THE ULTIMATE IN REAL ESTATE LENDING

WHETHER IT'S YOUR FIRST HOME OR YOUR DREAM ESTATE...
CALL FIRST REPUBLIC, THE SPECIALIST IN LUXURY HOME LENDING AND PRIVATE BANKING.
RESIDENTIAL PROPERTIES  CUSTOM HOME CONSTRUCTION
APARTMENT BUILDINGS  CONDOMINIUMS & COOPERATIVES

First Republic Bank
It's a privilege to serve you™

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

TELEPHONE (415) 392-1400
A NEW YORK STOCK EXCHANGE COMPANY • MEMBER FDIC

"The Roasted Foie Gras is definitely worth an extra mile on the treadmill."

★★★ dining at the foot of Market Street

Lunch • Dinner • Cocktails • Jazz Piano • Valet Parking
1 Market Street, San Francisco • Reservations: 415 777-5577
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 200,000 people in the San Francisco Bay Area. Last year, 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, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

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 the conservatory’s distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.
TRUSTEES OF THE AMERICAN CONSERVATORY THEATRE FOUNDATION

Ms. Toni Rembe
Rock
Chairman & President

Ms. Barbara Bass
Ms. Ann S. Bowers
Ms. Diana Dalton
Ms. Joan Danforth
Ms. Linnet F. Deely
Mr. Daniel Edinger
Mr. Richard J. Fineberg
Mr. Patrick F. Flannery
Mrs. Donna Goya
Mr. Mike Halloran
Ms. Sally P. Humbrecht
Mr. Thomas W. High

Ms. Kaatri B. Grigg
Mr. Shepard P. Pollack
Mr. Jonathan D. Joseph
Ms. Heather M. Kitchen
Mr. Peter Levine
Ms. Sue Yong Li
Mr. Bruce Alan Mann
Mr. J. Stanley Mattison
Ms. Joan McGrath
Ms. Dee Dee McMurtry
Dr. Mary S. Metz
Mr. J. Sanford Miller
Ms. Michele Ballard
Mr. Toby Schreiber
Treasurer
Mr. Howard N. Nemirovski
Dr. Jerome D. Orenland
Ms. Carey Perloff
Mr. Steve Phillips
Mr. Charles R. Raben
Mr. Philip Schlein
Ms. Cathy Simon
Ms. Alan B. Snyder
Ms. Cheryl Sorkin
Mr. Steven L. Swig
Ms. Ruthellen Toole
Mr. Greg Wendt

Mr. Mortimer Fleishacker
Secretary
Mr. Barry Lawson
Mr. Al L. Stein
American Conservatory Theater was founded in 1965 by William Ball.
American Emeritus

THE 1997–98 A.C.T. SEASON

HIGH SOCIETY
music and lyrics by Cole Porter
book by Arthur Kopit
directed by Christopher Renshaw
based on the play The Philadelphia Story
by Philip Barry
and the Turner Entertainment Co.
motion picture High Society
by William Wyler

September 4 – October 5, 1997

A STREETCAR NAMED DESIRE
by Tennessee Williams
directed by Richard Seyd
October 23 – November 23, 1997

A CHRISTMAS CAROL
adapted from Charles Dickens's
to a new play by Dennis Powers
and David Williamson
directed by Candace Barrett
November 29 – December 28, 1997

IT'S A SLIPPERY SLOPE
written and performed by
Spalding Gray

INSURRECTION: HOLDING HISTORY
by Robert O'Hara
directed by Charles Randolph-Wright
January 8 – February 8, 1998

GOLDEN CHILD
by David Henry Huang
directed by James Lapine
February 12 – March 15, 1998

MARY STUART
by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 – April 26, 1998

THE GUARDSMAN
by Frencz Molnar
translated by Frank Marcus
directed by Albert Tikkanen
May 7 – June 7, 1998

OLD TIMES
by Harold Pinter
translated by Frank Marcus
directed by Carey Perloff
June 11 – July 2, 1998

The Fine Art of Real Estate

Fred Sands City Properties
(415) 441-7272
1700 California Street, Suite 260 / 2176 Chestnut Street
http://www.fredsands-sf.com

Residential • Commercial • Property Management • Finance • Appraisal
Independently Owned and Operated
ARTISTIC
Meryl Lind Shaw, Casting Director
Paul Walsh, Dramaturg
Dianne Prichard, General/Company Manager
Gypsy Righby, Artistic Associate
Carese Capaz, Administrative Assistant to the Casting Director and the General/Company Manager

Associate Artists
Marco Barricelli
Larry Birnbaum
Kate Edmonds
Peter Maradudin
Albert Takasaki

Actors
Jessie Bresnahan
Tom Blair
Joy Carlin
Thom Christopher
Hector Correa
Lynnda Fenoglio
Sandy Kelly Hoffman

Directors
Candace Barrett
James Lagine
Carey Perloff
Charles Randolph-Wright
Christopher Reinking
Richard Seyd
Albert Takasaki

Composers
Lee Holday
David Lang

Interns
Brian Coeun, Peter Tofte, Ben Yalom, Literary

PRODUCTION
Edward Lapine, Production Manager
Edward L. Raymond, Technical Director
John A. Garofalo, Production Associate
Kelly Ground, Assistant to the Production Manager
Tina Teng, Production Department Administrator
Apoll Taylor, Management Intern

Designers
Kate Edmunds, Resident Scenic Designer
Peter Maradudin, Resident Lighting Designer
Garth Hemphill, Resident Sound Designer
Ann Bruce Alting, Costumes
Loi Arecolea, Scenery
Beaver Bauer, Costumes
Robert Blackman, Scenery
Judith Anne Dolan, Costumes
Deborah Dryden, Costumes
Ralph Finucello, Scenery
John Iacovelli, Scenery
York Kennedy, Lighting
David Luscher, Lighting

Robert Morgan, Costumes
Anna Oliver, Costumes
Martin Pakledinaz, Costumes
Yael Pardos, Scenery
Dan Moses Schreiber, Sound
Tony Straiges, Scenery
J. B. Wilson, Scenery
Dave S. King, Lighting Design Associate
Jennifer Key, Sound Intern

Stage Management
Donna Rose Fletcher, Raymond S. Gin, Elisa Gutbom, Julian N. Polkony, Greg Hohr, Brendan Smith, Allison Summers, Michelle M. Trimble, Kimberly Mark Webb, Kelly M. Zakis, Stage Managers

James Gibbs, Intern

Scene Shop
Edward L. Raymond, Shop Foreman
Randall Reif, Lead Builder
William Barr, Lew Lorier
Jonathan Young, Mechanic
Tony Leavell, Bench Hand
Brad Loblin, Purchasing Agent
Chuck Sanger, Design Associate
D. L. Campbell, Changerman Scenic Artist
Constance Schubelm, Duryale Wolfe, Jennifer Waiters, Arnold Wong, Scenic Artists

Costume Shop
David F. Draper, Manager
Joan Raymond, Assistant Manager
Jeffrey LaLonde, Draper
Thiem Ma, Quyen Ly, Tailors
Maria Montoya, Head Stitcher
Jeffrey Lavers, Accessories Head

Costume Rentals
Callie Flower, Supervisor
Robert Mofet, Assistant Supervisor
John Mortimer, Intern

Properties
Deb Chat, Supervisor
Gregor Mazianski, Assistant Supervisor
Tara Hamill, Assistant
Jennifer Timko, Intern

Wigs
Rick Blicharz, Wigmaker
Wesley Hodge, Intern

Scenic Theater
Stage Staff
Maurice Benary, Head Carpenter
Jim Dickens, Head Electrician
Suavita Bailey, Sound Head
Jane Henderson-Blackman, Properties Head
Miguel Ongin, Flyman
Michael Chevassu, Mark Pugh
Ruth Saunders, Stagedrums
Catherine Bray, Wardrobe Supervisor

tiffany Amundson, Assistant Wardrobe Supervisor
Markus Foklen, Michelle Morpich, Dana Winkelman, Dressers
James Kennew, Stage Doorman

ADMINISTRATION
Dianne Prichard, General/Company Manager
Bradish Stone, Receptionist
Carese Capaz, Administrative Assistant to the Casting Director and the General/Company Manager
Donna Aarons, Executive Assistant to the Managing Director/Assistant Secretary to the Board of Trustees
Barbara Greiber, Volunteer Coordinator

Development & Community Affairs
John D. Loder, Director
Jerome Mosskowitz, Associate Director
Michelle Casar, Manager of Individual Giving
Elie Weild-Robbins, Director of Development

THE HAMILTON
Luxurious Retirement Living In Palo Alto
Spacious two and three bedroom condominiums from $780,000. Brochure available upon request.
555 Byron Street, Palo Alto, CA 94301
(650) 326-4626

Over 40 wines by the glass:
red, white, sparkling, port, sherry, madeira, dessert
light fare
377 Hayes Street (between Franklin and Gough)
Monday-Thursday 5-12pm. Friday & Saturday 5-1am, Sunday 4-10pm
415.626.5301

A.C.T. STAFF
Carey Perloff
Artistic Director
Heather Kitchen
Managing Director
Melissa Smith
Conservatory Director

