The Ultimate in Real Estate Lending

Whether It's Your First Home or Your Dream Estate... Call Us for a Personal Consultation.

Luxury Residential Properties  Custom Home Construction
Apartment Buildings  Condominiums & Cooperatives

FIRST REPUBLIC
San Francisco  Beverly Hills  Los Angeles  Del Mar  Las Vegas
(415) 392-1400
A NEW YORK STOCK EXCHANGE COMPANY

www.stagebill.com

©1997 Stagebill, Inc. All Rights Reserved.
A.C.T.
Carey Perloff, Artistic Director

1996–97 REPERTORY SEASON

SHLEMIEL THE FIRST
based on the play by Isaac Bashevis Singer
conceived and adapted by Robert Brustein
music composed and adapted by Hankus Netsky and Zalmen Mlotek
lyrics by Arnold Weinstein
directed and choreographed by David Gordon
September 12 – October 13, 1996

THE ROSE TATTOO
by Tennessee Williams
directed by Carey Perloff
October 24 – November 24, 1996

A CHRISTMAS CAROL
from the novella by Charles Dickens
adapted by Laird Williamson and Dennis Powers
directed by Laird Williamson and Candace Barrett
December 1 – December 26, 1996

TRAVELS WITH MY AUNT
from the novel by Graham Greene
adapted and directed by Giles Havergal
January 2 – February 2, 1997

MACHINAL
by Sophie Treadwell
directed by Laird Williamson
February 6 – March 9, 1997

THE ROYAL FAMILY
by George S. Kaufman and Edna Ferber
directed by Albert Ikaazaekas
March 29 – April 20, 1997

SINGER’S BOY
by Leslie Ayvazian
directed by Carey Perloff
May 1 – June 1, 1997

MRS. WARREN’S PROFESSION
by George Bernard Shaw
directed by Richard Seyd
June 12 – July 13, 1997

AMERICAN CONSERVATORY THEATER

BOARD OF TRUSTEES

Mr. Alan L. Stein
Chairman
Ms. Toni Rembe
President
Mr. Toby Schreiber
Treasurer
Ms. Joan McGrath
Secretary
Ms. Ruth Asawa
Ms. Barbara Bass
Ms. Ann S. Bowers
Ms. Phoebe Cowles
Mrs. Diana Dalton
Ms. Joan Danforth
Mr. Aristides Demetrios
Mr. Daniel Etingon
Mr. Richard J. Fineberg
Mr. Patrick F. Flannery
Mr. Mortimer Leibshacker
Ms. Katrie B. Grigg
Mr. Mike Halloran
Ms. Sally P. Hambrecht
Mr. Thomas W. High
Mr. Jonathan Joseph
Ms. Heather Kitchen
Mr. Peter Levine
Ms. Sue Yung Li
Mr. Bruce A. Mann
Mr. J. Stanley Mattison
Ms. Deedee McMann
Dr. Mary S. Metz
Mr. J. Sanford Miller
Mr. Howard N. Nemirovski
Dr. Jerome D. Orenland
Ms. Carey Perloff
Mr. Shepard P. Pollack
Mr. Phillip Schlein
Ms. Cathy Simon
Ms. Cheryl Sorokin
Mr. Alan B. Snyder
Ms. Julie H. Stein
Ms. Barbara Stone
Mr. Steven L. Swig
Ms. Ruthellen Toole
Mr. Greg Wendt
Mr. Keith B. Williams

American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings, Artistic Director, 1986–92

STARGAZERS

HELPING IMPROVE YOUR BUSINESS PERFORMANCE

At Arthur Andersen, our business is helping you to improve your business.
With dedicated professionals drawn from many disciplines and our Global Best Practices’ knowledge base, we work with you to develop the vision for your company that will best deliver stellar results.
We call this vision business performance improvement.

