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1996–97 Repertory Season

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based on the play by Isaac Bashevis Singer
conceived and adapted by Robert Brustein
music composed and adapted by Hankus Netsky and Zalmen Mlotek
lyrics by Arnold Weinstein
directed and choreographed by David Gordon
September 12 – October 13, 1996

THE ROSE TATTOO
by Tennessee Williams
directed by Carey Perloff
October 24 – November 24, 1996

A CHRISTMAS CAROL
from the novella by Charles Dickens
adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
December 1 – December 26, 1996

TRAVELS WITH MY AUNT
from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 – February 2, 1997

MACHINAL
by Sophie Treadwell
directed by Laird Williamson
February 6 – March 9, 1997

THE ROYAL FAMILY
by George S. Kaufman and Edna Ferber
directed by Albert Takazauckas
March 20 – April 20, 1997

SINGER’S BOY
by Leslie Ayvazian
directed by Carey Perloff
May 1 – June 1, 1997

MRS. WARREN’S PROFESSION
by George Bernard Shaw
directed by Richard Seyd
June 12 – July 13, 1997
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER is a Tony Award–winning repertory theater and conservatory. From the conservatory classroom to the stage of the Geary Theater, A.C.T. nurtures the art of live theater through vivid mainstage productions, intensive actor training, and a dynamic dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. artists and audiences share a commitment to the highest standards in the creation of engaging, entertaining, and compelling work worthy of the landmark theater that is A.C.T.'s home.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.’s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. A.C.T.’s efforts in the commissioning and performance of new work were recognized with this season’s prestigious Juilliard Theaters Award.

Since Perloff’s appointment in 1992, A.C.T. has enjoyed unprecedented success with ground-breaking productions of classical works and bold explorations of contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

From the beginning, A.C.T.’s philosophy has called for the union of superior repertory performance and intensive actor training. The conservatory, now serving 1,400 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 its distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. has renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience, making the conservatory a vital force in the ongoing evolution of the theatrical art form to which A.C.T. is committed.

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On Mrs. Warren’s Profession

A.C.T. Prologues
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show’s director. 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.

A.C.T. Perspectives
This popular series of free public symposia is back in 1996–97 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season’s productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

Words on Plays
Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for $42; limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for $8 each.

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Stephen LeGrand, Resident Scenic Designer
Peter Marashidian, Resident Lighting Designer
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Deborah Dryden, Costumes
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FROM page 12

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presents

Mrs. Warren's Profession

by George Bernard Shaw
Directed by Richard Seyd

Scenery by
Kate Edmunds
Walker Hicklin
Peter Maradudin
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Deborah Sussel
Margo Whitcomb
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Costumes by
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Assistant Director and Dramaturg

Casting by

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MRS. WARREN'S PROFESSION

The Cast
(in order of appearance)

Vivie Warren
Prael
Mrs. Kitty Warren
Sir George Crofts
Frank Gardner
The Reverend Samuel Gardner

Maura Vincent
Charles Lanyer
Concetta Tomei
Raye Birk
Matthew Boston
William Paterson

Understudies

Vivie Warren—Shannon Malone
Prael, The Reverend Samuel Gardner—Julian López-Morillas
Mrs. Kitty Warren—Elizabeth Benedict
Sir George Crofts—James Carpenter
Frank Gardner—Omar Metwally

Time
1908

Place
Act I: A cottage garden in Surrey.
A late summer afternoon.
Act II: The same day. Dusk
Act IV: Honoria Fraser's chambers in
Chancery Lane, London. Two days later.

There will be one intermission.
George Bernard Shaw was born in Dublin, Ireland in 1856. Although he began his dramatic career as the proponent of notoriously unproduceable (i.e., radical) plays about the least palatable issues of late Victorian society, by the time of his death in 1950 he had become celebrated as the greatest British dramatist since Shakespeare.

Mrs. Warren’s Profession, written in 1893, was Shaw’s third play and the most controversial work of his career. Although he certainly intended to expose the harsh conditions of a profession that exploited thousands of women, Shaw used Mrs. Warren’s profession (which is never actually named in the play) as a broader metaphor for the struggle between decency and corruption on every level of society. Shaw’s true genius lies in his ability to express that societal struggle in the most human of terms.

“THE WORST MOTHER CONCEivable”

George Bernard was the only son of George Carr Shaw, an alcoholic ne’er-do-well, and Lucinda Elizabeth “Bessie” Gurly Shaw, an accomplished singer. Bessie was more interested in her music—and her mesmeric voice teacher, George Vandeuleur Lee—than in her husband or her three children. Strong, dominant, unforgiving, and career minded, she left her children largely in the care of servants; Shaw thus knew his mother perhaps only slightly better than Vivie Warren knows hers.

Dazzled by Bessie’s infrequent visits and resentful of her continued neglect, Shaw was understandably ambivalent toward his mother. While he admired her steadfast rebellion against society’s assigned roles for women (he once called her a “Bohemian anarchist with ladylike habits”), he also condemned her for being “the worst mother conceivable.” Ultimately, however, Shaw defended Bessie, blaming her aloof attitude on her Spartan upbringing and unhappy marriage: “Misfortunes that would have crushed ten untrained women broke on her like waves on granite.”

Shaw’s early life in Dublin was fraught with financial uncertainty, but impending ruin was finally averted when Bessie brought her singing teacher into the household to share expenses. The unusual ménage à trois continued until shortly after Bessie’s 21st wedding anniversary, when she left the Georges Shaw to live with George Lee in London (unfortably uncertain about his own paternity, the junior Shaw later dropped the George from his professional name). Young George actively involved in the Fabian Society, a socialist organization outspokenly critical of capitalist injustice. Shaw himself became one of the Fabians’ most articulate spokesmen, making a name for himself as an agitator on behalf of the working class in general and women in particular. Among Shaw’s writings of this period were his renowned Fabian Essays and The Quintessence of Ibsenism, as well as five unsuccessful novels.

Bernard eventually joined Bessie in London, where they lived together until his marriage in 1898 to Charlotte Payne-Townsend.

DRAMATIC BEGINNINGS

In 1885, Shaw began writing book reviews and art and music criticism for leading London publications. He also became involved in the Fabian Society, a socialist organization outspokenly critical of capitalist injustice. Shaw himself became one of the Fabians’ most articulate spokesmen, making a name for himself as an agitator on behalf of the working class in general and women in particular. Among Shaw’s writings of this period were his renowned Fabian Essays and The Quintessence of Ibsenism, as well as five unsuccessful novels.

When he eventually turned his attention to the theater in the mid-1890s, as the critic of The Saturday Review and an emerging playwright, Shaw directed his personal campaign against the superficial banality of the Victorian stage. Profoundly influenced by Ibsen’s theme of social inheritance, particularly in Ghosts, A Doll’s House, and Rosmersholm, Shaw condemned the popular, sentimental “cup-and-saucer” comedies and vowed to raise the theater to a higher purpose. In his first three dramatic works—his so-called “unpleasant plays”—Shaw tackled unpopular social and economic issues with an ironic comedic tone, hoping to use “their dramatic power...to force the spectator to face unpleasant facts” about society.
Shaw finished his first play, *Widowers' Houses*, in 1892, followed soon after by *The Philanderer* in 1893. *Widowers' Houses*, which condemns slum landlordism, was the first of many Shaw plays to use unconventional subject matter in a satiric form. It was also the first to produce a violent audience reaction: at the first performance, “the offended, near-riotous audience hooted in protest,” while the socialists in the audience applauded wildly in a futile attempt to drown out the protesters. The production closed after two performances, although public outrage dominated the London press for weeks afterward.

