Travesties
A COMEDY REVOLUTION
by TOM STOPPARD
Directed by CAREY PERLOFF
People live here. At ÁegisLiving, we see the people who live here as just that: People. With exciting, interesting pasts to share. And futures still to be lived. Part of doing that is being able to let go of the day-to-day worries of life, and focus on life itself. Which is where we come in. Schedule a visit at a location near you.

Was the eldest in my family. Grew up very happy. Swam, skied, played tennis. Not a lot of girls did that back then. Love caviar. Love it, love it, love it. Lived in many countries as a diplomat’s wife. Danced with presidents and kings. Proudest of my 2 children and 2 grandchildren. Always wanted to be just as I am. Living at Áegis.
Across market cycles. Over generations. Beyond expectations.
The Practice of Wealth Management

Mellon

Was the eldest in my family.
Grew up very happy.
Swam, skied, played tennis.
Not a lot of girls did that back then.
Love caviar. Love it, love it; love it.
Lived in many countries as a diplomat's wife.
Danced with presidents and kings.
Proudest of my 2 children and 2 grandchildren.
Always wanted to be just as I am.
Living at Áegis.

People live here At ÁegisLiving, we see the people who live here as just that: People. With exciting, interesting pasts to share. And futures still to be lived. Part of doing that is being able to let go of the day-to-day worries of life, and focus on life itself. Which is where we come in. Schedule a visit at a location near you.

Áegis Living
People live here.
(888) 252-3447
www.aegisliving.com

With senior living communities in:
Aegis Gardens (Fremont) Aipton Carmichael Concord Corte Madera Fremont
Moraga Napa Pleasant Hill San Rafael South San Francisco

Contact us at 415-951-4115: melanprivatewealth.com
COMING TO ZEUM THEATER...
A.C.T. in association with Theatre Rhinoceros presents

Death in Venice
by Thomas Mann
Directed by Glen Vassnaug

September 7-24
4th and Howard Streets, San Francisco
www.act-sf.org | 415.749.24CT

ABOUT A.C.T.

American Conservatory Theater

embraces 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 Executive 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 four 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 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Awards. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwrighting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interactions.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

The World Premieres of Michael Smuin's Obrirada, Brazil, plus Amy Seiwert's Revealing the Bridge and the return of Shinji
October 6 – 15, 2006 - Palace of Fine Arts, SF
415.978.2787 • www.smuinballet.org
COMING TO ZEUM THEATER...
A.C.T. in association with Theatre Rhinoceros presents

Death in Venice

by Thomas Mann

directed by John Armand

September 7-24

4th and Howard Streets, San Francisco
www.act-sf.org | 415.749.2ACT

A.C.T.

Paul Meszaros
President & Publisher
Mike Hastawy
Vice President
Jeffrey Hirsch
Executive Director
Jody Cheslow
Managing Editor, Arts Programs
Susan Pearson
Managing Editor, Custom Publishing
Vicki Capay
Art Director
Ani Akvopian, Kristin Anwood, Robin Keeler, Barbara Levy
Associate Designers
Bond Huberman
Editorial Intern
Candace Franklinburger
Circulator
Virginia Wright
Systems Administrator
Deborah Green
Executive Assistant
Christina Kreges
Administration/Accounting Assistant
Advertising Sales
Susan Lanz
Local Sales Manager
Brenda Sanderof
Market Development
Cindy Kao, Rose Monehan, Lenore Waldron
Account Executives
Dow Sheng
Customer Service Representative
Jonathan Shiping
IT Services Coordinator
Regional Sales Representatives
Seattle/Tacoma
Sheer Jevey
San Francisco
William Byrne, Karen Elliot, Marilyn Kallis, Terri Reed
Las Vegas
Southern California Magazine Group
David Bratow, Susan Holloway
Dela
Betsy Gagek

The World Premiers of Michael Smuin's Obregado, Brazil plus Amy Seiwert's Revealing the Bridge and the return of Shuji.

October 6 - 15, 2006 • Palace of Fine Arts, SF
415.978.2787 • www.smuinballet.org

American Conservatory Theater

mourns 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
Cary Perloff and Executive 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 four 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 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theater Awards.

In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays.

The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interactions.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory's distinguished former students.

With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

American Conservatory Theater

about.a.ct

Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Mary S. Metx
Chair
Barbara Bass Baker
Tavita Barnes
Kenneth W. Berzman
Laney Ann Clements Delbro
Jack Conis
Joan Danforth
Edward J. Dobrenick
Dagmar Dolby
Olympia Dukakis
Marilyn Fleschacker
Melina K. Gansler
Pincilla B. Getlin
Robert Green
Karen R. Gragg
Richard H. Harding
Karen M. Harvey
Dianne Hoge
Hanssen M. Kitchens
Jonathan S. Kitchen
San Ying Li
Christina Martino
Deborah McCutney
Michele Miller
Carolyn Perloff
Steve Phillips
Tobie Ramey
Sally Rosenfeld
Ruzy Balfi
Ross Stringer
Cheryl Sonisit
Steven L. Swig
Barry Williams
Carole Wilkins
Alan L. Swon Christmas Exercise
America Conservatory Theater The theater was founded in 1965 by William Ball
Edward Hastings
Artistic Director 1986-1992

A.C.T. Box Office
415.749.2ACT
A.C.T. Website www.aact.org
© 2006 American Conservatory Theater, a nonprofit organization. All rights reserved.
Elizabeth Broderson, Publicity Editor
James Wanner, Zuck
Contributing Editor
Maury Milson, Publishing & Literary Assistant

Twentieth 5
In this family, the only thing that runs thicker than blood is cold, hard cash.

**ACT ONE**

World-class theater at galley prices. Enjoy great plays, great actors, great company. For the 200 and 201 seats, you're looking for more. Only on Friday nights, only at A.C.T.

[415 Geary Street, San Francisco]

[www.act-sf.org/actone]

**A.C.T. SUBSCRIBER BENEFIT OF THE MONTH**

Did you know that A.C.T. subscribers receive exclusive benefits at Union Square’s leading restaurants? Be sure to show your Subscriber ID card when dining at any of our partner restaurants (listed on the back of your ID card) and now you can make reservations online.

www.act-sf.org/restaurants

**FACES BEHIND FOXES**

REGINA GORDON

Who can resist the character the New York Times called “that malignant Southern bitch-goddess”?

**LILLIAN HELLMAN**

The rabble-running playwright of this greed-packed drama stopped writing plays when she was in her 50’s, reportedly because “there was too much talk about money” in the theater.

**LAIRD WILLIAMSON**

Having directed more than two dozen productions at A.C.T., including the hit Long Day’s Journey into Night, The Visit, and The Imaginary Invalid (1990), Williamson is the ultimate “classics” director.

**JACK WILLS**

Wills returns to A.C.T. to portray Ben Hubbard, known for his unforgettable performances as Big Daddy in Cat on a Hot Tin Roof, The Black Rider, and Happy End. Wills has fast become a Bay Area audience favorite.

**TICKETS FROM $12**

**FROM THE ARTISTIC DIRECTOR**

Dear Friends,

TEAR! “Man cannot live by bread alone!”

CARE? “Yes, he can! It’s art he can’t live on!”

—Threats

Artists (and their detractors) have been debating the value and purpose of art since paintings first appeared on the walls of caves. Tom Stoppard has taken particular pleasure in trying to understand, in both comic and deeply serious ways, the role that art plays in the evolution of society. His new play Rock ’n Roll, which opened in London in June, reveals the way pop music exploded the status of Czech communism, simply by asserting its anarchic right to exist. And in Thursday, his madcap and astonishment of the coincident presence of three of the western world’s major cultural players in 1917 Zürich, he throws together radically different notions of art to invite us to wrestle with the big questions of aesthetics and politics that continue to preoccupy him.

Perhaps because he has always taken such enormous pleasure in writing, Stoppard has, at times in his career, seemed almost guilty about being a successful artist, a guilt that is reflected in Heiny Ca’u’s ominous comment to Triton Taara in Thursday: “For every thousand people, there’s nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who’s the artist.” Thursday pits two radically different artists (James Joyce and Tristan Taara) against Lenin, the political revolutionary, and shows us what happens when their opposing points of view collide. We discover the irony that political radicalism often seems tied to aesthetic conservatism (radical Lenin loves Beethoven and hates the avant garde), while aesthetic radicalism can be coupled with a strange indifference to political upheaval (“What did you do in the Great War?” Ca’u imagines asking Joyce. “I wrote Ulysses. What did you do?” Joyce sneers. Or, as Taara memorably observes, “The odd thing about revolution is that the further left you go politically the more bourgeois they like their art.”

The relationship of art to politics has always been a fraught one; from his early days as a journalist, Stoppard’s view has been that if you want to effect political change in the short term, “then you can hardly do worse than write a play about it. That’s what art is bad at,” he told Theatre Quarterly in 1974. (“A play makes people think longer and more deeply,” he told A.C.T. in 2002, “but a newspaper story makes them react in a more visceral way.”) But Stoppard also continues to believe that, “without artists, the injustice will never be eradicated.” In the long run, in fascinating, elusive, but incontrovertible ways, art changes consciousness. This is why it matters, why it must be fought for, and why it always threatens the status quo.

We’ve chosen Thursday as the beginning of a yearlong anniversary celebration of 40 wild and wonderful seasons of American Conservatory Theater. The beloved Stoppard has, since the early “70s, looked upon himself as the “house playwright” at A.C.T. and vividly remembers coming here in 1977 for rehearsals of Thursday when it was first produced in San Francisco. Stoppard exemplifies so much of what A.C.T. has striven for over these four decades: a passionate theatricality, an irresistible love of actors and of language, a wicked sense of humor, an outrageous ambition, a joy in artistic expression, and a deep belief in an audience’s appetite for encountering new worlds and surprising truths. We look back on the past 40 seasons with great pride, and we look forward to this anniversary year with great anticipation; in it we will return to work that has meant so much to us in our history, and we will also introduce major new plays that will usher in the next 40 years. We are thrilled and honored you are with us this year, and hope that as the season progresses, you will share with us your own memories and feelings about your experiences at A.C.T., and that you will join us in introducing A.C.T. to the next generation of theater lovers.

Welcome to Thursday!

Yours,

Carey Perloff
Artistic Director

[Signature]

[Word count: 272]
The Little Foxes
by Lillian Hellman Directed by Lloyd Williamson

The Faces Behind Foxes...

REGINA GARDNER
Who can resist the character the New York Times called "that malignant Southern bitch-goddess"?

LILLIAN HELLMAN
The rabble-rousing playwright of this greed-packed drama stepped writing when she was in her 40s, reportedly because there was too much talk about money in the theater.

LINDA WILLIAMSON
Having directed more than a dozen productions at A.C.T., including the hit Long Day's Journey into Night, The Visit, and The Imaginary Invalid (1990), Williamson is the ultimate "classics" director.

JACK WILLIS
Wills returns to A.C.T. to portray Ben Hubbard. Known for his unforgettable performances as Big Daddy in Cat on a Hot Tin Roof, the Black Rider, and Happy End, Willis has fast become a Bay Area audience favorite.

TICKETS FROM $12

Do we have your email address?
Special discounts, downtown parking and traffic updates, exciting casting announcements, added performances ... we can't tell you about them if we don't have your email address!

SUBSCRIBERS:
Email us at subscriptions@act-sf.org with "email" in the subject line.

NON-SUBSCRIBERS:
Email us at ecsub@act-sf.org with "email" in the subject line.

FROM THE ARTISTIC DIRECTOR

Dear Friends,

TEAR:
"Man cannot live by bread alone!"
CARE: "Yes, he can! It's art he can't live on!"
—Travesties

Artists (and their detectors) have been debating the value and purpose of art since paintings first appeared on the walls of caves. Tom Stoppard has taken particular pleasure in trying to understand, in both comic and deeply serious ways, the role that art plays in the evolution of society. His new play Rock 'n Roll, which opened in London in June, reveals the way pop music exploded the status of Czech communism, simply by asserting its anarchic right to exist. And in Travesties, his madcap and astonishment on the coincident presence of three of the western world's major cultural players in 1917 Zurich, he throws together radically different notions of art to invite us to wrestle with the big questions of aesthetics and politics that continue to preoccupy him.

Perhaps because he has always taken such enormous pleasure in writing, Stoppard has, at times in his career, seemed almost guilty about being a successful artist, a guilt that is reflected in Henry Carr's evasive comment to Tristram Shandy in Travesties: "For every thousand people, there's nine hundred doing the work, ninety doing well, nine doing good, and one lucky bastard who's the artist." Travesties pits two radically different artists (James Joyce and Tristan Tzara) against Lenin, the political revolutionary, and shows us what happens when their opposing points of view collide. We discover the irony that political radicalism often seems tied to artistic conservatism (radical Lenin loves Beethoven and hates the avant garde), while aesthetic radicalism can be coupled with a strange indifference to political upheaval ("What did you do in the Great War?" Carr imagines asking Joyce, "I wrote Ulysses. What did you do?" Joyce sneers). Or, as Tzara memorably observes, "The odd thing about revolution is that the further left you go politically the more bourgeois they like their art."

The relationship of art to politics has always been a fraught one; from his early days as a journalist, Stoppard's view has been that if you want to effect political change in the short term, "then you can hardly do worse than write a play about it. That's what art is bad at," he told Theatre Quarterly in 1974. ("A play makes people think longer and more deeply," he told A.C.T. in 2002, "but a newspaper story makes them react, in a more visceral way.") But Stoppard also continues to believe that, "without artists, the injustice will never be eradicated." In the long run, in fascinating, elusive, but incontrovertible ways, art changes consciousness. This is why it matters, why it must be fought for, and why it always threatens the status quo.

We've chosen Travesties as the beginning of a yearlong anniversary celebration of 40 wild and wonderful seasons of American Conservatory Theater. The beloved Stoppard has, since the early '70s, looked upon himself as the "house playwright" at A.C.T. and vividly remembers coming here in 1977 for rehearsals of Travesties when it was first produced in San Francisco. Stoppard exemplifies so much of what A.C.T. has striven for over these four decades: a passionate theatricality, an irresistible love of actors and of language, a wicked sense of humor, an outrageous ambition, a joy in artistic expression, and a deep belief in an audience's appetite for encountering new worlds and surprising truths. We look back on the past 40 seasons with great pride, and we look forward to this anniversary year with great anticipation; in it we will return to work that has meant so much to us in our history, and we will also introduce major new plays that will usher in the next 40 years. We are thrilled and honored you are with us this year, and hope that as the season progresses, you will share with us your own memories and feelings about your experiences at A.C.T., and that you will join with us in introducing A.C.T. to the next generation of theater lovers.

Welcome to Travesties!

Yours,

Carey Perloff
Artistic Director
“Everything is easy with First Republic. They work quickly and keep things simple.”

