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TRAVELS WITH MY AUNT

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American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings,
Artistic Director, 1986-92



A.C.T.

Carey Perloff, *Artistic Director*

1996-97 REPERTORY SEASON

SHLEMIEL THE FIRST

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

THE ROSE TATTOO

by Tennessee Williams
directed by Carey Perloff
October 24 - November 24, 1996

A CHRISTMAS CAROL

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

TRAVELS WITH MY AUNT

from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 - February 2, 1997

MACHINAL

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

THE ROYAL FAMILY

by George S. Kaufman and Edna Ferber
directed by Albert Takazaukas
March 20 - April 20, 1997

SINGER'S BOY

by Leslie Ayvazian
directed by Carey Perloff
May 1 - June 1, 1997

MRS. WARREN'S PROFESSION

by George Bernard Shaw
directed by Richard Seyd
June 12 - July 13, 1997

ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater

in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and inter-

national reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. A.C.T.'s efforts in the commissioning and performance of new work were recognized with this season's prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking productions of classical works and bold explorations of

contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. has renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience, making the conservatory a vital force in the ongoing evolution of the theatrical art form to which A.C.T. is committed.



The 86-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopened in January 1996 after undergoing a major renovation.

Terence McCarthy

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Stagebill

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A.C.T.

Above: On the road
Photo: Corbis-Bettmann

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THE A.C.T. INTERNSHIP PROGRAM OFFERS A DRAMATIC EDUCATION

"A.C.T. IS
DEDICATED TO THE
ADVANCEMENT OF
AMERICAN THEATER
AT ALL LEVELS."

A.C.T.'s commitment to the development of young theater professionals reaches far beyond its renowned actor training. The institution also houses a top-ranked internship program, offering advanced training in several aspects of theatrical production and administration. This season, more than a dozen highly motivated young professionals from across the country are in residence at A.C.T. to gain hands-on experience in their respective fields.

A.C.T. offers a wide range of internships in the production, artistic, and administrative departments of the organization. Production internships are the most structured, generally requiring a season-long, full-time commitment and offering a stipend. This season's production internships include positions in stage management and sound and lighting design, as well as in properties, wig construction, makeup, costume rentals, and technical

production. Each June, after an extensive application and interview process, one or two individuals are chosen from a large pool of applicants for each of the following season's production internships.

Less structured—though potentially equally intensive—internships are offered in the artistic and administrative departments. The artistic staff offers internships in casting, literary management, and general artistic administration and engages assistant directors for mainstage productions. Administrative internships are available in marketing, public relations, publications, graphic design, finance, and the conservatory. Although artistic and administrative interns are generally expected to commit at least two months to A.C.T., hours and duties are flexible, determined by each intern and his or her supervisor. (Stipends are not available for artistic or administrative internships.) The application and selection process for these internships continues throughout the season.

All A.C.T. interns become integral members of the department to which they are assigned, taking on the duties of a practicing theatrical professional, from reviewing scripts under consideration for mainstage production, drafting set designs, or building props, to helping to run a show on stage. A.C.T. interns, most of whom are just beginning their careers and

Artistic intern Gordon Cox, the assistant director of Travels with My Aunt, graduated from Princeton University in 1996 with a degree in theater.



Paula Gloster



AMERICAN CONSERVATORY THEATER
THIRTIETH ANNIVERSARY SEASON · CAREY PERLOFF, ARTISTIC DIRECTOR

discover the conservatory

Call 439-2350 for more information!

The Conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and the world.

YOUNG CONSERVATORY

Outstanding theater training for students ages 8 to 18. Winter/Spring orientation Feb 8; classes Feb 18–May 19. Applications are being accepted now—please call 439-2444.

STUDIO A.C.T.

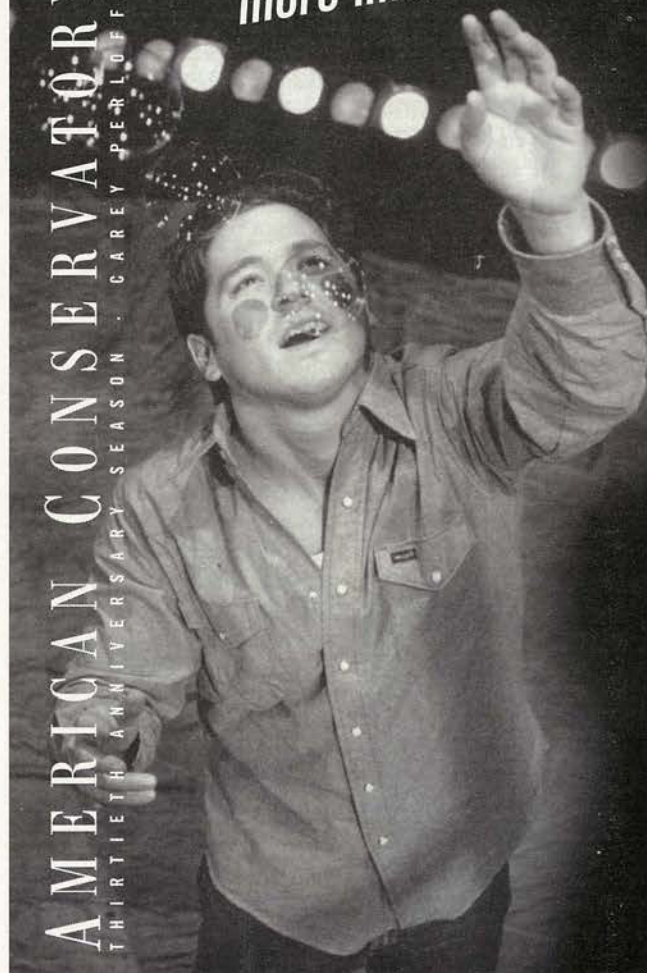
Our highly successful part-time acting program for adults, beginning through professional. Spring session begins enrolling Feb 3; classes begin Mar 24. Enrollment is limited—call now! 834-3286.

SUMMER TRAINING CONGRESS

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

ADVANCED TRAINING PROGRAM

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



many of whom have worked only on academic theatrical productions, gain valuable experience while making enduring professional contacts. Many go on to find employment in this country's finest professional theaters. This season, A.C.T.'s program has been expanded to include intern seminars on all aspects of theater administration and production, from marketing and finance to the development of A.C.T.'s artistic mission.

"Opportunities for aspiring directors, designers, dramaturgs, and other theatrical professionals to obtain high-caliber postgraduate training are very limited in this country," says A.C.T. Artistic Director Carey Perloff (center) with A.C.T. Benefactors Mr. and Mrs. Ray Dolby at a reception before the Saturday preview performance of *The Rose Tattoo*.

A.C.T. Artistic Director Carey Perloff (center) with A.C.T. Benefactors Mr. and Mrs. Ray Dolby at a reception before the Saturday preview performance of *The Rose Tattoo*.



Matthew Stewart

JOIN THE DIRECTORS CIRCLE AT A.C.T.

This season A.C.T. announces a new way for you to get behind the scenes of great theater: the A.C.T. Directors Circle. Benefactors who contribute at least \$2,500 to the 1996-97 Annual Fund become members of the Directors Circle and receive a wide variety of special opportunities related to this season's production of *Mrs. Warren's Profession*. Among the benefits you receive as a distinguished member of the Directors Circle are invitations to exclusive events, including the production's first in-house design presentation, selected studio rehearsals, and cast receptions, as well as a prominent listing in the show's program as a production cosponsor.

For details on benefits and to find out how to join the A.C.T. Director's Circle, please call Genice Jacobs in the Development Department at (415) 439-2333.

A.C.T. PERSPECTIVES ON ADAPTING LITERATURE FOR THE STAGE

On January 6, in conjunction with productions of *A Christmas Carol* and *Travels with My Aunt*, A.C.T. presents the third symposium of the 1996-97 A.C.T. Perspectives season, "From Page to Stage: Theatrical Adaptation from Literature." Through A.C.T. Perspectives, the company's free public symposium series, A.C.T. invites renowned scholars, theater artists, and professionals to discuss issues raised by the season's plays.

On the dais in January will be San Francisco-based playwright, educator, and adaptor **Erik Ehn**,

Bob Adler



Young Conservatory Director Craig Slaight directed *A Bird of Prey*, commissioned by A.C.T. from playwright Jim Grimsley, in the YC's 1996 summer Performance Workshop. Cast members (clockwise from left): Nicholas Hongola, Sarah Ichioka, Rio Chavez, and Travis Engle.

artistic director of Glasgow's Citizens' Theatre **Giles Havergal** (adaptor and director of *Travels with My Aunt*, among many other novels), and playwright and adaptor **Robert Alexander** (author of *Servant of the People* and *I Ain't Yo' Uncle*, an adaptation of *Uncle Tom's Cabin*). **Joan Holden**, principal playwright of the San Francisco Mime Troupe and translator/adaptor of plays by Dario Fo and Beaumarchais, will moderate.

A.C.T. Perspectives symposia are held on selected Monday nights throughout the season from 7 to 9 p.m. in the Geary Theater. For more information, please call the A.C.T. Literary Department at (415) 439-2469.

A SPARKLING WINTER SESSION AT THE A.C.T. CONSERVATORY

While *Travels with My Aunt* and *Machinal* take the Geary stage, the A.C.T. Conservatory gears up for a busy winter session:

Studio A.C.T. offers a wide range of evening and weekend classes in the dramatic arts to peo-

ple 18 and over, at all levels of interest and experience. Courses include scene study, audition technique, voice and speech, directing for actors, Shakespeare, musical theater, playwriting, singing, improvisation, and beginning to advanced acting. The ten-week winter session begins **January 6, 1997**. For information and application materials, call (415) 834-3286.

The **Young Conservatory (YC)** is currently accepting applications for its winter/spring session, which begins on **February 18** (orientation takes place the week of February 8). The YC offers theater training for young people 8 to 18 years old, including classes in Shakespeare, acting, directing, voice and speech, musical theater, audition techniques, improvisation, and the YC's renowned performance workshops. The current session's Senior Performance Workshop presents Thornton Wilder's *Long Christmas Dinner* and *The Happy Journey to Trenton and Camden*, directed by Amy Mueller. Call (415) 439-2444 for applica-

tions and information and performance dates.

In addition, this winter YC outreach instructor Debbie Mason will lead an eight-week dramatic residency for students living in San Francisco's Tenderloin district. Funded by generous contributions from the Charles Schwab Corporation Foundation, Wells Fargo Bank, and the Morris Stulsaft Foundation, the project grew out of a popular series of introductory workshops led by Mason in the Tenderloin last year. Designed to provide a creative dramatic outlet for young people who might otherwise not have access to theatrical training, this season's workshop will culminate in a public performance for family and friends.

