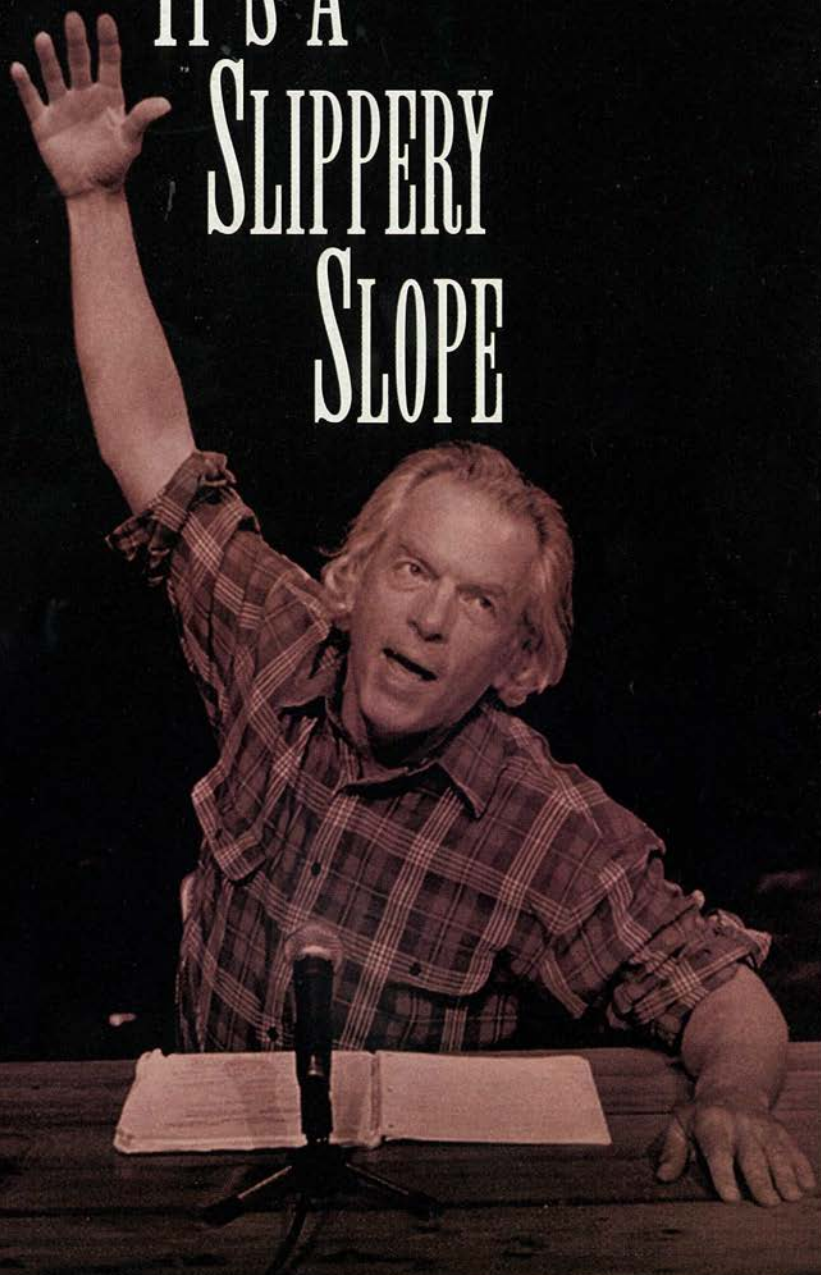


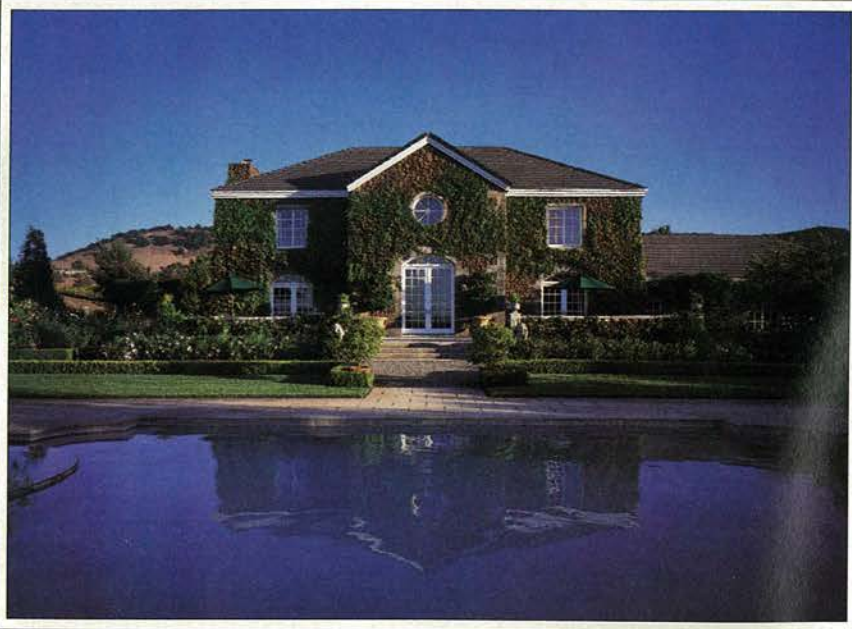
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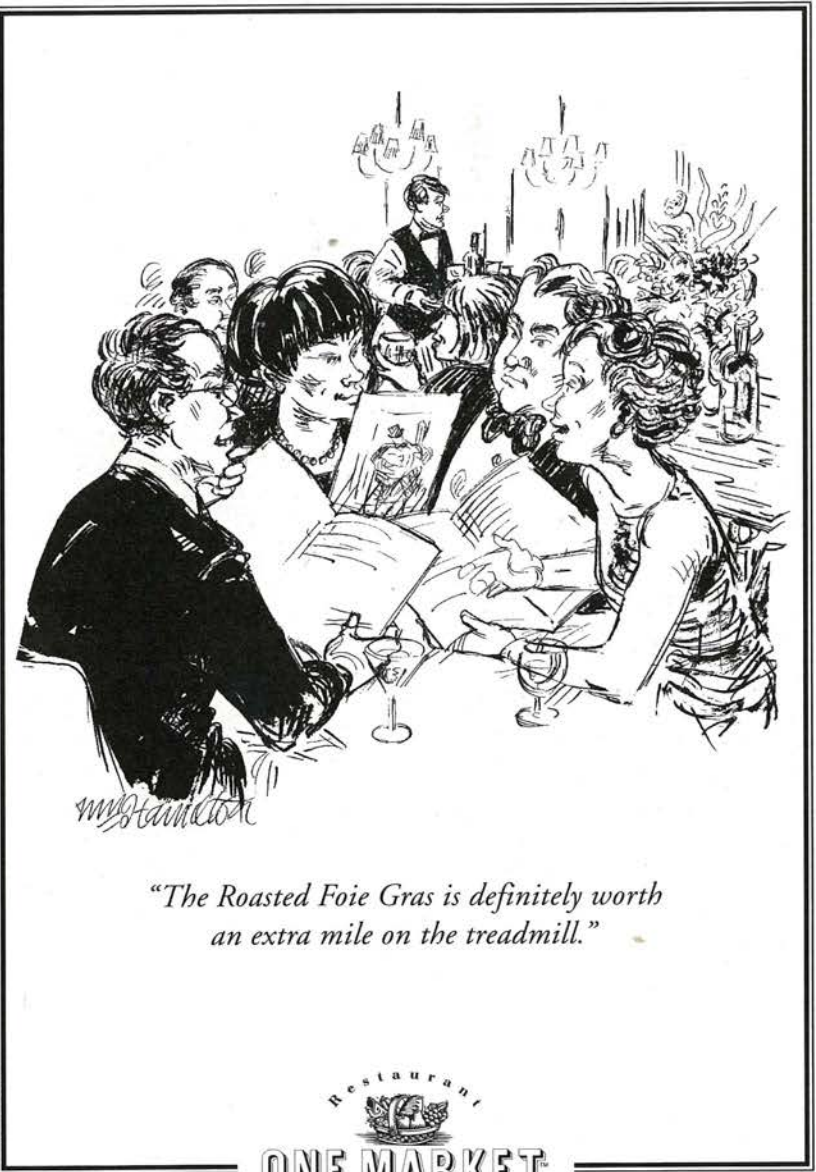
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A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

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 Jujameyn 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. ■



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was founded in 1965
by William Ball.

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1986-92

