing*. New York Shakespeare Festival credits include the score for *Tartuffe* and the scores and designs of *The Skriker* (Drama Desk Award) and *Machinal* (Obie Award), among others. He has also designed the New York premieres of *Communicating Doors*, *The Baltimore Waltz*, *Frankie and Johnny in the Clair de Lune*, *Defying Gravity*, *SubUrbia*, *Vita and Virginia*, *After-Play*, *In the Summer House*, *The Art of Success*, and many others. His work has been heard at Lincoln Center Theater, Manhattan Theatre Club, Playwrights Horizons, Roundabout Theatre Company, Vineyard Theatre, WPA, Circle in the Square, Circle Rep, the Atlantic Theatre Company, and more than 30 regional theaters and abroad. Additional honors include an L.A. Drama-Logue Award, Theatre Crafts International Design Award, and three Drama Desk Award nominations.

RICK ECHOLS (*Hair and 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*.

JAMES HARKER* (*Stage Manager*) Recent Broadway credits include *You're a Good Man, Charlie Brown*, the Tony Award-winning revival of *A View from the Bridge*, *Jackie*, Disney's *Beauty and the Beast*, *Fool Moon*, and *Prelude to a Kiss*. Off-Broadway credits include *What the Butler Saw*, *La Bohème* with Linda Ronstadt, and *The Marriage of Bette and Boo*. He was a member of the Long Wharf Theatre for nine seasons.

HEATHER COUSENS* (*Assistant Stage Manager*) worked on *Titanic: A New Musical* (dir. Richard Jones) from the workshop through the Broadway run and first national tour. Previous stage-management credits include *Bring in 'da Noise Bring in 'da Funk* on Broadway, *Gaol Gate/Purgatory* with the National Asian-American Theatre Co., *King Lear* with the New York Shakespeare Festival, two plays by Hrotsvitha at The Cloisters with Voice and Vision, *Our Country's Good* with Western Union Theatre Co., and two seasons with Weathervane Theatre. Cousens is a graduate of Brown University.


DENNIS LUDWICK SERRAS (*Assistant Director*) has acted and directed in the Bay Area, Los Angeles, England, and Japan. He will begin the M.F.A. program at the University of Southern California in January, broadening his theatrical vocabulary to include film and interactive media. Upcoming work includes projects with Santa Clarita Rep and Angel Interactive.

DODGER THEATRICAL HOLDINGS (*Coproducer*), Broadway's most prolific producer, originated at the Brooklyn Academy of Music in 1978 before migrating to the New York Shakespeare Festival and finally to off and on Broadway, where it has shared in a host of Tony and Obie awards.

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

Special Thanks to

For the Dodgers: Lauren Mitchell and Robert Strickstein
Louis Rutherford
Marin Country Day School
Ron Reed & Western Mountaineering



American Conservatory Theater

A.C.T.

a.c.t. m.f.a.
master of fine arts program
presents

Pains of Youth
by ferdinand bruckner
directed by adrian giurgea
nov 5-19

Spring Awakening
by frank wedekind
directed by barbara damashek
nov 12-21

a.c.t. master of fine arts program
magic theatre, fort mason
call (415) 749-2ACT
visit www.act-sfbay.org

A.C.T. PREFERRED
VISA

Dreaming, continued from page 24

espouse the supremacy of "high" over "popular" art—an issue that resurfaces in *Wrong Mountain*. Is that a fair reading of your work?

It's strange to me that an audience would think that I would, across the boards, share the view of Elomire, when I so lovingly devoted 500-some-odd lines to introducing the character of a fool [Valere has a hilarious 25-minute entrance speech]. He surely must be in me somewhere—as all the characters are. If you're looking for autobiography, take all the characters in *La Bête* and all the characters in *Wrong Mountain*, and you're beginning to get a sense of what goes on in my head and therefore of who I am. But I don't think you can point to any one of them and have any sense of what my views are or what I think about the world.

The writing of a play is about working all of these things out, and not coming to any conclusions that are anything other than ambiguous. I suppose if I did come to any conclusions, these wouldn't be interesting enough problems to wrestle with in the first place. Ultimately, the questions being wrestled with are: What is a good life? or What is the proper relation between politics and art? or in the case of *Wrong Mountain*, What does it mean if a man's greatest triumph comes from having done something he viewed with absolute contempt? There are no easy answers to any of those questions, and one of the pleasures of writing is—as seriously as you can without losing your sense of humor—holding those things in the light and looking at them from as many angles as you can.

Was there any one idea or image that brought all the fragments together to become Wrong Mountain?

I think the image in my head of a man who is being devoured from within by this parasite. I can't tell you where that image came from or why that propelled me through a play, but the image intrigued me and I wanted to find out what that image was about.

Sounds like something you need to talk to your therapist about.

[Laughs.] I do think that, rather than talking to a therapist, playwriting is a very good way of working these things out. I mean, the alternative would be—forget the playwriting and get a good therapist.

But then you wouldn't have a play on Broadway.
Exactly. ■

Peter Cieply is a Bay Area-based arts writer whose work has appeared in *American Theatre*, *InTheater*, and *Stagebill*.



IMAGES OF SUCCESS (!?)
Don Ameche with Cher at the 1986 Academy Awards; Tommy Tune shares his 1982 Tony Award with Ann Miller and Milton Berle.




A.C.T.

EXPERIENCE THE NEW MILLENNIUM IN LONDON WITH A.C.T.

December 26, 1999
January 2, 2000

For more information about
the Millennium Theater Tour
with A.C.T. in London,
please call 415-439-2313.



La SCENE
CAFE & BAR
1900 GEARY AT TAYLOR

DINNER
PRIX FIXE MENU
\$23.00
PRE-THEATER
5:30 - 7:30
COCKTAILS & DESSERT
CALIFORNIA
MEDITERRANEAN
CUISINE
\$7.00 VALET PARKING
OPEN DAILY 5:30 - 10PM
BAR OPEN DAILY 5PM
FOR RESERVATIONS:
415-292-6430

WE CAN
perform
FOR YOU

STAGEBILL

For advertising information, contact:
CHRISTINE TYE 536-0121

Play music with
your kids!
Bring the whole family to
www.playmusic.org



AMERICAN SYMPHONY ORCHESTRA LEAGUE

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 Ayzarian'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 52

Mark Morris'

The Hard Nut

The Nutcracker with a Twist

It's hip.

It's hilarious.

It's utterly enchanting...

It's not your average
Nutcracker.



MARK MORRIS DANCE GROUP

MEMBERS OF BERKELEY
SYMPHONY ORCHESTRA
KAIROS YOUTH CHOIR
ROBERT COLE, CONDUCTOR
MUSIC BY TCHAIKOVSKY

SAT, DEC 11, 8 PM
SUN, DEC 12, 3 PM
WED-FRI, DEC 15-17, 8 PM
SAT, DEC 18, 2 PM & 8 PM
SUN, DEC 19, 3 PM
ZELLERBACH HALL \$24, \$36, \$48

GROUPS OF 10 OR MORE SAVE 15%

CALL TODAY!
510.642.9988

Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY
www.calperfs.berkeley.edu

MEDIA SPONSORS:

San Francisco KDFC
MAGAZINE CLASSICAL 102.1 FM

Cal Performances Ticket Office is located in Zellerbach Hall on the UC Berkeley campus. Open Mon-Fri 10 am - 5:30 pm, Sat & Sun 10 am - 2 pm. All programs are subject to change.

continued from page 50

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 administers), 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*.

FIRST CRUSH

CORPORATE SPONSOR OF *WRONG MOUNTAIN*

First Crush, a newcomer to San Francisco's downtown dining scene, makes its A.C.T. debut with sponsorship of *Wrong Mountain*.