DULÉ HILL, ACTOR
NICOLE HILL, ACTRESS

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

PRIVATE BANKING • LENDING • INVESTMENT, BROKERAGE & TRUST
SAN FRANCISCO • LOS ANGELES • SANTA BARBARA • NEWPORT BEACH • SAN DIEGO • LAS VEGAS • BOSTON • NEW YORK
1-800-192-1468 • www.firstrepublic.com • NEW YORK STOCK EXCHANGE SYMBOL: FRC • MEMBER FDIC • EQUAL HOUSING LENDER

Travesties
(1976)
by Tom Stoppard
Directed by Carey Perloff

Scenery by
Douglas W. Schmidt
Costumes by
Deborah Dryden
Lighting by
Robert Wierzel
Sound by
Durron L West
Dancer Sequences Choreographed by
Julia Adam
Directing Coach
Deborah Sassel
Magic Consultant
Marshall Magoon
Dramaturgy
Michael Paller
Casting by
Meryl Lind Shaw

THE CAST
Henry Carr
Geordie Johnson
James Joyce
Anthony Fusco
Tristan Tzara
Gregory Wallace
Lenin
Geoff Hoyte
Guendolen
Rene Augesen
Cecily
Allison Jean White
Bennett
Geoff Hoyte
Nadya
Joan Mankin

UNDERSTUDIES
Henry Carr, James Joyce—Mark Farrell, Tristan Tzara, Lenin, Bennett—Reed Martin
Guendolen, Cecily—Mollie Stickney, Nadya—Joan Harris-Gelb

STAGE MANAGEMENT
Dick Daley, Stage Manager
Katherine Seibel, Assistant Stage Manager

TIME AND PLACE
Two locations in Zürich, Switzerland, 1917: Henry Carr's Room and the Zürich Public Library

There will be one 15-minute intermission.

This production is made possible by support from
EXECUTIVE PRODUCER
Mimi Haas

PRODUCERS
Robert Muñoz, Anderson and Nicola Miner, Roberta B. Blaik, Ian and Rita Isaac, Terry and Jan Opendyk, Olga and Ian Thomison

ASSOCIATE PRODUCERS
Kent and Jeanne Harvey, The Macfled Foundation, Paul Mariano, Bruce and Naomi Mann

First Republic
Presented by special arrangement with Samuel French, Inc.
“Everything is easy with First Republic. They work quickly and keep things simple.”

DULÉ HILL, ACTOR
NICOLE HILL, ACTRESS

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

Travesties

(1976)

by Tom Stoppard

Directed by Carey Perloff

Scenery by
Douglas W. Schmidt
Costumes by
Deborah Dryden
Lighting by
Robert Wierzel
Sound by
Darron L West
Dance Sequences Choreographed by
Julia Adam
Director
Deborah Sassel
Music Consultant
Marshall Magoon
Dramaturgy
Michael Paller
Casting by
Meryl Lind Shaw

The Cast

Henry Carr
Geordie Johnson
James Joyce
Anthony Fusco
Tristan Tzara
Gregory Wallace
Lenin
Geoff Hoyle
Guendolen
Rene Augesen
Cecily
Allison Jean White
Bennett
Geoff Hoyle
Nadja
Joan Mankin

Understudies

Henry Carr, James Joyce—Mark Farrell, Tristan Tzara, Lenin, Bennett—Reed Martin
Guendolen, Cecily—Mollie Stickney, Nadja—Joan Harris-Gelb

Stage Management

Dick Daley, Stage Manager
Katherine Rasmann, Assistant Stage Manager
Katherine Seibel, Intern

Time and Place

Two locations in Zürich, Switzerland, 1917: Henry Carr's Room and the Zürich Public Library

There will be one 15-minute intermission.

This production is made possible by support from

Executive Producer
Mimi Hass

Producers
Robert Mailer Anderson and Nicola Miner; Roberta B. Bialek, Ian and Rita Jacobs, Terry and Jan Opendick, Olga and Ian Thomson

Associate Producers
Kent and Jeanne Harvey, The MacLeod Foundation, Paul Mariano, Bruce and Naomi Mann

First Republic

Presented by special arrangement with Samuel French, Inc.

Classical

102.1 KDFC

Travesties 9
PONG PONG? CHESS?
Tom Stoppard's Theatrical Back-and-Forth
BY JESSICA WERNER ZACK

Throughout his prolific and profoundly successful career as a playwright, Tom Stoppard has taken pride in his facility for reframing his own assertions. He has an uncanny ability, on vivid display in his plays and in his public statements and interviews about his plays, to hold both sides of an intellectual argument. As a dramatist, he is by equal turns verbal aggressor and defender, a devil’s advocate of even his own cherished views. He needles and explodes both sides of a contested opinion, for the sake of entertainment, for the sake of argument itself, and for the surprising gratification (for himself and his audience) to be found in the exercise. “Let’s play chess with yourself,” Stoppard has said of this trial, in response to a question about whether he allows all the characters in Travesties (and the same could be asked of the verbally dueling figures in so many of his plays) to speak equally without the playwright showing sides himself. “I don’t want to give any of them shallow arguments and then knock them down. No, you have to give the best possible argument for each of them. You have to try to win just as hard with the black as you do with the white.” This ability to reason himself into and out of intellectual corners has become a hallmark of Stoppard’s particular genius. His interest is less in offering a judgment than in making light of people’s pretensions,” wrote Mel Gussow in 1989 following a wide-ranging discussion with Stoppard on subjects including a New York revival that winter of Travesties. Gussow deemed Stoppard “ever the equilibrists, giving both sides equal time and equal weight.”

No matter the particulars of the subject up for debate in a Stoppard play—modernist and figurative art (Jumpers), order and chaos theory (Arcadia), espionage and quantum mechanics (Hapgood), journalistic integrity and the business of newsgathering (Night and Day), adultery and the limits of language in the face of real emotion (The Real Thing), or the artist’s value in a politically fraught world (Travesties)—his plays are always on some level dramatic presentations of what Stoppard has called “simply stuff which I’ve ping-ponged between me and myself.”

As has become typical of Stoppard’s plays, Travesties was born of the playwright’s discovery (through his numerous voracious reading habits) of a bizarre historical coincidence. “It began with the historical nugget that Lenin, [Tristan] Tsara, and [James] Joyce were residents of Zürich in 1917. It seemed a fruitful situation,” says Stoppard. Stoppard let his imagination run wild with the possibilities for intellectual one-shipmanship inherent in the meeting of these three figures, from the Napoleonic wars to the 20th-century art and thought. After throwing together Russia’s great revolutionary, the experimental Dada poet, and the modernist Irish novelist, Stoppard then landed on the (real) character of Henry Carr, a minor official in the British consulate. Carr’s fumbling memory serves as the lens through which we experience the dramatic, humorous, and ridiculous exchanges among the play’s key players.

Joyce, Tsara, and Carr question and deliberate the artist’s role in society: Can an artist ever be an instigator for social change? Lenin, in counterargument, bolds must art in contempt, the creative act itself presumably a paltry endeavor in the face of his ideal for reshaping Russia’s fundamental social order. According to A.G.T. Dzurunian’s Michael Faulk, a central question Stoppard raises in Travesties is “between those who believe that art, as it has been traditionally understood, has worth in a world torn by strife and a million different kinds of injustices; and those who believe that in such a world art is irrelevant, and that artists are no different from anyone else—except, perhaps, lucky, in that they get to play in the sandpits while the rest of us have to work for a living.”

This subject has been central to Stoppard’s creative endeavors, after leaving behind an early career as a journalist. In Travesties, he advises plays every angle of the issue, leaving it for us (and maybe for him, as well) to come to our own conclusions. Write Gussow, “Listening to the debate, one can almost sense the playwright choosing each team, trying to make up his mind as he weight polarities.”

Stoppard has spoken on this and other issues germane to Travesties in numerous interviews since the play’s groundbreaking 1974 premiere. Below is a collection of opinions and insights, all Stoppard’s own (unless otherwise indicated, the following passages are excerpted from Tom Stoppard in Conversation, edited by Paul Deiley [The University of Michigan Press, 1994]).

ON THE ARTIST VS. THE REVOLUTIONARY
You said that in Travesties you asked the question whether the terms “artist” and “revolutionary” were capable of being synonymous—did you come to any sort of conclusion? The play pokes the question in a more extreme form. It asks whether an artist has to justify himself in political terms at all. For example, if Joyce were alive today, he would say, juntas may come and juntas may go, but Horner goes on forever. And when he was alive he did say that the history of Ireland, troubles and all, was justified because it produced law and he produced Ulysses. Okay. So clearly one now has to posit a political prisoner taking comfort from the thought that at least he is in the country of Joyce, or of Horner, and to ask oneself whether Joyce, in moral terms, was myopic or had better vision than lesser men. And my answer to that question is liable to depend on the moment at which you run out of tape. Of course one feels uneasy in trying to work out questions that involve oneself, in terms of authentic geniuses, but it helps to clarify the issue. How do you measure the legacy of a genius who believed in art for art’s sake?

ON THE ARTIST’S SECRET GUILT
There’s a line in Artist Descending a Staircase that says that in any community of 3,000 people there’d be 900 doing the work, 90 doing well, nine doing good, and “one lucky bastard writing about the other 999.” (Stoppard laughs.) “I’ve always felt that the artist is the lucky man. I get deeply embarrassed by statements and portraits of committed theater. There is no such thing as ‘pure’ art—art is a commentary on something else in life—it might be adultery in the suburbs, or the Vietnamese war. I think that art ought to involve itself in contemporary social and political history as much as anything else, but I find it deeply embarrassing when large claims are made for such an involvement when, because art takes notice of something important, it’s claimed that the art is important. It’s not. We are talking about marginalia—the tiny top fraction of the whole edifice. When Auden said his poetry didn’t save one Jew from the gas chamber, he’d said it all. Basically I think that the most committed theater in the land—I suppose that might be the Royal Court—has got about as much to do with events in the political arena as the Queen’s Theatre in Shaftesbury Avenue. I’ve never felt this—that art is important. That’s been my secret guilt. I think it’s the secret guilt of most artists.

ON THE MARRIAGE OF CATEGORIES
I must make clear that, as far as it is possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often as single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leap-frog.

What happens in my plays is a kind of marriage of categories. It’s not my objective in the sense that I calculate it—it just seems to be what I’m doing, the way things come out. But I want to
PING PONG? CHESS?
Tom Stoppard’s Theatrical Back-and-Forth

BY JESSICA WERNER ZACK

Throughout his prolific and profoundly successful career as a playwright, Tom Stoppard has taken pride in his facility for refining his own assertions. He has an uncanny ability, on vivid display in his plays and in his public statements and interviews about his plays, to hold both sides of an intellectual argument. As a dramatist, he is by equal turns verbal aggressor and defender, a devil’s advocate even his own cherished views. He needles and explores both sides of a contested opinion, for the sake of entertainment, for the sake of argument itself, and for the surprising gratification (for himself and his audience) to be found in the exercise. “It’s like playing chess with yourself,” Stoppard has said of this trait, in response to a question about whether he allows all the characters in Travesties (and the same could be asked of the verbally dueling figures in so many of his plays) to speak equally and without the playwriting abusing sides themselves. “I don’t want to give any of them shallow arguments and then knock them down. No, you have to give the best possible argument for each of them. You have to try to win just as hard with the black as you do with the white.”

This ability to reason himself into and out of intellectual corners has become a hallmark of Stoppard’s particular genius. “His interest is less in offering a judgment than in making light of people’s pretensions,” wrote Neil Gavrese in 1989 following a wide-ranging discussion with Stoppard on subjects including a New York revival that winter of Travesties. Gavrese deemed Stoppard “over the equilibrium, giving both sides equal time and equal weight.”

No matter the particulars of the subject up for debate in a Stoppard play—modernist and figurative art (Jumpers), order and chaos theory (Arcadia), epistemology and quantum mechanics (Hapgood), journalistic integrity and the business of newsgathering (Night and Day), adultery and the limits of language in the face of real emotion (The Real Thing), or the artist’s role in a politically fought world (Travesties)—his plays are always on some level dramatic presentations of what Stoppard has called “simply stuff which I’ve ping-ponged between me and myself.”

As has become typical of Stoppard’s plays, Travesties was born of the playwright’s discovery (through his notoriously voracious reading habits) of a bizarre historical coincidence. “It began with the historical nugget that Lenin, [Tristram] Tsara, and [Jama] Joyce were residents of Zürich in 1917. It seemed a fruitful situation,” says Stoppard. Stoppard let his imagination run wild with the possibilities for intellectual one-actism inherent in the meeting of these three figures in the crossroads of 20th-century art and thought. After throwing together Russia’s great revolutionaries, the experimental Dada poet, and the modernist Irish novelist, Stoppard then landed on the (real) character of Henry Carr, a minor official in the British consulate. Carr’s fumbling memory serves as the lens through which we experience the dramatic, humorous, and ridiculous exchanges among the play’s key players.

Joyce, Tsara, and Carr question and deliberate the artist’s role in society: Can an artist ever be an instigator for social change? Lenin, in counterargument, holds that art is in content, the creative act itself presumably a paltry endeavor in the face of his zeal for reshaping Russia’s fundamental social order. According to A.C.T. Dramaturg Michael Pallen, a central question Stoppard raises in Travesties is “between those who believe that art, as it has been traditionally understood, has worn in the world by stripe and a million different kinds of injustices, and those who believe that in such a world art is irrelevant, and that artists are no different from anyone else—except, perhaps, lacking, in that they get to play in the sandbox without the rest of us having to work for a living.”

This subject has been central to Stoppard’s creative endeavors, after leaving behind an early career as a journalist. In Travesties, he advisory plays every angle of the issue, leaving it for us (and maybe for him, as well) to come to our own conclusions. Write Gavrese, “Listening to the debate, one can almost sense the playwright churning each idea, trying to make up his mind as he weight polarizes.”

Stoppard has spoken on this and other issues germane to Travesties in numerous interviews since the play’s groundbreaking 1974 premiere. Below is a collection of opinions and insights, all Stoppard’s own (unless otherwise indicated, the following passages are excerpted from Tom Stoppard in Conversation, edited by Paul Delye [The University of Michigan Press, 1994]).

ON THE ARTIST VS. THE REVOLUTIONARY
You said that in Travesties you asked the question whether the terms “artist” and “revolutionary” were capable of being synonymous—did you come to any sort of conclusion?
The play puts the question in a more extreme form. It asks whether an artist has to justify himself in political terms at all. For example, if Joyce were alive today, he would say, juntas may come and juntas may go, but Homer goes on forever. And when he was alive he did say that the history of Ireland, troubles and all, was justified because it produced love and he produced Ullysses. Okay. So clearly one now has to posit a political prisoner taking comfort from the thought that at least he is in the country of Joyce, or of Homer, and to ask oneself whether Joyce, in moral terms, was myopic or had better vision than lesser men. And my answer to that question is liable to depend on the moment at which you run out of tape. Of course one feels uneasy in trying to work out questions that involve oneself, in terms of authentic geniuses, but it helps to clarify the issue. How do you measure the legacy of a genius who believed in art for art’s sake?