After *The Philanderer*—in which Shaw satirized his own complicated relationships with his several mistresses—failed to receive a production at all, he began work on *Mrs. Warren’s Profession*. His friend Janet Achurch had urged him to write a play based on Guy de Maupassant’s story *Violette*, about a prostitute mother who seduces her daughter into the profession; Achurch was working on her own dramatization of the story, called *Mrs. Daintree’s Daughter*.

Beatrice Webb 
SUGGESTED THAT 

**SHAW WRITE ABOUT A “REAL MODERN LADY OF THE GOVERNING CLASS—NOT THE SORT OF THING THAT THEATRICAL AND CRITICAL AUTHORITIES IMAGINE SUCH A LADY TO BE.”**

In August 1893, Shaw went to visit his friend Sidney Webb and Webb’s new wife, Beatrice, a fellow Fabian reformer and essayist and herself the victim of a neglectful mother. Shaw wrote the first act of *Mrs. Warren* while wandering the grounds of the Webbs’ cottage in the valley of the Wye. He set out to combine elements of *The Second Mrs. Tanqueray*, Sir Arthur Wing Pinero’s recent play about a “woman with a past,” with *The Cenci*, Shelley’s tragedy about incest and victimization in a cruel society. He wrote to Achurch on September 4: “The play progresses bravely; but it has left the original lines. I have made the daughter the heroine, and the mother a most deplorable old rip... The second act is half finished and wholly planned. How does your version progress?”

Shaw had originally intended to make the fallen mother the central character in a conflict with her virtuous daughter. He based the character of Mrs. Warren on the unapologetic heroine of Maupassant’s romance, with a dash of Bessie Shaw (Shaw to Achurch: “Oh, I will work out the real truth about that mother some day”). Beatrice Webb suggested that he also write about a “real modern lady of the governing class—not the sort of thing that theatrical and critical authorities imagine such a lady to be.” Shaw as a result refocused his attention on the character of the daughter, and the result was Vivie Warren, an independent, ambitious, intelligent, and highly educated young person—like Beatrice, a model “New Woman” representing the 19th century’s emerging feminist movement.

Vivie is also partly based on a noted Liberal Feminist, a Mrs. Orme, who lived in Chancery Lane as a practicing actress and smoked giant cigars. Shaw became so enamored of Vivie—whom William Archer described as “a Shaw in petticoats”—that he bestowed on her aspects of his own ambivalence toward sex and romantic love. A virgin until the age of 29 (when he was seduced by one of his mother’s students, Mrs. Jenny Patterson, who remained his mistress for many years), Shaw remained celibate in his marriage to Charlotte while conducting numerous affairs of varying physical involvement with the leading actresses of his day. Preferring the intellectual and emotional companionship of women, Shaw maintained an enigmatic attitude toward sex throughout his life, admitting only that the women with whom he had enjoyed physical intimacy could be counted on “less than the fingers of one hand.”

After his return to London, Shaw worked to assemble a cast while finishing Act III of *Mrs. Warren*. In his characteristically peripatetic way, he did most of the writing while walking around the city, stopping at benches along the way to jot down speeches and reading lines aloud to friends during visits. While he had Achurch in mind for Vivie, he encountered more trouble than expected finding actresses willing to play Mrs. Warren. “The part is a vulgar one,” he wrote, “but unless the vulgarity is the artistic vulgarity of a refined actress, just as the immorality must be the artistic immorality of a woman whom the audience respects, the part will be unendurable. ... There is a reputation to be got out of the part.” Mrs. Theodore Wright, a fellow Fabian who had played London’s first Mrs. Avising in Ibsen’s *Ghosts*, “rose up; declared that not even in her own room could she speak the part to herself, much less in public to a younger woman.” Elizabeth Robins, mindful of the traditional connections between her own profession and prostitution, refused the part, suggesting that Shaw turn to other, “intellectual” actresses.

When Shaw finished *Mrs. Warren’s Profession* on November 2, how-
likely to lead even strong men to
"insanity and suicide."

Even Shaw recognized Mrs. War-
ren's provocative qualities and de-
liberately had characters swallow
lines in an attempt to have the
juiciest expressions hidden from
the censor. "It's much my best

when the secret of her profession
is exposed. Unlike the unfortu-
nate heroines of Mrs. Tanqueray, La
Dame aux Camelias, Iris, and Zaza,
which depict the socially accept-
able stereotype of the repentant or
punished whore, Mrs. Warren re-
mains unabashedly pragmatic
about the advantages of her busi-
ness. Shaw had in fact deliberate-
lly created her as "a counter-port-
trait to the general image of the
romantic, sentimentally attractive
courtesan of the stage," and she
was banned from the theater.

Mrs. Warren was by no means,
however, the only Shaw character
excluded from the stage. Out of
8,000 plays submitted to the Lord
Chamberlain for approval be-
 tween 1895 and 1900, only 30
were completely banned, and
three of those were by Shaw: Mrs.
Warren's Profession (declared im-
oral), The Shaving of Bianco Por-
net (considered blasphemous), and
Press Cuttings (deemed an offensive
representation of a living person).

During this period, Shaw's "un-
pleasant plays" had only Widew-
smith's House's two performances
among them, and of his next four
plays, only one was produced.
Out of necessity as well as prin-
ciple, Shaw became a vigorous op-
pONENT of artistic censorship and
finally turned to publishing to get
his message before the public. In
his 26-page "Author's Apology"
for the version of Mrs. Warren pub-
lished in his Plays Pleasant and
Unpleasant in 1898, Shaw wrote:

"I could not have done anything more
injurious to my prospects at the out-
set of my career. . . . I have once
more shared with then the tri-
umphant amusement of starting all
but the strongest-headed of the Lon-

don theatre's critics clean out of the
practice of their profession.

Mrs. Warren's Profession was first
produced in 1902 in two private
performances by the Stage Soci-
ety, during what Grein called "an
exceedingly uncomfortable after-
noon." The play had to wait until
1925 ("too late," according to
Shaw), however, for a licensed
production in Britain, and was
still banned as late as 1955 as
"amoral" by the Comédie
Française in Paris.

Mrs. Warren's American adven-
tures began in 1905, when the
play received just a single tryout
performance for 1,000 rambun-
tious Yale undergraduates before
closing in New Haven. The day
after its sold-out opening night in
New York's Garrick Theatre
(2,500 people were turned away),
the producers and members of the
cast were arrested, even though
the script had already been dilut-
ated by the police commissioner.
By the time they were acquitted, pub-
lic interest had waned, but the in-
centive made a lasting impression
on Shaw, who wrote in 1907:

The reason I do not go to America is
that I am afraid of being arrested.
How can I bring my wife to a coun-
try where she cannot obtain rooms at
a hotel without producing her mar-
rriage certificate and showing it to all
the other guests, and where, because
she believes Mrs. Warren's Pro-
fession to be a righteous play, she
can be dragged to the nearest police
court, bullied, insulted, and told that
if she does not take herself and her
husband out of the city in 24 hours,
she will be charged in general terms
with indecency.

