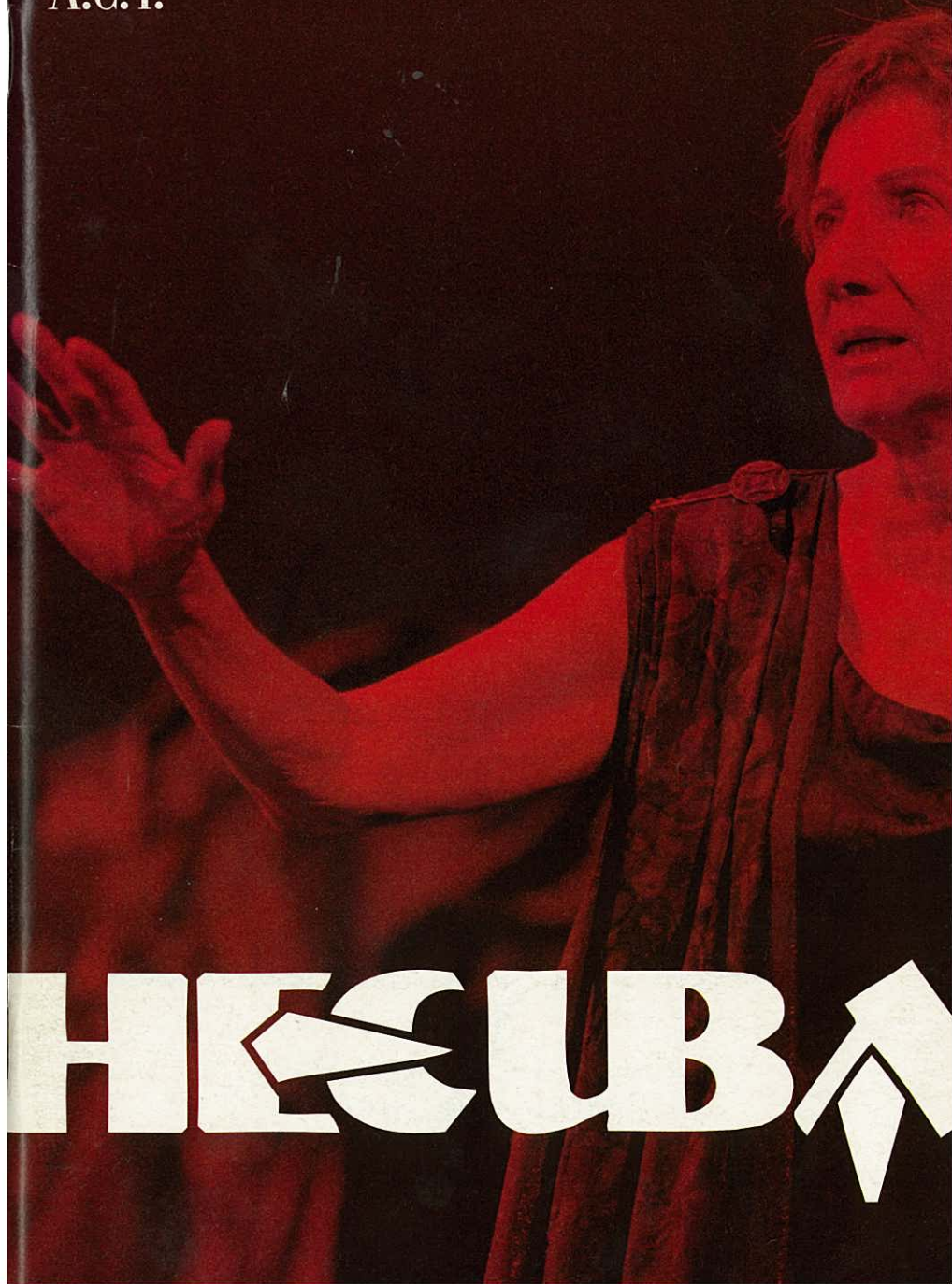




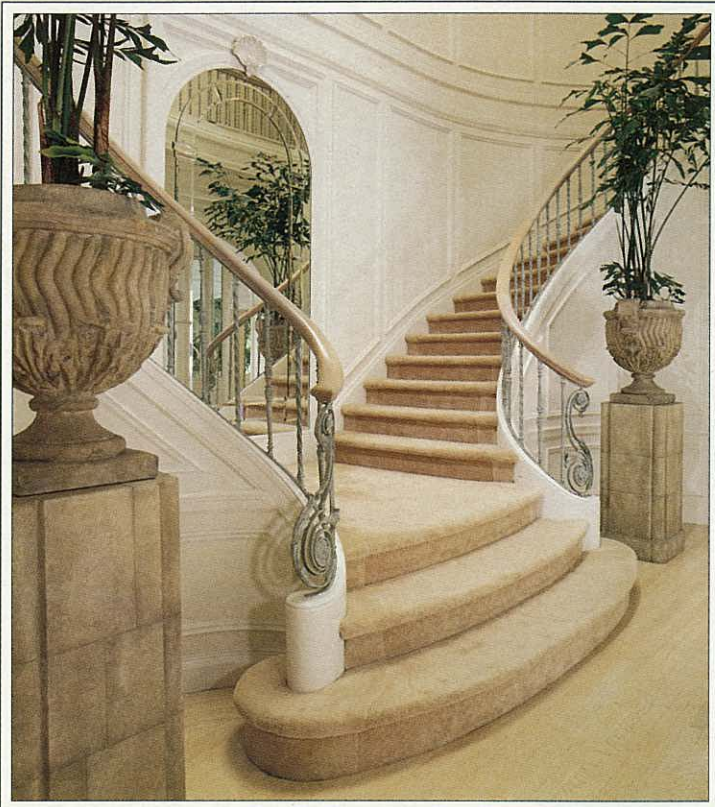
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ABOUT A.C.T.

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 and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 220,000 people in the San Francisco Bay Area.

In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

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

The conservatory, now serving 1,900 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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September 3-October 4, 1998

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by Euripides
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directed by Carey Perloff
October 16-November 22, 1998

A CHRISTMAS CAROL

adapted from Charles Dickens's
novella by Dennis Powers and
Laird Williamson
directed by Candace Barrett
and Rave Birk
November 28-December 27, 1998

SEX AND DEATH TO THE AGE 14

written and performed by
Spalding Gray
December 29, 1998-January 4, 1999

JUNO AND THE PAYCOCK

by Sean O'Casey
directed by Giles Havergal
January 8-February 7, 1999

INDIAN INK

by Tom Stoppard
directed by Carey Perloff
February 18-March 21, 1999

LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill
directed by Laird Williamson
April 1-May 2, 1999

THE FIRST PICTURE SHOW

book and lyrics by Ain Gordon
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ABOVE
Detail, Geary Theater interior

ON THE COVER
Fool Moon: Photos of Bill Irwin and David Shiner by Joan Marcus
Hecuba: Photo of Olympia Dukakis by Richard Feldman

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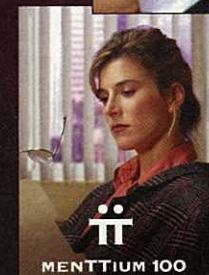


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March Baricelli and Susan Gibney in *Mary Stuart* (photo: Ken Friedman)

continued on page 12

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continued from page 10

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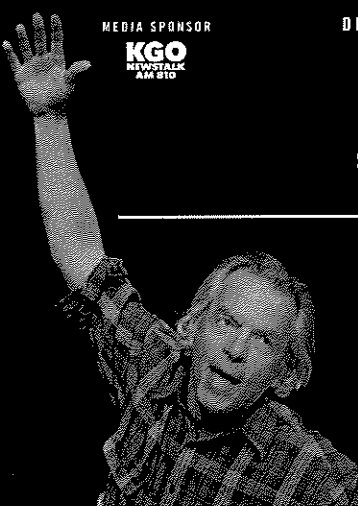
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These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T.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

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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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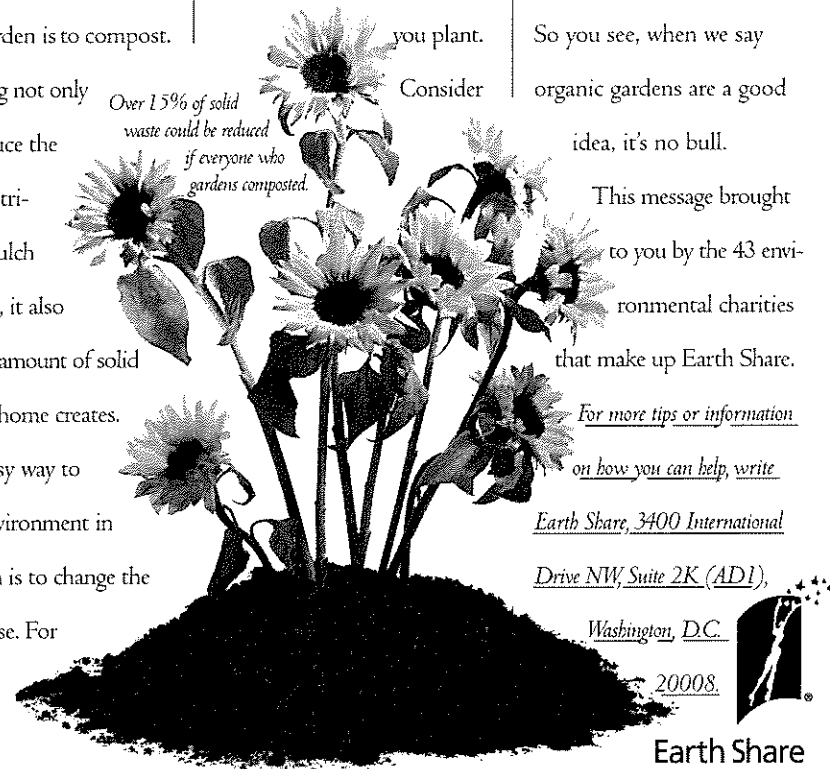
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Williamstown Theatre Festival
presents

HECUBA

(424-420 B.C.E.)

by Euripides

Translated and adapted from Euripides' original text by
Timberlake Wertenbaker

Directed by Carey Perloff

with

Marco Barricelli L. Peter Callender Apollo Dukakis
Olympia Dukakis Steven Anthony Jones KITKA
Roxanne Raja Michele Shay

Scenery by Kate Edmunds

Costumes by David F. Draper

Lighting by Peter Maradudin

Original Music by David Lang

Sound by Garth Hemphill

Associate Director Margo Whitcomb

Movement for the original
production by Margaret Jenkins and
Ellie Klopp

Costumes for the original
production by Donna Zakowska

Fight Director Gregory E. Hoffman

Casting by Meryl Lind Shaw

Hair and Makeup by Rick Echols

Stage Management Staff

Kimberly Mark Webb, *Stage Manager*
Michele M. Trimble, *Assistant Stage Manager*
Danielle S. Colburn, *Intern*

David Lang's music is used by arrangement with Red Poppy.

