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When builders of the new economy
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- investment experts
- money managers
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- merger mavens
- long-lost relatives
- everyone in creation

they quickly conclude

the right relationship is everything.



THE RIGHT RELATIONSHIP IS EVERYTHING



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ON THE COVER

Photo of Julian Bleach by Gavin Evans

ABOVE

Photo of The Tiger Lillies by Gavin Evans

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Edward Hastings
Artistic Director
1986-92

THE 1999-2000 A.C.T. SEASON

THE THREEPENNY OPERA

*Book and lyrics by Bertolt Brecht
Music by Kurt Weill
Translated by Michael Feingold
Directed by Carey Perloff
September 2-October 3, 1999*

WRONG MOUNTAIN

*By David Hirson
Directed by Richard Jones
October 21-November 21, 1999*

A CHRISTMAS CAROL

*Adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson
Directed by Candace Barrett and Raye Birk
November 27-December 26, 1999*

THE INVENTION OF LOVE

*By Tom Stoppard
Directed by Carey Perloff
January 6-February 13, 2000*

2 PIANOS, 4 HANDS

*By Ted Dykstra and Richard Greenblatt
Directed by Ted Dykstra
February 17-March 19, 2000*

THE HOUSE OF MIRTH

*By Edith Wharton
Adapted and directed by Giles Havergal
March 24-April 23, 2000*

EDWARD II

*By Christopher Marlowe
Directed by Mark Lamos
May 4-June 4, 2000*

Cultural Industry's

SHOCKHEADED PETER

*Featuring The Tiger Lillies
Music by Martyn Jacques
Directed and designed by Julian Crouch & Phelim McDermott
June 7-July 16, 2000*

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 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn 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, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of record-breaking audience expansion and renewed financial stability. The company continues to produce 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. revitalized its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



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

KEVIN FREEMAN

A.C.T. STAFF

Carey
Perloff
Artistic
Director

Heather
Kitchen
Managing
Director

Melissa
Smith
Conservatory
Director

James
Hairston
Producing
Director



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Marco Barriecelli
Kate Edmunds
Steven Anthony Jones
David Lang
Margo Lion
Peter Maleitzke
Peter Maradudin
Ellen Novack
Robert O'Hara
Charles Randolph-Wright
Gregory Wallace

Directors

Candace Barrett
Raye Birk
Ted Dykstra
Giles Havergal
Richard Jones
Mark Lamos
Carey Perloff

Composers

Lee Hoiby
David Lang
Michael Roth

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Debra Selman, *Assistant Theater Manager*
Eva Ramos, Colleen Rosby,
Assistant House Managers

continued on page 10



Where's The Soup?

With precision, pride even, the bowl is set before me. I am dumbfounded. A lobster medallion and delicate tips of asparagus rest in the bowl. There is however, no soup. Seconds later, the server ladles steaming asparagus soup into the bowl. The asparagus tips float around the lobster. Delicious.

Later, as I finish, it dawns on me, why there was no soup. Every element was perfect, the asparagus still with a hint of crispness, the lobster warmed through. There is only one way to do it right. Details make the difference.

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Paul Walsh, *Director*
of Humanities

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Peter Maleitzke, *Singing*
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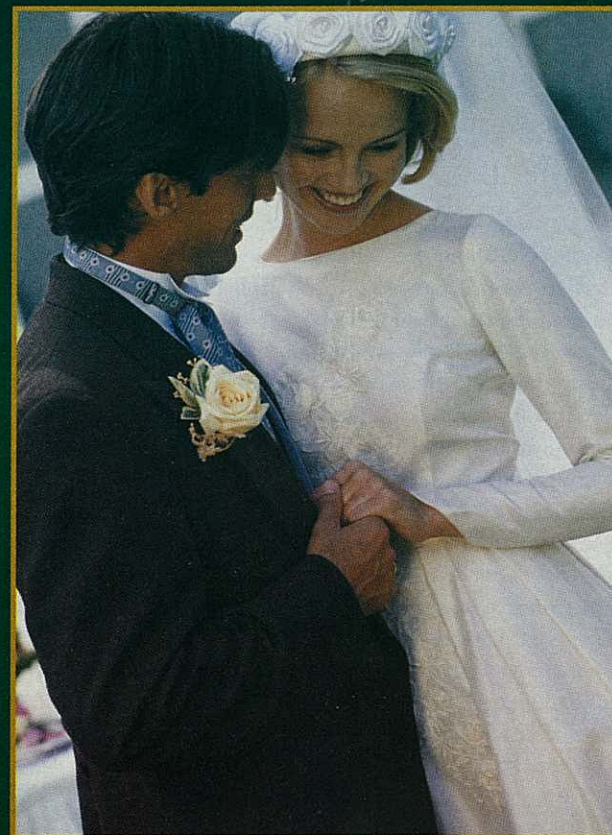
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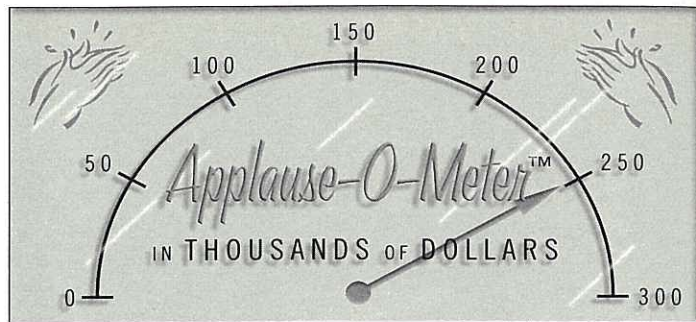
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THE METER IS RUNNING: TIME'S ALMOST UP FOR THE HEWLETT FOUNDATION GRANT!

There are only a few days left and \$50,000 still to be raised to meet the \$300,000 challenge grant made by the prestigious William and Flora Hewlett Foundation in recognition of the great strides A.C.T. has made toward fiscal stability in the wake of the Loma Prieta earthquake. Provided A.C.T. can produce an operating surplus of at least \$300,000 by **June 30** the Hewlett Foundation has offered to match that amount dollar for dollar.

It is critical to the company's continued success that A.C.T. embark on the millennium deficit free, and the Hewlett Foundation grant will enable us to meet this goal. We're so close! Please consider making a contribution to help A.C.T. meet this extraordinary one-time challenge. Call Blair Hartley at (415) 439-2353 for more information, or send your gift to: Hewlett Challenge, 30 Grant Avenue, San Francisco, CA 94108.

STEP OVER TO THE MARINES MEMORIAL THEATRE FOR *STOMP*

A.C.T. is pleased to announce a special **STOMP** arrangement with the producers of *STOMP*—the unique combination of percussion, movement, and visual comedy that has taken the world's stages by storm—which began performances May 2 at the Marines Memorial Theatre. This is the first resident company of *STOMP* outside New York City.

Thanks to the producers of *STOMP*, A.C.T. patrons can reserve premium seats to designated performances of *STOMP*, and for every seat you reserve, \$5 will be donated by the producers back to A.C.T. to benefit our community outreach programs—including such signature programs as our Student Matinee Series and smaller, intensive programs like the Tenderloin Outreach Project. All told, A.C.T.'s community programs deliver live professional theater and theater training to tens of thousands of children every year.

To obtain the A.C.T. priority seating and to ensure that A.C.T. receives *STOMP*'s donation, call or visit the Marines Memorial Theatre Box Office—609 Sutter Street at Mason; (toll free) 877-771-6900 and mention the A.C.T.-*STOMP* promotion at the time of purchase.

YOUNG CONSERVATORY GOES TO LONDON

The A.C.T. Young Conservatory's first ever theater education trip to London (April 15–22) was a resounding success among the 30 students and six accompanying adults who together explored the heart of the English dramatic tradition. The week-long trip was also a significant milestone in the Young Conservatory's ongoing expansion of its acclaimed New Plays Program. Under the leadership of Young Conservatory Director Craig Slaight, the New Plays Program has been commissioning distinguished American playwrights to write original age-appropriate plays to be performed by young actors since 1989.