The subsequent U.S. tour was
well received, particularly in San
Francisco, as were later New York
productions in 1918, 1950 (starr-
ing Estelle Winwood), 1958,
1963, and 1976 (with Lynn Red-
grave and Ruth Gordon at the
Public Theater). By 1941, Warren
Munsell of the Theatre Guild
could write to Shaw about a pro-
posed revival of the Guild's 1918
production:

"I am rather skeptical . . . Terry had
the idea last summer of getting Mae
West to appear in Mrs. Warren's
Profession and spoke to Miss West
about it when she was out on the
Coast. Miss West said, "I don't
think my public would like to see me
acting the part of a mother."

PLAYS OF LIFE

Although the theme of Mrs. War-
ren's Profession is no longer shock-
ing to contemporary audiences,
Shaw's goal of exposing the social
evils caused by the corrupting
compromises of capitalist society
remains valid. (Looking back on
the critical furor caused by Mrs.
Warren, he wrote in his "Apology,""I
truly my play is more needed than
I knew.)

After the difficulties he encoun-
tered trying to produce his early
plays, however, Shaw put aside
the unpleasantness of social-prob-
lem plays to write works with no
other agenda "except the purpose
of all poets and dramatists . . .
plays of life, character, and human
destiny." Tired of trying to make
his audiences confront injustice
head-on, he decided to teach them
by making them laugh, to "sport
with human follies, not with
crimes." Three weeks after finish-
ing Mrs. Warren, Shaw was at work
on his next play, Arms and the
Man—"a romantic one."
SHAW AND MRS. WARREN'S PROFESSION

by Jessica Warner

The hark's cry from street to street
Shall leave old England's winding sheet.
—William Blake (Shaw's inscription to Mrs. Warren's Profession)

"Prostitution is not a question of sex: it is a question of money," wrote George Bernard Shaw in his preface to Mrs. Warren's Profession. Although Shaw explored in his play themes that were undeniably scandalous at the time—prostitution, the commoditization of sexuality and love, even hints of incest—his intention was not simply to titillate or spark controversy. Rather, in accord with his lifelong commitment to Fabian socialism, Shaw wanted to expose the economic origins of the pervasive injustices of late Victorian society, specifically the inescapable poverty that drove so many women to prostitution in turn-of-the-century Britain.

Shaw had done copious research into the topic of prostitution and, in contrast to most of his contemporaries, he firmly believed that prostitution was the result of neither sinfulness nor wantonness, but instead represented the most insidious aspects of capitalism, namely its devaluation of women as property. With Mrs. Warren's Profession, Shaw wrote, he wanted first to draw attention to the truth that prostitution is caused, not by female depravity and male licentiousness, but simply by underpaying, under-valuing, and overworking women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together; and second to expose the fact that prostitution is not only carried on without organization by individual enterprise in the lodgings of solitary women, each her own mistress as well as every customer's mistress, but organized as a big international commerce for the profit of capitalists like any other commerce.

It was unconscious, and even criminal, in Shaw's mind for a society to perpetuate the conditions that force women into prostitution—among them unfair and insufficient wages, appalling working conditions, and unforgiving attitudes toward unwed motherhood—and to simultaneously condemn the women who act, out of desperate self-preservation, to mitigate their situation in one of the few ways available to them. “Nothing would please our sanctimonious British public more than to throw the whole guilt of Mrs. Warren’s profession on Mrs. Warren herself,” Shaw wrote. “Now, the whole aim of my play is to throw that guilt on the British public itself.”

THE GREAT SOCIAL EVIL

Prostitution had long been an object of both fascination and disgust in Britain. As early as the 1690s, with the establishment of the Society for the Reformation of Manners, moral transgressors were subjected to sustained efforts at regulating sexual behavior. The Society for the Suppression of Vice (known universally as the “Vice Society”) continued these efforts throughout the 1880s, and as the 20th century approached, prostitution became the “Great Social Evil,” a topic of passionate debate in parliament and the press. Prime Minister William Gladstone even wrote in his diaries that prostitution had become “the chief burden of [his] soul.”

While Britain never legalized prostitution, brothels were licensed in continental Europe in the 1870s, and it was common knowledge that British girls were being exported against their will to Vienna and Brussels (where Mrs. Warren also owns brothels). Shaw himself became an active participant in the campaign against prostitution in 1885 after reading W. T. Sneed's sensational exposé of child prostitution, “The Maiden Tribute of Modern Baby-
“Weavers at Glover Brothers’ Worley New Mills in Leeds, West Yorkshire”

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continued on page 37
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October 7, 1996
Cosponsored by A Traveling Jewish Theatre and funded by a grant from

On The Rose Tattoo
THE ROSE TATTOO AND THE COMPLEX LEGACY OF TENNESSEE WILLIAMS
November 18, 1996
Funded by a grant from

On Travels with My Aunt and A Christmas Carol
FROM PAGE TO STAGE: THEATRICAL ADAPTATION FROM LITERATURE
January 6, 1997

On Machinal and Singer's Boy
WOMEN IN THEATER AND FILM: CONTEMPORARY EXPLORATIONS
May 19, 1997

On Mrs. Warren's Profession
ALTERNATIVE TRENDS IN THE BRITISH THEATER
June 23, 1997

For information, please call the A.C.T. Literary Department at (415) 439-2445.
CONGRATULATIONS TO THE ATP CLASS OF 1997

The second-year students of the A.C.T. Conservatory’s Advanced Training Program (ATP) traveled to Los Angeles and New York in recent weeks to showcase their skills to an invited roster of agents and casting directors. Directed by A.C.T. faculty member Margo Whitcomb, the ATP showcase is a 1½-hour event that features each student in brief individual or small-group scenes excerpted from works by classical and contemporary playwrights. Each year’s showcase is a valuable opportunity for A.C.T.’s young actors to demonstrate their talent to the industry’s top decision makers before beginning their professional stage and screen careers.

After returning from the showcase tour, these students of A.C.T.’s class of 1997 presented a series of plays by contemporary women playwrights including Winsome Pinnock, Marlene Mayer, Beth Henley, and Maria Irene Fornes. Then on May 10, the group assembled in the Geary Theater for graduation ceremonies celebrating the completion of their two-year course of study at A.C.T. In addition to the 26-member graduating class and 44 students who received master of fine arts (M.F.A.) degrees, honorary M.F.A. degrees were conferred upon acclaimed actors Olympia Dukakis, who has appeared in A.C.T. productions of 

The series features Mrs. Warren’s Profession is part of the 100-day Britain Meets the Bay festival, which reaches its peak in June. A celebration of the close business, cultural, and political ties between the United Kingdom and the San Francisco Bay Area, Britain Meets the Bay features scores of events from San Jose to the wine country in the categories of technology, retail, education, sports, and the arts.

For information about other festival events, please call (800) 915-BMTB or visit the BMTB Web site at britain.nyc.ny.us/bmtb.

but already distinguished—serve as extraordinary models for our graduates as they embark on the rewarding and challenging path of the professional theater artist.”

SUMMER AT THE A.C.T. YOUNG CONSERVATORY
The A.C.T. Young Conservatory is still accepting applications for its second session of summer classes for young people 8 to 18 years old. Courses include acting, directing, voice and speech, physical acting, musical theater, performance workshops, audition, and improvisation. Session II will be held July 21–August 22.