http://www.arthurandersen.com
©1997 Arthur Andersen. All Rights Reserved.
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER is a Tony Award–winning repertory theater and conservatory. From the conservatory classroom to the stage of the Geary Theater, A.C.T. nurtures the art of live theater through vivid mainstage productions, intensive actor training, and a dynamic dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. artists and audiences share a commitment to the highest standards in the creation of engaging, entertaining, and compelling work worthy of the landmark theater that is A.C.T.'s home.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people in Japan, the former Soviet Union, and the United States. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay Area. A.C.T.'s efforts in the commissioning and performance of new work were recognized with this season's prestigious Jujamcyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. In the belief that an atmosphere of constant learning engenders work that is fresh, uncompromising, and alive, A.C.T. provides a fertile ground for the growth of new and established theater artists and audiences. While looking toward the future, A.C.T. also embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. has renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience, making the conservatory a vital force in the ongoing evolution of the theatrical art form to which A.C.T. is committed.
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn more about the season's productions and to express your views on the issues they raise.

**On Singer's Boy**

- **A.C.T. Prologue**
  - May 6, 1997
  - 5:30 p.m.
  - Featuring Director Carye Perlff

- **A.C.T. Audience Exchanges**
  - May 18 (matinee)
  - 21 (matinee), and 27
  - Additional performances to be announced

- **A.C.T. Perspectives**
  - Women in Theater and Film: Contemporary Explorations
  - May 19, 1997
  - 7-9 p.m.
  - Featuring panelists:
    - Academy Award Winner
    - Olympia Dukakis
    - Documentary Filmmaker
    - Deborah Hoffman
    - (Complaints of a Dutiful Daughter)
    - UC Davis Theater Professor
    - Janelle Reinelt

**A.C.T. Prologues**

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show's director. 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, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members.

**A.C.T. Perspectives**

This popular series of free public symposia is back in 1996-97 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

**Words on Plays**

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

For more information, call (415) 749-2ACT.
ARTISTIC
Meryl Lind Shaw, Casting Director
Paul Walsh, Dramaturg
Mac Wellman, TCG Resident Playwright
Larry Birdwhist, Artistic Associate
John Dixon, Company Manager
Glynis Rigby, Artistic Staff Assistant

ASSOCIATE ARTISTS
Kate Edmunds
Peter Maramdlin
Richard Seyd
Albert Takanuvaskas

ACTORS
Pete Ackerman*
Remo Altadri
Steven W. Bailey*
Marco Barcelotti
Zachary Barton
Rays Bird
Tom Blair
Wilma Bonet
Mark Borel
Welina Brown
Bunmi Bums-Bhansi
Charla Cabot
Stephan Castle
Roberta Callahan
James Carpenter
Byran Close*
Hector Cuerta
Charles Dean
Matt DeCaro
Michael DeGloft
Tommy DeRosa
Elizabeth DeSylva
Alyson Gigli
Rod Grapp
Tommy A. Gomez
Mark Harelik
Michael Keys Hall
Gerald Hiken
Lauri Hilt
Linda Hoy
Geoff Hoye
Will Huddleston
Guiseppe Jones
Tina Jones
Warren D. Keir
David Kuehler
Yuri Lane
Charles Lawyer
Will Lebow
Valerie Leonard
Charles Levine
Sharon Lockwood
Donnieg Jeanz

Shannon Maloney*
Will Marchent
Wanda McDaid
Maureen McKernan
DeAnn Mears
Voureena Mitchell
Michelle Morais
Laura Nicholls
Barbara Oliver
Luis Oporto
William Patterson
Lisa Peters
Samuel Phillip
Anne Pitcush
Sue Riley
Shirley Roessa*
Alice Romick
Anneli Rosenberg*
Ken Ruta
Luis Sague
Edward Sandison
Michele Shay
Celia Shuman
Robert Sinclair
Marilyn Sokol
Brent St. Clair
Michael Gian Sullivan
Colin Thomson
Maura Vaughan
Maura Vincent
W. Francis Waters
Kathleen Widdoes
Robert Winsapple
Derek Duenas Wood
Eldert Pyros

DEVELOPMENT & COMMUNITY AFFAIRS
John L. Loder, Director
Jerome Seanlevt
Associate Director of Development
Michelle Casian,
Office for Membership
Genice Jacobs,
Office for Major Gifts
Elise Westerman-Williams,
Director of Community Relations
Blair Hartley, Assistant

