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and the boys*



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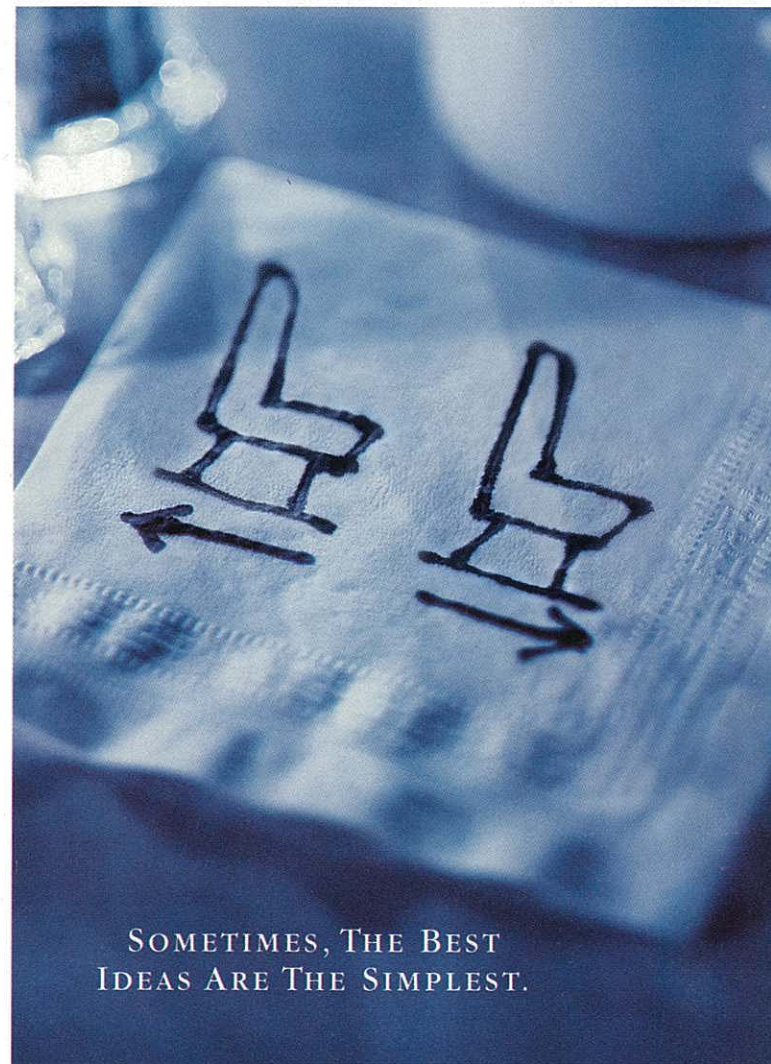
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# CONTENTS

Vol. 7, No. 7, May 2001

PROGRAM NOTES	9
ABOUT A.C.T.	22
A.C.T. STAFF	24
CONTRIBUTORS	26
THANKS TO OUR SPONSOR	34
A.C.T. NEWS	37
WHO'S WHO	45
A.C.T. PROFILES	49
FOR YOUR INFORMATION	53

ON THE COVER  
Cover design by Seano

ABOVE  
"Master Harold" ...and the boys collage by Seano

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*"Seared Nantucket Bay Scallops? Truffled  
Pheasant Breast? Roasted American Venison? No  
wonder you boys come here three times a week!"*

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Directed by **Candace Barrett** in  
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2000

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by **David Mamet**  
Directed by **Les Waters**  
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## GOODNIGHT CHILDREN EVERYWHERE

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**Richard Nelson**  
February 15-March 18, 2001

## ENRICO IV

by **Luigi Pirandello**  
Translated by **Richard Nelson**  
Directed by **Carey Perloff**  
March 29-April 29, 2001

## "MASTER HAROLD" ...AND THE BOYS

by **Athol Fugard**  
Directed by **Laird Williamson**  
May 4-June 3, 2001

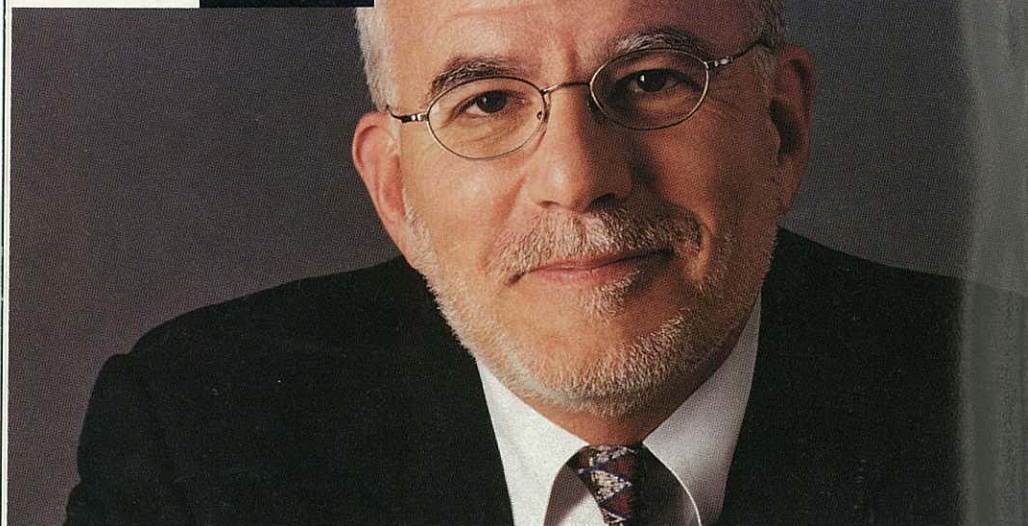
## TEXTS FOR NOTHING

A prose work by **Samuel Beckett**  
Directed and performed  
by **Bill Irwin**  
June 14-July 15, 2001

# AMERICAN CONSERVATORY THEATER

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# "Master Harold" ... and the boys

(1982)

by Athol Fugard

Directed by Laird Williamson

with

Steven Anthony Jones\*

Jonathan Sanders

Gregory Wallace\*

Scenery by Ralph Funicello

Costumes by Claudia Everett

Lighting by Peter Maradudin

Sound by Garth Hemphill

Dramaturg Paul Walsh

Movement by Francine Landes

Dialect Consultant Deborah Sussel

Casting by Meryl Lind Shaw

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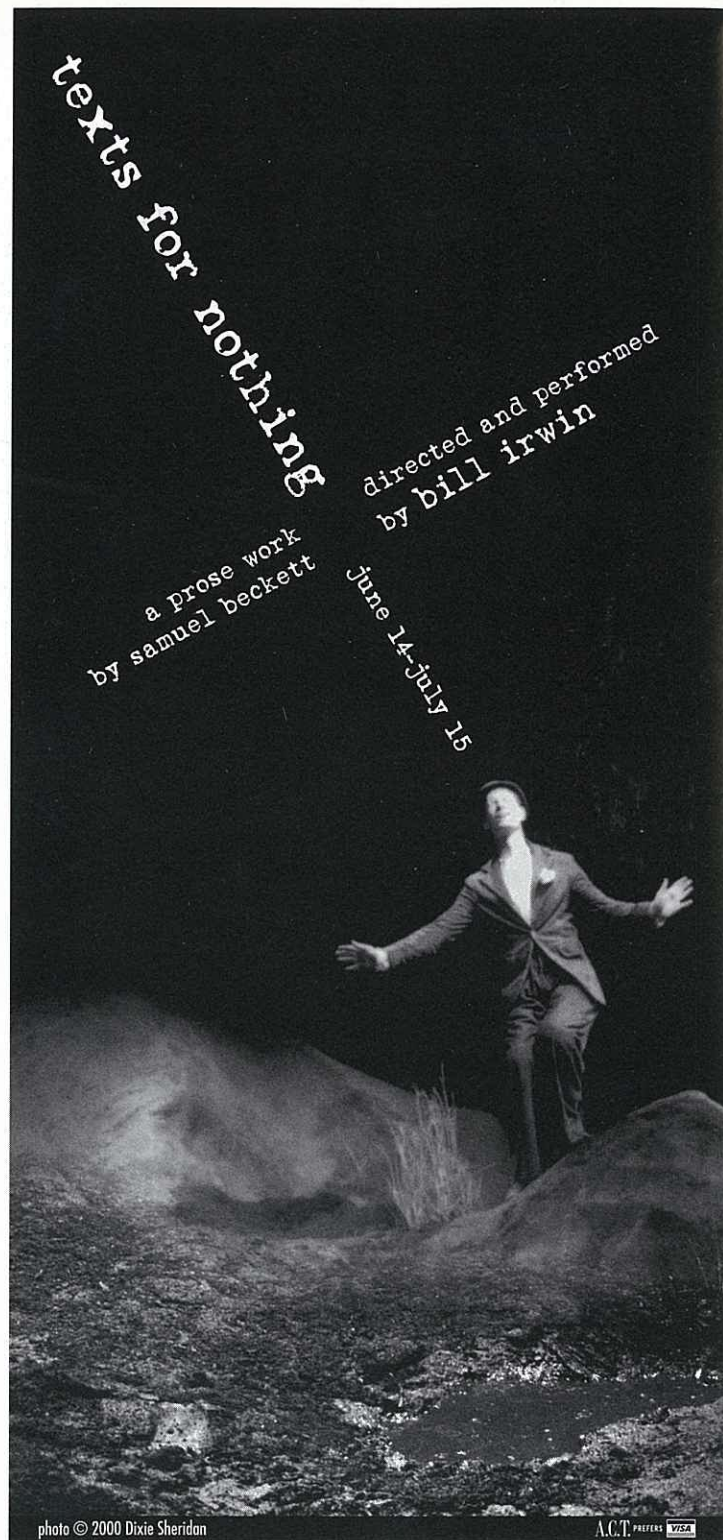