Session I’s Performance Workshop features a production of Analiesse, a new play by Lynne Alvarez. Performances will take place July 18, 19, and 20 in the A.C.T. studios at 30 Grant Avenue.

For information and applications to Session II, please call (415) 439-2444.

A.C.T. CELEBRATES BRITAIN MEETS THE BAY
The A.C.T. production of George Bernard Shaw’s classic play Mrs. Warren’s Profession is part of the 100-day Britain Meets the Bay festival, which reaches its peak in June. A celebration of the close business, cultural, and political ties between the United Kingdom and the San Francisco Bay Area, Britain Meets the Bay features scores of events from San Jose to the wine country in the categories of technology, retail, education, sports, and the arts.

For information about other festival events, please call (800) 915-BMTB or visit the BMTB Web site at britain.nyc.ny.us/bmtb.

A.C.T. SUPPORTS LATIN AMERICAN THEATER ARTISTS
A.C.T. joins Latin American Theater Artists (LATA)—a local nonprofit theater company dedicated to presenting and developing plays by Hispanic writers—to co-produce the first annual LATA Reading Series of Latin American Plays. Presented in San Francisco (at a venue to be announced) on three successive Monday evenings in June, the series features some of the Bay Area’s most accomplished Latino actors reading outstanding plays by Spanish and Latin American authors. All readings begin at 7 p.m. and are followed by an audience discussion with the actors and host. Admission is free (although

Above: (l to r) Anika Nomi Rose and Dawn-Elm Fraser in the A.T.P. production of Mules.
A.C.T.’s offices at 30 Grant Avenue, LATA acts as a resource and consultant to the Bay Area theater community and a support organization for the 130 actors, directors, and playwrights who make up its membership. LATA’s theatrical activities include an annual reading series, fully staged productions, and children’s shows. Upcoming projects include a stage production of The Boiler Room and a touring production of The Marvelous Adventures of the Hero Twins, a children’s piece by Oropeza. LATA is funded in part by the California Arts Council and the Zellerbach Family Fund. For the location and additional information, please call (415) 439-2425.

Contra Costa Newspapers makes its A.C.T. sponsorship debut with Mrs. Warren’s Profession. The company was founded as Lesher Communications in 1947, when Dean Stanley Lesher purchased a small weekly newspaper in Walnut Creek which he later renamed The Contra Costa Times. As the area around the paper grew, so did Lesher Communications.

During the next 50 years, Lesher Communications emerged as the leading daily newspaper group in Contra Costa County and the Tri Valley area, serving a combined readership of 467,000 in the East Bay with five daily newspapers. After Lesher’s death, the newspaper group was purchased by Knight-Ridder, Inc. and became Contra Costa Newspapers, Inc.—“the voice of San Francisco’s East Bay.” As a Knight-Ridder company, Contra Costa Newspapers remains committed to the future of its community.

The arts are an integral component of Contra Costa Newspapers’ mission, an element which is deeply woven throughout the company’s entire history. “We are dedicated to supporting and furthering the arts,” says Contra Costa Newspapers publisher George Riggs. “In our view, the arts—particularly the work of outstanding organizations like A.C.T.—are vital to the health of a community’s lifestyle, culture, and humanity, a force that inspires and informs the lives of our children, our neighbors, and ourselves.”

Chevron Helps A.C.T. Reach Out to Young People

Chevron joins The Chronicle Publishing Company and Pacific Bell as a sponsor of A.C.T.’s thriving youth theater programs, which include the ArtReach and Student Matinee (SMAT) programs, as well as the Young Conservatory’s New Plays Program, Tendeloin Outreach Project, and scholarship fund.

Chevron’s generous award helps A.C.T. to continue its ongoing commitment to theater education for young people in the Bay Area. The SMAT Program has offered discount tickets, study guides, and postperformance discussions to approximately 15,000 Bay Area students each year since 1968. The three-year-old ArtReach

News, continued

Program brings A.C.T. artists into San Francisco classrooms, winning acclaim from students and teachers alike for its high-quality workshops, and together with the YC’s Tendeloin Outreach Project and scholarship fund helps to bring theater to a diverse audience that includes many inner-city students who would otherwise be unable to attend A.C.T. performances.

Through its subsidiaries and affiliates, Chevron operates in approximately 96 countries. Recognizing that the success of the company relies upon the good will and cooperation of its neighbors, Chevron and its employees are committed to sharing their resources, experience, and time to benefit the communities in which they live and work.

Chevron has always encouraged employees to participate in community activities, to give their time even after the plant gates are shut and the office lights are turned off. As a company, it is Chevron’s hope that it is viewed not only as a good neighbor, but also as a vital and important community asset.

Chevron has been a dedicated supporter of A.C.T. since 1973, and this year’s award is once again earmarked for the theater’s youth programs. “To be a welcome member of any community is an essential part of our corporate vision,” says David W. McMurry, Chevron’s senior representative for contributions and programs. “We hope that this award will help A.C.T. enrich the lives of thousands of Bay Area students during the entire year.”
After the Symphony, come to the Opera

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from page 28

stitution dans la ville de Paris (1836), became the model for British reformers who examined the economic bases for prostitution. Briton William Tait, for example, wrote in his 1840 book, Magdaleneism, that “the most distressing causes of prostitution are those which arise from poverty and insufficient remuneration for needle and other kinds of work in which women are employed.”

Ignoring Shaw’s economic analysis (and the vital role men played in keeping the profession alive), however, other social critics blamed women’s perceived overabundant vanity and love of luxury for their descent into the world’s oldest profession. Sir William Acton, who wrote extensively on the subject, commented:

“If I seek to number the operative courses other than passion of the woman, I am met on the very threshold of the task by vanity, vanity, and then vanity—for what but this are love of dress and admiration and what sacrifices will not tens of thousands of the uneducated make to gain these?”

Shaw’s research into prostitution included Charles Booth’s landmark book Labour and Life of the People in London, in which Booth wrote:

A girl’s first slip [into prostitution] may have been due to passion (sometimes), or to sexual softness (more often), or to wantonness (more often still). . . . She merely seeks her living in the easiest way open to her, or is induced to follow this course of life by the desire for fine clothes and luxuries not otherwise attainable.

This theme was echoed by a Plymouth doctor who wrote:

As a medical man, I will give my opinion as to what encourages prostitution; idleness and the love of finery. Some girls won’t work if they can help it; they will take the easiest way of obtaining money and they will have their dress; they must have their false hair . . . and their long trains to their dresses like their mistresses.

THE “PERFECT LADY”

In Britain in the early 1890s, when Shaw was writing Mrs. Warren’s Profession, women were in most ways second-class citizens, regarded as intellectually and physically inferior; law, theology, and the weight of traditional mores all conspired to perpetuate double standards and ensure women’s subordination. The first wave of a women’s movement had begun to take shape in Britain in the 1850s (Vivie Warren embodies the new feminism’s so-called “New Woman”), yet women were still unable to vote or to own property apart from their husbands.

“The Victorian ideal of the “perfect lady” suffused all aspects of public and private life; feminine purity, and with it domestic virtue, had taken on almost fetishistic appeal, despite the fact that this ideal was a far cry from many women’s experience. Girls were brought up to be as innocent and sexually ignorant as possible, and were esteemed as they grew older only insofar as they grew up to become “perfect wives.”

