“Master Harold"... and the boys

A.C.T.
STAGEBILL

THE 2000–01 A.C.T. Season

FRANK LOESSER’S
HANS CHRISTIAN ANDERSEN
Music and lyrics by Frank Loesser
Book by Sebastian Barry
Based on the Samuel Goldwyn motion picture
Directed and choreographed by Martha Clarke
August 31–October 8, 2000

GLEN GARRY GLEN ROSS
by David Mamet
Directed by Les Waters
January 4–February 4, 2001

GOODNIGHT CHILDREN EVERYWHERE
Written and directed by 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 Leland 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
Q: Is being born into wealth a burden?
A: It doesn’t have to be. But it does come with its own set of complexities. Parents grapple with issues beyond the technical. What is the effect of inheritance? How do you instill a sense of responsibility in children who may never have to work? Even allowances can become an issue.

Q: What is Family Advisory Practice?
A: We’re a division of The Citigroup Private Bank devoted to helping clients think through the human implications of their wealth.

Q: Can you elaborate?
A: It’s not just about increasing or preserving assets. Parents want their wealth to bring about the best possible experience for those they care about most—their children. Family philanthropy is the next most common issue for us.

Q: This doesn’t sound like a banker talking.
A: I’ll take that as a compliment.

Q: One would have expected to hear about financial products for affluent families.
A: Obviously, we make our living providing comprehensive financial solutions for people. But we can do that much better when we have a clear understanding of our clients and their values. So it isn’t all that far afield when you think about it.

To have your own dialogue with us, call 1.800.996.2500, ext. 280

citigroup
private bank

Ninety offices in fifty-eight cities around the world.

“The Citigroup Private Bank” provides services and products through various Citigroup affiliates. Not all services are available at all locations. For more information, contact a private banker or relationship manager. ©1991 Citicorp.

A.C.T. PRESENTS

“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 by Paul Walsh
Movement by Francine Landes
Dialect Consultant by Deborah Sussel
Casting by Meryl Lind Shaw

Stage Management Staff
Julie Haber*, Stage Manager
Francesca Russell*, Assistant Stage Manager
Miesha Brodsky, Intern

Please silence all cellular phones and pagers.

Presented by special arrangement with Samuel French, Inc.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
"Master Harold... and the boys"

The Cast
Sam  Steven Anthony Jones*
Willie  Gregory Wallace*
Holly  Jonathan Sanders

Understudies
Sam—Daryl Edwards*
Willie—Michael Gene Sullivan*
Holly—David Mendelsohn*

Time
1950

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

The play is performed without an intermission.

Special Thanks to
Craig Slaight
Len Shneyder

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
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 exercise 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 Semele, 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.
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 post-apartheid 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.
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 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. Eton 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.
AN OVERVIEW OF THE HISTORY OF APARTHEID

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 servitude 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 cafe that becomes the play's setting.

1948 The National Party wins a majority in parliament, promising to counter the "black threat" with apartheid ("apartheid") 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
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.


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
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.

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.
MERRILL LYNCH and
UNLIMITED ADVANTAGE™
> CONSULT
> PLAN
> INVEST
> BANK

A SIMPLE FEE. A SIMPLER LIFE.

You. Your Financial Consultant. And a host of financial services.
With the Unlimited Advantage® brokerage service from Merrill Lynch, the first thing
your personal Financial Consultant does is listen. To you. In person. Because nothing
is more important than understanding your financial needs or assisting in your
long-term goals. And to help you succeed, your Financial Consultant provides you with
a vast range of financial products and investment expertise that only Merrill offers.
Including world-class research, global capabilities and state-of-the-art technology
with no individual account charges and no per-trade commissions on most transactions. So
you can consult. Plan. Invest. And bank. Unlimited Advantage brings it all to you for
a simple fee. It's a new way of thinking about your financial future that starts with
getting to know you—by your name and not your number.

