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ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. Last year, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and managing director Heather Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.



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THE 1997-98 A.C.T. SEASON

HIGH SOCIETY

music and lyrics by Cole Porter
 book by Arthur Kopit
 directed by Christopher Renshaw
 based on the play *The Philadelphia Story* by Philip Barry
 and the Turner Entertainment Co.
 motion picture *High Society*
 September 4 - October 5, 1997

A STREETCAR NAMED DESIRE

by Tennessee Williams
 directed by Richard Seyd
 October 23 - November 23, 1997

A CHRISTMAS CAROL

adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
 directed by Candace Barrett
 November 29 - December 28, 1997

IT'S A SLIPPERY SLOPE

written and performed by Spalding Gray
 December 30, 1997 - January 4, 1998

INSURRECTION: HOLDING HISTORY

by Robert O'Hara
 directed by Charles Randolph Wright
 January 8 - February 8, 1998

GOLDEN CHILD

by David Henry Hwang
 directed by James Lapine
 February 12 - March 15, 1998

MARY STUART

by Friedrich Schiller
 translated by Michael Feingold
 directed by Carey Perloff
 March 26 - April 26, 1998

THE GUARDSMAN

by Ferenc Molnar
 translated by Frank Marcus
 directed by Albert Takazaukas
 May 7 - June 7, 1998

OLD TIMES

by Harold Pinter
 directed by Carey Perloff
 June 11 - July 12, 1998

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 10pm et/7pm pt



Tom Jones Premiere
 Sunday-Tuesday
 4/5 8pm et/9pm pt
 4/6-7 9pm et/10pm pt



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ABOVE

*A detail of the Geary Theater.
Photo by Terrence McCarthy.*

ON THE COVER

*Blossom (1991) by Hung Liu (courtesy of the artist
and Rena Bransten Gallery, San Francisco)*

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A.C.T.



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A.C.T.

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Albert Takazauckas

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John Horton
Randall Duk Kim
Julienne Hanzelka Kim
Lisa Li
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James Saito
Julyana Soelistyo
Ming-Na Wen

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continued on page 12

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

AUDIENCE EXCHANGES

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

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1997-98 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$42 (\$21 for opening night subscribers); limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

ON *GOLDEN CHILD*

A.C.T. PROLOGUE


February 17, 1998, 5:30 p.m.
Featuring Director James Lapine

AUDIENCE EXCHANGES

February 24, March 1 (matinee),
and March 11 (matinee)

A.C.T. PERSPECTIVES

February 23, 1998, 7 p.m.

Funded by a grant from 

ON *MARY STUART*

A.C.T. PROLOGUE

March 31, 1998, 5:30 p.m.
Featuring Director Carey Perloff

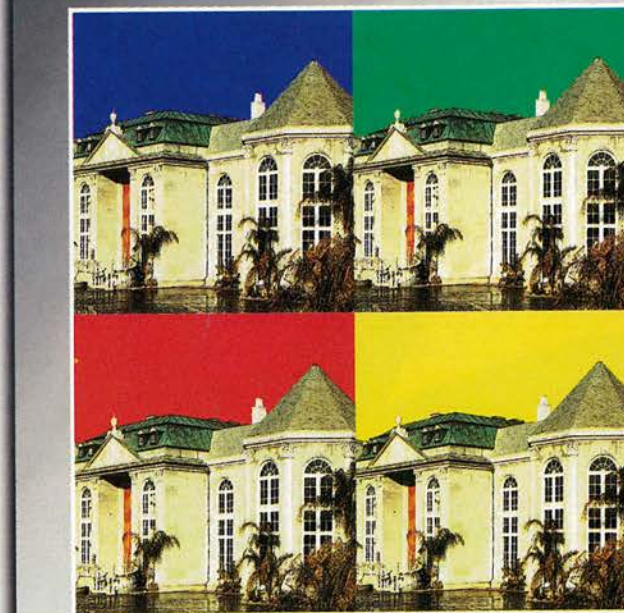
AUDIENCE EXCHANGES

April 7, 12 (matinee), and 15 (matinee)

A.C.T. PERSPECTIVES

April 6, 1998, 7 p.m.
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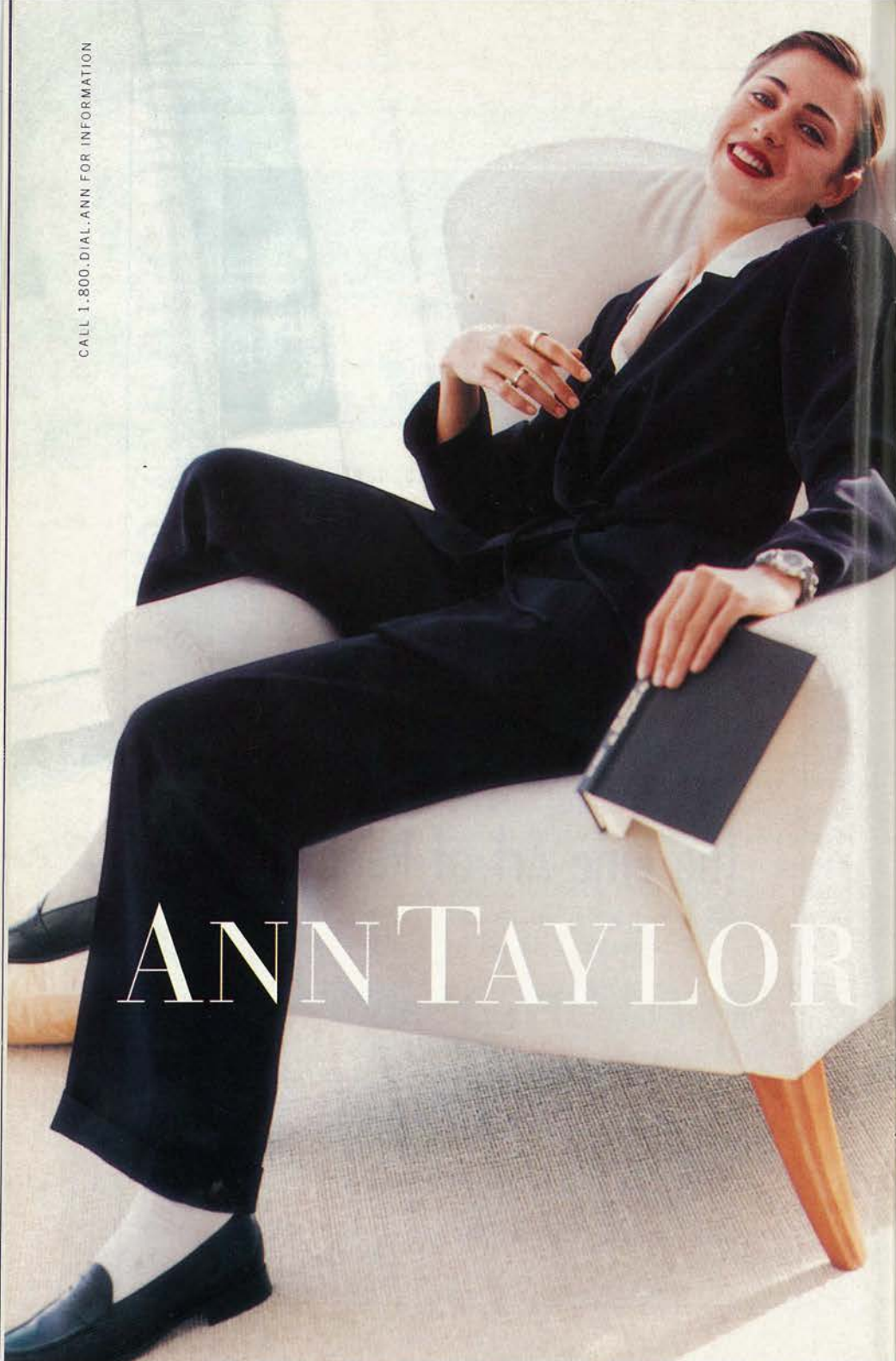
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ANN TAYLOR

GOLDEN CHILD

金女兒

(1996)

by David Henry Hwang

Directed by James Lapine

with

Tsai Chin John Horton Randall Duk Kim
Julienne Hanzelka Kim Lisa Li Kim Miyori
James Saito Julyana Soelistyo Ming-Na Wen

Associate Director Tim Vasen

Scenery by Tony Straiges

Costumes by Martin Pakledinaz

Lighting by David Lander

Sound by Dan Moses Schreier

Resident Sound Designer Garth Hemphill

Movement Consultant Jamie H. J. Guan

Casting by Jay Binder

Stage Management Staff

Allison Sommers, *Production Stage Manager*

Brendan Smith, *Stage Manager*

James Gibbs, April Taylor, *Stage Management Interns*

Presented in association with

Benjamin Mordecai, Dori Berinstein, and John Kao.

Golden Child was commissioned by South Coast Repertory,
David Emmes, Producing Artistic Director, Martin Benson, Artistic Director.

Originally produced in New York by the Joseph Papp Public Theater/
New York Shakespeare Festival, George C. Wolfe, Producer.

The play has been produced with the assistance of
The Kennedy Center Fund for New American Plays.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather
Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



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NEXT AT A.C.T.

TWO COUNTRIES.
TWO QUEENS.
ONE DREAM: TO RULE.