Slaight began to lay the groundwork last year for the New Plays Program's first transatlantic commission and production, in association with London's acclaimed Royal National Theatre. British playwright Bryony Lavery has been commissioned to write a new play for A.C.T. which will be performed (with Lavery in residence) at A.C.T. in August. Suzy Graham-Adriani, producer of the National's youth theater projects, will direct the production.

This spring's London trip included workshops for A.C.T.'s students in acting techniques and Shakespeare at the Royal National Theatre and lectures and workshops on England's theater training traditions and physical expression at the Royal Academy of Dramatic Arts. In addition, the student group toured the recently rebuilt Globe Theatre, Windsor Castle, Theatre Royal Drury Lane, and Stratford-upon-Avon.

"It was a thrilling week for all of us, students, parents, and teachers alike," says Slaight. "I think our students greatly expanded the scope of their theater understanding, grew as artists, and had the tour of a lifetime." Given the overwhelming success of the trip, Slaight hopes to make the London tour an annual event, available to all high school-age Young Conservatory students.

Following the successful production this spring of Constance Congdon's *Automata Pieta* at the Magic Theatre, the Young Conservatory will continue expanding its public presence with a production of Timothy Mason's *Less Than Human Club* at the Magic, July 21–30. For tickets, please call (415) 749-2ACT.



Visiting
the Globe Theatre

CWEN BARRENE



A.C.T.

American Conservatory Theater • Carey Perloff, Artistic Director • Melissa Smith, Conservatory Director

discover the conservatory

The conservatory at A.C.T. encompasses four nationally recognized programs that provide study in acting and related subjects to people from throughout the United States and around the world. For more information, please call 415 439-2350 or visit online at www.act-sfbay.org.

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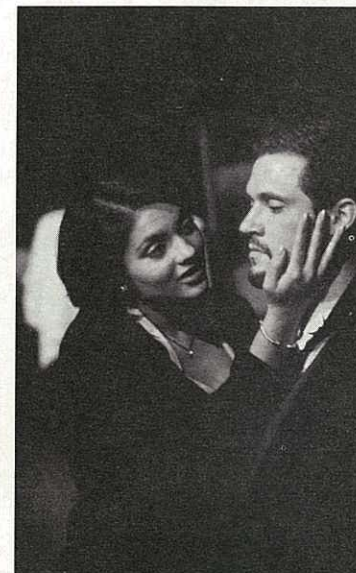
MASTER OF FINE ARTS PROGRAM (Formerly the Advanced Training Program)

The cornerstone of the A.C.T. Conservatory, this rigorous three-year program leads to an M.F.A. degree.

Karen Hallock '98 and Andrew Alabran '98 in *Raised in Captivity* (photo by Ken Friedman)

FIRST-YEAR M.F.A. STUDENTS TAKE CENTER STAGE

After seven months of intensive classroom study, the 18 first-year students of the A.C.T. Master of Fine Arts Program recently made their A.C.T. performance debuts in studio productions of Anton Chekhov's *Three Sisters* and Henrik Ibsen's *Hedda Gabler*. *Three Sisters* was directed by A.C.T. Associate Artist Gregory Wallace, while Mimi McGurl helmed *Hedda*, adapted by A.C.T. Resident Dramaturg Paul Walsh. Below are a few scenes from these fine productions (photos by Jack Sharrar):



(clockwise, from top left) Ryan Farley in *The Three Sisters*, Saba Homayoon and Edward Webster in *Hedda Gabler*, (l to r) Heidi Armbruster and Studio A.C.T. student Catherine Young in *Hedda Gabler*, and Adam Ludwig in *The Three Sisters*

A.C.T. NEWS

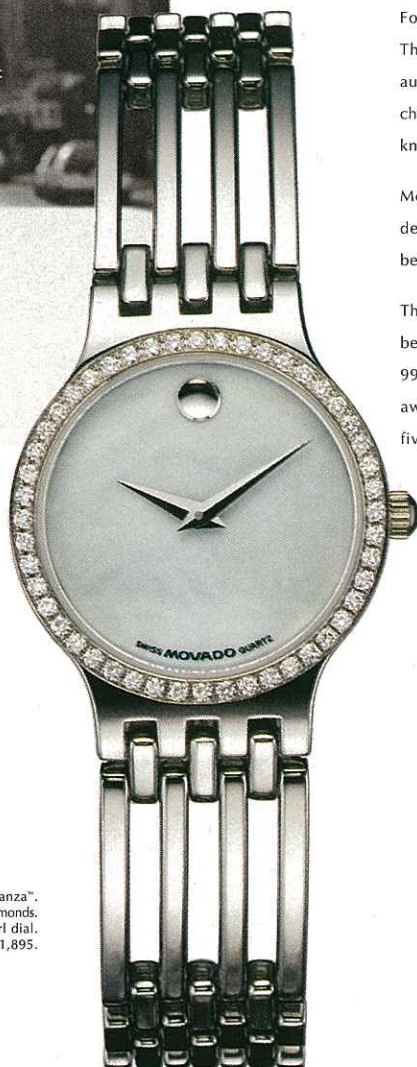


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Anthony Cairns
Graeme Gilmour
Tamzin Griffin
Jo Pocock

Performed by
Julian Bleach
Anthony Cairns
Tamzin Griffin
Ewan Hunter
Rebekah Wild

Music by

THE TIGER LILLIES

Adrian Huge
Martyn Jacques
Adrian Stout

Codirectors

Phelim McDermott & Julian Crouch

Codesigners

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Babe Newirth and Philip Cassell in *The Threepenny Opera* / photo: Kevin Berne

STRUWWELPETER: NOTORIOUS ICON OF NAUGHTY CHILDHOOD

by Jack Zipes

Before the arrival of Heinrich Hoffman's *Struwwelpeter* and his badly behaved pals on the mid-19th-century literary scene, literature for the entertainment, as opposed to improvement, of children simply did not exist (outside, perhaps, of *Mother Goose*, published in France in 1697). Typical pre-19th-century European children's fare included such dry tomes as Comenius' *Orbis Sensualium Pictus* (The Visible World in Pictures, 1659—the first picture book for children), manuals of manners and courtesy, and admonitory religious tracts like Foxe's *Book of Martyrs* (1563) and *Janeway's Token For Children: being an Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of several young Children* (1671–72), with their grisly depictions of death at the stake and the horrors of Hell, used by Puritan parents to keep unruly tots in line. Even the popular books often appropriated by children, including *Robinson Crusoe* (1719), *Gulliver's Travels* (1726), and the dark fables of the brothers Grimm (first published in English in 1823), had originally been written for adults.

In fact the child as we know him did not come into his own as a person worthy of special regard until the late 18th century. Since ancient Greece and Rome, young people had been seen as exactly that—miniature pre-adults, who were dressed, educated, and employed as smaller versions of the citizens they would eventually become. With the rise of the middle class and dissemination of the enlightened views of John Locke and Jean Jacques Rousseau, the idea of writing books specifically for children began to take hold. John Newbery's *Little Pretty Pocket-Book...The Use of which will infallibly make Tommy a good Boy and Polly a good Girl* (1744) was the first book written (in English) specifically from the child's point of view. Nevertheless, youthful imaginations remained hostage to the forces of the pulpit and the schoolroom, and it was not until the publication of Lewis Carroll's *Alice's Adventures in Wonderland* in 1865, opening the Victorian Golden Age of children's literature, that the idea of boys and girls reading purely for pleasure became widely accepted.