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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

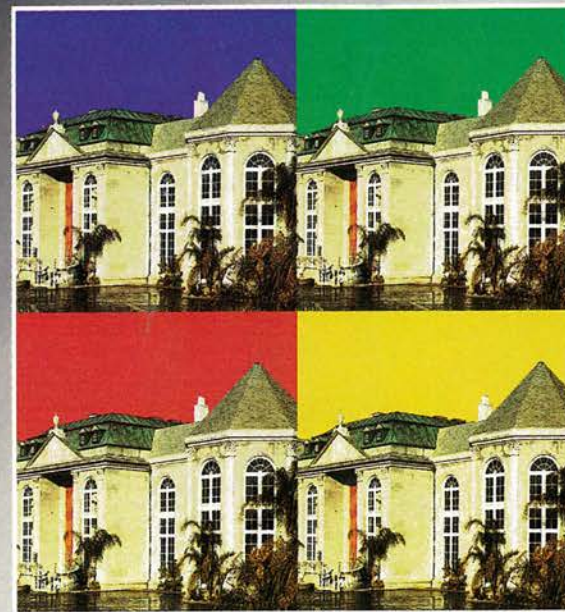
by Friedrich Schiller
translated by Michael Feingold
directed by Carey Perloff
March 26 - April 26, 1998

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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Photo of the Geary Theater by Darryl Bush

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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.