Mary Stuart

THE BATTLE BEGINS MARCH 26

GOLDEN CHILD

金女兒

The Cast
(in order of appearance)

<i>Ma/Eng Ahn, mother of Andrew Kwong and daughter of Tieng-Bin and Siu-Yong</i>	Julyana Soelistyo
<i>Andrew Kwong/Eng Tieng-Bin</i>	Randall Duk Kim
<i>Elizabeth Kwong/Eng Eling, Third Wife</i>	Ming-Na Wen
<i>Eng Siu-Yong, First Wife</i>	Tsai Chin
<i>Eng Luan, Second Wife</i>	Kim Miyori
<i>Reverend Anthony Baines</i>	John Horton
<i>Servants/Ghosts</i>	Julienne Hanzelka Kim, Lisa Li, James Saito

Understudies

For Randall Duk Kim—James Saito
For Tsai Chin and Kim Miyori—Lisa Li
For Julyana Soelistyo and Ming-Na Wen—Julienne Hanzelka Kim
For John Horton—Jonathan Bustle

Place

Manhattan and Eng Tieng-Bin's home village
near Amoy, in Southeast China

Time

Act I: The present and winter 1918
Act II: Spring 1919 and the present

There will be one intermission.

A.C.T. PRESENTS

This production is
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AN INTERVIEW WITH PLAYWRIGHT DAVID HENRY HWANG

by Philip Kan Gotanda

I first met David in 1980 in a rehearsal hall at the East West Players Theater in Los Angeles, where I was working on some songs. David heard me playing my guitar and walked in with his violin. We decided to try jamming together and ended up playing for several hours. We subsequently formed a band with some other musician friends that played around for a few years while David and I kept doing plays. We've stayed friends and theater confidants over the years, even though the music has dropped by the wayside.

*As David had recently interviewed me for an article in the program for the Public Theater's production of my play *Ballad of Yachiyo*, he and A.C.T. Artistic Director Carey Perloff thought it might be fun to have me interview him for the A.C.T. program for *Golden Child*. I talked to David in December, while *Golden Child* was in rehearsal in New York, a couple of weeks before the show travelled to Singapore Repertory Theatre.*

By the way, David plays fabulous jazz violin.

FAMILY HISTORY

PKG: Golden Child covers a lot of territory that's pretty close to your own family history. To what extent did you use your own family as a model for the play?

DHH: Golden Child is based on stories my grandmother told me when I was ten. She had become ill and we all thought she was going to pass away. She was the only one who knew the family history and I didn't want to see that lost, so I asked my parents if I could spend a summer with her in the Philippines, where she was still living at the time. I went over and basically did an oral history which I compiled into a 90-page "novel." When I decided to start writing this play about two years ago, I went back to that novel and used it as source material. So, in a way, I collaborated with myself as a younger person.

PKG: What prompted you to undertake this story two years ago? Was there an event?

*DHH: Perhaps it had something to do with the fact that [my wife] Kathryn and I were thinking of having a child at that point, and, like the contemporary character in the bookend scenes of *Golden Child*, I needed to reconcile myself with my family history. Because I come*

from this born-again Christian fundamentalist background, which I'd rejected in college, I felt alienated from my family history. Somehow it was important for me to put that piece back in my life before becoming a parent. Not that I have become a Christian again, but at least I feel I can understand the past, accept it, and move on.

*PKG: The way you talk about this, as in the case of *Golden Child*, I take it that writing a play is a way of working out questions you have in your own soul?*

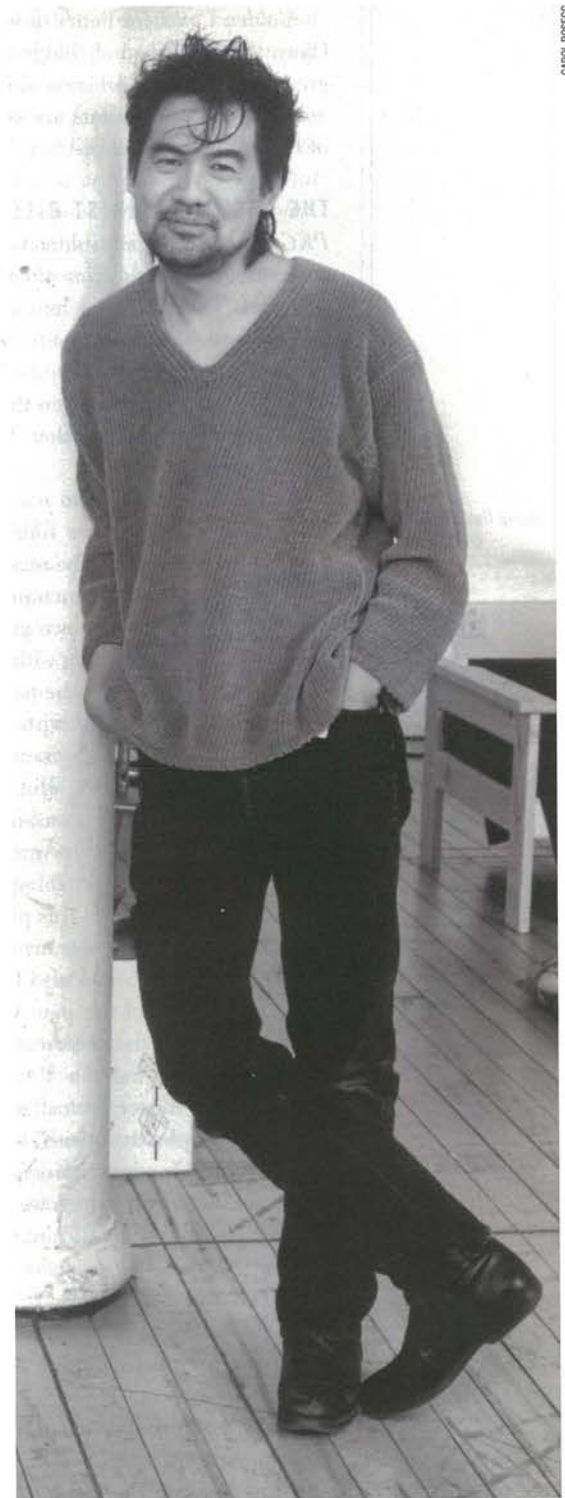
DHH: All my plays start out with some question to which I don't know the answer. I write the play to find out how I really feel about it, in my unconscious.

*PKG: If that is the case, then you've done a series of, I think, three family plays. *Family Devotions*, *Rich Relations*, and *Golden Child*, right? Can you track what was going on inside you when you were writing these three plays, what each play dealt with at the time, and where you find yourself now in relation to these works?*

*DHH: In *Family Devotions* [1981] I was dealing in a reactive way with my family history and Christianity. That play is a very angry indictment. Western religion has corrupted this Chinese family, causing them to lose touch with their true heritage. By the time I got to *Rich Relations*, in 1986, I was going through some self-evaluation. The autobiographical character, besides dealing with Christian fanaticism in his family, also has a lot of demons in his own closet.*

ALL MY PLAYS
START OUT WITH
SOME QUESTION
TO WHICH I
DON'T KNOW THE
ANSWER.
—DHH

OPPOSITE
David Henry Hwang



CAROL ROSEGG

Golden Child, for better or worse, is much more forgiving. It says, Okay, there were good things and bad things that came out of my great-grandfather's decision to become a Christian. Change is messy and people's motivations are complicated and encompass elements of both angels and devils.

THE ASSIMILATIONIST DILEMMA

PKG: You've changed *Golden Child* somewhat since I saw it. The central male character is now older, right?

DHH: That's true, so he's dealing with the death of his mother now, which is a cleaner line.

PKG: As opposed to...

DHH: The young man in the earlier draft, who was dealing with the death of his grandmother. We never really knew what happened to his parents.

PKG: Were you able to put yourself into this new character, this older character, to explore your own personal issues?

DHH: The reason that one actor plays both Andrew, the contemporary character, and Eng Tieng-Bin, his own grandfather, is that they are both dealing with the same issues: their relationship to the past, how to move forward, how to deal with change. I think I deal with my own issues through both Andrew and Tieng-Bin. Tieng-Bin is essentially facing an assimilationist dilemma, not as an American, but as a Chinese. One of the things I think is interesting about taking this play to Singapore is that I've tended to see my work in an American context, but you can also look at it as part of a world literature of the pan-Asian diaspora. What you and I do is not that different from what, say, Timothy Mo, Kazuo

Ishiguro, and Salman Rushdie do. You don't have to be an American any longer to deal with the issue of Western assimilation. Japanese people deal with it. The government of the People's Republic of China issues proclamations against "spiritual pollution." These are issues with which we are very familiar as Asian Americans, yet they also exist now within Asia itself.

A LITTLE BIT CHEKHOV

PKG: I once heard you talk about how you select structures for your plays, which have been quite varied. Can you talk a little bit about that?

DHH: I think of a pre-existing play as a stylistic model for the play I'm writing. It just helps me get going. For instance, *The Dance and the Railroad* is modelled on [Sam Shepard's] *True West*.

M. Butterfly is modelled on the [Peter] Schaffer plays *Equus* and *Amadeus*. *Golden Child* is a little bit Chekhov and a little bit *Dancing at Lughnasa*. It has become less of both over the years.

PKG: You once mentioned to me that the family plays you've written—*Family Devotions*, *Rich Relations*, and *Golden Child*—seemed to be less successful than your other works. At one point you said that you had a certain amount of trepidation about writing a family play. How do you feel about that now? Is that a consideration?

DHH: I still find the family plays more difficult. At the moment, I feel this [*Golden Child*] is the most successful one I've done, in terms of my own satisfaction, feeling that I've created a show with a number of characters who are well developed, as opposed to most of my other plays which are essentially two-character works. Even *M. Butterfly* is basically about two people and the others just kind of move the plot along.

NONFUNDAMENTALIST AUTHENTICITY

PKG: It seems every time you turn around now there is a book written by a non-Asian, usually a white person, with an Asian-American theme, which raises the issue of cultural appropriation and authenticity. What are your feelings about that?

DHH: I think you just have to evaluate each work on its own merits. I'm not one of those people who on principle believes that only Asians can write about Asians. For example, I have always loved André Malraux's *Man's Fate*—he somehow got into the mentality of the people in a way that's meaningful to me. There are also a lot of bad examples. For that matter, there are works by Asian Americans about Asian Americans that I don't like. At least in theory, authenticity should not reside in skin color.