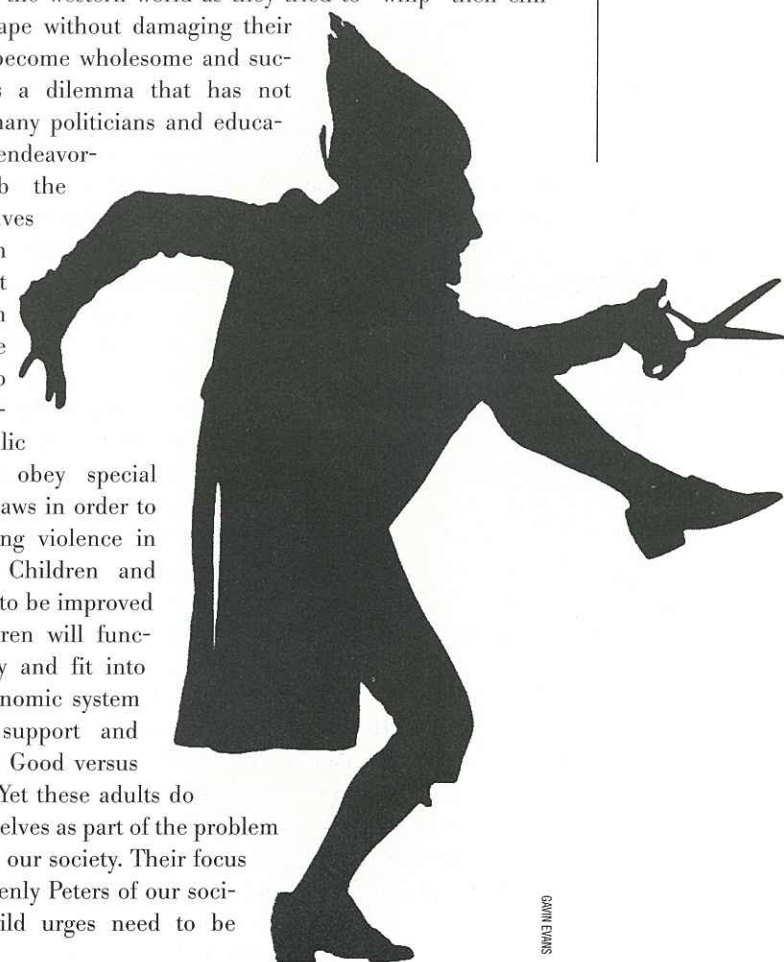
It was authors like Hoffman, Carroll, and Edward Lear who brought humor into the picture. By combining gleefully gruesome illustrations with merrily morbid rhymes, Hoffman became one of the first to temper didacticism with delight. Taking the classical morality tale to hilarious extremes, Hoffman aroused cries of joy in children across the continent, igniting a tradition that continues today in the macabre visions of Edward Gorey and Tim Burton.

In the introduction (excerpted below) to his new edition of Mark Twain's 1891 translation of *Der Struwwelpeter*, preeminent children's literature scholar Jack Zipes examines the historical connection between societal concern for children's welfare and the enduring popularity of Hoffman's notoriously naughty kids.

Ever since its publication in 1845, *Struwwelpeter* has enjoyed nothing but success. It has sold in the millions and has been translated into over 100 different languages. As the most famous children's book in the world, it has been adapted, mocked, parodied, scorned, and celebrated. There is even a museum in Frankfurt am Main to honor this illustrious book and its author, Heinrich Hoffmann.

The origin of *Struwwelpeter* as notorious icon has a fascinating history, and is one worth retelling because *Struwwelpeter's* creator, Heinrich Hoffman (1809–94), captured the predicament that progressive middle-class parents encountered during the onset of modernity in the western world as they tried to “whip” their children into shape without damaging their potential to become wholesome and successful. It is a dilemma that has not abated, for many politicians and educators are still endeavoring to curb the libidinous drives

of children and insist that children should be compelled to wear uniforms in public schools and obey special curfews and laws in order to reduce growing violence in our society. Children and schools need to be improved so that children will function smoothly and fit into the socio-economic system that adults support and deem “good.” Good versus slovenliness. Yet these adults do not see themselves as part of the problem of violence in our society. Their focus is on the slovenly Peters of our society whose wild urges need to be repressed.



GARY EVANS

“SNIP, SNIP,
THE SCISSORS
GO,
AND CONRAD
CRIES OUT:
OH!
SNIP, SNIP,
THEY GO SO
FAST
AND CONRAD'S
THUMBS
ARE OFF
AT LAST!”

But I shall return to this topic later. First there is a historical connection between the contemporary concern for children's welfare and Heinrich Hoffmann that needs to be explored. The German icon of Struwwelpeter literally stands for an entire western socio-psychological complex, illustrative of our changing behavior and attitudes toward children.

A SUITABLE CHILDREN'S BOOK?

Born in June 1809 in Frankfurt am Main, one of the few powerful free cities in the Holy Roman Empire during the Napoleonic Wars, Hoffmann was to become a prime representative of the progressive forces that constituted the educated bourgeois elite of Germany. His father, Philipp Jacob Hoffmann, was an architect and urban engineer who helped build the first modern sewage system in Frankfurt. Hoffmann's mother died one year after his birth, and though his father later married his dead wife's sister, he took charge of his only son's education. Typical in a well-to-do middle-class family were rules and regulations, and every minute of every day was planned. The young Hoffman, though not a rebel, had difficulty complying with his father's directives, and he was not an especially good student. He was more of a dreamer and an artist than an achiever; and one day he found the following letter from his father on his desk:

Since Heinrich continues to be undisciplined, frivolous, and forgetful and is no longer whatsoever capable of controlling his active nature according to his own free will in an intelligent and useful way, and as a consequence of this disorderliness, is a disadvantage to himself, I hereby want once again to remind him of his duty and to ask him to return to: order, discipline, industriousness, reasonable division of his time so that he can become a useful member of bourgeois society and so that his parents are at least justified in expecting that he does not drown in the flood of daily common life.

Thanks to his stern and caring father, Hoffmann mended his ways, and by 1829, when he was ready to attend the university in Heidelberg, he had become a diligent student and a prudent aspiring member of

bourgeois society. Hoffmann never entirely lost that "spark of dreaminess" or the artistic bent that led to his writing children's stories and poems, as we shall see. More important, however, was Hoffmann's great desire to please his father at all costs. He therefore completed his med-

ical studies at the universities of Heidelberg and Halle by 1833 and then spent a year in Paris as an intern at a hospital. A man of strong social conscience, he returned to Frankfurt in 1835 and helped establish one of the first clinics for the poor.

In 1840, Hoffman married Therese Donner, daughter of a respectable businessman, and the following year his wife gave birth to their first son, Carl. They were to have two more children, Antonie Caroline in 1844 and Eduard in 1848. During the early 1840s Hoffmann established himself as a competent doctor, but just as significant was his participation in the cultural life of Frankfurt. He was known and respected by his friends and the public as an occasional poet, who could write songs and poems for all kinds of gatherings and events.

Hoffmann had wit and finesse, and often there was a barb of social criticism in his poetry. In fact, his poems became so popular that he published a collection in 1842. However, they did not contribute nearly as much to his fame as his unusual children's book would three years later.

The creation of *Struwwelpeter* actually began some time before Christmas of 1844. Hoffmann went looking for a suitable children's book as a present for the three-year-old Carl, but the more he looked in the Frankfurt book shops, the more discouraged he became. The available books were too sentimental, didactic, or boring. So he bought a notebook and decided to write a story and draw pictures in it, which would be his present to his son. In his characteristically casual dilettante fashion, Hoffmann composed five stories in verse and sketched and colored accompanying pictures. When he came to the end of the book, there was an empty page, where he drew the soon-to-be-famous Struwwelpeter and composed his delightful rhyme about the ghastly boy who refuses to cut his nails or hair and is thus repulsive to all who happen to see him.

At first, not many people were meant to see *Struwwelpeter*. The book was a Christmas present for Carl that December, but everyone who picked it up and read it encouraged Hoffmann to have it published before his son—as children are wont to do—ripped it to shreds. Hoffmann approached a close friend, a publisher named Löwenthal, and they decided to transform the notebook into a children's book to be sold in 1845. The original title of the book was *Der Struwwelpeter oder lustige Geschichten und drollige Bilder für Kinder von 3 bis 6 Jahren* (Slovenly Peter or Amusing Tales and Droll Pictures for Children from 3 to 6), by Reimerich Kinderlieb, and it contained five tales in rhymed verse. The first edition of 1,500 copies sold out within four weeks. In the second edition of 1846, Hoffmann added two tales; he also changed his pseudonym to Heinrich Kinderlieb. By the fifth edition in 1850, two more tales were added, and Struwwelpeter's picture and ditty were moved to the front of the book to remain there forever. It was also at this time that Hoffmann allowed his real name to appear on the cover of the book. The original pseudonym, loosely translat-

continued on page 44

WHAT INDEED
DID HEINRICH
HOFFMANN
INTEND TO
PASS ON
THROUGH HIS
COMICAL AND
FRIGHTENING
PICTURES?