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A.C.T. PRESENTS

## "Master Harold" ... and the boys

### The Cast

*Sam* Steven Anthony Jones\*  
*Willie* Gregory Wallace\*  
*Hally* Jonathan Sanders

### Understudies

*Sam*—Daryl Edwards\*  
*Willie*—Michael Gene Sullivan\*  
*Hally*—David Mendelsohn\*

**Time**  
1950

**Place**  
The St. George's Park Tea Room  
on a rainy Port Elizabeth afternoon

The play is performed without an intermission.

### Special Thanks to

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# SECRETS SHARED

by Jessica Werner

Athol Fugard's triumph as a playwright is the degree to which each of his plays seamlessly blends the personal and the political. "My two subjects, myself and my country, are one," he has said.

Throughout a career that spans more than four decades and 29 plays, Fugard has engaged in a ruthlessly honest exploration of his abiding love-hate relationship with his native South Africa. In such early plays as *The Blood Knot* (1961) and *The Island* (1973), which exposed in graphic terms the horrors and inequities of life under apartheid, Fugard discovered what a powerful political weapon theater can be. He simultaneously discovered an enduring dramatic voice—which he would hone in such later works as *The Road to Mecca* (1984), *Valley Song* (1995), and *The Captain's Tiger* (1997)—keenly attuned to the human and altogether personal nature of even the most political struggles.

"Master Harold"...and the boys, which Fugard wrote in 1982 to exorcise memories of a profoundly shameful and life-changing experience he had as a teenager in 1950, may be his most searing critique of apartheid's institutionalized system of oppression. With its clear-eyed insight into the human soul, however, the play transcends the particularities of one country's politics and implicates in its vision every closed heart.

Fugard still regards "Master Harold" as "the most totally and immediately autobiographical" of his plays. As a boy growing up in Port Elizabeth, South Africa, Fugard (then called "Hally") enjoyed a close, father-son relationship with Sam Semela, a black waiter who for many years worked in the Fugard family's teashop. "Master Harold" is inspired by Fugard's indelible memory of a particularly painful confrontation with Sam. Many years later in a journal entry, Fugard described the real-life scene that inspired the play's dramatic climax:

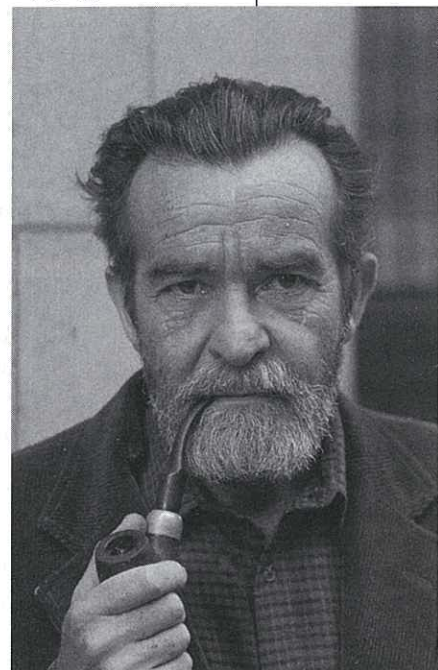
Can't remember now what precipitated it, but one day there was a rare quarrel between Sam and myself. In a truculent silence we closed the café, Sam set off home to New Brighton on foot and I followed a few minutes later on my bike. I saw him walking ahead of me and, coming out of a spasm of acute loneliness, as I rode behind him I called his name, he turned in mid stride to look back and, as I cycled past, I spat in his face. Don't suppose I will ever deal with the shame that overwhelmed me the second after I had done that.

Fugard, who has called writing "essentially a trade in secrets," relishes the process of concealment and revelation at the emotional heart of his plays. Nowhere is this trade more acutely felt and universally resonant than in "Master Harold", which has deeply affected audiences since its world premiere almost 20 years ago. Fugard spoke with us in March about the play's enduring appeal to postapartheid audiences and the special place it will forever hold in the playwright's heart.

**Jessica Werner:** The notion of hope is central to "Master Harold"...and the boys—the question of whether it's possible to have hope in one's own personal growth, as well as hope in society moving beyond oppression. Hally says that he "oscillates between hope and despair." Is he speaking for you at 17? For you now?

**Athol Fugard:** I think he is speaking for all people at all ages, actually, because I don't think any life is without its "valleys of the shadow of death." I think that as human beings we live with dark moments and the sense of our own mortality. Let's face it, when we look around us, in whatever society we happen to be living in, we have to inevitably ask ourselves, Have we learned anything at all from history? I mean, when you see ethnic cleansing in the Balkans only a few decades after Hitler and the Holocaust, and after South Africa and apartheid, you have to ask yourself, Do we really learn? And then, just on a personal level, I think we all strive to be better human beings than we are at any given moment. It is a very silly person, man or woman, who at any point in time thinks, Well, I'm just fine the way I am. We are always trying to be better, and that is a very heroic struggle we take on within ourselves, and we stumble and fall a lot in the process and lose hope, and then find hope again.

So, I think men and women are permanently on a tightrope stretched between hope and despair. That certainly is one of the issues of the play. But the play also—and this is something I would like to believe that audiences have got from it—does come down on the side of hope. I mean, I was that little boy who spat in the black man's face. And I learned a very, very big lesson, and part of learning that lesson came not from Sam giving me the hiding of my life, which I deserved, but from forgiving me. In reality Sam and I recovered from that afternoon. I accepted his outstretched hand of friendship and love, and I think that that afternoon had a profound effect on me and what went on to happen in my life.



Playwright Athol Fugard in 1982

"I THINK WE  
ALL STRIVE TO  
BE BETTER  
HUMAN BEINGS  
THAN WE ARE  
AT ANY GIVEN  
MOMENT...THAT  
IS A VERY  
HEROIC  
STRUGGLE."  
—ATHOL  
FUGARD



*It's very clear in the play that we hurt ourselves most of all when we are intolerant.*

Yes, we are the first victims of any prejudice in our nature. The very first victim, and the most vulnerable victim, and the one who is hurt the most.

*What do you think contributed the most to your becoming a person so deeply committed to change, and to developing an awareness of our shared humanity? At the end of the play, it is not necessarily clear that Hally will end up as aware as you are.*

As to the influences that came into my life, well, obviously Sam and Willie were hugely important. I mean, I had a father whom I loved, but by virtue of being a weak man, both an alcoholic and crippled, he could never be the father a boy needed. And Sam and Willie were that for me, but it was a double bind for me because how could a black man be a white boy's father? This was South Africa during the years of apartheid. It was a very complex situation.

*Do you feel that writing is catharsis? When you completed this play, had you succeeded in working through some of the pain and shame of that episode in your life?*

I think I was only ready to write the play because I had already done that work on myself, in terms of self-growth and in terms of understanding the prejudices of that terrible society in which I grew up—understanding how it was brutalizing, mutilating, and in some cases even murdering human beings just because of their skin color.

*Do you think audiences react differently to "Master Harold" now that we're seeing it in a postapartheid world?*

No, I don't. I would like to believe that this play is not locked into a moment in history. I think it is locked into a potential that exists in every human heart. You could point to other plays of mine that are definitely historically specific—like *A Lesson from Aloes* or *Sizwe Bansi Is Dead*—but this is one of the plays I've authored which I think is not historically specific. I think that is maybe one of the reasons why this play, together with a couple of others, has been so successful and is so repeatedly done, for example here in America.