PKG: Do you find it less likely that Anglo Americans will write about African Americans and presume to be able to capture their voices? Why do you think that's the case?

DHH: I think it has to do with the particular ways in which a minority group or an ethnicity impacts the larger culture. While it may seem that you are less likely to find white people writing about the African-American experience, that is not completely true. For instance, Steven Spielberg recently did the story of the Amistad rebellion. And just as there are white people who believe that their soul is Asian in literary terms, there are lots of white people who believe their soul is black in terms of music. We all tend to be slotted into different ethnicities and perceived differently by the mainstream culture. I think the differences in perception account for which aspects of our various cultures the mainstream wants to appropriate.

PKG: Do you want me to ask you the question you asked me about the ongoing controversy in Asian-American literature regarding "authenticity" versus "inauthenticity"?

Young David with his grandmother



**GOLDEN CHILD
IS BASED ON
STORIES MY
GRANDMOTHER
TOLD ME WHEN I
WAS TEN.
—DHH**



Husband and wives
in rehearsal:
(l to r) Kim Miyori,
Randall Duk Kim,
Tsai Chin, and
Ming-Na Wen

DHH: Sure.

PKG: Basically, there's the Frank Chin camp versus the Maxine Hong Kingston camp, with which you are fairly or unfairly clumped. What do you think of that kind of criticism in general, and what do you think of that criticism of your own work?

DHH: I think that all that controversy is pretty healthy. As authors, none of us likes to be criticized. So, all things being equal, I would like everybody to think that my works are great. But the fact is that Asian Americans, who have tended to be portrayed poorly or not at all in literature and in the media, *should* have the strongest opinions of all when it comes to the representations we put out there. I think the debate is good and it's helpful that there are so many more of us now. When you and I first got started, there was this tendency for the media to designate someone "the official Asian American," and I don't think that's sensible. No one person, no one artist, can represent the entire community. But I do feel that a community of artists can represent the community at large, so somebody can say, "I really hate David's work, but I like Philip's work or Gus Wong's work," or whomever. We all should have opinions, the same way that we have different points of view on other authors.

I do think, though, that in the seventies and eighties there was a notion of authenticity which I would term essentially fundamentalist, that there is only one absolute truth. People might have disagreed about what that truth was, but the assumption was that there existed a single authentic voice, an Asian-American "holy grail," and that artists who deviated had sold out or were corrupted by assimilation. I think we are starting to realize now that the range of authenticity is much broader; it encompasses a more varied set of experiences than the fundamentalism of the seventies and eighties would have had us believe. I don't mean to say that you get so fuzzy as to say everything is authentic. But, to make the analogy with religion, there are fun-

damentalist and nonfundamentalist versions. Christianity, for instance, has a particular set of core beliefs, but a nonfundamentalist also realizes there are other experiences out there and tries to accommodate and understand them, whereas a fundamentalist says, No, I am absolutely going to define the limitations of my belief and anyone who steps outside those lines is going to hell. I think these same principles can be applied to authenticity. It is reasonable for us all to gauge works based on our own experiences. But we also need to be very open to the fact that there are experiences which are also authentic that may not have happened to us. That doesn't mean that they aren't true.

I also like the fact that in *Golden Child* a female character relates personal history to a male figure—as opposed to some Asian-American writings which are strictly about transmission from woman to woman, or man to man. I hope this helps to break down the Chin/Kingston dichotomy, something which I have been trying to do since as far back as *FOB*.

PKG: Any last thoughts? About your work, where your life is, about the A.C.T. production?

DHH: This production is a homecoming in a sentimental way, in that A.C.T. is the theater where I saw my first plays. I hadn't been exposed much to theater before I started my undergraduate work at Stanford, and when I was a freshman we would go up and see plays at A.C.T. Add to that the fact that a lot of my early theater work was developed at the Asian American Theater Company [founded in 1973 under the auspices of A.C.T.]. Now I'm bringing a new play in a major production to A.C.T., and there is something emotionally satisfying about that. ■

Bay Area playwright Philip Kan Gotanda is the author of *Ballad of Yachiyo*, *Yankee Dawg You Die*, *Fish Head Soup*, *The Wash*, and *Day Standing on Its Head*.



Mother and daughter
onstage: Tsai Chin
and A.C.T. Advanced
Training Program
graduate Julyana
Soelistyo

THE END OF EMPIRE

In 1918–19, China was in the midst of a profound revolution at every level of culture and society. By the end of the 19th century, the encroachment of Western missionary, military, and economic forces had set in motion an unstoppable wave of change in China—on the crest of which stand Golden Child’s Eng Tieng-Bin and his family. The last Manchu emperor abdicated in 1912, briefly transforming the empire of old into a democratic republic under the leadership of Sun Yat-Sen; Sun’s death in 1925 would in turn leave a leadership vacuum to be disputed by Chiang Kai-Shek and Mao Tse-Tung during decades of bloody turmoil. These events marked radical shifts in a country whose social, educational, political, and religious traditions had remained relatively unaffected by outside influence for millennia. Below are observations from scholars, artists, and contemporary visitors on the ways of the China that was.

AS FOR THE
HUSBAND,
IT WAS
CONSIDERED A
GRIEVOUS FAULT
IF HE SHOULD
NEGLECT ONE OF
HIS WIVES IN
FAVOUR OF
ANOTHER.

THE WAY OF HUSBAND AND WIFE

Two thousand five hundred years ago Confucius compiled a code of morals which was destined to become the basis of the social life of the Chinese people. In this code the rules governing the position of the individual in his relation to the family and to the state were clearly defined. They were not idealistic rules impossible for the majority of people to follow. On the contrary, they were precise and practical, because they were based on a profound knowledge of human nature. Man being as he is, Confucius did not attempt to change him....

[T]he social philosophy of Confucius was based on the fundamental theory of superiority and inferiority. The king was the head of the state and all men owed him obedience. In the same way the father was the head of the family and unquestioning obedience was required from his womenfolk. The three obediences demanded of a woman were: to obey her father, to obey her husband, and, if left a widow, to obey her son....

The wife was chosen by the parents of her future husband....The question of love did not arise, nor was it supposed to, for the young people were not permitted to see each other until after the ceremony of marriage had been performed....

To insure that the necessary balance between superiority and inferiority be maintained, the relationship between husband and wife was made formal in the extreme. No liberties were allowed on either side. Husband and wife were not permitted to hang their garments on the same nail nor to keep them in the same basket. They could not drink from the same cup, nor sleep on the same mat. The husband ate first while his wife served him and afterwards she had her meal with the other women of the household. Their intimate emotional life was reg-

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woman watches the
presidential review in
Peking on Armistice
Day, November 13,
1918; a 19th-century
painting shows the
women of a rich
Chinese family
playing music;
evidence of Western
influence in Peking in
the late 1920s.

CONCUBINAGE IS
NO LONGER
LEGAL. IT IS
IMPOSSIBLE FOR
ANYONE WHO
HAS LIVED IN A
STRICTLY
MONOGAMOUS
SOCIETY TO
REALIZE THE
REVOLUTIONARY
EFFECT OF
THOSE FIVE
WORDS.

ulated with definite precision, and minute instructions were given for the observances which preceded a wife entering her husband's chamber....Only when a man had reached the age of seventy could he be really intimate with his wife provided she had arrived at the age of fifty. After that period they were no longer kept apart, but could quietly prepare for death in each other's company.

Besides his principal wife, a man was entitled to one or more concubines, or secondary wives, according to his means and his station in life. The concubine was subservient to the first wife, but she too had her definite place in the home and her own duties to perform. In fact, it was considered desirable for a husband to take a concubine if his first wife had failed to provide him with a son, as the ceremonies connected with the worship of the ancestors required that the eldest son should succeed his father as high priest at the family altar....

If the first wife did not welcome the addition of another woman to the household there was nothing she could do about it. She might be jealous, but custom required her to share her husband with the newcomer without protest. As for the husband, it was considered a grievous fault if he should neglect one of his wives in favour of another. He had his duties to perform towards all of them, and his first wife was sure of having her share of his attention and receiving the respect that was her due no matter how many strangers he might introduce into the home. The system of concubinage took the place of divorce in old China as it was seldom that a wife was sent back to her own people. It insured a husband for every woman and gave each one a chance to bear children. It had many disadvantages but it gave each woman a secure position. Her life might be monotonous, but as a modern Chinese writer so aptly says: "In every nation the happiness of women does not depend on how many social advantages they enjoy but in the quality of the men they live with."

—*Embroidered Gauze: portraits of famous Chinese ladies,*
by Eloise Talcott Hibbert (1938)

Concubinage is no longer legal. It is impossible for anyone who has lived in a strictly monogamous society to realize the revolutionary effect of those five words. Since protohistoric days concubines have been accepted. Now the code ignores their existence, and a wife, if she so chooses, may sue her husband for adultery in case he takes a second lady....

Puzzling, difficult situations arise. Article 239 of the Chinese criminal code lists adultery...as a crime. Great are struggles over the provisions and revisions of this article. In 1935 a certain Mu Sah-Men gave a radio talk in Great Britain which perfectly describes the present situation. It reads in part as follows:

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GAP JEANS

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1997-98 SUBSCRIPTIONS SOAR

A.C.T. celebrates the conclusion of the company's most successful subscription campaign in 16 years. With 19,300 subscribers to date, the 1997-98 season boasts the largest subscription base since 1981. This number represents the addition of nearly 6,000 subscribers over the last four years and marks the sixth time in A.C.T.'s 31-year history that the company has attracted more than 19,000 subscribers in any single season.

"All of us at A.C.T. are extremely grateful to the Bay Area community for the extraordinary support it has shown this theater in the past year," says Managing Director Heather Kitchen, "demonstrated not only by the success of the subscription campaign, but also by the sold-out runs of this season's first three productions, *High Society*, *A Streetcar Named Desire*, and *A Christmas Carol*. A.C.T.'s patron support serves as a wonderful validation of [Artistic Director] Carey Perloff's artistic vision since she came to A.C.T. five years ago, as well as a source of great encouragement for the entire A.C.T. family as we craft future seasons and prepare to take the company into the next century."