Contact your Merrill Lynch Financial Consultant or call
1.800.MERRILL or visit askmerrill.ml.com

Be bullish

©2001 Merrill Lynch, Pierce, Fenner & Smith Incorporated. Member SIPC. Unlimited Advantage is a service mark of
Merrill Lynch & Co. Inc.
DONORS
($5,000 - $9,999)
ABC, Inc.
ADP
Bristol-Myers Squibb Company
Chase Manhattan Bank
Colgate-Palmolive
Donaldson, Lufkin & Jenrette
HSBC Bank USA
The Intergroup of Companies
Marsh & McLeamons Companies, Inc.
Merrill Lynch & Co., Inc.
Metropolitan Life Foundation
Newsweek
PaineWebber
Pfizer, Inc.

INDIVIDUALS /
$500 - $4,999
Bergstrom
BML Entertainment
Hugo Boss USA, Inc.
Broadway Video
Comedy Central
Denge Productions
Dramatists Play Service, Inc.
Edifice/Re
Earle Hays Productions
Horan Imaging Solutions
Korr/Ferry International
Mapleton Investments
Master Eagle
Neuberger & Berman
Novaworks
Revion
RGB Group, Ltd.
Scott Capital

SUPPORTERS
($500 - $4,999)
The Acton's Fund of America
Arthur Andersen
Amy Entertainment
Hugo Boss USA, Inc.
Broadway Video
Comedy Central
Denge Productions
Dramatists Play Service, Inc.
Edifice/Re
Earle Hays Productions
Horan Imaging Solutions
Korr/Ferry International
Mapleton Investments
Master Eagle
Neuberger & Berman
Novaworks
Revion
RGB Group, Ltd.
Scott Capital

PHOTOGRAPHY
Larry Blank

THE LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE
The Leadership Campaign for American Theatre, a challenge program launched in 1992, is spearheaded by one of its founders, an alumnus of The BG Company, required member theatres to raise new or additional corporate support to renew their share of the proceeds. The campaign wound to a close, with all pledged grants received. The following corporations have donated over $100,000 to the Leadership Campaign:
American Express
AT&T Foundation
The BG Company
Bristol-Myers Squibb Foundation
Fannie Mae Foundation
GTE Foundation
IBM Foundation
Mobil Foundation, Inc.
Praxis Media, Inc.
Texaco

THE XEROX CORPORATION

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

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

G. David Anderson
Alison Augustine
Marte Bauer
Helena Buckner
Joan Calabrese
Catherine Collins
Maureen Don
Elaine Foreman
Frances Frieden
Barbara Gerber
Celia Gersco
Dorothy Griggs
Pauline Hoff
Geri Holmes
Hun Jersey
Ester Jennings
Iris Johnson
William & Gladys Kane
Susaan Kohn
Ines Levanowicz
Danielle Neary
Roy Orphan
Marry Peruse
Joe Ruscinit
Dana Rose
Johanna Wilkins
Joe Rosenthal
Beverly Seba
Ellen Spindler
San Thal
Sylla Toon
Jean Wilcox

For information about the Friends of A.C.T., call (415) 439-2301.
For information about ushering, call (415) 439-2349.
SAND FRANCISCO BAY GUARDIAN
CORPORATE SPONSOR

One of the first locally owned and operated independent newsweeklies of its kind in the nation, the San Francisco Bay Guardian is still recognized as one of the best. Over the past 35 years, the Guardian has been dedicated to "printing the news and raising hell," and has grown up with two generations of loyal readers around San Francisco Bay. Among the award-winning paper's proudest achievements is its support of the arts, especially of those writers, painters, poets, players, and performers who help make up the soul of the city.

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

THE A.C.T. INTERNSHIP PROGRAM IS NOW ACCEPTING APPLICATIONS

An A.C.T. internship can be a springboard to a professional life in the theater.

Artistic & Administrative
Artistic Department
Assistant Director
Literary/Publications
Development
Management
Marketing/PR

Production
Costume Rentals
Costume Shop
Lighting Design
Sound Design
Properties
Technical Design
Wig Construction and Makeup
Stage Management
Production
Production Management

For information, an application, or a free brochure, call the A.C.T. Internship Hotline at (415) 439-2447 or visit act-sfbay.org.

young conservatory

Outstanding theater training for students aged 8 to 19. Enrollment for the summer session is now underway. Classes begin June 18.