*An aspect of the play that has made a huge impression on me is the metaphor of the ballroom dance, which is a breathtaking way of expressing a vision of a more perfect world.*

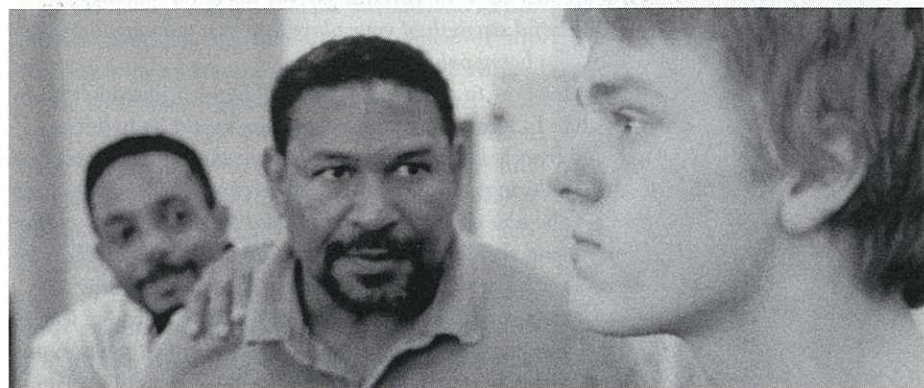
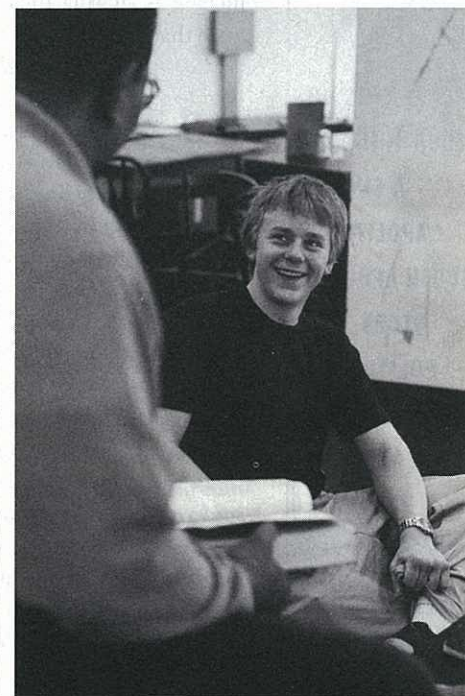
You see, that was just one of those gifts from life, from Sam and Willie. I think for them it worked the way it works on people watching the play. For Sam and Willie, I think they loved [dancing] so much because that ballroom was in fact for them, as the play says, a wonderful image of how the world could be.

*An image of us managing to avoid bumping into one another, stepping on each other's toes.*

Absolutely.

**OPPOSITE**  
"Master Harold"...and  
the boys in rehearsal at  
A.C.T. (clockwise from  
top left):

Steven Anthony Jones  
(Sam) and Jonathan  
Sanders (Hally);  
Jones and Gregory  
Wallace (Willie); Sanders;  
the full cast;  
director Laird Williamson  
and Wallace



PHOTOS BY KEVIN BERNIE



**"THERE IS NO  
SUCH THING AS  
A SIMPLE  
APOLITICAL  
SOUTH AFRICAN  
STORY; THE  
POLITICS OF  
THAT SOCIETY  
THEN AND NOW  
PERMEATE  
EVERY LEVEL  
OF YOUR LIFE."**

*Now that apartheid has been officially dismantled, and yet South Africans, to use your metaphor, are still bumping into each other, do you think a more graceful dance is possible?*

Oh, you know I am a natural optimist. I can never totally despair. I have never ever in my life handed myself over totally to despair.

*Perhaps you have to be an optimist to keep writing.*

Exactly. The point also is made by that wonderful sculptor Henry Moore. Somewhere in his notebooks he makes the observation, and it is so true, that no matter what an artist might say consciously, there can be no arguing with the fact that underlying all creative endeavor is a foundation of hope. You make something because you want to give something. Even Beckett, in his gloomiest and most despairing images, is sharing those images with us because there is a kind of central hope in human nature.

*Has it been a struggle for you to adjust to no longer writing in a dissident's voice?*

It was very disconcerting initially, because those terrible years of apartheid, with the stark, dramatic polarities of right and wrong, were very energizing. And with the release of Nelson Mandela and then the elections, and the [creation of the] wonderful constitution that we've got now and the emergence of a society which is truly democratic, my power sources have changed very radically. For the first couple of years after the change, I was, like most artists in South Africa, stumbling around a little bit. But I have somehow—I wouldn't say reinvented myself, but I've now discovered that I have to find the resources and energy sources from within myself that were formerly external. And I am doing that.

*In interviews during those first couple of years of transition you said you feared becoming South Africa's "first literary redundancy."*

That's right. But I don't feel that now. And my new play, *Sorrows and Rejoicings* [which premieres at Princeton's McCarter Theatre in May] takes, I believe, a very sobering look at the reality of the new South Africa as it is at this moment and the challenges that face it. That title says it all. My life as a South African has been a weird and wonderful mixture of those two things, sorrows and rejoicings.

*It's a wonderful strength of your plays that you manage to be very political without being polemical.*

I don't know how to argue polemically (laugh). I just don't know how to do that. In any case, I think a soapbox would be better.

*When you traveled back and forth between the United States and South Africa during apartheid, the differences must have been wrenching—to be able to have openly biracial friendships and performances here, and then to return to such a divided society. What differences strike you the most when you make that journey now?*

That is a very good question. In the old days the answer was so very easy. It is not so easy now. I suppose I can put my finger on one thing. When I used to return to South Africa in the days of apartheid

and land in that country and be immediately confronted by the reality of apartheid, it was with a degree of shame that I returned to that society. [I was] ashamed that my own people, the Afrikaners and the whites, had subscribed to that system. America makes one conscious of just what a democracy is meant to be, even though America is, and knows it is, very far from being an ideal democracy. When I return to South Africa now, it is with a degree of pride. I mean, my country pulled off one of the political miracles of the 20th century, maybe the political miracle. Everybody had predicted an eventual bloodbath, in a sense an almost justified brutal retaliation. And it didn't happen. Nelson Mandela got out of jail and he sat down with his jailers and we, in a sense, talked our way into a new civilization. It was finally dialogue and not bombs that brought about the change. Yes, that's it—pride. I used to arrive in America and if I happened to fall into a queue that had an African-American immigration officer waiting to check passports, I used to break out into a sweat because my passport identified me as a South African and [I was afraid he or she] would judge me maybe as one of them. Whereas now I give my passport very proudly.

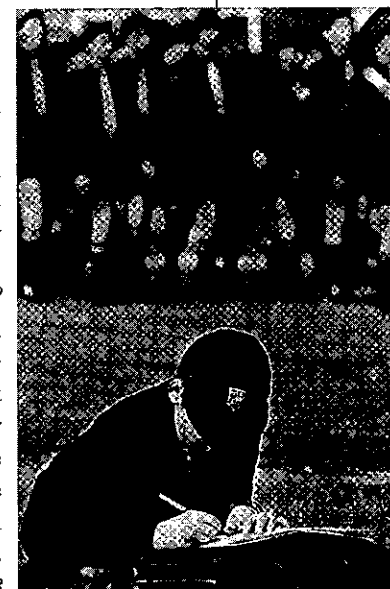
*Was it a conscious decision on your part to address political issues indirectly through personal relationships?*

I think it came naturally to me because I never thought in political terms. I am a storyteller, and the only stories I could tell as a writer were obviously the stories that were around me and around South Africa, but it is impossible to tell a South African story without bumping into politics. There is no such thing as a simple (laugh) apolitical South African story; the politics of that society then and now permeate every level of your life. You know, they get into bed with you when you lie down with your wife at night. It is as simple as that. And so the politics were an inevitable consequence of my wanting to be an honest storyteller in South Africa.

*Do you see the purpose of theater differently now?*

Oh no, it is still the cornerstone of civilized morality in any society. Any society should nurture and nourish its theater for all it's worth. It just goes to work on the moral matrix of a society in a way that the mass media can never do. The need to both tell and hear stories is one of the most primitive and almost definitive impulses in the human psyche. And for very complex reasons.

*continued on page 48*





# AN OVERVIEW OF THE HISTORY OF APARTHEID



South Africa, 1970

**1652** The Dutch East India Company establishes a settlement by Table Bay in what is now the city of Cape Town.

**1699** White Boers ("farmers" in Dutch) move inland. Indigenous pastoral peoples are decimated by smallpox and systematic slaughter or forced into servitude on colonial farms.