Located at 101 Cyril Magnin Street (at Ellis), just blocks from the Geary Theater, First Crush is a restaurant, wine lounge, and full bar serving progressive American cuisine and one of the largest selections of California wines available anywhere in San Francisco. Continuing his tradition of progressive cuisine rooted firmly in American culture, executive chef Rick Cunningham has developed a menu of seasonal dishes inspired by the bounty of fresh ingredients available in the Bay Area and designed to be paired with First Crush's wide array of exceptional wines.

Upstairs is a casual, comfortable wine lounge where patrons can enjoy light meals, a separate "grazing" menu, premium spirits, and boutique wines, including more than 30 vintages available by the glass. Downstairs is an elegant full-service dining room graced by original wine-themed oil paintings. Both dining areas can be reserved for group wine tastings, cocktail hours, buffets, and receptions. First Crush offers several pre- and post-theater prix-fixe meals.

First Crush is open daily from 5 p.m. to 1 a.m.; valet parking is available on the weekends. For reservations, please call (415) 98-CRUSH.

KOIT

CORPORATE SPONSOR OF *WRONG MOUNTAIN*

KOIT 96.5, "lite rock, less talk," makes its A.C.T. sponsorship debut with *Wrong Mountain*. Playing a seamless blend of softer hits from contemporary artists and classics from the past, KOIT serves one of the Bay Area's largest audiences. KOIT is consistently among the most popular stations with women, and its programming has evolved to include such contemporary pop icons as Celine Dion, Whitney Houston, and Mariah Carey.

Dedicated to making the Bay Area a better place to live, KOIT was involved last year in significant fundraising and community service efforts, including: devoting 25% of all public service announcements and public affairs programming to the America's Promise Campaign to help at-risk youth; recognizing one community volunteer each month in morning newscasts; sponsoring Daffodil Days, Heartwalk, and the MS Walk; teaming with the Kidcare National Child Safety Program to provide more than 1,000 Bay Area children with free picture IDs; and helping the Girls, Incorporated agency raise \$80,000 for their self-esteem-raising programs.

BURT AND DEEDEE MCMURTRY

INDIVIDUAL SPONSORS OF *WRONG MOUNTAIN*

THANKS TO OUR SPONSORS

PG&E CORPORATION LEAD CORPORATE SPONSOR OF *A CHRISTMAS CAROL*

PG&E proudly continues its support of A.C.T.'s *Christmas Carol*. PG&E Corporation's businesses offer customers across the nation a full range of natural-gas and electric products and services. Our Northern and Central California utility, Pacific Gas and Electric Company, has provided safe, reliable gas and electric service to Californians for more than 90 years. PG&E Corporation's National Energy Group, with offices from coast to coast, own and operate power plants and major gas transmissions systems, supply natural gas and electricity commodities, and offer customized energy services designed to meet customers' energy needs.

While PG&E Corporation's businesses are national in scope, it is committed to keeping the San Francisco Bay Area, the company's corporate home, one of the best places to live and work. PG&E Corporation's sponsorship of A.C.T. demonstrates its support for productions that enrich the cultural life of the San Francisco Bay Area.

KGO RADIO MEDIA SPONSOR OF *A CHRISTMAS CAROL*

KGO NEWSTALK AM 810 also returns to support A.C.T. as a cosponsor of *A Christmas Carol*. KGO made its A.C.T. sponsorship debut in 1996 with the Geary Theater inaugural production of *The Tempest*. KGO has been Northern California's most-listened-to radio station for more than 20 years, due to its commitment to the community—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for arts, civic, and other nonprofit community organizations.

Each week KGO informs and entertains more than one million listeners—people who enjoy the variety, depth, and stimulating nature of newstalk programming. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support an important San Francisco tradition.

American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between August 30, 1998, and September 6, 1999.

GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS

\$100,000 AND ABOVE

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

\$50,000—\$99,999

Anonymous
AT&T
PG&E Corporation
California Arts Council
Jewels of Charity, Inc.
National Corporate Theatre Fund
National Endowment for the Arts
The Bernard Osher Foundation
The Shubert Foundation

\$25,000—\$49,999

BankAmerica Foundation
Howard, Rice, Nemerovski, Canady,
Falk & Rabkin
The Peter J. Owens Trust of the San
Francisco Foundation
Theatre Communications Group, Inc.
United Airlines
Van Loben Sels Foundation

\$10,000—\$24,999

Bay Guardian
First Crush
Frank A. Campini Foundation
Chevron
Contra Costa Newspapers, Inc.
The Creative Work Fund
Harry Denton's Starlight Room
The Fleishacker Foundation
Ira and Leonore Gershwin Philanthropic
Fund
Richard and Rhonda Goldman
Foundation
Miriam and Peter Haas Fund
The Colin Higgins Foundation, advised by
The Tides Foundation
Hilton San Francisco & Towers
KBLX 102.9 FM
KGO AM 810
KOIT
Koret Foundation
Levi Strauss Foundation
Montgomery Street Foundation
Nordlund & Miller
Pacific Bell Foundation
Resolution Laser Printer Repair
Rockefeller Foundation

Torrefazione Italia
Westin St. Francis
Wallis Foundation

\$5,000—\$9,999

Capital Group Companies
Catering With Style
The Clift Hotel
CompUSA
Gracie's Restaurant
Grand Hyatt San Francisco
KPMG Peat Marwick
La Scene Restaurant
LEF Foundation
Morrison & Foerster
Edna M. Reichmuth Fund
The Sequoia Trust
Siemens Rolm Communications
Yank Sing

\$2,500—\$4,999

Mervyn L. Brenner Foundation
Friedman Family Fund
The William C. Gilmore Foundation
Piedmont Piano Company
S. Ross & Co.
Transamerica Foundation

\$1,000—\$2,499

Anonymous
Eldorado Foundation
First Republic Bank
Franklin Templeton Group
Hambrecht & Quist
Ira and Libbie Pink Foundation
Matson Navigation/Alexander & Baldwin
Foundation
McGraw-Hill Companies Foundation, Inc.
The Silicon Valley Bank Foundation

INDIVIDUAL SUPPORTERS

DIAMOND BENEFACTOR (\$25,000 and above)

Anonymous
The Estate of Harry J. Wagner
Mr. and Mrs. Gordon P. Getty
Sally and Bill Hambrecht
Burt and Deedee McMurtry
Ms. Toni Rembe and Mr. Arthur Rock
Alan L. and Ruth Stein

A.C.T. CONTRIBUTORS

GOLD BENEFACTOR

(\$10,000-\$24,999)

Anonymous

Ms. Ann S. Bowers
Ms. Joan Danforth
Mr. and Mrs. William Draper
Ms. Joan Eckart
Mr. and Mrs. Daniel Eittington
Mr. and Mrs. William Fisher
Mr. and Mrs. Patrick F. Flannery
Mr. and Mrs. Robert L. Green
Douglas W. and Kaatri Grigg
Mr. and Mrs. Robert McGrath
Mr. Leo J. McLaughlin III
Constance and J. Sanford Miller
Mrs. Albert J. Moorman
Shepard P. Pollack and Paulette Long
Mr. Charles S. Raben
Mr. and Mrs. Claude N. Rosenberg Jr.
Mr. and Mrs. Alan Snyder
Dr. and Mrs. Gideon Sorokin
Mr. and Mrs. Steve L. Swig
Mrs. Sylvia Coe Tolk
Mr. Gregory W. Wendt

SILVER BENEFACTOR

(\$5,000-\$9,999)