Marriage was a woman’s only valid calling, and the image of the passive and long-suffering wife, attendant to her husband’s needs, was ingrained in the Victorian

“I DON’T BELIEVE IN CIRCUMSTANCES.

THE PEOPLE WHO GET ON IN THIS WORLD ARE THE PEOPLE WHO GET UP AND LOOK FOR THE CIRCUMSTANCES THEY WANT, AND, IF THEY CAN’T FIND THEM, MAKE THEM.”
—VIVIE WARREN
mind. One mid 19th-century woman unapologetically defined her role:

*The love of woman appears to have been created solely to minister; that of man, to be ministered unto, . . . As it is the natural characteristic of woman’s love in its most refined, as well as its most practical development, to be perpetually doing something for the good or the happiness of the object of her affections, it is but reasonable that man’s personal comfort should be studiously attended to.*

Shaw believed that traditional marriage entrapped women in a kind of slavery that, from his socialist point of view, was itself akin to prostitution (marriage “is largely a survival of the custom of selling women to men,” he wrote in his 100-page preface to *Getting Married*). Friedrich Engels, whose *Condition of the Working Class in England in 1844* attracted wide attention when its English translation was released in 1887, wrote:

*The marriage of convenience turns often enough into the crassest prostitution—sometimes of both partners, but far more commonly of the woman, who only differs from the ordinary servant in that she does not let out her body on piece-work as a wage-worker, but sells it once and for all into slavery.*

Engels finds his echo in Shaw’s belief that, “Until we subdivide the marriage relation, the difference between marriage and Mrs. Warren’s profession remains the difference between union labor and scab labor.”

As marriage was considered a woman’s sole purpose in life, the education of women was severely limited. A woman’s education until the 1890s had been singularly directed toward bringing out her innate maternal instincts, and the exclusion of women from higher education was justified by a prevailing anxiety that too much learning would somehow unsex a woman and divest her of her feminine charms. The Social Darwinists’ concern about the “decline of the species” was corroborated by doctors who alleged that time spent in intellectual pursuits would drain a woman’s maternal energy.

By the early 20th century, however, women like Vivie Warren began to reap the benefits of increased access to higher education. The founding of Girton and Newnham colleges for women at Cambridge and three women’s colleges at Oxford, followed the lead of London University, the first to admit women in 1878 and to make all degrees, honors, and prizes accessible to both sexes. Within 15 years, all provincial and Scottish universities had also admitted women to full membership and degree.

Shaw had nothing but disdain for the outdated view that women were unsuited for higher learning, as well as for what he called the “horrible artificiality of that impudent sham the Victorian womanly woman, a sham manufactured by men for men.” In an interview with the *New York Sun* after the controversial world premiere of *Mrs. Warren’s Profession* in 1905, he said, “I am extremely proud of having written the play. It has made me more friends than any other work of mine, especially among serious women.”
The period between 1893, when Shaw wrote Mrs. Warren's Profession, and 1908, when director Richard Seid has set the A.C.T. production, was one of profound transition. Social, economic, and political pressure for radical change that would attain explosive force during and after the First World War was building. A new psychological freedom and growing emphasis on the individual challenged the prevailing rigidity of Victorian morality. Women perhaps benefited most from these changes. Encouraged by limited legislative reform of married women's property and divorce laws, the receipt of the right to vote in municipal elections, and increased educational opportunities, pioneering women like Vixie Warren took the first steps toward equality. Their activism was not without risk; one of the first large suffrage rallies took place in London's Hyde Park in 1908 and was a precursor to the violent demonstrations that would take place in 1913 and beyond.

Women's changing roles were reflected in their fashions: waistlines loosened, bustles shrank, hemslines rose, and elements of men's clothing were frequently adopted by emancipated young women. It was also in 1908 that skirts rose above the ankle in everyday wear, a fashion statement that shocked conventional society.

As shown in the research used by Walker Hicklin in designing the costumes for this production, Mrs. Warren still dresses in the feminine, elaborately detailed, flowing gowns reminiscent of late Victorian couture (left). In contrast, Vixie—the New Woman of the new century—wears the tailored suits and shorter skirts of the modern Edwardian age (below).
Read All About It

In addition to colorful A.C.T. clothing and other items that will identify you as a supporter of great theater, the A.C.T. gift shop has many publications designed to enhance your theater-going experience. Currently available:

SCRIPTS

The Royal Family
by George S. Kaufman and Edna Ferber $8

Travels With My Aunt
by Graham Greene adapted by Giles Havergal $8

The Rose Tattoo
by Tennessee Williams $8

PERFORMANCE GUIDES

Words on Plays available one week prior to each show $8 each

BOOKS

Travels With My Aunt by Graham Greene $12

A Sense of Direction
by William Ball $17

Monologues and Scenes for Young Actors
edited by Young Conservatory Director Craig Slaight and Conservatory Registrar Jack Sharrar $12

New Plays from A.C.T.'s Young Conservatory
commissioned by A.C.T. for the Young Conservatory New Plays Program edited by Craig Slaight $15


Charles Lanyer (Proud) appeared most recently at Berkeley Repertory Theatre as Boss Mangan in Heartbreak House. Last season at A.C.T. he appeared in Ares- dias and Gaslight. A 12-time Drama-Logue Award winner, he received the Bay Area Theatre Critics' Circle Award for his portrayal of Professor Higgins in Pygmalion at A.C.T. in 1993 and has played leading roles in A.C.T. productions of Creditor and Cyrano de Bergerac. At Berkeley Repertory Theatre he has been featured in Major Barbara, Who's Afraid of Virginia Woolf?, Man and Superman, and Hedda Gabler. He has also played leading roles in major productions on both coasts, including Harold Clurman in Names at the Matrix Theatre in Los Angeles, Hermann Goering in the International City Theatre's production of 2 by Romulus Linney, Macbeth at Seattle Repertory Theatre, the King in The King and I at the PCPA Theatrefest, Cyrano at the Garden Grove Shakespeare Festival, and Dysart in Equus at South Coast Repertory, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in Alive in Concert at the New York Public Theatre. He has appeared in the films The Stepfather and Die Hard II, among others, and on television in "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," "St. Elsewhere," and "General Hospital." Lanyer will be featured as Detective Tom "Lucky" Ellis in the soon-to-be-released film Hard, a mystery thriller.

Mattie Bostoon (Frank Gardner) appeared at A.C.T. last season as Petry Trosimov in The Cherry Orchard, Ambrose Kemper in The Matchmaker, and Valentine Coverley in Arcadia. Regional theater credits also include Dancing at Lughnasa and All's Well That Ends Well at the Dallas Theatre Center; Laughter on the 23rd Floor at the Cleveland Playhouse; Holiday at the Alabama Shakespeare Festival; Othello at the Great Lakes Theater Festival; Julius Caesar at the New Jersey Shakespeare Festival; Our Country's Good at Wing and a Prayer Theatre Company; The Diviners at Wing and a Prayer and at the International City Theatre in Los Angeles; and Reckless at Princeton Repertory Theatre. Film and television credits include Ghost Ship, "Camp Wilderness," "One Life to Live," and "All My Children."
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 the world.

YOUNG CONSERVATORY
Outstanding theater training for students ages 8 to 18. Summer Session I: June 16–July 18 (orientation June 14); II: July 21–August 22 (orientation July 19). Applications are being accepted now — call 439-2444.