ON THE ARTIST’S SECRET GUILT
There’s a line in Artist Descending a Staircase that says that in my community of 3,000 people there’d be 900 doing the work, 90 doing well, nine doing good, “and one lucky bastard writing about the other 999” (Stoppard laughs.) “I’ve always felt that the artist is the lucky man. I get deeply embarrassed by statements and postures of committed theatre. There is no such thing as ‘pure’ art—art is a commentary on something else in life—it might be adultery in the suburbs, or the Vietnamese war. I think that art ought to involve itself in contemporary social and political history as much as anything else, but I find it deeply embarrassing when large claims are made for such an involvement: when, because art takes notice of something important, it’s claimed that the art is important. It’s not. We are talking about marginality—the tiny top fraction of the whole edifice. When Auden said his poetry didn’t save one Jew from the gas chamber, he’d said it all. Basically I think that the most committed theatre in the land—I suppose that might be the Royal Court—has got about as much to do with events in the political arena as the Queen’s Theatre in Shaftesbury Avenue. I’ve never felt this—that art is important. That’s been my secret guilt. I think it’s the secret guilt of most artists.

ON THE MARRIAGE OF CATEGORIES
I must make clear that, insouciant as it’s possible for me to look at my own work objectively at all, the element which I find most valuable is the one that most people are put off by—that is, that there is very often as single, clear statement in my plays. What there is, is a series of conflicting statements made by conflicting characters, and they tend to play a sort of infinite leapfrog.

What happens in my plays is a kind of marriage of categories. It’s not my objective in the sense that I calculated it—it just seems to be what I’m doing, the way things come out. But I want to
marry the play of ideas to face. Now that may be like eating steak tartare with chocolate sauce, but that’s the way it comes out. Everyone will have to decide for himself whether the seriousness is doomed or redeemed by the frivolity.

I don’t think of [my plays] as being opaque (that would be a distinct failure in a play). I consider clarity essential. On the other hand, if you consider the mixing up of ideas in face a source of confusion, well, yes, God knows why I try to do it like that—presumably because I am like that. Plays are the people who write them. Seriousness compromised by frivolity… My plays are a lot to do with the fact that I just don’t know.

STOPOARD AT A.C.T.

1969
Rosenovets and Guildenstern Are Dead, dir. William Ball
1970
Rosenovets and Guildenstern Are Dead, revival
1972
Rosenovets and Guildenstern Are Dead, revival
1974
Jumapers, dir. William Ball
1977
Travesties, dir. Nagle Jackson
1978
Travesties, revival
1981
Night and Day, dir. Elizabeth Huddie
1987
The Real Thing, dir. Edward Hastings
1990
Hypnodol, dir. Joy Cuica
1995
Rosenovets and Guildenstern Are Dead, dir. Richard Seyd
1995
Aracne, dir. Carey Perloff
1999
Indian Ink, dir. Carey Perloff
(U.S. premiere)
2000
The Invention of Love, dir. Carey Perloff
(U.S. premiere)
2002
Night and Day, dir. Carey Perloff
2004
The Real Thing, dir. Carey Perloff
2006
Travesties, dir. Carey Perloff

A BRIEF BIOGRAPHY OF TOM STOPOARD

Tom Stoppard worked as a freelance journalist while writing radio plays, a novel (Lord Malaprop and Mr. Moon), and the first of his plays to be staged in England, Rosenovets and Guildenstern Are Dead, winner of the 1968 Tony Award for best play. His subsequent plays include The Real Inspector Hound, After Magritte, Jumapers, Travesties (Tony Award), Every Good Boy Deserves Favour (with André Previn), Night and Day, The Real Thing (Tony Award), Hypnodol, Aracne (Olivier Award, New York Drama Critics’ Circle Award, and Tony Award nomination), Indian Ink, and The Invention of Love.

He is currently revising his trilogy, The Coast of Utopia (which opened at London’s National Theatre in August 2002), for its American premiere at Lincoln Center this fall. His most recent play, Rock ‘n Roll, opened at London’s Royal Court Theatre in June 2006. He is also currently working on the screenplay for Robert Lukkan’s The Bourne Ultimatum, the third installment of the successful Jason Bourne films (starring Matt Damon).

Stoppard’s translations and adaptations include Lope de Vega’s House of Bernarda Alba, Schnitzler’s Unadvanced Country and Dulcamara, Nesby’s On the Razzle, Vadim Havel’s Large Donuts, and Rough Crossing (based on Ferenc Molnár’s Play in the Castle). He has written screenplays for Despair, The Romantic Englishnessman (coauthor), The Human Factor, Brazil (coauthor), Empire of the Sun, The Russia House, Billy Bathgate, Rosenovets and Guildenstern Are Dead (which he also directed and which won the Prix d’Or for best film at the 1990 Venice Film Festival), Shakespeare in Love (Golden Globe and Academy awards, with coauthor Marc Norman), and Zeffirelli. Stoppard received a knighthood in 1997.

By 1977, when Travesties opened at A.C.T., Stoppard had become a favorite with A.C.T. audiences. Rosenovets had played in the company’s repertory for three seasons, followed by Jumapers, another big success. Stoppard himself felt so at home at A.C.T. that he could joke, “I am the house playwright!”

A.C.T. MEMORIES

Janet Chaff moved to San Francisco in 1973 from Madison, Wisconsin. Although she was a single mother looking for a job, an apartment, and childcare for her young son, one of the first things she did upon her arrival was to sign up for a season subscription to American Conservatory Theater. “I saw an ad for A.C.T.,” she said, “and I thought, oh, I can’t afford that. But I was born in Chicago, so I’m from the big city, and I like the arts and I wanted to participate. I said to myself: this is one of the reasons why I moved here and I’m going to treat myself.” When Janet later married Lloyd Chaff, her single subscription became a double, and over the past 33 years, the Chaff’s have not missed a production. They recently deepened their financial commitment to A.C.T. by becoming producers of the upcoming production of Lillian Hellman’s The Little Foxes.

Patrons of the arts in the truest sense of the word, the Chaffs are also subscribers of the San Francisco Opera and Symphony.

ON THE POSSIBILITY OF POLITICAL ART

Isn’t there the danger that one just ends up with the conclusion that all political art is perhaps well-intentioned but impotent, so why bother? The possibility of political art having a political effect in close-up, in specific terms, certainly exists, though I can’t offhand think of an example of it happening, it is by any case marginal compared to the possible and actual effects of, say, journalism.

And this is presumably why your plays tend to seem on life in an oblique, distant, generalized way? Well, that’s what art is best at. The objective is the universal perception, isn’t it? By all means realize that perception in terms of a specific event, even a specific political event, but I’m not impressed by art because it’s political, I believe in art being good or bad art, not relevant art or irrelevant art. The plain truth is that if you are angered or disgusted by a particular injustice or immorality, and you want to do something about it, now, or ever, then you can hardly do worse than write a play about it. That’s what art is best at. But the less plain truth is that whatever that play and plays like it, without artists, the injustice will never be eradicated.

—From Conversations with Stoppard, by Mel Gussow

(Crown Press, 1995)
marry the play of ideas to farce. Now that may be like eating steak tartare with chocolate sauce, but that’s the way it comes out.

Everyone will have to decide for himself whether the seriousness is drowned or redeemed by the frivolity...

I don’t think of [my plays] as being opaque (that would be a distinct failure in a play). I consider clarity essential. On the other hand, if you consider the mixing up of ideas in farce a source of confusion, well, yes, God knows why I try to do it like that—presumably because I am like that. Plays are the people who write them. Seriousness compromised by frivolity... My plays are a lot to do with the fact that I just don’t know.

STOPPARD, RIGHT OR LEFT?
WHERE DO YOU STAND POLITICALLY?

I try to be consistent about moral behavior. Let other people hang labels. It’s a tactical distortion to label certain attitudes right or left. I’m a conservative in politics, literature, education, and theater. My main objective is to ideology and dogma—Holy Writ for adherents. My plays don’t break rules. If you take the orchestra away from Every Good Boy Does Indeed, it is a series of scenes telling a coherent story. I don’t write Terrence Rattigan plays, but I think I have more in common with Rattigan than with Robert Wilson. We attempt to be coherent tellers of tales. In Travesties, a lot of odd things happen, but the crucial thing is that the whole play is filtered through the memory of an old man—and the audience knows it. I don’t want to write utterly conventional plays. Plays are events rather than texts. They’re written to happen, not to be read.

—from Conversations with Stoppard, by Mel Gussow
(Grove Press, 1995)

A.C.T. MEMORIES
Janet Claff moved to San Francisco in 1973 from Madison, Wisconsin. Although she was a single mother looking for a job, an apartment, and childcare for her young son, one of the first things she did upon her arrival was to sign up for a season subscription to American Conservatory Theater. "I saw an ad for A.C.T.,” she said, “and thought, oh, I can’t afford that. But I was born in Chicago, so I’m from the big city, and I like the arts and I wanted to participate. I said to myself, this is one of the reasons why I moved here and I’m going to try it myself.”

When Janet later married Lloyd Claff, her single subscription became a double, and over the past 33 years, the Claffs have not missed a production. They recently deepened their financial commitment to A.C.T. by becoming producers of the upcoming production of Lillian Hellman’s The Little Foxes.

Patrons of the arts in the finest sense of the word, the Claffs are also subscribers of the San Francisco Opera and Symphony.

ON THE POSSIBILITY OF POLITICAL ART
ISN’T THERE THE DANGER THAT ONE JUST ENDS UP WITH THE CONCLUSION THAT ALL POLITICAL ART IS PERHAPS WELL-INTENTIONED BUT IMPOTENT, SO WHY BOther?

The possibility of political art having a political effect in close-up, in specific terms, certainly exists, though I can’t offhand think of an example of it happening, but it is in any case marginal compared to the possible and actual effects of, say, journalism.

AND THIS IS PREJUDICED WHY YOUR PLAYS TEND TO BEAAN ON LIFE IN AN OBLIQUE, DISTANT, GENERALIZED WAY?

Well, that’s what art is best at. The objective is the universal perception, isn’t it? By all means realize that perception in terms of a specific event, even a specific political event, but I’m not impressed by art because it’s political, I believe in art being good or bad art, not relevant art or irrelevant art. The plain truth is that if you are angered or disgusted by a particular injustice or immorality, and you want to do something about it, now, or ever, then you can hardly do worse than write a play about it. That’s what art is best at. But the less plain truth is that whatabout that play and plays like it, without artists, the injustice will never be eradicated.

CONTINUED ON PAGE 15

BRIEF BIOGRAPHY OF TOM STOPPARD

Tom Stoppard worked as a freelance journalist while writing radio plays, a novel (Lord Malaprop and Mr. Moon), and the first of his plays to be staged in England, Rosencrantz and Guildenstern Are Dead, winner of the 1968 Tony Award for best play. His subsequent plays include The Real Inspector Hound, After Magritte, Jumpers, Travesties (Tony Award), Every Good Boy Deserves Favour (with Andre Previn), Night and Day, The Real Thing (Tony Award), Hapgood, Arcadia (Olivier Award, New York Drama Critics’ Circle Award, and Tony Award nomination), Indian Ink, and The Invention of Love.

He is currently revising his trilogy, The Coast of Utopia (which opened at London’s National Theatre in August 2002), for its American premiere at Lincoln Center this fall. His most recent play, Rock ‘n Roll, opened at London’s Royal Court Theatre in June 2006. He is also currently working on the screenplay for Robert Lukums’ The Bourne Ultimatum, the third installment of the successful Jason Bourne films (starring Matt Damon).

Stoppard’s translations and adaptations include Lorca’s House of Bernarda Alba, Schnittke’s Unfinished Country and Dalliance, Neunty’s On the Razzle, Vadim Havel’s Large Deserts, and Rough Crossing (based on Ferenc Molnars’s Play in the Castle). He has written screenplays for Disparer, The Romantic Englishwoman (coauthor), The Human Factor, Brazil (coauthor), Empire of the Sun, The Russia House, Billy Bathgate, Rosencrantz and Guildenstern Are Dead (which he also directed and which won the Prix d’Or for best film at the 1990 Venice Film Festival), Shakespeare in Love (Golden Globe and Academy awards, with coauthor MarcNorman), and Zeffirelli. Stoppard received a knighthood in 1997.

By 1977, when Travesties opened at A.C.T., Stoppard had become a favorite with A.C.T. audiences: Rosencrantz had played in the company’s repertoire for three seasons, followed by Jumpers, another big success. Stoppard himself felt so at home at A.C.T. that he could joke, “I am the house playwright!”
THE TRAVESTIES PLAYERS

HENRY WILFRED CARR

Henry Wilfred Carr was born in Sunderland, England, 1894, one of four sons. At the age of 17 he went to Canada, where he lived until 1915 when he volunteered for military service and was sent to France. The following year he was badly wounded and—after lying in no man's land for five days—was taken prisoner. After a partial recovery in a monastery, he was sent to Switzerland as an "exchange prisoner."

Carr arrived in Zurich, where he was given a minor job in the British consulate. It was there he was noticed by James Joyce, then the business manager of The English Players, and found himself cast as a lead actor in a production of The Importance of Being Earnest. Carr's performance turned out to be a small triumph. He had even, in his enthusiasm, bought some trousers, a hat, and a pair of gloves to wear as Algernon. But immediately after the performance Carr and Joyce quarreled. Joyce handed each member of the cast 10 or 50 francs, as prearranged, but succeeded in piquing Carr, who later complained that Joyce had handed over the money like a tip. He and Joyce took each other to court, Carr claiming reimbursement for the cost of the trousers, etc., or alternatively a share of the profits, and Joyce counterclaiming for the price of five tickets sold by Carr and for slander. Although Carr eventually lost his case, he was immortalized as a minor character in Ulysses. It is Joyce biographer Richard Ellmann's account of these events that caught Tom Stoppard's attention and inspired the Henry Carr of Travesties.

In Zurich Carr met his first wife, Nora. They married in England after the war and returned to Canada, where he found a job in Montreal. He married his second wife, Noël, in 1933, and when they returned to England the following year, Henry ultimately joined a foundry company and when the next war came he and his wife were living in Sheffield. They were bombed out and moved to a Warwickshire village, where Henry commanded the Home Guard, and they stayed in Warwickshire in the postwar years. In 1962, Carr died of a heart attack during a visit to London. He had no children.

VLADIMIR ILYICH LENIN

Vladimir Ilyich Ulyanov was born on April 10, 1870. His father was an official in the educational bureaucracy who had risen into the nobility. Vladimir was given a conventional education, though he renounced religion and the political system when, in 1886, his father died, and a year later his brother, Alexander, was hanged for plotting to assassinate Czar Alexander III. Lenin was accepted at Kazan University, and though he dropped out, he passed his law exams in 1891 after completing his studies on his own.