A.C.T.
10 STAGEBILL
continued on page 12

Hayes and Vine
Wine bar
A.C.T. STAFF

Continued from page 10

Teleservices
Julie Ance, Manager
Geoge Nguyen, Assistant Manager

Marc Rauma, Thelma Brown, Michelle England, Lisa
Garrick, Nancy Hermonne, Annetta Hemzeke, Keith
Klippenstein, Boccia Lasson, Arthur Mitchell, Cameron
O'Bourke, Luke Swain, Jette

Vakula, Eileen Williams, Sol

Agents

Front of House
Alice E. Luhmann, 
Theater Manager
Debra Selman, Assistant to the
Theater Manager
Eve Ramos, Colleen Rosby, Assistant Managers
Shane Barnos, Mare Stern, W. Jason Whaley,
Security Guards
Joseph Fernandez, Colleen
Rosby, Door Persons

Geir Alton, Anna Belknap, Jeannie Broock, Emillie
Byron, Tina del Campo, 
Gabriel Carter, Jason Crag.
Josephine Fernandez, Davis
Flam, Lorraine Garnett,
Steve Genka, Rebecca Habel, Michael Kowker, Patrick
Langgipen, Nicole Lewis, Jason Markows, Alberta
Machalu, Johny Moreno,
Raphael Praceak, Jane
Pendley, Tamy Reeves, Jesa
Sansons, Joe Scarrut, Audrey
Shimue, April Taylor, Sue
Trayling, Jackie Wip, Jennie
Yee, Elders

Althea Brunson, Sandra
Choate, Summer Graham, 
Jim Hales, Paul Langgrav,
Marie Lee, Vincent Lima,
Laura Maret, Alex McAvoy,
John Pearson, Heather
Rae Smith, Amy Solomon,
Adam Wright, Barendars
Andy Ahlbum, Chantily
Mattison, Michelle Ronson, 
Concessionaires

Operations
Lesley Pierie, Manager
Burt Smith, Assistant Manager
Leo Lucas, Crew
Garth Carr, Jr., Richard
Supinsky, Security

CONSERVATORY
Barbara Hodel, Administrator
Craig Slaight, Young
Conservatory Director
Bruce Williams, Director of
Summer Training Congress
& Community Programs

Maureen McKibben, 
Director of Student Affairs
Jack Starrat, Registrar &
Director of M.F.A. Program
Libby Kawa, Technical Manager

Susan Paol, 
Financial Aid Manager
Matt Jones, Business Manager
Joe Rosenthal,
Library Coordinator

Gordon Cox,
Administrative Assistant
Kimberly Mohin, Young
Conservatory Assistant
Tami Apostolu, Financial Aid/
Conservatory Assistant
John Dixon,
Conservatory Assistant
Allison Augustin, Receptionist

Advanced Training Program

CORE FACULTY
Jeffrey Bihl, Suzak
Jeffrey Crockett, Voice
Frank Ostellino,
Alexander Technique
Virginia Neve Ray, Claves/Acting
Pia Ficelle, Regaleade,
Modern Dance
Melissa Smiths, Acting
Deborah Sussel, Speech,
Verbal Action
Paul Walsh, 
Director of Humanities

ADJUNCT FACULTY
Bonita Bradley, Yogo
Greg Helfman, Tai Chi
Peter Mahon, Skiing
Mimi McEath, Humanities
Timothy Ray, Humanities
Meryl Lind Shaw, 
Professionalism
Margo Whitcomb, Humanities

Studio A.C.T.
Antoniette Abbamonte, Acting
Leilani Bartlet, Dance
Dynamic Movement
Michael Carroll, Acting
Jeffrey Draper, Voice
Robert Ernst, Techniques for
Inspirations & Ensemble
Paul Finnemore, Acting
Amy Frese, Acting, Playwriting
Marvin Greene, Acting
Christian Hauber, Acting
Chris Herold, Acting
Andrea Hittle, Acting
Kendra Keller, Acting
Rose Adams Kelly, 
Alexander Technique
Drew Khalaf, Speech
Barry Lloyd, Musical
Theater/Cabaret Performance
Domenique Lazaro, Acting
Kimberly Mohin, Acting
Tim Orr, Improvisation
Victoria Rice, Acting
Barbara Sottis, Improvisation
Brent St. Clair, Acting
Rachel Steinberg, Acting
Lisa Takala, Acting
Ava Victor, Acting
Bruno Williams, 
Audition Techniques

Young Conservatory
Leilani Bartlet, 
Senior Physical Acting
Marc Bauman, 
Junior Physical Acting
Chal Baret, Musical Theater
Joshua Collora, Improvisation
Reid Davis, Directing
Jeffrey Draper, Acting Techniques
Stephanie Leveredge,
Acting Techniques
Domenique Lazzaro, Shakespeare
Kimberly Mohin,
Voice & Speech, Dialogs,
Junior Acting
Amy Murphy, Acting Techniques
Pamela Bizzard, Improvisation
Acting, Acting Techniques
Vivian Sun, Dance for the
Theater, Musical Theater

Jack Starat, Audition Workshop
Crag Slaight, Advanced Acting,
Senior Seminar, Performance
Workshop
John Suggs, Acting Techniques
Mary Sutten, Performance
Workshop

Accompanists
Debra Chabash
Barry Lloyd
James Murock

Buying or selling a property is like staging a major event. It's all in the details. That's the beauty of working with McGuire's new Registry Service. It allows us to stay on top of the fine points like no one else.

When you call our Registry Service, you'll get your first taste of our painstaking approach. A McGuire manager and one of our top agents will go to work for you.

Groups Save at A.C.T.
Groups of 15 or more can save up to 27 percent on A.C.T. ticket prices, And group leaders see the show for free!

For information, call Linda Graham at
(415) 346-7805.

Putting a wealth of experience at your service. The kind of strategic thinking that will get your offer accepted or your property sold. And even the simple reassurance of someone calling up to see how it's going. Someone who's keeping an eye on every last detail.

McGuire's Registry Service makes perfect sense. No one else offers it. No one else can.

A Whole Company On Your Side.
1-800-4-RESULTS

www.mcguirem.com
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**

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 1997–98 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 ($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.

---

**ON THE GUARDSMAN**

**A.C.T. PROLOGUE**

May 12, 1998, 5:30 p.m.

*Featuring Director Albert Hakazaukas*

**AUDIENCE EXCHANGES**

May 19, 24 (matinee), and June 3 (matinee)

---

Just steps up from Union Square is a small and intimate place beyond your expectations. Campton Place. Proudly featuring a restaurant and bar that has been ranked as “One of America’s 25 finest.” An admirable performance in its own regard.

Evenings of grandeur still hold their Place. Campton Place. On Union Square, San Francisco.

For reservations, call (415) 781-5555. For dining, call (415) 955-5555.

*Food and Wine*

---

**THE Stickley**

4 DRAWER FILE CABINET

**SOLID OAK OR CHERRY**

**FULL DEPTH DRAWERS**

**ACCURIDE SUSPENSION**

**LEGAL OR LETTER SIZE**

21 1/2"W X 28"D X 57"H

**SPECIAL PRICE:** $1995

**TWO DRAWER SIZE**

21 1/2"W X 28"D X 31 1/2"H

**SPECIAL PRICE:** $995

Noriega Furniture

Est. 1948

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
http://www.sirius.com/~noriega/*
Looking ahead.
From a place
where you belong.
Renewing your spirit
and your vision
on your way
to new horizons.

American Airlines
First and Business Class

THE GUARDSMAN

(1910)

by Ferenc Molnár
Translated by Frank Marcus
Directed by Albert Taka-Zauckas

with
Jessa Brie Berkner    Tom Blair
Joy Carlin            James Carpenter    Hector Correa
Lynnnda Ferguson     Sandy Kelly Hoffman

Scenery by J. B. Wilson
Costumes by Anna Oliver
Lighting by Peter Maradudin
Sound by Garth Hemplill
Dialect Consultant by Deborah Sussel
Piano Coaching by Donald Eldon Wescott
Casting by Meryl Lind Shaw
Hair and Makeup by Rick Echols

Stage Management Staff
Juliet N. Pokorsky, Production Stage Manager
Kelly M. Zakis, Assistant Stage Manager
James Gibbs, Intern

Presented by special arrangement with Samuel French, Inc.
THE GUARDSMAN

The Cast
The Actor James Carpenter
The Actress Lynnda Ferguson
The Critic Tom Blair
"Mama" Joy Carlin
The Maid Jessa Brie Berkner
A Creditor Hector Correa
An Usherette Sandy Kelly Hoffman
Porters John Michael Moreno, Tim Rush

Understudies
The Actor, A Creditor, Porters—Brian Keith Russell
The Actress, The Maid, An Usherette—Michelle Morain
The Critic—Hector Correa
"Mama"—Sandy Kelly Hoffman

Time
The 20th Century

Place
Budapest

There will be two intermissions.
by Ben Yalom

In 1910, when The Guardsman was written, Freud's theories of psychoanalysis—a term first coined by him in Vienna in 1895—had just begun to reshape the world in which Molnar explored the foibles of human relationships. We wondered how The Guardsman’s married lovers would fare on a contemporary therapist’s couch. A.C.T. Literary Intern Ben Yalom spoke with psychiatrist and author Irvin D. Yalom, M.D. and feminist literary scholar Marilyn Yalom, Ph.D. about the psychological implications of Nandor (The Actor) and Ilona (The Actress)’s dramatically complex relationship.