THE EXPERIMENTAL, THE DANGEROUS, AND THE ENTERTAINING

Shockheaded Peter, a unique collaboration among some of the most creative members of Britain's "alternative" art scene, is in many ways the brainchild of Michael Morris, director of the London-based international production company Cultural Industry. It was Morris, inspired by childhood memories of Heinrich Hoffman's classic

children's book, who brought together Julian McDermott, Phelim McDermott, and the Tiger Lillies to create the boundary-blowing, phantasmagorical combination of music, dance, and theater that has made Shockheaded Peter a hit on four continents.

Just before the show's New York premiere last fall, Morris spoke with Simon McBurney, the artistic director of the English troupe Théâtre de Complicité, about the "collective nightmare" that is Shockheaded Peter. The following conversation first appeared in the New York Times on October 17, 1999.

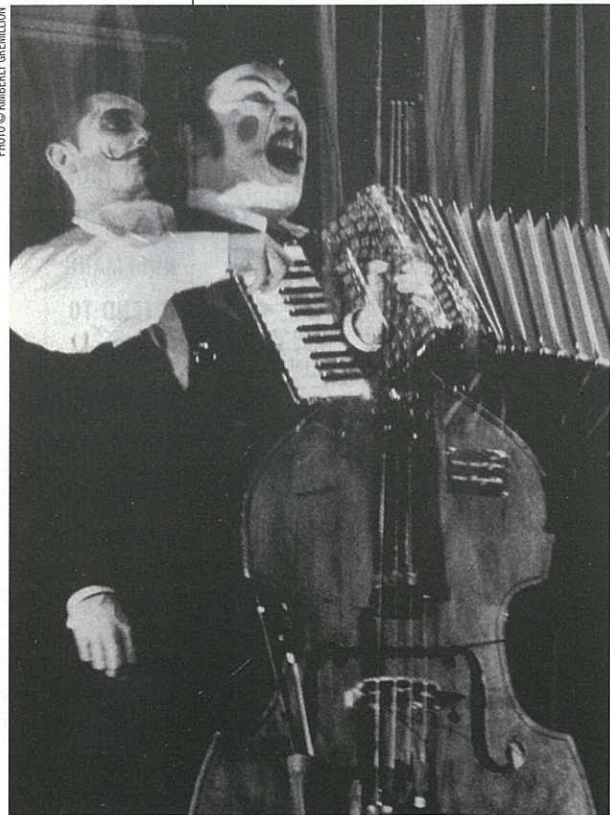
MCBURNEY: Did you expect Shockheaded Peter, which was essentially born out of the alternative theater, to be as popular as it has been,

with three or four returns to London, offers from the West End and New York, and sold-out engagements around the world?

MORRIS: Actually, I try never to second-guess where projects might go because each is a journey and the excitement is having no idea where you're going to end up. With Shockheaded Peter, it wasn't clear what we had until the audience was in the theater. Our first preview in London was a real disaster. Then, quite suddenly, the press night was a huge success and I still can't tell you what was different. Something happened, which has continued to happen

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The Tiger Lillies'
Martyn Jacques and
Adrian Stout in
Shockheaded Peter

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WORDS ON PLAYS

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

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Heinrich Hoffmann by
Codirectors*

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Associate Producer

Associate Lighting Designer

Sound Designers

Production Manager

Technical Stage Manager

Stage Manager

Company Manager

Chief Lx

Sound Engineer

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& Julian Crouch

Julian Crouch

& Graeme Gilmour

Martyn Jacques

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Phil Supple

Mic Pool & Andy Brooks

Jon Linstrum

Phil (Phleds) Eddolls

Dave Agnew

Paul Crewes

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Mark Borkowski PR

Gavin Evans

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Associate Producer

Administrative Assistant

Michael Morris

Christine Gettins

Carol Atkinson

FOR WEST YORKSHIRE PLAYHOUSE

Artistic Director

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Stage Manager

Deputy Stage Manager

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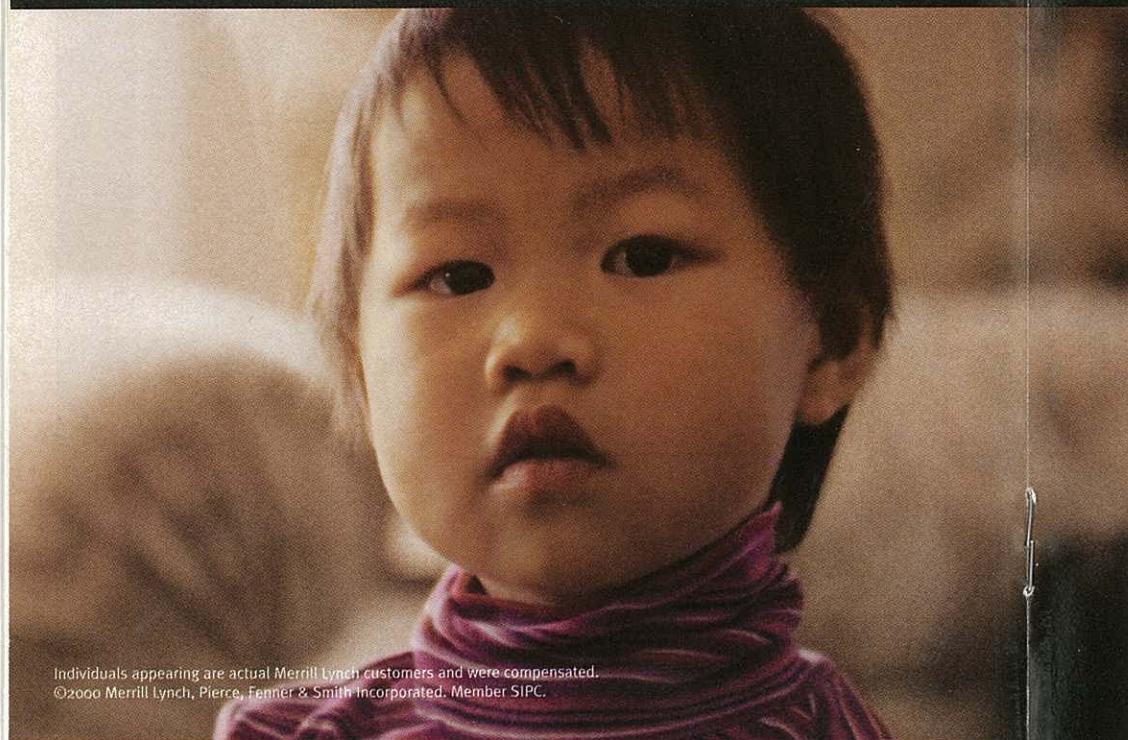
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JULIAN CROUCH (Codirector/Codesigner) and **PHELIM McDERMOTT** (Codirector) have collaborated on many productions in recent years, creating live performance from unusual materials and blurring the boundary between director and designer to produce an inventiveness rare in current theater practice. Their production of *A Midsummer Night's Dream* for the English Shakespeare Company won the Barclays/TMA Award for best production and toured the United Kingdom and abroad in 1997. Earlier collaborations include *The Government Inspector* and *The Hunchback of Notre Dame* for West Yorkshire Playhouse and *Dr. Faustus* and *Improbable Tales* for Nottingham Playhouse.

Along with Lee Simpson, Crouch and McDermott formed their own company, Improbable Theatre. Their productions of *Animo*, *70 Hill Lane*, *Lifegame*, and Angela Carter's *Cinderella* have gained far-reaching national and international recognition, winning several major awards. Their new show *Coma*, based on the work of Arnold Hindell, began touring in March 1999. For more information about Improbable Theatre, visit www.improbable.co.uk.

While also a regular with the Comedy Store Players, McDermott has made varied contributions as an actor to radio, film, and television, from *Too Clever by Half* and *A Flea in Her Ear* at the Old Vic Theatre in London to the feature films *Robin Hood* and Peter Greenaway's *Baby of Macon*.