Lenin moved to St. Petersburg in 1893 already a Marxist and a revolutionary. He was arrested in 1897 and sentenced to three years in exile in Siberia for writing and distributing pamphlets and attempting to organize the workers. During his exile, he married fellow Marxist Nadezhda Krupskaya. (Krupskaya would remain his devoted companion, secretary, and fellow revolutionary until Lenin's death in 1924; her memoir Lenin in Emancipation of the Workers was primary source material for Tom Stoppard in writing Travesties.) When released from exile in 1900, Lenin moved to Europe, where he spent most of the next 17 years moving from one country to another. While in Europe, Lenin rose to a position of power in the Russian Social Democratic Workers Party, and it was partly his extreme views following the St. Petersburg Massacre of 1905 that led to the eventual split of Russian Marxism into the Bolsheviks and the Mensheviks. Though Lenin, stuck in neutral Switzerland during the early years of World War I, was isolated from the political happenings in Russia, he was still active as a theorist and a revolutionary. During the years leading up to the fall of Czar Nicholas II, Lenin wrote what many consider his most important book, Imperialism: The Highest Stage of Capitalism, among others.

The revolution of March 1917, which resulted in the deposition of the czar, found Lenin in Zurich; caught by surprise, he promptly negotiated a deal with the Germans for passage back to Russia in exchange for his influence toward ending Russia's participation in the war. After the subsequent October Revolution, Lenin found himself not only the leader of the Bolsheviks, but also the new dictator of all of Russia. For the first several years of his rule, Russia was in the midst of a savage civil war, which the Bolsheviks eventually won, firmly establishing Lenin's power. By that time, however, the economy was ravaged and the population bitterly opposed to his regime. Lenin began to moderate his policies, putting forth a plan of reform and cooperation with capitalist institutions and free enterprise.

Lenin was wounded by a bullet in 1918. He recovered, but endured lasting damage. In 1922, he suffered two major strokes, the second incapacitating him to the extent that he was no longer able to participate in political matters. Lenin died on January 21, 1924. His body was preserved and is on view outside the walls of the Kremlin.

TRISTAN TZARA

I destroy the dreamer of the brain, and those of social organization: to renounce demoralization everywhere, and throw heaven's band into hell, hell's eyes into heaven, to rivetise the fertile wald of a universal circus in the Powers of reality, and the fancy of every individual. . .

What I call the ‘d-don’t-give-a-damn attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself, the two steps becoming a national anthem, a junk shop, the wireless transmitting Bach fugues, illuminated advertisements for plazas for books, the organ broadcasting carmagnol for God, all this at the same time, and in real terms, replacing photography and unilateral catticism.

—Tristan Tzara, Dada Manifesto

As belles a Dadaist, Tristan Tzara's date of birth in Moiniki, Bača, Romania, is uncertain. His name was Samuel Rosenstock; he legally changed it to Tristan Tzara in 1925. He is remembered as a proponent and theoretician of Dadaism, an intellectual movement of the World War I era whose adherents espoused intentional irrationality and urged individuals to explicate traditional artistic, historical, and religious values.

Tzara's first published poetry appeared in a literary review in 1912. Tzara emigrated to Switzerland from Romania in 1916. Together with Jean Arp, Hugo Ball, and others, Tzara founded the Dada movement and staged Dadaist performances at the Cabaret Voltaire in Zurich. Tzara's early Dada verse, written between 1916 and 1924, utilizes obscure images, nonsense syllables, outrageous juxtapositions, ellipses, and inscrutable maxims to illustrate the limitations of language. In response to the alienation and absurdity of World War I and the staid, unimaginative art forms predominant in Europe during that era, Tzara and other European artists sought to establish a new style in which random associations would serve to evoke a vitality free from the restraints of logic and grammar. Tzara articulated the aesthetic theories of Dadaism in his 1924 seminal collection of essays, Seine Dada Manifestes. Tzara left Switzerland in 1919 and settled in Paris, where he engaged in Dadaist experiments with such literary figures as André Breton and Louis Aragon.

Serious philosophical differences caused a split between Tzara and Breton in 1921. Soon after, Breton founded the Surrealist movement, and by 1922 Dadaism was dead; by 1929 Tzara was participating in the activities of the Surrealist group. Tzara's works published during this period include L'homme approximatif (1931), an epic poem widely considered a landmark of 20th-century French literature. This and Tzara's later surrealist volumes—L'Or de l'or et le soleil (1933), L'antiscie (1933), and Grains et iles (1935)—reveal his obsession with language, his vision of humanity's destiny of sedum and alienation, and his concern with the struggle to achieve completeness and enlightenment.

In 1934, Tzara left the Surrealists to join France's Communist Party. As his commitment to left-wing politics increased, his poetry included greater political content and treated revolutionary and humanistic values. Critics generally regard such later works as less vigorous and inventive but more controlled than his earlier poetry. The more important point, however, would be Tzara's politically committed stances, a far cry from the Cabaret Voltaire of Zurich in 1917.

THE TRAVESTIES PLAYERS

HENRY WILFRED CARR

Henry Wilfred Carr was born in Sunderland, England, 1894, one of four sons. At the age of 17 he went to Canada, where he lived until 1915 when he volunteered for military service and was sent to France. The following year he was badly wounded and—after lying in no man’s land for five days—was taken prisoner. After a partial recovery in a monastery, he was sent to Switzerland as an "exchange prisoner."

Carr arrived in Zurich, where he was given a minor job in the British consulate. It was there he noticed James Joyce, then the business manager of The English Player, and found himself cast as a lead actor in a production of The Importance of Being Earnest. Carr's performance turned out to be a small triumph. He had, in his enthusiasm, bought some trousers, a hat, and a pair of gloves to wear as Algernon. But immediately after the performance Carr and Joyce quarreled. Joyce handed each member of the cast 10 or 20 francs, as prated, and succeeded in piquing Carr, who later complained that Joyce had handed over the money like a tip. He and Joyce took each other to court, Carr claiming reimbursement for the cost of the trousers, et al., or alternatively a share of the profits, and Joyce counterclaiming for the price of five tickets sold by Carr and for slander. Although Carr eventually lost his case, he was immortalized as a minor character in Ulysses. It is Joyce biographer Richard Ellmann's account of these events that caught Tom Stoppard's attention and inspired the Henry Carr of Travesties.

In Zurich Carr met his first wife, Nora. They married in England after the war and returned to Canada, where he found a job in Montreal. He married his second wife, Noé, in 1933, and they returned to England the following year. Henry ultimately joined a foundry company and when the next war came he and his wife were living in Sheffield. They were bombed out and moved to a Warwicksheire village, where Henry commanded the Home Guard, and they stayed in Warwicksheire in the postwar years. In 1962, Carr died of a heart attack during a visit to London. He had no children.

VLADIMIR ILICH LENIN

Vladimir Ilyich Ulyanov was born on April 10, 1870. His father was an official in the educational bureaucracy who had risen into the nobility. Vladimir was given a conventional education, though he renounced religion and the political system when, in 1886, his father died, and a year later his brother, Alexander, was hanged for plotting to assassinate Czar Alexander III. Lenin was accepted to Kazan University, and though he dropped out, he passed his law exams in 1891 after completing his studies on his own.

Lenin moved to St. Petersburg in 1893 already a Marxist and a revolutionary. He was arrested in 1897 and sentenced to three years in exile in Siberia for writing and distributing pamphlets and attempting to organize the workers. During his exile, he married fellow Marxist Nadezhda Krupskaya. (Krupskaya would remain his devoted companion, secretary, and fellow revolutionary until Lenin's death in 1924; her memoir, Revolutions in Lenin [1957] was primary source material for Tom Stoppard's writing Travesties.) When released from exile in 1900, Lenin moved to Europe, where he spent most of the next 17 years moving from one country to another. While in Europe, Lenin rose to a position of power in the Russian Social Democratic Workers Party, and it was partly his extreme views following the St. Petersburg Massacre of 1905 that led to the eventual split of Russian Marxism into the Bolsheviks and the Mensheviks. Though Lenin, stuck in neutral Switzerland during the early years of World War I, was isolated from the political happenings in Russia, he was still active as a theorist and a revolutionary. During the years leading up to the fall of Czar Nicholas II, Lenin wrote what many consider his most important book, Imperialism: The Highest Stage of Capitalism, among others.

The revolution of March 1917, which resulted in the deposition of the czar, found Lenin in Zurich; caught by surprise, he promptly negotiated a deal with the Germans for passage back to Russia in exchange for his influence toward ending Russia's participation in the war. After the subsequent October Revolution, Lenin found himself not only the leader of the Bolsheviks, but also the new dictator of all of Russia. For the first several years of his rule, Russia was in the midst of a savage civil war, which the Bolsheviks eventually won, firmly establishing Lenin's power. By that time, however, the economy was ravaged and the population bitterly opposed to his regime. Lenin began to moderate his policies, putting forth a plan of reform and cooperation with capitalist institutions and free enterprise. Lenin was wounded by a bullet in 1918. He recovered, but endured lasting damage. In 1922, he suffered two major strokes, the second incapacitating him to the extent that he was no longer able to participate in political matters. Lenin died on January 21, 1924. His body was preserved and is on view outside the walls of the Kremlin.

TRISTAN TZARA

I destroy the brains of the brain, and those of social organization; to re-establish demoralization everywhere, and throw heaven’s hand into hell, hell’s eyes into heaven, to revitalize the fertile soil of a universal circus in the Powers of reality, and the fantasy of every individual. . . .

What I call the d-don’t-give-a-damn attitude of life is when everyone minds his own business, at the same time as he knows how to respect other individualities, and even how to stand up for himself, the two steps becoming a national anthem, a junk shop, the wireless transmitting Bach fugues, illuminated advertisements for plasters for fractures, the organ broadcasting carriages for God, all this at the same time, and in real terms, repeating photography and unilateral captivity.

—Tristan Tzara, Dada Manifesto
JAMES JOYCE

As an artist I am against every state. Of course I myself recognize it, since indeed in all my dealings I come into conflict with its institutions. The state is eccentric, men is eccentric. There is an eternal struggle. The monk, the bachelor, and the anarchist are in the same category. Naturally I can’t approve of the act of the revolutionary who tosses a bomb in a theatre to destroy the king and his children. On the other hand, those states behavied any better which have drowned the world in a bloodbath.
—James Joyce, quoted in James Joyce, by Richard Ellmann

James Augustine Aloysius Joyce was born on February 2, 1882, in a suburb of Dublin. His father, John, was an amateur actor and popular tenor and a tax collector for the city of Dublin. His mother, Mary Jane Murray, was a gifted pianist, though she spent most of her married life carrying 13 pregnancies.

Joyce entered the Royal University on a scholarship and there studied languages, mathematics, and philosophy. He began to write prose sketches in 1900 with the composition of epiphanies, short writings in the form either of dramatic vignettes or prose poems.

Joyce spent nine months of 1902 in Paris, intending to enroll in medical school, but encountered difficulties over entrance qualifications; he returned to Dublin on the news of his mother’s impending death. He earned a little money writing book reviews and began a series of short stories, which eventually became Dubliners (first published in 1914). In June 1904, he fell in love with Nora Barnacle, a girl from Galway, and in October Joyce left Dublin with Nora for a teaching post in Trieste. They remained for ten years and had a son, Giorgio, in 1905, and a daughter, Lucia, in 1908.

In 1913 W. B. Yeats elected Ezra Pound to Joyce’s talent, and when Joyce sent him the first chapter of his autobiographical novel Stephen Hero, Pound found a publisher for it: A Portrait of the Artist as a Young Man. First published serially in a small literary magazine in 1914, and then in book form in 1916. Improved finances and Pound’s critical support gave Joyce the confidence to commence a novel that he had contemplated as a final story for Dubliners. Joyce began writing Ulysses on March 1, 1914, and had completed the first three chapters by early 1915.

World War I compelled Joyce to leave, in June 1915, to Zürich (for one thing, virtually all of his male students had been conscripted), where he continued writing Ulysses. Joyce received grants sponsored by the British government, which suggested he perform some service in Zürich in return. The government had some pro-Allied journalism in mind; instead, Joyce collaborated with Claude Sylvain, the English Players and embarked on their first theatrical production, Oscar Wilde’s The Importance of Being Earnest.

Joyce returned to Trieste in 1919 before moving to Paris in 1920 on Pound’s advice. There, Sylvia Beach offered to publish Ulysses under her Shakespeare & Co. bookshop imprint. The book appeared in time for Joyce’s 40th birthday in 1922 and caused great scandal. Deemed pornographic, Ulysses was banned in the United States until 1934, and in the United Kingdom until 1936. While in Paris, Joyce met and befriended Samuel Beckett, and the young writer sometimes took dictation for Joyce’s next large project, on which Joyce toiled for 17 years, experiencing bouts of physical, mental, and emotional distress. Incorporating unused material from Ulysses, Finnegans Wake was published in 1939.

Joyce died on January 13, 1941, having returned to Zürich only a month before.

THE BAY AND THE SKY BECOME YOUR BACKYARD

A LUXURY CONDOMINIUM THAT WILL EXPAND YOUR HORIZONS

From first sketches to final touches, The Infinity exudes an uncommon elegance. Living spaces inspire. Amenities invite. And services refine. Ideally located just off the Embarcadero on the waterfront, Luxury condominium residences designed by Arquitectonica and Heller Manus. The Infinity raises the art of living to a new level in San Francisco.

LIVE IN A LANDMARK OF CONTEMPORARY DESIGN

www.the-infinity.com
415 512 7700
Sales & Design Center Open Daily 11-6 and by Appointment

Exclusively represented by The Mark Company
A development of Tishman Speyer

Creative Marketing by
JAMES JOYCE

As an artist I am against every state. Of course I must recognize it, since indeed in all my dealings I come into contact with its insolutions. The state is concentric, man is eccentric. There is a continual struggle. The man, the bachelor, and the anarchist are in the same category. Naturally I can't approve of the act of the revolutionary who tosses a bomb in a theatre to destroy the king and his children. On the other hand, these states behove any better which has dimmed the world in a bloodbath?

—James Joyce, quoted in James Joyce, by Richard Ellmann

James Augustine Aloysius Joyce was born on February 2, 1882, in a suburb of Dublin. His father, John, was an amateur actor and popular tenor and a tax collector for the city of Dublin. His mother, Mary Jane Murray, was a gifted pianist, though she spent most of her married life carrying 13 pregnancies.

Joyce entered the Royal University on a scholarship and there studied languages, mathematics, and philosophy. He began to write prose sketches in 1908 with the composition of epiphanies, short writings in the form either of dramatic vignettes or prose poems.