**1795** The British seize the Cape.

**1820** Four thousand British settlers establish Port Elizabeth.

**1835** Afrikaners (descendants of Dutch traders and livestock farmers and political and religious refugees from western Europe) migrate to the interior of South Africa to escape British rule.

**1838** Slavery is formally abolished, but seizure of African women and children and government-regulated serfdom continues.

**1880** The Anglo-Boer Wars begin, as the Boers try to overthrow British rule. The British are victorious, but agree to share political power with the Boer community at the expense of the black, Colored, and Indian communities.

**1900** With the defeat of the Xhosa in 1878, the collapse of Zulu resistance in the 1880s, the invasions of the Gaza and Ndebele kingdoms in 1893–96, and the crushing of Venda resistance in 1898, there are by 1900 no autonomous African societies left in the subcontinent.

**1910** Four British colonies in southern Africa are unified as the Union of South Africa. The constitution specifically denies all designated non-Europeans the right to vote in three of the four colonies. Power is shared by white political parties aligned with British (United Party) and Afrikaner (National Party) cultural traditions. The government is dominated until 1948 by the pro-British United Party; numerous laws are passed that earmark skilled jobs for whites and strip blacks of property rights in agricultural areas.

**1912** The South African Native National Congress is formed. Renamed the African National Congress (ANC) in 1923, it will become the leading black nationalist organization in South Africa.

**1932** *Athol Fugard is born in Middlefield, in the semidesert Karroo region of South Africa. In 1935, he moves to Port Elizabeth, where his mother later runs the boardinghouse that inspires the memories shared by the characters of "Master Harold"...and the boys. In 1946, his mother invests in the café that becomes the play's setting.*

**1948** The National Party wins a majority in parliament, promising to counter the "black threat" with apartheid ("apartness") laws. Over the next four years dozens of laws are passed requiring racial registration; prohibiting interracial sexual contact; segregating public facilities, transportation, and parks; abolishing black village councils; and prohibiting black membership in labor unions.

**1950** The Suppression of Communism Act is passed, with language so broad that virtually any individual or organization opposed to the National Party can be censored and/or arrested. The Population Registration Act classifies every South African according to race; the Group Areas Act divides cities and towns into segregated residential and business areas, and the government removes thousands of Coloreds and Indians from areas classified for white occupation.

The vast majority of black Africans (two-thirds of the total population) are restricted to rural reservations called "homelands," with movement into and within white territory restricted by "pass" laws. The government tries to force children, the elderly and disabled, and most women to live on the reservations, where day-to-day survival is impossible without the wages of relatives allowed to work on the outside. Young, single men are allowed to work on white-owned commercial farms, white-controlled mines, or in white-controlled cities, where they receive minimal wages and live in segregated, subeconomic rural settlements or urban townships tightly controlled by whites. By 1983, the government will have brutally ejected more than 3.5 million blacks from the towns and white rural areas.

**1952** The Defiance Campaign, a civil disobedience campaign, is launched by the ANC and South African Indian Congress. It lasts more than six months before bloody riots and government action bring it to an end.

**1953** The Bantu Education Act restricts curriculum, budget, and salaries in black schools, and openly states that the goal of educating

"THINGS WILL  
CHANGE, YOU  
WAIT AND SEE.  
ONE DAY  
SOMEBODY IS  
GOING TO GET  
UP AND GIVE  
HISTORY A  
KICK UP THE  
BACKSIDE AND  
GET IT GOING  
AGAIN."  
—HALLY, IN  
"MASTER  
HAROLD"...AND  
THE BOYS



black students is to prepare them for menial occupations. Blacks are expelled from universities.

**1955** The Congress Alliance is formed by the leading anti-apartheid groups. The historic Freedom Charter is drafted by the ANC, specifying that discrimination is to be eliminated and civil rights for all population groups are to be guaranteed.

**1956** Fugard, his wife, actress Sheila Meiring, and a small group of friends form an amateur theater company, *Circle Players*, in Cape Town. The company presents the first Fugard plays to be performed, *The Cell* and *Klaas* and *the Devil*.

**1960** In the African township of Sharpeville, at least 67 unarmed African civilians are killed and more than 180 wounded by police, most of the victims are shot in the back as they are running away. Thousands of workers go on strike; the government mobilizes the army, outlaws the ANC and Pan-African Congress, and arrests more than 11,000 people under emergency regulations.

**1961** South Africa becomes a republic and leaves the British Commonwealth. Fugard's *The Blood Knot* premieres in Johannesburg, London, and New York, establishing Fugard's international reputation. Fugard's father dies.

In solidarity with striking drivers, the black population of Port Elizabeth boycotts buses for 40 days, often walking 12 to 28 miles to and from work.

**1964** Nelson Mandela, a leader of the ANC, is arrested for treason and sentenced to life in prison.

**1972-73** An all-black student organization, led by Steven Biko, launches the Black Consciousness movement. The U.N. General Assembly declares apartheid "a crime against humanity."

**1976** Police fire on schoolchildren marching in protest in Soweto. The revolt spreads to other schools as angry students protest the state

*continued on page 41*



S. HILTON-BAKER/FRANK

*Mourners at an Eastern Cape funeral*

# The question is no longer why. It's how.

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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 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 Jujamecyn Theaters Award.

ater were recognized with the prestigious Jujamecyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of 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, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny

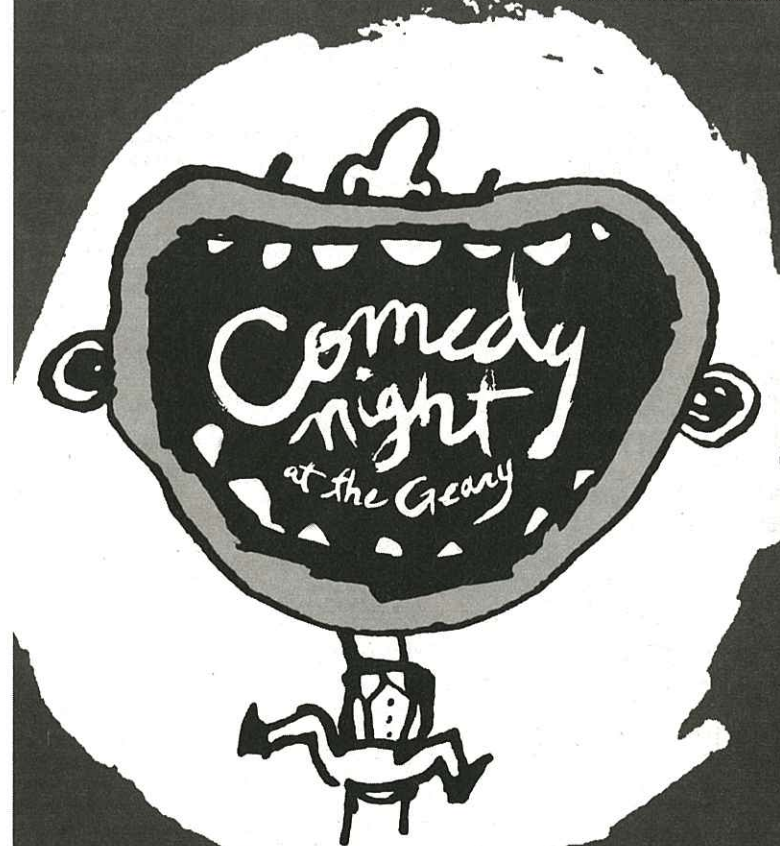
Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront 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.*