Crouch's work as a designer/art director and specialist maker ranges from films by Ken Russell and Steven Spielberg to cult television shows and pop videos. Site-specific work includes projects with Trickster and Welfare State International. He has also designed for numerous theaters and opera houses and recently made the move from designing to directing. He is currently developing projects with Ragdoll Productions and designing and directing *Coma* for Improbable Theatre. He is also responsible for *Sticky*, Improbable's ever-developing site-specific production.

JULIAN BLEACH (Creator/Performer)'s credentials as both classical actor and physical performer are diverse. His previous work with Phelim McDermott and Julian Crouch includes their production of *A Midsummer Night's Dream* for the English Stage Company and *The Government Inspector* at the West Yorkshire Playhouse. A member of The David Glass Ensemble, he toured with *Gormenghast* and plays the lead in the surreal film *Beg!* for Stark Films. He also appears in Mike Leigh's latest film, *Topsy Turvy*.

ANTHONY CAIRNS (Creator/Performer) first came into contact with Julian Crouch while performing onboard the *Fitzcarraldo* en route to Ayr, with *Gulliver's Travels* for Walk the Plank, marine theater contractors. He has appeared often at the Contact Theatre in Manchester and Nottingham Playhouse and on radio and television for the BBC and Granada. He played Busy Bee in Hanif Kureishi's feature film *London Kills Me* for Working Title Pictures.

GRAEME GILMOUR (Creator/Codesigner) has worked with many companies both in the United Kingdom and abroad in theater and

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WHO'S WHO

continued from page 34

television, street festivals, large-scale fire shows, and outdoor site-specific projects. His various roles include designer, maker, musician, and performer or a combination of them all. He has designed shows in the past with Julian Crouch, most recently *Sticky*, and has worked with Crouch and Phelim McDermott on *Animo*, Improbable Theatre's improv show, and *Cinderella*, the 1998 Lyric Christmas show. His international work includes projects with the Dutch company Dogtroep and the French company Collective Organum. He most recently designed *Project X*, a space rocket for Glasgow's millennial celebrations, and is working with Crouch on Oxfordshire 2000's millennium show.


TAMZIN GRIFFIN (*Creator/Performer*) has worked as a performer/devisor with a range of artists and companies. In addition to United Kingdom and international touring with *Semblance* and *The Handsome Foundation* (both presented at the Royal Court Theatre, London, and recipients of Barclays New Stages Awards), she has worked with such artists as Bobby Baker, Stephen Taylor Woodrow, and Industrial & Domestic Theatre Contractors. She can currently be seen in Channel 4's Emmy Award-winning all-girl sketch show, "Smack the Pony." To toddlers she is best known for her character The Funny Lady, a regular feature of the BBC's "Teletubbies."

EWAN HUNTER (*Performer*) is a sculptor and designer working prominently in the field of outdoor events and pyrotechnics, theater, and television. His work has taken him from Sauchiehall Street to Shanghai, working with UZ Productions, the NVA organization, Improbable Theatre, and the BBC, among many others. A founding member of the performance and events company Acme Presentations, he now lives and works in Glasgow, Scotland, and is a director of the multi-disciplinary Scott Associates Sculpture and Design.

JON LINSTRUM (*Lighting Designer*) collaborates regularly with Phelim McDermott and Julian Crouch in Improbable Theatre. He lit their recent *Cinderella* at the Lyric Hammersmith, London; other shows have included *A Midsummer Night's Dream*, *Dr. Faustus*, and *The Hunchback of Notre Dame*. He is also production manager of Improbable's outdoor site-specific show *Sticky*, which has been seen in Glasgow and Zurich. Other recent lighting designs have included *A Clockwork Orange* (Northern Stage national tour), *And Nothing But the Truth* (V-Tol Dance Company international tour), Ben Elton's *Popcorn* (Apollo, London), and *Blast from the Past* (West Yorkshire Playhouse). Linstrum is also production manager for the Stockton International Riverside Festival—the largest outdoor theater event in the United Kingdom—and for the Islington International Festival.

JO POCOCK (*Creator*)'s work ranges from design to musical instrument making, puppetry, and hat making. She has worked with Welfare State International, Horse and Bamboo, Walk the Plank, and UZ Ltd. on outdoor site-specific events, installations, and theater. She was

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AMERICAN SYMPHONY ORCHESTRA LEAGUE

continued from page 36

profiled in "Celebration!" a Granada television production about women artists working in the northwest of England, and was a member of the design team for Phelim McDermott and Julian Crouch's production of *A Midsummer Night's Dream* for the English Shakespeare Company.

KEVIN POLLARD (*Costume Designer*) started his theatrical career working in set and costume design with theater-in-education companies. His work includes *Pere Ubu* (codesign with Richard Foxton) and *Out in the City* and *Tom Sawyer* (codesign with Simon Banam), all for Contact Theatre in Manchester. He first met and worked with Julian Crouch and Phelim McDermott on their production of *The Government Inspector*, which led to a later collaboration on *A Midsummer Night's Dream* for the English Shakespeare Company.

MIC POOL (*Sound Designer*)'s 21-year career in theater sound has taken him from the Royal Court Theatre (*Touched, Faith Healer*) to the Lyric Theatre Hammersmith (*Dr. Faustus, The Wild Duck*) and Tyne Theatre Company (*Ear Nose and Throat, The American Clock*), and on international tour with Ballet Rambert. His current residency at the West Yorkshire Playhouse—where he is also associate director—has encompassed more than 80 productions, including *Foe* (with Théâtre de Complicité), Irvine Welsh's *You'll Have Had Your Hole*, and *The Hunchback of Notre Dame* with Phelim McDermott and Julian Crouch. Other work includes *Art* (West End and Broadway), *Road* (Royal Exchange Theatre, Manchester), and *When We Are Married* (Chichester Festival Theatre and West End).

REBEKAH WILD (*Performer*) has worked in theater for many years in New Zealand and the United Kingdom as a puppeteer, puppet maker, deviser, and stilt performer. Companies include the New Zealand Puppet Theatre, Pantheatre Poneke, Little Angel Theatre, Movingstage Marionette Theatre, and the Edinburgh Puppet Company. She has been involved in devising site-specific, community, and street theater, and her stilt theater show *Contortion* was included in the Best of the Fringe in Wellington, 1997. Along the way, she has managed a juggling shop, studied, fixed puppets for *The Lion King*, made costumes for jugglers, and abseiled from high ceilings on stilts.

THE TIGER LILLIES (*Music*) defy any singular description and operate within their own eccentric definitions. Formed in 1989, they have spent much of the last ten years living as itinerant musicians traveling from town to town around Europe. Their songs (once described as "surrealist pornography") are captured on numerous albums, including *Brothel to the Cemetery*, *Farmyard Filth*, *Ad Nauseam*, and *Births Marriages and Deaths*, on Misery Guts Music. The album of *Shockheaded Peter* marks their major label debut on Warner Classics/NVC Arts. The band's activities can be monitored at www.tigerlillies.com.

MARTYN JACQUES (*Musical Director/Vocals/Accordion*) is the founder of The Tiger Lillies and spent much of his early years living above a brothel in London's Soho district. His songs describe (in lurid detail) pimps, prostitutes, drug addicts, losers, and other unsavory characters. He wrote the music for *Shockheaded Peter* and his adaptation of the text has been published as a book, *The Ultimate Shockheaded Peter*.

ADRIAN HUGO (*Drums*) worked in butcher shops, pie shops, banks, motorcycle shops, and as a ham-fisted-but-cheap car mechanic before cofounding in 1982 Dover's only surreal theatrical jazz/punk/calypso comedy ensemble, Uncle Lumpy and the Fish Doctors. The group floundered shortly after arriving in London in 1989 with their unique brand of Dover soul; this coincided with the formation of The Tiger Lillies and the start of his bashing ever smaller recycled drums, toys, and kitchenware.

ADRIAN STOUT (*Double Bass*) has played country, blues, jazz, et al. in various known and lesser-known bands throughout the United Kingdom, Europe, and as far afield as India. Co-opted by The Tiger Lillies for 1995's Edinburgh Festival, this once-serious musician has found himself dancing in lederhosen, making love to inflatable sheep, and dressing as a prostitute. He also designed and maintains the *Shockheaded Peter* and Tiger Lillies Web sites.