The second-year students of the **Advanced Training Program** are now rehearsing performance projects in verse: A.C.T. Artistic Director Carey Perloff directs Friedrich von Schiller's *Mary Stu-*

The beautiful Sky Lobby is located on the second balcony level of the Geary Theater.



Paula Glosien

art, in a newly commissioned adaptation by *Village Voice* writer Michael Feingold; Robert O'Hara, resident artist at New York's Public Theater and author of the new play *Insurrection*, directs his adaptation of Shakespeare's *Henry V*; and visiting director Kevin Kelley directs the Bard's *Twelfth Night*. All three plays are presented in rotating repertory February 13-19 in A.C.T.'s studios at 30 Grant Avenue. Second-year-project performances are open to A.C.T. subscribers, free of charge. For dates and reservations, call the conservatory at (415) 439-2350.

YOUR TABLE IS READY

Now you can reserve the best seats in the house—at intermission. Just stop by the bar in Fred's Columbia Room or the beautiful Sky Lobby any time during the hour before curtain to order fine spirits, coffee, and snacks in advance. Your order will be waiting for you on a reserved table, where you can enjoy the pleasures of intermission at your leisure.

OPENING-NIGHT SUBSCRIBERS: JOIN THE PARTY!

The glamour of opening night shines ever brighter at A.C.T. This season opening-night subscribers are invited to join A.C.T. cast and staff members for an elegant and exclusive soiree in Fred's Columbia Room following the performance. This is a unique opportunity for audience and artists to mingle and muse. For information on joining the opening-night crowd, call the A.C.T. Box Office at (415) 749-2ACT.



AMERICAN CONSERVATORY THEATER

Read All About It

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

SCRIPTS

THE ROSE TATTOO
by Tennessee Williams \$8

TRAVELS WITH MY AUNT
by Graham Greene
adapted by Giles Havergal \$8

THE ROYAL FAMILY
by George S. Kaufman and
Edna Ferber \$8

PERFORMANCE GUIDES

WORDS ON PLAYS
available one week prior to each show
\$8 each

BOOKS

A SENSE OF DIRECTION
by William Ball \$17

MONOLOGUES AND SCENES FOR YOUNG ACTORS
edited by Young Conservatory Director
Craig Slight and Conservatory
Registrar Jack Sharrar \$12

NEW PLAYS FROM A.C.T.'S YOUNG CONSERVATORY
commissioned for A.C.T. for the Young
Conservatory New Plays Program
edited by Craig Slight \$15

All items are available at the gift shop in the Geary Theater lobby before the show and during intermission and at the Geary Theater Box Office. For more information about our publications, visit our award-winning Web site: www.act-sfbay.com/words.



Prospero (David Strathairn) and some of his books, from Shakespeare's *The Tempest*
(photo by Ken Friedman)

ENTERTAINING EDUCATION

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

On *Travels with My Aunt*

A.C.T. PROLOGUE

January 7, 1997

5:30 p.m.

Featuring

Director Giles Havergal

A.C.T. AUDIENCE EXCHANGES

January 14, 19, 22 (matinee), 1997

A.C.T. PERSPECTIVES

On A Christmas Carol and

Travels with My Aunt:

From Page to Stage:

Theatrical Adaptation

from Literature

January 6, 1997

7-9 p.m.

For speakers,
see pages 10-11.



A.C.T.

A.C.T. PROLOGUES

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members.

A.C.T. PERSPECTIVES

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

WORDS ON PLAYS

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

For more information, call (415) 749-2ACT.

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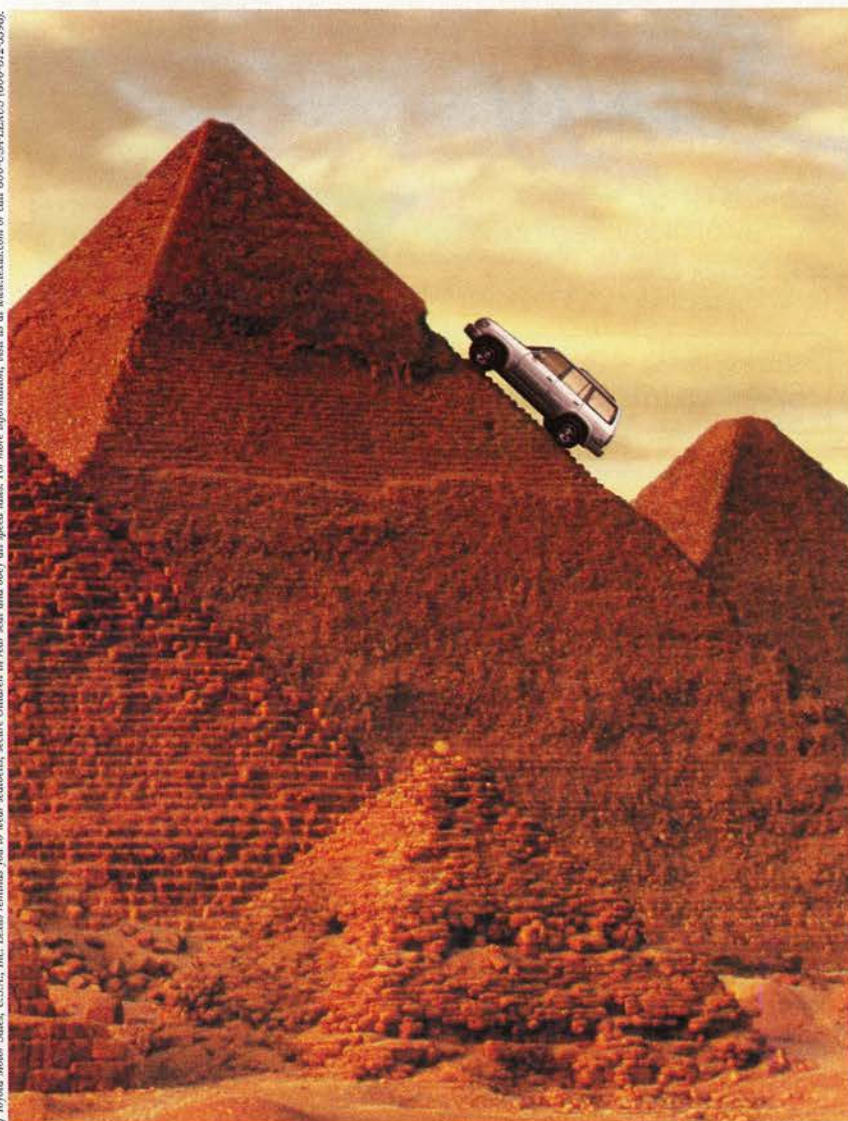
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American Conservatory Theater

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

presents

TRAVELS WITH MY AUNT

by Graham Greene

adapted and directed by Giles Havergal

(1989)

<i>Scenery and Costumes by</i>	Stewart Laing
<i>Lighting by</i>	Mimi Jordan Sherin
<i>Sound by</i>	Stephen LeGrand
<i>Dialect Consultant</i>	Deborah Sussel
<i>Movement Consultant</i>	Priscilla Regalado
<i>Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	Gordon Cox

Stage Management Staff
Kimberly Mark Webb
Juliet N. Pokorny
Kelly K. Butler—Intern



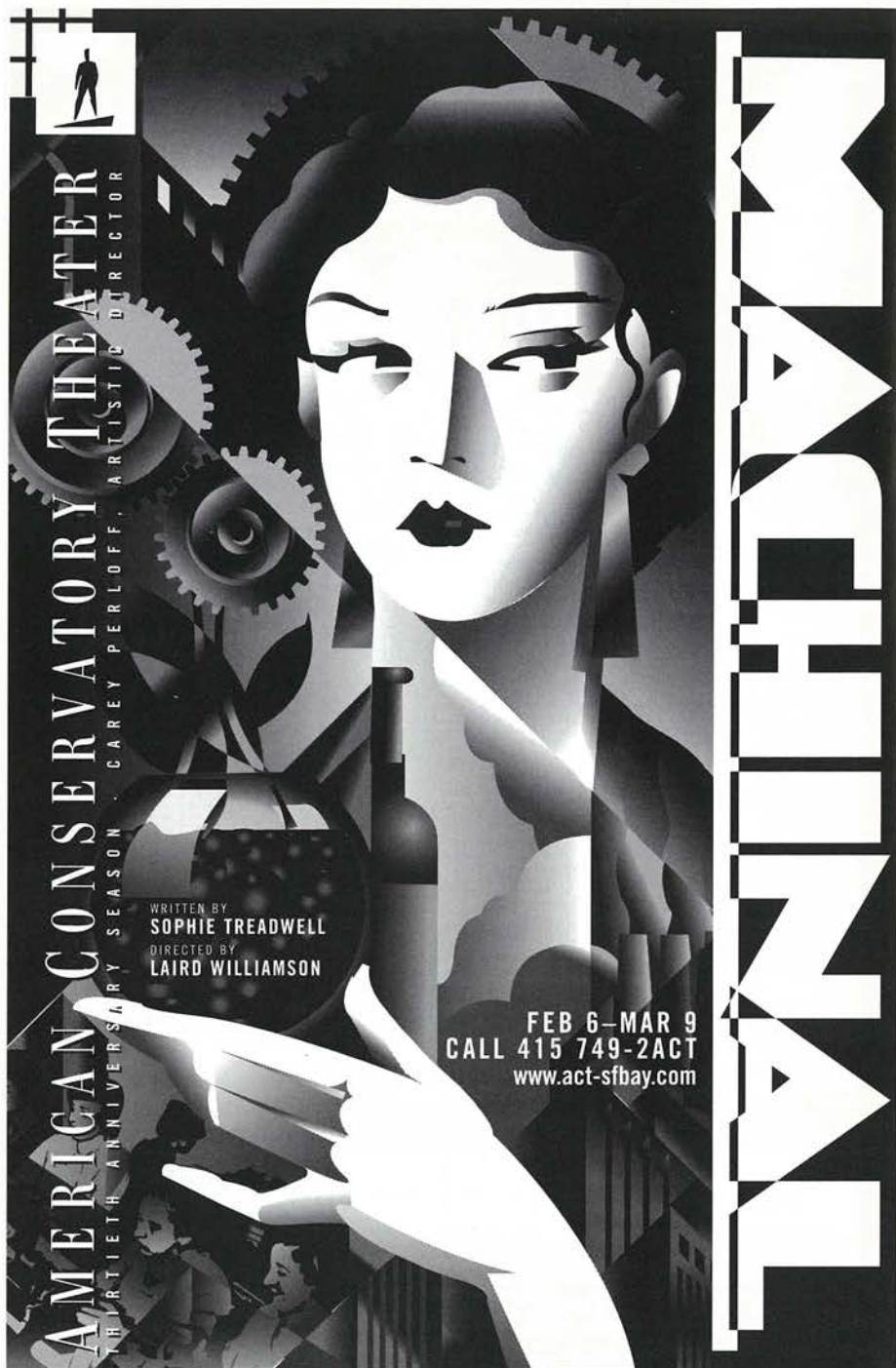
This production is sponsored in part by



The novel *Travels with My Aunt* was first published in 1969. This adaptation was originally presented at The Citizens' Theatre, Glasgow, directed by Giles Havergal and Jon Pope.