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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.

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IT'S A SLIPPERY SLOPE

written and performed by
SPALDING GRAY

Creative Consultation: Paul Spencer

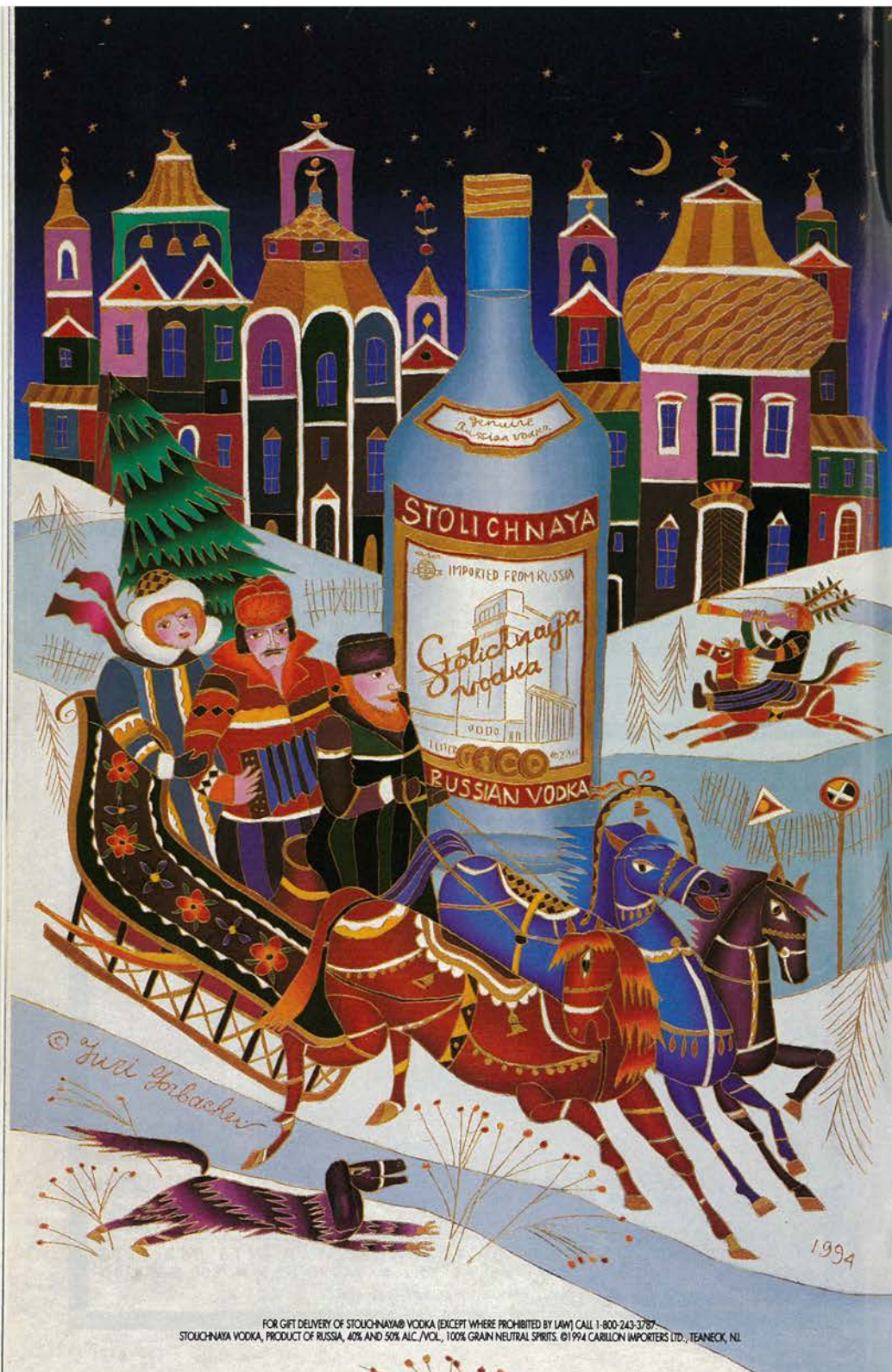
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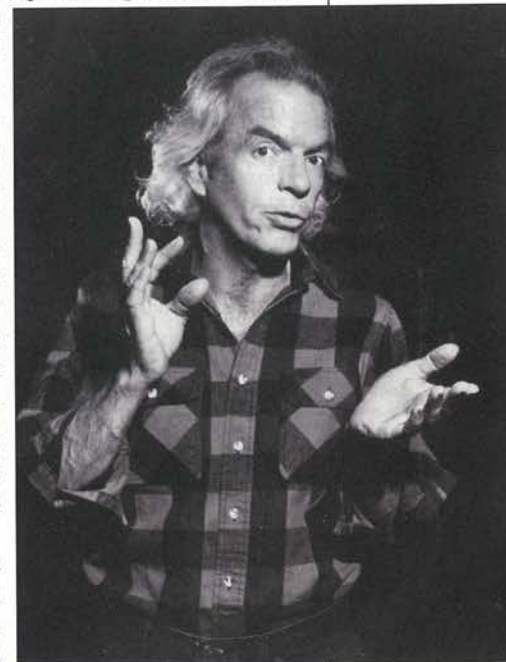
FIRST PERSON SINGULAR