CULTURAL INDUSTRY, LTD. (*Producer*) is an independent international production company, based in London, which produces and presents new work across a complete spectrum of the performing arts. Established in 1987 by Michael Morris, Cultural Industry works with Laurie Anderson, Pina Bausch, Brian Eno, La La Human Steps, Robert Lepage, and Robert Wilson, among many others, in a range of leading venues throughout the United Kingdom. From 1994 to 1997, Cultural Industry produced and presented *Now You See It*, a regular series at the South Bank Centre, London, featuring international collaborations and one-off projects between a range of leading international artists in music and dance. Michael Morris is also codirector of Artangel, commissioning and producing new work by exceptional artists in unusual locations.

POMEGRANATE ARTS, INC. (*U.S. Tour Producer*), founded by Linda Greenberg in 1998, is an independent production company dedicated to the development of international performing arts projects. Pomegranate Arts is the producer of the current production of *Dracula: The Music and Film*, with original music by Philip Glass performed live by Philip Glass and the Kronos Quartet to Universal Pictures' 1931 classic film *Dracula*, starring Bela Lugosi. Pomegranate Arts is also the producer of the U.S. premiere tour of Cultural Industry's *Shockheaded Peter*. Other international projects include the American launch of Brazilian vocalist Virginia Rodrigues, a Hanibal artist.

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Experimental, Dangerous, and Entertaining, continued from page 24

every single time it's been performed, touch wood.

MCBURNEY: I love the improvisatory quality of the piece, the beautiful cardboard sets, fantastic puppetry, and the brilliantly judged self-mocking performances. One is aware of the process of theater, yet at the same time drawn inexorably into the atmosphere of the piece. As a child, I always adored and was terrified by *Struwwelpeter*, or *Slovenly Peter*, particularly the drawings.

MORRIS: About half the audience in Britain came because they remember being haunted by this story. The great thing about Hoffmann was that he used an everyday language that poetry wasn't normally written in. He wrote these poems for the same reason we wanted to make the show. He tried to find a book for his kids, but all those he saw around him were sentimental, sanitized, and safe, so he thought, Well, I'll write something myself. From his work in a psychiatric hospital, he would draw pictures and give them to his children, who, no doubt, reacted as we did.

When we were thinking about developing *Shockheaded Peter*, my own children were quite young. I had a real problem taking them to the theater because everything was too sugary. And I thought right away this could be the theatrical equivalent of "The Simpsons" or of a Tim Burton film.

MCBURNEY: *South Park*?

MORRIS: Absolutely. Hoffmann wrote this as a parody; it's extremely funny...

MCBURNEY: And part of the laughter seems to come from the pleasure of knowing that you shouldn't quite tell these stories to children.

MORRIS: We thought more about the adults when we were making it. We never promoted it as a children's show. We wanted people to discover that it was a great event for children. If we had just put it in a box marked "Kids' Theater" it wouldn't have worked because it needs a mixed audience. Everybody has to be there together. This show is for many different audiences.

MCBURNEY: Its originality stems from this mixture of the experimental, the dangerous, and entertainment, but its creators, Phelim McDermott and Julian Crouch, who did the award-winning *70 Hill Lane* as part of their Improbable Theatre, are hardly pillars of the establishment.

MORRIS: Yes, Phelim and Julian are outcasts from the mainstream of theater. Me, too. I'm not involved in the mainstream of theater at all, and Martyn Jacques, the singer and composer of the music, and the band The Tiger Lillies, are outcasts from the music industry, if you like. When they send résumés to the A&R men of record companies, the response is, "What's this?" Somehow this outsider piece of theater has hit a nerve, drawing audiences that would never go and see "experimental theater," as it was called.

THE ONLY
THING THAT'S
IMPORTANT IN
THE END IS
HOW YOU
LOOK AT
THE WORLD.

MCBURNEY: Hitting a nerve. Outsiders. Perhaps that accounts for the success of productions like *The Chairs* [by Ionesco]. And yet there is no such thing as an avant-garde anymore. It ended in the 1950s and '60s. Once you've arrived at Beckett's play *Breath*, in which only one breath is heard, how far avant can you push the garde? What has happened ever since is that people have started to cross over into other forms. That is not a modern thing, that is how Renaissance theater worked. It is one of the characteristics that makes *Shockheaded Peter* so interesting: the reclaiming of skills of puppetry, the little shiftings of scenery and the integration of the musicians and the actors. We see the actors involved in the act of making the theater as well as performing in it. At the same time, it is difficult to talk about a theater scene in Britain. I wouldn't be able to put my finger on one, even though I get a feeling of a certain amount of excitement, a sort of groping toward new expression.

MORRIS: Labels such as avant-garde or alternative seem to be historical rather than something that is useful now. What is happening today is a crossover into other forms. Dance has appropriated the language of theater; theater now regularly avails itself of multimedia technology; in fact, theater itself is no longer necessarily the place where the most interesting theatrical events take place. So, I think you're right. There isn't a theater scene the way there is one, for example, in the visual arts.

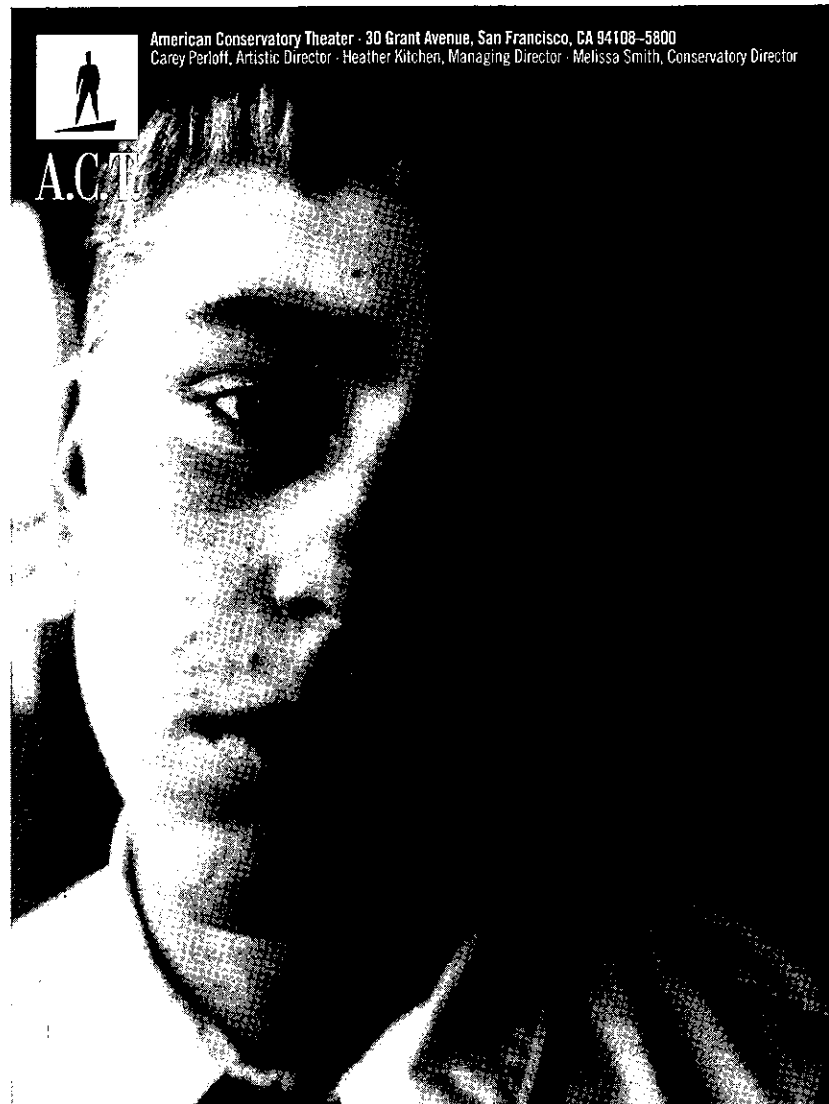
There probably is in music, in literature, too, but in theater not. I must say I feel less and less a part of the theater and less and less inclined to go. I'm not really interested in theater per se, or dance per se, or in the visual arts exclusively. What I am interested in is this: artists who, perhaps trained in those disciplines, have made it their purpose to move away and redefine and celebrate the kind of blurring of the boundaries between what they trained in and other disciplines.