This year's resounding subscription success also reflects in part the popularity of A.C.T.'s newest subscription options. In addition to traditional full-season, seven-play subscriptions, this season, for the first time, patrons were given the opportunity to create their own shorter subscriptions by choosing only the plays which appeal especially to them.

A.C.T. will continue to offer new subscription features in the 1998-99 season. Watch for renewal materials in your mailbox in mid March and be among the first to secure your seats for next season's plays. Or call the A.C.T. subscriptions office at (415) 749-2250.

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KEN FRIEDMAN

Melissa Errico in
A.C.T.'s season-
opening production of
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WHAT'S NEW IN THE CONSERVATORY

The second-year students of the A.C.T. Conservatory's **Advanced Training Program** (ATP) are at work preparing individual scenes to showcase their skills to invited casting agents and directors in San Francisco, New York, and Los Angeles. The ATP's annual **Showcase Tour** is an opportunity for A.C.T.'s young actors to introduce themselves to the professional community and demonstrate their talents to the industry's top decision makers before beginning their professional careers.

Extensive planning and rehearsal precede each tour. In January, casting professionals from the East and West coasts contributed their skills to this year's preparations: A.C.T. Trustee and Willam Morris Agency Vice President Peter Levine, NBC Casting Director Eric Mathre, and freelance casting director Ellen Novack joined ATP faculty to select material for the showcase that highlights the theatrical strengths of the 1998 graduating class. In February, casting director Joanna Merlin conducted a workshop on auditioning for plays and films and "cold readings."

ATP core faculty member Kevin Jackson directs this year's showcase production. The students begin their tour in San Francisco on March 12, followed by engagements in New York on March 16 and a final pregraduation performance in Los Angeles on May 4.

It's not too early to start planning for the A.C.T. **Summer Training Congress** (STC), a nine-week session of intensive, full-time professional actor training for high school graduates 19 and older with some prior actor training or experience. Course dates are June 15–August 14, 1998, with mandatory registration and orientation the week of June 8. **This year's STC application deadline is May 1, 1998.** For information and application materials, please call (415) 439-2350, or download an application from A.C.T.'s Web site at www.act-sfbay.org.

The spring session of **Studio A.C.T.** (A.C.T.'s evening and weekend training program for adults) begins **March 23**. Highlights of spring course offerings include an Advanced Studio Project with Victoria Rue (who last season adapted and directed a Studio A.C.T. production of Isable Allende's *Paula*; this year's project is still to be decided as of this writing), as well as two advanced scene study classes focusing on Chekhov and on dramatic literature with gay and lesbian themes. For Studio A.C.T. information and application materials, please call (415) 439-2332.

SPOTLIGHT ON STUDIO A.C.T.: SIGNS OF CREATIVITY

As part of A.C.T.'s continuing efforts to make theater available to as many people as possible, Studio A.C.T. has expanded its curriculum this year to include two courses in Deaf theater: "Scene Study for

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Students in Studio A.C.T.'s "Performance Interpreting" learn new ways to express the joy of making theater.



KEN FREDMAN

Deaf Theater" and "Performance Interpreting." ("Film/Stage Audition for Deaf Theater" will be offered next semester.) Both classes are offered in American Sign Language (ASL) and provide a unique opportunity for Deaf students and sign-language interpreters to explore the complex process of creating theater for the Deaf.

"Scene Study for Deaf Theater" is taught by Antoinette Abbamonte, an actor, director, and renowned educator, who has studied with The National Theatre of the Deaf and performed nationwide. Abbamonte inspired Studio A.C.T.'s current course offerings; when she enrolled in "Beginning Shakespeare" in the winter of 1997, becoming A.C.T.'s first Deaf student since 1975, Studio A.C.T. Director Bruce Williams asked Abbamonte and interpreter Kendra Keller to craft a course specifically for Deaf students. As Studio A.C.T.'s first Deaf instructor, Abbamonte cotaught (with Keller) "Deaf Culture Improv," which debuted last season and was a huge success. This semester her class explores the scene-study process: using ASL as well as traditional methods of characterization, her students study the specific techniques the Deaf actor uses when transforming written text into dramatic action. Abbamonte leads her students, who have a wide range of theater experience, in physical and creative imagery exercises which enhance their text and character analysis skills. Students work on scenes from Shakespeare as well as contemporary realism, both genres which challenge the student actors to employ the ASL lexicon and nonliteral, metaphorical translation.

Keller provides working interpreters the opportunity to develop their skills for theater in her class on "Performance Interpreting." An actor and a nationally certified sign-language interpreter, Keller has more than ten years of freelance interpreting experience and studied interpreting for the theater at the Juilliard School of Drama. Keller's students explore the creative possibilities of using ASL and English to create the most precise dramatic interpretation possible, an approach that aims to offer audiences a heightened, more dynamic translation than traditional word-for-word interpretation. "I urge interpreters to

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A.C.T. NEWS

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P17MR2

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make ASL choices that are informed foremost by the actors' decisions," Keller explains, "and to take on a level of physical (or vocal) characterization that matches the physicality of the actors on stage." Keller and Abbamonte's classes meet together periodically, giving interpreters and actors the chance to work together to bring scenes to life using the enhanced dramatic potential of both languages.

"These courses are a rich experience for everyone involved," says Williams. "They teach both hearing, hard-of-hearing, and Deaf students important aspects of language—that it is visual and physical as well as vocal—and encourage us to listen with our eyes as well as our ears. Those are valuable lessons for all of us as theater artists."

Twenty-five students are enrolled in the current semester's Deaf classes, of whom ten are Deaf. Given the demand within the Bay Area's Deaf community for more performance and interpreted theater opportunities, Williams plans to expand Studio A.C.T.'s Deaf course offerings in coming seasons and hopes eventually to present a fully staged and interpreted Deaf production in A.C.T.'s studios. In addition, A.C.T.—which has traditionally offered ASL-interpreted performances of selected mainstage shows, including *A Christmas Carol*—is considering ways to offer more interpreted performances in the future.

A.C.T. WELCOMES NEW BOARD TRUSTEES

Recently several prominent professionals dedicated their expertise to A.C.T. by joining the company's board of trustees. As the governing body of A.C.T., the board is responsible for the overall artistic, educational, and financial integrity of the institution. Introducing the newest members of the board of trustees of The American Conservatory Theatre Foundation:

Named by *Business Week* one of the five most senior women in American banking and one of the top fifty women in business in the United States, **Linnet F. Deily** is Enterprise President of Schwab Institutional—Services for Investment Managers for Charles Schwab and Co., Inc. **Michele Ballard Miller**, a partner with Nordlund & Miller Professional Corporation, has practiced labor and employment law for more than 15 years. In 1992, at the age of 28, San Francisco attorney **Steve Phillips** was the youngest person ever elected to the Board of Education of the San Francisco Unified School District, where he authored the landmark Educational Equity Act; he is in his second term. Currently vice chairman of the Delta Consulting Group, a firm that specializes in strategic organization change, **Charles S. Raben** has served as a consultant to management for more than 20 years. **Barry Lawson Williams** started his own venture capital consulting company, Williams Pacific Ventures, Inc., in San Francisco in 1987; he also serves on the boards of American President Companies, Ltd., Pacific Gas & Electric, and the Northwestern Mutual Life Insurance Company.

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IN MEMORIAM: CHARLES HALLAHAN

A.C.T. mourns the passing of actor Charles Hallahan, who died in November at age 54 in Los Angeles. A highly respected actor of stage and screen, Hallahan performed in more than 40 productions at A.C.T. during the 1970s, including *One Flew over the Cuckoo's Nest*, *Equus*, *Peer Gynt*, *Man and Superman*, *The Threepenny Opera*, and his own adaptation of Molière's *Bourgeois Gentleman*. He toured the Soviet Union with A.C.T. in 1976, appearing in *Desire under the Elms* and *The Matchmaker*. He is also remembered for many television appearances, including his role on the long-running series "Hunter,"



(l to r) Daniel Kern, Marian Walters, Stephen St. Paul, Charles Hallahan, Deborah May, and Barbara Dirickson in the 1977 A.C.T. production of *The Bourgeois Gentleman*.

and for his performance in the Mark Taper Forum's production of *The Kentucky Cycle*, for which he won a 1993 Los Angeles Drama Critics' Circle Award.

Hallahan is survived by his wife, Barbara; their sons, Seamus and Liam; his mother, Margaret; and his three brothers, Michael, Kenneth, and Lawrence.

GOLDEN CHILD BENEFITS THE BAY AREA

A.C.T. continues to build on the outreach efforts initiated during the run of *Insurrection: Holding History* by cohosting several events with local organizations in conjunction with *Golden Child*. In addition to providing much-needed support to Bay Area nonprofit organizations, such collaboration has proved especially beneficial in building audiences at A.C.T. for new plays like *Insurrection* and *Golden Child*, which speak to a wide variety of communities.

The **Washington Square Gallery** hosts a reception for invited guests to promote *Golden Child* on February 10. The opening-night performance of *Golden Child* on February 18 benefits San Francisco's **Chinese-American International School**, with a preperformance reception at the Nikko Hotel. The **Asian American Theater Company** hosts a benefit in Fred's Columbia Room and the Sky Lobby of the Geary Theater following the February 27 performance. The **Asian Art Museum** presents a preperformance dinner on March 11, hosted by A.C.T. and Asian Art Museum trustees Joan Danforth, Sally Hambrecht, and Sandy Miller. If your organization is interested in planning a *Golden Child*-related benefit, please call A.C.T. Outreach Coordinator Nadine Burton at (415) 439-2333.