Ben Yalom (BY): The first thing that strikes me about the play is the fact that after just six months Nandor and Ilona believe the romance has gone out of their marriage. They both seem to accept that the initial thrill of love would inevitably wear off. Where does that notion come from, and why would it be so readily accepted?

Irvin Yalom (IY): The magicalized infatuation and idealization of a couple generally begins to dissipate after a year or two. They are each left with a more accurate image of the person to whom they are married and can begin to develop a more realistic relationship based on deeper affinities.

Marilyn Yalom (MY): Well, I would say that it takes longer for that to happen, more like the proverbial “seven-year itch.” So six months in my opinion is a very short time for the magic to go out of a relationship. But, whether it’s six months or six years, the notion that marriage is an institution that destroys romance and ends in boredom is certainly very common, not just in the theater, but in literature and probably in life, as well.

BY: A kind of love triangle soon develops in Nandor and Ilona’s relationship, although there are really only two sides to it, or three sides with two players. Nandor is so haunted by the inevitable arrival of Ilona’s next lover, the third person who will disrupt the marriage, that he takes the role on himself. I wonder what you think about that in terms of Freud’s notion that a relationship requires an external third point on which to displace romantic desire.

IY: I always like to ask how many people there are in a rela-
tionship. You know there are at least two, but there are always also ghosts of other people. What is most fascinating to me about this play, though, is the deception that occurs. There is this tremendous need to know, to extract the truth, on the part of the husband. Therapists are faced with that all the time. How do you get to the real truth of a person? There are a lot of tales on this theme. I once heard a supposedly true story about a man who was convicted of impersonating a priest during the Spanish Inquisition. He wanted to take his wife’s confession because he thought that she was unfaithful to him. In The Guardsman, the delightful thing is that the audience never really quite knows at what point the deception occurs. We don’t know when Ilona first sees through Nandor’s disguise. She tells him one thing, but do we believe her? She may even deceive herself; she may recognize parts of her husband in The Guardsman, or act unconsciously in yielding to him. Maybe her love for her husband is somehow displaced and, even though she may not recognize him, she nonetheless finds this other man attractive and familiar. So there is some self-deception here, as well as deception of the other.

MY: I’d like to get back to what you said about the necessity of the triangle. Molnar was influenced, as were all Hungarians of his generation, by the whole stream of French literature going back to the Middle Ages. The earliest tales are stories of adultery, if you think about it—Tristan and Iseult and King Marc, Lancelot and Guinevere and King Arthur—so the vernacular literature of the 12th and 13th centuries is based on the concept of the triangle, the couple and the lover. It’s the same story told again and again, whether it’s Madame Bovary or The Guardsman. The French word tromper means to deceive, but specifically to deceive one’s husband.

BY: It’s also interesting that Nandor gets so caught up in his role as The Guardsman and his desire to trap Ilona that he almost loses sight of what he as a person and a husband actually wants, which we assume is to prove that his wife is loyal to him.

IY: He becomes a very good actor at that point. He gets himself so far into the role that he takes on another identity.

MY: The issue of illusion is central to the play. Like much of Molnar’s work, this is a kind of play within a play, so we don’t know which is the real story and which is the illusion the characters create for themselves. I think The Guardsman says something about how we all sometimes get caught up in illusions, even if we’re the ones who create them.

IY: If you’re really interested in finding out the truth about someone, you can’t do it through duplicacious means, because the truth has to come out of a genuinely truthful relationship.
MY: But in this case we have two people who are duplicitous.

IY: That’s right. There is no genuine ground between them. They might in fact be quite frightened by deeper levels of intimacy. They are certainly not truthful to each other about their own self-doubts, vulnerabilities, or fears. So they are isolated from each other and can only relate in a highly stylized fashion. And they are both actors, so they are very good at playing this game. He wants to know, How does she really feel about me? But he can’t say that openly.

BY: It’s rather sad.

IY: Yes, well, Molnar did say that this play was about his own tragedy. There is a sad undertone to it.

MY: It’s that fin-de-siècle Weltschmerz [world pain], a slightly ironic sorrow that’s also common to the work of Molnar’s contemporary, Arthur Schnitzler, particularly his La Ronde.

BY: Where does The Guardsman fit chronologically in Freud’s world?

IY: In 1910 Central Europe was the crucible of psychoanalytic theory. Freud’s Interpretation of Dreams had appeared in late 1899, his early ideas about infantile sexuality were being formalized, and the Freudian analytic meeting was beginning to meet in Vienna. There was a well-known Hungarian analyst, Sándor Ferenczi, in Budapest, and Molnar probably would have read some of Ferenczi and Freud’s work. [Ferenczi became one of Freud’s most enthusiastic disciples in 1907 and won several Hungarians to Freud’s movement. Ferenczi expounded the theory of delibah (magical thinking), a state of illusion in which the ego seeks to control reality.] But The Guardsman is not heavily psychologized. To me, again, it is about people trying to find the truth but missing and missing.

BY: I’m interested in the potential eroticism of the role playing that occurs in this story. How does that fit into your comments on the institution of marriage and the psychological concept of the other?

MY: Well, the “other” in this case is a lover. And that lover is not a baker. He’s a knight in shining armor, a guardsman. At the time this play was written, the soldier, the military figure in uniform, was still the erotic figure. As Ilona says, “That’s a man.” They are all taken with him. I can certainly see the attraction of the man who is outside bourgeois life and around whom one embroilers certain fantasies.

IY: So Ilona might continue to have an erotic relationship with her husband in years to follow, but she would have fantasies of sleeping with The Guardsman [laughing]. That is totally within the realm of possibility.

BY: Or she might have a romantic affair with her husband as The Guardsman.

continued on page 41

A NOTE FROM THE DIRECTOR

by Albert Takaazuckas

Several winters ago, I was imposing on a friend of a friend in London. As is often the case in these guest situations, I was invited to accompany my hostess on a visit to one of her friends.

“I’m off tomorrow to see D.,” my hostess informed me. “She needs me to look over a house she and her friend are thinking of buying. They live in The Fens—you know, where Camelot was supposed to be.”

The Elgin Marbles were my personal goal for the next day, so I declined. “Oh, come on,” she insisted, “you’ll adore D., and I’m sure you’ll enjoy meeting her husband, Frank Marcus, the playwright.”

The author of the extraordinary comedy The Killing of Sister George, which impressed me as a young man? Of course, I’ll go! What had happened to him and his successful writing career since Sister George? I wondered.

The Fens were dank, swampy, and isolated, and the dense ice fog didn’t help my impression of King Arthur’s building location. The Marcuses lived in a snug, modest two-story house, haphazardly furnished from local jumble sales. My hostess explained the site was chosen for economic reasons; the Marcuses had children they were educating and concessions had to be made.

As arranged, we arrived in time for lunch. D. and her friend were waiting for us, but Marcus was not present. “He takes his own time,” D. explained. “When he manages to get here we’ll eat—just tin soup and toasted cheese, nothing special, but warming.”

I inquired about Marcus, who my hostess had told me now suffered from a nerve disorder. “We keep on, making ends meet. Mind you, he can still be as sharp as ever, but he can’t work anymore. The last thing he did was that Molnar translation [of The Guardsman for the Royal National Theatre in 1977]. Thank God, it was a success.”

With theatrical instinct, Marcus slowly entered, helped by a much-needed walker. We were introduced; his speech was as halting as his steps, so he said little or uttered sounds of pleasure or displeasure. The women talked around him and above him in a routine way about the new property.

Lunch over, Marcus was placed in a spring chair. I sat near him on the sofa. “Now, why don’t you two gent watch tellie ’til we return?” was D.’s suggested entertainment. Luckily, some Euro station was airing Pauline at the Beach by Eric Rohmer, a favorite film from a favorite director of mine. Marcus hadn’t seen it, nor was he familiar with Rohmer’s work.

continued on page 41
FERENC MOLNAR: LIFE MEETS ART

by Jessica Werner and Elizabeth Brodersen

For a playwright whose theater emerged directly from the most intimate events of his own life, Ferenc Molnar was singularly reticent when asked to provide personal details. When finally pressed to write an autobiography, he responded with this thumbnail sketch: 1878, I was born in Budapest; 1896, I became a law student at Geneva; 1897, I became a journalist in Budapest; 1897, I wrote a short story; 1900, I wrote a novel; 1902, I became a playwright at home; 1908, I became a playwright abroad; 1914, I became a war correspondent; 1916, I became a playwright once more; 1918, my hair turned snow white; 1925, I should like to be a law student at Geneva once more.