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**Sunday May 20** 8pm **\$25** Geary Theater

featuring Rob Becker, Greg Fitzsimmons, and Jake Johannsen



**A.C.T.**

**american conservatory theater**  
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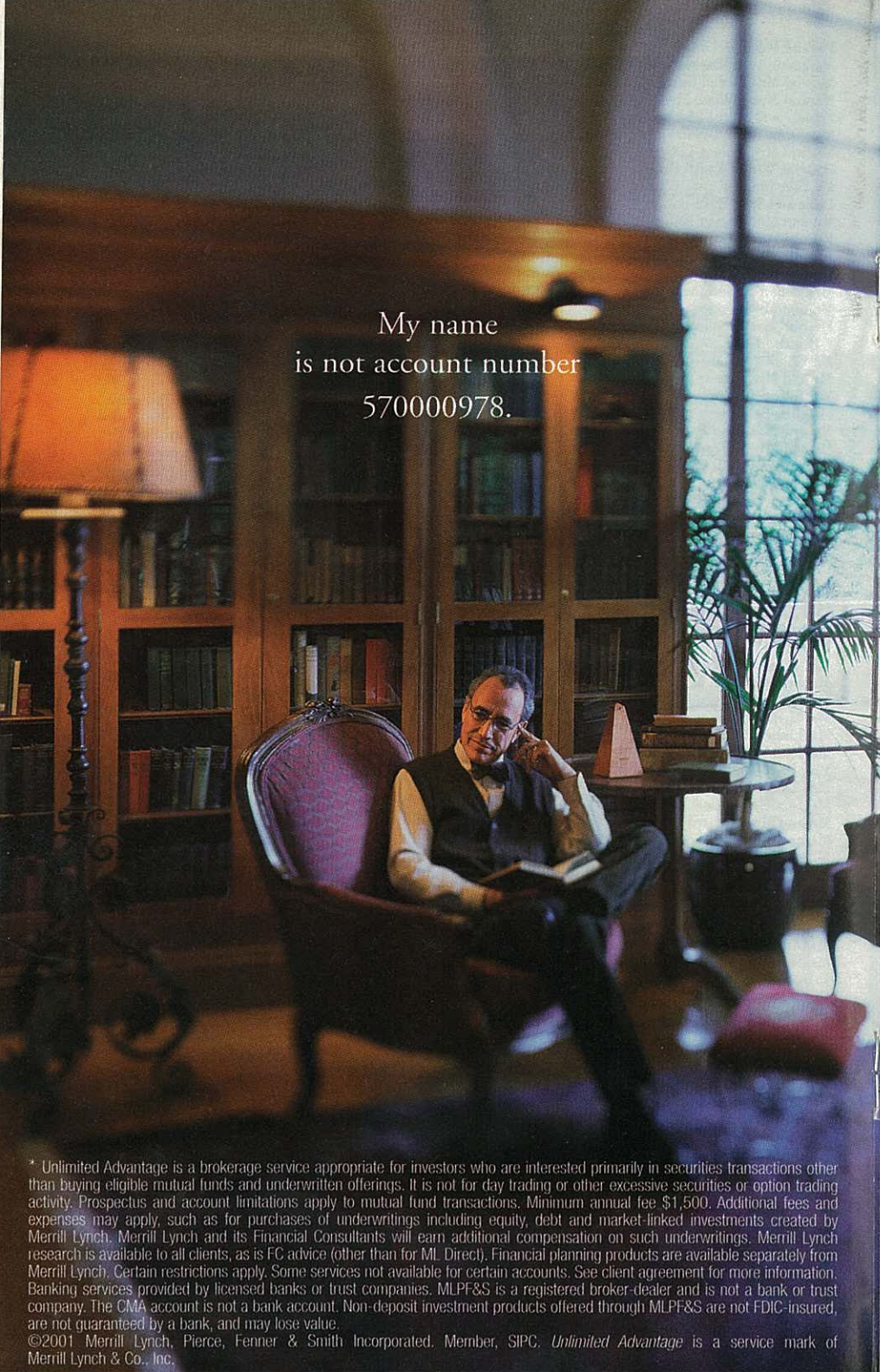
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*The Leadership Campaign for American Theatre, a challenge program launched in 1991 and spearheaded for NCTF by John D. Ong, chairman emeritus of the BFGoodrich Company, required member theaters to raise new local corporate support to claim their shares of the proceeds. The campaign wound to a close, with all pledged grants received. The following corporations have donated over \$600,000 to the Leadership Campaign:*

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

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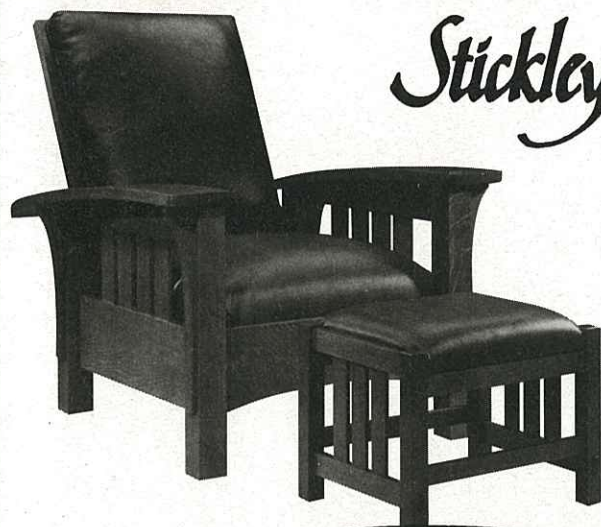
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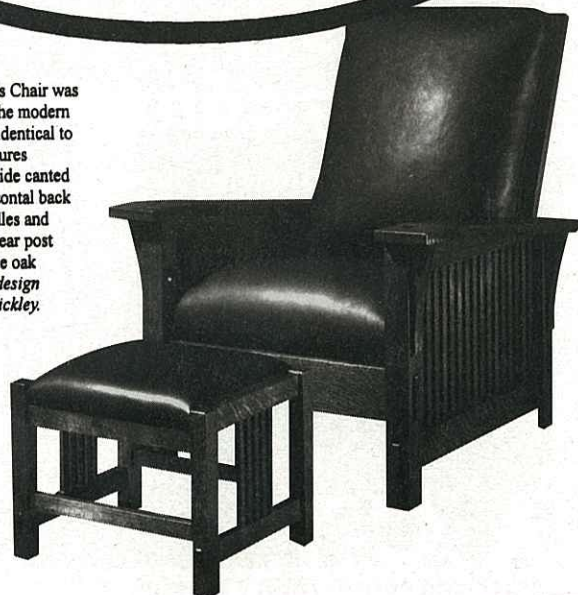
The Bow Arm Morris Chair is Leopold's finest tribute to William Morris, Leader and Champion of the English Arts & Crafts Movement. The originals of this chair are extremely rare and command premium prices. The arched front stretcher is a fitting complement to the long, graceful bowed arms. Construction features include four adjustable positions and the quadrilinear post construction for the oak version. *Original design c. 1910, L & J.G. Stickley.*

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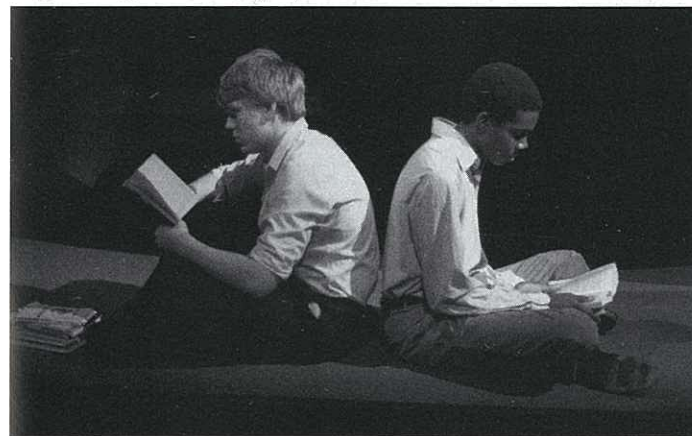


## "MASTER HAROLD" GOES TO SCHOOL

The A.C.T. ArtReach Program—a series of theater workshops conducted by A.C.T. artists each season in selected Bay Area middle and high schools—is piloting an exciting new initiative in the San Francisco Unified School District in conjunction with the production of "*Master Harold*"...and the boys. Two San Francisco high schools (Raoul Wallenberg Traditional High School and Ida B. Wells Continuation High School) have been selected to work closely with A.C.T. to incorporate Fugard's play into the dramatic literature component of their English curricula. Following this season's launch, one play from A.C.T.'s repertory will be selected for study every year by an increasingly broad range of schools.

Approximately 200 students, including Wallenberg's entire 10th-grade class, and their teachers will participate in this first phase of the program, which includes attending a student matinee of "*Master Harold*"...and the boys; working with A.C.T.'s study guide materials; and participating in workshops with A.C.T. artists involved with the production. A.C.T. artists will also work closely with each school's teachers and administrators beforehand to help them ensure that teaching the play is as fulfilling an experience as possible.