Call now for more information or for your free brochure! 415 439-2444

A.C.T.
american conservatory theater

carey perloff, artistic director • heather kitchon, managing director
malisa smith, associate director • stein sleight, young conservatory director
"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 repertoire 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...
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 Slaight 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

An A.C.T. internship can be a springboard to a professional life in the theater.

Artistic & Administrative
Artistic Department
Assistant Director
Literary/Publications
Development
Management
Marketing/PR

Production
Costume Rentals
Costume Shop
Lighting Design
Sound Design
Properties
Technical Design
Wig Construction and Makeup
Stage Management
Production
Production Management

For current information, an application, or a free brochure, visit act-sfbay.org.
(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, Ilyria 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 Slaight’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) 439-2333 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 Mullaney. Mullaney 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. Mullaney 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 mourner 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. ■
Join us!

It's our 35th-anniversary subscription season!

**Celebration and The Room**
By Harold Pinter
Directed by Carey Perloff
September 13–October 14, 2001

**James Joyce's The Dead**
Book by Richard Nelson / Music by Shaun Davey
Lyrics adapted and conceived by Nelson and Davey
Directed by Richard Nelson
October 25–November 25, 2001

**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

**The Mother (Vassa Zheleznova)**
By Maxim Gorky
Adapted by Constance Congdon
Directed by Carey Perloff
May 9–June 9, 2002

**Buried Child**
By Sam Shepard
Directed by Les Waters
June 14–July 14, 2002

---

(1 to 1) Chris Ferry, Douglas Nolan, Tommy A. Smith, Marcos Barricelli, and Benton Greene in *Finola* // Photo: Kevin Berne

---

ACT
click or call act-sfbay.org 415 749-2ACT
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 Nshona on Sizwe Banzi 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, premiered 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 Grand, and Marigolds in August. He currently divides his time between the Unites States and South Africa.

Steven Anthony Jones (San), 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, Hurry, Hurry, Insurrection: Holding History, Seven Guitars, the title role of Othello, Antigone, Miss Evers’s Boys, Clarice, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, Feather's, and A Christmas Carol. Other local theater credits include Fuente Ovejuna and Ménage 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 Polyporus 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 Seagull at the Guthrie Theater, Someone to Watch Over Me at South Coast Repertory, The Learned Ladies at the Williams College 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 Sellars’s Cabinet of Dr. Rimes, The Beverly Hillbillies, The Impact of a 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.


David Mendelson (Understudy) has performed at the Geary Theater 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, The Petrified Forest, 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 Oakland theatres, his award-winning performance as Flick in Violet at TheatreWorks, and 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 *Pantalone* 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, *Elettra* 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 Labour's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theatre; and *Two Gentlemen 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 Theatre Company, 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*, *Bay 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, *Ghosts and Dolls* at the Denver Center Theatre Company, *T дня 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 MARAUDIN** (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 Three Penny Opera*, *Tartuffe*, *Long Day's Journey into Night*, *Junio and the Pysco*, *Hebe*, *Old Times*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Harrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; recent Bay Area productions include *The Oratorio*, *The Alchemist*, *The First Hundred Years*, *Hydriaphobia*, *Skyfall*, *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. resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Enrico IV*, *Goodnight Children Everywhere*, *Glenngary 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-League Awards for his work on *A Streetcar Named Desire*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Frontrunners*, 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 choreographed for over 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, Marta 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 *Glenngary 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** (Drumaturg) 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 Giovannini*, 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 Theatre. 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 1990 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 Shekemel 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.

Secrecy 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.

CARLEY 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' Hebeba, 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 Ayvazian's Singer's Boy, and the inaugural production of Shakespeare's Tempest. This season she directs new translations of Molieré'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 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 live-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 a 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.
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.

---

**ON “MASTER HAROLD” ...AND THE BOYS**

**A.C.T. PROLOGUE**

Tuesday, May 8, 2001, 5:30 p.m.

*Featuring Director Laird Williamson*

**AUDIENCE EXCHANGES**

May 15, May 20 (matinee), and May 30 (matinee)

For more information, call (415) 749-2ACT or go online at www.act-sfbay.org.