by Jessica Werner

By Spalding Gray's own account, the emotional exhibitionism for which he is famous can be traced back to a pivotal experience he had on stage in 1974, while he was starring as Hoss in the New York premiere of Sam Shepard's *Tooth of Crime* with Richard Schechner's Performance Group. Stripped down to a green cape, boxing shoes, a motorcycle jacket, and a leather jock strap, Gray was directed to step out of character at a specific moment every night and slowly scan the crowd, making eye contact with as many audience members as possible before jumping back into character for the next scene. "That was such a powerful meditation every night," Gray remembers. "My inner voice would start to say, What if you didn't go to the next scene, but just started talking from yourself?"

Gray took his inner voice to heart and shortly thereafter began writing and performing the soul-searching, autobiographical narratives that would become his theatrical trademark. Working without the filter of a playwright's script, using the highs and lows of his own life story as inspiration, Gray has made a career out of playing himself. "I come to know my life through the telling of it," he has said.

Gray's one-man performances have become something of a genre unto themselves. With the blossoming of solo performance art throughout the 1980s and the everyday reality of public confession in the tabloid culture of the '90s, Gray has many imitators; no one, however, does exactly what he does. The preeminent storyteller and a self-described "poetic journalist," Gray serves as a tour guide through the vicissitudes of his own psyche, with his keen eye for irony somehow managing to illuminate universal truths in the process. Although his stories are often hilarious, they always have a dark side, a pervasive sadness which manifests in an obsession with his own mortality and with mourning the loss of his mother, who committed suicide when Gray was 26. Morbidity and an ample dose of skepticism are always close at hand. ("Good morning," Gray imagines his mirror reflecting back to him, "You are going to die.")



Spalding Gray

PAULA COURT

Called a “master of the first person singular,” Gray has no trouble baring his innermost neurotic struggles before an audience of strangers and describes his performances as “creative narcissism.” “I’m an exhibitionist,” he has said, “but a very creative one. My nature is to confess and do it well. Confession as entertainment—ultimately it’s a healing act.”

YOU ONLY LIVE TWICE

During the last 17 years, Gray has written and performed fifteen autobiographical monologues and appeared in six feature films, including film versions of his three most popular monologues: the Obie Award-winning *Swimming to Cambodia*, about his experiences as an actor in Roland Joffe’s film *The Killing Fields*; *Monster in a Box*, about his struggles to write a novel (*Impossible Vacation*, published in 1993) and his underlying struggle to make peace with the memory of his emotionally disturbed mother; and *Gray’s Anatomy*, which recounts the loss of sight in his left eye and his ensuing globe-trotting search for alternative therapies. “I see myself as a Humpty-Dumpty figure,” Gray has said. “There’s a part [of myself] that is simply pushing the egg off the wall. I would name any of my monologues *All the King’s Horses*, had it not already been used as a title. I push myself off and I get down and start picking up the pieces.”

The anecdote has become Gray’s stock-in-trade, albeit a device he admits has the potential to put his art and his life at cross purposes. The anecdotist’s primary pitfall, he realizes, is the temptation to treat the events of his life simply as material for performance—even to cultivate experiences for their re-tell value—rather than let life unfold as a natural process. “Anecdoting is a defense and it’s dangerous,” he has said. “I have to be careful with it. It’s a hazard of my trade.”

Memory, according to Gray, is the primal act of creativity. “Memory, for all of us, is our first creative act,” he has said. “Everyone that remembers is creative, is ‘re-membering.’ Everyone that is remembering is always putting something together that is always not the original event. The origin is always lost to us forever.” He finds a degree of solace in the fact that capturing his memories and narrating them grants him a kind of double life and allays, at least temporarily, his overwhelming fear of death. “I have a pretty good sense that I am only going to live once,” Gray has said, “and [performing my monologues] is a way of living twice. Memory is the best I can do at reincarnating myself.”