Hecuba will be performed without an intermission.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather
Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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Charles Dean and Geoff Hoyle in Travels with My Aunt (photo by Ken Friedman)

HECUBA

Cast

(in order of appearance)

*Hekabe**, *Queen of Troy* Olympia Dukakis
The Chorus KITKA: Leslie Bonnett,
Shira-Devra Cion,
Catherine Rose Crowther,
Deborah Dietrich,
Juliana Graffagna,
Janet Kutulas, Irina Mikhailova,
Bon Brown Singer
Chorus Leader Michele Shay
Polyxena, Daughter of Hecuba Roxanne Raja
Odysseus, King of Ithaca Marco Barricelli
Talhibios, Servant to the Greeks Apollo Dukakis
Agamemnon, King of Mycenae L. Peter Callender
Polymestor, King of Thrace Steven Anthony Jones
Polymestor's Sons Francisco Sandoval†,
Robert Whiterock†

Understudies

*Hekabe**—Penelope Kreitzer
Chorus Leader—Margo Hall; *Polyxena*—Adriana Sevan
Odysseus,
Talhibios—James Carpenter
Agamemnon, *Polymestor*—Peter J. Macon
Polymestor's Sons—T. Christopher Grotz†

Place and Time

The action of the play takes place in a Greek slave camp
on the coast of Thrace, immediately after the Trojan War.

Additional Credits

The voice of Polydoros is performed by Jonathan Sanders†.

Special Thanks to

Margaret Williamson, for her help translating the Greek text
Helene Foley, Justina Gregory
Tom Brumberger, for his generous help with hair and makeup

*In ancient Greek, the Trojan queen's name was Hekabe.
The Latin version of her name is Hecuba.

†Students in the A.C.T. Young Conservatory

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DIRECTOR'S NOTE

by Carey Perloff

Every production of a dramatic work is an interpretation that builds a bridge between the world of the playwright and the original play itself—however distant in time and place—and our own contemporary culture. Each time one revisits a great play after a certain passage of time, the resulting production is therefore necessarily new in many ways, because the context in which it is created has changed.

When we first began to work on Euripides' rich and dangerous *Hecuba* in 1992, with disturbing images of the ethnic conflict in the Balkans, the war in the Persian Gulf, and the trials of Rodney King and O. J. Simpson fresh in our minds, a host of questions about the nature of social and political relationships loomed large: What happens when a legal system can't begin to cope with the level of atrocity perpetrated by a society? What happens when soldiers return home after a long absence to find their country has become strange to them, and they to it? What happens when people believe they can't get justice? What happens when "natural law," one's innate sense of what is right, collides with "positive law" in the guise of the official legal system? What happens when a subculture has to struggle between the opposite poles of assimilation and alienation?

Now, more than five years later, in the midst of a domestic political crisis of epic proportions, it has been an extraordinary experience to return to Euripides' tragedy. When we were invited by the Williamstown Theatre Festival to recreate our landmark 1995 production of *Hecuba* as part of its 1998 season, we were given the rare opportunity to return to a play I knew well and to ask new questions, while trying to solve old problems. The current production opened in Williamstown on August 19, two days after Bill Clinton delivered his first "Lewinsky apology" to the country, unleashing a torrent of legal, emotional, and ethical questions that have gripped the nation and would certainly have fascinated Euripides. It was Euripides, after all, who agonized about the moral bankruptcy of political leadership in late fifth-century Athens, and who relentlessly examined the chaos generated when the rhetoric that supports a democratic legal system no longer matches the reality most of us perceive around us. Suddenly *Hecuba's* complex issues of gender conflict and moral responsibility stood vividly in the foreground.

Hecuba is a play written in wartime about wartime. It looks at what happens when men take advantage of their physical prowess and

power to betray women who depend on them for survival and for justice. It reveals the psychological devastation that follows a morally indefensible war, and it lifts the veil of "privacy" to reveal what happens when sex and politics intertwine. Most importantly, it asks, Who is allowed to write history? If these concerns continue to seem strangely connected to our own conflict- and scandal-ridden times, perhaps it is because the Greeks dared to reveal fundamental fissures that lie beneath the surface of the law that we usually prefer to ignore.

As we have returned to the play with a host of new collaborators, new layers of dramatic possibility have emerged: We have reconceived the scenic design to accommodate the proscenium format of the Geary and Williamstown theaters, creating a more realistic and complex environment filled with new power positions, new land mines, new hiding places, and the potent offstage presence of the Greeks. Three of the male actors new to this outing of *Hecuba* collaborated last season on *Insurrection: Holding History*, Robert O'Hara's examination of slavery, sexuality, family, and history, and brought from that experience a strong sense of ensemble and a daring approach to power politics and race and gender conflict. To Roxanne Raja, our new Polyxena, the fierce love of Hecuba for her daughter in the wake of political humiliation recalled the struggle of the women in her own family to survive with dignity in modern-day Iran.

Producing *Hecuba* always means grappling with a rich array of issues and emotions very close to our own hearts. Perhaps more potently than ever before, the *children* of the play became its core for me in this incarnation: the disembodied ghost of the boy-child Polydorus seeking his mother at the top of the play, the passionate adolescent Polyxena hoping for a beautiful death in the wake of unspeakable loss, the small sons of Polymestor doomed to pay for their father's treacherous behavior. The Chorus Leader ends the play with a chilling observation: "History has no compassion." History never sympathizes with the victims; it merely records their tragic fate. ■

**HECUBA IS A
PLAY WRITTEN IN
WARTIME ABOUT
WARTIME.**



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THE QUEEN OF ASHES

According to Greek tradition, the city of Troy fell in 1184 B.C.E. An historical event, the siege of Troy by the Greeks is shrouded by the mists of legend and immortalized in one of the greatest works of western literature, Homer's epic poem the Iliad.

THE PROPHECY

Queen Hecuba of Troy had a dream in which she gave birth to a flaming ember that burned the great walled city of Troy to the ground. The dream was interpreted as a prophecy that the child she was carrying, Hecuba's second, would bring destruction to the kingdom. When their son was born, Queen Hecuba and King Priam entrusted their chief herdsman with the mournful task of exposing the infant to the elements. When the herdsman returned to gather the tiny corpse, he found the baby alive, suckling on a she-bear. Fearing the wrath of the Trojan king, the herdsman took the prince home and raised him as his own, naming him Paris.

THE CONTEST: GODDESSES AND MEN

Some years later, the mischief-making Eris, goddess of discord, provoked a contest on Mount Olympus to determine who was the most beautiful goddess. No god dared choose, so a simple herdsman—

young Paris—was appointed to make the final selection. To influence his decision, Hera (wife to Zeus, king of the gods) offered him wealth and power, and Athena (maiden goddess of wisdom) promised him victory in battle. But it was the bribe of Aphrodite (goddess of sexual love) who vowed to give Paris the most beautiful woman in the world, that swayed the young man's vote. Paris named Aphrodite the winner and soon afterwards was restored to his rightful place as a prince of Troy.

THE MARRIAGE: MEN AND WOMEN

The most beautiful woman in the world was Helen of Sparta. Helen was a daughter of Zeus, who had taken the form of a swan to ravish her mother, Leda. Menelaus had won Helen's hand and the kingdom of Sparta in a rigorous contest, and all her other suitors had sworn to protect Menelaus's right to her.

Aphrodite arranged a trip for Paris to Menelaus's court, and Paris and Helen fell passionately in love at first sight. The lovers fled Sparta with a hefty portion of the palace treasure. The Trojans, entranced by her beauty, readily welcomed Helen as a princess of Troy.

THE WAR: HUSBANDS AND CUCKOLDS

A war cry went out from Menelaus's brother Agamemnon, king of Mycenae and the most powerful monarch in Greece, who was married to Helen's sister, Clytemnestra. A huge army of Greeks—led by Agamemnon, Menelaus, and the cunning Odysseus, king of Ithaca—gathered to recapture Helen, but Troy was well fortified. The siege of the city raged for nine years with no victor in sight. The gods each chose their favorites: Hera and Athena sided with Greece; Apollo and Ares supported Troy; and Zeus favored whichever side gave him the most amusement.

The turning point came in the tenth year. Achilles, king of Phthia and Hellas in Thessaly and the Greeks' greatest warrior, sliced viciously through the Trojan ranks, forcing them to retreat inside the city walls. Hector, eldest prince of Troy, remained alone outside the gates. Hecuba and Priam begged him to retreat, but Hector stood firm to fight Achilles. Achilles slew Hector in bloody one-to-one combat. Instead of granting Hector the honorable burial of a prince, Achilles flaunted his victory by dragging Hector's corpse around the city walls, its ankles tied to his horse-drawn chariot.

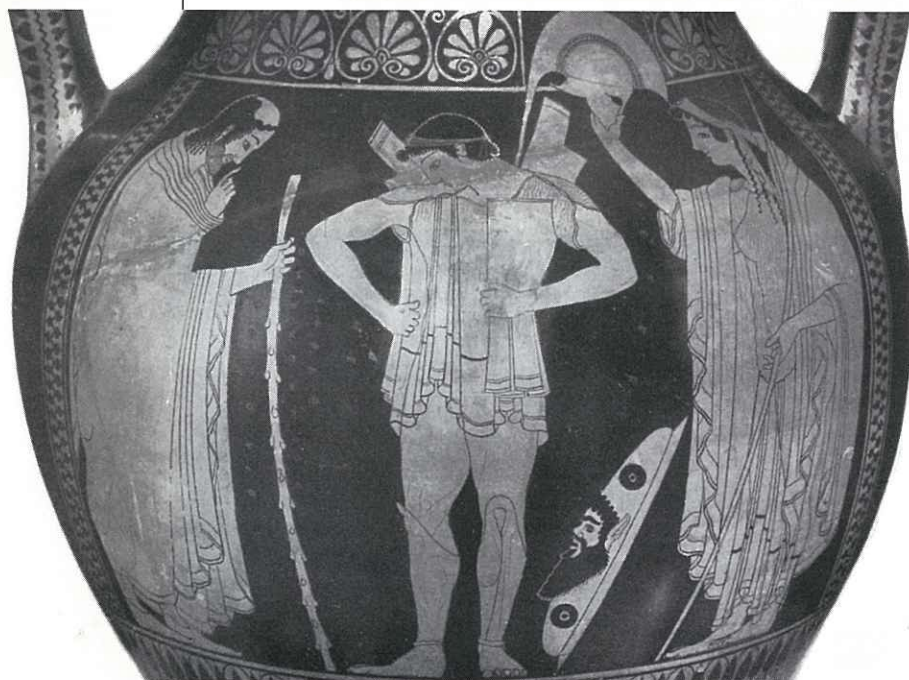
Achilles did not live to see the end of the conflict. The most common account of his death is that Apollo, enraged by Achilles' rash killing spree and his disrespect for Hector's corpse, guided Paris's arrow into Achilles' weak heel. In a lesser-known version, Achilles, having fallen in love with Polyxena (Hecuba and Priam's daughter), was lured by her, unarmed, into a deadly ambush. Paris was killed soon after.

At Odysseus's suggestion, the Greeks built a wooden horse, filled it

AS THE
DESECRATED
BODY OF
POLYDOROS,
HECUBA'S
YOUNGEST SON,
WASHES UP ON
THE THRACIAN
SHORE, THE
QUEEN PLOTS A
TERRIBLE
REVENGE...