Anonymous

Barbara and Gerson Bakar
Lionel and Lorraine Chan
Mr. and Mrs. Steven B. Chase
Ms. Linnet F. Deily
Mr. and Mrs. Ray Dolby
Ms. Joan Eckart
Mrs. Delia Fleishhacker Ehrlich
Mr. and Mrs. Richard J. Fineberg
Frannie and Mort Fleishhacker
Mrs. Robin Gates
Marcia and John Goldman
Mr. and Mrs. Michael J. Halloran
Mr. and Mrs. Thomas W. High
Mrs. Dorothy A. Hyde
Ms. Heather Kitchen
Ms. Sue Yung Li
Bruce and Naomi Mann
Chris and Stan Mattison
Ms. Patricia McNear
F. Eugene and Mary S. Metz
Jackie and Howard Nemerovski
The Estate of Jon W. Olson
Mrs. Helene Oppenheimer
Mr. Philip Schlein
Mr. Toby Schreiber
Dr. A. Jess Shenson
Dr. and Mrs. Gideon Sorokin
Monte and Ruthellen Toole

BRONZE BENEFACTOR

(\$3,000-\$4,999)

Anonymous

Ernest A. and Fritz Benesch
Mr. T. L. Davis and Ms. M. N. Plant
Mr. Myrtle C. Deaton
Ms. Janeanne Doar
James and Jean Douglas

Mr. and Mrs. David Fleishhacker
Morton L. and Amy Rothschild
Friedkin
Dr. and Mrs. M. Wallace Friedman
Ms. Donna Goya
Mr. and Mrs. P. Beach Kuhl
Joan and Ralph Lane
Mr. and Mrs. Casey McKibben
Mr. Robert M. Moore
Terry and Jan Opdendyk
Mr. Russ Selinger
Ms. Ruth A. Short
Dr. Vibeke Strand and Dr. Jack Loftis
Mr. and Mrs. Paul E. Weiss

BENEFACTOR

(\$1,200-\$2,999)

Anonymous

Ms. Barbara Anne Ames
Mr. Paul Angelo
Mrs. A. V. Augustin
Mr. and Mrs. Martin Bastiani
Ms. Olga Bean
Mr. Stephen Belford
Mr. and Mrs. Richard Bennett
Ms. Carole Berg
Alison Bers and August Lee Kleinecke
Mr. and Mrs. Hilton Bialek
Mrs. Barbara K. Brown
Ms. Betty C. Bullock
Mrs. Bette Cereske
Ms. Lesley Ann Clement
Ms. Christine Coalson
Mrs. Virginia P. Coleman
Dr. and Mrs. William J. Comport
Thomas J. and Joan C. Cooney
Ms. Donna Crabb
Mr. Sean P. Cullen
Ms. Beatrice Cummings
Mr. and Mrs. Ricky J. Curotto
Ms. Caitlin F. Curtin
Mr. and Mrs. R. E. Danielson
Ms. Carlotta R. Dathe
Mr. Donald K. Davis
Mrs. Joan DeGrecio
Margaret and Paul Denning
Ms. Thalia Dorwick
Ms. Jane B. Dunaway
Mr. and Mrs. Roger D. Dwinell
Mr. and Mrs. Joseph Ehrman III
Mrs. Dorthy Eichorn
Ms. Joan L. Ellison
Mr. Roger Fee
Dr. Laurence Finberg
Jenny and Norman Fisk
Mr. Patrick Flynn
Mr. Martin W. Fong
Ms. Ruth Foote
Mr. and Mrs. Richard L. Fowler, Jr.
Mary Jo and David Francis
Mr. and Mrs. Thomas Frankel
The Freiberg Family
Ms. Susan Johann Gilardi
Richard and Marcia Grand
Ms. Shelley R. Grubb

Alan and Wendy Harris
Mr. George Hawxhurst
Mr. and Mrs. R. S. Heinrichs
Ms. Betty Hoener
Ms. Jerri B. Holmes
Mr. James C. Hormel
Ms. Lanette S. Howard
Mr. Robert Hulteng
Mr. Rob Humphrey and
Ms. Diane Amend
Mr. and Mrs. Robert E. Hunter, Jr.
Mr. and Mrs. Harold Isbell
Bradford and Dorothy Jeffries
Mr. and Mrs. Robert R. Johnston
Ms. Angèle Khachadour
Mrs. June Hope Kingsley
Ms. Nancy L. Kittle
Dr. and Mrs. Robert H. Kremers
Richard and Paola Kulp
Mr. Carlo Lam
Tom and Sheila Larsen
Barbara and Chuck Lavaroni
Ms. Helen S. Lewis
Mr. and Mrs. Howard W. Lewis
Ms. Adeline C. Lidy
Mr. John D. Loder
Paul Mariano
Mr. Preston Martin
Lu Leta and Samuel Maslak
Mr. and Mrs. Archibald McClure
Mr. and Mrs. Donald J. McCubbin
Ms. Mary J. McCune
Mr. and Mrs. Robert McGee
Ms. Kathleen McIlwain
George K. Merijohn, DDS, and
K. Susan Spivak
Commander and Mrs. Robert W. Miller
Bruce and Adrienne Mitchell
Mrs. Sharon H. Morris
John and Betsy Munz
Mr. and Mrs. John Murphy
Mr. and Mrs. Dan A. Myers
Mr. and Mrs. Merrill E. Newman
The Honorable and Mrs. Allen L. Norris
Mr. Ronald Ogg
Ms. Nancy S. Olson
Ms. Helen Palmer
Ms. Julie Parish
Bruce and Vicki Pate
Mr. and Mrs. Stephen F. Patterson
Lisle and Rosalyn Payne
Toby and Al Pelavin
Ms. Juliette Powell
Ms. Amy Rao
Mr. and Mrs. Robert M. Raymer
Mr. Charles Ridlon
Mr. and Mrs. Richard M. Rosenberg
Mr. Toby Rosenblatt
Mrs. Elizabeth B. Ross
Ms. Martha Ross
Mrs. Riva Rubnitz
Mrs. H. Harrison Sadler
Joyce and Donald Sallan

Mr. Bob Schiller
Jack and Betty Schafer
Mrs. Marietta C. Schumacher
Ms. Lata Shah
Mr. and Mrs. Clifford A. Sharpe
John and Sheree Shoch
Earl G. and Marietta Singer
Mr. and Mrs. David Sliptzin
Mr. Douglas Smith
Dr. Maurice Sokolow
Mr. Randall Solomon
Mr. Emmett Stanton
Mr. Charles Stauffacher
Mr. Clifford John Stevens, Jr.
Dwight and Blossom Strong
Ms. Julie Stuhr
Mr. John Tabor
Dr. Martin Terplan
Ms. Rosemary Thompson
Ms. Ann M. Thornton
Mr. and Mrs. Dexter C. Tight
Ms. Judith P. Timken
Mr. and Mrs. Gary J. Torre
Mr. Daniel G. Volkmann, Jr.
Mr. and Mrs. Theodore Weber
Noah and Caryn Weiss
Dr. Irving C. Weissman
Mr. and Mrs. Wil S. Wong
Mr. David Wood
Mr. and Mrs. Loring A. Wyllie, Jr.
Mr. and Mrs. Paul F. Youngdahl

PATRON

(\$500-\$1,199)