STUDIO A.C.T.
Our highly successful part-time acting program for adults, beginning through professional. Fall session begins in September. Enrollment is limited — call now! 834-3286.

SUMMER TRAINING CONGRESS
An eight-week session of intensive full-time professional training for adults 19 and older.

ADVANCED TRAINING PROGRAM
The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to a certificate in acting or an M.F.A. degree. Students are selected through nationwide auditions.

WILLIAM PATERSON* (The Reverend Samuel Gardner) joined A.C.T. in 1967 to play James Tyrone in A Long Day's Journey into Night. A graduate of Brown University, he served in the Army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for 20 years at The Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. He has appeared in major roles in A.C.T. productions of You Can't Take It with You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Painting Churches, The Doctor's Dilemma, Saint Joan, Sunday, Tuesday and Monday, The Cocktail Hour, Pygmalion, Home, and Gaslight, for which he received a Drama-Logue Award. For Saturday, Sunday and Monday and Pygmalion he received Bay Area Theatre Critics' Circle (BATCC) Awards for best supporting actor, and for The Cocktail Hour he earned a BATCC Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol and performed the role for 14 seasons. He served for nine years on the San Francisco Arts Commission and for two years as a trustee of the American Conservatory Theatre Foundation.

Maura Vincent* (Vivie Warren) made her A.C.T. debut as Desdemona in the 1995 production of Othello. Her regional theater credits also include the role of Dee Dee in Urban Folk Tales at the Mark Taper Too, Hermia in A Midsummer Night's Dream, Cordelia in King Lear, Iras in Antony and Cleopatra at the California Shakespeare Festival, Juliet in Romeo and Juliet at the San Francisco Shakespeare Festival, Beatrice in Much Ado About Nothing, and Mollie in Animal Farm with the National Players. She has also performed in workshops with the Mark Taper Forum and South Coast Repertory. On television she has been seen in “Almost Perfect,” “Love & War,” and “Breaking Through.” She received an M.F.A. in acting from UCI Irvine, where she performed in The Threepenny Opera, 1/3 Rapid “I” Movement, Penthisleia, and Mastegate, among others. Vincent is also a lecturer in the UCI Irvine undergraduate acting program.

CONCETTA TOMEI* (Mrs. Kitty Warren) is a graduate of Chicago’s Goodman Theatre School and recipient of its Sarah Siddons Award. Her Broadway credits include leading roles in The Elephant Man (opposite David Bowie), Goodbye Fidel, and Noise Off! Off Broadway she originated the roles of Edward/Victoria in Tommy Tune’s Cloud Nine and Dr. Emma Bruckner in The Normal Heart. She has also worked extensively in regional theater, including Shaw’s Candida at the Oregon Contemporary Theatre, Romance Language at the Mark Taper Forum, and numerous productions at the Alley Theatre in Houston. She won the Bayfield Shakespearean Award as Queen Elizabeth opposite Kevin Kline in Joseph Papp’s Richard III. She also played Blanche DuBois in A Streetcar Named Desire at Theatre Calgary in Canada. Television credits include the movies In Love and War, The Betty Ford Story, and The Burden of Proof; recurring roles on “Picket Fences” and “L.A. Law”; and guest-starring roles on “Ellen,” “Touched by an Angel,” “Murder One,” “Diagnosis Murder,” “Wings,” “Dynasty,” and “Star Trek: Voyager.” She was also a series regular on “Max Headroom” and the Emmy Award–winning “China Beach.” Tomei appears in the upcoming film Out to Sea, with Jack Lemmon and Walter Matthau.

Call 439-2350 for more information!
ELIZABETH BENEDICT* (Understudy), since moving to the Bay Area in 1995, has appeared in numerous local productions, including Shirley Valentine (in the title role) at the Mason Street Theatre and Anything to Declare? (as Madame Dupont) and Racing Demon (as Heather) at Theatre First in Berkeley. She began her career at Arena Stage in Washington, D.C., and has appeared off Broadway in The Trojan Women, Clarambard, Husbands and Wives, Uncle Vanya, and The Song of the Lusitanian Bogey. She has also performed in productions of Hamlet, Steel Magnolias, and Picnic in New York’s Hudson Valley, as well as on television on “Law and Order.” Benedict can be seen this fall in Theatre First’s production of The Lady of the Camellias.

JAMES CARPENTER* (Understudy) has appeared at A.C.T. as Gilbert Marshall in A Royal Family, as well as in The Tempest, Hecuba, and Full Moon. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. During the past 12 years, Carpenter has appeared in a wide variety of roles in more than 30 productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.

SHANNON MALONE* (Understudy) recently appeared at A.C.T. in The Royal Family, Machinal, and A Christmas Carol. Recipient of the Mrs. Phyllis Watts Professional Theater Internship Fellowship, she is a 1996 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include Romeo and Juliet, Summerfolk, and Mac Wellman’s Bad Infinity. Theater credits include performances with the Georgia Shakespeare Festival, North Carolina Shakespeare Festival for Young People, and Jekyll Island Musical Comedy Festival. She also spent a summer with the Gaiety Theatre in Dublin, Ireland, under the direction of Joe Dowling. Malone grew up in Atlanta and received her B.F.A. in theater from the University of North Carolina at Greensboro.

OMAR METWALLY* (Understudy) appeared at A.C.T. earlier this season in Shek- miet the First. He is a 1997 graduate of the A.C.T. Advanced Training Program, where his favorite studio roles included Octavius Robinson in Man and Superman, Leicester in Mary Stuart (directed by Carey Perloff), and Ralph Berger in Awake and Sing! He also performed the role of Edvard Lunt in the premiere staging of Beth Henley’s Impossible Marriage. His theater credits also include She Talks to Beethoven and Dennis Trainor’s Plag. Metwally is a graduate of UC Berkeley.

WALKER HICKLIN (Costume Designer) designed the costumes for A.C.T.’s Aracida, directed by Carey Perloff last season. He has designed extensively in New York (both on and off Broadway), for film and television, and in leading regional theaters throughout the country. He also designed the feature films Longitude Companion, Prelude to a Kiss, Reckless, and the upcoming English Girls in Paris, Louisa Never Dies, and Foolish Hearts. Recent theater credits include An Ideal Husband and Arms and the Man at South Coast Repertory, The Size of the World (with Rita Moreno) and The Fiery Furnace (starring Julie Harris) for Circle Repertory Company, Night and Her Stars for the Manhattan Theatre Club, and My Mother Said I Never Should for New York Stage and Film. Hicklin has received eight Drama-Logue Awards and the 1993 Los Angeles Drama Critics’ Circle Award for distinguished achievement in costume design.

STEPHEN LEGRAND (Sound Designer) is in his 11th season as resident sound designer and composer at A.C.T., where his work has recently been heard in Singer’s Boy, The Royal Family, Travels with My Aunt, The Rose Tattoo, The Cherry Orchard, The Tempest, Aracida, and the acclaimed 1994–95 production of Angels in America. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht’s Galileo, The Norman Conquests, American Buffalo, The Tooth of Crime, Man and Superman, Hard Times, Our Country’s Good, Spunk, and most recently, An Ideal Husband. Other credits include The Woman Warrior for the Center Theatre Group in Los Angeles and The Lady from the Sea at Boston’s Huntington Theatre Company. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

JULIET N. POKORNY* (Assistant Stage Manager) has worked on A.C.T. productions of Travels with My Aunt, Dark Rapture, Angels in America, and The Play’s the Thing. She has stage-managed several San Francisco premiere productions, including Tony ’n Tina’s Wedding and Ragtime. Other local stage-management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, and the Magic Theatre, among others.
Pokorny received her B.A. from California State University, Long Beach.