OPPOSITE

Hector arms for war with the help of his parents, Queen Hecuba and King Priam of Troy. From an amphora by Euthymides, end of the sixth century B.C.E. (Munich, Museum antiker Kleinkunst)





with soldiers, left it outside the city walls, and pretended to sail away in defeat. The Trojans unwittingly drew the disastrous gift horse into the otherwise impenetrable city walls. That night, as the Trojans celebrated their unexpected victory, the Greek fleet returned and the hidden troops stole out of the horse, set fire to the buildings, and murdered almost every Trojan male. Even the aged Priam was struck down, while praying at the altar of Zeus, by Achilles' son Neoptolemus. The Trojan widows and daughters were taken as slaves by the Greeks.

THE PLAY: WIDOWS AND GHOSTS

The beginning of Euripides' *Hecuba* finds the queen of Troy, now a city of ashes, in a Greek slave camp on the shores of Thrace, a neighboring kingdom and former Trojan ally. Hecuba mourns her husband and sons and dreads her new life as a slave to Odysseus, while the Greeks wait for winds to carry them home. Hecuba's only consolation: her daughters, Cassandra and Polyxena, and her youngest and sole remaining son, Polydorus, who was sent away to abide in safety with King Polymestor of Thrace. News arrives that Achilles' ghost demands the sacrifice of Polyxena in his honor. Then the desecrated body of Polydorus washes up on the Thracian shore, and Hecuba plots a terrible revenge...

—Michaela Goldhaber

THE ROYAL HOUSE OF TROY

KING PRIAM

Only surviving son of King Laomedon. Laomedon and his other sons were slain by Heracles for cheating the gods, and Heracles awarded the throne to Priam. Priam had 50 sons and 12 daughters; he was killed in front of his wife and daughters during the sack of Troy.

QUEEN HECUBA

Born of disputed parentage, but most likely the daughter of a river god and a nymph. As Priam's second wife, she bore 19 of his sons and several of his daughters.

HECTOR

Eldest son of Hecuba and Priam and Troy's greatest military leader. Hector was killed during the Trojan War in single combat with Achilles, who dishonored his corpse by dragging it around the walls of Troy.

PARIS

Second son of Hecuba and Priam. Paris stole Helen of Sparta away from her husband, Menelaus, igniting the Trojan War, and died near the end of the war from arrow wounds.

POLYXENA

Hecuba's daughter. Possibly Achilles' lover, Polyxena may have lured him to his death.

CASSANDRA

Another daughter of Hecuba. Apollo blessed Cassandra with the power to foretell the future, but cursed her after she spurned his love, so that no one would believe her predictions. She was taken as a concubine by Agamemnon and murdered with him by his wife, Clytemnestra.

A.C.T. and Contra Costa Newspapers plan to host an online chat with members of the *Hecuba* cast. Visit A.C.T. online at www.act-sfbay.org for an announcement of the date and time.

OPPOSITE

Bronze statuette of a dancer, c. 200 B.C.E. (New York, Walter Baker Collection)

EURIPIDES' HECUBA

by Helene Foley

The desire for revenge lies behind any system of justice, but it becomes explosive when subjugated groups feel that they have no real access to formal justice and power. When the Trojan queen Hecuba, the heroine of Euripides' play, finally chooses to take "justice" into her own hands, it can hardly come as a surprise to any citizen of the modern world.



A divine gift of Thracian gold. Gilt silver applique of a winged deity, third or second century B.C.E. (Pazardjik, History Museum)

The Greeks gave us the first great revenge tragedies of the western tradition. Revenge tragedies had a great vogue in the ancient world, from the Roman tragedies of Seneca at the infamous court of Nero to the Byzantine period, where *Hecuba* and another revenge play, *Orestes*, became two of the three most carefully preserved and copied Euripidean tragedies (*Phoenician Women* being the third). From Elizabethan and Jacobean England to the 17th century, revenge tragedies were equally admired and popular throughout Europe. Although in the 18th century a certain pious discomfort with revenge

drama set in, the tradition clearly remains alive and well in contemporary film. (One might cite, for example, *The Godfather, Part II*.)

Greeks (philosophers excepted) certainly had no qualms about admitting that revenge is sweet. Their major popular creed was to do good to your friends and bad to your enemies. On this principle honor, status, and even justice depended. Homer's Achilles says in the *Iliad* that vengeful anger swarms like smoke in a man's heart, sweeter by far than the dripping of honey. Homer's aged Hecuba, an otherwise regal and benign old woman, wishes she could set her teeth in the middle of Achilles' liver and eat it because he killed her son Hector and is dragging his body around the city walls. The per-

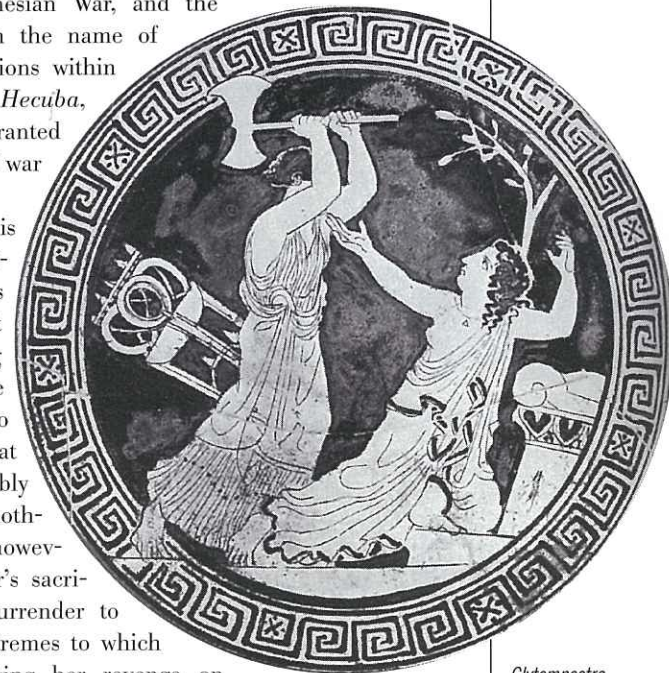
fect symmetry of Hecuba's retribution in Euripides' play would undoubtedly have appealed to a well-developed sense of connoisseurship of revenge in its original audience.

In fifth-century Athens, murder cases were settled, as they are in our own world, through trial by jury. Yet the fascination with revenge tragedy remained, in part because Athens was at war for much of the fifth century, including the long Peloponnesian War between Athens and Sparta during which *Hecuba* was written. War, as the (then) contemporary Greek historian Thucydides remarked, "brings men's characters to a level with their fortunes." Thucydides catalogued in great detail both the atrocities of war committed between Greek cities in the Peloponnesian War, and the atrocities committed in the name of revenge during revolutions within Greek cities. In *Hecuba*, Euripides takes for granted the corrupting effects of war on the Greek victors.

What is at stake in this play is the moral integrity of the female victims of war, as they confront unbearable suffering and injustice. The noble Polyxena acquiesces to her sacrifice, arguing that she would rather die nobly as a slave, that she has nothing to live for. Hecuba, however, resists her daughter's sacrifice, and refuses to surrender to injustice. Given the extremes to which Hecuba goes in exacting her revenge on

Polymestor, critics have been arguing for centuries over whether Euripides' play brings her character, too, to a level with her fortunes and the character of her masters. When Polymestor predicts Hecuba's imminent transformation at the conclusion of the play, does the metamorphosis represent the queen's descent into an appropriately wordless bestiality?

The play does not encourage us to leap to such an easy judgment. Any Greek would have felt bound to bring the murderers of a family member to justice. The laws of hospitality violated by Polymestor were anything but trivial in the classical world. They formed the basis of both personal and international relations. A host, for example, was bound to protect the life, property, and welfare of his guest. Greeks believed that the gods themselves would punish those who violated the sacred bonds of hospitality. In a culture where travel by



Clytemnestra (Agamemnon's wife) killing Cassandra (Agamemnon's slave/concubine and Hecuba's daughter). Red-figure bowl by the Marlay painter, c. 430 B.C.E. (Ferrara, Museo Archeologico Nazionale)

Items pictured on pages 22 and 40 were on view in the exhibition "Ancient Gold: The Wealth of the Thracians, Treasures from the Republic of Bulgaria" at the California Palace of the Legion of Honor, August 8–October 11, 1998 (photos by Ivo Hadjimishiev).



*The historical extent
of Thracian
settlement*

both sea and land was dangerous, and where war, revolution, and politics frequently resulted in exile from one's native land, the network of relations created among guest friends in different countries was critical not only to individual survival, but to the continuity of civilized life. The bonds between guest friends were formalized by rituals, including the symbolic exchange of gifts, and guest friends could expect to be treated as close relatives.

Agamemnon and Odysseus both refuse to take Hecuba's human rights seriously, although Greek masters were responsible for pursuing justice for their slaves. The helpless Hecuba tries very hard to use the proper channels to persuade the Greeks to act justly on her behalf, and to appeal to them as a formal suppliant for their aid. The ritual appeal of a suppliant, which involved embracing the knees and touching the cheek of a powerful person, had a sacred force. Furthermore, both Odysseus and Agamemnon owe favors to Hecuba. These Greek leaders do, of course, present some reasonable arguments for their inaction. Although he cannot convincingly justify the sacrifice of the innocent Polyxena, Odysseus insists that men will not fight if noble service in war, such as that of Achilles, is not rewarded. Agamemnon says he cannot act against Polymestor because he is a Greek ally. Yet Hecuba argues that if the justice owed to individuals is simply sacrificed to political expediency, society will ultimately fall apart.

continued on page 36



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Top to bottom Randall Duk Kim and A.C.T. alumna Julyana Soelistyo in *Golden Child*; Maureen McVerry in the klezmer musical *Shlemiel the First*; A.C.T. alumna Anika Noni Rose in the West Coast premiere of *Insurrection: Holding History*; and Marco Barricelli and Susan Gibney in the Friedrich Schiller's classic *Mary Stuart* (photos by Ken Friedman)

Background The Geary Theater stage (photo by Marco Lorenzetti © Korab Hedrich Blessing)



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 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes last season's highly acclaimed productions of Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; Timberlake Wertenbaker's new version of Euripides' *Hecuba* with Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes and Marco Barricelli; Sophocles' *Antigone*; August Strindberg's *Creditors*; Paul Schmidt's new translation of Anton Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Avvazian'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. She recently staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

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 Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, 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 Perloff directs *Hecuba* at the Williamstown Theatre Festival and at A.C.T., and the American premiere of Stoppard's *Indian Ink* at A.C.T.



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

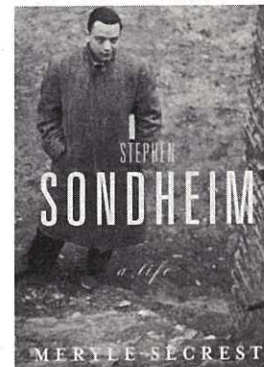


A sampler of recent performing arts books and CDs

In the Church of Musical Theater (a polytheistic sect), Stephen Sondheim is the head deity. Indeed, there is something unearthly about his unbroken record of groundbreaking shows (*Company*, *Follies*, *Sweeney Todd*, *Sunday in the Park with George*, et al). Sondheim's fans love to pore over every musical and lyrical scrap as if it were the latest find from the Dead Sea Scrolls. What other Broadway songwriter is the subject of a quarterly review?