The ArtReach Program has already become a successful component of A.C.T.'s range of youth education initiatives and has proved highly effective in reaching students with no previous exposure to the arts. By the end of the 2000-01 season, ArtReach will have served approximately 1000 students and their teachers, from 18 Bay Area schools. This new project will enable A.C.T. to strengthen its relationship with the city's schools and make a greater contribution to the community. Like all of A.C.T.'s youth education programs, ArtReach is based on the belief that students' experience of theater is enriched by understanding the social, historical, and cultural background of plays and playwrights and that insight into technique, design, and acting styles and contact with theater artists will



Jonathan Sanders (left) and Amari Devon Williams in the A.C.T. Young Conservatory production of Timothy Mason's *The Less Than Human Club* (July 2000)



**OPPOSITE**  
The A.C.T. Master of  
Fine Arts Program  
class of 2001  
presented their final  
shows at the Magic  
Theatre this spring:  
Georg Büchner's  
Woyzeck and Leonce  
and Lena, both  
directed by  
Adrian Giurgea.  
Clockwise  
from top left:  
Atosa Babaoff;  
Kenneth Lee and Clare  
O'Sheeran; Danny Boyd  
Beaty (left) and Eric  
Baker; the cast of  
Leonce and Lena;  
(l to r) Stafford  
Clark-Price,  
Jordan Thomas,  
and Gregory Harr.

deepen their appreciation for the craft. A.C.T. is also convinced that a participatory approach to learning is the most direct way to capture students' imaginations and enlist their intelligent responses.

"A.C.T. exists to advance the future of theater as an art form," says Bruce Williams, A.C.T.'s director of community programs. "We strive to develop future audiences through a commitment to programs that engage audiences of all ages in an ongoing dialogue about the role of theater in the community, and it is important to begin that dialogue as early as possible."

## HELP THE YOUNG CONSERVATORY GET TO LONDON

The A.C.T. Young Conservatory will embark on its second theater trip to London in July, and is hoping to fund their much-anticipated journey with financial assistance from the A.C.T. community.

This summer's journey is a significant milestone in the ongoing expansion of the Young Conservatory's acclaimed New Plays Program. Young Conservatory Director Craig Slight initiated the program's first transatlantic commission and production in 1999, in association with London's distinguished Royal National Theatre

## THE A.C.T. INTERNSHIP PROGRAM

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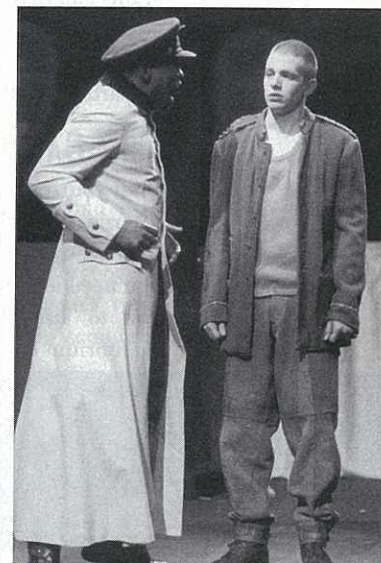
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PHOTOS BY KEN FRIEDMAN



(RNT), by commissioning British playwright Bryony Lavery to write a new play for A.C.T.'s teenage students.

With Lavery in residence and Suzi Graham-Adriani (director of the RNT's youth theater projects) directing, *Illyria* premiered at A.C.T. last August. As the next step in the transnational collaboration, the cast of the Young Conservatory's production of Timothy Mason's *Time on Fire* (which was commissioned by and premiered at A.C.T. in 1999) will reprise the production—which features “*Master Harold*”’s Jonathan Sanders—at the RNT July 7–14, under Slaughter's direction.

To show your support of A.C.T.'s young adult theater training programs and help the talented cast of *Time on Fire* fund their theatrical adventure, please contact Julie Anne Connolly at (415) 439-2353 or send checks made out to “YC-RNT” to the A.C.T. Development Department, 30 Grant Avenue, San Francisco, CA 94108.

## THE GALLERY AT THE GEARY

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to San Francisco's art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors and along the north bank of windows) to view the

work of Bay Area artists in a series of rotating exhibits throughout the 2000–01 season.

Currently on view are paintings by landscape and figurative artist Nick Mullahey. Mullahey reflects on his work: “I take my paints and sculptural tools on all my journeys, recording the fleeting moment of my experiences. Whether a moonrise over Sausalito, a sun-struck day in Santa Barbara, thundershowers in Costa Rica, or an abstract canvas combining elements of all, it comes down to the same theme: a search for balance. The elements of this balance encompass color and composition and emotion and the artist's personal feelings and his or her ideology. If you look, like most things you can find it all.”

Each artwork purchase benefits A.C.T. Mullahey is represented locally by Kourosh Ghadishah, (415) 205-0072.



*History of Apartheid, continued from page 20*

of black education in South Africa. The violence results in 1,000 deaths, and international protests mount.

1977 Biko is arrested and killed in police custody; the Black Consciousness movement is banned. The U.N. Security Council unanimously votes an embargo on the export of arms to South Africa.

1978 Pieter W. Botha becomes prime minister. His administration repeals bans on interracial sex and marriage; desegregates many hotels, restaurants, trains, and buses; removes the reservation of skilled jobs for whites; and repeals the pass laws. A new constitution creates separate parliamentary bodies for Indians and for Coloreds.

1980 Outside pressures against apartheid include divestment campaigns and attempts to ban the import of South African goods and services. Within the country, strikes, boycotts, civil disobedience, sabotage, and the disruption of day-to-day administration are even more devastating. *Fugard's mother dies.*

1982 “*Master Harold*”...and the boys premieres at Yale Repertory Theatre and, a few months later, on Broadway.

1984 Long-standing apartheid critic Archbishop Desmond Tutu wins the Nobel Peace Prize.

1986 Violence increases and a nationwide state of emergency is declared. The U.S. Congress (overriding President Reagan's veto) passes the Comprehensive Anti-Apartheid Act, imposing economic sanctions. Police and soldiers patrol African townships in armed vehicles, destroying black squatter camps and detaining, abusing, and killing thousands of Africans.

1988 Conversations begin between National Party leaders and exiled and imprisoned ANC leaders.

1989 Botha resigns; F. W. de Klerk becomes president.

1990 Mandela is released after 27 years in prison.

1991 The major apartheid laws are repealed, all political organizations are legalized, and the state of emergency is revoked. Mandela and de Klerk begin negotiations for a new constitutional order.

1993 A new, interim constitution guaranteeing political, social, and economic rights for all the peoples of South Africa is written and approved by all parties involved in the negotiations. Mandela and de Klerk win the Nobel Peace Prize.

1994 South Africa holds its first democratic elections. The ANC receives a majority of the vote, and Mandela becomes president. A new “government of national unity” is formed.

1995 The Truth and Reconciliation Commission is established to investigate acts of violence and discrimination committed by the apartheid regime and by exiled activist groups. Individuals are invited to confess to human rights violations and apply for amnesty. A period of “truth recovery” is to be followed by a policy of reparation and rehabilitation for victims of apartheid.

1996 A new constitution is adopted. ■

Adapted from  
*South Africa: Can  
a Country Over-  
come Its History?*,  
[www.learner.org/  
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Lyrics adapted and conceived by Nelson and Davey