Joyce spent nine months of 1902 in Paris, intending to enroll in medical school, but encountered difficulties over entrance qualifications; he returned to Dublin on the news of his mother's impending death. He earned a little money writing book reviews and began a series of short stories, which eventually became Dubliners (first published in 1914). In June 1904, he fell in love with Nora Barnacle, a girl from Galway, and in October Joyce left Dublin with Nora for a teaching post in Trieste. They remained for ten years and had a son, Giorgio, in 1905, and a daughter, Lucia, in 1908.

In 1913 W. B. Yeats alerted Ezra Pound to Joyce's talent, and when Joyce sent him the first chapter of his autobiographical novel Stephen Hero, Pound found a publisher for it: A Portrait of the Artist as a Young Man first appeared serially in a small literary magazine in 1914, and then in book form in 1916. Improved finances and Pound's critical support gave Joyce the confidence to commence a novel that he had contemplated as a final story for Dubliners. Joyce began writing Ulysses on March 1, 1914, and had completed the first three chapters by early 1915.

World War I compelled Joyce to move, in June 1915, to Zürich (for one thing, virtually all of his male students had been conscripted), where he continued writing Ulysses. Joyce received grants sponsored by the British government, which suggested he perform some service in Zürich in return. The government had some pro-Alleled journalism in mind; instead, Joyce cofounded with Claude Sykes The English Players and embarked on their first theatrical production, Oscar Wilde's The Importance of Being Earnest.

Joyce returned to Trieste in 1919 before moving to Paris in 1920 on Pound's advice. There, Sylvia Beach offered to publish Ulysses under her Shakespeare & Company bookshop imprint. The book appeared in time for Joyce's 40th birthday in 1922 and caused great scandal. Deemed pornographic, Ulysses was banned in the United States until 1934 and in the United Kingdom until 1936. While in Paris, Joyce met and befriended Samuel Beckett, and the young writer sometimes took dictation for Joyce's next large project, on which Joyce toiled for 17 years, experiencing bouts of physical, mental, and emotional distress. Incorporating unused material from Ulysses, Finnegans Wake was published in 1939.

Joyce died on January 13, 1941, having returned to Zürich only a month before.
A.C.T.’s Core Acting Company—
A Core Value

A.C.T.’s founding artistic director, William Ball, was a firm believer in the idea that a vigorous and creative repertory company must foremost be a “theater for actors.” He dedicated A.C.T. 40 years ago to this fundamental guiding principle: that the way to ensure ongoing dynamism onstage and a rewarding long-term relationship with the San Francisco audience is by committing to a resident acting company at the heart of A.C.T. Ball said in 1979: “In the commercial theater a group of strangers come together and work very rapidly and intensely for four or five weeks of rehearsals. After a play opens these people separate and once again go their individual ways. A.C.T. is based on the proposition that if you put actors together for a long period of time, they can affect each other’s work through the continuity of their work and also by knowing that they have job security. If actors have these things and . . . all they have to do is go to work, then these artists can concentrate on acting, they can act well without fear.”

One of A.C.T.’s earliest company members, Deborah Sussel—who remains a vital part of the A.C.T. family as head of speech in the conservatory and has served as dialect coach on hundreds of A.C.T. productions, including *Theater*—remembers the remarkably flexible and exploratory artistic culture fostered in those first seasons at the Geary Theater. “It was an incredibly exciting time,” says Sussel, who joined the A.C.T. company in 1967. “Amazingly, there were some 40 actors working together, year round, in those first, creatively intense seasons—performing multiple roles in a repertory of 16 plays onstage in two different theaters at night, taking classes and teaching during the day—we felt supported and encouraged to stretch artistically in ways we couldn’t have imagined.”

Although A.C.T.’s commitment to company waned throughout the 1980s (due in part to mounting financial pressures, which confronted regional theaters across the country), Artistic Director Carey Perloff arrived in San Francisco 15 seasons ago with the fundamental aspiration of returning to the core value of a resident acting company. Like Ball, Perloff believes A.C.T. is stronger—its work more powerful, its artists more nurtured, its audience more engaged—when made up of a permanent group of artists who, by collaborating repeatedly and in varied roles, achieve the cohesive strength of a true ensemble, “larger than the sum of its parts.”

In 2001, Perloff initiated a new official core company of four actors—Rena Augesen, Marco Barricelli, Steven Anthony Jones, and Gregory Wallace—all of whom joined the theater on yearlong, full-time contracts. As performers, teachers (in the A.C.T. Conservatory), and associate artists, the core acting company has strengthened the ties among the acting, producing, and training wings of A.C.T. and participated instrumentally in the planning of future seasons and the setting of artistic goals. (Barricelli, who appeared in 20 A.C.T. productions from 1996 to 2005, left A.C.T. last year to pursue other acting and directing opportunities.)

Many A.C.T. subscribers have shared their enthusiasm over the years for the distinct rewards of experiencing a core company of actors transform through many seasons in remarkably different roles. “We love watching the same actors again and again,” says San Francisco’s Janet Cluff, who with her husband, Lloyd, has seen every A.C.T. production since they first subscribed in 1973. “Early company members” Bill Paterson, Roth Kohart, Sydney Weizke, and Marian Walters, when they were together, were just magical. And Barbara Dirickson had this wonderful voice—then, all of a sudden, she was gone! It never dawned on us that our actors would go anywhere else. It’s like Marlo Hampton; we really miss him. But we appreciate getting to know Steven Anthony Jones and René Augesen and Gregory Wallace—their talent was certainly manifested in *Celebration* and *The Room.*”

A.C.T.’s latest development in the evolution of core company is the addition this season of a younger actor, Allison Jean White, the first new ensemble member since 2001. White is a 2005 graduate of the A.C.T. Master of Fine Arts Program (and former Young Conservatory student), and is already appearing in her second Perloff-directed Stoppel production, following her memorable turn in *The Real Thing* in 2004. “One of the most valuable aspects of training at A.C.T. is the proximity to the core company,” says White. “Their performances are inspiring and they are excellent teachers and mentors. It’s an honor to row work alongside these artists, and I’m thrilled to have the opportunity to hone my craft in such good company.”

In recent seasons, some of A.C.T.’s most powerful productions—including *Master Harold... and the boys*, *Gangster Girl Run A Doll’s House*, and the current production of *Thresories*—have been built around the core company actors. “The idea of an acting company is one of the reasons the Bay Area first fell in love with A.C.T.,” says Perloff, “and a return to that principle has had a transformational effect on A.C.T.’s artistic work and our ongoing dialogue with our audience, which has revealed in these actors’ portrayals of radically different characters from one season to the next. What continues to make our company unique is the fact that they direct, teach, and mentor the next generation, while at the same time performing as professionals on our stage. It is part of our long-term artistic plan, with resources provided by our newly launched endowment campaign, to grow A.C.T.’s core acting company and to deepen its relationship to the conservatory, for the benefit of generations to come.”

—Jessica Werner Zuck
A.C.T.'S CORE ACTING COMPANY—
A CORE VALUE

A.C.T.'s founding artistic director, William Ball, was a firm believer in the idea that a vigorous and creative company must foremost be a "theater for actors." He dedicated A.C.T.'s 40 years ago to this fundamental guiding principle: that the way to ensure ongoing dynamism onstage and a rewarding long-term relationship with the San Francisco audience is by committing to a resident acting company at the heart of A.C.T.'s Ball said in 1979: "In the commercial theater a group of strangers come together and work very rapidly and intensely for four or five years of rehearsal. After a play opens these people separate and once again go on their individual ways. A.C.T. is based on the proposition that if you put together actors for a long period of time, you can affect each other's work through the continuity of their work and also by knowing that they have job security. If actors have these things and … all they have to do is go to work, then these artists can concentrate on acting, they can act well without fear."

One of A.C.T.'s earliest company members, Deborah Sussel—who remains a vital part of the A.C.T. family as head of speech in the conservatory and has served as dialect coach on hundreds of A.C.T. productions, including Treasure—remembers the remarkably flexible and exploratory artistic culture fostered in those first seasons at the Geary Theater. "It was an incredibly exciting time," says Sussel, who joined the A.C.T. company in 1967. "Amazingly, there were some 40 actors working together, year round, in those first, creatively intense seasons—performing multiple roles in a repertory of 16 plays onstage at two different theaters at night, taking classes and teaching during the day—we felt supported and encouraged to stretch artistically in ways we couldn’t have imagined."

Although A.C.T.'s commitment to company waned throughout the 1980s (due in part to mounting financial pressures, which confronted regional theaters across the country), Artistic Director Carey Perloff arrived in San Francisco 15 seasons ago with the fundamental aspiration of returning to the core value of a resident acting company. Like Ball, Perloff believes A.C.T. is stronger—its work more powerful, its artists more nourished, its audience more engaged—when made up of a permanent group of artists who, by collaborating repeatedly and in varied roles, achieve the cohesive strength of a true ensemble, "larger than the sum of its parts."

In 2001, Perloff initiated a new official core company of four actors—Rene Augesen, Marco Barricelli, Steven Anthony Jones, and Gregory Wallace—all of whom joined the theater on yearlong, full-time contracts. As performers, teachers (in the A.C.T. Conservatory), and associate artists, the core company has strengthened the ties among the acting, producing, and training wings of A.C.T. and participated instrumentally in the planning of future seasons and the setting of artistic goals. (Barricelli, who appeared in 20 A.C.T. productions from 1996 to 2005, left A.C.T. last year to pursue other acting and directing opportunities.)

Many A.C.T. subscribers have shared their enthusiasm over the years for the distinct rewards of experiencing a core company of actors transform through many seasons in remarkably different roles. "We love seeing the same actors again and again," says San Francisco's Janet Cluff, who with her husband, Lloyd, has seen every A.C.T. production since they first subscribed in 1973. "[Early company members] Bill Paterson, Ruth Kohnert, Sydney Walsh, and Maritian Walters, when they were together, were just magical. And Barbara Dickson had this wonderful voice—all, of a sudden, she was gone! It never dawned on us that our actors would go anywhere else. It’s like Marlo leaving, we really miss him. But we appreciate getting to know Steven Anthony Jones and Rene Augesen and Gregory Wallace—they’re talent was certainly manifest in Celebration and The Room."

A.C.T.'s latest development in the evolution of core company is the addition this season of a younger actor, Allison Jean White, the first new ensemble member since 2001. White is a 2005 graduate of the A.C.T. Master of Fine Arts Program (and former Young Conservatory student), and is already appearing in her second Perloff-directed Steppen production, following her memorable turn in The Real Thing in 2004. "One of the most valuable aspects of training at A.C.T. is the proximity to the core company," says White. "Their performances are inspiring and they are excellent teachers and mentors. It’s an honor to grow alongside these artists, and I’m thrilled to have the opportunity to hone my craft in such good company."

In recent seasons, some of A.C.T.'s most powerful productions—including Master Harold—and the boys, Gregory's Girls, A Doll's House, and the current production of Threepenny—have been built around the core company actors. "The idea of an acting company is one of the reasons the Bay Area first fell in love with A.C.T.,” says Perloff, "and a return to that principle has had a transformational effect on A.C.T.'s artistic work and our ongoing dialogue with our audience, which has reaped in these actors’ portrayals of radically different characters from one season to the next. What continues to make our company unique is the fact that they direct, teach, and mentor the next generation, while at the same time performing as professionals on our stage. It is part of our long-term artistic plan, with resources provided by our newly launched endowment campaign, to grow A.C.T.'s core acting company and to deepen its relationship to the conservatory, for the benefit of generations to come."

—Janet Werner Zatk

TRAVESTIES
by Tom Stoppard
Directed by Carey Perloff
SEP 14-OC T 15
THE LITTLE FOXES
by Lillian Hellman
Directed by Lardi Williams
OCT 21-NOV 24
THE CIRCLE
by W. Somerset Maugham
Directed by Mark Lamos
JAN 4-FEB 4
HEODA GABLER
by Henrik Ibsen
Directed by Richard E. T. White
FEB 9-MAR 11
RENÉ AUGSEJEN (Georgend), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in the "Missanthrope," which will have its opening at the San Francisco Public Library in March.


Life Care living in the heart of the City
Since 1987, San Francisco Towers has been the City's preferred address for quality independent retirement living. Enjoy the comfort of a private apartment, three meals a day in a gracious dining room, and the assurance of comprehensive lifetime medical care.

For more information or to arrange a personal tour, please contact Ron Hopper at (415) 445-5320 or rhopper@sanfracas.org.

San Francisco Towers is a senior living community certified by the Episcopal Community Foundation. License #9002851. CCM 3-97.
RENEE JUGSEEN (Gracchide), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope, she has appeared in recent seasons in Celebration and The Room, The Board of Arrows, The Playwright, The Women’s Health, The Three Sisters, and currently in The Threepenny Opera. New York credits include Spinning into Butter (Lincoln Center Theater, Machbeth with Alec Baldwin and Angela Bassett, Public Theater), I’m My Party (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Overruled (Drumaluna Company). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theater Company); several productions, including the world premieres of The Board of Arrows and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, and the Los Angeles Shakespeare Festival, Yale Repertory Theater, and Stage West. Film and television credits include The Battle Studies, Law & Order, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mygale. Augustus is a graduate of the Yale School of Drama.

ANTHONY FUSCO (James Joyce) has appeared at A.C.T. in The Riviera, The Playwright’s Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Eurico IV, The Misanthrope, Edward II, and A Christmas Carol. Other Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth for California Shakespeare Theater (where he is an associate artist); My Old Lady at Marin Theatre Company; and Traveling Jewish Theater’s production of The Chairs. On Broadway, he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound. Fusco’s many off-Broadway credits include The Holy Terror, Candide, Deadman’s Door, A Life in the Theater. He is a graduate of the Juilliard School.

GEOFF HOYLE (Leroy, Bennett) recently returned from New York, where he played The Dog in Brand/uk, adapted by Tony Kushner and directed by Maurice Sendak. He has appeared at A.C.T. in Jane and the Peacock, Dario Fo’s The Pope and the Witch, Travels With My Aunt, and The Tempest. He was the original Zazu in The Lion King on Broadway, for which he received a Drama Desk Award nomination. An accomplished mime, he has clowned with San Francisco’s Pickle Family Circus, Cirque du Soleil, and Circus Flora. He wrote and performed the award-winning solo show Beware! and Feast of Fools and later created The Conquist’s Return, Gen(ue), and The First Hundred Years, all commissioned by Berkeley Repertory Theatre. Film appearances include Smooth Talk, Robert Altman’s Popeye, and the upcoming Valley of the Heart’s Delight. He is the recipient of a 2004 Pew/TCG National Theatre Artist Residency Fellowship.