All of which is why Meryle Secrest's new biography may disappoint the acolytes. Sondheim's work has been documented elsewhere, most notably in Craig Zadan's *Sondheim & Co.*, and Secrest has little to add. The rest of the story is a familiar refrain: Sondheim emerges as cranky and work-obsessed, his over-sensitive, nit-picking personality redeemed by devotion to friends. We hear about his solitary childhood, his charming-but-absent father and monstrously narcissistic mother (named Foxy, no less), and his apprenticeship with Oscar Hammerstein II.

Secrest does provide some interesting details, especially about Sondheim's current relationship with a young man half his age (the first love of his life, he swears). But despite his sort-of cooperation—his answers to personal questions are notably evasive—he remains an opaque figure. For those uninitiated who need an introduction to the man and his music, this is the best that can be done with a living subject. Still, Sondheim's songs always surprise and provoke; devotees deserve a biography that does the same.—David Barbour



Stephen Sondheim:
A Life by Meryle Secrest.
Alfred Knopf, 478 pp., \$30.

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A.C.T. PROFILES

continued from page 26

dance at Princeton University, where she taught acting, scene study, and 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, Slight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slight the first Artistic Director's Award for his contributions to A.C.T.

BRUCE WILLIAMS (*Director of Summer Training Congress & Community Programs*) has had a 23-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*.

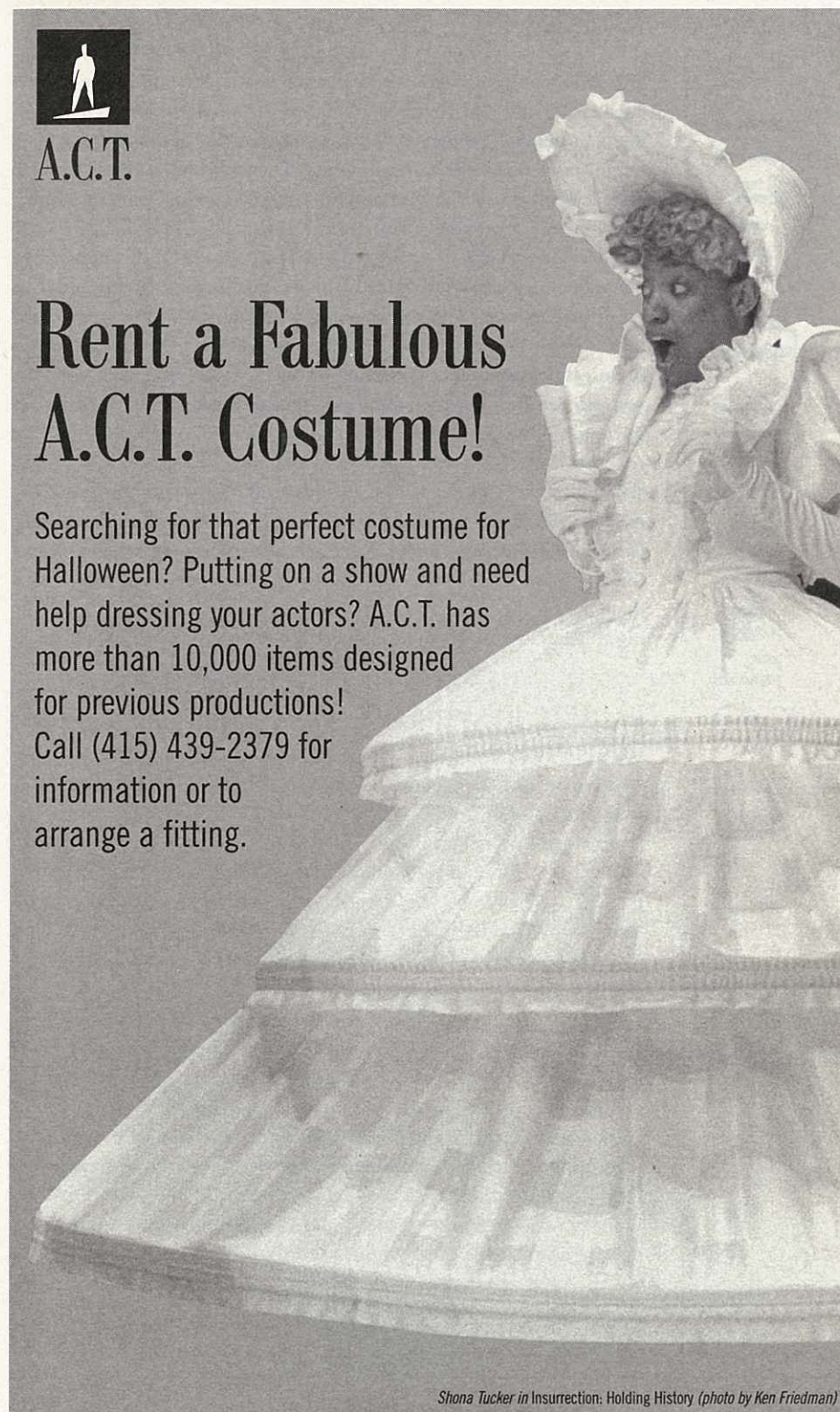
MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years 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*.



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Shona Tucker in *Insurrection*; Holding History (photo by Ken Friedman)

SAN FRANCISCO BAY GUARDIAN (*FOOL MOON*)

The *San Francisco Bay Guardian* made its A.C.T. sponsorship debut last season with *Old Times*. In the fall of 1966, a crusading new publication, the *San Francisco Bay Guardian*, took center stage in San Francisco at one of the most dramatic times in this country's history. The *Guardian* was one of the first locally owned and operated independent news weeklies of its kind in the nation—and is still recognized as one of the best. Over the past 32 years, the *Guardian* has been dedicated to "printing the news and raising hell," and has grown up with two generations of loyal readers who live, work, and play around San Francisco Bay. Among the award-winning paper's proudest achievements is its support of the arts, especially of those writers, painters, poets, players, and performers who help make up the soul of The City.

From in-depth news and reviews to the *Guardian* Outstanding Local Discovery Awards (the Goldies), to sponsoring contests for poetry, photography, and cartooning, the *San Francisco Bay Guardian* has always nurtured the best, most original artistic output the Bay Area has to offer. Beyond the printed page, the *Guardian's* dialogue on Bay Area arts and artists continues at sfbg.com, expanding this creative spirit to touch a global community.

PACIFIC RESTAURANT (*FOOL MOON*)

PACIFIC Restaurant and The Pan Pacific Hotel continue their long tradition of A.C.T. support by cosponsoring *Fool Moon*, their 11th sponsorship of an A.C.T. production.

Located in The Pan Pacific Hotel at the corner of Post and Mason Streets, a convenient one-block stroll from the Geary Theater, PACIFIC Restaurant was described by the 1997 *Zagat Survey* as "one of the classiest venues in town...outstanding in every way" and was honored by *Wine Spectator* for having one of the most distinguished wine lists in the nation.

Recently applauded by critics from the *San Francisco Examiner* and *Contra Costa Times*, PACIFIC's seasonal menus continue to earn high marks for chef Michael Otsuka's enticing entrees, such as rack of lamb with Arabic flavors, pan-roasted foie gras with Granny Smith apples, and crispy snapper filet with garlic chive mashed potatoes. After dinner patrons can indulge in a dessert prepared by pastry chef Otto Eckstein or sip a Pacific Flair coffee beside one of the fireside lounges while listening to live piano entertainment. Complimentary parking is available during lunch and dinner.

All A.C.T. audience members can savor PACIFIC Restaurant's exquisite prix-fixe, three-course dinners; A.C.T.'s major donors enjoy additional benefits. For hotel reservations call (415) 771-8600; for dinner reservations call (415) 929-2087.

CONTRA COSTA NEWSPAPERS (*HECUBA*)

Contra Costa Newspapers, a Knight-Ridder newspaper company, is the leading daily newspaper group in the East Bay. Long considered to be "the voice of San Francisco's East Bay," Contra Costa Newspapers is committed to the future and vitality of its community.

With the recent acquisition of Hills Newspapers, serving Berkeley, Oakland Hills, and Alameda, Contra Costa Newspapers—with its sister newspaper, the *San Jose Mercury News*—has become the most substantial newspaper family in the greater Bay Area. The company looks forward to working side by side with its East Bay neighbors to embrace the new millennium.

The arts are an integral component of Contra Costa Newspapers' mission, an element which is deeply woven throughout the company's entire history. "We are dedicated to supporting and furthering the arts," says Contra Costa Newspapers publisher George Riggs. "In our view, the arts—particularly the work of outstanding organizations like A.C.T.—are vital to the health of a community's lifestyle, culture, and humanity, a force that inspires and informs the lives of our children, our neighbors, and ourselves."

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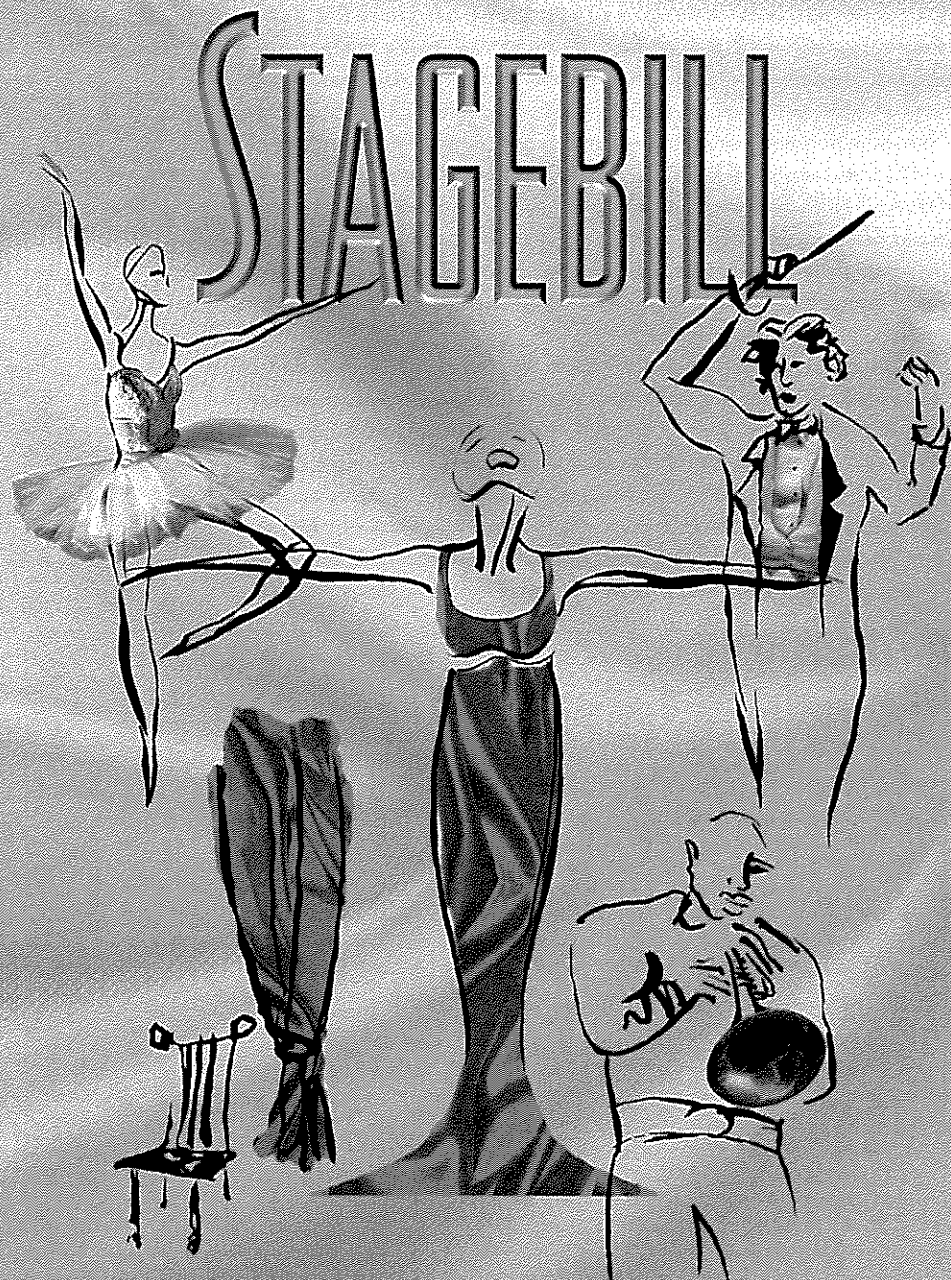
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MARCO BARRICELLI* (*Odysseus*), an associate artist at A.C.T., has appeared here in *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). His favorite theatrical experiences include: *Silence* with the Japanese theater company Subaru and Milwaukee Repertory Theater; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include "L.A. Law," *Romeo and Juliet*, *Cipango!* and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program.