The author of 42 plays (18 produced on Broadway, and 26 made into movies), Molnar honed his theatrical craft in the cafes of fin-de-siècle Budapest, where French, German, and Austrian writers were well known. The coffeehouses of the city that had celebrated its 1000th anniversary in 1896 overflowed with the creative energy of writers, painters, sculptors, and composers. Yet Hungarian playwriting was virtually unknown outside the country's boundaries until Molnar's first international success, The Devil (1907), made Hungarian drama a hot commodity and Molnar's plays its foremost export.

Like their American counterparts at New York's Algonquin Hotel, "Molnar's Gang" (a celebrated clique of writers, painters, and actors in Budapest) became self-appointed arbiters of Hungarian artistic excellence; an invitation to Molnar's table was considered the highest acknowledgment of talent. Molnar became one of Broadway's most produced playwrights from 1908 to 1930, spurring the "Hungarian Invasion" that brought 29 new Hungarian plays to Broadway between 1921 and 1933.

In a city in which gossip was the most valuable asset and marital fidelity a rare phenomenon ("among Budapestians," wrote playwright S. N. Behrman, "entering your wife's room without knocking was the highest possible tribute"), Molnar's plays were avidly consumed. His wicked drawing-room comedies challenged bourgeois complacency, and watching one of his plays became a thrilling exercise for Budapest society as it strove to discover which members of that night's audience were expertly roasted on stage.

Molnar parodied his own romantic dramas more than anyone else's, and the latest details of his complicated and much-publicized love life (he was married three times, twice to prominent actresses, continued on page 42
PINTER PLAYS IN JUNE

In conjunction with the mainstage production of Harold Pinter's Old Times, third-year students in the A.C.T. Advanced Training Program (ATP) will in June perform two one-act plays by Pinter, The Collection and a yet-to-be-determined companion piece, as the third public production in A.C.T.'s expanded M.F.A. program. A.C.T. Associate Artist Marco Baricelli (who appeared most recently as the earl of Leicester in Mary Stuart and taught "Acting Shakespeare" to second-year ATP students in February) directs the cast of M.F.A. candidates.

Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was expanded in 1996 to include a mandatory third year of study emphasizing rehearsal and public performance culminating in the award of the advanced degree. A.C.T. inaugurated the expanded program in 1996 with a production of Lynne Alvarez's Reincarnation of Jamie Brown, followed in October 1997 by Caryl Churchill's Mouthful of Birds. The ATP expansion has been made possible by a generous grant from The James Irvine Foundation.

The Pinter plays will be performed together at New Langton Arts, located at 1246 Folsom Street, June 4-7, 11-14, and 18-21. All performances are open to the public, and tickets are available for $10 (85 for students, full-time teachers, and seniors with valid ID).

For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT.

SUMMER IN THE CONSERVATORY

A.C.T. was once again recognized by U.S. News & World Report, in its March issue, as one of the country's top ten actor training programs. Come see why this summer!

Studio A.C.T., the conservatory's evening and weekend program for adults, begins its summer session the week of June 8. New course offerings include an advanced speech class, Dialects of Regionalism, taught by Kimberly Mohne. Studio A.C.T. also continues to offer A.C.T. Corporate Educational Services, designed to help professionals develop communication, public speaking, and team-building skills using theater-training techniques. Exercises in relaxation, focus, and body language, combined with speech and vocal skills, empower participants to execute compelling presentations with authority and ease.

continued on page 28
A.C.T. NEWS

continued from page 26

and to communicate with clarity, conviction, and confidence. Led by specially trained artists and facilitators, A.C.T.'s corporate training programs are highly interactive and tailor-made to clients' needs—ranging from a few hours to several days in length, and adaptable to groups of two to two hundred. The workshops can be scheduled on-site in the client's work place or at A.C.T.'s studios in downtown San Francisco. For information on these and other Studio A.C.T. courses, call (415) 439-2486.

The Young Conservatory summer session begins June 15, 1998 (orientation takes place Saturday, June 13; Session I runs June 15–July 17, and Session II runs July 20–August 23), offering theater training for young people eight to eighteen years old, including classes in acting, directing, voice and speech, musical theater, renowned performance workshops (see next page), audition, and improvisation. As the Young Conservatory continues to experience record enrollment, the summer schedule has been expanded to offer new courses and performance projects. Recently added to the curriculum are classes in dialect, mask, clowning, Shakespeare, created projects, stage combat, and dance for the theater, as well as a studio production of a Shakespeare play. Call (415) 439-2444 for applications and information about the Young Conservatory.

continued on page 30

You are cordially invited to attend the debut season of our new theater

THE SANTA FE OPERA

42ND SEASON | JULY 3 – AUGUST 29, 1998

Giacomo Puccini | MADAMA BUTTERFLY
Wolfgang Amadeus Mozart | THE MAGIC FLUTE
Hector Berlioz | BEATRICE AND BENEDICT
Richard Strauss | SALOME
Ingvar Lidholm | A DREAM PLAY (American Premiere)
and | An Evening with Van Cliburn

For orders & full information | (800) 280-4654 | www.santafoopera.org

Orchestrating the most important decisions in a student's life...

~ Boarding & Day School Placement
~ College Counseling
~ Educational Guidance
~ Summer, semester & year-long TIME OFFI options worldwide

David Denman
Educational Consultant
(415) 332-1831

STAR CLASSICS
CLASSICS IN MUSIC

CD's • Tapes • Videos
Laser Discs • Symphonic Opera • Ballet

FREE Classical Recitals
Fridays at noon

Located just two blocks from Davies Symphony Hall
425 Hayes Street at Gough
(415) 552-1110
DAISY FOOTE PREMIERES IN THE YOUNG
CONSERVATORY

The A.C.T. Young Conservatory's acclaimed Performance Workshop will this summer feature the premiere of a new play by award-winning playwright Daisy Foote, commissioned by A.C.T. as part of the Young Conservatory's New Plays Program. Foote, author of the plays Farley and Betsy and Living with Mary and the film adaptation of Willa Cather's O Pioneers!, will be in residence for several weeks working with the youthful cast during the rehearsal process.

Now in its ninth season, the New Plays Program is a unique project which regularly commissions the country's finest playwrights to create works that explore our world from the perspective of young people. Young Conservatory Director Craig Slaight initiated the program in 1990 to address the need for dramatic material suitable for young acting students, and to provide a fruitful environment for playwrights to develop challenging new work in a creative atmosphere free from the demand for commercial success.

Since its inception, the New Plays program has commissioned works from playwrights Lynne Alvarez, Brad Slaight, Mary Gallagher, ... continued on page 34

Visit Ireland with A.C.T.!

Explore the beauty and literary lore of the Fair Isle October 9–18 as A.C.T. journeys to Ireland for the world-renowned Dublin Theatre Festival. This ten-day tour brings A.C.T. professionals and fellow travelers together for a dramatic journey to the heart of the Irish theater.

The group will travel along Ireland's west coast and across the midlands to Dublin. Highlights include idyllic Galway Bay and glimpses of ancient Ireland on the isolated Aran Islands, culminating in three performances by international theater troupes and a chance to experience the city that has nurtured playwrights and poets for centuries.

The $2,550 package price includes round-trip airfare from San Francisco, first-class hotel accommodations (including breakfast daily), tickets to three Dublin Theatre Festival performances, six dinners, a reception at the Dublin Writer's Museum, guided tours, all taxes and porterage, and a tax-deductible contribution to A.C.T.

For information, please call (415) 439-2313.

A.C.T.
Join Us For Another Sensational Season!

THE 1998-99 SEASON

Bay Area Premiere
FOOL MOON
featuring David Shiner and Bill Irwin
with the Red Clay Rambler

Return Engagement!
HECUBA
by Euripides,
translated by Timberlake Wertenbaker,
directed by Carey Perloff

JUNO AND THE PAYCOCK
by Sean O'Casey,
directed by Giles Havergal

North American Premiere
INDIAN INK
by Tom Stoppard,
directed by Carey Perloff

LONG DAY'S JOURNEY
INTO NIGHT
by Eugene O'Neill

TARTUFFE
by Molière,
directed by Charles Randolph-Wright

PLUS ONE MORE PLAY
TO BE ANNOUNCED!

Special Nonsubscription Events!
A CHRISTMAS CAROL
adapted from Charles Dickens
by Dennis Powers and Laird Williamson

SEX & DEATH TO THE AGE 14
written and performed by Spalding Gray

THANK YOU FOR YOUR PATRONAGE!

Jen Shea and Melissa Errico in High Society (photo by Ken Friedman)
continued from page 30

Jim Grimsley, Timothy Mason, Joe Pintauro, and Pulitzer Prize winner Paul Zindel. Their plays, published in New Plays from A.C.T.'s Young Conservatory, Volumes I and II, continue to affect the lives of young people in theater productions and classrooms nationwide. Playwright Constance Congdon (Tales of the Lost Fomicans) has been commissioned to write a new play for the coming fall/winter session. The New Plays Program is sponsored by grants from the Fred Gellert Family Foundation and the LEF Foundation.

GET A.C.T. TICKETS ONLINE!