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The philanthropic programs of AT&T anchor the company in the communities where we live and work and represent the commitments and convictions of the people of AT&T. AT&T hopes you will enjoy seeing the result of that commitment in this production of *Golden Child*. AT&T is proud to continue its long history of support for A.C.T.

SAN FRANCISCO HILTON & TOWERS (*GOLDEN CHILD*)

A.C.T. welcomes back the renowned San Francisco Hilton & Towers as a cosponsor of *Golden Child*. The Hilton made its A.C.T. sponsorship debut in the 1994-95 season with *The Play's the Thing*, followed by sponsorship of the Victorian thriller *Gaslight* and last season's acclaimed production of *Travels with My Aunt*.

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This season, the Hilton has once again made generous restaurant discounts available to A.C.T. patrons at establishments 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.

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Torrefazione Italia has always been an impassioned supporter of the arts, especially of organizations like A.C.T. whose passion for theater is mirrored in Torrefazione's passion for fine coffee. A.C.T. is proud to exclusively serve Torrefazione Italia coffee at the Geary Theater.

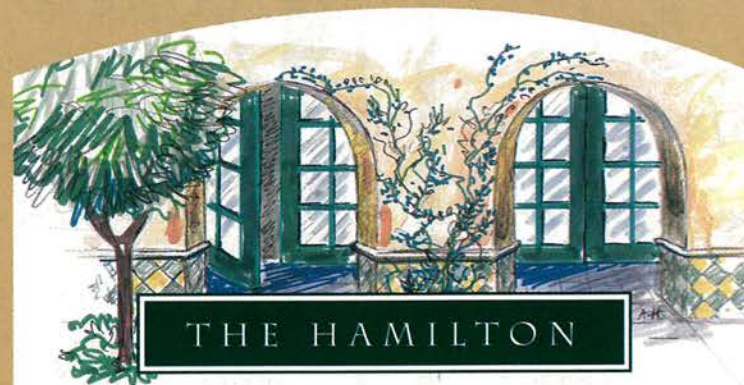
HONORING A.C.T.'S FRIENDS

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

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

<i>Edwarda Adams</i>	<i>Gerri Holmes</i>	<i>Terry Pickett</i>
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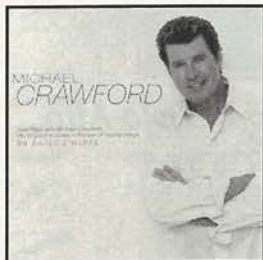
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continued from page 28

...The provision adds a further clause saying, "Either spouse may apply for a divorce provided the other spouse has committed bigamy." Does this mean that there shall be no concubinage? Does this mean that a man may no longer take another woman for his pleasure without danger of giving legal grounds of divorce to his first wife? That time-sanctioned social pattern. What is to become of it? Can one simply say, "And on the third day the new law said there shall be no more concubinage, and there was none"? Our answer is that life does not evolve by this method of lightning change.

The result is that we now find ourselves in a period of transition. This is a period in which there is no right, and yet, there is no wrong. One reads of the struggle everywhere. In the newspaper, there are daily stories; all contemporary novels deal with some phases of it; one sees it in the movies; school girls and boys ponder on it while their parents try to decide what they themselves should do. There is the new. There is the old. The conflict....

Some human beings will abuse the efforts to find new ways of life. Some will be bruised. Those who are emerging must bear the burden of that change.

—Chinese Women Yesterday and Today,
by Florence Ayscough (1937)

THE SHADOW WORLD

Following the lead of Nature herself all civilizations have differentiated the position of men and women. The reason why in China this differentiation is so sharply marked is to be found in the requirements of the cult of ancestor-worship. A cult, by no means abandoned, lying at the roots of Chinese civilization. It is connected with belief in the Yin or Shadow world, a realm stretching the other side of death where spirits, thin ghosts of former years, have the same needs which they felt here in the Yang or Light World. These needs can be met by male descendants only. The unfortunates who have not provided for posterity, by either sons of the body or adoption, become lonely hungry ghosts who, at different seasons of the year and special hours of the day, invading the World of Light do harm. It is logical that a woman cannot perform these sacrifices. Until the day of her marriage she is only a guest in her father's house, and when she leaves must undertake the responsibilities of her husband's clan.

—Chinese Women Yesterday and Today

ALL THE LIVING
ARE IN THE
SHADOW OF
THEIR
ANCESTORS.

WHEN
REFORMERS
CAMPAIGNED TO
END THE
CUSTOM, FEW
REALIZED THAT
THE PAIN OF
RELEASE WOULD
MATCH WHAT
HAD BEEN
ENDURED WHEN
THE GROWING
FEET WERE
BOUND.

Children are not trained to develop as children, but rather are encouraged to imitate and participate in the ways of the adults, which are the ways of the ancestors. Again, all the living are in the shadow of their ancestors. Death does not sever the relationship of the departed with the living; it merely changes it to a different level. The dead need the same things to which they have been accustomed in life (money, food, servants, reverence, offered in clouds of incense from the family altar), and it is up to those whose duty it has been to support them before their death to continue doing so afterwards.

The ancestral spirits will help their own descendants whenever they can. Their behavior in life, as well as in the world of the dead, exerts influence on the fate of their descendants. In turn, their fate is also influenced by the behavior of their descendants, whom it is their duty to protect from disaster and disease.

—*Under the Ancestors' Shadow*,
by Francis L. K. Hsu (1948)

SUPERSTITION

Serene Mother Robert...was a saint. It was her patience that solved the agonies of my first day [in the convent], and her understanding that helped me find a way through the maze of information I was supposed to assimilate. Western symbolism would sometimes conflict with my own. Chinese history was bloodthirsty enough, without the wrath of the Old Testament God and the peculiar antics of Greek heroes to compound my confusion.

"How can the Virgin Mary give birth to Jesus if she isn't properly married to Joseph?" I would ask.

"It was the Immaculate Conception," Mother Robert replied.

"What's the Immaculate Conception?"

"Well, a kind of miracle."

"What's the difference between a miracle and a superstition?" I asked in puzzlement.

Mother Robert stiffened slightly. "Christianity is never superstitious, my child. Only pagan religions are superstitious."

"Yes, Mother," I said, not entirely convinced. And later I might say, "Why are you a mother, and not married?"

"Because I am married to God," she would reply.

"Are all the mothers in the convent married to God?"

"Yes, my child."

"But I thought many Chinese people are sinners because they have more than one wife. So how can God have so many wives?"

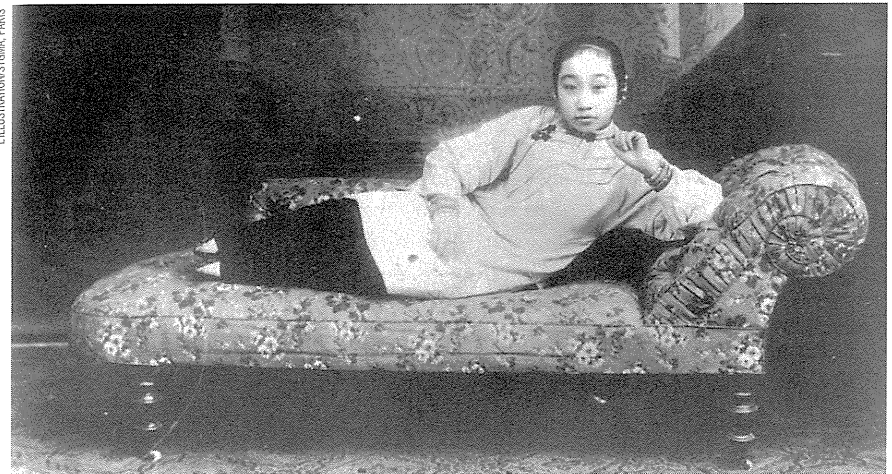
Even Mother Robert got tired. "God is God," she concluded.

—*Daughter of Shanghai*, by Tsai Chin (1988)

(describing her childhood in a convent school in the 1930s)

(*Daughter of Shanghai* is available for sale at the A.C.T. Box Office and at the merchandise stand in the lobby of the Geary Theater.)

ILLUSTRATION: STEPHAN, PARIS



A footbound Chinese woman reclines on a Western sofa.

THE GOLDEN LILIES

*One pair of bound feet, but two cisterns of tears.
Anointed with fragrance, she takes lotus steps;...
She dances like the wind, leaving no physical trace.
Another stealthily and happily tries on the palace style,
But feels such distress when she tries to walk!
Look at them in the palms of your hands,
So wondrously small that they defy description.*

—Sung Tung-P'o (1036–1101)

Women, if they ventured out of their household yards and compounds at all, were noticeable for their bound feet. When girls were three or four years old, their toes were bent down against the sole of the foot, and fastened there by tightly wound bandages that effectively stunted their growth and forced the arch up into a steep curvature. The pain was borne in the cause of obtaining an eligible husband who would demand small feet in the wife chosen for him by the go-between who saw to such arrangements....

Footbinding was introduced in the 11th century and spread from the ranks of the wealthy to those of more modest means...and even to much of the peasantry. Girls as young as three or four would have their feet bound tightly with bandages, folding all the toes except the big one under the sole to make the foot slender and pointed. After a couple of years, the big toe and heel were brought together, bending the arch, causing constant pain and hindering free movement. The sight of a woman teetering on her little points [called "Golden Lilies"]...was believed to have an erotic effect on men. The ideal length was three inches. When reformers campaigned to end the custom, few realized that the pain of release would match what had been endured when the growing feet were bound.