While Gray has admitted that “to tell a memory is more fun than to live it,” in *It’s a Slippery Slope*, arguably his most confessional monologue to date, he details his attempt to experience life for its own sake. “I’m tired of being a vicariant,” he says. “I want to live a life, not tell it.”

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“I COME TO KNOW
MY LIFE THROUGH
THE TELLING OF IT.”



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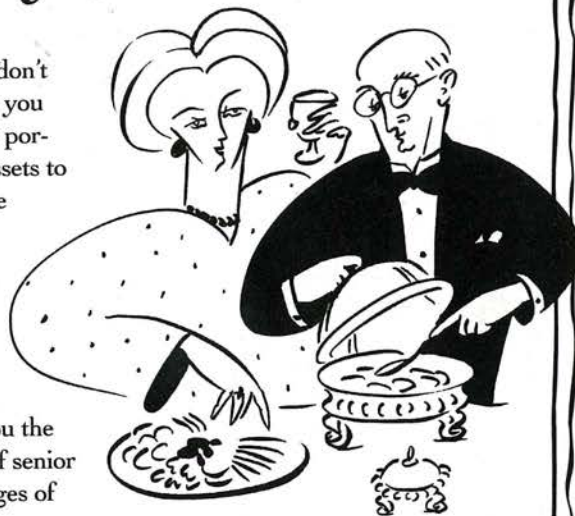
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A.C.T. NEWS

CELEBRATE THE SEASON WITH A.C.T.

There's fun for the entire family at the Geary Theater as A.C.T. kicks off the 1997 holiday festivities on the **opening night of *A Christmas Carol***, December 3, with a 7 p.m. Christmas tree lighting featuring cast members and carol sing-alongs.

The merrymaking continues with postperformance **Christmas Caroling Parties**—brought back by popular demand after last season's overwhelming success—following matinees on November 30 and December 6, 17, 19, 26, 27, and 28 in Fred's Columbia Room (in the lower lobby of the Geary Theater). Sip a cup of hot cider and sing a few carols while your youngsters pose for photos with *Carol* cast members, collect keepsakes for their stockings, and enjoy a host of holiday activities—including face painting by an A.C.T. makeup artist. For information and tickets (\$9 per person), please call the A.C.T. Box Office at (415) 749-2ACT. (A.C.T. Christmas Caroling Parties are supported by generous donations of food, drink, and other products by Bell Markets & Cala Foods. Cala Co.—consisting of Bell Markets, Cala Foods, and FoodsCo—has been a division of the Ralphs Grocery Company since 1995, operating 27 supermarkets in the Bay Area, including 12 premier locations in San Francisco.)

The Thursday, December 4, 7:30 p.m. performance is a **Bring What You Can, Pay What You Wish** show, at which patrons may pay any amount for tickets when they bring in boxed stuffing or canned cranberry sauce as donations to Project Open Hand's food drive. Tickets go on sale at the Geary Theater Box Office at noon on the

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from page 24

day of the show and must be purchased with cash. Patrons are limited to one ticket per donated item, two tickets per show per person. At least 100 tickets will be made available.

A.C.T. also offers an **American Sign Language-interpreted performance** on December 6 at 2 p.m. Orchestra seats for Deaf and hearing-impaired theatergoers are available at the special discounted price of \$14, while supplies last. Patrons using a TDD should call A.C.T. via the California Relay Service for the Deaf at (800) 735-2929 for assistance.

Following the matinee on December 7, A.C.T. inaugurates a new Bay Area holiday tradition with a **Fezziwig Family Supper** sponsored by the Westin St. Francis Hotel and Visa Gold Card. Dinner and holiday entertainment are prominently featured in the evening's fine fare. To receive an invitation, call (415) 439-2353.

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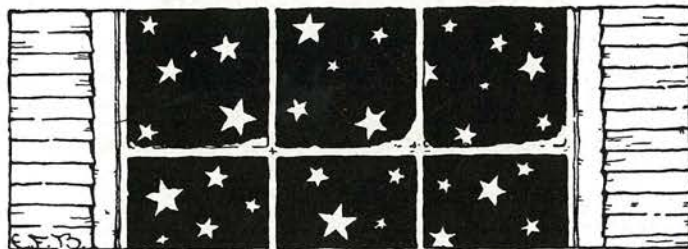
Refreshments are available in the Sky Lobby and Fred's Columbia Room in the Geary Theater during the hour before each performance. Stop by for a snack!

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A.C.T. was the first fully accredited independent theater in the nation to grant a master of fine arts degree (M.F.A.) to students who train within its ranks. This season, 47 students are in residence in the Advanced Training Program (ATP), the cornerstone of the conservatory. Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was recently expanded to include a mandatory third year of study emphasizing public performance and culminating in the award of the advanced degree. (The graduating class of the year 2000, who entered the program this fall, will be the first to complete all three years within the new program.)