Produced by special arrangement with the Dramatic Publishing Company, Woodstock, IL.



AMERICAN CONSERVATORY THEATER
THIRTIETH ANNIVERSARY SEASON · CAREY PERLOFF, ARTISTIC DIRECTOR

WRITTEN BY
SOPHIE TREADWELL
DIRECTED BY
LAIRD WILLIAMSON

FEB 6-MAR 9
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TRAVELS WITH MY AUNT

The Cast
(in order of speaking)

Henry Pulling, Augusta Bertram Ken Ruta

*Henry Pulling, Richard Pulling, A Vicar,
Miss Keene, Tooley, Italian Girl,
Frau General Schmidt, O'Toole, Yolanda* Charles Dean

*Henry Pulling, Taxi Driver, Wordsworth,
Detective Sergeant Sparrow, Hatty,
Mr. Visconti, Colonel Hakim,
Miss Paterson, Spanish Gentleman* Geoff Hoyle

*Henry Pulling, Girl in Jodhpurs, Wolf,
Hotel Receptionist, Bodyguard* Bryan Close

Understudies

*For Ken Ruta—W. Francis Walters
For Geoff Hoyle—Luis Oropeza
For Charles Dean—Michael Santo
For Bryan Close—Gregory Ivan Smith*



There will be one intermission.

FROM "ODE: INTIMATIONS OF IMMORTALITY"

by William Wordsworth

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home:
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing boy,
But he beholds the light, and whence it flows,
He sees it in his joy;
The youth, who daily farther from the east
Must travel, still is nature's priest,
And by the vision splendid
Is on his way attended;
At length the man perceives it die away,
And fade into the light of common day.

—Originally printed in *Poems, in Two Volumes* (1807)

I can remember very little of the vision preceding the prison-house; it must have faded very early "into the light of the common day," but it seemed to me that my aunt for one had never allowed the vision to fade. Perhaps a sense of morality is the sad compensation we learn to enjoy, like a remission for good conduct. In the vision there is no morality.

—Henry Pulling

GRAHAM GREENE: LIFE ON THE DANGEROUS EDGE

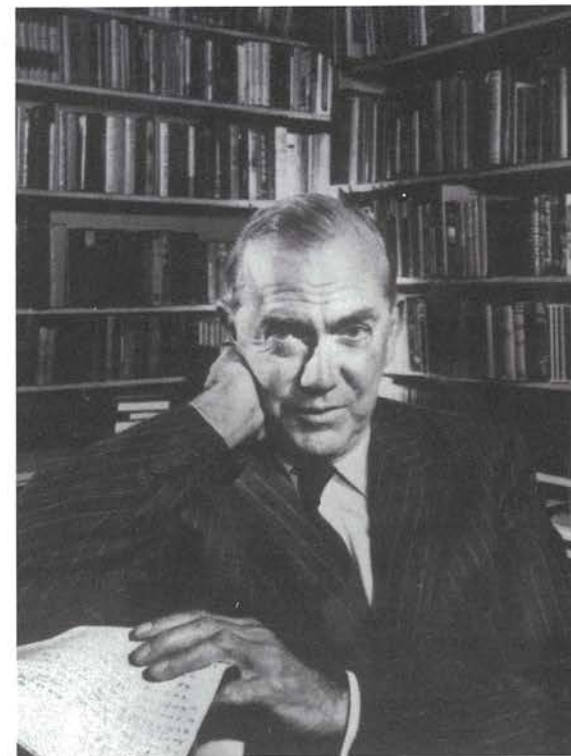
by Jessica Werner

In his 1971 autobiography *A Sort of Life*, Graham Greene, quoting a poem by Robert Browning, summarized his life's work as a writer: "The epigraph I should choose for every novel I have written would be: 'Our interest's on the dangerous edge of things.'" This inscription is especially fitting for a man whose indomitable lust for adventure was legendary. In his personal life and his writings, Greene carefully walked the fine line between the exotic and the everyday, while exploring the moral complexities of a life riddled with intrigue.

In a 1981 interview with the French journalist Marie-Françoise Allain, Greene explained that his attraction to danger provided him with the perfect avenue for exploring "the narrow boundary between loyalty and disloyalty, between fidelity and infidelity, the mind's contradictions, the paradox one carries within oneself. This is what men are made of."

His literary ventures along that boundary took on a special significance for the private Graham Greene, whose religious beliefs as a converted Roman Catholic clashed dramatically with his public persona as a thrill seeker.

Greene consistently mined his personal experiences for inspiration, and his life was particularly



Graham Greene in his study, 1968

rich with material. *Travels with My Aunt*, written toward the end of his career as a novelist, is the culmination of a life adventurously lived and a resounding affirmation of the beliefs Greene cherished most.

THE LIFE OF THE MIND

Greene's lifetime (1904–91) spanned most of the 20th century, and over the course of his ex-

UPI/Corbis-Bettmann



tremely prolific career he penned twenty-two novels, three volumes of short stories, three travel books, seven plays, and four children's books, as well as countless news articles written during his decades as a journalist. His works—which display a mordant wit and combine elements of the detective story, the spy thriller, and the psychological drama—earned Greene a reputation as Britain's most esteemed novelist and one of the century's most original writers.

The son of middle-class parents, Greene spent his earliest years amid the comforts of a large extended family in Hertfordshire, northwest of London. He remembered this period fondly as “a self-sufficient and tribal happiness,” which was interrupted at the age of 13 when he was sent to Berkhamsted School where his father had recently taken the position of headmaster. The role of the headmaster's son weighed so heavily on the young Greene that he sank into a relentless depression and even attempted suicide several times. The pain of those years never quite dissipated; years later Greene commented, with considerable emotion, on the “horrors and enforced duplicities” of his boarding school years.

Responding to the intensity of his depression, Greene's parents removed him from school at the

age of 16 and sent him to London for six months of intensive psychoanalysis under the pioneering analyst Kenneth Richmond. In 1920 psychoanalysis was still a relatively new field which hadn't yet gained widespread acceptance; his parents' extremely bold decision both troubled and fascinated Greene throughout his life. Greene's struggle to make sense

of his inner conflicts—most importantly the tension he felt between the desire for self-discovery and the need for self-control—later became driving themes in his writing.

Psychoanalysis also infused Greene with an uncanny ability to illuminate the interior worlds of his characters—nearly all of whom suffer from similarly intense inner conflicts—and left him with a deep,

abiding interest in dreams. “There's another man within me that's angry with me” was the inscription he chose for his breakthrough novel, *The Man Within*, which was published in 1929 to immediate success with both readers and critics.

THE SPY NOVELIST

Greene returned to Berkhamsted School with a renewed calm and confidence, and upon graduation in 1922 he began studying at Oxford's Balliol College. Melancholy soon overcame him again, how-

AUNT AUGUSTA:

DO YOU ENJOY TRAVEL?

HENRY:

I'VE NEVER HAD THE

OPPORTUNITY.

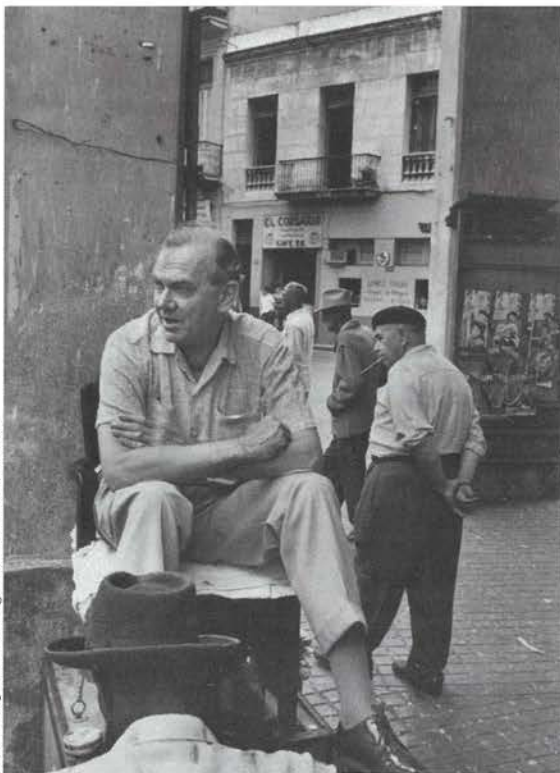
AUNT AUGUSTA:

...WE MIGHT TAKE A LITTLE

TRIP OR TWO TOGETHER.

Opposite: Paris
Photo: Corbis-Bettmann

Graham Greene in Cuba during the filming of *Our Man in Havana*, 1959



ever, and his Oxford experience deteriorated into what he later described as a "debt-ridden, drunken, desultory existence." His self-destructive tendencies resurfaced, and he took to playing a suicidal game with a revolver he had stolen from his older brother, in a prolonged flirtation with death that persisted on and off for months. Boredom was Greene's perpetual nemesis, and he would go to any length to counteract it. "Boredom . . . lies behind my experiments with Russian roulette," he wrote. "I discovered then that I was manic-depressive—I needed a flick of the whip to keep me going."

After receiving his A.B. in modern history in 1925, Greene im-

mediately began work as a journalist, first as a reporter with the *Nottingham Journal* and later as a subeditor with London's *Times*. He quickly developed a keen interest in espionage and seized every possible opportunity to add a dash of spying to his regular journalistic activities. In 1923, while still a university student, Greene persuaded the editor of the *Weekly Westminster Gazette* to send him to Ireland to report on the recently erupted Irish Civil War. A daring assignment in itself for a young journalist, yet Greene used the trip as a cover to report to the Ulster Free State Government, which he had contacted secretly, on their enemy's military positions. Greene offered the same year to work as an agent for the German government, spying on separatists within their borders. Suddenly, Greene had crossed the line from front-line journalist to secret agent. He was only 19 at the time and, as he later recollected, the thrill was overwhelming:

At that age I was ready to be a mercenary in any cause so long as I was repaid with excitement and a little risk. I suppose that every novelist has something in common with a spy: he watches, he overhears, he seeks motives and analyzes character, and in his attempt to serve literature he is unscrupulous.