**Margo Whitcomb** (Assistant Director and Dramaturg) has worked as assistant director on four A.C.T. productions directed by Carey Perloff—Singlet’s Boy, The Tempest, Arcadia, and Hecuba. She recently finished guest directing Cloud Nine at UC Riverside and mounting the A.C.T. Conservatory Advanced Training Program (ATP) showcase in New York, Los Angeles, and San Francisco. Last fall she directed the ATP’s first M.F.A. project, The Reincarnation of Jamie Brown, and adapted and directed Euripides’ Hippolytus for the A.C.T. Conservatory. She received her M.A. in theater history and literature from UC Santa Barbara and her M.F.A. in directing from the University of Washington in Seattle. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

**Janet Hamlin** (Cover Artist) has worked as an illustrator in New York for the past eight years, creating artwork for a wide range of clients including Time, IBM, Simon & Schuster, and Microsoft. In 1987 she graduated with honors from the Art Center College of Design in Pasadena, where she received an award for excellence in illustration.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States*

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**VERBAL VICTORIANA**

Below is a brief guide to some of the Briticisms spoken by the characters of Mrs. Warren’s Profession:

**assizes** (accent on the second syllable) In areas outside London, legal disputes were usually resolved by justices of the peace in petty or quarter sessions. Civil and criminal cases considered too tricky or like capital offenses too serious for local jurors were handled by circuit-riding judges from London’s superior common-law courts after they had finished their regular terms. These semi-annual special sessions, called assizes, were occasions of considerable pomp and ceremony.

**baronet** The title of the first rank below the peerage (British nobility). Ranked just below a baron and just above a knight, a baronet is considered a member of the gentry (the English upper middle class) and is addressed as “Sir.”

**broomsquire** A manufacturer of brooms.

**conveyance** The transfer of property from one person to another by any lawful act; the lawyer who prepares the necessary documents is a “conveyancer.”

**croaker** 1. one who speaks in a dismal or deponent manner, or who prophesies evil. 2. Victorian society slang [suggested by the lamentable sound of a frog]. A hypocrite.

**ecclesiastical commission** An official commission created in 1863 to redress imbalances in the salaries of the clergy, cathedral endowments, and other allocations of funds within the Church of England.

**magazine** A military term for a place in which gunpowder and other explosives are stored in large quantities.

**mooning** Listless or aimless wandering or contemplation (1882). The knight used it, seems to lose himself in metaphysical moonings.

**pin** Something very small or of very slight value or significance (1777). ‘Tis evident you never cared a farthing for me.

**publican** The keeper or owner of an alehouse or pub.

**tripos** Any of the final honors examinations—especially in mathematics and classics—at Cambridge University, so called because the candidate at one time sat on a three-legged stool.

**whitesmith** A worker in tin or other metals; sometimes a worker who did superficial cosmetic work on metal, as opposed to forging it.

**wrangler** A top-scoring student in the mathematics tripos at Cambridge. The student who ranked highest was the senior wrangler.

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**Carey Perloff** (Artistic Director) assumed artistic leadership of A.C.T. in June 1992 and has led the company to unprecedented success, including the receipt of the 1996 Jujamcyn Theaters Award for theatrical excellence. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first A.C.T. season with August Strindberg’s Creditors, followed by acclaimed productions of Tennessee Williams’s Rhinoceros, Anton Chekhov’s Uncle Vanya, and David Storey’s Home. Her world-premiere production of Wertenbaker’s version of Euripides’ Hecuba, with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.’s record-breaking 1994–95 season. Last season she directed A.C.T.’s highly successful West Coast premiere of Tom Stoppard’s Arcadia and the Geary Theater inaugral production of Shakespeare’s Tempest. This season at A.C.T. she directed The Rose Tattoo, by Tennessee Williams (winning a Drama-Logue Award for outstanding production), and the world premiere of Singer’s Boy, by Leslie Ayvazian.

In the summer of 1993, Perloff staged the world premiere of Steve Reich and Beryl Koror’s new music-theater-video opera, The Cave, at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York’s Classic Stage Company (CSC) from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound’s version of Sophocles’ Elektra (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter’s Mountain Language (with Jean Stapleton, David Strathairn, and Peter Riegert) on a double bill with his Birthday Party, Tony Harrison’s Phaedra Britannica, Thornton Wilder’s Skin of Our Teeth, Lynne Alvarez’s translation of Tirso de Molina’s Don Juan de Sevilla, Michael Feingold’s version of Alexandre Dumas’s Tower of Evil with Kathleen Widdoes, Beckett’s Happy Days (with Charlotte Rae), Brecht’s Resistible Rise of Arturo Ui (with John Turturro), and Len Jenkin’s Candida. Under Perloff’s direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

In Los Angeles, Perloff staged Pinter’s Collection at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction) and was associate director of Steven Berkoff’s Greek (which earned the Los Angeles Drama Critics’ Circle Award for best production).

Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fullbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.

**Heather Kitchen** (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, and has served as a strategic planning consultant for arts and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. 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.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater. Among the productions he managed were The Madwoman of Chaillot (with Le Gallienne, Sylvia Sydney, and Leora Dana), A Touch of the Poet (with Denholm Elliott), The Seagull (with Farley Granger), The Revolt, John Brown’s Body, She Stoops to Conquer, and The Comedy of Errors. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little (with Julie Harris, Nancy Marchand, and Estelle Parsons) 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 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire 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. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

MELISSA SMITH (Conservatory Director), the master acting teacher in A.C.T.’s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-off Broadway and in regional theater; her credits include Sonya in Uncle Vanya, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous plays including the work of Mac Wellman and David Greenspan. 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. She has also trained and taught at the Caymichael Patten Studio in New York.

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 guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, four of which have been selected by the New York Public Library as “outstanding books for the teeneger.” In 1989, he founded the Young Conservatory’s New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of New Plays from A.C.T.’s Young Conservatory.

PAUL WALSH (Dramaturg & Director of Humanities) has extensive experience as a dramaturg, translator, and adapter. His translation of Strindberg’s Creditors was directed by Carey Perloff at New York’s Classic Stage Company in 1991 and at A.C.T. in 1992. His work also includes Children of Paradise: Shooting a Dream, Germinal, Don Juan Giovanni, The Hunchback of Notre Dame, and Honeymoon China at Theatre de la June Lune in Minneapolis, as well as projects at The Guthrie Theater, Undermain Theater, and Kitchen Dog Theater. His critical writings have appeared in numerous publications, including Theater Symposium, Essays in Theatre, The Production Notebooks: Theatre in Process, Re-interpreting Brecht, and Strindberg’s Dramaturgy. Walsh received his Ph.D. from the University of Toronto’s Graduate Centre for the Study of Drama and has taught theater history and dramatic literature at Southern Methodist University.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.’s Benjamins! 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 also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore’s Center Stage. She was active with Actors’ Equity Association for many years and served on the AEA negotiations committee in 1992 and 1993. Shaw’s most recent casting projects include the San Francisco production of Fausto at the Lapham Agile and the forthcoming CD-ROM game Obsidian. This season she also teaches in the A.C.T. Conservatory’s Advanced Training Program.