Each year hundreds of talented young actors from all over the country audition to receive their training in the ATP, which is the conservatory's most rigorous component. Each student receives intensive training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary, directed by leading members of the theatrical profession.

In addition to the regular curriculum, ATP students also benefit regularly from instruction by visiting theater artists. In December second-year ATP students engage in an intensive two-week language and character workshop with Giles Havergal, artistic director of Glasgow's Citizen's Theatre and director of last season's hit *Travels with My Aunt*. While at A.C.T. this month, Havergal also directs a staged reading, cast with ATP students and professional actors, of Sean O'Casey's *Juno and the Paycock*. This season, for the first time, second-year ATP students will also be featured in mainstage productions. Timothy Hull, Thomas Nieto, and Darby Stanchfield appear in *A Christmas Carol*, and Raphael Peacock will appear in *Insurrection: Holding History*.

A.C.T. is proud to introduce the talented members of the ATP's second-year class, who will graduate in May 1998. Look for them on stages and screens everywhere!

For information about A.C.T. Conservatory programs,
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BEYOND THE ATP

In addition to the talented young artists in the Advanced Training Program, more than 1,300 students receive short-term or part-time theater education in **Studio A.C.T.** (a weekend and evening program of classes for people 18 and older, at all levels of interest and experience) and the nine-week **Summer Training Congress**. Studio A.C.T.'s ten-week winter session begins January 5. The **Young Conservatory**, which offers classes to young people from 8 to 18 years old, is also accepting applications for its winter/spring session, February 17–May 18 (orientation begins February 7). The Young Conservatory's renowned Senior Performance Workshop features Mark Lieb's *Terry Won't Talk*, directed by A.C.T. alumnus Tom Kane. Performances take place January 16, 17, and 18.

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A.C.T. introduces the 1997-98 Professional Theater Interns (PTIs), recent graduates of the Advanced Training Program who continue their training with professional company members on the main-stage in several productions this season. PTIs, including *A Christmas Carol*'s Cindy Cheung, Dawn-Elin Fraser, LaKeith Hoskin, Omar Metwally, and Terri Mowrey, are selected each year in accordance with the casting needs of the upcoming season's plays. (Classmate Anika Noni Rose has been cast in *Insurrection: Holding History*; additional PTIs may be chosen later in the season.) Every PTI earns membership in the Actors' Equity Association union as a paid performer. The PTI apprenticeship, with its packed rehearsal and performance schedules, is an introduction to the exhilarating and hectic life of the professional actor.

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PG&E proudly continues its assistance to A.C.T. by again underwriting *A Christmas Carol*, thereby helping to enrich the cultural life of the Bay Area. PG&E's support of A.C.T. is part of an active contributions program that makes grants to scores of nonprofit organizations in the company's service area of northern and central California. PG&E contributes about \$9 million annually from shareholder profits to cultural and civic organizations, job training and business-incubator programs, education, and environmental stewardship efforts. These contributions are among the many ways in which PG&E works to strengthen the social, artistic, and economic vitality of the communities in which it operates and its employees live and work.



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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:

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SPALDING GRAY, a writer, actor, and performer, has created a series of 15 monologues which have been performed throughout the United States, Europe, and Australia, including: *Sex and Death to the Age 14*; *Booze, Cars and College Girls*; *A Personal History of the American Theater*; *India and After (America)*; *Monster in a Box*; *Gray's Anatomy*; and the Obie Award-winning *Swimming to Cambodia*.

Gray's appearances on and off Broadway include his portrayal of the Stage Manager in the revival of Thornton Wilder's *Our Town*, directed by Gregory Mosher, and Hoss in the Performance Group's New York premiere of Sam Shepard's *Tooth of Crime*. With the Wooster Group, which he cofounded in 1977, Gray wrote and performed the autobiographical trilogy, *Three Places in Rhode Island*.

Gray's film credits include *The Killing Fields* (dir. Roland Joffe), *Swimming to Cambodia* (dir. Jonathan Demme), *True Stories* (dir. David Byrne), *Clara's Heart* (dir. Robert Mulligan), *Beaches* (dir. Gary Marshall), *The Pickle* (dir. Paul Mazursky), *The King of the Hill* (dir. Steven Soderbergh), *The Paper* (dir. Ron Howard), *The Toolshed* (dir. Damian Harris), *Beyond Rangoon* (dir. John Boorman), and *Diabolique* (dir. Jeremiah Chechik).

His television appearances include the HBO special *Terrors of Pleasure*, *The Image* (with Albert Finney) for HBO Premiere Films, and *Zelda* (dir. Pat O'Connor).