Greene's college adventures sparked a lifelong obsession with travel and were the first in a long series of voyages to distant, exotic destinations. Over the ensuing decades he filed reports from many of the world's most notori-

ous trouble spots for a wide variety of publications, including *Life* magazine, *Paris-Match*, the *Sunday Times*, *Le Figaro*, and the *Sunday Telegraph*. "I don't want to stay in one place too long," he once remarked, "in case the ice melts beneath my feet."

THE ESCAPER'S ROYAL ROAD

In 1934, accompanied by his cousin Barbara, Greene walked across the heart of Liberia without the use of any maps. The trip was especially daring for two people who knew nothing about Africa, and it affected Greene profoundly. He had become a dedicated explorer, and, although he had always suffered from intense ennui, Greene wrote about this trip in *Journey Without Maps* (1936), "I was discovering in myself a thing I thought I had never possessed: a love of life."

With this travel book Greene set a precedent, which would recur throughout his career, of basing his major works on his most recent foreign journeys. His first trip to Mexico—a treacherous cross-country tour during which he investigated religious persecution by the Mexican government—resulted in *The Lawless Roads* (1939). Mexico also became the setting for Greene's first explicitly religious novel, *The Power and the Glory* (1940), which tells the story of a lapsed Catholic priest on the lam in the wild state of Tabasco. (Greene had converted to Catholicism in 1926, the year he met his future wife, Vivien Dayrell-Browning.)

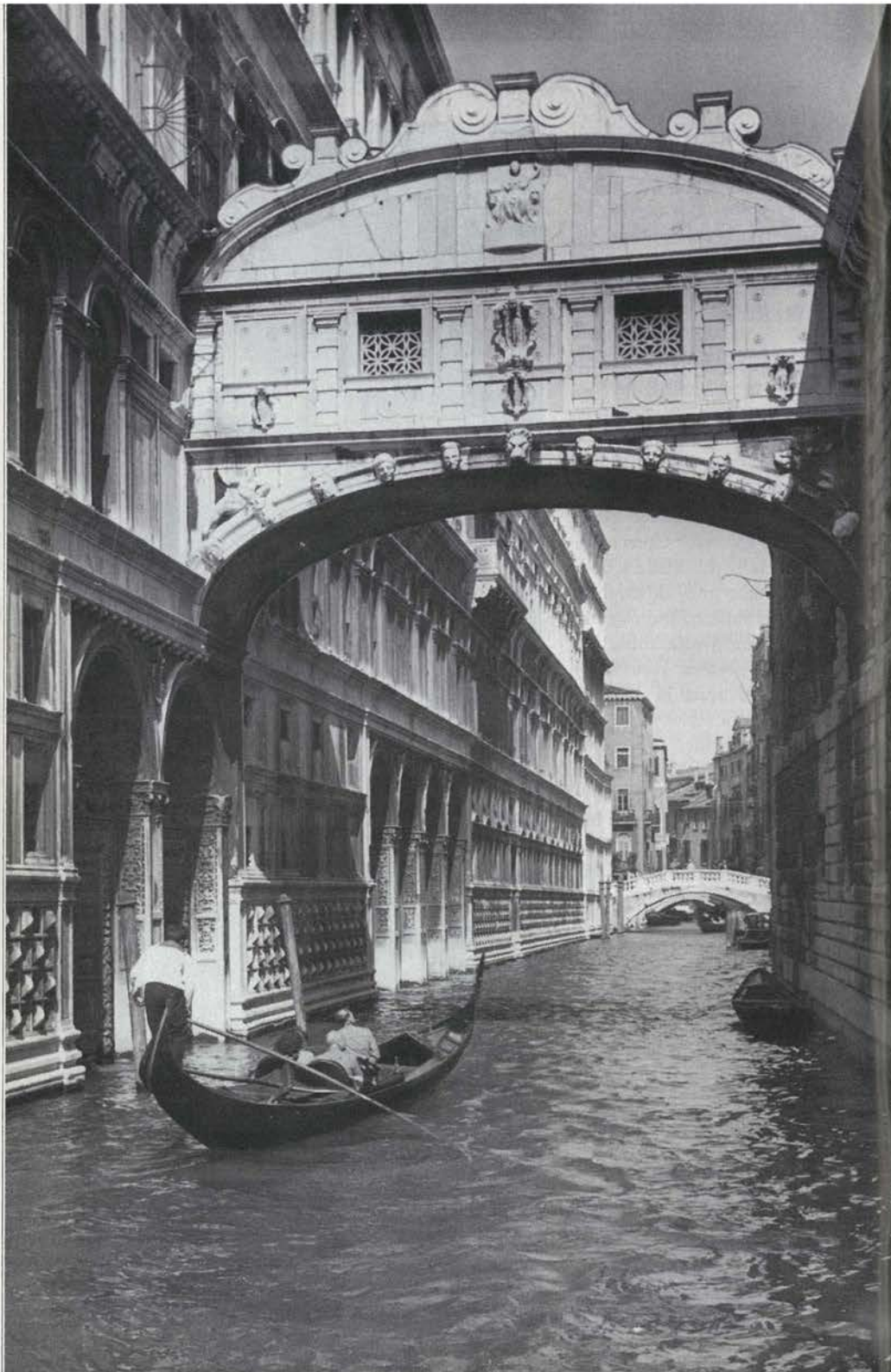
When World War II broke out, Greene was assigned to Britain's secret intelligence service, MI6,



The Orient Express

and in 1942 he came under the authority of Kim Philby, the notorious spy who later defected to Russia. Greene spent three of his MI6 years posted in Freetown, Sierra Leone, keeping tabs on France's Vichy government. His earlier trip to Liberia had planted the seeds of a lifelong love affair with Africa, and Greene drew upon his Freetown experiences to write what turned out to be his most critically and financially successful book, *The Heart of the Matter* (1948).

The Quiet American (1955) was published a few years after a trip to Indochina during the tumultuous conflict between the French and Indochinese nationalists. Brief sojourns to Cuba, combined with Greene's experiences during the war, found their way into his comic masterpiece on spying, *Our*



Man in Havana (1958). Greene once again visited Africa—traveling this time to a leper colony in the Congo—in *A Burnt-Out Case* (1961), which portrays a man burdened by a loss of faith, trying to reclaim his piety by ministering to the incurably ill. Later stops on Greene's literary itinerary include *The Comedians* (1966), set in Haiti; *The Honorary Consul* (1973), set in Paraguay; and *The Human Factor* (1978), which is based on events in South Africa.

Travels with My Aunt (1969), also written during this period, is unique in Greene's canon in that, instead of focusing on one particular foreign locale, it synthesizes a wide range of adventures into a single narrative that takes its readers through a dazzling array of exotic destinations.

Although Greene continued to travel throughout his lifetime, as he grew older he began to rely more on writing to satisfy his escapist urges. "The great advantage of being a writer is that you can *spy* on people," Greene once told Michael Korda, a friend and his American editor at Simon & Schuster. During an interview at the age of 77, Greene reflected on the dangerous episodes in his life with a newfound detachment:

The danger offered the possibility of escape from the grisly routine of daily life. . . . The means of escaping the humdrum, or of escaping the crises which can arise in one's emotional life, have been quite varied.

Of course nowadays certain exits are closed to me. . . . I don't think I could go out and cover anything equivalent to the Mau Mau rebellion. There are few substitutes for dangerous living. So I go on writing: the escaper's royal road—it has always been.

A DREAM UNFOLDS

Greene wrote *Travels with My Aunt* (1969) in the tradition of the picaresque romance, using the story

"THERE ARE FEW

SUBSTITUTES FOR

DANGEROUS LIVING.

SO I GO ON WRITING."

—GRAHAM GREENE

to open his readers' eyes, just as Aunt Augusta opens Henry Pulling's, to certain realities they may have previously ignored. When the novel opens, retired bank manager Pulling values nothing more than his sense of security as he looks forward, all too eagerly, to

spending his twilight years in suburban solitude, cultivating his prized dahlias. Yet, as he is swept into Augusta's globe-trotting tour—and into a shady underworld of drug smugglers, CIA operatives, and illicit affairs—he begins to embrace her free-spirited ways and, like Greene, discovers a new love for life dangerously lived. Pulling reveals just how far his travels have taken him in his defense of his putative aunt's life: "I would have certainly called her shady myself nine months ago, and yet there seems nothing so very wrong in her *curriculum vitae*, nothing so wrong as 30 years in a bank."

Travels with My Aunt was a significant departure for Greene. Referring to the novel as an "entertain-

Opposite: Venice
Photo: Corbis-Bettmann



Istanbul

ment" to distinguish it from what he considered his more serious work, he later remarked that *Travels* was the only book he ever wrote "for the fun of it." He wasn't sure while writing exactly where the narrative would take him, but rather felt "like a dreamer who watches his dream unfold without power to alter its course." Greene wrote *Travels* in Antibes, where he had recently settled, in a state of exhilaration while establishing a new home. His previous book, *May We Borrow Your Husband?* (1967), was also a comedy but didn't rival the humor of *Travels*, which Greene later described as one of the books he was most proud to have written.

While writing *Travels*, during what he then mistakenly believed

would be the last decade of his life, Greene discovered the power of laughter as an antidote to the overwhelming preoccupation with his own mortality. (He often set a date for his death, saving up sleeping pills for the occasion, looking forward to a certain end to his unhappiness.) Greene once commented that *Travels* began as "a sad book about death that turned out to be funny."