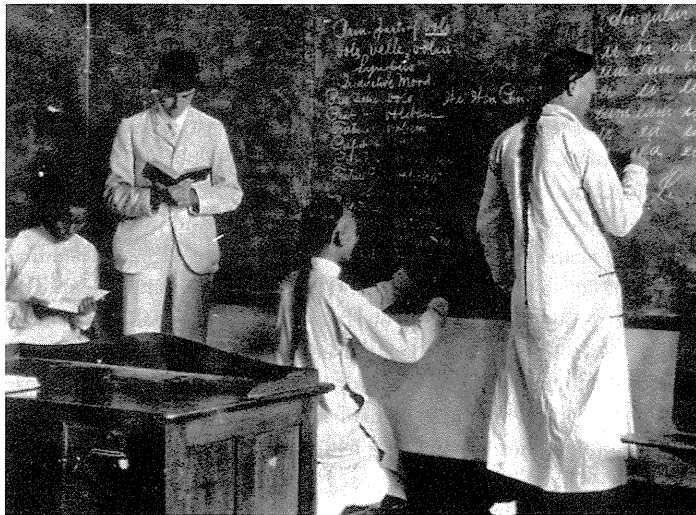
—*The Chinese Century: A Photographic History of the Last Hundred Years*, by Jonathan D. Spence and Annping Chin (1996)

EDUCATIONAL REVOLUTION

[T]he erosion of central control [after the 1911 revolution] allowed an extraordinary flowering of intellectual energy in China that led some to hail it as a second Renaissance, comparable to that in Europe in the 15th century. But this is misleading, for the Chinese were not simply rediscovering elements of their own classical past and grafting them onto their present belief systems in order to create a new synthesis. Instead, they were drawing on the culture of the whole world and confronting a vast range of alien concepts that challenged all their inherited assumptions and beliefs. At the same time they believed that only by creatively adapting foreign ideas to China's needs could they save their nation from disintegration at the hands of the warlords and foreigners....

The way the intellectual forces of the May Fourth Movement [named in recognition of antigovernment demonstrations in Peking on that date in 1919] spread out from the center of Peking to the farther inland provinces is exemplified in the experiences of the young Mao Zedong. Later to be the head of the Communist Party for 40 years, Mao was at this time a largely self-taught high school graduate, neophyte writer of radical pamphlets, and manager of a small book shop in the Hunan city of Changsha. Surviving account books from his store show that in a forty-day period in 1920 it sold thirty copies of Bertrand Russell's *Political Ideals*; five copies of John Dewey's lectures; thirty copies of the thought of the anarchist Kropotkin; five copies of *The Coming of Age of Love*; ten of Darwin's *Origin of Species*; dozens of volumes on the Russian Revolution and studies of scientific method; over forty copies of experimental Chinese vernacular verse by Hu Shi, a leading professor at Peking University; and 165 copies of the foremost May Fourth journal, *New Youth*. ■

—*The Chinese Century*



Boys in Qing scholars' dress study Latin with their Western-suited teacher in a Protestant school.

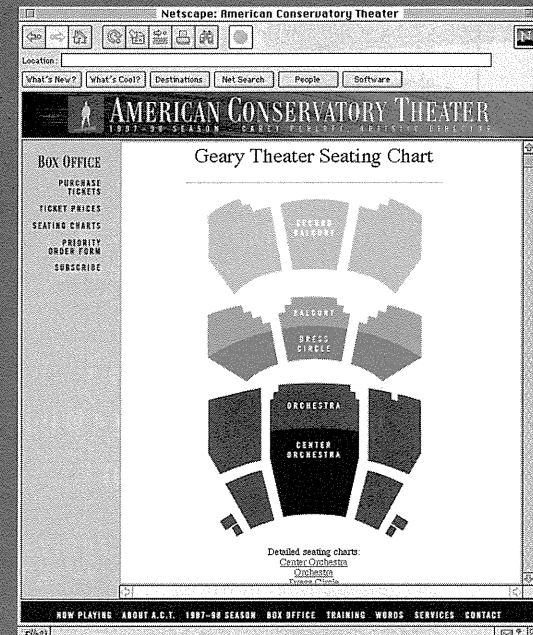
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WHO'S WHO



TSAI CHIN* (*Eng Siu-Yong, First Wife*) was raised in Shanghai, the daughter of China's greatest Peking Opera actor, Zhou Xin-Fang. She trained at London's Royal Academy of Dramatic Arts and has a master's degree in drama from Tufts University. Her U.K. work includes the title role of *The World of Suzie Wong*, *M. Butterfly* opposite Anthony Hopkins, and *Madame Mao's Memories*. European credits include the films *The Inn of the Sixth Happiness*, *You Only Live Twice*, and *Virgin Soldiers*, the acclaimed docudrama *The Subject of Struggle*, and the BBC series "That Was the Week That Was." Her American stage work includes *The Woman Warrior* (Los Angeles Drama Critics' Circle Award), *Klytemnestra in The Oresteia*, Hester Prynne in *The Scarlet Letter*, and *Golden Child* at the Public Theater (1997 Obie Award), the Kennedy Center, South Coast Repertory, and Singapore Repertory Theatre. Her television credits include "Chicago Hope," "Sisters," "Due South," "All-American Girl," and "Under Suspicion." Recent film credits include Auntie Lindo in *The Joy Luck Club*, *Red Corner* with Richard Gere, and *My American Vacation*. In 1981, after the Cultural Revolution, Chin was the first theater professional from abroad invited by the Chinese government to teach in China; while in Beijing, she directed the premiere Chinese production of *The Tempest*. Her autobiography, *Daughter of Shanghai*, is an international success.



JOHN HORTON* (*Reverend Anthony Baines*) has appeared on Broadway in *Moby Dick*, *Photo Finish*, *Otherwise Engaged*, *Spokesong*, *Amadeus*, *Bedroom Farce*, *The Homecoming*, *London Assurance*, *Allegro*, and *Lettice and Lovage* (national tour). His off-Broadway credits include *The Rear Column*, *Close of Play*, *The Vinegar Tree*, *After the Prize*, *Love's Labor's Lost*, *A Backer's Audition*, and *The Stand-In*. His regional theater credits include *Spokesong*, *Alphabetical Order*, *The Recruiting Officer* at the Long Wharf Theatre, and *Racing Demon* at The Guthrie Theater. He has appeared on television in "At Mother's Request," "A Special Friendship," "Roanoke," "George Washington," "Liberty," "Feds," "New York Undercover," "Wright's Verdicts," and "Puttin' on the Ritz." Horton's film credits include *The Shawshank Redemption*, *Thinner*, and *Donnie Brasco*, and he has narrated concerts and recordings with Igor Stravinsky, Robert Craft, the Minneapolis Symphony, Glenn Gould, and The Juilliard String Quartet.



RANDALL DUK KIM* (*Andrew Kwong/Eng Tieng-Bin*) played The Kralahome in the 1996 Tony Award-winning revival of *The King and I*. Primarily a classical actor, Kim has performed with A.C.T., The Guthrie Theater, the New York Shakespeare Festival, American Place Theatre, the Champlain Shakespeare Festival, Indiana Repertory Theatre, Baltimore's Center Stage, Yale Repertory Theatre, Arizona Theatre Company, the Williamstown Theatre Festival, and the American Players Theatre (which he cofounded with Anne Occhiogrosso and Charles Bright). Kim has played the title roles of *Richard III*, *Hamlet*, *Richard II*, *King John*, *Titus Andronicus*, *King Lear*, *Oedipus Rex*, *Tamburlaine*, and *Ivanov*, as well as Puck, Petruchio, Romeo, Brutus, Malvolio, Shylock, Falstaff, and Prospero. Other credits include Arnolphe in *School for Wives*, Orgon in *Tartuffe*, and Dr. Stockmann in *An Enemy of the People*. He costarred with John Hurt in the BBC Television special *Prisoners in Time* and appears in the films *The Replacement Killers* and *The Thin Red Line*.



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JULIENNE HANZELKA KIM* (*Servant/Ghost/Understudy*) originated the role of China in Kipp Erante Cheng's *Riddles of Bamboo* at the Lincoln Center Directors' Lab. Other New York credits include Viola in *Twelfth Night*, Ophelia in *Hamlet*, and Shen-Teh in *The Good Woman of Setzuan*. Regional theater credits include understudying for *Golden Child* at the Kennedy Center and Singapore Repertory Theatre. Film credits include the female lead in the upcoming sci-fi/action film *SPLIT*.

Kim studied at Barnard College, Columbia University, and the Nikitsky Gates Theatre in Moscow.



LISA LI* (*Servant/Ghost/Understudy*) has performed on Broadway in *A Little Hotel on the Side*, off Broadway in *Ah, Wilderness!* and *Letters to a Student Revolutionary* at Pan Asian Repertory Theatre, and off-off Broadway in *A Midsummer Night's Dream*, *R.A.W.*, *The Joyless Badluck Club*, and *The Unintentional Poet*. Regional theater credits include *The Joy Luck Club* at the Long Wharf Theatre, *The Heidi Chronicles* at the Vineyard Theatre, *Lute Song* at the Berkshire Theatre Festival,

Rashomon at Worcester Foothills, and *M. Butterfly* at Playhouse on the Square. Screen credits include *Rescuing Desire* and "Guiding Light." Li graduated from Boston University, studied theater at London's National Theatre, and is a recipient of the Norris Shimabuku Award.



KIM MIYORI* (*Eng Luan, Second Wife*) performed in Stephen Sondheim's *Pacific Overtures* on Broadway and was featured in Luis Valdez's *Zoot Suit* on Broadway and in Los Angeles. Theater credits also include the title role of *The Woman Warrior* in Los Angeles and Boston, *Journey to the West* at the Huntington Theatre Company and Berkeley Repertory Theatre, *A Piece of My Heart* at the Actor's Theatre of Louisville and Manhattan Theatre Club, the one-woman show *Madame Mao's Memories*,

and *Burning Hope* at the Old Globe Theatre, as well as productions at the Public Theater and LaMaMa Experimental Theater Club. Television credits include a costarring role on "St. Elsewhere," numerous television movies including *John and Yoko: A Love Story* and *Hiroshima: Out of the Ashes*, and "Civil Wars," "L.A. Law," "Murder She Wrote," "Equal Justice," and "Melrose Place." Film credits include *Lover Boy*, *The Big Picture*, and *Metro*. Miyori received her B.F.A. in theater from Carnegie-Mellon University.