Gray's publications include a collection of monologues, *Sex and Death to the Age 14*, from Random House; *Swimming to Cambodia* from Theatre Communications Group; *In Search of the Monkey Girl* from Aperture Press; *Orchards*, *Monster in a Box*, and *Gray's Anatomy* from Vintage; and the novel *Impossible Vacation* from Knopf.

Gray has received a Guggenheim Fellowship and grants from the National Endowment for the Arts and The Rockefeller Foundation. He recreated his role in *Our Town* for PBS's Great Performances. His monologue *Gray's Anatomy* was released as a film directed by Steven Soderbergh in the spring of 1997, and *It's a Slippery Slope*, his latest monologue, was published by Farrar, Strauss & Giroux in the fall of 1997.

PAUL SPENCER (*Creative Consultant*) is a freelance writer from New York City. He is best known for his award-winning advertising for the New York State Lottery and for his work on the 1992 Clinton/Gore campaign. He recently finished a television pilot and is currently working on a film. This is his first project with Spalding Gray.

Special thanks to Suzanne Gluck for the title.



CHRONICLING THE SELF

Soon after his onstage epiphany during *The Tooth of Crime*, Gray formed the Wooster Group with his longtime friend director Elizabeth LeCompte and a small group of fellow actors from The Performance Group. They began to create performance pieces that LeCompte structured around Gray's personal memories. Gray followed Schechner's advice to be himself first, before taking on a role; the result was Gray's first autobiographical trilogy, *Three Places in Rhode Island*, a docudrama about his turbulent New England childhood with a Christian Scientist mother and alcoholic father. His performance of *Rumstick Road* (the second part of the trilogy, based on a series of audiotapes Gray had made of his family) was the first time Gray took on no outside character and referred to himself onstage by his own name.

After *Three Places* (which he now refers to as "artistic mourning" for his mother), Gray knew he was finished with group collaboration but was unsure exactly what form his yearning for solo performance should take. While teaching a summer performance workshop at UC Santa Cruz in the summer of 1978, he sought the advice of Amelie Rorty, who was teaching a course in "The Philosophy of Emotions." Gray confided in Rorty his fear that western culture was disintegrating and that the world as he knew it was nearing its demise.

She took me at my word and said, "Well, Spalding, during the collapse of Rome, the last artists were the chroniclers." And all the bells went off inside me. Of course, I thought. I'll chronicle my life, but I'll do it orally, because to write it down would be in bad faith, it would mean I believed in a future.

Already a compulsive diarist (he hadn't missed a daily entry for seven years) and a natural storyteller, Gray was perfectly suited to his

new medium. He hurried back to New York and began performing monologues, to increasingly larger audiences, at The Performance Garage. He performed *Sex and Death to the Age 14*, his first published monologue, in 1979, and it established the look and feel of his subsequent solo work: "I sat behind that desk with a little notebook containing all I could remember about sex and death up until I was 14 years old."

During *Sex and Death*, Gray devised his unique process of performance development. Rather than committing his stories to memory, he develops and refines each monologue over many months in front of a live audience. He does not write his monologues in the formal sense; they are never spoken or rehearsed beforehand. Instead, he creates a simple outline of events recollected from his life, jotting down key words to jog his memory while he's onstage. "Then, guided by my outline, I tell you my story," Gray explains. "It's as though I am describing the images of an internal film." In the early stages of the development process, Gray tape records each performance and listens to it the following morning. Each piece eventually takes on a fairly finished form, from which he makes only minor deviations in any given performance. Because the performances evolve organically, however, the opportunity for change is always there, which gives each monologue its spontaneous feeling and often leaves audiences believing Gray is speaking the material for the first time.

Audience reaction and participation are fundamental to all of Gray's work. He has even developed a performance piece, called *Interviewing the Audience*, in which he turns his prodigious curiosity for once on others. Gray invites audience members to join him onstage and asks each one a stream of free-association questions that must resemble the interrogation to which he subjects himself in developing his own work. Life meets art meets life.

AN ACTOR AT HEART

Although his career has flourished during a time when solo performance has become increasingly popular, Gray distances himself from performance artists who subject audiences to what he calls "postmodern fractured narratives." He continues to define himself first and foremost as an actor:

For me where acting comes in . . . is when I begin over the course of the monologue's evolution to study myself and my behavior. I begin to observe myself as a sort of character study. . . .



Scenes from the Wooster Group's production of Gray's trilogy, *Three Places in Rhode Island*:

OPPOSITE
Point Judith (1979)

BELOW
Nayatt School (1978)

"I'M STILL
COMPLETELY
FREAKED OUT BY
THE FACT THAT I'M
GOING TO DIE
FOREVER...
AND... THAT I'M
NOT GOING TO BE
ABLE TO TELL A
STORY ABOUT IT."