Tickets to all A.C.T. mainstage performances are now available online through A.C.T.'s Web site at www.act-sf.org. A secure link on the A.C.T. site to TicketWeb offers online patrons the opportunity to review performance dates and times, and makes it easier to purchase tickets from your home or office, even at the last minute. The deadline for online ticket purchases is 4 p.m. on the day of the performance; all tickets purchased online will be held at will call at the Geary Theater Box Office. (Tickets can also be purchased by telephone at (415) 749-2228, by fax at (415) 749-2291, and at BASS centers.)

THE CRITICS AGREE ON A.C.T.

A.C.T. is proud to announce that the company received a total of 30 nominations for the 1998 Bay Area Theatre Critics' Circle Awards—more than any other local theater organization. High Society alone garnered ten nominations in the musical category; A Streetcar Named Desire (which also received ten nominations), Travels With My Aunt, and The Royal Family were the most popular productions in the drama division. Among the highlights were nominations for best

continued on page 36

Melissa Errico and Daniel McDonald in the A.C.T. production of High Society

CHRISTIE'S
FINE ART AUCTIONEERS
SINCE 1766

For auction estimates, estate appraisals and local inquiries, please contact Laura Knoepf King, Nancy Benjamin or Natalie Williamson at 415 346 6633.

400 Montgomery Street - Suite 920
San Francisco, CA 94104

After the Symphony, Come to the Opera

Max's OPERA CAFE™
"Everything You Always Wanted to Eat"™

- Max's Famous Sandwiches
- Bountiful Salads
- Fresh Entrees
- Grand Desserts
- Entertainment

Max's Opera Cafe
601 Van Ness (at Golden Gate)
415-771-7300

Ovation
At The Opera™

- Intimate Fine Dining
- Free Valet Parking
- Conveniently located near Opera, Symphony, and Herbst Theatre
- Most Romantic Restaurant, quaint and charming
- Open at 5:00 p.m. for dinner

333 Fulton Street • San Francisco • 415-553-8100
female principal performance given to Marco Barricelli (Streetcar) and Ken Ruta (Travels), and for best female principal performance to Michelle Elise Duffy and Sheila Kelley (Streetcar) and Michelle Morain (Machinal). The awards ceremony was held April 6 (after this program went to press) at San Francisco’s Palace of Fine Arts.

A.C.T. HITS BROADWAY
Two of this season’s most successful A.C.T. productions, High Society and Golden Child, recently traveled to New York, with back-to-back Broadway openings last month. The Golden Child cast and crew packed up immediately after closing at the Geary Theater to open at the Longacre Theatre April 2; High Society opened in New York April 23 at the St. James Theatre. We wish the artists of both shows all the best and are confident they will dazzle audiences in the East, just as they did during their sold-out runs at A.C.T.

A GOLDEN OPENING NIGHT
A.C.T. celebrated the stellar opening night of Golden Child with cast, crew, and friends at the Geary Theater on February 18:

“Golden Child” Juli Yano Seelie with A.C.T. Artistic Director Carey Perloff

Playwright David Henry Hwang (left) with community leader Timothy Wu

Cast members John Horton and Ming-Na Wen with Perloff

A.C.T. Trustee Sue Yang Li (left) with Golden Child’s First Wife, Tsai Chin

www.stagebill.com

©1997 Stagebill, Inc. All Rights Reserved.
New class offerings this summer include "Tennessee Williams Scene Study" and more — call for information!

Studio A.C.T. provides the highest-quality training in a wide range of theater-related disciplines. Study with established theater professionals and receive personal attention and valuable student benefits. Classes for beginning- through professional-level students are held evenings and weekends in the A.C.T. studios located in downtown San Francisco.

Tony Award-winning A.C.T. is recognized as a leader in acting training. See why! Enrollment is limited. Summer session begins June 8. Call for your free brochure.

studio a.c.t. 415.439.2332

young conservatory

New class offerings this summer include clowning, physical comedy, stage combat, and technical theater lab.

Outstanding theater training for students ages 8 to 18, including classes in acting, directing, voice and speech, musical theater, performance workshops, audition, and improvisation.

Summer Session I: June 15–July 17
Summer Session II: July 20–August 21

Accepting applications now. For more information, call 439-2444.

young conservatory 415.439.2444

American Conservatory Theater

improve communication
skills in your office with
techniques taught
by theater
professionals,
customized for your
individual needs!

corporate educational services

415.439.2486
Couples Therapy, continued from page 22

**MY:** He could have an erotic relationship with his wife because he identifies with the role of The Guardsman. Nandor may be exci-
ed about having an affair with this woman who is deceiving her hus-
band.

**BY:** She certainly takes on a different look from that perspective.

**MY:** Well, you said earlier that there are always more than two peo-
ple in a relationship.

---

**Irvin D. Yalom, M.D., a professor emeritus of psychiatry at Stan-
ford University, is the author of Lying on the Couch, When Nietzsche
Wept, Love's Executioner, The Yalom Reader, and several textbooks
on psychotherapy.**

**Marilyn Yalom, Ph.D., is a senior scholar at the Institute for Re-
search on Women and Gender at Stanford University. She has written and edited
many studies of women's life and literature, including History of the Breast,
Blood Sisters: The French Revolution in Women's Memory, and
Maternity, Morality, and the Literature of Madness.**

**Ben Yalom (their son) is associate director of Encore Theatre. A
graduate of the Iowa Writers' Workshop, he writes for magazines
nationwide.**

---

**Note from the Director, continued from page 23**

Marcus's wife, her friend, and my hostess finally left, and I was free to tell him how much I admired Sister George. He nodded and pointed to his Evening Standard Award. He said he was sorry that Bette Davis hadn't made the movie. I agreed, she had been wonder-
ful as the washed-up radio star. He asked about Rohmer and I talked
too much of my adulation of his genius—how much he'd influenced
my own work. Marcus let me go on until the film began. Then, silent-
ly, we sat in the chilly cluttered room watching summer unfold on
the French coast of the Atlantic.

When the film ended, the image of the garden gate closing like
the grand drape in a play, Marcus looked over at me and smiled, his
eyes twinkling. "Like Beaumarchais or Mozart, more like Mozart," I
agreed, happy to have my own discernment confirmed by this gifted
man. "The Candy Girl is like Despina—so delightful, so delightful."

"Exactly," I said, "like the maid in Cosi Fan Tutte, yet Rohmer dress-
es his actors in contemporary fashion to play out the sexual rondelet."

"It's only a disguise," he added. "Dress up the old story with a
touch of powder or a bright pin on an old dress."

The women returned full of news about the house and its project-
ed income. D. patted Marcus's hair and kissed his forehead. "Do you
need anything, Frank? How was the movie? Well, good, I'll put the ket-
tle on for tea—so cold today, the dampness goes through your bones."

But Marcus and I hadn't noticed. We were still warm from the
French sun and the air was thick with summer.
and had many affairs) were easy to follow through their renderings onstage: When his first wife, the writer and artist Margit Vész, left him in 1908, Molnar transmuted his guilt and grief into the celebrated Liliom (1909; transformed by Rodgers and Hammerstein into the musical Carousel in 1945), in which he immortalized his lost wife in the lead role. Molnar fell in love during rehearsals of Liliom with Irén Varsányi, the married stage star who played his wife. Their scandalous affair provided the plot for The Guardsman (1910) and The Wolf (1913)—and cost Molnar two weeks in jail after a duel with Varsányi’s jealous husband.

SUFFERING FOR ENTERTAINMENT’S SAKE

The Guardsman, which embodies the union of Molnar’s two most treasured themes—theater and marriage—was an instant success; there were 25 curtain calls at its Budapest premiere. Yet Molnar expressed mixed emotions at experiencing his own past suffering for entertainment’s sake. In his 1950 autobiography, Companion in Exile, he wrote of The Guardsman: “The audience everywhere in the world laughed at a perfectly agonizing play of mine in which a lovelorn suffering actor in disguise seduces his own loose-living wife. Although, when writing it, in a hospital, I wanted to work off the most searing pain of my young life.”

Although its original Broadway run, under the title Where Ignorance Is Bliss, was less than stellar, a new adaptation bearing the play’s original title, The Guardsman, became a smash Broadway hit in 1924 with the legendary husband-and-wife actors Alfred Lunt and Lynn Fontanne (who also starred in the 1931 film version) in the lead roles. The show ran for 248 performances and prompted George Bernard Shaw to predict that Molnar’s play would endure among the finest works of modern playwriting.

After spending the First World War as a newspaper correspondent, Molnar returned to Budapest and—with The Swan (1919)—to playwrighting with a wicked vengeance. Molnar was most influenced in his early work by the French comedies of Scribe, Sardou, Caillavet, de Flers, and Marivaux (Molnar translated and adapted more than 30 of their plays into Hungarian). He also felt a special affinity for Shaw, from whom he learned the art of the well-timed riposte. Thematically, the eroticism of the Austrian playwright Arthur Schnitzler left the deepest impression on Molnar, who adopted Schnitzler’s motto, “Words lie,” as the guiding principle for his own dramatic explo-

rations of the grey area between illusion and reality.