L. PETER CALLENDER* (*Agamemnon*) has appeared at A.C.T. in *Insurrection: Holding History*, *A Streetcar Named Desire*, *The Tempest*, and *The Learned Ladies*. Most recently, he played Dr. Chapman in *A Question of Mercy* at the Magic Theatre. Callender has performed in theaters from Broadway to the Bay Area, including the Helen Hayes Theater, New York's Public Theater, the Pittsburgh Public Theater, Arena Stage (where he will appear next spring as Paul Laurence Dunbar in *Oak and Ivy*, directed by Charles Randolph-Wright), Milwaukee Repertory Theater, Berkeley Repertory Theatre, and the California Shakespeare Festival. Favorite productions include *The Playboy of the West Indies*, *Richard II*, *The Elephant Man*, *The Hairy Ape*, *Julius Caesar*, and *The Tempest*. Screen credits include "Nash Bridges," *Dr. Dolittle*, *A Nightmare before Christmas*, *Blue Steel*, and several soap operas. He received his formal training at the Juilliard School, the Webber/Douglas Academy in London, and the Tadashi Suzuki Company in Japan.



APOLLO DUKAKIS* (*Talithibios*) is a cofounder of the Tony Award-nominated Whole Theatre in Montclair, New Jersey, where he was an actor, director, teacher, and associate artistic director and appeared in more than 60 productions from 1973 to 1990. He has performed off Broadway and in regional and stock theaters in 30 states, including the Mark Taper Forum, Williamstown Theatre Festival, Denver Center Theatre Company, Arizona Theatre Company, Front St. Theatre, Theatre-by-the-Sea, American Stage Festival, Provincetown Playhouse, George St. Playhouse, and National Shakespeare Company's New Harmony Theatre. His individual credits as resident artist with the acclaimed Los Angeles company A Noise Within include *Cyrano de Bergerac*, *Volpone*, *The Country Wife*, *Buried Child*, and *Tartuffe*. Television credits include "Seinfeld," "L.A. Law," "Life Goes On," "Hunter," "Doogie Howser, M.D." and others. Dukakis's film credits include *American Heart*, *Last Action Hero*, and the upcoming *Tequila Body Shots*.



OLYMPIA DUKAKIS* (*Hecuba*) made her first A.C.T. appearance in the title role of *Hecuba* in 1995 and performed in the world premiere of Leslie Ayzavian's *Singer's Boy* in 1997. She has appeared in more than 200 productions on and off Broadway and in regional theaters throughout the United States, receiving two Obie Awards and an ACE Award and earning an Academy Award for the film *Moonstruck*. Her many film credits include *Mr. Holland's Opus*, *Steel Magnolias*, *Dad*, and the *Look Who's Talking* trilogy. Television credits include "Tales of the City," "More Tales of the City" (Emmy Award nomination), *Lucky Day* (Emmy nomination), *Sinatra* (Emmy nomination), *The Last Act Is a Solo* (ACE Award), and *Young at Heart* (Emmy nomination). Upcoming films include *Better Living* and *A Life for a Life*. As a founding member and producing artistic director of the Whole Theatre in Montclair, New Jersey (1971-90), she received the Governor's Walt Whitman Creative Arts Award. Dukakis is a founding member of Voices of Earth and the National Museum of Women in the Arts.



STEVEN ANTHONY JONES* (*Polymestor*) was last seen at A.C.T. in *Insurrection: Holding History*. A.C.T. credits also include *Seven Guitars*, the title role of *Othello*, *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Master Harold . . . and the Boys* at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He also created the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. Jones's many film and television credits include two seasons of "Midnight Caller."



KITKA (*Chorus*)—Leslie Bonnett[†], Shira-Devra Cion, Catherine Rose Crowther, Deborah Dietrich[†], Juliana Graffagna, Janet Kutulas, Irina Mikhailova, and Bon Brown Singer[†] (not pictured)—has been creating vocal music sparked by the rich traditions of Balkan and Slavic women's singing since 1979. KITKA shares this haunting and emotive repertoire with diverse audiences through a busy itinerary of live performances, radio appearances, recording projects, educational programs, and adventurous collaborations. KITKA's voices have been featured on the soundtracks to numerous feature films and documentaries, including *Jacob's Ladder*, *Braveheart*, *At Play in the Fields of the Lord*, and *Flow*. KITKA is the recipient of grants and awards from the National Endowment for the Arts, California Arts Council, Zellerbach Family Fund, Fleishacker Foundation, Alameda County Arts Commission, Haas Foundation, Creative Work Fund, and City of Oakland Cultural Arts Division. Three KITKA recordings—KITKA, *Voices on the Eastern Wind*, and *Sacred Voices*, *Sacred Sounds*—have been released on their own label, Diaphonica. Their fourth album, *Nectar*, is scheduled for release in November 1999. KITKA (pronounced KEET-kah) means bouquet in Bulgarian and Macedonian. KITKA's CDs are available for purchase in the lobby.



ROXANNE RAJA* (*Polyxena*), a recent graduate of the A.C.T. Master of Fine Arts Program and recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, makes her Geary Theater debut in *Hecuba*. Her favorite roles at A.C.T. include Dorine in *Tartuffe*, Lady Hunstanton in *A Woman of No Importance*, Yelena in *Uncle Vanya*, and Shelley in *Buried Child*. Other credits include *Much Ado about Nothing* and *The Would-Be Gentleman* at the Colorado Shakespeare Festival, *The Monogamist*, *She Stoops to Conquer*, *The Man Who Came to Dinner*, and Alley Theatre productions of *A Streetcar Named Desire*, *Julius Caesar*, and *Antony and Cleopatra* (directed by and featuring Colin and Vanessa Redgrave). Raja spent last summer at the Williamstown Theatre Festival, where she played Polyxena in *Hecuba* and Scherezade in *The Blue Demon*.



MICHELE SHAY* (*Chorus Leader*) last appeared at A.C.T. in *Singer's Boy*. She also appeared at A.C.T. and on Broadway in August Wilson's *Seven Guitars* as Louise, a role she originated and for which she received NAACP, Drama-Logue, and Outer Critics' Circle awards and a Tony Award nomination. She has also performed on Broadway in Samm Art William's *Home* and Ntozake Shange's *for colored girls...*; her off-Broadway work includes Lisa Loomer's *Waiting Room* at the Vineyard Theatre, *The Playboy of the West Indies* at Lincoln Center, Mustapha Matura's *Meetings* (Obie Award), and *A Midsummer Night's Dream* (opposite William Hurt) in Central Park. Regional theater credits include performances at the Guthrie Theater, San Jose Rep, the Negro Ensemble Company, the Mark Taper, and, most recently, Angel in *Blues for an Alabama Sky* at Denver Center Theatre Company. Film credits include Spike Lee's *He Got Game*, *One True Thing*, *O.K. Garage*, and *Manhunter*. Television credits include "The Cosby Show," "Miami Vice," and "Another World."



JAMES CARPENTER* (*Understudy*) has appeared at A.C.T. in *The Guardsman*, *Mary Stuart*, *The Royal Family*, *The Tempest*, *Hecuba*, and *Full Moon*. He has been an associate artist at Berkeley Repertory Theatre for 14 years and serves on the artistic board of Campo Santo, a San Francisco-based theater company dedicated to introducing new artists and new works. He has performed in theaters across the country, including the Old Globe Theatre (where he appeared most recently in *As You Like It*), Huntington Theatre Company, Pittsburgh Public Theater, Oregon Shakespeare Festival, California Shakespeare Festival, San Jose Repertory Theatre, and Marin Theatre Company. He is the recipient of many Drama-Logue and Bay Area Critics' Circle awards. Carpenter's screen credits include "Nash Bridges," *The Rainmaker*, *Metro*, and the independent films *Singing* and *The Sunflower Bay*.



MARGO HALL* (*Understudy*) made her A.C.T. debut last season in *A Streetcar Named Desire*. She made her San Francisco theatrical debut as Anita Hill in *Unquestioned Integrity: The Hill Thomas Hearings* at the Magic Theatre. Last year she received critical acclaim as Katy Longstreth in *Hurricane*. She has appeared with WORD FOR WORD in *Rose Johnny* and *The Blues I'm Playing* (which will tour Paris next spring). As a member of Arena Stage's acting company, she appeared in *A Midsummer Night's Dream*.

Guess Who's Coming to Dinner?, *Conquest of the South Pole*, and *The Playboy of the West Indies*. Hall's screen work includes "Nash Bridges" and *Coming Home Again* with Kirk Douglas. She received her M.F.A. from Catholic University of America and is a core member of San Francisco's Campo Santo.



PENELOPE KREITZER* (*Understudy*) has appeared at A.C.T. in *Mary Stuart* and *Angels in America*. Recent Bay Area credits also include *Pentecost*, *The Heiress* (Bay Area Theatre Critics' Circle Award), *Dancing at Lughnasa*, *Mad Forest*, and *The Importance of Being Earnest* at Berkeley Repertory Theatre; *Mrs. Warren's Profession* (Bay Area Theatre Critics' Circle Award) and *A Kind of Alaska* at the Aurora Theater; and *Emma's Child* at Marin Theatre Company. She is a former member of the Roy Hart Theatre in France and has performed in Boston, South Africa, Israel, and Russia.