JAMES SAITO* (*Servant/Ghost/Understudy*) most recently appeared on Broadway in *The King and I*. He has also performed at the Manhattan Theatre Club, Roundabout Theatre Company, Vineyard Theatre, Ensemble Studio Theatre, Williamstown Theatre Festival, Arena Stage, and Mark Taper Forum. Film work includes *Henry Fool*, *Home Alone 3*, *Devil's Advocate*, and *The Hunted* and *Shredder* in *Teenage Mutant Ninja Turtles*. Saito's television credits include "Star Trek Voyager,"

"Law and Order," "New York Undercover," *Blood and Orchids*, and *Farewell to Manzanar*.



JULYANA SOELISTYO* (*Ma/Eng Ahn*) originated the role of Iris in the world premiere of Stephen Dietz's *Still Life with Iris* at the Seattle Children's Theatre, where she also played the title roles of *Naomi's Road* and *Alice's Adventures in Wonderland*. Seattle credits also include performances at the Group Theatre, Intiman Theatre, and A Contemporary Theatre. She has been with *Golden Child* in its productions at the Public Theater, South Coast Repertory, the Kennedy Center, and Singapore Repertory Theatre. Soelistyo received her B.A. from Oregon State University and her M.F.A. from the A.C.T. Advanced Training Program and has studied at L'Université de Lyon.



MING-NA WEN* (*Elizabeth Kwong/Eng Eling, Third Wife*) makes her first San Francisco stage appearance with A.C.T. Her film roles include Mimi in *One Night Stand*, directed by Mike Figgis, June in *The Joy Luck Club*, directed by Wayne Wang, and Chun-Li in *Streetfighter*. Television credits include Trudy on "The Single Guy," Deb Chen on "ER," and Lien on "As the World Turns." In New York, Wen worked with Marshall Mason in Lanford Wilson's *Redwood Curtain* and has performed

in various roles at Playwrights Horizons, Ensemble Studio Theatre (where she is a member), and Circle Rep. Regional theater credits include Karen in *Speed the Plow* at Pittsburgh Public Theater, directed by Mel Shapiro, and the world premiere of *Luck, Pluck & Virtue* at the La Jolla Playhouse, directed by James Lapine. Wen produced the play *Exit the Dragon*, written by Eric Michael Zee. She is the voice of the title character of Disney's animated feature *Mulan*, which will be released next summer. She received a B.F.A. in theater with high honors from Carnegie-Mellon University.



JONATHAN BUSTLE* (*Understudy*) was a standby for Peter Freckette and Jeff Weiss in *The Play's the Thing* on Broadway. He performed in the national tour of *A Few Good Men* and appeared off Broadway as Ed Norton in *CBS Live* at the Minetta Lane. Regional theater credits include *Rough Crossing* at The Repertory Theatre of St. Louis, *Boy Meets Girl* at the Cleveland Playhouse, *The Nerd* at the Olney Theatre Center, and *Sylvia* at Portland Stage Company and the George Street Playhouse. Bustle's television credits include *A Woman Named Jackie* and many commercials.

DAVID HENRY HWANG (*Playwright*) received a 1997 Obie Award for *Golden Child*'s premiere at the Public Theater. In 1988 he garnered Tony, Drama Desk, Outer Critics Circle, and John Gassner awards for his Broadway debut, *M. Butterfly*, which has since been produced in more than 36 countries. Other plays include *FOB* (1981 Obie Award), *The Dance and the Railroad*, *Family Devotions*, and *Sound and Beauty* (all produced at the New York Shakespeare Festival); *Face Value* (Broadway); and *Bondage* (Humana Festival). He also wrote the screenplays for the feature films *M. Butterfly* and *Golden Gate*. Hwang's libretti include *1000 Airplanes on the Roof* and *The Voyage* for Philip Glass and *The Silver River* for Bright Sheng. Hwang serves on the boards of The Dramatists Guild, Theatre Communications Group, and the China Institute and was appointed by President Clinton to the President's Committee on the Arts & Humanities. His new adaptation of Ibsen's *Peer Gynt* opened at Trinity Repertory Company in January, and he is currently rewriting the book of Rodgers & Hammerstein's *Flower Drum Song* for a major revival. Hwang is a gradu-

ate of Stanford University and has worked extensively with the San Francisco-based Asian American Theater Company.

JAMES LAPINE (*Director*) collaborated with Stephen Sondheim as librettist and director on the Broadway productions of *Passion* (Tony, Drama Desk, and Evening Standard awards), *Into the Woods* (Tony, New York Drama Critics' Circle, Drama Desk, and Evening Standard awards), and *Sunday in the Park with George* (Pulitzer Prize and Drama Desk, New York Drama Critics' Circle, and Olivier awards). He recently directed *The Diary of Anne Frank* on Broadway. With William Finn, he collaborated on off-Broadway productions of *March of the Falsettos* and *Falsettoland*, later produced together on Broadway as *Falsettos* (Tony Award). He has written and directed the plays *Table Settings* (George Oppenheimer Award), *Twelve Dreams* (recently revived by Lincoln Center), and *Luck, Pluck & Virtue*. He has also directed a revised version of Sondheim and Furth's *Merrily We Roll Along* at the La Jolla Playhouse, Gertrude Stein's *Photograph* (Obie Award), and, for the Public Theater/New York Shakespeare Festival, *A Midsummer Night's Dream*, *The Winter's Tale*, and *Golden Child* (also at South Coast Repertory, the Kennedy Center, and Singapore Repertory Theatre). Lapine has directed the films *Impromptu* and *Life with Mikey*, as well as television presentations of *Into the Woods* and *Passion*.

TIM VASEN (*Associate Director*) is an associate artist at Baltimore's Center Stage, where he has directed *The Glass Menagerie* and *Open Admission*. Directing credits also include *Wonderful Time* at WPA, *Pterodactyls* and *Lips Together, Teeth Apart* at South Coast Repertory (Drama-Logue Award); *A Midsummer Night's Dream* for NYU's Tisch School of the Arts; *The Fever*, *Danton's Death*, and *The Misanthrope* at Princeton University (where he is on the theater and dance program faculty); and *Honor Song for Crazy Horse* at Musical Theatre Works. He has created several original theater pieces, including *The Wild World of Tragedy* for New York Stage and Film Co., and has directed readings and workshops at Midwest Playlabs, the Steppenwolf Theatre Company, New York Stage and Film, the New York Theatre Workshop, and South Coast Repertory. Vasen received his M.F.A. from the Yale School of Drama.

TONY STRAIGES (*Scenic Designer*) designed the Broadway productions of *Artist Descending a Staircase*, *Rumors*, *Into the Woods*, *Long Day's Journey into Night*, *Sunday in the Park with George*, *Timbuktu!*, and John Curry's *Ice Dancing*. He has served as an associate artist at Yale Repertory Theatre and Arena Stage and is the recipient of Tony, New York Drama Desk, New York Outer Critics' Circle, Boston Theatre Critics', Dallas Theatre Critics', Los Angeles Drama-Logue, and Richmond's Phoebe awards. Recent designs include *Golden Child*; *Galileo*, *A Midsummer Night's Dream*, and *The Glass Menagerie* at Baltimore's Center Stage; *Love! Valour! Compassion!* and *The Importance of Being Earnest* at Houston's Alley Theatre; and *Angels in America* at the Alley Theatre and La Biennale di Venezia, Italy. Recent projects include *Angel Street* and *Long Day's Journey into Night* at the Alley Theatre.

MARTIN PAKLEDINAZ (*Costume Designer*) has designed costumes for James Lapine for *The Diary of Anne Frank* on Broadway, *Twelve Dreams* at Lincoln Center, and *Luck, Pluck & Virtue* at the La Jolla Playhouse. His New York credits include *The Life* (Tony and Drama Desk Award nominations), *The Father*, *Anna Christie*, *Holiday*, Kevin Kline's *Hamlet*, *Lucia di Lammermoor* for the Metropolitan Opera, *Xerxes* for New York City Opera, and work with Mark Morris at BAM, including *The Hard Nut* and *Orpheus and Eurydice*. Pakledinaz has designed for theater, opera, and dance throughout the United States and in Paris, Stockholm, Amsterdam, Berlin,

Toronto, and Tokyo. His Bay Area design credits include the San Francisco Ballet (works by Helgi Tomasson, Mark Morris, and Lila York) and Berkeley Repertory Theatre (*Triumph of Love*). His honors include the Helen Hayes, Joseph Jefferson, Michael Merritt, Los Angeles Ovation, and Los Angeles Drama Critics' Circle awards, and a Cable ACE Award nomination.

DAVID LANDER (*Lighting Designer*) is currently represented off Broadway with *Grandma Sylvia's Funeral*. He was the associate lighting designer on the Broadway productions of *A Doll's House*, *Stanley*, and, currently, *Cabaret*. As assistant lighting designer, he has worked on *Bring in 'Da Noise, Bring in 'Da Funk*, *Victor/Victoria*, and *Having Our Say*. He recently won a Los Angeles Drama-Logue Award for his work on the South Coast Repertory production of *Golden Child*.

DAN MOSES SCHREIER (*Sound Designer*) was recently nominated for a 1997 Drama Desk Award for his work on Craig Lucas's *God's Heart*. Recent credits also include James Lapine's productions of *The Diary of Anne Frank* on Broadway and *Twelve Dreams* at Lincoln Center Theater and John Leguizamo's *Spic-O-Rama* (Drama Desk Award nomination). Schreier also designed the sound for *Bring in 'Da Noise, Bring in 'Da Funk* in downtown New York and on Broadway, and cocomposed the music and designed the sound for George Wolfe's production of *The Tempest*. Schreier received a 1996 Drama Desk Award for his work on Adam Guettel and Tina Landau's *Floyd Collins*. His chamber opera, *The Shoulder*, premiered in January at the Dance Theater Workshop in New York.