ASSOCIATE ARTISTS

KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for The Rose Tattoo, The Cherry Orchard, The Tempest, As You Like It, Oleanna, Angni, Rosencrantz and Guildenstern Are Dead, Othello, and Hedda. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN, lighting designer in residence at A.C.T., has designed Singer’s Boy, The Royal Family, Machinal, A Christmas Carol, The Rose Tattoo, Shlemiel the First, The Matchmaker, The Cherry Orchard, Dark Rapture, The Tempest, Beaufort, As You Like It, Oleanna, Angni, Rosencrantz and Guildenstern Are Dead, Home, Oleanna, Full Moon, Soap, Uncle Vanya, Peacock, Pygmalion, The Learned Ladies, Antigone, and Hedda. On Broadway, he designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom, and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include Ballad of Vishnu, The Caucasian Chalk Circle, and The Trojan Women for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics’ Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics’ Circle awards for his productions of Cloud 9, About Face, Noises Off, Oleanna, and Rosencrantz and Guildenstern Are Dead. As associate producing director of the Eureka Theatre Company, he directed (among other plays) The Three-Penny Opera, The Island, and The Wish. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisano at the Marines Memorial Theatre; A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Dancers for the Mark Taper Forum’s New Play Series. He directed The Learned Ladies (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991–92 season and directed A Midsummer Night’s Dream for the California Shakespeare Festival in 1991. That year he also directed Sarah’s Story at the Los Angeles Theatre Center; Born Yesterday at Marin Theatre Company; and King Lear at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed The Learned Ladies, the American premiere of Dario Fo’s The Pope and the Witch, George Bernard Shaw’s Pygmalion, the Bay Area premiere of David Mamet’s Oleanna, Tom Stoppard’s Rosencrantz and Guildenstern Are Dead, Shakespeare’s Othello, and Thornton Wilder’s Matchmaker. This season at A.C.T. he directs Mrs. Warren’s Profession.
ALBERT TAKAZAUCKAS has created some of A.C.T.'s most popular productions, including Gaslight, Dinner at Eight, Light Up the Sky, The Floating Lightbulb, Saturday, Sunday and Monday, and A Lie of the Mind. A noted national and international director of opera and theater, his recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, and Kennedy Center. His theater work also extends to New York, Washington, D.C., Toronto, London, and Ashland. Last season Takazauckas created and directed A Galaxy on Geary, A.C.T.'s gala reopening of the Geary Theater, and performed the same function for the opening of the Lucy Lockett Cabe Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directed Kaufman and Ferber's Royal Family. Takazauckas is the recipient of numerous awards and a grant from the NEA.

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, usher at student matinee performances, work in the library, help with auditions, 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:

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For information about the Friends of A.C.T., please call (415) 834-3301.

BECOME A SUPPORTER OF A.C.T.

Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T. by contributing to the Annual Fund. A.C.T. donors enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket-exchange privileges, while playing a pivotal role in A.C.T.'s tremendous success through their generous support.

THE ANNUAL FUND—MAKING A DIFFERENCE

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.'s subscription and single-ticket income covers 70 percent of all operational costs, the Annual Fund makes up the critical difference.

Contributions support mainstage productions as well as a variety of culturally enriching A.C.T. educational and outreach programs, including the Student Matinee (SMAT) Program. Tickets to SMATs are offered to schools at a fraction of the normal ticket price. Your Annual Fund gift is a powerful resource for introducing young people to live theater.

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Depending on your level of support, you can receive a variety of exciting special benefits, including:

- Invitations to working dress rehearsals
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You can receive added benefits by participating in your company’s matching gift program. Many Bay Area employers, including Bank of America, Chevron Corporation, and Wells Fargo Bank, multiply their employees' charitable power by matching gifts to A.C.T. Participation is easy—simply call your personnel or corporate benefits office to receive a matching gift form and mail it to us with your contribution.

For more information, please call the A.C.T. Development Department at (415) 439-2451.
WAYS OF GIVING TO A.C.T.

There are many exciting and creative ways to give gifts to A.C.T.—all of which are tax deductible. A.C.T. accepts:

**Cash**—one of the most familiar ways to give;

**Stocks, Bonds, and Mutual Funds**—these make excellent gifts, especially if they have appreciated in value;

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**Life Insurance**—the cash value of your current or paid-up life insurance policy can benefit A.C.T.

Planned Giving

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

**Making a Bequest to A.C.T.**—please let us know if you have included A.C.T. in your will or estate plans; or

**Creating a Life Income Charitable Trust with A.C.T.**—by making a life income gift to A.C.T., you can gain: an immediate and substantial tax deduction, an increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

If you would like to find out more about giving to A.C.T., please contact:

Development Director John D. Loder
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2308

A.C.T.
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The Leadership Campaign for American Theatre is a $5 million challenge project to build much-needed corporate support for world-class professional theatre in the United States. American Conservatory Theater is one of the resident theaters that is benefiting from the campaign.

To date, the following corporations have committed more than $500,000, in total, to the Leadership Campaign:

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ADMINISTRATIVE OFFICES

A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 854-3200.

WEB SITE


BOX OFFICE INFORMATION

The 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 to 5 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

BASS:
A.C.T. tickets are also available at BASS centers, including The Wharehouse and Tower Records/Video.

Ticket Information/Charge by Phone/Charge by Fax:
Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2291.

Ticket 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 may make a contribution by donating 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 to request subscription information and advance notice of A.C.T. shows and special events.

TICKET PRICES

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Center Orchestra $30
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Center Orchestra $47.50
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Subscriptions:
Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250 to find out about our four- and seven-play packages.

Discounts:
Half-price tickets are sometimes available on the day of performance at TiX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the Geary Theater Box Office beginning 90 minutes before curtain. Matinee senior rush tickets are available beginning at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

Group Discounts:
For groups of 15 or more, call Linda Graham at (415) 346-7805 for special savings.

Gift Certificates:
Perfect for every celebration, gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

SPECIAL PROGRAMS

A.C.T. Prologues:
One-hour discussions conducted by each show’s director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:
Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 439-2469.

A.C.T. Perspectives:
A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season’s productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 439-2469.

Student Matinees:
Matinees offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are specially priced at $10. For information call Student Matinee Coordinator Jane Tarver at (415) 439-2383.

Words on Plays:
Handbooks containing a synopsis, program notes, and other background information about each of the season’s plays can be mailed in advance to full-season subscribers for the special price of $12 for the entire season. A limited number of...
For Your Information

Copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for $6 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

Conservatory:
The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

 Costume Rental:
A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking:
A.C.T. patrons can park for just $7 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. After five hours, the regular rate applies.

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

A.C.T. souvenirs, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in the main lobby and at the Geary Theater Box Office.

Bar service is available in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level one hour before the performance. Reservations for refreshments to be served at intermission may also be made during the hour before performance. Food and drink are not permitted in the auditorium.

Bepers!
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 to avoid disturbing the performance. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone:
You can be reached at any time during a performance. Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers:
Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems:
Head sets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garrett on the uppermost lobby level.

Smoking is not permitted in the building.

Wheelchair Access:
The Geary Theater is accessible to persons in wheelchairs. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

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