Anonymous • Mr. Kurt Abney • Mr. and Mrs. Charles Ahlors • Mr. David Andaleon • Mr. and Mrs. John Atwater • Mr. and Mrs. Raymond F. Baccetti • Mr. Alan Badger • Mr. Roderick G. Baldwin • Mr. Marvin Banks • Mr. and Mrs. Joseph Barnard • Ms. Lee Baxter • Leslie and Brian Benjamin • Mr. Kenneth C. Berner • Dr. and Mrs. Frank Berry • Dr. Barbara Lynn Bessey and Dr. Kevin Gilmartin • S.A. Bierly • Nordin and Donna Blacker • Mr. James R. Blount • Ms. Natasha Boissier • Mary and Mark Bold • Mr. Arthur Brodenbeck • Mr. and Mrs. R. Kent Brewer • Ms. Ann Breznock • Mr. and Mrs. Timothy Brown • Mr. Chris Brownfield • Mr. and Mrs. Robert W. Burnett • Ms. Edgar M. Buttner • Mr. Paul E. Cameron • Dr. and Mrs. Ronald E. Cape • Ms. Linda Carson • John and Linda Carter • Mr. and Mrs. Robert E. Challey • Mr. William R. Cheney • Mr. and Mrs. Bruce Nissim • Mr. Ronald Claveloux • Lloyd and Janet Cluff • Mr. and Mrs. Lyle E. Cook • Mr. and Mrs. David E. Cookson • Mr. James Coran • Mrs. Alice Corning • Mr. Robert V. Coyne • Mr. and Mrs. S. P. Cuff • Ms. Kathleen Curry • Judith and Robert DeFranco • Mr. and Mrs. Daniel H. Dibert • Mr. and Mrs. Robert W. Donovan • Ms. Christine Doyle • Peter M. and Katherine Drake • Mr. Fred Drexler • Ms. Sally J. Dudley • Mr. Jedd Dunas • Ms. Lenora A. Eagar Davis • Ms. Winn Ellis and Mr. David Mahoney • Mr. Don Ellwood • Mr. and Mrs. Robert K. Entriken • Dr. and Mrs. Philip Erdberg •

Ms. Ellen M. Farrell • Mr. Rodney Farrow • Mr. Rodney Ferguson • Mr. Alexander L. Fetter • Ms. Catherine Feucht • Bob and Susan Fiddaman • Ms. Linda Fish • Ms. Karen E. Ford • Ms. Pat Fowler • Mr. Antoine A. Franke • Ms. Lois Fugate • Dr. and Mrs. James Gabby • Mr. and Mrs. Gary B. Garofalo • Ms. Jessie C. Gaspar • Ms. Frances Gerneshausen • Mr. Dennis Gibbons • Dr. Harvey W. Glasser • Ms. Kate H. Godfrey • Mr. Daniel Gordon • Michael Graves and Michael Grover • Mr. Ronnie C. Green • Ms. Margaret J. Grover • Mr. and Mrs. Kelley Guest • Mr. and Mrs. Timothy Haggerty • Mr. Richard E. Hall and Mr. Jack R. Steinmetz • Mr. John P. Hamblin • Mr. Douglas C. Hannah • Mr. and Mrs. Gary Harpell • Mr. Kirke Hasson • Dr. and Mrs. Samuel Hoch • Jackie and Robert Hoffman • Mrs. Frances L. Hofmann • Mr. Christopher Hollenbeck • Ms. Natalie A. Hopkins • Mrs. Shirley Hort • Mr. and Mrs. Cordell W. Hull • Ms. Leslie P. Hume • Lyn and Harry Isbell • Dr. Robert W. Jamplis • Mr. William Jarvis • Dr. and Mrs. C. David Jensen • Mr. Douglas B. Jensen • Ms. Laurene Jobs • Mr. Jackson E. Johnson • Mr. and Mrs. Harold S. Johnston • Mr. James I. Johnston • Mr. Chris Jones • Dr. and Mrs. Gary and Zeeva Kardos • Ms. Nobu Katagiri • Ms. Melonie Keffe • Ms. Eileen Keremitsis • Ms. Pamela L. Kershner • Mr. and Mrs. Jim Klingbeil • Mrs. Margaret LaForce • Mr. and Mrs. Niels Larsen • David and Janice Lawrence • Richard and Patricia Taylor Lee • Mr. and Mrs. John D. Leland • Mr. and Mrs. Richard Leon • Mr. David Lesnini • Dr. and Mrs. Ralph Levin • Mr. Larry Lewis • Mr. Stephen P. Lind • Mr. John G. Linvill • Dr. and Mrs. Charles Lobel • Ms. Taia Lockhart • Mr. and Mrs. Alexander Long • Mr. and Mrs. Lawrence Ludgus • Mr. Patrick Machado • Bruce and Alexis Magid • Mr. Peter Maier • Ms. Elinor Mandelson • Meagan and Bill Mannheim • Mr. Charles R. Manning • Mrs. Marian I. Marioni • Ms. Patty Martel • Mr. Fred T. Martin • Mr. Andrew G. Mathies • Ms. Judy Maxwell • Mr. Bruce Carlton and Mr. Richard McCall • Mr. Donald McKibben • Kathryn K. McNeil • Ms. Sallie McNeil • Ms. Nancy Melton • Mrs. Jeanne A. Meyer • Mr. and Mrs. George Miller • Daniel and Carolyn Miller • Mr. Ted Clayton Mitchell • Mr. H. Mohrenweiser • Mr. Ralph V. Moore • Mr. and Mrs. Edmund W. Nash • Dr. Lawrence Nathan • Mrs. Newton H. Neustadter, Jr. • Mr. and Mrs. Douglas H. Ogden • Mr. Erwin Ordeman • Dr. Jerome D. Oremland • Ms. Margot S. Parke • Mr. N. C. Poring • Joseph and Marjorie Perloff • Mr. Valentine Pristera, Jr. • Mr. and Mrs. Jacob Ratnoff • Mr. and Mrs. E. M. Reed • Mr. and Mrs. Gary Rifkind • Drs. Pamela and Richard Rigg • Mr. and Mrs. Richard Riley • Mr. Tony Ritzke • Mr. Guy T. Roberts, Jr. • Mrs. Edis Robinson • Ivy and Leigh Robinson • James and Kathy Robinson • Ms. Stephanie Robinson • Mrs. Marianne B. Robison • Dr. Donald Rose • Dr. Alan J. Rosenberg • Mr. and Mrs. David Rosenkratz • Mr. Gerald B. Rosenstein •

Mr. Paul Ross • Marian A. and Adolph Rossi • Meline and Jirayr Roubinian • Mr. Gary Rubenstein • Mrs. Donald Ruder • Mr. Alan Russell • Ms. Louise A. Russell • Mr. and Mrs. Robert K. Russell, Jr. • Ms. Judith Sahagen • Mr. and Mrs. Robert Saldich • Ms. Cynthia Sapp • Ms. Virginia C. Scardigli • Dr. and Mrs. Rudi Schmid • Mr. and Mrs. Charles M. Schultz • Mr. Howard G. Schutz • Mr. and Mrs. William Seavey • Dr. F. Stanley Seifried • Mrs. H. Boyd Seymour • Mr. Dan Shehri • John and Sheree Shoch • Mr. and Mrs. Patrick Shockey • Mr. Tom Siegel • Mr. and Mrs. Richard J. Simmons • Ms. Christine M. Simpson • Mr. Mark Slater • Mr. Gregory Smirin • Dr. and Mrs. Charles Snoff • Ms. Eta Somekh • Mr. Laurence L. Spitters • Mr. Gerard St. Pierre • George and Gayle Stuehle • Mrs. Madeline Johnson Stein • Mr. and Mrs. M. Stepanian • Ms. Carol R. Strand • Ms. Patricia L. Sundrud • Ms. Christine Suppes • R. Michael and Eileen M. Tanner • Mr. and Mrs. E. Hugh Taylor • Mr. Daniel Thatcher • Mr. and Mrs. Chris Thomas • Mr. and Mrs. Jeffrey Thomas • Mr. Timothy P. Thomas • Mr. and Mrs. William W. Thomas • Ms. Suzie S. Thorn • Ms. Jeannette Thorp • Ms. Sylvia G. Toth • Ms. Janelle M. Tynan • Mr. and Mrs. Leland H. Van Winkle • Mr. and Mrs. Ronald G. Vandenberghe • Mr. and Mrs. Jim Wagstaffe • Mr. and Mrs. Brooks Walker, Jr. • Mr. and Mrs. James L. Walker III • Mr. Thomas Walters • Mr. Chadlie Wambeck • James L. and Barbara W. Wanvig • Mr. and Mrs. Douglas Watson • Dr. Anna Webster • Mr. and Mrs. Albert E. Wehde • Mr. William R. Weir • Mr. Gene Weisbrod • Ms. Beth Weissman • Mr. Gregory R. Weller • Mr. Robert Welles • Ms. Lynn Wendell • Mrs. Fred Wertheim • Mr. and Mrs. Christopher A. Westover • Ms. Nancy Whitaker • Mr. and Mrs. Marty Winter • Devera and Michael Witkin • Ms. Linda Ying Wong • Mr. and Mrs. Joseph B. Workman • Mr. Peter M. Zuber