GEOFFREY JOHNSON (Henry Carr) has performed for nine seasons with the Stratford Festival of Canada, where his performances have included roles in Guys and Dolls (Nathan Detroit), Treach and Crescendo (Ector), Richard II (Richard III), Raimo and Juliet (Mercutio), King Lear (Edmund), The Winter’s Tale (Autolycus), The Comedy of Errors (Antipholus of Syracuse/Ephesus), The Relator (Worthy), The Cherry Orchard (Yasha), Pride and Prejudice (Darcy), Death of a Salesman (Biff), Sweet Bird of Youth (Chace Wyane), The Night of the Iguana (Reverend Shannon), and Cat on a Hot Tin Roof (Brick). The show also directed the hit one-woman play The Blinds, the Brunette, and the Wrygling Redhead. Other theater includes Synge (Henry) at the Winter Garden Theatre (Toronto); Suzan (Houzana) andמתי ומכしたり (Thomas Shephed) at Targaron Theatre (Toronto); Holiday (Nick Potter) at the Shaw Festival (Niagara); and, in England, Taming of the Shrew (Petruchio) at the New Shakespeare Company. Film and television include: Large Wrench (Kennedy), ‘Dracula: The Series’ (Dracula), ’Traders’ (Daniel Bood), Liz’s Rhapsody (List), and The English Patient (Dr. Oliver). Johnson is the recipient of a Don Maror Moore Award for I do Yours (Tolaine) at Targaron Theatre and a Gemini Award for “The City” (Oliver) on CTV.

JOAN MANKIN (Nadja) was last seen at A.C.T. in The Gamester and The Three Sisters (dir. Carey Perloff). Most recently she played Anne in the Robert Wilson/Tom Waila collaboration The Black Rider at the Avignon Festival Theatre in Los Angeles. She has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, and the Dell’Arte Players Company. An associate artist with California Shakespeare Theater, she has also performed with the San Francisco Shakespeare Festival, San Diego Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, Traveling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include Bessie, Made in America, and Desert Hearts. She has directed for the Magic Theatre, the San Francisco Shakespeare Festival, and the Brick and Earth Circle of Calgary, as well as performances for the San Francisco New Victorian Festival filmed for HBO. Mankin is on the faculty of the ‘Closely Conservatory of the San Francisco Circus Center.

GREGORY WALLACE (Tristan Turk), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Rituals, Gem of the Ocean, Lievito, The Revival of a Romantic Drama, The Gamester, A Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Blithe Spirit, Celebration and The Room, ‘Master Harold’… and the boys, The Misanthrope, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angel in America (Bay Area Theatre Critics’ Circle Award). Other theater credits include One Country (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop). A Yeats Like It (Public Theatre), Much Ado about Nothing (Alliance Theatre), The Screen (Guthrie Theatre), The Learned Ladies (Williamsford Theatre Festival), King Lear (Whole Theater), The Queens of the Rehob (Center Stage), and The Banquet.

Strategies (Berkeley Repertory Theatre). Screen credits include Peter Sellers’ The Cabinet of Dr. Caligari, The Beverly Hillbillies, Dark Goddess, Crime Story, and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

ASSLON JEAN WHITE (Gertrude), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tony Stoppard’s The Real Thing (dir. Carey Perloff) and A.C.T’s 2004 production of A Christmas Carol. She was also seen in last spring’s First Look presentations of The Shaker Chair, Drama Went, Warnen, and Waiting for the Flood at Zadash Theatre. She appeared in Chez Mimi, a clown cabaret, with Life Care living in the heart of The City Since 1997, San Francisco Towers has been The City’s preferred address for custom independent retirement living. Enjoy the comfort of a private apartment, three meals a day in a gracious dining room, and the assurance of comprehensive lifetime medical care.

For more information or to arrange a personal tour, please contact Kate Hoepl at (415) 445-5220 or kathryn.hoepl@sfsf.com. San Francisco Towers is a not-for-profit, non-sectarian retirement community owned by the Episcopal Diocesan Foundation, 3601 Peach Street, San Francisco, California 94102.
Who’s Who

Infinite Stage at The Players Theatre in New York and recently played Christina in Red Light Winter at the Wellfleet Harbor Actors Theatre. She performed with Killing My Lobster in Goatfish! at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whitenoise. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

MARK FARRELL
(Understudy) was most recently seen at Center REP’s Farinelli Theatre on Luftgut on the 22nd Floor (dir. Barbara Damashek). Before that, Farrell appeared in The Humming of Winchester (world premiere, San Jose Repertory Theatre); Old, Wicked Songs, Splattin’ the Rafter (world premiere), Mr & My Girl, Wonderful Town, Lady in the Dark, and The Crucible (Marin Theatre Company); Noel & Gertie (Bay Area Theatre Critics’ Circle Award) and 99 Magical Ladies in 80 Days (Center REP); The Fantastics (SF Playhouse, Bay Area Theatre Critics’ Circle Award); Judgement at Nuremberg (Willows Theater); and A Map of the World (TheatreFirst). Farrell has also worked with ArtRise, the Bay Area Playwrights’ Festival, Golden Thread, and Playground. Last July he appeared off Broadway at the Ars Nova as Erik Menendez in Loaded.

JOAN HARRIS-GELB
(Understudy) was recently seen in the A.C.T. production of Happy End. Other performances at A.C.T. include The Time of Your Life, A Doll’s House, Blithe Spirit, and A Christmas Carol and First Look presentations of Raisin and Tracy Letts’ Waiting for the Parade at Zeum Theater. Recent credits include the American premiere of A Walk in the Woods by David Mamet and Main Street by Maxine Huang at the Lucid Stage. Recently, Harris-Gelb appeared in the world premiere of David Henry Hwang’s Xianbu at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway. Gelb has performed her solo show, Muse, Where Were You When I Wake Up Screaming and My Red Balloon on Fire in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Darke for HBO, Women Alexed, and “Low & Order.”

REED MARTIN
(Understudy) is a performer, writer, and managing partner of the Reduced Shakespeare Company, where he cocreated and performed in the original stage productions of The Complete History of America (abridged), The Bible: The Complete Word of God (abridged), All the Great Books (abridged), and Completely Hollywood (abridged) and contributed material to The Complete Works of William Shakespeare (abridged). He has performed at Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, the Kennedy Center, the White House, and in London’s West End. Reed has written for the BBC, NPR, RTE Ireland, the Washington Post, and Vogue. Before joining the Reduced Shakespeare Company, Reed was a clown and assistant ringleader with Ringling Brothers’ Circus. Reed earned a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He is a graduate of Ringling Brothers’ Clown College and of the Bill Kinnon School of Professional Baseball Umpiring Training.

MOLLIE STICKNEY
(Understudy) made her A.C.T. debut in When We Were Married in 1989 while a student in the Young Conservatory. She graduated from the A.C.T. Master of Fine Arts Program in 1995, going on to perform in A.C.T. productions of Arcadia, The Matchmaker, Geogift, and Dark Rapture. She has returned on many Bay Area stages, including the Magic Theatre and Berkeley Repertory Theatre. She was last seen in the West Coast premiere of Roadside at the San Francisco Playhouse.

DOUGLAS W. SCHMIDT
(Scenic Designer) has been the scenic designer for more than 200 productions in the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters’ musical Over Here! and Ira Lewit’s Veronica’s Room, Neil Simon’s Theyes’ Playin Our Song, Bernard Slade’s Romantic Comedy, Howard Ashman and Marvin Hamlish’s musical Smile, the original production of Great, which held for many years the record for the longest running show in the history of Broadway, and the now-legendary multimillion-dollar spectacle Frankenstein, which closed on opening night. Recent Broadway credits include the 2001 revival of 42nd Street (Tony, Drama Desk, and Outer Critics Circle nominations) and the 2002 revival of Into the Woods (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include Primates at Steentje’s 5th Avenue Theatre and the London revival of 42nd Street. Upcoming projects include Il Trinito at the Metropolitan Opera in 2007.

DEBORAH DRYDEN
(Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Celebration and The Room, Tartuffe IV, The Invention of Love, Long Day’s Journey into Night, Mary Stuart, The Rose Tattoo, and The Temple. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, the Old Globe, Seattle Repertory Theatre, the Alliance Theatre Company, the Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, the Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, the Milwaukee Repertory Theatre, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with the Oregon Shakespeare Festival, where she was currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the UNITT Distinquished Achievement Award in costume. She is also author of the book Fabric Painting and Dyeing for the Theatre, Dryden is professor emeritus of design at UC San Diego.

ROBERT WIERZEL
(Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Tokyo, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including

Introducing
Dr. Sam P. Most, Chief of Facial Plastic Surgery at Stanford, a leader in the field and an expert in the latest minimally invasive techniques.

Trust your face to a specialist at Stanford

We offer the following:
- BOTOX®
- Rhinoplasty
- Blepharoplasty
- Browlift Surgery
- Thermage
- Facelift
- Chemical Peels
- Necklift
- Augmentation
- Resurfacing
- Fat recontouring
- Radiesse

For more information: call (650) 736-3624 or visit www.stanfordface.com
WHO’S WHO

Infinite Stage at The Players Theatre in New York and recently played Christina in Red Light Winter at the Wellfleet Harbor Actors Theatre. She performed with Killing My Lobster in Gone?! at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whiterose. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

MARK FARRELL

(Understudy) was most recently seen at Center Rep/Perney Theatre in Laughing on the 23rd Floor (dir. Barbara Damashek).

Before that, Farrell appeared in The Humming of Winchester (world premiere, San Jose Repertory Theatre); Old, Wicked Songs, Splitzlin’ the Raft (world premiere), Mr. & My Girl, Wonderful Town, Lady in the Dark, and The Crucible (Marin Theatre Company); Noo & Gooive (Bay Area Theatre Critics’ Circle Award) and 72 in 80 Days (Center REP); The Fantastics (SF Playhouse, Bay Area Theatre Critics’ Circle Awards); Judgment at Nuremberg (Willohes Theater); and A Map of the World (Theatre First). Farrell has also worked with ArtRise, the Bay Area Playwrights’ Festival, Golden Thread, and PlayGround. Last July he appeared off Broadway at the Ars Nova as Erik Menendez in Loaded.

JOAN HARRIS-GELB

(Understudy) was recently seen in the A.C.T. production of Happy End. Other performances at A.C.T. include The Time of Your Life, A Doll’s House, Blithe Spirit, and A Christmas Carol and First Look presentations of Wrinsoe and Carey Perlofs’ Waiting for the Pied at Zzzum.

Theater. Recent credits include the American premiere of Edna O’Brien’s Family Beaches (dir. Paul Whitworth) at the Magic Theatre and Heartbreak House (dir. Beth Croven) at Porchlight Theatre. Other stage credits include Minerva in the world premiere of David Hinsons Wrong Mountain at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of Titanic, and Mrs. Walker and others in the original Broadway company of The Who’s Tommy. She also performed in Big River on Broadway, Gelb has performed her solo shows, Mistletoe, Where Were You When I Woke Up Screaming? and My Red Dress on Fire in the Middle of the Night? all over New York City. Her television credits include The Last Day in the Life of Brian Daring for HBO, Women Allowed, and “Low & Order.”

REED MARTIN

(Understudy) is a performer, writer, and managing partner of the Reduced Shakespeare Company, where he co-created and performed in the original stage productions of The Complete History of America (abridged), The Bible: The Complete Work of God (abridged), All the Great Books (abridged), and Completely Hollywood (abridged) and contributed material to The Complete Works of William Shakespeare (abridged). He has performed at Seattle Repertory Theatre, The Old Globe, McCarter Theatre, La Jolla Playhouse, the American Repertory Theatre, Lincoln Center Theatre, the Kennedy Center, the White House, and in London’s West End. Reed has written for the BBC, NPR, RTE Ireland, the Washington Post, and Vogue. Before joining the Reduced Shakespeare Company, Reed was a clown and assistant ringmaster with Ringling Brothers’ Circus. Reed earned a B.A. from UC Berkeley and an M.F.A. from UC San Diego. He is a graduate of Ringling Brothers’ Clown College and of the Bill Kinniman School of Professional Baseball Umpire Training.

MOLLIE STICKNEY

(Understudy) made her A.C.T. debut in When We were Married in 1989 while a student in the Young Conservatory. She graduated from the A.C.T. Master of Fine Arts Program in 1995, going on to perform in A.C.T. productions of Arcadia, The Matchmaker, Golightly, and Dark Rapture. She has performed on many Bay Area stages, including the Magic Theatre and Berkeley Repertory Theatre. She was last seen in the West Coast premiere of Rossetti at the San Francisco Playhouse.

DOUGLAS W. SCHMIDT

(Scenic Designer) has been the scenic designer for more than 200 productions in the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters’ musical Over Here! and Ivan Leko’s Venetian Room; Neil Simon’s Thelma Playing Our Song; Bernard Slade’s Romantic Comedy; Howard Ashman and Marvin Hamlish’s musical Smile; the original production of Grease, which held for many years the record for the longest running show in the history of Broadway, and the now-legendary multimillion-dollar spectacle Frankenstein, which closed on opening night. Recent Broadway credits include the 2001 revival of 42nd Street (Tony, Drama Desk, and Outer Critics’ Circle nominations) and the 2002 revival of Into the Woods (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include Primavera at Seattle’s 5th Avenue Theatre and the London revival of 42nd Street. Upcoming projects include Il Trittico at the Metropolitan Opera in 2007.

DEBORAH DRYDEN

(Costume Designer) has designed the costumes for A.C.T. productions of Les Liaisons Dangereuses, The Glass Menagerie, Celebration and The Room, Tartuffe I, The Invention of Love, Long Day’s Journey into Night, Moby, Turner, The Rose Tattoo, and The Tempest. She has also designed for Arena Stage in Washington, D.C., the La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, the Alliance Theatre Company, the Alley Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, the Guthrie Theatre, the Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, the Milwaukee Repertory Theatre, Minnesota Opera Company, the Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had a 23-year affiliation with the Oregon Shakespeare Festival, where she is currently the resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the UNITET Distinquished Achievement Award in costume. She is also the author of the book Fabric Painting and Dyeing for the Theatre. Dryden is professor emeritus of design at UC San Diego.

ROBERT WIERZEL

(Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including

Introducing

Dr. Sam P. Most, Chief of Facial Plastic Surgery at Stanford, a leader in the field and an expert in the latest minimally invasive techniques.