During the mid 1920s, as his popularity abroad and income soared, and his café entourage at home began to dwindle, Molnar left Budapest more and more frequently, eventually establishing what he called his “five-room apartment”: accommodations with staff in the finest hotels of Budapest, Vienna, Karlsbad, Venice, and Nice. Living a life of itinerant luxury, he stayed one step ahead of the scandals and legal problems brought by his continuing romantic entanglements with actresses: in 1924, he divorced second wife Sári Fedák and the following year married Lili Darvas (with whom he had already been involved when he married Fedák), who inspired him to write The Play’s the Thing (1926, produced at A.C.T. in 1995).

The popularity of The Play’s the Thing and The Swan pitched Molnar into heady realms of success: in 1927, he was decorated with the French cross of the Legion of Honor, received by President Coolidge at the White House, besieged by theater directors and publishers, and appointed to the contributors’ staff of Vanity Fair. During the 1930s, however, Molnar sensed impending disaster, as his mood and international tensions worsened; he left Budapest for the last time in 1937. In 1940, he took up permanent residence in New York’s Plaza Hotel, reclaiming his role as patriarch of literate Hungarian society (albeit in exile), this time reigning from a table at the 58th Street Delicatessen, where he continued to hold court until his death in 1952.

ENDLESS SELF-EXPLORATION

Molnar’s repertoire of theater about theater—which, in addition to The Guardsman and The Play’s the Thing, includes a 1920 trio of one-act plays aptly titled Theater—contains some of his most entertaining work and displays his fascination with illusion, especially those illusions that become truth only when people believe in them. In a 1946 New Yorker article, Behrman wrote:

Molnar’s theater is unique in our time, because it is an endless self-exploration.... His theme is himself and he has taken his society right along with him over the footlights and confided to it expansively in stage whispers.... Living in a zone in which reality and illusion overlap, he finally developed a category of plays in which he gave up all attempt to divide the two worlds and used as his theme their very indivisibility.
JESSA BRIE BERKNER (The Maid) arrived in the Bay Area in 1997 and has since appeared as Charlotte Goodall in The Night of the Iguana and Eileen in Moon over Buffalo at TheatreWorks; Maid Marian in Robin Hood and Bianca in The Taming of the Shrew at Marin Shakespeare Company; and Sophia in the world premiere of Tolstoy’s In the Next Room Dying, directed by David Ogden Stiers (“MA$H”), at San Jose Stage Company. Her previous work includes The Comedy of Errors and Much Ado about Nothing with the San Francisco Shakespeare Festival at Tahoe and several commedia dell’arte roles in northern Italy. Berkner is a graduate of Antonio Fava’s Scuola Internazionale dell’Attore Comico.

TOM BLAIR (The Critic) has worked at many of this country’s leading regional theaters, including A.C.T. (The Royal Family, Othello), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theatre. He has performed in Tadashi Suzuki’s Tales of Lear throughout the United States and at the Toga and Mitsu festivals in Japan. Through his association with Suzuki, Blair has worked often in Japan as an actor and director. He performed in Much Ado about Nothing and The Comedy of Errors with the San Francisco Shakespeare Co. and at San Jose Repertory Theatre in The Caine Mutiny Court-Martial and Holiday. Last season he played Branch Rickey in Mr. Rickey Calls a Meeting at Sacramento Theatre Company and Mr. Rice in Molly Sweeney at Marin Theatre Company. Blair has appeared in several movies and in the CBS miniseries “Ruby Ridge.”

JOY CARLIN (Mama) joined A.C.T. in 1969 and served as associate artistic director 1987–92; she appeared most recently here in Home, Light Up the Sky, and Antigone. She also served as the resident director at Berkeley Repertory Theatre and as its interim artistic director 1983–84. Her favorite acting credits include The House of Blue Leaves, The Little Foxes, The Cherry Orchard, The Belle of Amherst, The Glass Menagerie, The Floating Light Bulb, Cat on a Hot Tin Roof, The Way of the World, and Missing Persons. Directing credits at A.C.T. include The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Golden Boy, Marco Millions, Happgood, and the world premiere of Jane Anderson’s Food and Shelter. She has also directed at the Oregon Shakespeare Festival, San Jose Repertory Theatre, the Aurora Theatre, A Contemporary Theater in Seattle, and the Shanghai Youth Drama Troupe. Carlin has won 18 Bay Area Theatre Critics’ Circle Awards, including the 1997 Barbara Bladen Porter Award for continued excellence as an actor and director.

JAMES CARPENTER (The Actor) has appeared at A.C.T. in Mary Stuart, The Royal Family, The Tempest, Hamlet, 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.

HECTOR CORREA (A Creditor, Understudy) has been seen at A.C.T. in The Royal Family, A Christmas Carol, The Tempest, Light Up the Sky, Saturday, Sunday and Monday, and Cyranos de Bergerac. Bay Area credits also include The Caucasian Chalk Circle, Volpone, and The Misanthrope at Berkeley Repertory Theatre; lend me a tenor, A Perfect Ganesh (Drama-Legue Award), and All in the Timing at Marin Theatre Company; Jeffrey at Theatre on the Square; and numerous productions at the San Francisco Shakespeare Festival, Magic Theatre, and Eureka Theatre Company. He has also directed San Francisco productions of Julius Caesar, Step on a Crack, Blood Wedding, Real Women Have Curves, and Much Ado about Nothing. His film and television credits include Beverly Hills Cop III, Common Threads, “Wolf,” and America’s Most Wanted. This summer Correa will play Bottom in A Midsummer Night’s Dream for the San Francisco Shakespeare Festival.

LYNDA FERGUSON (The Actress) appeared at A.C.T. in The Marriage of Figaro and was featured at Berkeley Repertory Theatre in Major Barbara, Private Lives, The Misanthrope, and Heartbreak House. She is a member of The Matrix Theatre Company in Los Angeles, where she has appeared in Homecoming, Dangerous Corner, and Mad Forest. Her South Coast Repertory credits include Hedda in Hedda Gabler, Tracy in The Philadelphia Story, Amanda in Private Lives, and roles in Misalliance and Twelfth Night. Other favorite roles include Cleopatra, Lady Macbeth, Titania, Cheri in Bus Stop, Nellie Forbush in South Pacific, and Roxanne in Cyranos de Bergerac. Ferguson also played the lead in the film Heaven’s Blood and is the executive producer of the upcoming feature film Making Contact.

SANDY KELLY HOFFMAN (An Usherette, Understudy) has performed numerous roles in Oregon Shakespeare Festival productions, including Lady Britomart in Major Barbara, Bea in Other People’s Money, Grand Duchess Olga in You Can’t Take It with You, and Timothea in Sea Marks (Drama-Legue Award). Her regional theater credits also include Under Milkwood and The Elephant Man at TheatreWorks, Breaking the Code and The Film Society (Drama-Legue Award) at the Magic Theatre, The Comedy of Errors and The Night of the Iguana at San Diego’s Old Globe Theatre, Night Mother at Sacramento Theatre Company, and On the Verge at Marin Theatre Company. Hoffman also traveled to the Edinburgh Fringe Festival with the San Francisco Theatre Project’s Metamorphosis.
MICHELLE MORAIN (Understudy) has recently appeared in A Christmas Carol, Machinal, The Cherry Orchard, The Matchmaker, and The Rose Tattoo. During eight seasons at The Oregon Shakespeare Festival, she performed in more than 20 productions, including Cyrano de Bergerac, Two Rooms, Toys in the Attic, Henry VI, Richard III, and Twelfth Night. Her extensive regional theater credits include appearances at San Jose Repertory Theatre and three seasons as a core company member at Berkeley Repertory Theatre, where she performed most recently in An Ideal Husband (Bay Area Theatre Critics' Circle Award). Morain just completed a season at the California Shakespeare Festival, highlighted by the title role of Medea. She holds a B.F.A. from the University of Georgia and an M.F.A. from A.C.T.

BRIAN KEITH RUSSELL (Understudy) has performed in A.C.T. productions of The Duchess of Malfi, Light Up the Sky, Pygmalion, and A Christmas Carol. He appeared most recently in Stephen Sondheim’s Putting It Together at Theatre-Works. Other Bay Area appearances include The Pharmacist’s Daughter at the Magic Theatre, Steve Martin’s Picasso at the Lapin Agile, Campo Santo’s production of Santos y Santos, The Beaú’ Stratagem at Berkeley Repertory Theatre, The Two Precious Maidens Ridiculed and The Forced Marriage at Centralworks, The Elephant Man at San Jose Repertory Theatre, Wilder, Wilder, Wilder at Marin Theatre Company, and Down the Road at Encore Theatre Company. Russell is a graduate of the A.C.T. Advanced Training Program.