CONTRIBUTOR

(\$300-\$599)

Anonymous • Mr. Michael Afendakis • Mrs. Grace Albritton • Mr. Hervey E. Aldridge • Ms. Esther Allen • Ms. Liz Allor • Ms. Regina Anavy • Mrs. Thomas C. Andersen • Ms. Dora A. Appell • Ms. Carmen Arbona • Dr. Paul L. Archambeau • Ms. Margaret R. Arent • Mr. R. John Armor • Mr. Richard Babow • Mr. Bill Bagnell • Ms. Nancy Ball • Mr. David N. Barnard • Mr. William A. Barrett • Ms. Jeanne Barsocchini • Mr. and Mrs. Kirk W. Bassett • Mr. Michael Bassi • Ms. Susanne C. Baum • Ms. Kathryn M. Beck • Becton Dickinson • Mr. Daniel R. Bedford • Mr. and Mrs. Richard Begley • Mr. and Mrs. Ervin Behrin • Mr. Bruce Bell • Mrs. Margaret Benedict • Mr. Charles Benet • Ms. Donna L. Beres • Mr. Richard R. Berman • Ms. Eve Bernstein • Mr. William M. Berry • Mr. and Mrs. Frank Beryman • Mr. Vernon Birks • Mr. Christopher P. Booth • Ms. Kathy Booth • Ms. Janet H. Boreta • Mrs. Armand D. Bose • Ms. Donna Bottrell-Mackie •

Ms. Patricia Branstetter • Mr. and Mrs. Kenneth H. Brown • Mr. and Mrs. William L. Brown • E.J. and Carol Browning • Mr. Richard Bruins • Mr. and Mrs. Gordon E. Bruno • Mr. John Bryant • Mr. Bruce Burdick • Mr. and Mrs. John Clifford Burton • Ms. Cheryl Butsuda • Mr. and Mrs. Richard Butterfield • Robert and Dona Byrum • Mr. Hall Byther • Ms. Patricia Cabral • Mr. Gerald K. Cahill and Ms. Kathleen King • Mrs. Lewis S. Callaghan • Ms. Mary Campbell • Ms. Mary Caporale • Mr. and Mrs. Dennis Carter • Ms. Leslie Chalmers • Ms. Coeta Chambers • Ms. Paula Champagne • Mr. Robert J. Chapman • Mr. Bill Chatwell • Ms. Millie Chausser • Mr. Jan Chernoff • Mr. Walter G. Chesnut • Mr. Steve Chiang • Mr. and Mrs. Frank Child • Ms. Mildred H. Chin • Mr. and Mrs. T. Z. Chu • Ms. Marilyn J. Church • Mr. and Mrs. A. B. Ciabattini • Ms. Phyllis E. Cima • Mr. Craig Claussen • Mr. Stephen Cleary • Dr. Thomas H. Cleve • Mr. and Mrs. John Coates • Mr. and Mrs. Richard Cole • M. Richard and Sylvia Condon • Dr. and Mrs. Mark I. Congress • Ms. Mary Coons • Kenneth W. and Patricia Cope • Mr. and Mrs. William Corvin • Mr. Manuel M. Costa • Mr. Ralph Countryman • Mr. and Mrs. Robert C. Cowan • Mr. and Liz Cox • Mrs. Suzanna P. Coxhead • Randy and Mary Cram • Ms. Kay Craven • Ms. Joanna Crimmins • Dr. David Curtis • Ms. Kathleen Damron • Mr. and Mrs. John R. Darling • Ms. Marlene De Lancia • Ms. Ira D. Dearing • Mrs. Margaret E. Dennis • Mrs. Lucile DeSoto • Ms. Carol Devincenzi • Ms. Kathryn Dickson • Mr. Henry Dirksen • Mr. Jerome L. Dodson • Dr. Fred Doherty • Ms. Carol Dollinger • Ms. Mary Lou Doodokyan • Ms. Sara L. Dorn • Dr. and Mrs. Leo V. Dos Remedios • Mrs. A. Jeannette Douglas • Mr. William C. Dow • Mrs. Richard W. Dowell • Mrs. Lorraine C. Downing • Ms. Sophie Duckett • Ms. Kathleen Dumas • Ms. Jeanne F. Dunn • Drs. Linda and Gilbert Duritz • Ms. Judith V. Earl • Dr. John C. Eckels • Ms. Janet B. Edeleanu • Mr. and Mrs. William I. Edlund • Ms. Gloria Edwards • E. Judge and Marie Elderkin • Mr. and Mrs. William Ellersick • Dr. and Mrs. Marvin L. Engel • Ms. Miriam Epstein • Mr. and Mrs. Christian P. Erdman • Mr. Donald H. Ewing • Angela Sowa and Dennis B. Facchini • Charles S. Fadley • Mr. and Mrs. Jerome B. Falk, Jr. • Mr. Douglas Faunt • Mr. David Fink • Mr. Robert Finkle • Ms. Anne Fisher • Dr. Philip A. Fisher • Mrs. Dorothy A. Flanagan • Ms. Sandra Fleishacker Randall • Mr. James Flory • Mr. and Mrs. George W. Flynn • Mr. and Mrs. John W. Fondahl • Mr. and Mrs. Robert J. Force • Mr. and Mrs. Kevin Ford • Dr. and Mrs. Ruth Foster • Ms. Diana Brogitt Fox • Ms. Joan D. Fox • Mr. and Mrs. Jon Francis • Ms. Jane Frazer • Mr. Harold J. Freeman • Mr. Robert Freidenberg • Mrs. Helen Friel • Mr. and Mrs. Donald F. Fuller • Ms. Sherrie Fultz • Ms. Angela P. Gaines • Mr. and Mrs. Thomas A. Gallagher • Mrs. Nicholas Gannam • Ms. Gladys Garabedian • Ms. Josephine W. Gaskill •