Like Aunt Augusta, Greene experienced his greatest joy in abandoning himself to the adventure of life. The culmination of a lifetime of personal risk-taking, *Travels* embodies the goal to which Greene aspired throughout his long and checkered career: to search everywhere for novelty, whatever the price. ■

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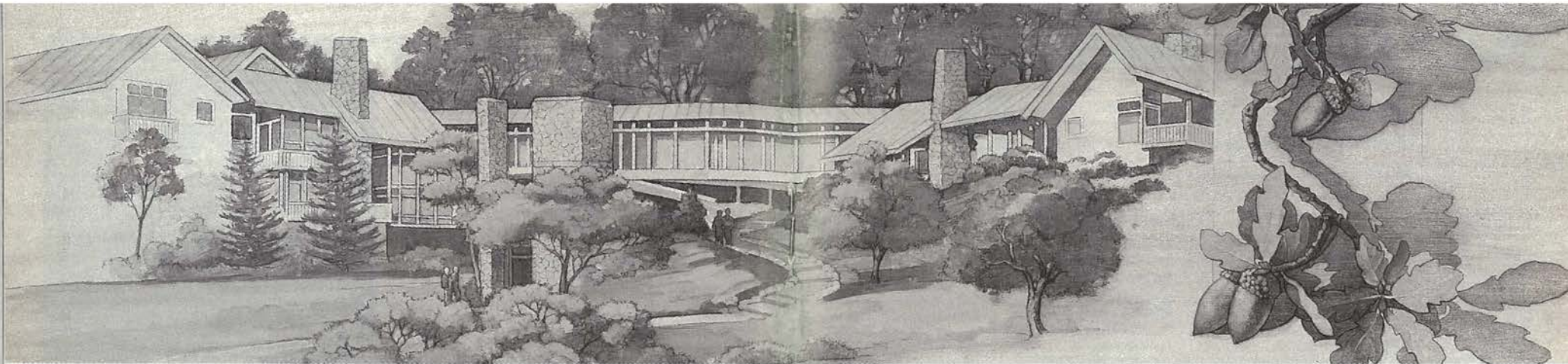
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Musical Theater, Acting
 Jeffrey Draper, *Acting, Voice*
 Frances Epsen, *Musical Theater*
 Michael Fitzpatrick, *Acting*
 Camie Foust,
Creative Drama, Acting
 Stephanie Lindus, *Acting*
 Kimberly Mohne, *Acting*
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 Craig Slaughter, *Acting, Directing,
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Merrill Collins
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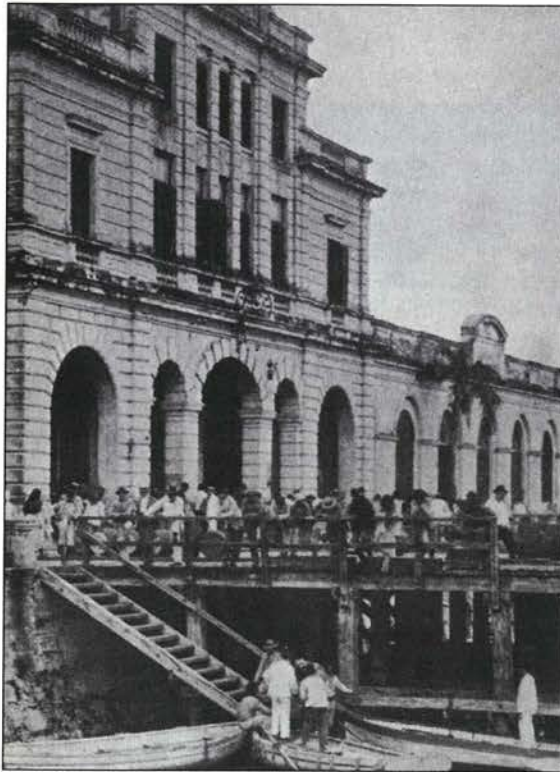
ON THE ROAD IN SOUTH AMERICA

In 1969, when Henry Pulling begins his travels with Aunt Augusta, South America was still considered a dangerously exotic destination by many people—including Graham Greene, who wrote widely about South American culture and politics. Following are a few observations, from intrepid travelers who preceded Pulling to the Western Hemisphere's southern continent, which our man Henry might have found on his predeparture reading list.



Map from The Columbia Encyclopedia, Fifth Edition. © 1993 by Columbia University Press. Reprinted with permission of the publisher.

It is a perfect place to play with life, cloistered away, so near to the real world, and yet so far. The real world's manners are here, but none of its problems. All things are reduced to a scale so small that big general things be-



The customs house in Asunción

come individual and personal. People who have money have made it easily, those who haven't expect none. There is no striving, strenuous middle-class. There are plenty of poets, but they do not hear the world's rumble and noise; they sit on a park bench, write verses for albums, or devise epigrams withering their rivals and enemies. They hear that their country is being ruined, and they write about the eyes of their women and compare their mouths

to strawberries and ripe pomegranates. . . .

Superimposed on this quaint world is the tinier world of the sophisticated—the legations, the chosen, who have travelled and been educated abroad, the exiles of commerce—a toy world more or less typical of every South American city. Within it people dress for dinner, read the latest magazines, and live superficially much as they would [in the United States] or in Europe. . . . Strange lost sheep blow in now and then—tourists, concession-hunters, adventurers, correspondents—they take them as they come. There is the feeling that one can always go back if one wants to, the real world seems like the city during a summer vacation. Its absence gives each echo of it a new significance and charm.

—*The Other Americans: The Cities, the Countries, and Especially the People of South America*, by Arthur Ruhl (1913)



It was inconceivably British—that ship. I mean that its Britishness was of that incredible sort, which, like the complementary kind of Americanism, one expects to find only in the caricatures of novels or the stage. One could imagine it sailing round the world forever and peeping into all the world's strange and wonderful ports, and still the steamer chairs would line the deck on the opposite side of the ship from which things were to be seen, still the heads would be bent complacently over the Colonial novels.

—*The Other Americans*

Some advice for luggage packers: First, do not burden your luggage with a lot of novels, at least not the heavy, hard-cover ones, “to while away the time,” for time’s shoe is on the other foot. I, at least, have never found hours enough in any given day of this voyage, in either direction. On transatlantic crossings in cold seasons I have read five novels in five days and had time hanging on my hands. On twenty or more subtropical Atlantic and South Pacific days I have done rather well to read five chapters of one book. The reason lies in the route. . . . The ship may make six to ten halts in half a dozen countries, and at each halt one may go ashore freely. . . . With such interruptions added to a general atmosphere of take-it-easy, who can bother to read even the best of books?

Second, *do not take evening clothes unless you wish to.* This italicized advice is addressed chiefly to men. On a transatlantic first-class crossing, such advice would be an open invitation to embarrassment. . . . But Grace Line travelers on the casual cruises to the West Coast are not encouraged to dress unless they feel the urge.

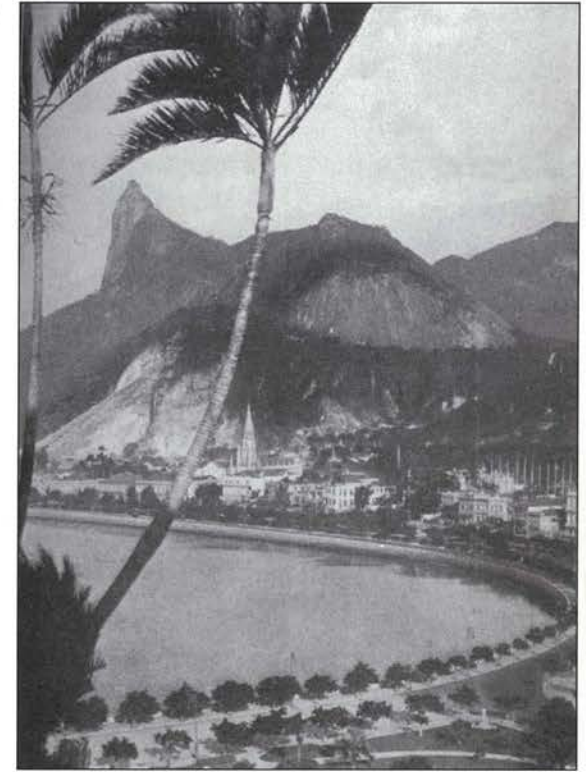
—*All the Best in South America: West Coast*, by Sydney Clark (1961)



The earth is getting extremely civilized and the number of things reckoned as impossible or even dangerous to do are decreasing every day. No man with any regard for his reputation can be too careful.

—*The Other Americans*

There are two ways of seeing th[e] northwest corner of South America and traversing the several thousand miles that take one from the asphalt and cabs of Caracas to the asphalt and cabs of the capital of Peru. By one way you go cross-



Rio de Janeiro

country, cut your way through jungles, ford rivers full of alligators and snakes, shiver on mountain passes higher than any in the Rockies, get bitten up by all sorts of troublesome insects and elected to a geographical society when you get home. By the other way, one coasts along effete in some such mailboat as this, and endeavors to content one's self by reading “Westward Ho,” and consular reports, speculating about the days when pirates rejoiced in

these waters and the Inquisition roasted people on red-hot iron mattresses. . . . [Do] not think that it was any passionate attachment to the society of a steamer-chair which prompted the writer to deny himself the more arduous



A street in Asunción

and more interesting pilgrimage. . . . But we have but one life and there are limits to things.

—*The Other Americans*

[L]ook out for lettuce, uncooked vegetables and unpeeled fruit. Salads may be a real source of danger.

—*All the Best in South America*

“Read this before you drink!” . . .

A drowned man nicknamed Tar-taruga [Tortoise] is floating since Saturday in the waters of the Ribeirão das Lajes, which supplies the city of Rio with its drinking water. One leg of the dead man is fastened with a rope to a tree, to keep it from drifting away, but no one wishes to remove the body for fear of complications with the police, Jorno do Brasil reported yesterday. The margin of the Ribeirão das Lajes where the dead man is in the water belongs to Health Minister Leonel Miranda, the paper says. Fortunately, the volume of Rio's drinking water is sufficiently large to dilute the human remains sufficiently in order not to alter its taste.

—*South America More or Less*,
by Robert St. John (1970)

[G]o easy on drinking “town water” unless you are assured by someone whom you absolutely trust that it is all right. Then go easy anyway.

—*All the Best in South America*

Guaraní is the language of the original native people [of Paraguay]. . . . Almost everyone in the country is completely bilingual. . . . Although Guaraní is not taught in the public schools, everyone learns it, somehow. All government forms are printed in both Guaraní and Spanish and there are newspapers in both languages. Also there are plays, books, magazines, and radio programs in

Guaraní.

One interesting aspect of the country's bilingualism is that the average Paraguayan will switch to Guaraní in some moods and situations, because the language of the Indians is better suited than any other for expressing certain thoughts and feelings. While Spanish is preferable for formal and official talk, Guaraní is the language of love, the home, friendship, and intimacy, because it is rich in emotional nuances. . . . [O]ne sure way to win friends in Paraguay is to learn a few words of Guaraní.