ALBERT TAKAZAUCKAS (Director) an associate artist at A.C.T., has created some of the company’s most popular productions, including A Lie of the Mind, Saturday, Sunday and Monday, The Floating Light Bulb, Burn This, Light Up the Sky, Dinner at Eight, Gaslight, A Galaxy on Geary, and The Royal Family. Other theater credits include numerous productions for Marin Theatre Company, Berkeley Repertory Theatre, the Magic Theatre, the San Francisco Shakespeare Festival, and San Jose Repertory Theatre, as well as productions in New York, Washington, D.C., Toronto, London, and Ashland. Takazauckas is also a noted opera director whose work has been seen at leading companies throughout North America. Recent projects include Barber’s Vanessa in Princeton, Tosca in Calgary, Yokasta in New York, and David Carlson’s new opera, Dreamkeepers, in Tulsa. Last season he created a tribute to Ira Gerstein for the opening of the Geisha House Theater in San Francisco. Future plans include a new production of The Marriage of Figaro in Princeton, The Barber of Seville for the Canadian Opera Company, and David Ives’s playlets for Marin Theatre Company. His production of Little Women, commissioned by the Kennedy Center, will tour the United States this fall. Takazauckas has won numerous Bay Area Theatre Critics’ Circle and L.A. Drama-Logue awards and a Cable Car Award and has received a grant from the National Endowment for the Arts.

FRANK MARCUS (Translator), German-born English actor, director, and playwright, is best known for his plays Missaet for Stuffed Birds (1950), which he also directed, and his critical and popular success The Killing of Sister George (1965). He is also the author of The Formation Dancers (1964), Cleo (1965), Studies in the Nude (1967), and Mrs. Mouse, Are You Within? (1968). His translation of The Guardsman was first performed at London’s National Theatre in 1977, featuring Diana Rigg.

J. B. WILSON (Scenic Designer) has designed sets for A.C.T. productions of The Royal Family, Gaslight, Play the Thing, and Saturday, Sunday and Monday. The Guardsman is his 15th collaboration with Albert Takazauckas. Wilson’s extensive Bay Area credits include designs for San Jose Repertory Theatre, Berkeley Repertory Theatre, American Musical Theatre of San Jose, TheatreWorks, the Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, Marin Theatre Company, San Francisco Opera Center, Western Stage, California Theatre Center, the Eureka Theatre Company, and others. His designs have appeared across the country, from New York to Los Angeles to Louisville. He has received numerous Bay Area Theatre Critics’ Circle and Hollywood Drama-Logue awards, and a Theatre L.A. Ovation Award. Wilson is a member of United Scenic Artists Local 829 and teaches at San Francisco State University.

ANNA OLIVER (Costume Designer) has designed costumes for Journey Beyond the West at the Brooklyn Academy of Music; Elegy for Young Lovers at the Juilliard Opera Center; Miss Julie, Une education ménagère, Jpghénie en Tauride, and Six Characters in Search of an Author at the Manhattan School of Music; The Silver Stakes at the New York Theatre Institute; Turandot for the Minnesota Opera and Canadian Opera Company; Rigoletto and The Postman Always Rings Twice for Boston Lyric Opera; The Taming of the Shrew at the California Shakespeare Festival; I Pagliacci for Skylight Opera; On the Verge at Yale Repertory Theatre; Ghosts and Nora, among others, at the Aurora Theatre Company; The Price for Marin Theatre Company; Harvey and City of Angels at the Weston Playhouse; and Our Town at the Santa Cruz Shakespeare Festival. Upcoming projects include Cosi Fan Tutte and Abduction from the Seraglio at Wolftrap Opera, As You Like It at the Old Globe Theatre, Norma for the Canadian Opera Company, and Hansel and Gretel for New York City Opera.

PETER MARADUNIN (Resident Lighting Designer), lighting designer in residence at A.C.T., has recently designed Mary Stuart, Insurrection, Mrs. Warren’s Profession, Singer’s Boy, The Royal Family, Machinal, A Chair for My Mrs., The Matchmaker, The Cherry Orchard, Dark Rapture, and The Tempest. He has also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Ballad of Yachty at The Public Theater. For regional theaters he has designed more than 200 productions for companies across the United States. Recent Bay Area productions include Penecost for Berkeley Repertory Theatre. Maradunin has received four Los Angeles Theatre Critics’ Circle Awards, 30 Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

GARTH HEMPHILL (Resident Sound Designer) has been A.C.T.’s resident sound designer since relocating to the Bay Area last year. He designed more than 50 productions in Southern California during the last seven years, including many for South Coast Repertory Theatre during his five years there as resident sound designer. He has earned Drama-Logue Awards for his work on the world premieres of Three Days of Rain, by Richard Greenberg, and The Things You Don’t Know, as well as for Jar the Floor, A Christmas Carol, Blithe Spirit, New England, Lips Together, Teeth Apart, and Fortinbras. Over the past six years, Hemphill has also served as technical director and sound designer for eight productions of Divas Simply Singing, a benefit for Project Angel Food and other AIDS-related charities.
DEBORAH SUSSEL (Dialect Consultant) trained at Carnegie–Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 23d season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. productions. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. by the conservatory in 1995. Sussen is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She has also served on A.C.T.'s board of trustees.

RICK ECHOLS (Wigs and Makeup) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He also created 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 for many other television and film productions. He 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. Echoles returned to A.C.T. this season after four and a half years on the road with the national tour of Les Misérables.

JULIET N. POOKRNY (Production Stage Manager) has worked on A.C.T. productions of Mrs. Warren's Profession, 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 Pageant. Other stage-management credits include productions at Berkeley Repertory Theatre, Marin Theatre Company, the California Shakespeare Festival, the Seattle Children's Theatre, and the Magic Theatre, among others. Pokorny received her B.A. in acting and directing from California State University, Long Beach.

KELLY M. ZAKIS (Assistant Stage Manager) made her A.C.T. stage-management debut with A Christmas Carol earlier this season. She previously worked at the Alabama Shakespeare Festival, where she stage-managed three seasons of repertory, as well as new plays developed in the festival's Southern Writers Project; she also taught and mentored the stage-management students in its master of fine arts program. Zakis worked at the Oregon Shakespeare Festival for seven seasons on more than 20 productions as stage manager and assistant stage manager. Her stage-management credits also include productions at Milwaukee Repertory Theater, Portland Center Stage, Arizona Theatre Company, and The Metropolitan Opera House.

JANET HAMLIN (Cover Artist) has worked as an illustrator in New York for the past nine years, creating artwork for a wide range of clients including Time, IBM, Simon & Schuster, and Microsoft. She also illustrated the cover art for A.C.T.'s production of Mrs. Warren's Profession last season.

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

ADDITIONAL CREDITS
Justin Schuster, Assistant to the Director
Randy Bobst McKay, Assistant to Mr. Carpenter

SPECIAL THANKS TO
William Tracy, Kimberly Mark Webb, Sergio Correa, D.D.S.
This production is dedicated to Barbie Stein.

For Your Benefit!

HOST A THEATER PARTY AND MAKE MONEY FOR YOUR ORGANIZATION!
NONPROFIT COMPANIES CAN ORGANIZE BENEFITS AROUND A.C.T. PERFORMANCES

You may purchase 50 or more tickets at half price (for resale at a profit) to benefit your qualified not-for-profit organization. You can also host a postperformance reception in the Sky Lobby or Fred's Columbia Room.

A.C.T. staff can help customize an event just for your group, ensuring a successful and memorable experience for all.

To receive an information package, call (415) 834-3200.
SAN FRANCISCO

San Francisco magazine teams up with A.C.T. for the fourth consecutive season to sponsor The Guardsman. For 30 years San Francisco has been the voice of the Bay Area, covering topics that matter most to local readers: innovative business, cutting-edge culture, intriguing people, tantalizing food, sophisticated style, and more. San Francisco is home to award-winning journalists, nationally acclaimed literary craftsmen, and savvy culture critics. San Francisco magazine provides the perfect medium to capture the unique intellectual spirit of the Bay Area.

Each month's issue of San Francisco features the CULTURE section, exploring the finest local talent in theater, music, dance, art, and sports. The place to come for "the buzz" of the Bay Area, CULTURE is where you'll find A.C.T. performance schedules, critics' reviews, and personality profiles.

For more information on San Francisco, please call (415) 398-2800 or visit www.sanfran.com on the World Wide Web. San Francisco's Web site provides the most current CULTURE happenings in the Bay Area. San Francisco is available by subscription and at your local newstand.

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  Pauline Hoff  Miriam Peresse
Alison Augustin  Gerri Holmes  Terry Pickett
Jean Bittenburg  Phyllis Homodol  Joe Rascini
Marie Bauer  Han Joan  Dana Rees
Helen Backner  Jessica Jeliffe  Elaine & Walter Riney
Jean Cahill  Esther Jennings  Joe Rosenblatt
Geraldine Collins  Arnold & Cleomontz  Beverly Saba
Maureen Dan  Johnson  Ellen Saper
Katherine Farriols  Iris Johnson  Sol Schemo
Elaine Foreman  William & Gladys  Sam Tahl
Frances Frieder  Kane  Sylvia Cee Tutk
Jackie Fullerton  Susanna Kohn  Betty Tsanada
Barbara Gerber  Inez Lascandola  Dave Watson
Celia Gercsik  Riva Maz  Jean Wilcox
Eve Geroldai  Roy Otsop  Johanna Wilbers
Dorothy Gregg  Bruce Paul  Dorothy Yovanov

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

HEATHER KITCHEN (Managing Director) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught 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 production manager at Theatre New Brunswick for three years. 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 company manager for the Stratford Festival while on tour. 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. Advanced Training 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...
WHY ORGANIC GARDENING ISN'T JUST A BUNCH OF MANURE.