---

**Genesis Prize for Opera**

an international chamber opera competition

The Genesis Foundation has a notable record as an inspiration for young artists across a wide range of activities. It now invites proposals for new one-act operas from composers at the beginning of their careers.

Six opera ideas will be selected and granted development funding for workshop staging in 2003. Three chamber operas will then be commissioned for performance during the 2003 Almeda Opera season. The winning entrant will receive a £20,000 cash prize.

**Deadline for applications:** May 15, 2001

Composers must be under the age of 40 at the time of application.

For further details, applications forms, please contact:

The Administrator

Genesis Prize for Opera

Genesis Foundation

P.O. Box 398181, London N1 1GE, UK

Email: genesis@paineledthetheatre.demon.co.uk
Website: www.genesisfoundation.org.uk (online Jan 2001)

---

**Enjoy Three Inspired Acts Before The Theatre.**

---

**Stagebill**

10330 Santa Monica Boulevard • Suite 330

Los Angeles, CA • 90025

---

**Anzu**

eat. drink. lounge. show

pre and post theater dining
bar menu till midnight

401 Taylor St, San Francisco, CA

(415) 775-7979

MAKE SURE YOUR MESSAGE RECEIVES RAVE REVIEWS.

To advertise, please call

Melissa Smith, Senior Sales Director,
at (310) 407-0963.

---

ENJOY THREE

INSPRED ACTS

BEFORE THE

THEATRE.

---

Prix-fixe pre-theatre dinner served nightly from 5:30. Or enjoy the freshest sushi, prime beef and other delectables from our regular menu.

For reservations, call 415.394.1100

LOCATED ON THE SECOND LEVEL OF THE ELEGANT HOTEL NIKKO SAN FRANCISCO.

222 MASON STREET AT UNION SQUARE
TAKE STOCK IN A.C.T.
There are many creative ways to give to A.C.T. All are tax deductible and offer A.C.T. donors a tremendous opportunity to:

Avoid capital gains taxes on the sale of appreciated stock;

Create an income-tax deduction equal to the fair-market value of the stock at the time of transfer; and

Generate a more significant gift than if you were just writing a check.

Additional ways to contribute to A.C.T.'s success include:

Cash—one of the most familiar ways to give;

Property—most real estate and personal property qualify as tax-deductible charitable gifts; and

Life insurance—the cash value of your current paid-up life insurance policy can benefit A.C.T.

PLANNED GIVING
Many people who could not otherwise contribute to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. You can make a valuable long-term contribution to great theater by:

Making a bequest to A.C.T.—please let us know if you have included A.C.T. in your will or estate plans; or

Creating a life-income charitable trust with A.C.T.—you can gain an immediate and substantial tax deduction, increased annual income paid to you for life, freedom from investment worries, and avoidance of capital gains taxes when you transfer appreciated property to a charitable remainder trust.

To find out more about ways to give to A.C.T., please contact:

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.aact-sh.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 105 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 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.aact-sh.org. Seating quantity is confirmed 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) 749-2-ABC 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 Wharehouse and Tower Records/Video.

Purchase Policy
All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and last-minute insurance. If you are unable to attend at the last minute, you can donate your ticket 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) 749-2-ABC 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. For valid ID. Student and senior citizen subscriptions are also available. A.C.T. 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 (88, 86 subscribers and seniors, $14 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2-ABC 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. programs, Audiences Exchanges, and Words on Plays audience handouts, 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.aact-sh.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@aact-sh.org. Deaf patrons may purchase tickets by calling (415) 749-2-ABC or via TTY at (415) 749-2570.

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 14-19. Call (415) 439-2450 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 $6 at the Hilton SF for up to five hours, subject to
available free of charge in the lobby before performances. 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) 439-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theatres 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 theatre. A.C.T. is a member of the League of Resident Theatres, 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.

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

The more volatile the markets, the more clients come to Fiduciary. For 70 years, our clients have trusted us to protect and enhance their wealth, from generation to generation. Integrating investment management, tax, trust and custody services. Over $45 billion under management. Separately managed portfolios.
MOVADO

the art of time

irina dvorovenko, principal dancer, american ballet theatre.
movado se™ stainless steel with diamonds. mother-of-pearl dial. water resistant.
movado is proud of its long-time association with the arts.