Mr. and Mrs. Robert J. Geering • Mr. Michael R. Gonesereth • Mr. and Mrs. Sam Geninberg • Richard E. Gibson and Paul C. Porcher • Mr. and Mrs. Charles T. Gilgun • Mrs. Ann Witter Gillette • Ms. Marilyn S. Glaim • Mr. Kevin R. Gogin • Mr. David B. Goldstein • Dr. and Mrs. Kenneth Gottlieb • Robert and Helga Grabske • Mr. Russell Graham • Ms. Linda Grauer • Mr. Dennis Graham • Mr. and Mrs. David C. Green • Jim and Cathleen Greenlee • Dr. and Mrs. Gabriel Gregoratos • Ms. Norma Grench • Ms. Lucile Griffiths • Mr. and Mrs. Lin H. Griffith • Jane and Rupert Grimm • Mr. and Mrs. Lawrence M. Grossman • Mr. William Grotenmeyer • Mrs. Lee B. Herbst Gruhn • Mr. Carl Grunfeld • Mrs. Ermalind V. Guerin • Ms. Rose Gutierrez • Mr. and Mrs. Milo and Carla Gwosden • Mr. Carl T. Hale • Roger and Kathryn Halliday • Mr. Randall E. Ham • Mr. and Mrs. Herbert L. Hammerslough • Mr. and Mrs. Alfred A. Hampson • Hunter and Colleen Hancock • Leslie and Bill Hantke • Mr. Bernard Hargadon • Ms. Andrea Harris • Mr. and Mrs. William L. Harris, Jr. • Mr. Arthur J. Haskell • Mrs. Dolores Hawkins • Ms. Fulvia Hayes • Ms. Joan Haynes • Mr. and Mrs. Gerald C. Hayward • Mr. John F. Heil • Mr. Alvis Hendley • Mr. and Mrs. Leon Henkin • Dr. James M. Hessler • Joanne and Harlan Heydon • Mr. and Mrs. Orion A. Hill, Jr. • Ms. Adrienne Hirt • Mr. and Mrs. Tom Holstedt • Mr. John E. Holey • Ms. Sally Holland • Mrs. Martha W. Hollenbeck • Mr. and Mrs. Peter C. Holmes • Ms. Nancy Hood • Mr. Paul Hook • Dr. and Mrs. Richard W. Horrigan • Mr. Jonathan Horton • Mrs. Tom Howarth • Mr. and Mrs. Roger A. Humphrey • Ms. Enid M. Hunkeler • Mr. Herbert Hunt • Mr. and Mrs. James L. Hunt • Lorelle and Don Hunt • Ms. Suzanne Hunt • Mr. and Mrs. Robert Huret • Ms. Jo Hurley • Ms. Holly Ifield • Mr. Frederick Isaac • Leonard M. and Flora Lynn Issacson • Mr. and Mrs. Gene Ives • Mr. Harry L. Jacobs • Mr. and Mrs. James P. Jacobsen • Mr. Kenneth Jalfee • Dr. and Mrs. John E. Jansheski • Ms. Ann Kelly Jenks • Ms. Ann Jennings • Dr. and Mrs. Jon A. Jenny • Mr. and Mrs. James C. Johnson • Mr. and Mrs. Norman L. Johnson • Mrs. Claiborne S. Jones • Ms. Ellen Jones • Kenneth Kaplan • Mr. and Mrs. Richard M. Kaplan • Dr. Selma Kaplan • Mr. Thomas L. Kardos • Ms. Kathleen M. Keene • Anna Yaya Cooper and Michael J. Kelleher • Mr. Donald E. Kelley, Jr. • Mr. and Mrs. Gregg and Anh Kellogg • Ms. Sheila Kelly-Barbour • Ms. Marjorie Kelt • Dr. and Mrs. Richard L. Kempson • Mrs. Elizabeth W. Kenady • Dr. and Mrs. James D. Kennedy • Mr. and Mrs. Nolan Kennedy • Ms. Janet King • Ms. Kathryn Klein • Mr. and Mrs. Kenneth W. Knapp • Ms. Sheila Knights • Mr. Craig Knudsen • Ms. Frances Wynne Knudson and Mr. Barry S. Marrus • Ms. Ruth Kobart • Mr. Thomas F. Koegel • Ms. Andrea Kohlruess • Dr. Thane Kreiner and Dr. Steven Lovejoy • Ms. Kimberly J. Kruse • Ms. Patricia A. Kubo • Dr. Joel J. Kudler • Mr. Robert E. Kuntz • Ms. Nancy Kux •

Ms. Olga Labunsky • Ms. Theresa LaMay • Mr. Patrick Lamey • Ms. Jennifer B. Langan • Mrs. Sherrill Rae Laszlo • Mr. David Lauer • Mr. and Mrs. Robert C. Lauppe • Peter and Diane Lawrence • Dr. and Mrs. Samuel R. Leavitt • Dr. and Mrs. Richard H. Lee, Jr. • Mr. Sterling Leisz • Mr. and Mrs. Robert G. Lenormand • Mr. E. I. Lentz, Jr. • Ms. Donna Leonard • Mr. and Mrs. Gary Letson • Mr. John E. Leven • Ms. Donna Lewis • Mr. and Mrs. Harold L. Levy • Ms. Renee D. Lewis • Ms. Elizabeth L. Lillard • Ms. Jennifer Lindsay • Mr. James E. Litchfield • Mrs. James P. Livingston • Mr. William R. Lloyd • Mr. William Thomas Lockard • Mrs. Betty D. Lockfield • Ms. Linda-Marie Loeb • Mr. and Mrs. Robert E. Long • Ms. Jennifer H. Loucks • Ms. Marjorie Louis • Mr. John Lovas • Mr. and Mrs. John B. Lowry • Mr. Harry W. Lucheta • Ms. Jane Luckham • Mr. and Mrs. James J. Ludwig • Mrs. William F. Lutgens • Mr. and Mrs. Edmund MacDonald • Ms. Adelaide Macovski • Mr. Ward Madeira • Mr. John H. Magee • Mr. and Mrs. Ted N. Magee • Mr. Steven Maginnis • Ms. Laura Malik • Mr. and Mrs. John W. Mallory • Meagan and Bill Mannheim • Mr. John A. Mann • Mr. Andre M. Manoli • Lois and Gary Marcus • Ms. Dona Marriott • Mr. Lee Martin • Mr. Lynn Martin • Mr. and Mrs. H. Clyde Masengill • Drs. Michael A. and Katherine Matthay • Mr. and Mrs. Alden McElrath, Jr. • Mrs. Karen McAuliffe • Mr. Thomas McAuliffe • Ms. Patricia McClung • Mr. Alfredo McDonald • Mrs. Paula Hynes McGowan • Mr. David McGrath • Mr. Edouard B. McKnight • Mr. and Mrs. Glen McLaughlin • Ms. Teresa McLean • Mr. J. A. McQuown • Mr. and Mrs. Harold A. Menzies, Jr. • Mr. and Mrs. Gary Meyer • Elizabeth and David Miller • Mr. and Mrs. James L. Milner • Mr. Leslie A. Minkus • Mr. Ronald L. Mitchell • Mr. Lawrence H. Moe • Mr. Shannon J. Moffat • Mr. Roger Montgomery • Mr. and Mrs. John A. Moore • Mr. and Mrs. James W. Moore • Ms. Christine Morphopoulos • Mr. Richard H. Moss • Mr. and Mrs. Thomas L. Murray • Mr. Carl Myerholtz • Ms. Ruth Nagler • Mr. Joseph C. Najpaver • Ms. Elizabeth Nash • Paul and Judith Nebenzahl • Mrs. John E. C. Neilsen • Ms. Joane Nelson • Joanna and Neil Nevesny • Dr. H. B. Newhard • Ms. Florence M. Newlin • Dr. and Mrs. Thomas H. Newton • Mr. Clyde W. Nielsen • Ms. Doris Nordeen • Allen Norman, MD • Mr. Chris Oates • Mr. Michael Ogrine • Ms. Margi Rich Ogus • Dr. and Mrs. Gerald T. Orlob • Mr. Joseph Owades • Mr. Don Palermo • Mr. and Mrs. Clark M. Palmer • Mr. John Parnell • Ms. Nancy Parsons • Ms. Madeleine F. Paterson • Mr. William Paterson • Ms. Lisa Paulson • Mr. David Pearson • Mrs. Shirley R. Peck • Dr. Herman Pepper • Mr. and Mrs. Richard Perkins • Ms. Nancy Perloff • Mr. David M. Pettigill • Ms. Barbara Phillips • Mr. Dennis Philpott • Mr. George E. Pickett • Mr. and Mrs. H. V. Plimpton • Ms. Ricki Pollycove • Ms. Susan W. Powell • Dr. and Mrs. Joseph Presti • Ms. Denise Pringle • Mr. Myron A. Pugh • Ms. Carol R. Purcell •