—*South America More or Less*

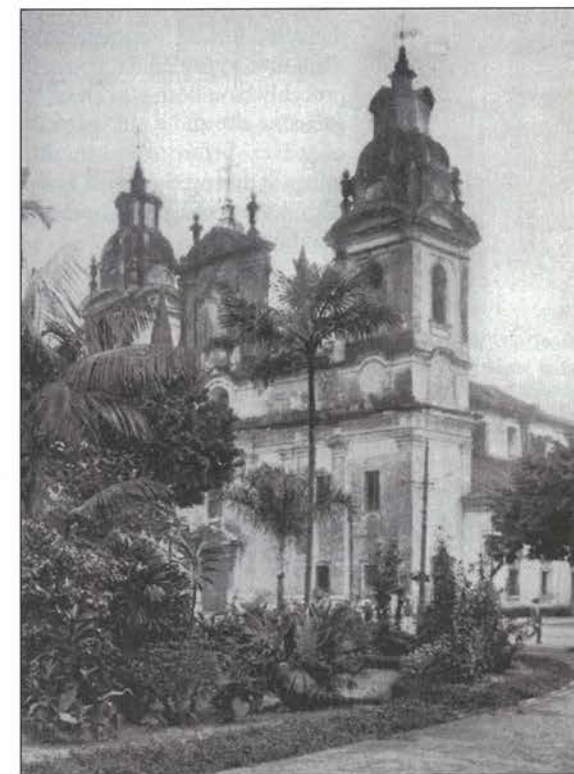
We hadn't been in Asunción long before we learned why Paraguay, one of the smallest and poorest countries in the Western Hemisphere, has become the leading importer of American-made cigarettes. As a cigarette-smuggling center, Paraguay has forced even Hong Kong to take second place. The cigarettes come here legitimately and the Paraguayan government collects a small import tax that brings the price to about twenty-seven cents a package. The attitude of the Paraguayan government is that what purchasers do with them is their own business.

In the countries which surround Paraguay—Argentina, Brazil, Peru, Chile, and Bolivia—cigarettes, like gasoline, are an important source of tax revenue and, as a result of the high tariff that is imposed, American cigarettes, sell for as much as a dollar a package.

And so all anyone has to do to

make a fortune is to buy or rent a small plane, fly to Asunción, load up on cigarettes, and then land on some obscure airstrip in one of the neighboring countries where American cigarettes are expensive.

The international soldiers of for-



The cathedral of Pará

tune use two-engine Lodestars and Cessnas and sometimes even four-engine Constellations. (Now we know what happened to at least some of our old North American airliners when they were retired from commercial service.)

We were told in Asunción that sometimes officials in the neighboring countries locate one of the illegal landing strips and wait for the smugglers to land, then seize not only the cigarettes but the plane as well. But, they said, it

must still be a lucrative gamble, because Paraguay's cigarette imports are going up and up.

It took us a short time to learn one important rule of shopping in Asunción—don't hesitate too long over whether to buy or not to buy—don't put off a decision until mañana, for by tomorrow the item that appealed to you will probably have been purchased by someone else and it may be years or never before another ship brings in that precise article again. This is a one-of-a-kind place, take it or forget it.

—*South America More or Less*

■
The quantitative theory of happiness says that contentment and joy are in direct proportion to *how much* you have of things. If you are somewhat happy having one color television set, you will be twice as happy owning two. If you are a little happy owning an automobile with a one-hundred-horsepower engine, you'll be three times as happy as soon as you are able to afford a three-hundred-horsepower car. Some people even use the quantitative theory in deciding how many children they are going to have.

By this mathematical, materialistic rule Brazil ought to be the happiest place in South America and Paraguay the saddest. As yet we were not qualified to make many definitive comparisons, but we knew already that this sparsely settled place that had not as yet been spoiled by tourists pleased us immensely and that we would be sorry when we had to leave.

—*South America More or Less*

While South America is not nearly as well equipped as most of Europe to cater to hordes of tourists from abroad, Hiltons and Sheratons are being built in four of the capitals, and other North American type hotels in three of the other cities on our itinerary. Soon there will be package tours, cruise ships, organized safaris, dude ranches, ski resorts, and maybe even showboats on the Amazon. Meanwhile, there is much offbeat adventure to be had in South America. In some of the capital cities those who like their creature comforts can find luxury such as exists nowhere in North America—exotic breakfasts, dinners that last half the night, hotel bedrooms with crystal chandeliers and fine Oriental rugs, bathrooms with bidets, boutiques displaying emeralds, amethysts, blue baroque pearls, and carved jade for prices that seem ridiculous. But for those who are more daring and a little less demanding there is greater reward. For another few years it will still be possible to enjoy swimming and fishing in lakes and rivers that are not yet even slightly polluted, and to breathe air that has a clean sparkle to it, and stretch the arms a little without fear of hitting someone else in the face.

More or less that is why we like South America and recommend it heartily to those who want to be different.

—*South America More or Less*

The photographs accompanying this article are from Along the Paraná and the Amazon, by Frank G. Carpenter (Doubleday, Page & Company, 1925).

INTRODUCING THE CITIZENS' THEATRE, GLASGOW

Travels with My Aunt's journey to San Francisco began in 1989 at one of A.C.T.'s most prominent sister companies across the Atlantic: The Citizens' Theatre of Glasgow, Scotland. A.C.T. is fortunate to have had Giles Havergal, the play's original codirector and artistic director of The Citizens', in residence directing his quintessentially theatrical adaptation of Graham Greene's novel.

Considered Britain's most influential regional theater, "The Citz," as it is affectionately known, is renowned for idiosyncratic productions of rarely performed plays from the European repertoire. The Citizens' company was founded in 1943 by playwright James Bridie, who in 1945 moved the troupe to its current home in a lovely, recently renovated 600-seat Victorian theater in Glasgow's Gorbals district.

In 1969, actor/director Havergal, designer/director Philip Prowse, and writer/director Robert David MacDonald took joint control of The Citz, quickly installing (according to *Observer* theater critic Michael Coveney) "the most radically chic, and sexiest, young company in Britain." After attempting to revive the theater's flagging attendance by continuing the conventional programming of their predecessors, the triumvirate rocked the theatrical world in 1970 with an all-male, sexually explicit

production of *Hamlet* (directed by Havergal). British theater has never been the same since.

During the 1970s, The Citz acquired a reputation for sumptuously decadent, gender-bending, convention-defying explorations of the European, Jacobean, and Restoration drama. Following a policy of "artistic sensationalism," The Citz set new standards of theatrical excellence, and the company's iconoclastic and provocative aesthetic influenced companies from Cheek by Jowl to the

Robert David MacDonald and Roberta Taylor in the 1984 Citizens' Theatre production of Noel Coward's *Private Lives*, directed by Giles Havergal



John Vere Brown



The interior of the 600-seat Citizens' Theatre in Glasgow

Royal Shakespeare Company and the Royal National Theatre.

In 1980, The Citz opened a decade of literary exploration with MacDonald's adaptation of Marcel Proust's *A la recherche du temps perdu*, retitled *A Waste of Time*. Heralding the return of the spectacle to the British stage (exemplified by the RSC's subsequent productions of *Nicholas Nickleby* and *Les Misérables*), *A Waste of Time* was followed by highly theatrical Citizens' productions based on a wide range of literature, from Dickens's *Tale of Two Cities* and Tolstoy's *Anna Karenina*, through Wilde's *Woman of No Importance* and *Lady Windermere's Fan*, all the way to de Sade's *Philosophy in the Boudoir* and Goethe's *Faust*.

Despite its challenging repertoire, The Citz regularly plays to around 80 percent capacity, and has been largely responsible for transforming the industrial city of Glasgow into one of the most dy-

namic artistic centers of Europe. Founded on a philosophy of passionate commitment to its audiences, The Citz has fought to keep its ticket prices low and offers one free preview performance of every new production. The company has nevertheless managed to remain in the black for more than 20 years, thanks largely to its savvy management, as well as to subsidies from the Scottish Arts Council, the City of Glasgow Council, and the Strathclyde Regional Council.

In 1992, The Citz opened two small studio theaters. Among the actors who have worked at The Citz are Pierce Brosnan, Tim Curry, Rupert

Everett, and Gary Oldman; Glenda Jackson played *Mother Courage* and *Morning Becomes Electra* with the company before becoming a Member of Parliament. Earlier this year, playwright Harold Pinter awarded The Citz £10,000 for the encouragement of new writers. ■

Material for this article by Elizabeth Brodersen was drawn in part from the writings of Michael Coveney, particularly his outstanding book *The Citz: 21 Years of the Glasgow Citizens Theatre* (Nick Hern Books, London, 1990).

Special Thanks to:

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Damon Seawell
Lauren Wales

WHO'S WHO



CHARLES DEAN* most recently appeared at A.C.T. as The Doctor in Carey Perloff's production of *The Rose Tattoo*. He has appeared over the last 20 years in more than 100 productions at Bay Area theaters, in-

cluding Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Magic Theatre. He recently portrayed King Henry II in Marin Theatre Company's *Becket*. Among his many roles at Berkeley Repertory Theatre have been Hoss in *The Tooth of Crime*, Azdak in *The Caucasian Chalk Circle*, Reverend Shannon in *The Night of the Iguana*, Tom in *The Glass Menagerie*, Jamie in *Long Day's Journey into Night*, and Charley Fox in *Speed-the-Plow*. Regional theater credits also include performances at The Public Theater, The Guthrie Theater, Center Stage in Baltimore, the Dallas Theater Center, the Alliance Theatre Company in Atlanta, and the Fort Worth Opera Company. Dean's screen credits include *True Believer*, *Spirit of '76*, *The Right Stuff*, "Midnight Caller," "Jesse Hawkes," and *Getting Even with Dad*.



BRYAN CLOSE*, recipient of the Sally and Bill Hambrecht Professional Theater Intern Fellowship, is a 1996 graduate of the A.C.T. Advanced Training Program. His A.C.T. studio credits include the roles of Mercutio in *Romeo and Juliet*, Tuzenbach in *The Three Sisters*, and Jed Rowan in *The Kentucky Cycle*. He spent the last two summers with the Colorado Shakespeare Festival, where he played Basanio in *The Merchant of Venice* and Touchstone in *As You Like It*. Other favorite roles include Carl in *The Baltimore Waltz* and Garry Lejeune in *Noises Off* in Charlotte, North Carolina, and Romeo in *Romeo and Juliet* with the Tennessee Stage Company in Knoxville.



GEOFF HOYLE* appeared at A.C.T. last season as Stephano in *The Tempest*, having first appeared at A.C.T. as The Pope in Dario Fo's *Pope and the Witch*. An accomplished mime, he clowning on the West Coast with San

Francisco's Pickle Family Circus for seven seasons as Mr. Sniff, with Cirque du Soleil in Canada and the United States, and with Circus Flora in the Midwest last summer. He has also written and performed three award-winning solos: *Boomer!*, *Feast of Fools*, and *The Convent's Return*. Hoyle's most recent Bay Area appearances include *Geni(us)*, commissioned by Berkeley Repertory Theatre, and the role of The Burglar in Berkeley Rep's *Heartbreak House*. His latest solo show, *Geoff Hoyle—The First 100 Years*, was produced last October by San Francisco's Solo Mio Festival.