PETER J. MACON* (*Understudy*) appeared recently as Mercutio in *Romeo and Juliet* at TheatreWorks. Last season he appeared in the California Shakespeare Festival as Antiochus in *Pericles*, Oberon in *A Midsummer Night's Dream*, and the Nurse in *Medea*. Other stage credits include *Macbeth* at Berkeley Repertory Theatre, *Dream on Monkey Mountain* at the Guthrie Theater, *Tod, the Boy Tod* at Oakland Ensemble Theatre, *Homer G* and the *Rhapsodies* at Lorraine Hansberry Theatre, and *Prickly Pears* for BRAVA/Bay Package Productions. He has also appeared with WORD FOR WORD and played the title role in Stage Cartel's production of *Macbeth*.



ADRIANA SEVAN* (*Understudy*), who recently relocated to the Bay Area from New York, was most recently seen at the Sundance Theater Lab as Maria Celia in Nilo Cruz's *Two Sisters* and *a Piano*. Other credits include *King Lear*, *Henry V* at Shakespeare & Co., *A Royal Affair* at INTAR Hispanic Arts Center, *A Popol Vuh Story* at the Public Theater, *Macbeth* at H.E.R.E. and Theater Off Park, *Another Part of the House* at Classic Stage Company, and *Heroes and Saints* at the Working Theater. Her screen credits include Stephen King's *Thinner*, "One Life to Live," and "Dellaventura."

TIMBERLAKE WERTENBAKER (*Translator*) has translated Marivaux's *False Admissions* and *Successful Strategies* for the Shared Experience Theatre Company; Marivaux's *La Dispute*, Jean Anouilh's *Leocadia*, and Maurice Maeterlinck's *Pelleas and Melisande* for BBC Radio; Eduardo de Filippo's *Filumena* for the Peter Hall Company; and Ariane Mnouchkine's *Mephisto* and Sophocles' *Theban Plays* (*Oedipus Tyrannos*, *Oedipus at Colonus*, and *Antigone*) for the Royal Shakespeare Company. *Antigone* was also directed by Carey Perloff at A.C.T. in 1992. Wertenbaker's original plays include *The Third*, *Case to Answer*, *New Anatomies*, *Inside Out*, *Abel's Sister*, *The Love of a Nightingale* (Eileen Anderson Central Television Drama Award), *The Grace of Mary Traverse* (Plays and Players Most Promising Playwright Award), *Our Country's Good* (Olivier Play of the Year Award, New York Drama Critics' Circle Award for best foreign play, and Tony Award nomination for best play), *Three Birds Alighting on a Field* (Susan Smith Blackburn, Writers Guild, and London Critics' Circle awards), *The Break of Day*, and, most recently, *After Darwin*. Screenplays include *Do Not Disturb* (BBC 2 Films) and *The Children* (Ysalde Films), based on Edith Wharton's novel.

KATE EDMUNDS (*Scenic Designer*) has designed many productions for A.C.T., including *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern Are Dead*, *Oleanna*, *Angels in America*, *The Tempest*, *The Rose Tattoo*, *The Cherry Orchard*, *Arcadia*, and *Othello*. Locally, she has also designed many shows for Berkeley Repertory Theatre, including *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slavs!* and most recently, *The Heiress* and *How I Learned to Drive*. She has also designed extensively throughout the United States at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

DAVID F. DRAPER (*Costume Designer*) has designed costumes for *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award), *Joe Turner's Come and Gone*, *The Cocktail Hour*, and *Oleanna* all at A.C.T.; *The Emperor's Nightingale*, *Legend of Sleepy Hollow*, and *Ukrainian Tales* at Children's Theatre Company in Minneapolis; *Waiting for Godot* at Shakespeare Santa Cruz; *The Taming of the Shrew* and *Macbeth* at Baltimore Actors' Theatre. Opera credits include *Rigoletto* and *Così fan Tutte* for Annapolis Opera and *L'Enfant au Sortillages* and *La Calisto* for Peabody Opera Theatre. He has also designed costumes for many summer theater productions and numerous AEA showcases, among them *Androcles and the Lion*, *The Resurrection of Jackie Cramer*, and *Babes in Arms* (Theatre Critic's Award). Draper was resident designer at the Baltimore School for the Arts before joining A.C.T., where he has been costume director since 1988.

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for over 30 A.C.T. productions, including *Old Times*, *Mary Stuart*, *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Royal Family*, *Machinal*, *A Christmas Carol*, *The Rose Tattoo*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Dark Rapture*, and *The Tempest*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at the Public Theater. For regional theater he has designed more than 200 productions for companies across the U.S.; recent Bay Area productions include *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, thirty Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light and Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

DAVID LANG (*Composer*) has collaborated with Carey Perloff on A.C.T. productions of *Singer's Boy*, *The Tempest*, *Hecuba* (1995), and *Antigone*; they are currently working on a fully staged opera, *The Difficulty of Crossing a Field*, with Mac Wellman and the Kronos Quartet. Other commissions include *Modern Painters* for the Santa Fe Opera, *Grind to a Halt* for the San Francisco Symphony, *International Business Machine* for the Boston Symphony Orchestra, *Eating Living Monkeys* for the Cleveland Orchestra, *Bonehead* for the American Composers Orchestra, *Spud* for the St. Paul Chamber Orchestra, and a new production by choreographer Susan Marshall. Lang's numerous awards include the Rome Prize, BMW Music-Theatre Prize, Kennedy Center Friedheim Award, New York Philharmonic Revson Fellowship, and grants from the Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. He is cofounder and co-artistic director of New York's Bang on a Can Festival.

GARTH HEMPHILL (*Sound Designer*) has been A.C.T.'s resident sound designer since he relocated to the Bay Area in 1996. He designed more than

60 productions in Southern California, 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 seven 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.

RICK ECHOLS (*Hair and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He also created wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as for many other television and film productions. He designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life for the Citadel* Theatre in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

KIMBERLY MARK WEBB* (*Stage Manager*) returns for his fifth season at A.C.T., where he most recently worked on *A Streetcar Named Desire*, *Insurrection: Holding History*, *Mary Stuart*, and *Old Times*. In 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper Mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theatre), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for Center Theatre Group in Los Angeles, *The Lady from the Sea* at Boston's Huntington Theatre Company, and *Hecuba* at the Williamstown Theatre Festival. Webb served as production stage manager at Theatre Three in Dallas for six years.

MICHELE M. TRIMBLE* (*Assistant Stage Manager*) has worked on A.C.T. productions of *Insurrection: Holding History*, *Singer's Boy*, *Machinal*, *A Christmas Carol*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, *Hecuba*, and *The Play's the Thing*. Other stage-management credits include Berkeley Repertory Theatre's *Pentecost*, San Jose Repertory Theatre's *Mirandolina*, and Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*.

MARGO WHITCOMB (*Associate Director*) has worked with A.C.T. as an assistant director on *Insurrection: Holding History*, *Mrs. Warren's Profession*, *Singer's Boy*, *The Tempest*, *Arcadia*, and *Hecuba* (1995). For the A.C.T. Advanced Training Program (ATP), she staged the 1996 and 1997 showcases in New York and Los Angeles, directed the first Master of Fine Arts Program production of *The Reincarnation of Jaimie Brown*, adapted and directed Euripides' *Hippolytus*, and directed Oscar Wilde's *Woman of No Importance*. Recent projects include guest directing *Cloud Nine* and *Hamlet* at UC Riverside, *Top Girls* at the Warehouse Theatre, *Time Lost* at the L.A. Playhouse, and *Women of the Bear* at Stage Three. Whitcomb received her M.A. in theater history and literature from UC Santa Barbara and her M.F.A. in directing from the University of Washington in Seattle. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

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

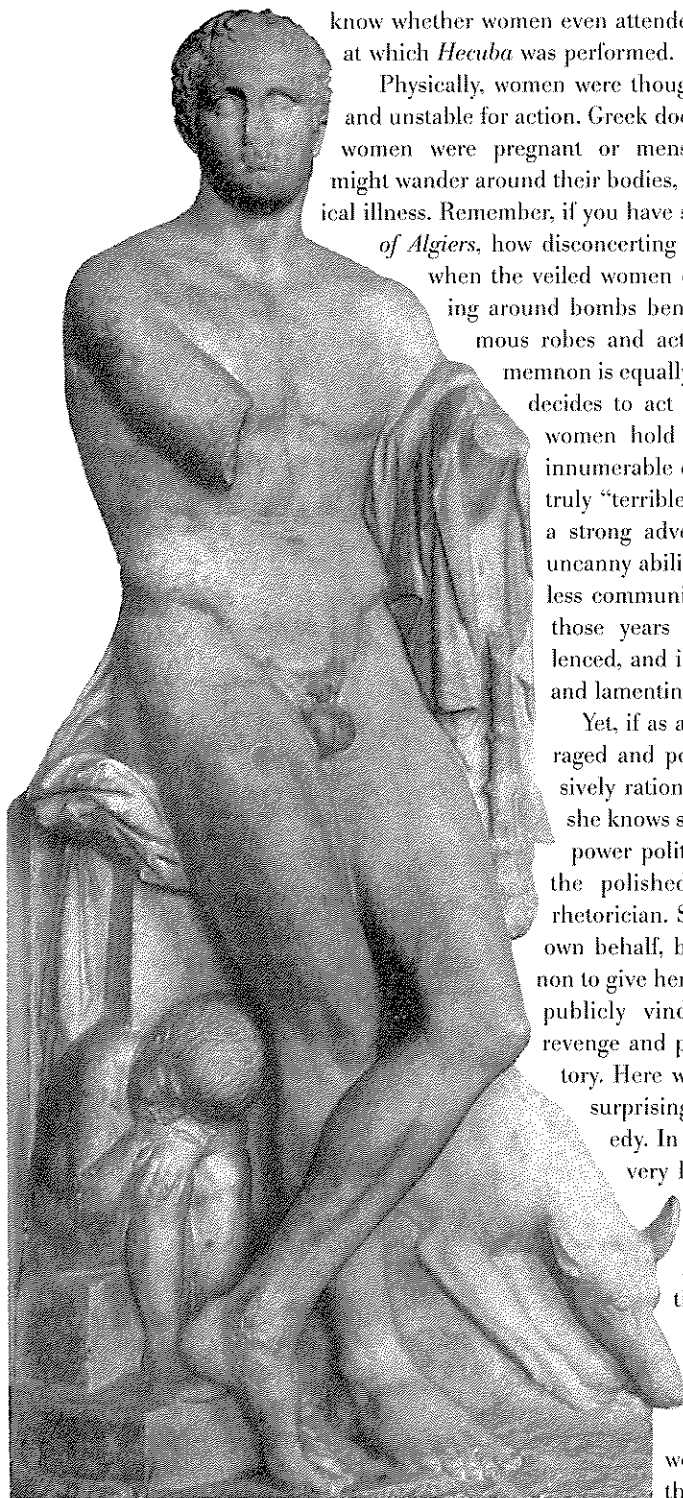
continued from page 24

We know of an historical incident in which Athenians let barbarians take revenge on their enemies and kill children. In a story told by the Greek historian Herodotus, a Persian named Artayctes got hold of the treasure of a man named Protesilaus in Thrace (where *Hecuba* also takes place) and desecrated a shrine of the gods. After the Athenians defeated the Persians in their famous war against them, they took Artayctes prisoner. The people of Elaeus wanted to exact revenge on behalf of Protesilaus. The Athenian commander Xanthippus, father of the famous Athenian statesman Pericles, let them nail Artayctes to a plank and stone his son to death before his eyes. Like Xanthippus, Agamemnon lets barbarian women, rather than the Greeks, take a bloody revenge on Polymestor. Euripides may have been thinking of this incident when he refuses to have his male leaders enact this sort of justice (Greeks rarely used crucifixion, or blinding, as punishments), but lets them condone it once it is over. Yet both after the Trojan War and during the Peloponnesian War, Greeks inflicted many cruel, even unjust punishments on their enemies. Does Euripides here conveniently attribute to barbarian women a ferocity all too familiar among his own countrymen?