Trust your face to a specialist at Stanford

We offer the following:

- BOTOX®
- Rhinoplasty
- Browlift Surgery
- Thermage
- Facelift
- Chemical Peels
- Necklift
- Augmentation
- Resurfacing
- Radiofrequency

For more information: call (650) 736-FACE or visit www.stanfordface.com

1224.0x792.0
Who’s Who

DARRON L WEST (Sound Designer) is the sound designer and a company member of Anne Bogart's STFI Company. His work has been heard in more than 390 productions all over Manhattan, on and off Broadway, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace, the Village Voice OBIE Award, and the Entertainment Design magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include Kid Simple for the 2004 Humana Festival of New American Plays, Big Love for Austin's Rude Mechanicals (Austin Critics’ Table Award for best director), and the national tour of Stephen Sondheim's Into the Woods.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jesus Christ Superstar at the Lunt-Fontanne, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Odissiah. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creators and Boss Productions. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

Michael Paller (Scenic Design) joined A.C.T. in 2000 as resident scenic designer, director of scenic design and director of development. He is currently the director of development at Center Repertory Theatre (Cleveland), then worked as a scenic designer and costume designer for the Buihn Theatre and the Berkeley Repertory Theatre, the Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He has designed the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of Gentleman Calicoes: Tensaw Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Chronogram. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

Who’s Who

DARRON L WEST (Sound Designer) is the sound designer and a company member of Anne Bogart's STFI Company. His work has been heard in more than 390 productions all over Manhattan, on and off Broadway, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace, the Village Voice OBIE Award, and the Entertainment Design magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include Kid Simple for the 2004 Humana Festival of New American Plays, Big Love for Austin's Rude Mechanicals (Austin Critics’ Table Award for best director), and the national tour of Stephen Sondheim's Into the Woods.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jesus Christ Superstar at the Lunt-Fontanne, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Odissiah. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creators and Boss Productions. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

Michael Paller (Scenic Design) joined A.C.T. in 2000 as resident scenic designer, director of scenic design and director of development. He is currently the director of development at Center Repertory Theatre (Cleveland), then worked as a scenic designer and costume designer for the Buihn Theatre and the Berkeley Repertory Theatre, the Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He has designed the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theatre in Moscow. Paller is the author of Gentleman Calicoes: Tensaw Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Chronogram. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

The artistic fusion of East and West.

STAKES. SUSHI. AND SO MUCH MORE.
PRE-THEATER DINING AND FREE PARKING
Enjoy our prix fixe Theatre Bento dinner, served from 5:30 p.m. until 7:00 p.m. and we'll validate your parking at the hotel for the evening.

LOCATED IN HOTEL NIKKO SAN FRANCISCO | 222 MISSION STREET
415.794.1100 | www.parqwniksosf.com

natural habitat.

Arts迷 homes are designed to take city living to a radically new direction by combining environmen-
tal sensitivity with the features and finishes you value most. Modern, Stylized, Efficient. Located near AT&T Park is the heart of Mission Bay. Arista is the natural habitat for your modern outlook. ONE-BEDROOMS FROM $520,000 TWO-BEDROOMS FROM $780,000

VISIT OUR SALES CENTER TO VIEW KITCHEN AND BATHROOM MODELS
655 Howard Street in the center of new Montgomery
Open Daily From 10 a.m. - 5 p.m.
415.974.5200 www.AristaSF.com

24 American Conservatory Theater

The artistic fusion of East and West.

STAKES. SUSHI. AND SO MUCH MORE.
PRE-THEATER DINING AND FREE PARKING
Enjoy our prix fixe Theatre Bento dinner, served from 5:30 p.m. until 7:00 p.m. and we'll validate your parking at the hotel for the evening.

LOCATED IN HOTEL NIKKO SAN FRANCISCO | 222 MISSION STREET
415.794.1100 | www.parqwniksosf.com

natural habitat.

Arts迷 homes are designed to take city living to a radically new direction by combining environmen-
tal sensitivity with the features and finishes you value most. Modern, Stylized, Efficient. Located near AT&T Park is the heart of Mission Bay. Arista is the natural habitat for your modern outlook. ONE-BEDROOMS FROM $520,000 TWO-BEDROOMS FROM $780,000

VISIT OUR SALES CENTER TO VIEW KITCHEN AND BATHROOM MODELS
655 Howard Street in the center of new Montgomery
Open Daily From 10 a.m. - 5 p.m.
415.974.5200 www.AristaSF.com

24 American Conservatory Theater
The artistic fusion of East and West.

STEAKS. SUSHI. AND SO MUCH MORE.

PRE-THEATER DINING AND FREE PARKING
Enjoy our prix fixe Theatre Bento dinner, served from 5:30 p.m. until 7:00 p.m. and we'll validate your parking at the hotel for the evening.

LOCATED IN HOTEL NIKKO SAN FRANCISCO | 222 MASON STREET
415-394-1102 | www.parqnpark.com

Who's Who

DARRON L. WEST (Sound Designer)

is the sound designer and a company member of Anne Bogart's STFI Company. His work has been heard in more than 390 productions all over Manhattan, on and off Broadway, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace, the Village Voice OBIE Award, and the Entertainment Design magazine EDDY Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include Kid Simple for the 2004 Humana Festival of New American Plays, Big Love for Austin's Rude Mechanics (Austin Critics' Table Award for best director), and the national tour of STFI's War of the Worlds Radio Play.

MICHAEL PALLER (Drummer)

joined A.C.T. as a resident drumming and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a drumming for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He drummed the Russian premieres of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theatre in Moscow. Pallar is the author of Gentleman Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and MiamiHerald. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

Who's Who

MERYL LIND SHAW (Casting Director)

joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jeeves, and Piazzolla at the Laton Agios, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiwan. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Critics and Best Award-winning productions for the Bay Area Stage at Berkeley Reperatory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area Advisory Committee for the Actors’ Equity Association, the negotiating committee for the IORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

DICK DALEY (Stage Manager)

previous works include the world premieres of The Opposite of Sex, The Musical and Dr. Faustus, written and directed by David Mamet (Magic Theatre); Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Mispergotten, and Waiting for Godot (A.C.T.); River’s End, Bus Stop, Communiqués: Two Plays, The Last Schwartz, and Versions of Kurosawa (Mintin Theatre Company), Machbeth and Henry IV (Commonwealth Shakespeare Company); Goldilocks Baloney and Twelfth Night (L.A. Women’s Shakespeare Company); The San ta land Diary (The Theatre Offensive); Tongue of a King, Long and Short of It (Company Women); Rosen and Julius, Dust for One, and Julius Caesar (Shakespeare & Company); and The Reizable Rise of Arsen Luey, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, and A Class With Patty Glinn. He also had a seven-year run as the production manager at Emerson College in Boston.

KATHERINE RIEMANN (Assistant Stage Manager)

has worked on productions of A Number, Gem of the Ocean, Holiday Inn, A Christmas Carol, Like James, The Constant Wife, American Buffalo, Frank Loesser’s Howl Christmas Carol, Stockbridge Peter, The House of Mirrors, The Invention of Love, and Wrong Mountain for A.C.T. She has also worked on productions of Our Town, Ohlone Nine, and The Glass Menagerie in San Francisco, and The Oratorio for Berkeley Repertory Theatre and on The Importance of Being Earnest and Much-Ado about Nothing for California Shakespeare Theater.

The actors and stage managers employed in this production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.

natural habitat.

Artemis homes are designed to take city living to a radically new direction by combining environ-
mental sensitivity with the features and fittings you value most. Modern. Stylish. Efficient. Located
near AT&T Park is the heart of Mission Bay, Artemis is the natural habitat for your modern outlook.

ONE-BEDROOMS FROM $320,000
TWO-BEDROOMS FROM $780,000

VISIT OUR SALES CENTER TO VIEW
KITCHEN AND BATHROOM MODELS
654 Howard Street at the corner of New Montgomery Street
415.974.5200 www.ArtemisSF.com

American Conservatory Theater

24 @ American Conservatory Theater

25 Tanninos

Artemis

Meryl Lind Shaw

© 2019 Artemis

Artemis is a registered service mark of Artemis, Inc. All rights reserved. DDB Worldwide is an advertising agency. This advertisement is based on the design and photography of Artemis. The color and materials specifications of the homes shown in this advertisement are subject to change. Homes do not include furnishings, materials or appliances shown in the advertisement. Pricing and availability subject to change. Terms and conditions apply. The information contained herein is for general reference purposes only. Consult an attorney regarding your specific circumstances. Developed by Artemis Mission One, LLC. Precision represented by the Mark Company. © 2019 Artemis Mission One, LLC.
THE GALLERY AT A.C.T.
SHARON SHEPHERD:
CONTEMPORARY ABSTRACT PAINTINGS

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevators) to view original artwork by a diverse array of artists, presented in a series of rotating exhibits throughout the 2006-07 season.

A vibrant collection of recent multiautotext abstract paintings by San Francisco artist Sharon Shepherd are on view at A.C.T. September 14-November 26. A San Francisco resident since 1985, Shepherd has shown her work at the Artists Gallery of San Francisco Museum of Modern Art, located at Fort Mason, since 1979. She has been an active studio artist for more than three decades, developing her articulate painterly vocabulary and multilayered style of contrasting surfaces, shapes, and patterns. Her mixed-media paintings are held in more than 300 public and private collections in the United States and abroad, and reproductions of her paintings have reached an even wider audience as internationally published posters and greeting cards. Her work has also been featured on film and television, in architecture and design catalogs, and as theatrical settings for ballet and modern dance companies.

A.C.T. MEMORIES, continued

being reconstructed. It's seen it up close and personal, hardhat and all. He said that if that earthquake had occurred at eight o'clock, instead of three hours earlier, more people would have been killed at the Geary Theater than in the whole earthquake combined. The damage was pretty extensive.

Janet is telling her favorite A.C.T. productions Shookhead Peter, Angels in America, Indian Ink, and Miss Evers Boys, and the Cliffs' children have grown up with A Christmas Carol. Her memories of The Duchess of Malfi are not as fond. Through the years, however, it is her subscription to the entire dramatic spectrum that A.C.T. has to offer that she and her husband have held on to and valued. "If you don't subscribe, it's very hard to go," she says.

"We just sign up every year, automatically. Half the time we don't know the names of the plays, we don't recognize playwrights; we just know that we're going to enjoy a nice evening of theater. We like theater. The point is, we just go!"


A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Bertolt Brecht/Kurt Weill's Happy End (including a rave album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wilch), David Mamet's new adaptation of George Bernard Shaw's The Hypothesis, John Porter's The Real Thing, Constance Congdon's A Matter (in an A.C.T.-commissioned adaptation of Goethe's Venus Verticordia), Ibsen's A Doll's House, Beckett's Waiting for Godot, Shedlock's Night and Day, and, returning, The Winter's Tale. Her production of Marie Ndiaye's Hilal, commissioned by A.C.T., was her New York world premiere of Extra Poulet's Eldorado, The American premiere of Pierre's Museum Langdon and the Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage was numerous OBEIE Awards for acting, direction, and designs, as well as the 1988 OBEIE for artistic excellence. In 1993, she directed the world premiere of Steven Stinchcomb's and Beryl Koren's opera The Cove at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tuoh Beirg, and the University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 25th season with A.C.T., has strengthened the organization's infrastructure and oversaw the company's expansion to include the development and production of new work and the West School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlotte Town Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Nipmuc Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Toga Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark Study of Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen sits on the boards and executive committees of the Commonwealth Club of California, as well as the Board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the Board of Big Brothers/Sisters, San Francisco and the Presidio, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on pre-review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Watch. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Constituency Director) oversees the administration of the A.C.T. Constituency's Master of Fine Arts Program, Young Constituency, Summer Training Congre, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the pre-professional training at the University of Connecticut, from which she taught acting for six years. She has worked with people of all ages in settings including public schools, including teaching in Hawaii and in Florence, Italy. Also a professional actor, the has performed in numerous off-off-Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of Continental Divide, Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HARE (Producing Director) began his working relationship with A.C.T. in 1984 as Executive Director with Eva Le Gallienne's National Repertory Theatre as an actor and Stage Manager. He also stage managed the Broadway productions of and Mis Mis Mis Mis Drama as Little Lolly and Grease (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 Dr. Little Lolly (directed by Marshall W. Mason) and Shere's and the Man. Hare joined A.C.T. in 1997 as he was the recipient of Theatre Crafts International's award for excellence in the theater in 1989, and in 1992 Hare was awarded an honorary achievement award by the Bay Area Theatre Critics' Circle.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating his 15th season as artistic director of A.C.T., where he most recently directed acclaimed productions of Bernt Brecke/Kurt Weill’s Happy End (including a rare album recording), A Christmas Carol (a new adaptation by Perloff with Paul Wilch), David Mamet’s new adaptation of Chekhov’s The Inheritance, Yen by Tanya Steppe, Richard III, a new production of Goodman’s The Real Thing, Constance Craigie’s A Matter (an A.C.T.-commissioned adaptation of George’s Vava Ziblouzova), Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night mail, and more.

Perloff’s production of Marie Nidda’s Hilde, coproduced at A.C.T.’s second space (Zeum) with Laura Fili Films, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Key, A.C.T.’s commission-directed translations of Beckett, The Misantrophes, Entr’acte, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayaoita’s singer’s boy and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Ra’s Tattoo, Atonement, Credenza, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s No for an Answer, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premieres of her own play The Colossus of Rhodes (a finalist for the Susan Smith Blackburn Award), Her Play Luminous Dating, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Allied Pikes Fund, sponsored by The San Francisco Foundation and Science & Technology Project, was workshoped in the summer of 2004 at New York Stage & Film, premiered in New York, in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her most recent project, Waiting for the Fish, was directed by Judith Ivey as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play After the War at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), and Robert O’Hara, on the adaptation for the 2005 O’Neill Playwright Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Extra Pouss’s Eldorado, the American premiere of Pierre’s Miss Julie and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage was numerous OBIE Awards for acting, directing, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Tesich and Deryl Koepp’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tsish School of the Arts at the University for seven years and teaches and directs in A.C.T.’s Master of Fine Arts Programs. She is the proud mother of Leslie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 12th season with A.C.T., has strengthened the organization’s infrastructure and overseen the company’s expansion to include the development and production of new work with the A.C.T. School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Folk Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Performing Arts in Edmonton. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as on the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. In addition, she has also participated on pre-production review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Award. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Programs, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the performing arts program at the University of British Columbia, where she taught acting for six years. She has worked with people of all ages, everywhere, including teaching in Hawaii and in Florence, Italy. Also a professional actress, she has performed in various off-off-Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide, Smith also a B.A. in English and theatre from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES Haire (Producing Director) began his career working with Eva Le Gallienne’s National Repertory Theatre as an actor and Stage Manager. He also stage managed the Broadway productions of And Miss Reardon Drinks a Little and Miss Reardon Drinks a Little and directed by Marshall W. Mason and Shara’s Armpit and the Man. Haire joined A.C.T. in 1994. As he began his tenure, A.C.T. was awarded Theatre Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a civic achievement award by the Bay Area Theatre Critics’ Circle.
PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater . . .

ACT PROLOGUE
A conversation with the director, Tuesday evening before the performance, 5:30—6:00 p.m.
Tuesday, 9/19

AUDIENCE EXCHANGES
Free pre-performance discussions with actors and/or A.C.T. staff members
Tuesday, 9/26
Sunday, 10/8
Wednesday, 10/11
Tuesday, 11/7
Sunday, 11/14
Wednesday, 11/17

OUT WITH A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance.
Wednesday, 9/27
Wednesday, 11/1

ACT ONE
ACT One stars arts lovers in over 20 and 30s in great theater, hot events and parties, and each other.
Friday, 10/6

THEATER ON THE COUCH
An exciting arts collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.
Friday, 9/29
Friday, 11/3

AND DON'T FORGET...