Directed by Richard Nelson

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### **The Beard of Avon**

By Amy Freed

Directed by Mark Rucker

January 10–February 10, 2002

### **Blithe Spirit**

By Noël Coward

Directed by Charles Randolph-Wright

February 21–March 24, 2002

### **The Glass Menagerie**

By Tennessee Williams

Directed by Laird Williamson

March 29–April 28, 2002

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By Maxim Gorky

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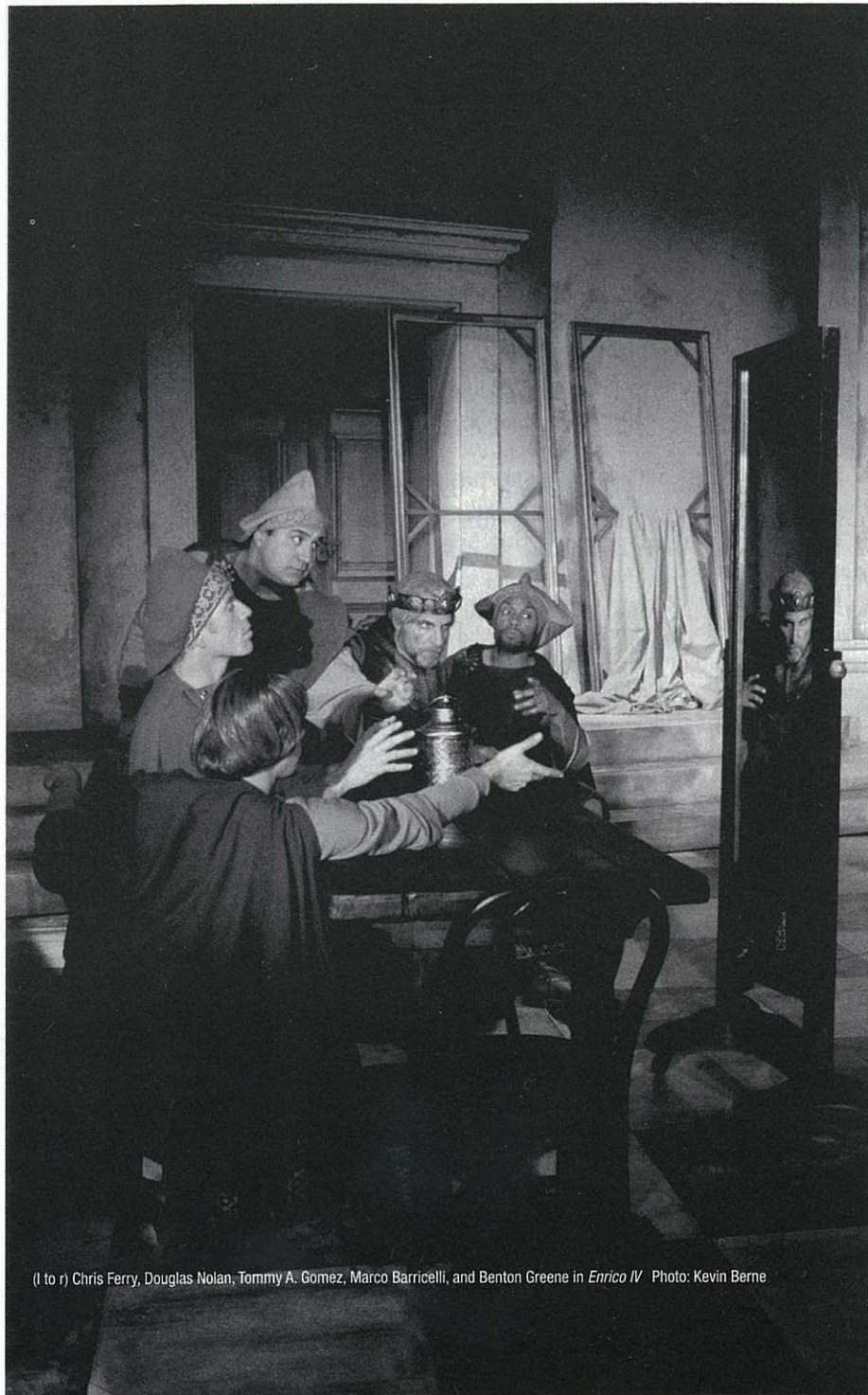
May 9–June 9, 2002

### **Buried Child**

By Sam Shepard

Directed by Les Waters

June 14–July 14, 2002



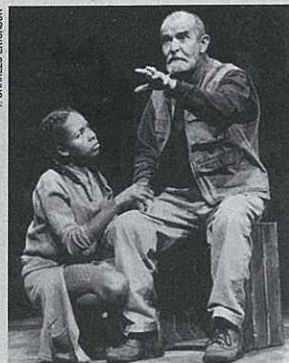
(l to r) Chris Ferry, Douglas Nolan, Tommy A. Gomez, Marco Barricelli, and Benton Greene in *Enrico IV* Photo: Kevin Berne

 **A.C.T.**

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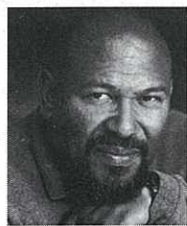
T. CHARLES ERICKSON



## ATHOL FUGARD

South African playwright, actor, and director Athol Fugard is recognized as one of the world's leading theater artists. Born in 1932 in the semidesert Karroo region of South Africa and educated at the University of Cape Town, he traveled as a seaman in the Far East, worked in television in England, America, and Europe, and became actively involved in theater when, after meeting his wife, actress Sheila Meiring, they formed an experimental theater company in Johannesburg. Despite South Africa's harsh censorship laws, he sustained a theater group—the

Serpent Players, formed with actor Zakes Mokae—in Port Elizabeth that produced plays that defiantly indicted the policies of apartheid. The troupe, which was forbidden to perform publicly for whites, premiered Fugard's *The Blood Knot* in 1961. In 1967, the South African government seized Fugard's passport and placed him under surveillance. The harassment did not stop Fugard from collaborating in 1972 with black actor-playwrights John Kani and Winston Ntshona on *Sizwe Bansi Is Dead* and *The Island*, which were nominated for three Tony Awards. Fugard's celebrated plays also include *A Lesson from Aloes*, *The Road to Mecca*, "Master Harold"...and the boys, *My Children! My Africa!*, *Boesman and Lena*, *Playland*, *The Captain's Tiger*, and *Valley Song*. His most recent play, *Sorrows and Rejoicings*, premieres at the McCarter Theatre Center in May. In addition to his plays, Fugard is the author of *Cousins: A Memoir* and *Notebooks: 1960–1977* and the screenplays for *Boesman and Lena*, *The Guest*, and *Marigolds in August*. He currently divides his time between the United States and South Africa.



**STEVEN ANTHONY JONES** (*Sam*), an A.C.T. associate artist, has been seen at A.C.T. in *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *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; the role of Willie in "Master Harold"...and the boys at San Jose Repertory Theatre; and Division Street at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."

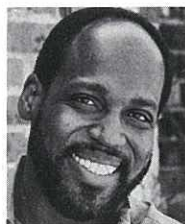


**JONATHAN SANDERS** (*Hally*) made his Geary Theatre debut last season as Edward III in Christopher Marlowe's *Edward II*. He has been a student since age 12 in the A.C.T. Young Conservatory, where his roles have included the title role of Martin McDonagh's *The Cripple of Inishmaan* and Roger Giff in the world premiere of Timothy Mason's *Time on Fire*. He also performed the voice of Polydorus in the A.C.T. production of *Hecuba* and played Jake in the U.S.

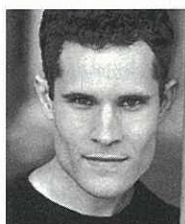
premiere of Gary Mitchell's *Trust* at the Eureka Theatre Company. He graduates from the Urban School of San Francisco in May and will perform this summer in the Young Conservatory production of *Time on Fire* at the Royal National Theatre in London and the Magic Theatre in San Francisco.



**GREGORY WALLACE** (*Willie*), an A.C.T. associate artist, has been seen at A.C.T. in *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch Over Me* at South Coast Repertory, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Rep. Screen credits include Peter Sellers's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama and teaches and directs in the A.C.T. Master of Fine Arts Program.



**DARYL EDWARDS** (*Understudy*) has performed in New York productions of *The Red Snake* and *Colored Museum* at the New York Shakespeare Festival, *Of Mice and Men* at the Roundabout Theatre Company, and *Crumbs from the Table of Joy* at The Second Stage. Regionally, he has appeared in "two" at the Williamstown Theatre Festival, *Antigone* at Yale Repertory Theatre, *Nothing Sacred* at Hartford Stage Company, and "Master Harold"...and the boys at Play-Makers Repertory Company, Asolo Theatre Company, and Syracuse Stage. Television and film credits include "NYPD Blue," "Law & Order," "Oz," "The Cosby Show," *Die Hard with a Vengeance*, *The Substitute II*, *A Price below Rubies*, the John Sayles films *Brother from Another Planet* and *City of Hope*, and the upcoming *13 Conversations*.



**DAVID MENDELSON** (*Understudy*) has performed at the Geary Theatre in *Enrico IV* and *The Misanthrope* this season and *The Threepenny Opera* last season. As a member of the A.C.T. Master of Fine Arts Program class of 2000, he appeared as Lysimachus in *Pericles*, Moritz in *Spring Awakening*, and Fay in the West Coast premiere of Mac Wellman's *Girl Gone*, all at the Magic Theatre. Most recently, he appeared at Marin Theatre Company in foolsFURY's production of Tony Kushner's *The Illusion*.



**MICHAEL GENE SULLIVAN** (*Understudy*) has appeared at A.C.T. in *The First Picture Show*, *Machinal*, *Pecong*, *Tartuffe*, and four seasons of *A Christmas Carol*. He is also a member of the Tony and Obie Award-winning San Francisco Mime Troupe, where he has performed in, written, or directed more than 20 productions. Other credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, the Eureka and Lorraine Hansberry theatres, his award-winning performance as Flick in *Violet* at TheatreWorks, as well as performances off Broadway, at the



Kennedy Center, and at theater festivals in Hong Kong, Jerusalem, South Korea, Canada, and Belgium. Sullivan's critically acclaimed one-person show *Did Anyone Ever Tell You—You Look Like Huey P. Newton?* opened at the Eureka Theatre in San Francisco in 1999.