Organic gardening is a lot more than natural fertilizer. And organic gardens do a lot more than make your yard look pretty. They help make the environment healthier. So let's dig in and see how you can help.

To conserve water, use soaker hoses instead of sprinklers.

The first step to creating an environmentally friendly garden is to compost.

Composting not only helps produce the bacteria, nutrients and mulch plants need, it also reduces the amount of solid waste your home creates.

Another easy way to help the environment in your garden is to change the tools you use. For instance, instead of using sprinklers, try using soaker hoses. They leak moisture into the soil at slow rates, so water gets absorbed instead of running off. You may also consider using a rake, instead of gas-powered blowers.

Use a rake instead of gas-powered blowers.

Rakes use no fuel and give you some exercise. Next, think about the types of plants you plant. Consider what perennials. Perennials provide refuge for animals and insects that will eat pests and reduce your need for chemicals. Finally, think about planting a tree in your backyard. Trees keep harmful carbon dioxide from entering the atmosphere and create lots of energy-saving shade.

So you see, when we say organic gardens are a good idea, it's no bull. This message brought to you by the 43 environmental charities that make up Earth Share.

For more tips or information on how you can help, write Earth Share, 3400 International Drive NW, Suite 2K (AD1), Washington, D.C. 20008.

IT'S A CONNECTED WORLD. DO YOUR SHARE.
TAKE STOCK IN A.C.T.
There are many creative ways to give to A.C.T. All are tax deductible, but recent increases in stock and mutual fund prices also offer A.C.T. donors a tremendous opportunity to:

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

Additional ways to contribute to A.C.T.’s success include:
- Cash—one of the most familiar ways to give;
- Property—most real estate and personal property qualify as tax-deductible charitable gifts; and
- Life insurance—the cash value of your current paid-up life insurance policy can benefit A.C.T.

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

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

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

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

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 February 5, 1997, and March 31, 1998.

GOVERNMENT, FOUNDATION, AND CORPORATE SPONSORS

$100,000 AND ABOVE
Grants for the Arts of the San Francisco Hotel Tax Fund
The James Irvine Foundation
The Andrew W. Mellon Foundation

$50,000—$99,999
Anonymous
California Arts Council
The Hearst Foundation
The William and Flora Hewlett Foundation
National Endowment for the Arts
Pacific Gas and Electric Company
The Shubert Foundation
Vista U.S.A.

$25,000—$49,999
BankAmerica Foundation
Howard Bier, Nemecovsky, Canady, Falk & Rubkin
National Corporate Theatre Fund
San Francisco Foundation
Theatre Communications Group, Inc.
United Airlines
Van Loben Sels Foundation

$10,000—$24,999
AT&T
Bay Guardian
Biscuits & Blues
Frank A. Campini Foundation
Chevron
The Coca-Cola Foundation
Contra Costa Newspapers, Inc.
The Fleishhacker Foundation
Ira and Leonore Gershwin Philanthropic Fund
Harris’ Restaurant
The Colin Higgins Foundation, advised by The Tides Foundation
KBLX 102.9 FM
KGO AM 810
Koret Foundation
Levi Strauss Foundation
Montgomery Street Foundation
Northland & Miller
The Oddell Fund
Pacific Bell Foundation
Pan Pacific Hotel San Francisco
San Francisco Hilton and Towers
San Francisco Magazine
Thelen Marrin Johnson & Bridges
Torrefazione Italia/Seattle’s Best Coffee, Inc.
Westin St. Francis
Wallis Foundation
Wells Fargo Bank Foundation

$5,000—$9,999
Capital Group Companies
The Chronicle Publishing Company: San Francisco Chronicle and KRON-TV/4
Crosby Healey Birch & May
Harry Denton’s Starlight Room
The Fred Gellert Family Foundation
Genentech
Charles M. Geschke and Nancy A. Geschke Foundation
Gracie’s Restaurant
Richard and Rhoda Goldman Fund
Miriam and Peter Haas Fund
KPMG Peat Marwick
L.E.F. Foundation
Macy’s West/Federated Department Stores
MAGIK, Incorporated
Morrison & Foerster
Resolution Laser Printer Repair
Charles Schwab Corporation Foundation
Union Bank of California Foundation
Yank Sing

$2,500—$4,999
Bears Stearns/The Monterey Fund
Cal-A Foods/Bell Market
Cals Fund
The William G. Gilmore Foundation
La Plata Caviar International
Blanche and Irving Laurie Foundation
L.M. Long Foundation
Edna M. Reichmuth Fund
Transamerica Foundation

$1,000—$2,499
Anonymous
American President Companies
Bombay Sapphire Dry Gin
Mervyn L. Brenner Foundation
Eldorado Foundation
Embarcadero Center
Franklin Templeton Group
Hambrecht & Quist
IBM Corporation
Matson Navigation/Alexander & Baldwin Foundation
McGraw-Hill Companies Foundation, Inc.
Moët & Chandon
Laird Norton Trust Company
Pollock Corporation
The Silicon Valley Bank Foundation
The Starr Foundation
Stolichnaya Vodka
Swiss Bank
1997–98 NATIONAL CORPORATE THEATRE FUND

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

Adams Harkness and Hill Alliance Capital Management Company
American Express Company
Mr. and Mrs. Lawrence H. Anderson
Arthur Andersen
AT&T Foundation
AT&T Capital Corporation
Avon Products Foundation, Inc.
Bankers Trust Company
The BFGoodrich Foundation
Bill Blass, Ltd.
G. Barry Bingham, Jr.
Jacquie and Raymond A. Boyce
Bristol-Myers Squibb Company
Fran and James E. Buckley
Cablevision Systems Corporation
Cellagham Naworzi
Capital Cities/ABC, Inc.
The Chase Manhattan Bank
Citibank, N.A.
The CIBS Fund of The City of New York
The Coca-Cola Company
Colgate-Palmolive Company
Coopers and Lybrand
Credit Suisse First Boston
Donaldson, Lufkin and Jenrette
Drumright Partners
Mr. and Mrs. Donald Dwight
Ernst and Young
The GE Fund
Mr. and Mrs. Len Goodman
The GTE Foundation
The Interpublic Group of Companies
Johnson and Higgins
The Klein Foundation
KPMG Peat Marwick
Lehman Brothers
Lucent Technologies
MacBride and Forbes Holdings, Inc.
Marsh and McLennan Companies, Inc.
Metropolitan Life Foundation
Merrill Lynch and Co. Foundation
Mr. and Mrs. Eldon Miller
MTV Networks Inc.
Robert A. Mulsine
The New York Times Company Foundation
Nynex Corporation
Ogilvy and Mather
Dean Ornstein
PaineWebber
Philip Morris Companies
Praxis Media
Price Waterhouse LLP
Quicks and Reilly
Joseph E. Seagram and Sons, Inc.
Simpson Thacher and Bartlett
Thatcher, Proffitt and Wood
Evelyn Mack Truitt
Viacom Inc.
William Morris Agency, Inc.
Woolworth Corporation
Xerox

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre is a $5 million challenge project to build much-needed corporate support for not-for-profit professional theater 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 $600,000, in total, to the Leadership Campaign: American Express Company
AT&T Foundation
The BF Goodrich Foundation
Bristol-Myers Squibb Foundation
Fannie Mae Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco, Inc.
The Xerox Foundation

ADMINISTRATIVE OFFICES

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

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

Online
Tickets are also available on our Web site at www.act-sfbay.org.

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 415) 749-2291.

Purchase Policy
All sales are final, and there are no refunds. Only current subscribers enjoy performance reschedulin 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 $51.

Subscriptions
Full-season subscriptions save up to 32% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. New this season: create your own four-play subscription. 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 resident tickets are available at the Geary Theatre Box Office 90 minutes before curtain. Matinee senior resident tickets are available at noon on the day of 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.

Group Discounts
For groups of 15 or more, call Linda Graham 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 Geary Theatre Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

SPECIAL PROGRAMS
Entertaining Education
For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and Words on Plays audience handbooks, please turn to the “Entertaining Education” 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 specially priced at $10. For information call (415) 439-2383.

Conservatory
A.C.T. offers classes, training, and advanced study in a wide variety of theater disciplines. The Advanced Training 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 to actors seeking training at every level of background and training. The Young Conservatory is a broad-based program 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 handmade 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 $8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day’s performance until you exit to receive the special price. After five hours, the regular rate applies.
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 \textit{Words on Fins} 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 Fred’s Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

Beeper!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the “off” position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call (415) 439-2386 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first 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 Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2A3T 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 the 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. logo designed by Landor Associates.

\textit{sdsc}

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

\textit{NATIONAL ENHANCEMENT FOR THE ARTS}

A.C.T. is supported in part by grants from the National Endowment for the Arts, California Arts 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.

---

The Diamond Bezel Olympian™
CHANEL

CHANEL BOUTIQUE, 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

For information on CHANEL fashion, please call 800-550-0005