A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS
Red Score on Sunset and Baby with the Bathsheba
10/18—11/4, Zeum Theater
Theater Bay Area’s Free Night of Theatre (www.theatrebayarea.org)
10/27—31, A.C.T.

A.C.T. YOUNG CONSERVATORY PRESENTS
Charlie’s Aunt
11/10—11/19, Zeum Theater
A.C.T. Homecoming Weekend
11/3—11/5, A.C.T.

A.C.T. FIRST LOOK PRESENTS
Luminance Dating
11/30—12/23, Magic Theater
A.C.T. 40th Anniversary Gala Event
4/22/07, Four Seasons Hotel

For more information, call 415.749.2ACT or visit www.act-sf.org.

STAGING THE FUTURE OF GREAT THEATER

As the company embarks on its 40th anniversary season, A.C.T. is pleased to announce the launch of The Next Generation Campaign to secure its future for the next generation of theater artists and audiences. The Next Generation Campaign will establish an endowment of $25 million to provide A.C.T. with the financial wings to soar to new artistic heights in the years ahead. With more than $15.6 million in commitments to date, A.C.T. is off to a resounding start and invites its loyal patrons to join us in staging the future of great theater for generations to come!

For more information, contact Jamie Johnson at 415.439.2464 or jjohnson@act-sf.org.

LEADERSHIP DONORS
(as of August 1, 2006)

Burt and Dedeick McMurry • Bernard Osher Foundation
James and Jean Douglas • Duke Duke Charitable Foundation • Ruth and Alan Stein • Mr. and Mrs. Jeffrey Ubben
Francois and Marielle Fleischacker • Mimi and Peter Hans Fund • Lisa and John Pritzker Family Fund •
Mr. Toni Rembe and Mr. Arthur Rock • Pati and Rusty Rueff
Barbara and George Baker • Lesley Ann Clements Dekker and Bruce Dekker • S. H. Cowell Foundation •
Ms. Joan Dartford • Bly and Dagny Dohly Family Fund • Mr. and Mrs. William Draper III • Patricia and Keith Gardin • Mr. and Mrs. Robert L. Geen • Douglas W. and Kathy Grigg • Jonathan S. Kibbe and Nina Harnby • Mr. and Mrs. Robert S. Graber • F. Eugene and Mary S. Marks • Toby and Sally Rosenbloom • Mr. Steven C. Phillips and Ms. Susan Swindler •
Barry Lowell Williams and Louise Turkewicz
Kenneth and Leslie Bergman • Ron Branson • The Estates of Mary Ganush • Ms. Margaret K. Gardner • Dirceu and Ron Hage • Heather M. Kitchen •
Fred M. Levin and Nancy Livingston • The Hopper Trust Fund • Toby and Miriam Schnee • Dr. Galen and Cheryl Sobol • Rosedale C. Swig • Mr. and Mrs. Steven L. Swig • Ms. Carole Wilmans
Tosha Rose Barnes and Alan Salkin • Mr. Ronald Camastra • Edward and Della DeBranca • Mr. Phillip E. Dom • Richard H. Drost • Mr. and Mrs. Kent Heavey •
Toru and Shila Lawn • Sue Tong Li and Dik Bock • Christine and Sara Matson • J. Sanford Miller • Michelle Bulleth Miller • Jackie and Howard Nussloch • Gary Oelofse and Anthony Gill • Ms. Gerald B. Rosencrantz • Mr. Joseph A. Rubinstein • The Estates of Charles Salmon • Ms. René Salenger • Daniel S. Thompson • Larry and Robin Vender • Anonymous

The Next Generation Campaign Advisory Committee

Mortimer Fleischacker, Ellen Maguin Newman, Steven L. Swig, Honorary Chairs
Nancy Livingston, Chair

Lesley Ann Clements Dekker
Maritie K. Gardner
Jonathan S. Kibbe
Fred M. Levin

Sally Rosenblatt
Rusty Rooff
Cheryl Zuckor
Jeff Ubben
Carla Wilmans

The Next Generation Campaign Artistic Advisory Committee

Annette Benning, Chair
Rene Auberjonois
Rene Auberjonois
Reed Asgad
Elizabeth Banks
Marco Barcelli
Charles Bernard
Ricky Biren
Benjamin Britt
Betsy Lynn Buckley
Olympia Dukakis
Eve Ensler

Giles Havergal
Bill Irwin
Juliette Ivey
Stephen Anthony Jones
Lana Kree
Matt McGrath
Omar Metwally
Pamela Reed
Peter Riegert
Anita Noni Rose

Ken Bute
Ruben Santiago-Hudson
Tom Stoppard
David Straithairn
Tom Watt
Gregory Wallace
Land Williams
Robert Wilson
Charles Randolph Wright
PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater...

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.C.T. PROLOGUE</td>
<td>A conversation with the director, Tuesday evening before the performance, 5:30-6:00 p.m.</td>
</tr>
<tr>
<td>AUDIENCE EXCHANGES</td>
<td>Free post-performance discussions with actors and/or A.C.T. staff members</td>
</tr>
<tr>
<td>OUT WITH A.C.T.</td>
<td>A gathering of gay and lesbian theathergoers, immediately following the 8 p.m. performance</td>
</tr>
<tr>
<td>ACT ONE</td>
<td>ACT One presents arts lovers in over 20s and 30s in great theater, hot events and parties, and each other.</td>
</tr>
<tr>
<td>THEATER ON THE COUCH</td>
<td>An exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</td>
</tr>
</tbody>
</table>

* indicates runtime performance

AND DON'T FORGET...

<table>
<thead>
<tr>
<th>Event Title</th>
<th>Dates</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS</td>
<td>10/18-11/4, Zoom Theater</td>
<td></td>
</tr>
<tr>
<td>Red Scare on Sunset and Baby with the Babysitter</td>
<td>10/27-31, A.C.T.</td>
<td></td>
</tr>
<tr>
<td>A.C.T. YOUNG CONSERVATORY PRESENTS</td>
<td>11/10-11/19, Zoon Theater</td>
<td></td>
</tr>
<tr>
<td>Charles's Aunt</td>
<td>11/3-11/5, A.C.T.</td>
<td></td>
</tr>
<tr>
<td>A.C.T. Homecoming Weekend</td>
<td>11/20-12/23, Magic Theatre</td>
<td></td>
</tr>
<tr>
<td>A.C.T. 40th Anniversary Gala Event</td>
<td>4/22/07, Four Seasons Hotel</td>
<td></td>
</tr>
</tbody>
</table>

For more information, call 415.749.2ACT or visit www.act-sf.org.

THE NEXT GENERATION CAMPAIGN

STAGING THE FUTURE OF GREAT THEATER

As the company embarks on its 40th anniversary season, A.C.T. is pleased to announce the launch of The Next Generation Campaign to secure its future for the next generation of theater artists and audiences.

The Next Generation Campaign will establish an endowment of $25 million to provide A.C.T. with the financial wings to soar to new artistic heights in the years ahead. With more than $15.6 million in commitments to date, A.C.T. is off to a resounding start and invites its loyal patrons to join us in staging the future of great theater for generations to come!

For more information, contact Jamie Johnson at 415.439.2464 or jmjohnson@act-sf.org.

LEADERSHIP DONORS
(as of August 1, 2006)

Burt and Dee Dee McMurtry • Bernard Osher Foundation
James and Jane Douglas • Duke Durham Charitable Foundation • Ruth and Alan Stein • Mr. and Mrs. Jeffrey Ubben

Francois and Marietta Fleischer • Mimi and Peter Haus Fund • Lisa and John Pritts Family Fund • Mr. Toni Ramle and Mr. Arthur Rock • Pat and Rusty Ruffe

Barbara and George Baker • Lesley Ann Clement-Dreiski and Dave Dreiski • S. H. Cowell Foundation • Ms. Joan Darfort • Ray and Dagny Dolby Family Fund • Mr. and Mrs. William Draper III • Priscilla and Keith Gordin • Mr. and Mrs. Robert L. Greens • Douglas W. and Karin Grigg • Jonathan S. Kitchen and Nina Hurwitz • Mr. and Mrs. Robert St. Clair • E. Eugene and Mary N. Marx • Tony and Sally Rosenstien • Mr. Steven C. Phillips and Mrs. Susan Sundler • Barry Louis Williams and Lulu Tundish

Kenneth and Leslie Berman • Rosa Braunsch • The Estate of Mary Gardner • Ms. Harriett Gantner • Dianne and Ron Huger • Heather M. Kitchen • Fred M. Levin and Nancy Livingston • The Shannon Foundation • Tony and Nina Salzmann • Dr. Gordon and Cheryl Snow • Roderic C. Swig • Mr. and Mrs. Steven L. Swig • Mr. Carl Wilkman

Toots and Bruce Winn and Alan Sackman • Mr. Ronald Cazares • Edward and Della DebroUCK • Mr. Philip E. Fiero • Richard H. Flesher • Mr. and Mrs. Kent Harvey • Tony and Shelia Lauren • Sue Yang Li and Didi Beren • Christine and Stan Martin • J. Sanford Miller • Michelle Baldwin Miller • Jackie and Howard Newman • Gary Olstein and Anthony Gill • Mr. Gerald R. Rosenthal • Mr. Joseph A. Rosenthal • "The Estates of Charles Scammon • Mr. Russ Saldinger • Daniel E. Thompson • Larry and Robin Vander • Anonymous

THE NEXT GENERATION CAMPAIGN ARTISTIC ADVISORY COMMITTEE

<table>
<thead>
<tr>
<th>Member</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morton Fleischer</td>
</tr>
<tr>
<td>Ellen Maguire Newman</td>
</tr>
<tr>
<td>Steven L. Swig, Honorary Chairs</td>
</tr>
<tr>
<td>Nancy Livingston, Chair</td>
</tr>
<tr>
<td>Lesley Ann</td>
</tr>
<tr>
<td>Clement Dreiski</td>
</tr>
<tr>
<td>Martine K. Gardner</td>
</tr>
<tr>
<td>Jonathan S. Kitchen</td>
</tr>
<tr>
<td>Fred M. Levin</td>
</tr>
<tr>
<td>Phillip Kari Gotanda</td>
</tr>
<tr>
<td>Giles Havergal</td>
</tr>
<tr>
<td>Bill Arlow</td>
</tr>
<tr>
<td>Judith Ivey</td>
</tr>
<tr>
<td>Steven Anthony Jones</td>
</tr>
<tr>
<td>Lisa Krou</td>
</tr>
<tr>
<td>Matt McGrath</td>
</tr>
<tr>
<td>Omar Metwally</td>
</tr>
<tr>
<td>Pamela Reed</td>
</tr>
<tr>
<td>Peter Ringer</td>
</tr>
<tr>
<td>Anika Niss Rose</td>
</tr>
<tr>
<td>Ken Ruts</td>
</tr>
<tr>
<td>Ruben Santiago-Hudson</td>
</tr>
<tr>
<td>Tom Stoppard</td>
</tr>
<tr>
<td>David Straithar</td>
</tr>
<tr>
<td>Tami Wilt</td>
</tr>
<tr>
<td>Gregory Wallace</td>
</tr>
<tr>
<td>Lord Williamson</td>
</tr>
<tr>
<td>Robert Wilson</td>
</tr>
<tr>
<td>Charles Randolph Wright</td>
</tr>
</tbody>
</table>

SPECIAL THANKS FOR THEIR ASSISTANCE WITH THIS PRODUCTION OF TRAVESTIES

Lina Zhukovskaya, Jack Jaczowsky, Justin Flighow, Francine Lander, Max Grob, Manuelu Borden, Sean Tarraci, Sara Danielsen, Maureen McKibben, Reed Martin, Jack Sharrar

Consul General Martin Uden and Gilly Morrall at the British Consulate in San Francisco
ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grace Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 403 Geary Street at Mason, next to the theater; one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During performance weeks, business hours are 8-8 p.m. daily. Call 415.749.2422 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and last-minute ticket issuance. Subscribers only available by calling 415.749.2422. A.C.T. gift certificates can be purchased in any amount online, by phone or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Marinated senior rush tickets are available on the day of performance for $10. All rush tickets are subject to availability; one ticket per valid ID. Student and senior citizens can purchase rush tickets on the day of the production.

Group Discounts
For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER
A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts, and Play Arts, are on sale in the main lobby at the Ticket Services office, and online.

Refreshments
Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the log lines at intermission by providing food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. At a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone
Leaves your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before 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 create 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 Gueret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2422 to reserve seats for any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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 member of Theatrical Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Arts Residency Program, administrated by Theatre Communications Group and funded by the Pew Charitable Trusts.

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

The scenic, costumes, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the ILATE.

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

A.C.T. is supported in part by a grant from the Grants for the Arts/ San Francisco Hotel Tax Fund.

Nina Hatvany
Simply the Best...

Congratulations on your 40th Anniversary of outstanding performances!

415.229.1285
www.NinaHatvany.com
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Geary Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 403 Geary Street at Mason, near the theater, one block west of Union Square. Hours are 12-6 p.m. Tuesday through Saturday, and 12-9 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2424 or use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscribers available by calling 415.749.2290. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Marine senior rush tickets are available on the day of performance for $10. All rush tickets are subject to available seating; one ticket per valid ID. Student and senior citizens subscriptions are also available. One person per four seats is required. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER
A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other souvenirs—are also available. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscribers available by calling 415.749.2290. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Refreshments
Full bar service, soups, and savory items are available one hour before the performance and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the quiet position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, we ask you to avoid the use of these products when you attend the theater.

Emergency Telephone
Leave your seat locations with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers
A.C.T. performances begin on time,Latecomers will be seated before 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 may not work 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 theater. Please call 415.749.2424 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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 Area Theatrical Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Arts Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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

The scenic, costumes, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

A.C.T. is a participant in a grant from the National Endowment for the Arts.

A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

Nina Hatvany
Simply the Best...

Congratulations on your 40th Anniversary of outstanding performances!

415.229.1285
www.NinaHatvany.com

TRI Coldwell Banker
1699 Van Ness Avenue
San Francisco, CA 94109

AMERICAN CONSERVATORY THEATER EXITS
Monet and Clarence's bank

has personally delivered on their financial goals for over 10 years

is proud of their recent honor as minority retailer of the year

provides the banking tools and financing to fuel their company's growth

manages their personal wealth to ensure the future is equally rewarding

believes, as they do, that success is a day-to-day endeavor.

Invest in you®

Banking Services • Trusts • Investment Management
Maha Shaghafi, Senior Vice President & Regional Director, (415) 705-7240
Susan C. Rogers, Senior Vice President & Regional Director, Personal Trust (415) 705-7122

This is not a commitment to lend. Financing subject to credit and any applicable collateral approval. Other restrictions may apply. Financing available to businesses located in California, Oregon, or Washington. Terms and conditions subject to change.

Visit us at unionbank.com