GARTH HEMPHILL (*Resident Sound Designer*) has been A.C.T.'s resident sound designer since relocating to the Bay Area last spring and most recently designed the sound for *Insurrection: Holding History*. He designed more than 60 productions in Southern California during the last seven years, including many for South Coast Repertory during his five years there as resident sound designer. He earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together, Teeth Apart*, and *Fortinbras*. Over the past six years, Hemphill has also served as technical director and sound designer for eight productions of *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS-related charities.

JAMIE H. J. GUAN (*Movement Consultant*) trained at the Institute for Performing Arts in Beijing. After graduation, he was invited to join the Peking Opera Troupe No. 1, with whom he performed and toured internationally for 15 years, specializing in martial-arts warrior roles. Since moving to the United States in 1984, he has performed throughout North America. He made his Broadway debut as an actor and choreographer with David Henry Hwang's *M. Butterfly* and continued in those capacities with the London, Rome, and Canadian productions and the American national tour. Choreography credits also include *The Woman Warrior*, *FOB*, *Dragonwings*, *Last of the Suns*, *The Tempest*, and *Silver River*, as well as the film version of *M. Butterfly*.

ALLISON SOMMERS* (*Production Stage Manager*) was most recently production stage manager of the U.S. tour of Philip Glass's dance opera *Les Enfants Terribles*. Other stage-management credits include *Golden Child* at the Kennedy Center and Singapore Repertory Theatre, *Translations* and *Big River* on Broadway, *The Food Chain* off Broadway, and numerous productions at the Public Theater/New York Shakespeare Festival, Shakespeare in the Park, Manhattan Theatre Club, Second Stage, Brooklyn Academy of Music, Lincoln Center's Serious Fun, the American Dance

Festival, Playwrights Horizons, and the La Jolla Playhouse, as well as the European tour and U.S. premiere of Steve Reich's video/opera *The Cave*.

BRENDAN SMITH* (*Stage Manager*) assistant stage-managed the Broadway productions of *Seven Guitars* and *Proposals*, as well as the national tours of *Chita Rivera in Concert*, *The Sisters Rosenzweig*, *Lost in Yonkers*, and *Hello Dolly!*, and the European tours of *My Fair Lady*, *42nd Street*, *Uncle Vanya*, *Brighton Beach Memoirs*, and *Juno and the Paycock*. He has also worked on off-Broadway productions of *By the Sea...*, *In-Betweens*, and *The Mystery of Edwin Drood* (two-year run at the Equity Library Theatre), and summer stock productions at The Cape, Westport, Ogunquit, and Candlewood playhouses.

HUNG LIU (*Cover Artist*) was born in Changchun, China. She studied painting at the Beijing Central Academy of Fine Art and received her M.F.A. from UC San Diego. Her work has been exhibited widely, including the recent group exhibition "American Stories: Amidst Displacement and Transformation" at the Setagaya Art Museum in Tokyo. She is the recipient of two National Endowment for the Arts painting fellowships, a SECA Award from the San Francisco Museum of Modern Art, a Eureka Fellowship from the Fleishhacker Foundation, and a San Francisco Women's Center Humanities Award. She is represented by the Steinbaum Krauss Gallery in New York and the Rena Bransten Gallery in San Francisco. She is an associate professor at Mills College.

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

GOLDEN CHILD

金女兒

ADDITIONAL CREDITS

<i>Associate Costume Designers</i>	Joyce Kim Lee, Karen Lim, Stephanie Kim
<i>Associate Sound Designer</i>	Michael Creason
<i>Assistant to the Director</i>	Ben Yalom
<i>Fight Director</i>	J. Steven White
<i>Fight Captain</i>	Julyana Soelistyo
<i>Voice and Speech</i>	Deborah Hecht
<i>Wigs by</i>	Paul Huntley



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Lucia Hwang, for use of her previously recorded "Secret Luminescence"



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$27.5 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes a highly acclaimed production of Timberlake Wertenbaker's new version of Euripides' *Hecuba* which featured Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes; Sophocles' *Antigone*; Strindberg's *Creditors*; Paul Schmidt's new translation of Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayzavian's *Singer's Boy*; and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound's *Elektra* with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, David Strathairn, and Peter Riegert; Bertolt Brecht's *Resistible Rise of Arturo Ui* with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season at A.C.T. Perloff directs Pinter's *Old Times*, featuring Turturro and Borowitz, and the world premiere of Michael Feingold's new translation of Friedrich Schiller's *Maria Stuart*.



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

MELISSA SMITH (*Conservatory Director*), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and

A.C.T. PROFILES

Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent 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 11 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*.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 22-year working relationship with A.C.T., where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administrates), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

PAUL WALSH (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theater Symposium*, and *Essays in Theater*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 16 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*. Shaw also teaches in the A.C.T. Advanced Training Program.



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**WHY ORGANIC GARDENING
 ISN'T JUST A BUNCH OF MANURE.**

Organic gardening is a lot more than natural fertilizer. And organic gardens do a lot more than make your yard look pretty. They help make the environment healthier. So let's dig in and see how you can help. The first step to creating an environmentally friendly garden is to compost.



To conserve water, use soaker hoses instead of sprinklers.

instead of using sprinklers, try using soaker hoses. They leak moisture into the soil at slow rates, so water gets absorbed instead of running off. You may also consider using a rake, instead of gas-powered blowers. Rakes use no fuel and give you some exercise. Next, think about the types of plants you plant.

planting perennials. Perennial beds provide refuge for animals and insects that will eat pests and reduce your need for chemicals. Finally, think about planting a tree in your backyard. Trees keep harmful carbon dioxide from entering the atmosphere and create lots of energy-saving shade. So you see, when we say

Use a rake instead of gas-powered blowers.

organic gardens are a good idea, it's no bull.

This message brought to you by the 43 environmental charities that make up Earth Share.

For more tips or information on how you can help, write

Earth Share, 3400 International

Drive NW, Suite 2K (AD1),

Washington, D.C.

20008.

Composting not only helps produce the bacteria, nutrients and mulch plants need, it also reduces the amount of solid waste your home creates. Another easy way to help the environment in your garden is to change the tools you use. For instance,



Over 15% of solid waste could be reduced if everyone who gardens composted.



Earth Share

IT'S A CONNECTED WORLD. DO YOUR SHARE.

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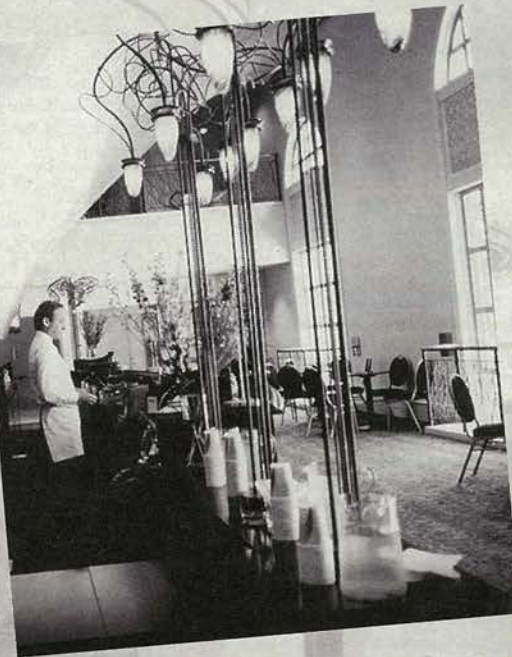
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Background Fred's Columbia Room Above The Sky Lobby

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1997-98 NATIONAL CORPORATE THEATRE FUND

Annual Fund Contributors

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

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LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre is a \$5 million challenge project to build much-needed corporate support for not-for-profit professional theater in the United States. American Conservatory Theater is one of the resident theaters that is benefiting from the campaign. To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:

American Express Company
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The BF Goodrich Foundation, Inc.
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ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

WEB SITE

Visit A.C.T. on the World Wide Web at www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

BASS

Tickets are also available at BASS centers, including The Warehouse and Tower Records/ Video.

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be considered a donation.

Mailing List

Call (415) 749-2ACT to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$51.

Subscriptions

Full-season subscribers save up to 32% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. *New this season:* create your own four-play subscription. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the Geary Theater Box Office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. Student

subscriptions are also available at half price. *New* senior citizen discounts are available for full-season and sampler series subscriptions.

Group Discounts

For groups of 15 or more, call Linda Graham at (415) 346-7805.

Gift Certificates

A.C.T. gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

SPECIAL PROGRAMS

Entertaining Education

For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "Entertaining Education" page of this program.

Student Matinees

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

Conservatory

A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The Advanced Training Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes to theater enthusiasts at every level of background and training. The Young Conservatory is a broad-based program for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

Costume Rental

A large collection of costumes, ranging from 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 \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Beeepers!

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

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 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 make a disruptive noise.

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

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



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Landor Associates.



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



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



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

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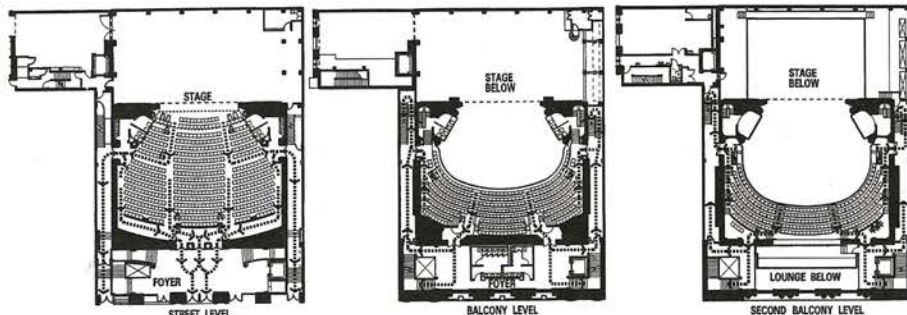
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