For a Greek, the thought of women taking collective action on their own behalf was especially frightening. Except on religious occasions, Greek women were supposed to remain at home as much as possible, letting men act for them. They were legal minors, and officially permitted to handle only enough money to do the weekly shopping. Becoming a subject of public gossip destroyed a woman's reputation. Although they had considerable informal power in their households, Greek women were isolated from the public decisions of their world. They could not attend assemblies, vote, serve in armies, sit on juries, or even defend themselves or testify in court. We do not

Women fetching water from a fountain for a bride's ceremonial bath. Extended vase painting, c. 510 B.C.E. (London, British Museum)





know whether women even attended the theatrical festival at which *Hecuba* was performed.

Physically, women were thought too weak, irrational, and unstable for action. Greek doctors argued that, unless women were pregnant or menstruating, their wombs might wander around their bodies, causing mental or physical illness. Remember, if you have seen the film *The Battle of Algiers*, how disconcerting it was to their enemies when the veiled women of Algiers started carrying around bombs beneath their long, anonymous robes and acting as guerrillas? Agamemnon is equally shocked when Hecuba decides to act for herself. The Trojan women hold Polymestor down with innumerable delicate hands (they are truly "terrible in numbers, with craft a strong adversary"). They have an uncanny ability to act as one, a wordless communication learned from all those years of being culturally silenced, and in dancing, worshipping, and lamenting the dead together.

Yet, if as a woman Hecuba is outraged and powerless, she is impressively rational. Once a great queen, she knows something of history and power politics and can speak with the polished persuasiveness of a rhetorician. She not only acts in her own behalf, but persuades Agamemnon to give her a trial at which she can publicly vindicate herself for her revenge and protect her place in history. Here we encounter one of the surprising aspects of Greek tragedy. In our own time there is a very limited range of serious

female roles on stage and in film. Yet regardless of the actual position of Greek women, some of the best and most authoritative roles on the Attic stage were designed for women of all ages (although acted by men).

Hecuba and the Trojan women are at the moral center of their dramatic world. As outsiders unfamiliar with the complexities of politics, they expect leaders to be able to protect the innocent and deliver justice to individuals, not to be slaves to the army that they serve. The enslaved Hecuba may be willing to sacrifice freedom to win justice for her son, but when taking the revenge on herself she ironically suggests that she has given to Agamemnon a freedom that this supposedly powerful leader does not possess. By giving an authoritative voice to a barbarian, female former enemy, Euripides indirectly raises difficult questions for Athens about its own ills. For us, the equivalent might be an American play about the aftermath of the Vietnam War in which the characters with the most serious claim to morality were Vietnamese women whose lives had been destroyed by the war.

In the final moments of the play, the treacherous barbarian Polymestor suddenly turns prophetic. He predicts that Hecuba will be "transformed into a dog, a bitch with burning eyes," that she will fall from the ship's mast to her death, her grave a "grim landmark" for sailors on the treacherous Bosphorus. This mysterious destiny—incomprehensible to Hecuba—somehow captures the ambivalence of her act, both its wild justice and, paradoxically, its role in some larger, more stable design. In the ancient world, revenge tragedy clearly spoke to the war-torn population of fifth-century Athens and to the age of Nero. In our modern era, when wild justice is also enacted in pervasive acts of ethnic hostility throughout the world, Euripides' *Hecuba* captures something important about our own realities, as well. ■

Helene Foley, Olin Professor of Classics at Barnard College, is the author of Ritual Irony: Poetry and Sacrifice in Euripides and editor of Reflections of Women in Antiquity.

The dog is in no sense, for the Greeks, a high or quasi-human animal. Unlike the lion and the eagle, it ranks very low on the scale of animal nobility. Its salient characteristics are its keenness in tracking its prey, its tenaciousness in warding off its enemies, and its snarling protectiveness of its own territory. Above all, it is despised and feared as the animal that devours the flesh of human corpses, indifferent to the most sacred law of human society.... This animal represents, then, for the Greeks, a thorough absence of concern for *nomos*, a complete imperviousness to social or relational values. To call someone "dog" or "dog-eyes" is, from the *Iliad* on, to deliver a very serious insult, one that lays particular stress on the insulted person's selfishness and lack of regard for the community.

—Martha C. Nussbaum, *The Fragility of Goodness*

In the everyday world... the Greek dog represented the wild made tame... in female form was an image of fecundity and fierce maternal care.... At almost every point this standard dog offered itself as an obvious figure for Woman, since she too was sold to become an outsider inside a house... and well or ill treated, her duty was to protect [her husband's] property and to give him offspring....

Whatever we think of her means, Hekabe's completed act of vengeance shows the way. It marks the place where men must change course as they move from wild justice towards a tamer kind.
—Anne Pippin Burnett, "Hekabe the Dog," in *Arethusa*

OPPOSITE

Stele of a father and son, c. 350–330 B.C.E. (Athens, National Museum)

WORLDS AT WAR

by Michaela Goldhaber

[In 413 B.C.E.,] the Thracians burst into Mycalessus, sacking the houses and temples, and butchered the inhabitants, sparing neither the young nor the old, but methodically killing everyone they met, women and children alike, and even the farm animals and every living thing they saw. For the Thracian race, like all the most bloodthirsty barbarians, are always particularly bloodthirsty when everything is going their own way.

If Polymestor, *Hecuba's* mythological king of Thrace, were to find himself on trial almost a thousand years later in Euripides' fifth-century Athens, he would face the same verdict: guilty of treachery and barbarism.

During the Peloponnesian War between Athens and Sparta (431–404 B.C.E.), Thrace, a mountainous region north of the Aegean sea, was known for playing both sides of the conflict for mercenary gain. In the minds of many, the duplicity of Thrace (which even today remains a trouble spot as part of the modern-day Balkans, divided between Bulgaria, Turkey, and Greece) served as the final straw for the outbreak of the war: In 432 B.C.E., Potidaea, a Thracian city, revolted against Athenian control with the support of Sparta's ally Corinth. Defeated, Corinth appealed to Sparta to come to her aid, and the western world plunged into almost 30 years of war.

In 477 B.C.E., the Delian League had been formed between Athens and her many neighboring islands and city-states to protect each other in their continuing combat with Persia. Because Athens provided the muscle in the partnership, the league agreed that the smaller city-states should provide financial support, in the form of a tribute or tax, in exchange for their protection by Athenian forces. After Athens made peace with Persia, however,

Athens turned this alliance into an empire, conquering any city-state that stopped payment of the tribute or attempted to secede.

The warrior city-state of Sparta had its own strong allies, which included Corinth and the smaller city-states along the southern part of mainland Greece, known as the Peloponnese. In 445 B.C.E., Sparta and Athens signed a 30-year peace treaty, vowing nonaggression against each other and their respective allies, but by 431 B.C.E., the treaty was in shreds. The war between Athens, Greece's greatest naval power, and Sparta, its greatest land power, began.

FINE-TUNING DEMOCRACY

Through the long years of the Peloponnesian War, Athens attempted to fine-tune the form and practice of democracy. In his famous funeral oration for the first soldiers to fall against Sparta, the great Athenian general Pericles describes the Athenian constitution as "favoring the many instead of the few"—Greek law "affords equal justice to all in their private differences; neither social standing nor again does poverty bar the way, if a man is able to serve the state."

Any Athenian free-born male (women, slaves, and the foreign-born, or about 90 percent of the Athenian population, were excluded) could speak freely about troubles of the state. It was from this assembly of "the people" that high officials were chosen, either by lot or election. Officials of every rank, even the generals who led the war, were answerable for their actions and decisions to the assembly. But the lofty ideals of Athenian democracy were tempered by the power politics of the times. Athens's desire to expand her bulging empire—as well as the pressures of the war itself—under-

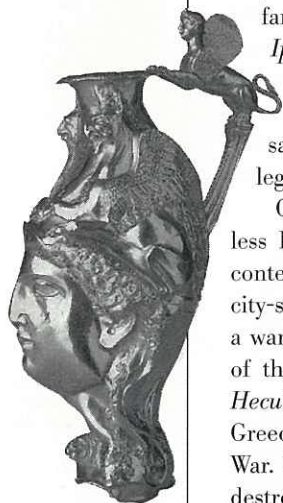
So now there was confusion on all sides and death in every shape and form. Among other things, they broke into a boys' school, the largest in the place, into which the children had just entered, and killed every one of them. Thus disaster fell upon the entire city, a disaster more complete than any, more sudden and more horrible. —Thucydides, *History of the Peloponnesian War*, translated by Rex Warner



The sack of Troy, from a cup by the master of Brygos, c. 490–480 B.C.E. (Paris, Louvre)

TROY HAS COME
TO STAND FOR
ALL DEFEATED
PEOPLES.

Thracian rhyton of
solid gold, in the
shape of the helmeted
head of an Amazon or
the goddess Athena,
c. fourth century B.C.E.
(Plovdiv,
Panagyurishte
Archaeological
Museum)



mined the democratic principles Pericles espoused. The point is well illustrated by two great moral challenges that faced Athens—one that probably occurred just before *Hecuba*'s premiere, and the other ten years later.

The first instance involved the punishment of the rebellious city of Mytilene. The Athenian assembly voted to slaughter every adult man in the city and sell the remaining women and children into slavery. A delegation was sent to execute the order, but the next day, in the great Mytilenian debate, members of the assembly expressed second thoughts and managed to send out a ship to reverse the brutal decree. Ten years later, however, a similar rebellion involving the small island of Melos had a less noble outcome. This time the Athenians carried out the decision—and the slaughter. "Our opinion of the gods and our knowledge of men lead us to conclude that it is a general and necessary law of nature to rule wherever one can," rationalized the Athenians in Thucydides' chronicle. Government by the people had become the dictatorship of the strong.