MCBURNEY: It's true. The traditional separations between writer, director, designer, and performer are breaking down. Authorship has become much broader.

MORRIS: It's interesting that audiences seem also to respond to this freewheeling. They have no problem; imaginative experiment and entertainment are right at the heart of things.

That's why it's fantastic to be sitting now at the top of the century and to be able to look back and just take what you need or what is going to serve the idea you want to express without any kind of problem. And I suppose we stopped, thankfully, referring to that as "post-modernism." It was an attempt to define something that is really indefinable, the desire to be liberated from all these labels and say, OK, well, yes, I'll take a bit of that and create something new out of the ashes of something that no longer exists. Because the only thing that's important in the end is the way you look at the world. ■

Excerpted from the New York Times (October 17, 1999).



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THING!
THE FIRE HAS
CAUGHT HER
APRON
STRING!
SHE BURNS ALL
OVER,
EVERYWHERE,
SHE BURNS
HER NOSE AND
HER ARMS AND
HER HAIR.”

OPPOSITE
Illustration from the
original edition of *Der
Struwwelpeter*, by
Heinrich Hoffmann
(Loewes Verlag
Ferdinand Carl)

Struwwelpeter, continued from page 23

able as “the colorful rhymester who loves children,” is fascinatingly ambivalent, for the entire debate about *Struwwelpeter* concerns whether the author of the book really did love children, or whether he had a sadistic-masochistic urge that he concealed in his putative love for children. What indeed did he intend to pass on through his comical and frightening pictures?

A FUNNY MANUAL OF GOOD SENSE

Hoffmann himself never doubted his love and care for children. In fact, spurred by the success of *Struwwelpeter*, he went on to produce four other illustrated books for children written in verse, all social and political allegories that outline how correct and decent behavior will be rewarded. Indicative of all his books is the emphatic delight that Hoffmann took in exploring the theme of discipline and punishment. Clearly, without self-discipline and self-control, there can be no self-realization. Life can only be enjoyed and made pleasurable if one denies one’s “unruly” desires, curiosity, and erotic inclinations. The curbing of the imagination and sensuality is to be done in the name of learning and productivity and to benefit the community. The soothing, playful voice that speaks in rhymes in all of Hoffmann’s books seeks to convince and seduce the child reader into heeding the advice illustrated by the pictures. It is a voice that wants to oversee panoptically the reading of children and to make sure that they learn from the horrific lessons represented by the illustrations.

At the same time, Hoffmann was bent on reinforcing his own ideological notions of correct socialization. By 1851 he had accepted the position of director of the Asylum for the Insane and Epileptic in Frankfurt, and he remained in this capacity until 1888. His goal was to make conditions more humane for the insane, and in 1864 he had an entirely new building erected outside the gates of the city, where his patients would have more room and he would be able to treat them in a better environment. The goal of his therapy was to motivate his patients to undertake some kind of meaningful work, and he used all sorts of means, such as friendly interaction and stern punishment, to induce them to become productive. Through productivity Hoffmann believed that his patients could cure or minimize their aberrant behavior.

After Hoffmann retired in 1888, he spent the last six years of his life writing his autobiography, *Lebenserinnerungen* (first published in 1926), and traveling and delivering lectures. He was most proud of his accomplishments as doctor and director of an insane asylum, but the world remembers him today largely as the author of *Struwwelpeter*, and with good reason. *Struwwelpeter* is a funny manual of good sense. Without pretension it tells children, especially middle-class children, exactly what will happen to them in graphic detail if they do not do as they are told.

According to Hoffmann, none of these lessons in verse would have much effect on children without the illustrations. In his autobiography he wrote:

The child learns simply only through the eye, and it only understands that which it sees. It does not know anything whatsoever to do with moral precepts. The warnings—Don’t get dirty! Be careful with matches and leave them alone! Behave yourself!—are empty words for the child. But the portrayal of the dirty slob, the burning dress, the inattentive child who has an accident—these scenes explain themselves just through the looking that also brings about the teaching. In other words, it is in the process of gazing at something that tells a story or illustrates a lesson that the child will learn what to do in specific situations.

Obviously, for children between the ages of three and six, the intended audience of the book, this is true. But both the pictures and the cute rhymes reinforce one another to form total texts that leave little room for a child’s or an adult’s reflection. The words and images are explicit and formulaic—a (naughty child) + b (disobedience) = c (punishment)—and reinforce a patriar-



"MIAOW,
MIAOH,
MIAOW, MIAOH,
SHE'S BURNED
TO DEATH,
WE TOLD
HER SO."

chal symbolic code. Their saving grace—what distinguished them from most of the didactic children's literature being produced at that time—was the humor.

The light verse and the naïve comical sketches undermine the cruel punishments that many of the characters suffer. Hoffmann had actually learned in his practice as a doctor that if he drew a comical figure and made up a ditty while treating a young patient, the child would forget his or her fears. The exaggerated features in the drawings and the preposterous situations commented on by a voice that speaks in doggerel are not bound to scare readers. More likely, they will and did evoke smiles. Nevertheless, Hoffmann's book is nothing to smile about, for it reveals a deadly process of dampening instinctual drives in the name of bourgeois civilization.

CELEBRATING CORPORAL PUNISHMENT

Struwwelpeter was not a radical book and did not approach the question of cruelty, sadism, and punishment much differently from other children's books and fairy tales during the first half of the 19th century. We simply have to recall that Grimms' fairy tales included many in which young people are battered, abused, abandoned, and murdered. Eyes are pecked out. Hands are cut off. Heads are chopped off. In Hans Christian Andersen's "Little Red Shoes," a poor girl is punished by having her feet sliced off. Throughout Europe and North America, children were faced with images of the inferno and the devil, who was waiting for them to make a mistake so he could drag them off to hell. Corporal punishment was commonplace. Children were expected to obey their elders no matter how deceitful and brutal the adults were. There were few laws governing child labor, that is, the exploitation of child labor, nor were there family laws that might protect children from abusive parents. Childhood was gradually becoming institutionalized through the family and new school systems in order to produce hard-working, productive, and manipulable individuals who would understand how to rationalize their lives for the benefit of the market and sociopolitical order. The danger, of course, was that the more people learned to read and write and became exposed to different forms of discourse, the more easily they could develop a consciousness that could not be controlled. That is why children's literature became so important during the 19th century, and that is why a book like *Struwwelpeter* had such a significant reception and still resonates with us today.

Children's literature was in its infancy in the first half of the 19th century, and as it instituted itself, the texts, used in many different ways, became the arena in which battles were fought over the bodies and souls of children. (And it is not much different today, although we now rely more on the visual images in film and on the TV screen to create impressions of young people's bodies and minds.) The debate about proper reading matter for children, how to delight and instruct at the same time, originated in the 18th century as the middle classes

were assuming power. By the 19th century, a general consensus had been reached, and the publication of books, texts, pictures, and other artifacts for children reflected the enlightened belief that human beings could be molded, improved, and civilized.

In Germany, *Struwwelpeter* was especially valuable in the middle-class socialization process, because it was among the first books with pictures to be created for the three- to six-year-old age group. Though many other kinds of literature were produced for children during the middle of the 19th century, no other book of its kind unleashed a series of imitations that celebrated corporal punishment the way *Struwwelpeter* did. In numerous picture books that followed, children are brutally beaten, thrown into dark cellars and dungeons, tortured by doctors, kidnapped, eaten by animals, placed on exhibition in cages, starved to death, fed until they burst, and transformed into ghastly beasts.

Yet, imitations of *Struwwelpeter* were not limited to Germany. One of the early adaptations of the book, *Slovenly Peter's Story Book, Containing The Dirty Little Child, The Little Glutton, Tom the Thief, Little Jacob, Sammy Tickletooth, Untidy Tom, Little Suck-a-Thumb, Johnny Sliderlegs, Carrie and the Candle,*

[and] Rocking Philip, was published in 1869 in New York. This American story, written in "Struwwelpeter fashion," is highly significant not simply because of its clear imitation of Hoffmann's narrative technique and pedagogy, but because it was one of hundreds that were disseminated throughout Europe and North America for middle-class readers, and because it indicated, like its predecessor, a shift in attitude toward children and what children were to become not only in Germany but throughout the western world.