**LAIRD WILLIAMSON** (Director) has staged A.C.T. productions of *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, and *Pantagleize* and was the original director and co-adaptor of the company's annual production of *A Christmas Carol*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has directed *Don Pasquale* and *The Portuguese Inn* for Western Opera Theater, *Electra* for the Intiman Theatre, and *Sunday in the Park with George* for Seattle Repertory Theatre, and has been a guest director at the Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *Gross Indecency*, *Arcadia*, and *Galileo* at the Denver Center; his own adaptation of Calderon's *Life Is a Dream* at the Denver Center and the Oregon Shakespeare Festival; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy*, by Mark Harelik, at the Old Globe Theatre.

**RALPH FUNICELLO** (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989-90; he most recently designed the sets for *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Rep, and Seattle Rep. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Manhattan Theatre Club, Milwaukee Rep, American Festival Theatre, Berkeley Rep, Denver Center Theatre Company, Guthrie Theater, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

**CLAUDIA EVERETT** (Costume Designer) makes her A.C.T. debut with *"Master Harold"...and the boys*. She has designed costumes for several seasons at the Oregon Shakespeare Festival, including productions of *Wit*, *Strindberg in Hollywood*, *The Illusion*, *Toys in the Attic*, *Our Town*, *The Merry Wives of Windsor*, *Boy Meets Girl*, *The Shoemakers' Holiday*, *As You Like It*, *An Enemy of the People*, *Light Up the Sky*, *Cat on a Hot Tin Roof*, and *Richard III*, among others. Regional theater credits also include *Mrs. Warren's Profession* and *Sylvia* at Portland Center Stage, *Guys and Dolls* at the Denver Center Theatre Company, *Tuna Christmas* at Oregon Cabaret Theatre, and several productions at the Actors' Theatre of Ashland and Studio X in Ashland. Her wardrobe credits for film and television include *Guilty by Suspicion*, *Lonesome Dove*, *Howard the Duck*, *The Return of the Jedi*, *Blow Out*, *Heaven's Gate*, and *John of the Cross*.

**PETER MARADUDIN** (Lighting Designer), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions,

including *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include *The Oresteia*, *The Alchemist*, *The First Hundred Years*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre. He is the founding principal designer with Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

**GARTH HEMPHILL** (Sound Designer) is in his fourth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Enrico IV*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos, 4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

**FRANCINE LANDES** (Movement) staged the movement for A.C.T.'s production of *The Misanthrope* earlier this season. She has been choreographing for the last 20 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Falco Dance Company, Martha Renzi and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of *The Mystery of Edwin Drood* on Broadway and played the role of Eve in Martha Clarke's *Garden of Earthly Delights*. Landes has taught on the faculties of Princeton University, Columbia University, and Wesleyan University. She has a B.F.A. from the Juilliard School and an M.A. from Columbia University. She is currently on the faculty of the A.C.T. Master of Fine Arts Program.

**DEBORAH SUSSEL** (Dialect Consultant) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 26th season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 40 A.C.T. productions. Her most recent work includes *Glengarry Glen Ross*, *The Invention of Love*, *The Misanthrope*, *Indian Ink*, and *Tartuffe* at A.C.T.; *Morning's at Seven* at Marin Theatre Company; and *Dinner with Friends* at Berkeley Repertory Theatre.

**PAUL WALSH** (Dramaturg) joined A.C.T. as dramaturg and director of humanities in 1996 after teaching at Southern Methodist University and working with the Minneapolis-based Theatre de la Jeune Lune on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. He has served as production dramaturg on more than 15 plays at A.C.T., including this season's *Enrico IV* and *The Misanthrope*, and last season's



*Edward II*, which he adapted with director Mark Lamos. Walsh received his Ph.D. from the University of Toronto in 1988. His translations of plays by Strindberg and Ibsen have been produced across the United States and in Canada. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

**JULIE HABER** (Stage Manager) returns to A.C.T., where she stage-managed *Goodnight Children Everywhere* earlier this season. She had previously spent 20 seasons in Southern California as the company stage manager at South Coast Repertory, managing more than 70 productions, including the premiere of *Prelude to a Kiss*. She last worked in the Bay Area on *Ballad of Yachiyo* at Berkeley Repertory Theatre and has also stage-managed at La Jolla Playhouse, including the pre-Broadway production of *Big River*; the Santa Fe Festival Theatre; and the Guthrie Theater. A graduate of the Yale School of Drama, she was a lecturer at Yale and a resident stage manager for Yale Repertory Theatre. Haber also taught at Cal Arts and has been on the faculty of UC Irvine since 1990.

**FRANCESCA RUSSELL** (Assistant Stage Manager) has worked at A.C.T. on the 1996, 1999, and 2000 productions of *A Christmas Carol*, as well as *Goodnight Children Everywhere*, *2 Pianos, 4 Hands*, *High Society*, *Mrs. Warren's Profession*, *The Royal Family*, *Machinal*, and *Shlemiel the First*. Last summer she stage-managed Danny Scheie's production of *Cymbeline* for Shakespeare Santa Cruz, followed by *The Philanderer* at the Aurora Theatre Company. She also worked on *Ravenshead* and *Mabou Mines' Peter and Wendy* at Berkeley Repertory Theatre and has spent seasons with San Jose Repertory Theatre, Shakespeare Santa Cruz, the California Shakespeare Festival, and La Jolla Playhouse. Russell is a graduate of UC San Diego. Her next project is A.C.T.'s *Texts for Nothing*.

*Secrets Shared, continued from page 17*

*You have described the writing process as involving a progressive unburdening, a shedding of stories that we need to get out, rather than an accumulation. You're turning 70 soon. Do you still think of writing in those terms?*

Oh yes, for me life has been an accumulation and a discharging of appointments. As you live a life, you end up knowing that your life is about keeping appointments with incidents, faces, stories you've heard, things you've seen. I do finally want to fall into my grave really empty. I don't want to...you know, stories are no good down there. I would like to have gotten them all out. I would like to have kept all those appointments. And I haven't got all that much time left. Unfortunately, I think I am going to have my pen in my hand when I get into that box. Oh dear me, there will never be enough time.

*Do you still consider "Master Harold" your most personal play?*

Let me just think. Yes. It is the most personal, yes. I mean, Fugard is there in disguise, even in drag, in all of these plays in one way or the other. But, I still think of "Master Harold" as a very, very personal play, my most personal statement. ■



**CAREY PERLOFF** (Artistic Director) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Threepenny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and the Geary Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* and Pirandello's *Enrico IV*.

Before joining A.C.T., Perloff was artistic director of 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*, and many classic works. Under Perloff's leadership, CSC won numerous Obie Awards, including the 1988 Obie for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and 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 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American Red Cross. 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, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

**MELISSA SMITH** (Conservatory Director), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as 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 numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

**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.



# A.C.T. EXTRAS

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

## A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

## AUDIENCE EXCHANGES

These informal 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.

## WORDS ON PLAYS

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

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A.C.T. Manager of Individual Giving Michele Casau  
30 Grant Avenue  
San Francisco, CA 94108  
(415) 439-2451

## 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.act-sfbay.org](http://www.act-sfbay.org).

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-3 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

### Online

Tickets are also available 24 hours/day on our Web site at [www.act-sfbay.org](http://www.act-sfbay.org). Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

### 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.

### BASS

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

### 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 donated.

### 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 \$61.

### Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

### 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 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 and senior citizen subscriptions are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

### 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 online, by phone or fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

## SPECIAL PROGRAMS

### Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

### Student Matinees

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

### A.C.T. Extras

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](http://www.act-sfbay.org/community) or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to [deafcommunity@act-sfbay.org](mailto:deafcommunity@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.

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

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.

## 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 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.

### Beepers!

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

### 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.

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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.



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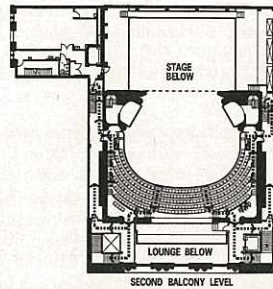
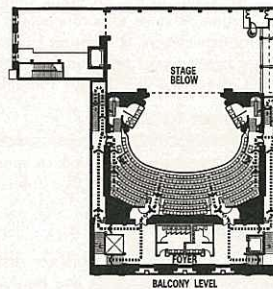
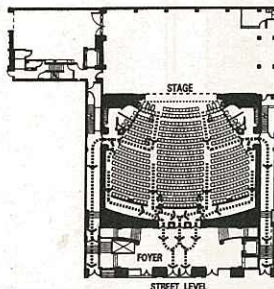


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