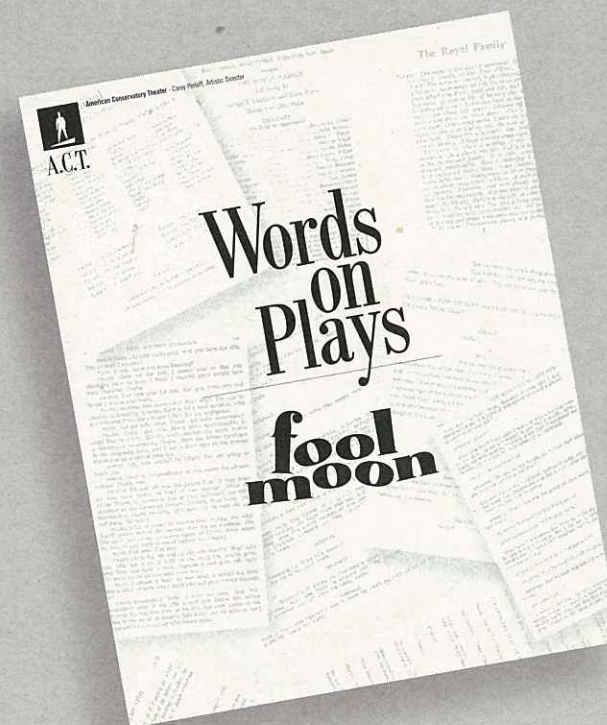
EURIPIDES' VISION

Nevertheless, it is perhaps a tribute to Athens's commitment to freedom of speech that theater continued to thrive throughout the disastrous war that led to the downfall of the Athenian empire in 404 B.C.E. Just as the assembly of the people ensured that officials remain accountable to a greater populace, playwrights retained a forum for political criticism of both an emotional and satirical nature.

A slightly younger contemporary of Aeschylus and Sophocles, and said to be a student of Socrates, Anaxagoras, and Protagoras, Euripides (c. 480–407 B.C.E.) was deeply involved in the intellectual revolutions of post-Periclean Athens. Contemptuous of popular opinion and oblivious to the frequent jibes of satirists of the time (especially Aristophanes), Euripides wrote almost 90 plays (the most famous of which include *The Trojan Women*, *Medea*, *Electra*, *Iphigenia at Aulis*, *The Suppliant Women*, *Orestes*, and *Andromache*), most of which addressed social and political ills of Athenian society. His literary targets included the unnecessary brutality of war, the abuse of political power by the privileged few, and the oppressed position of women in Greek society.

One can speculate that in his portrayal of the heartless and feckless Homeric heroes of *Hecuba*, Euripides is commenting on the contemporary situation of power-driven civil war among the Greek city-states. Troy has come to stand for all defeated peoples. Early in a war that would outlive him, Euripides saw visions of Troy, visions of the world that he supported and admired turned to dust. In *Hecuba*, he shows the barbarism of Thrace and the mercilessness of Greece invoked against the most defenseless victims of the Trojan War. In his own time, these forces were to besiege and ultimately destroy Euripides' own homeland. ■

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continued on page 44

A.C.T. NEWS



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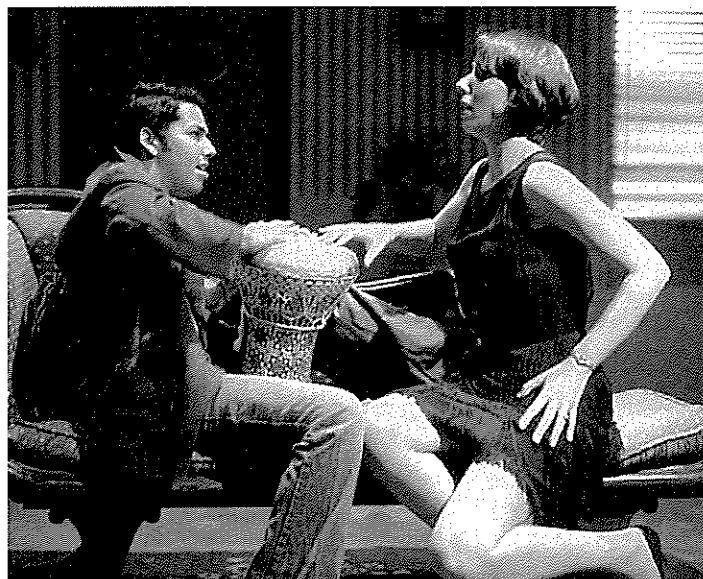
Background ATP students Ryan Riolte, Sara Bakker, and Dawn-Elmi Fraser in *Henry V* (photo by Ken Friedman)

continued from page 42

ic, yet often amusing legacy of family dysfunction. "This play speaks eloquently to the many ways we are all taken captive by events in our lives," says Conservatory Director Melissa Smith, "until we find the courage to break free of the bonds of the past and move on."

Raised in Captivity is the fourth public production of A.C.T.'s expanded Master of Fine Arts Program. Formerly a two-year certificate program (with the option of earning an M.F.A.), the ATP was expanded in 1996 to include a third year of study emphasizing public performance in venues throughout San Francisco and culminating in the award of the advanced degree. The ATP expansion was made possible by a generous three-year grant from the James Irvine Foundation. Their support includes underwriting all M.F.A. production costs, as well as purchasing approximately 600 *Raised in Captivity* tickets to be distributed to Bay Area youth and community-based organizations. The three-year ATP was inaugurated with a public production of Lynne Alvarez's *Reincarnation of Jaimie Brown* at New College, followed by successful productions of *A Mouthful of Birds*, by Caryl Churchill and David Lan, and *The Lover and The Collection*, by Harold Pinter, at New Langton Arts. A.C.T.'s M.F.A. productions have become increasingly popular among a growing local audience enthusiastic for adventurous contemporary work. By the year 2000, the A.C.T. Conservatory plans to present at least four public productions each season.

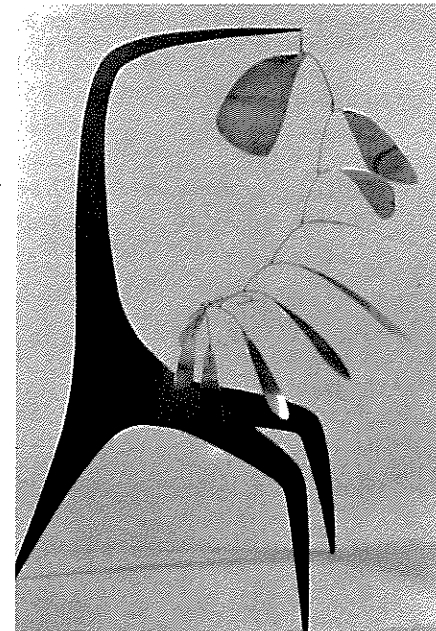
Raised in Captivity is performed at the Magic Theatre, located in Building D at Fort Mason Center, October 2-17. All performances are open to the public; tickets are available for \$10 (\$8 for students, full-time teachers, and seniors with valid ID). For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT.



Dileep Rao and Tessa Zugmeyer in the M.F.A. production of *The Lover* by Harold Pinter

A.C.T. SALUTES SFMOMA'S ALEXANDER CALDER EXHIBITION

A.C.T. would like to salute our neighbor in the arts, the San Francisco Museum of Modern Art, which currently hosts the only West Coast engagement of "Alexander Calder: 1898-1976." Calder's graceful sculptures are widely recognized as masterpieces of 20th-century modernism. This fall (September 4-December 1, 1998), SFMOMA is proud to commemorate the centenary of Calder's birth with an exhibition that originated at the National Gallery of Art in Washington, D.C., featuring approximately 250 works. The pieces on view, some of which have never before been on public display, range from minute wire sculptures to monumental stabiles and mobiles. The exhibition is a delightful, colorful experience for all ages—and children under 12 are always admitted free to the museum. SFMOMA is located at 151 Third Street. Please call (415) 357-4000 for hours and exhibit information. For information about SFMOMA's popular school and youth programs, call (415) 357-4097.



Aluminum Leaves, Red Post (1941), by Alexander Calder

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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 non-profit professional theater in the United States. American Conservatory Theatre is one of the resident theaters that is benefitting from the campaign. To date, the following corporations have committed more than \$600,000, in total, to the Leadership Campaign:

American Express
AT&T Foundation
The BF Goodrich Foundation
Bristol-Myers Squibb Foundation
FannieMac Foundation
GTE Foundation
IBM Corporation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. (415) 834-3200. On the Web: www.aact-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. During non-performance weeks, business hours are 12 to 6 p.m. daily.

BASS

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

Online

Tickets are also available 24 hours/day on our Web site at www.aact-sfbay.org.

Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information 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 or visit our Web site to request subscription information and advance notice of A.C.T. events.

Ticket Prices

Ticket prices range from \$11 to \$55.

Subscriptions

Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. 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. Senior citizen discounts are available for full-season and sampler series subscriptions. A.C.T. also offers one Pay What You Wish performance during the regular run of each production; patrons are allowed to pay any amount for tickets when they bring in a donation of canned food for Project Open Hand.

Group Discounts

For groups of 15 or more, call Linda Graham, Group Services, 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 or for A.C.T. merchandise.

SPECIAL PROGRAMS

A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" 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, including new Corporate Education Services, 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

More than 10,000 collection of costumes, ranging from handmade period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

A.C.T./E.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.

Beeper!

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

Emergency Telephone

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

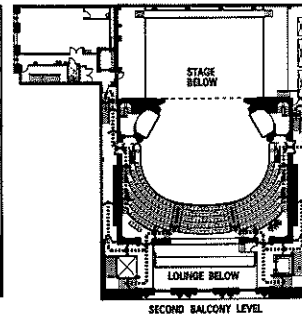
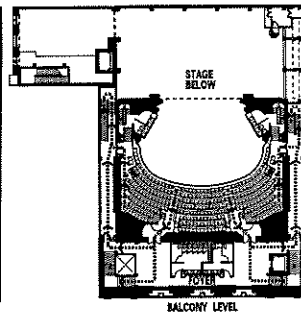
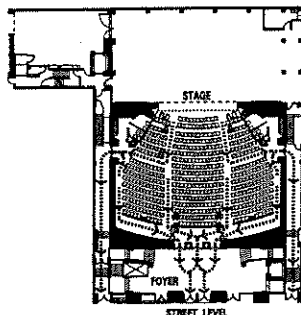


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



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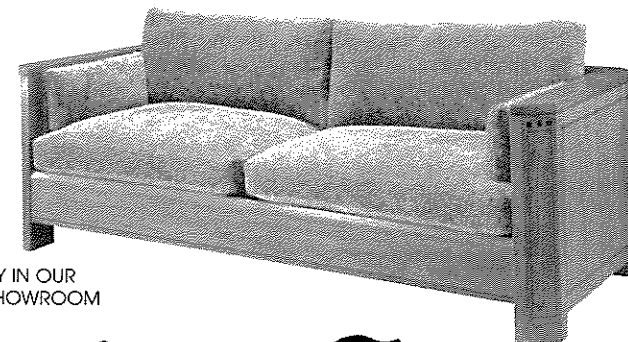
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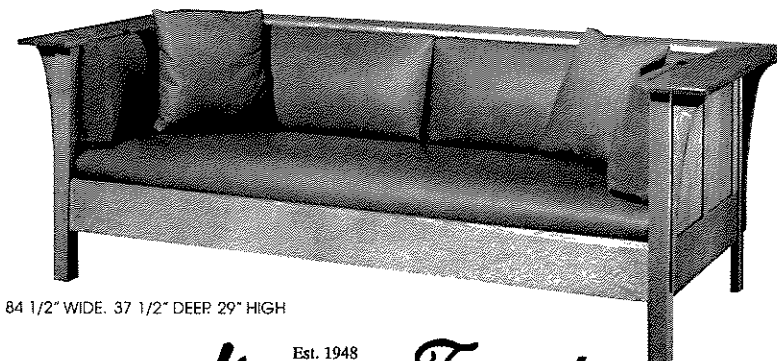
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