THE "GOOD BAD BOY"

The love and care of parents for their children have always been ambivalent and have assumed many strange forms. The 19th century saw a shift in social attitudes toward children of great import: gradually, western societies sought not only to turn them into obedient boys and girls but also into commercial investments and social engineering



Tamzin Griffin as poor Harriet

projects. This was the era when tortuous instruments were invented to keep children's posture straight, when lines were used to keep correct writing uniform, when parents and educators could use corporal punishment as they wished to compel children to follow their will. It was the era in which Darwin's notion of survival of the fittest was popularized and when Arthur de Gobineau's theories of race were propagated, which were later to lead to ideas of racial genocide. Humankind could be improved through science, technology, and education, provided that the right elite groups maintained control and set the standards for the masses, generally considered slovenly, unruly, and dirty.

If one were to do a survey of the hundreds if not thousands of *Struwwelpeter* adaptations throughout the world, it would become quickly apparent that the figure of *Struwwelpeter* has served a variety of purposes, and that his features and stories keep changing. Already in the 19th century he was depicted as a radical figure by German leftists, while in the 20th century some British illustrators associated him with Hitler, and there is an American version that transforms *Struwwelpeter* into Tricky Dick Nixon.

Though it is difficult to pinpoint an exact date, the rise of *Struwwelpeter*'s popularity in the mid 19th century marks a time when western societies were becoming more child oriented. The focus on the child meant greater care, education, and surveillance for all children on different levels. The body of the child became the arena in which battles over social laws, ethics, morals, labor practices, physics, reform, etc. were fought and continue to be fought. More to the point, it was over and through the child's body that social and political discourses were mapped and contested. The projections that various groups of educators and politicians imagined for improving society and substantiating their claims about the improbability of society were cast on the child. In America, such writers as Mark Twain and Booth Tarkington wrote about the "good bad boy," who, like Huck Finn, would rather go to hell than be civilized. In Germany, Hoffman's pictures and verses had a direct influence on Wilhelm Busch's famous *Max und Moritz* (1865), which portrayed the two mischief makers who led to the American creation of the Katzenjammer Kids in 1897 and paved the way for many future delightful brats, including the contemporary Dennis the Menace.

Today, *Struwwelpeter* as icon is a joke. But the desperate lives that many of our children are compelled to lead cannot be considered a joke, for they pay a great price not to become slovenly Peters. Sometimes gnarled, sometimes tortured, and sometimes remarkably sane and courageous, our children survive their upbringing only to face the quandary that overzealous perfectionist parents conceived in the 19th century and transformed into a highly efficacious system in the 20th. Most children make compromises with this system. Ironically, the most important question that the comical icon of *Struwwelpeter* now raises is: Haven't we done enough disciplining and punishing? ■



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 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 \$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 acclaimed production of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, and her triumphant revival of Brecht/Weill's *Threepenny Opera*, which played to sold-out houses last fall. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* (which traveled to Boston's Huntington Theatre Company in March), Harold Pinter's *Old Times*, Stoppard's *Arcadia*, Tennessee Williams's *Rose Tattoo*, Sophocles' *Antigone*, Strindberg's *Creditors*, Chekhov's *Uncle Vanya*, David Storey's *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured 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, and in 1998 she staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

Before joining A.C.T., Perloff was artistic director of the Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, Bertolt Brecht's *Resistible Rise of Arturo Ui*, 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. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*), now in her 25th year of professional theater management and production, joined A.C.T. as managing director in 1996. She is a member of the executive committee of the U.S. League of Resident Theatres (LORT), the arts evaluation and accreditation team of the Western Association of Schools and Colleges, the board of governors of the Commonwealth Club of California, and the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula.

Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, she has served as a strategic planning consultant for leading arts and educational institutions, taught at eight universities and colleges throughout the country, and served on the Canada Council Theatre Advisory Committee and the executive committee of the Edmonton Professional Arts Council. 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. Master of Fine Arts 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 Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in

Excerpted from the introduction to *Struwwelpeter: Fearful Stories & Vile Pictures to Instruct Good Little Folks*, by Heinrich Hoffman, edited by Jack Zipes (*Feral House*, 1999). Professor Zipes is director of the University of Minnesota's Center for German & European Studies. He has written, edited, or translated more than 35 books that examine themes in children's literature.

A.C.T. PROFILES

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 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 Teenage." 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 Slaight 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 24-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*) joined A.C.T. in 1996 after eight years with Theatre de la Jeune Lune, where he worked on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was produced by CSC, Kitchen Dog Theatre, and A.C.T.; his translation of Ibsen's *Hedda Gabler* was produced by Hidden Theater, the Penobscot Theater, and the Actor's Collective. Thanks to an NEA grant he is working on Ibsen's *Peer Gynt* with Kevin Kling and David Esbjornson. Walsh received his Ph.D. in drama from the University of Toronto in 1988 and taught at Southern Methodist University 1989-95. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, *Studia Neophilologica*, *Canadian Theatre Review*, and *Contemporary Literary Criticism Yearbook*.

MERYL LIND SHAW (*Artistic Manager/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 San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.

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

ASL

American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit www.act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to avanacore@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts 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 Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. 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

A.C.T./FYI

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

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.

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 the lower lobby and 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 that time. 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.

Perfumes

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

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 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 the lower lobby, the balcony lobby, and the uppermost lobby.



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. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

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.

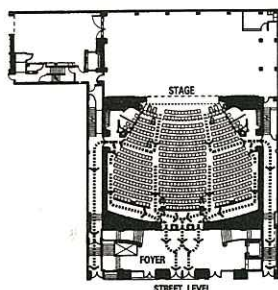


A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.

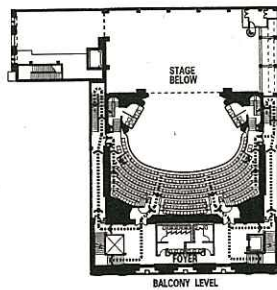


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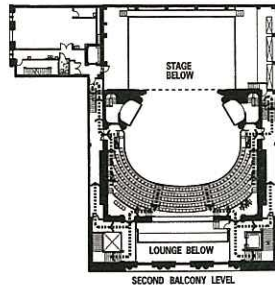
GEARY THEATER EXITS



STREET LEVEL

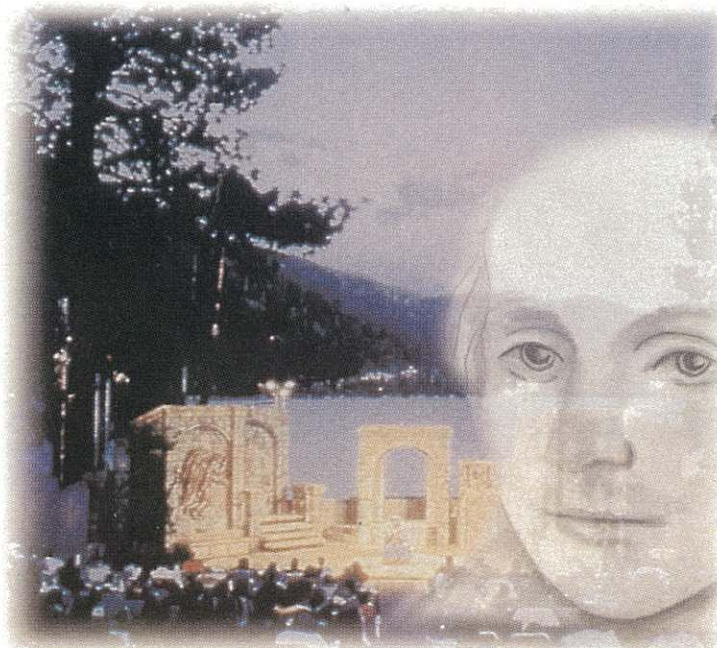


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