KEN RUTA* has been a leading actor at A.C.T. since appearing in *Tartuffe*, A.C.T.'s first production at the Geary Theater, in 1967. His most recent A.C.T. credits include last season's rotating repertory produc-

tions of *The Matchmaker* and *The Cherry Orchard*, as well as *Hecuba*, *The Play's the Thing*, *Light Up the Sky*, *Uncle Vanya*, and *Antigone*. His performances in A.C.T.'s *Floating Light Bulb*, *Immigrant*, and *Cat on a Hot Tin Roof* were honored with Bay Area Theatre Critics' Circle and Drama-Logue awards. In 1994 he was similarly honored for his performance in *Substance of Fire* at the Magic Theatre, and his performance in *Shadowlands* earned him the Helen Hayes Best Actor Award nomination for 1994. He acted in more than 30 productions at Minneapolis's Guthrie Theater, where he was a founding member and Associate Artistic Director from 1975 to 1978. He has acted and directed at the Mark Taper Forum, San Jose Repertory Theatre, Seattle Repertory Theatre, the Intiman Theatre, Arena Stage,

Cincinnati's Playhouse in the Park, the Olney Theatre, Sacramento's B Street Theatre, and the Arizona Theatre Company (where he served as Associate Artistic Director from 1984 to 1986), and he is an Associate Artist of San Diego's Old Globe Theatre. Earlier this season he made his Berkeley Repertory Theatre debut as Captain Shotover in *Heartbreak House*. He appeared in the Broadway productions of *Inherit the Wind*, *Separate Tables*, *Ross, The Three Sisters*, and *The Elephant Man*, and has performed and directed with opera companies throughout the United States. His continued association as a director with the A.C.T. Advanced Training Program includes his productions of *Hamlet*, *Love's Labor's Lost*, and *Macbeth*.



LUIS OROPEZA* (*Understudy*) has spent seven seasons at A.C.T. beginning with his debut as The Fool in *King Lear*. His most recent appearances were as Father De Leo in *The Rose Tattoo* this season, as well as

Pishchik in *The Cherry Orchard* and The Cabman in *The Matchmaker* last season. Past A.C.T. credits also include *The Duchess of Malfi*, *A Christmas Carol*, *Charley's Aunt*, *Golden Boy*, *Saint Joan*, *The Imaginary Invalid*, and *The Marriage of Figaro*. He spent five years working with Luis Valdez and El Teatro Campesino; his many stage credits also include appearances with the Eureka Theatre Company, San Jose Repertory Theatre, the California Shakespeare Festival, the Santa Cruz Shakespeare Festival, Berkeley Repertory Theatre, Encore Theatre Company, TheatreWorks, San Diego Repertory Theatre, New Mexico Repertory Theatre, and the Denver Center Theater Company. He has also appeared with the San Francisco Opera in *Carmen* and *The Barber of Seville*. Screen credits include "Falcon Crest," "Midnight Caller," and *Pacific Heights*. Oropeza is the artistic director of the Latin American Theater Artists theater company.



GREGORY IVAN SMITH* (*Understudy*) is a 1996 graduate of the A.C.T. Advanced Training Program, where his studio roles included Tybalt in *Romeo and Juliet*, Chebutykin in *The Three Sisters*, Scotty Rowen

in *The Kentucky Cycle*, Mr. Zendavesta in *Dark Ride*, and The Ghost and The Player King in *Hamlet*. He spent last summer with the Utah Shakespearean Festival, where he performed in *The Three Musketeers*, *The Mikado*, and *Macbeth*. He recently appeared as Jimmy in the A.C.T. Master of Fine Arts Program production of *The Reincarnation of Jaimie Brown* and understudied the role of Perry in *Love! Valour! Compassion!* at Berkeley Repertory Theatre. Smith is originally from Maine and received his B.A. in fine arts from the Hartford Art School.



MICHAEL SANTO* (*Understudy*) appeared at A.C.T. last season as Antonio in *The Tempest*. He appeared most recently in *Slavs!* at Berkeley Repertory Theatre and *Seascape* with the Aurora Theatre Company.

He has worked in regional theaters throughout the United States, including Seattle Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, the Cincinnati Playhouse in the Park, Portland Repertory Theatre, The Empty Space Theatre, Alaska Repertory Theater, A Contemporary Theatre, the Pioneer Theatre Company, the Tacoma Actors Guild, Portland Stage Company, the Denver Center Theatre Company, and The Shakespeare Theatre. Other Bay Area theater credits include roles at the California Shakespeare Festival, San Jose Repertory Theatre, and TheatreWorks, where he was featured as Eddie in *Conversations with My Father*. Santo has also directed at Portland Repertory Theatre and was a sound designer for the Intiman Theatre Company.



W. FRANCIS WALTERS* (*Understudy*) has worked extensively in regional theater, including productions at the Denver Center Theatre Company, Oregon Shakespeare Festival, Cleveland Playhouse, Old Globe

Theatre, Arizona Theatre Company, and Asolo State Theatre. Bay Area credits include roles at the San Francisco Shakespeare Festival, Marin Theatre Company, Magic Theatre, and Berkeley Repertory Theatre.

GILES HAVERGAL (*Adaptor and Director*) has been, since 1969, the director of The Citizens' Theatre in Glasgow. He has directed more than 50 Citizens' productions and also acts with the Citizens' company. His adaptation and production of *Travels with My Aunt* won an Olivier Award in London in 1993 and a Drama Desk Award in New York in 1995. Havergal's work in opera includes productions for the Welsh National Opera, the Scottish Opera, the Minnesota Opera, and the Opera Theatre of St. Louis.

STEWART LAING (*Scenery and Costume Designer*) has worked extensively in theater in Britain as both a designer and a director and has had a long association with The Citizens' Theatre, where he was the head of design. He designed the sets and costumes for the world-premiere production of *Travels with My Aunt* at The Citizens', as well as for their productions of *Douglas, The Crucible*, *The Four Horsemen of the Apocalypse*, *Hidden Fires*, and *Joan of Arc*. His work also includes the Royal Shakespeare Company's world-premiere productions of *The War Plays* (a trilogy by Edward Bond), *Downchild*, *Crimes in Hot Countries*, and *The Castle*. Recent design credits include *Macbeth* at the RSC, *Fidelio* at the Scottish Opera, *L'Angelino Belle Verde* at Battingano, *All's Well That Ends Well* at the New York Shakespeare Festival, and *Luisa Miller* at Opera North and the Royal Opera House. His directing credits include productions at Tramway, The Citizens', Scottish

Opera Go Round, and the Traverse Theatre in Edinburgh. He is currently designing the upcoming Broadway production of *Titanic*. Laing trained at the Central School of Art and received a 1994 Wingate Scholarship.

MIMI JORDAN SHERIN (*Lighting Designer*) most recently designed *As You Like It* and *Macbeth* at the Royal Shakespeare Company in London and *Ariadne auf Naxos* at the Bayerische Staatsoper in Munich. Sherin's Broadway design credits include *Our Country's Good* and *The Glass Menagerie*. For her extensive work at the New York Shakespeare Festival, she has received an Obie Award, an American Theatre Wing Award, and four Drama Desk nominations. Her regional theater work includes designs for many productions at Baltimore's Center Stage, the American Repertory Theatre, the Actors Theatre of Louisville, Hartford Stage Company, Long Wharf Theatre, Cincinnati Playhouse in the Park, and the Dallas Theater Center. She has also designed extensively for opera, including the English National Opera, Wales National Opera, Houston Grand Opera, and Canadian Opera, as well as the Santa Fe, San Diego, Dallas, Omaha, Portland, Tulsa, Minnesota, and Edmonton companies. Sherin's design associate is Rita Ann Kogler.

STEPHEN LeGRAND (*Sound Designer*) is in his 11th season as resident sound designer and composer at A.C.T., where his work has been heard in productions of *The Rose Tattoo*, *The Cherry Orchard*, *The Matchmaker*, *Gaslight*, *Aradia*, *Othello*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Full Moon*, *Uncle Vanya*, *Scapin*, *A Christmas Carol*, *Pecong*, *Pygmalion*, *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good, Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He also wrote scores

for *Yankee Dawg You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Repertory Theatre, and music for *The Wash* at the Mark Taper Forum.

DEBORAH SUSSEL (*Dialect Consultant*) returns for her 22d season with A.C.T. She has appeared in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. productions, including *The Rose Tattoo*, *Arcadia*, *The Matchmaker*, *Gaslight*, *Angels in America*, *Othello*, *Hecuba*, *Full Moon*, and *Oleanna*. She has also worked as dialect coach on a number of plays at Berkeley Repertory Theatre and Marin Theatre Company. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. in 1995. Sussel also teaches at Mills College and UC Berkeley and is a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.'s board of trustees.

KIMBERLY MARK WEBB* (*Stage Manager*) returned to A.C.T. this season, after a summer stage-managing the San Francisco production of *Picasso at the Lapin Agile*, to stage-manage Carey Perloff's production of *The Rose Tattoo*. Last season's work with A.C.T. included productions of *The Cherry Orchard*, *The Tempest*, and *Arcadia*. He made his A.C.T. debut with the acclaimed 1994-95 production of *Angels in America*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theater), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *Spunk*, and most recently, *An Ideal Husband*. Other credits include *The Woman Warrior* for the Center Theatre Group in Los Angeles and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

JULIET N. POKORNY* (*Assistant Stage Manager*) worked on last season's A.C.T. production of *Dark Rapture* and the 1994-95 A.C.T. productions of *Angels in America* and *The Play's the Thing*. She has stage-managed several San Francisco premiere productions, including *Tony 'n' Tina's Wedding* and *Pageant*. Other local stage management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, the Seattle Children's Theatre, and the Magic Theatre, among others. Pokorny received her B.A. in acting and directing from California State University, Long Beach.

GORDON COX (*Assistant Director*) recently graduated from Princeton University with a B.A. in English and a certificate in theater and dance. While at Princeton, he acted in several student productions, directed *The Maids* and *Shadowman*, and served as artistic director of Theatre Intime. He has worked with Toni Morrison, Jacques D'Amboise, Athol Fugard, and Joyce Carol Oates. Cox also works as an intern with the artistic staff at A.C.T.