Mrs. Jean M. Purvis • Ms. Margarita F. Quihuis • Ms. Shunaz Rafinjad • Janice and Derek Ransley • Mr. David B. Raulston • Mr. Selwyn Rehfeld • Mr. and Mrs. Richard W. Reinhardt • Ms. Maryalice Reimmuller • Ms. Ursula Reitter • Ms. Patricia P. Reno • Hy and Barbara Resnick • Mr. William Rhodes • Mr. Joseph S. Riggio • Ms. Rita M. Riggs • Mr. Orrin W. Robinson III • Ms. Helen M. Robison • Mr. Delbert V. Robson • Ms. Jean Roche • Dr. and Mrs. Benson B. Roe • Ms. Shirlee Roman • Ms. Roberta Romberg • Ms. Lisa Rosenthal • Mrs. Edward W. Rosston • Mr. and Mrs. Arthur L. Roth • Ms. Pamela Royse • Jan Hollander and Kim Rubin • Mr. and Mrs. William Rubin • Ms. Diane Ruddan • Mr. Pete Rukavina • Katherine A. and Jane W. Russell • Mr. John F. Sampson • Mr. and Mrs. Paul Sandberg • Mr. and Mrs. John Santana, Jr. • Mr. Lawrence Scheer • Mr. and Mrs. Berne Schepman • Mr. and Mrs. Raymond Schmitt • Ms. Katherine J. Schueler • Mr. and Mrs. Albert L. Schultz • Ms. Leah Shadowens • Ms. Louise Shalit • Ms. Betty Shanahan • Ms. Laura M. Shaner • Ms. Ann M. Shaw • Ms. Irene Shen • Mr. William Sheppard • Mr. Andrew Shore • Dr. and Mrs. Elliot Shubin • Mr. and Mrs. Tom and Barbara Shula • Mr. William J. Silva • Mr. and Mrs. Leslie E. Simmonds • Ms. Kathleen Simpson • Mr. Thomas Simrock • Richard and Frances Singer • Ms. Kathleen Ann Skeels • Dr. and Mrs. Joseph Skokan • Mr. and Mrs. Richard D. Smallwood • Ms. Sally Holt Smit • Dr. and Mrs. Harlan Smith • Dr. and Mrs. J. Nevin Smith • Dr. and Mrs. P. Dunlap Smith • Mr. Patrick W. Smith • Mr. Stephen Smith • Mr. and Mrs. Stuart H. Smith • Mr. William D. Smith • Mr. Frederick G. Soley • Dr. Frank A. Solomon, Jr. • Mr. Jack Solomon • Ms. Kristine Soorian • Mr. Richard Spaete • Mr. Robert Spagat • Mr. and Mrs. Robert S. Spears • Mr. and Mrs. Leonard M. Sperry, Jr. • Ms. Patti Stack • Mr. Bert Steinberg • Mr. and Mrs. Murray Steinberg • Dr. and Mrs. Stuart Steinberg • Nancy E. Stephens and Bill King • Dr. Jeffrey Stern • Ms. Tracey Stewart • Mr. and Mrs. Richard J. Stratton • Mr. and Mrs. Monroe Strickberger • Ms. Shirley Ross Sullivan • Ms. Eva Sulon, DDS • Ms. Rebecca Swan • Mrs. Donald H. Sweet • Mr. Robert Takken • Dr. and Mrs. Robert Talley • Mr. Richard Talmo • Ms. Naomi Tamashiro • Mr. and Mrs. Joseph M. Tanner • Ms. Donna A. Taylor • Mrs. Karen Teel • Ms. Alison Teoman and Mr. Michael Yovino-Young • Mr. John Tegnell • Dr. and Mrs. Alan Teitelbaum • Ms. Carolyn O. Thiessen • Ms. Joan Thoma • Mr. and Mrs. R. F. Thomas, Jr. • Mr. and Mrs. Ian Thomson • Mr. and Mrs. Brian Thorne • Mr. and Mrs. Joel C. Thornley • Mr. and Mrs. Edward J. Tiedemann • Mr. Ralph Tiegell • Ms. Patricia Tomlinson • Mr. and Mrs. Nicolo Torre • Ms. Lisa Torres • Mr. and Mrs. Robert Trevorow • Mr. Glenn Trewitz • Ms. Ellen B. Turbow • Everett and Mary Upham • Owen S. Valentine, MD • Dr. and Mrs. A. Van Seventer • Ms. Elaine M. Vecchi • Mr. C. Daniel Vencill •

Mr. Lindsey Vereen • Mr. Case Verploegh • Mrs. Darlene P. Vian • Mr. and Mrs. James Vincler • Mr. and Mrs. C. L. Wade • Mr. Daniel Wagner • Mr. and Mrs. Bruce Walker • Mrs. Elisabeth Wallace • Mrs. William C. Wallace • Mr. and Mrs. Clifford Wallgren • Mr. David Ward • Mr. Thomas M. Ward • Emily and Robert Warden • Mr. and Mrs. Samuel Watson • Ms. Carol M. Watts • Mr. and Mrs. Richard Waugh • Ms. Sisi Weaver • Mr. and Mrs. Kenneth D. Weber • Ms. Jennifer Webley • Dr. and Mrs. Harry Weinstein • Mr. Paul D. Weintraub • Mrs. Harriet Weller • Dr. and Mrs. John F. Whisenhunt • Mr. Marc Whitney • Ms. Ellen G. Widess • Mr. Archibald Wilson • Mr. and Mrs. Jacob H. Wisniewski • Mr. Richard Witter • Mr. Stanley M. Wolf • Dr. and Mrs. Ira Wong • Ms. Florence Woodman • Mr. Joseph A. Woods, Jr. • Ms. Linda Haverly Woodworth • Mr. James Bock Wunderlich • Mrs. Gar Wynne • Mr. and Mrs. Jerry and Julie Yaffee • Ms. Marilyn Yalom • Ms. Gayle K. Yanagi • Ms. Anne Yanow • Mr. Ken Young • Shirley K. Young • Dr. and Mrs. Vincent Zarecone • Mrs. Susan L. Zare • Mr. Eddie Zeiler • Ms. Carol Zell • Mr. Bryant K. Zimmerman • Dr. and Mrs. Richard Zimmerman •

MEMORIAL GIFTS

In Memory of Sophie Aronson
William Ball Memorial Fellowship Fund
In Memory of B. J. Braber
In Memory of Donna Gottdiener
Oakes, MD
In Memory of Mr. Richard C. Hamister
In Memory of Dr. George D. Meyer
In Memory of Polly McKibben
In Memory of Dennis Powers
In Memory of H. Harrison Sadler
The Karen B. Fireman Foundation
in Memory of Mr. and Mrs. Nathan Tash
In Memory of Sydney Walker

SPECIAL THANK YOU

Cityscape
Downtown Center Garage
King George Hotel
Oakwood Corporate Housing
Saks Fifth Avenue
TourArts

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of these contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting theater in the San Francisco Bay Area.