I am to some extent an inverted Method actor in the sense that I use autobiographic emotional memory to play myself rather than some other character. When it works, and it has for years, I'm able to transform what might be considered a psychopathology (divided or schizoid personality) into a creative act.

One remarkable aspect of Gray's work is that audiences are able to find aspects of themselves in his very personal despair and irrepressible questioning. The audience, however, has the pleasure of laughing at it all. "The audience doesn't see the enormous amount of pain the humor comes out of," Gray explains. "They laugh right over it. There's a line in one of my monologues. It's funny—but not funny—that my father never went to see *Swimming to Cambodia* because he wouldn't miss cocktail hour. That audience would just howl, but that was the truth."

Gray's relentless commentary on the events of his life (which he calls "the ongoing self-opera of Spalding Gray") is so contingent on his suffering that one can't help but wonder, as he does in *It's a Slippery Slope*, whether achieving true happiness would thwart his creativity. Gray has emerged from the mid-life crisis he chronicled in *Slope* a more content and less detached man, and has settled into family life in Sag Harbor, Long Island with his two young sons, their mother, and her daughter. He is currently at work on a day-in-the-life monologue about fatherhood, entitled *Sketches on Morning, Noon, and Night*.

The recent calm in Gray's life, however, doesn't seem to pose a real threat to his passion for the neurotic any day soon. "I haven't really come through anything yet," he admits. "I'm still completely freaked out by the fact that I'm going to die forever. I'm trying to deal with that one, *and* with the knowledge that I'm not going to be able to tell a story about it." ■



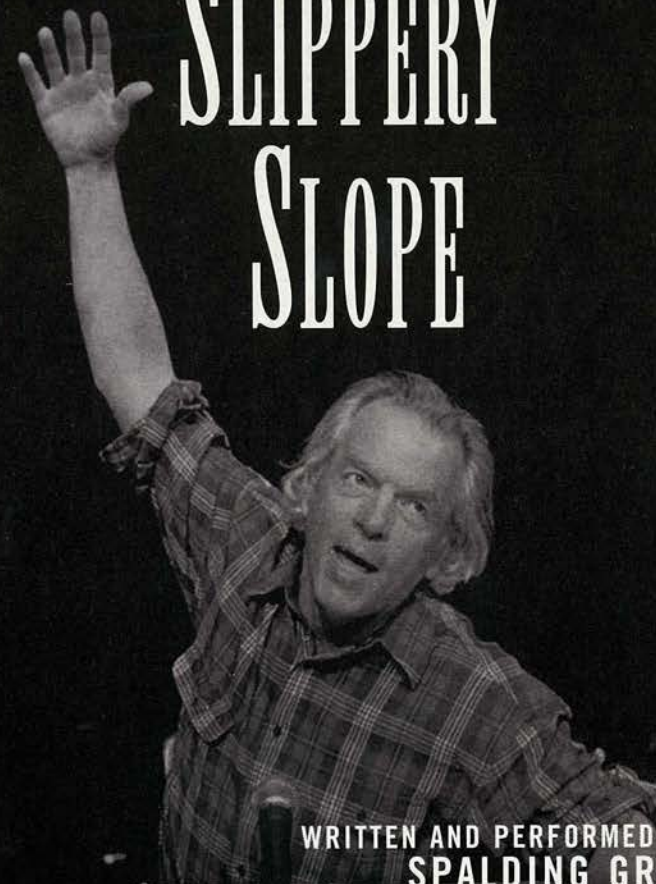
It's a Slippery Slope
(1997)



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A.C.T. PROFILES



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 Jujameyn 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 Ayzarian'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

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A.C.T. PROFILES

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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 administers), 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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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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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.

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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.

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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.

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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.

Beepers!

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

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

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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.



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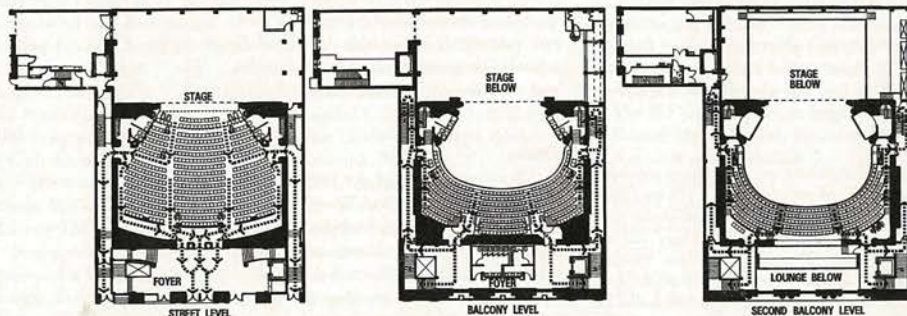


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