RAFAL OLBINSKI (*Cover Artist*), an illustrator and painter, is one of today's best known surrealists. His works regularly appear in major publications, including *Newsweek*, *Time*, *Business Week*, the *Atlantic Monthly*, *Omni*, the *New York Times*, and the *New Yorker*, among many others. His paintings have been acquired by some of the most important art collections, including the Library of Congress Print Collection and the Carnegie Foundation. He has received more than 100 awards, including gold medals from the Society of Illustrators and the Art Directors Club of New York. In 1994, he won the International Oscar for the World's Most Memorable Poster, and in 1995 one of his works was chosen as the official "New York City Capital of the World" poster.

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CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes,

Perloff opened her first A.C.T. season with August Strindberg's *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translation of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's *Arcadia* and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season at A.C.T. she directs *The Rose Tattoo*, by Tennessee Williams, and the world premiere of *Singer's Boy*, by Leslie Ayvazian.

In the summer of 1993, Perloff staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera, *The Cave*, at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York's Classic Stage Company (CSC) from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton, David Strathairn, and Peter Riegert) on a double bill with his *Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *Tower of Evil* with Kathleen Widdoes, Beckett's *Happy Days* (with

Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under Perloff's direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

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

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



HEATHER KITCHEN (*Managing Director*) joined A.C.T. as managing director in October 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught management and theater courses for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was company manager for the Stratford Festival while on tour. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also production manager at Theatre New Brunswick for three years. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

A.C.T. PROFILES

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* (with Julie Harris, Nancy Marchand, and Estelle Parsons) and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

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

M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Caymichael Patten Studio in New York.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of *New Plays from A.C.T.'s Young Conservatory*.

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

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MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore's Center Stage. She was active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. Shaw's most recent casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the forthcoming CD-ROM game *Obsidian*. This season she also teaches in the A.C.T. Conservatory's Advanced Training Program.

ASSOCIATE ARTISTS

KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *Heaven*. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN, lighting designer in residence at A.C.T., has designed *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, *The Tempest*, *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Heaven*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark

Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *Ballad of Yachiyo*, *The Caucasian Chalk Circle*, and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received 4 Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Three-penny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, George Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Shakespeare's *Othello*, and Thornton Wilder's *Matchmaker*. This season at A.C.T. he directs *Mrs. Warren's Profession*.

ALBERT TAKAZAUCKAS has created notable productions in the Bay Area and beyond and has become a national and international director of opera and theater. Recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, Kennedy Center, and A.C.T. Since his debut with A.C.T. in 1986, he has directed many renowned productions, including *The Floating Lightbulb*, *Saturday, Sunday and Monday*, *A Lie of the Mind*, *Dinner at Eight*, *Light up the Sky*, and *Gaslight*. Takazaukas is the recipient of numerous awards and a grant from the NEA. Last season he created and directed *A Galaxy on Geary*, A.C.T.'s gala reopening of the Geary Theater, and performed the same function for the opening of the Lucy Lockett Cabe Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directs Kaufman and Ferber's *Royal Family*.



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

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

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

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As the philanthropic arm of the Bank of America, one of the

country's leading financial institutions, BankAmerica Foundation views support of the arts as a fundamental adjunct to its banking enterprise. "The two go hand-in-hand," says Caroline Boitano, the Foundation's president. "A.C.T. performances infuse life into the cultural scene, attracting people and business to the Bay Area. BankAmerica Foundation's contributions to those performances in turn reflect our own commitment to the vitality of the local community."



SAN FRANCISCO HILTON & TOWERS

A.C.T. welcomes back the renowned San Francisco Hilton & Towers as a cosponsor of *Travels with My Aunt*. Cosponsor of last season's acclaimed Victorian thriller, *Gaslight*, the Hilton made its A.C.T. sponsorship debut with the 1994-95 season's *The Play's the Thing*. Located just steps away from the city's famous cable cars and world-class shopping in Union Square, the San Francisco Hilton ranks as the largest hotel on the West Coast, with nearly two thousand rooms. The Towers, a "hotel within a hotel," provides exclusive services to those who wish the utmost in personalized amenities. Its Cityscape Bar & Restaurant, located on the 46th floor at the very top of the landmark Hilton tower, offers seasonal California cuisine nightly, 1970s theme parties on Thursdays, and a 360-degree view of

San Francisco and the Bay Area.

This season, the Hilton has once again made generous restaurant discounts available to A.C.T. patrons at restaurants conveniently located in the hotel: Intermezzo, an Italian bistro; The Cafe, a casual dining restaurant; and Cityscape. A.C.T. theatergoers also enjoy discounted parking privileges at the Hilton during performances.

"The large and small downtown businesses, hotels, and theaters make up a family of our own," says Deborah Larkin, the Hilton's director of public relations. "We are very happy to continue to support A.C.T. as one of the institutions that gives this area its distinctive personality and culture. Our partnership with A.C.T. is a good match."

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BOX OFFICE INFORMATION

The Geary Theater Box Office:

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

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One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

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

A.C.T. Perspectives:

A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 439-2469.

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

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FOR YOUR INFORMATION

copies of individual handbooks are also available for purchase at the Geary Theater Box Office and in the main lobby for \$8 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

Conservatory:

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

Costume Rental:

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

Parking:

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

AT THE THEATER

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

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

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

Beeper!

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

Emergency Telephone:

You can be reached at any time during a performance. Leave your seat

location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers:

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

Listening Systems:

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

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

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

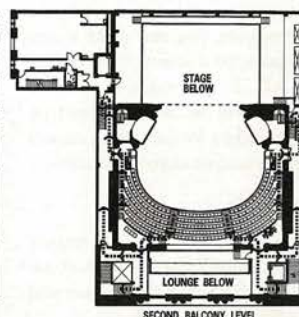
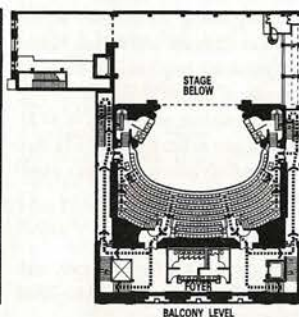
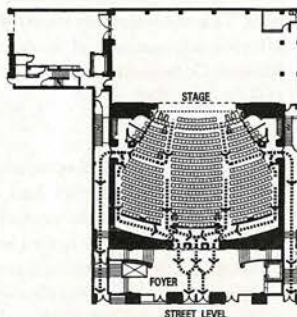
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Welcome to AMERICAN CONSERVATORY THEATER, San Francisco's True Award-winning Theater company. Words and images, and the theater, are the power behind live theater. Our art is not form but content—imagination, vision, and feeling. The collective vision of a group of talented artists comes to life right before your eyes. Images that linger long after the final curtain call, images that inspire you to look at the world in a whole new way, and language that is rich, poetic, and powerful as we create it at A.C.T. Join us at the end of the line.

For tickets visit the A.C.T. Box Office or call (415) 749-2ACT. For show week's schedule, click here.

Explore the site to discover the special ways we strive to create superior theater. On the bottom you will find major sections that cover the range of our vision.

ABOUT A.C.T. Meet our staff and learn a little of our history and policies.

THE PLAYERS Meet our most talented actors and actresses. Learn about their lives and careers. Click here.

THE 1997-98 Season. Find out about our season and learn about the plays, including a complete schedule of performances. Click here.

A.C.T. Special. Meet our special guests. Find out about our special programs, and get information about the A.C.T. Special Fund.

Training at A.C.T. Learn about our conservatory and advanced theater training programs, including our professional training program.

A.C.T. World. View our website (and images) of books and publications on plays and acting, literature through our press releases, and our latest news about A.C.T.

A.C.T. Arts. The award-winning magazine you need to have about the world of theater. Click here to learn about our magazine and how to subscribe. Click here to learn about our magazine and how to subscribe. Click here to learn about our magazine and how to subscribe.

A.C.T. Post Office. Visit the A.C.T. Post Office and learn about our mail, and our latest news about A.C.T.

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Last update: 24 November 1998

This Week's Showtimes

MON	TUE	WED	THU	FRI	SAT
24	25	26	27	28	29
24	25	26	27	28	29
24	25	26	27	28	29

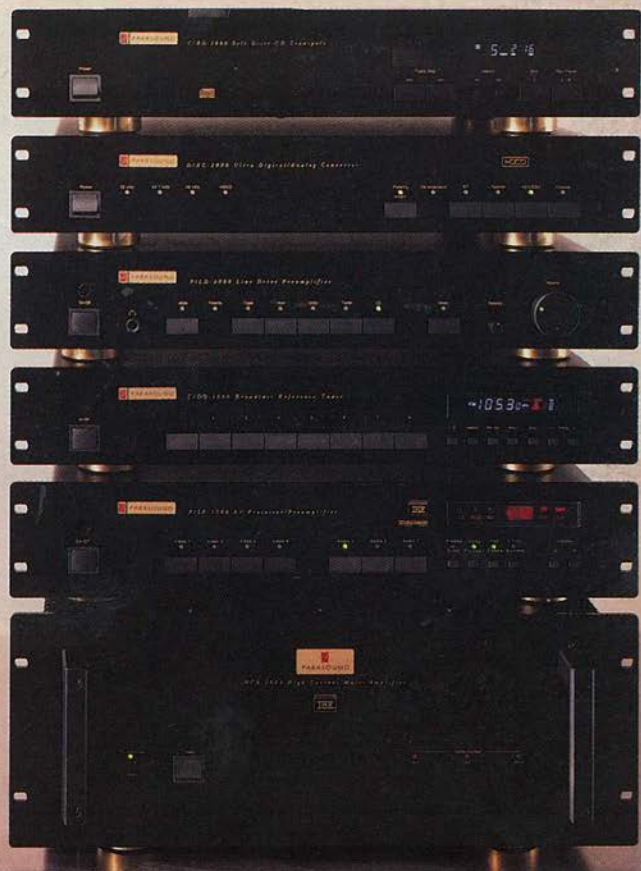
Please check the A.C.T. Box Office for additional performance information.

THE A.C.T. FOUNDATION
INC.

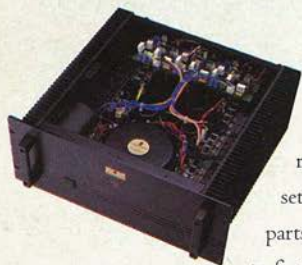
1000 Post Office Box 6000
San Francisco, CA 94111

Box office, production, and event support in charge. The A.C.T. Foundation is a 501(c)(3) non-profit organization.

News and reviews,
detailed seating and
performance calendars,
information about the
plays, free events, and
the conservatory — if
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