3M Foundation
Advanced Micro Devices
Alexander and Baldwin Foundation
American Express Foundation
AON Foundation
AT&T Foundation
Adobe Systems, Inc.
Apple Computer
BankAmerica Matching Gifts
Beeton Dickinson
Boeing Company
Brobeck, Phleger & Harrison, LLP
Cadence Design Systems
Charles Schwab and Co., Inc.
Chevron USA, Inc.
Cisco Systems
Citicorp Foundation
DFS Group Limited
Federated Department Stores
Fireman's Fund Matching Gift Foundation
Gannett Communities Fund
Gap Foundation
Genentech, Inc.
Hamblin Design
Hambrecht and Quist Matching Gifts
William and Flora Hewlett Foundation (Matching Gifts Fund)
Hewlett Packard
Home Depot
IBM Corporation
Intel Foundation
Irvine Foundation
Levi Strauss and Co.
Lockheed Martin
Matson Navigation Company
McGraw-Hill Companies
Foundation, Inc.
Microsoft Corporation
Morrison & Foerster Foundation
Network General Corporation
NORCAL Mutual Insurance
PG&E Matching Gifts Program
Philip Morris Companies
Platinum Technology
Potlatch Corporation
Provident Companies
Prudential Foundation
Safeco Insurance Companies
SBC Foundation
S. H. Cowell Foundation
Silicon Graphics
Smart Modular Technologies
St. Paul Companies
Sun Microsystems, Inc.
Tenet Healthcare Foundation
Texas Instruments Foundation
Times Mirror Foundation
Transamerica Foundation
TRW Foundation
Washington Mutual Foundation
Wells Fargo Bank

1998-99 NATIONAL CORPORATE THEATRE FUND ANNUAL FUND CONTRIBUTORS

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

BENEFACTORS

(\$25,000 and above)

AT&T Capital Corporation
CBS Foundation
Citibank, N.A.
Coopers and Lybrand
General Motors
Joseph E. Seagram and Sons, Inc.
Xerox

PACESETTERS

(\$10,000-\$24,999)

American Express Company
AON Risk Services
Arthur Andersen
Bankers Trust Company
Ernst and Young
The GE Fund
The GTE Foundation
J&H/Marsh & McLennan
KPMG Peat Marwick
MacAndrews & Forbes Holdings, Inc.
Mellon Bank/Dreyfus Retirement Services
Ogilvy & Mather
Praxis Media
Philip Morris Companies, Inc.
Quick & Reilly
Jerry Seinfeld
Simpson Thacher & Bartlett
Sony Corporation of America
Stagebill
Viacom, Inc.

DONORS

(\$5,000-\$9,999)

ADP
Allen & Co.
Bell Atlantic
Bristol-Myers Squibb Company
Cablevision
The Chase Manhattan Bank
Credit Suisse First Boston
Donaldson Lufkin & Jenrette
Dramatists Play Service
The Interpublic Group of Companies
Merrill Lynch & Co. Foundation
Metropolitan Life Foundation
MTV Networks, Inc.
NationsBank
Newsweek
PaineWebber
Pfizer, Inc.
Salomon Smith Barney
Thacher Proffitt & Wood
Venator Group

SUPPORTERS

(\$500-\$4,999)

ABC, Inc.
Adams Harkness and Hill
AT&T
Callaghan Nawrocki
Clark & Weinstock
Exodus Communications
Fleet Bank
Horan Imaging Solutions
KeyCorp
Korn/Ferry International
The Klein Foundation
Master Eagle
Niagara Mohawk Power Corp.
PepsiCo
Peter X(+C) Limited
Price Waterhouse, LLP
Revlon
Young & Rubicam

INDIVIDUALS/ FOUNDATIONS

Karen Bachman
Randall and Diane Barclay
Edie and Barry Bingham, Jr.
Jacquie and Raymond A. Boyce
Fran and James E. Buckley

Christopher Campbell
Robert Doede
Suzy Finesilver
Sarah D. Fuller
John J. Geron
Jennifer P. Goodale
Joseph W. Hammer
Ellen Schwarzman Katz
Robert D. Krinsky
Dean Ostrum
Steven H. Scheuer
Donald and Darlene Shiley
Carlyn J. Steiner, Esq.
Nancy Ticktin
Frances E. Trachter
Evelyn Mack Truitt
Sol Upbin
Phyllis Wender

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

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

American Express
AT&T Foundation
The BF Goodrich Foundation
Bristol-Myers Squibb Foundation
FannieMae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco
The Xerox Foundation

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 \$11 to \$55.

Subscriptions

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

Discounts

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

A.C.T./FYI.

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

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Beeipers!

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.

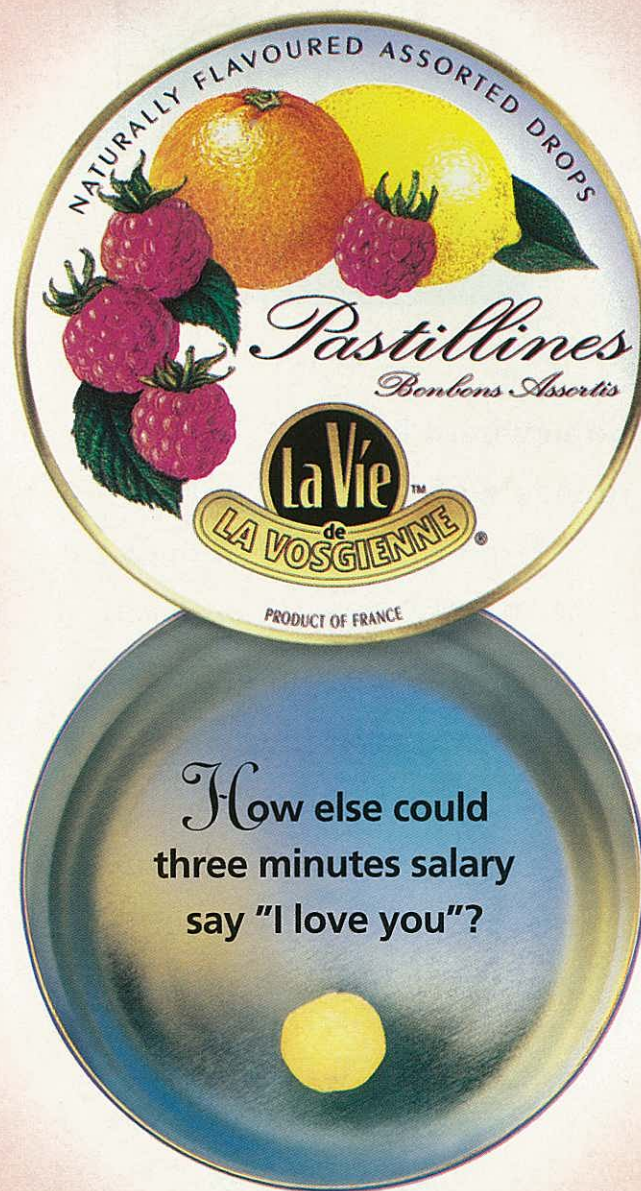


GRANTS A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.

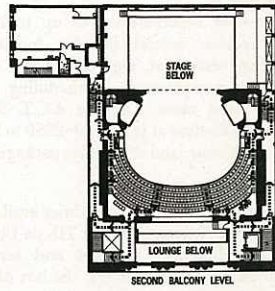
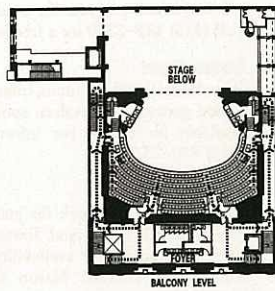
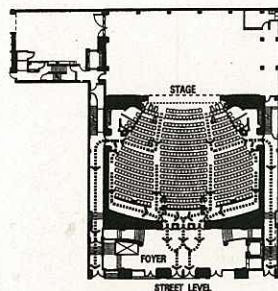


A.C.T. is funded in part by the California Arts Council, a state agency.

©1999 Culturo & Bowser-Schard Inc.



GEARY THEATER EXITS





Somewhere between starting your sentence with "If I had money..." and "Now that I have money..." you might want to come to us and choose from thirty five of the world's top money managers for your financial advice. It just might help you from ever having to start a sentence with "When I had money..."

**WELLS FARGO
SECURITIES**

*Private Client Services. Private banking, brokerage, personal trust and investment services.
Call Jane Magpiong at 800 222 2188 ext. 10*

INVESTMENT PRODUCTS: NOT FDIC Insured - NO Bank Guarantee - May Lose Value

Securities products are offered through Wells Fargo Securities, member NASD/SIPC, a subsidiary of Wells Fargo Bank, N.A. Norwest Investment Services Inc., member NASD/SIPC/Chicago Stock Exchange, a non-bank affiliate of Wells Fargo and Company.