TELESERVICES
Julie Anne Connolly, Manager
Francis Ruth, Assistant Manager
George Nguyen, Assistant
Marc Barkauskas, Barbra Bely
Diamond, Michelle
Engelhard, Lisa Gaertner
Nancy Hermozone, Keith
Klippenstein, Basia Lassus
Arthur Mitchell, Cameron
O’Reilly, Kimberly
Roberson, Sonja Rummel
Linn Swan, Jett Vlakula
Eileen Wilcox, Sales Agent

FINANCE
Jeffrey P. Malloy, Director
Bette Jones, Cheryl Kubin
Linda Lauter, Associate
Kate Stewart, Bookkeeper

MIS
Thomas Morgan, Director
Demetrios Marinis, Assistant

MARKETING & PUBLIC RELATIONS
Robert Swibel, Director
Luis Palomares,
Public Relations Manager
Mary Beth Smith,
Associate Director of Marketing
Susanna Falk,
Public Relations Assistant
Kamelynn Ragland,
Marketing Assistant
Chester Dow, Graphic Designer
Linda Graham, Group Services
Hamida Abdalla,
Public Relations Intern

PUBLICATIONS
Elisabeth Brodersen, Editor
Jessica Werten, Associate
Matthew Brown, Intern

BOX OFFICE
Richard Bernier, Manager
Jane Turvey, Student Union Group Sales/Box Office

ADMINISTRATION
Dianne M. Prichard,
General Manager
Brenda Sheen, Receptionist
Carey Cazier, Secretary

SUBSCRIPTIONS
Mark C. Peters, Manager
Carol Yamamato, Doris
Yamamato, Coordinator

FRONT OF HOUSE
Alice K. Liebnitzman,
Theater Manager
Eva Ramos, Debra Selman,
Assistant Managers
Colleen Rosby, Beverly Saba,
Door Person
Celeste Alton, Joni Brooke
Tina del Campo, Joseph
Fernandes, Josephine
Fernandes, Doris Flann
Kosauss, Suzanne
Lung, Nicola Nordstrom
Fred Donnese, Tanya
Reyes, Jessica Senna,
Joe Scansone, Audrey Slapter
Jackie Thomas, Erika
Wells, Jennie Yee, Evelyn
Mert, Security Guard
Harry Dillman, Marie Lee
Alex McAfee, J. Can
Noble, Tina Raskin, Emme
Strickland, Bartender
Richard K. Buske, Kari
Dickinson, Natasha
Jacobsen, Censorship

OPERATIONS
Lesley Pierce, Director & Gary
Theater Owner’s Representative
Bart Smith, Assistant Manager
Jeremy Hill, Facilities
Curtis Cerr Jr., Michael
Fernandes, Richard
Supinski, Security

PRODUCTION
James Haire,
Producing Director
Edward Laptev,
Productions Manager
Edward A. Raymond,
Technical Supervisor
Kelly Ground, Assistant to the
Productions Manager
John A. Guadalupe,
Production Associate

continued on page 14
A.C.T. STAFF

DESIGNERS
Kate Emmucks, Resident Scene Designer
Stephen LaGrande, Resident Sound Designer
Peter Marchudin, Resident Lighting Designer
Lay Avenues, Scenery
Robert Blackman, Scenery
Jodilie Anne Dolan, Costumes
Deborah Dryden, Costumes
Ralph Funfello, Scenery
Robert Israel, Scenery
Walter Hinck, Costumes
Susan Hilferty, Costumes
Stewart Laing, Costumes & Scenery
Zahara Ellick, Musical Director
Robert Morgan, Costume Supervisor
Mimi Sherin, Lighting
Christopher Walker, Sound
John R. Wilson, Scenery
Catherine Zuber, Costumes
David Hoffman, Sound Inter
Dave S. King, Lighting Inter

STAGE MANAGEMENT
Kate Stewart, Kimball Mark Welsh, Geofroy Stage Managers
Ed Fitzgerald, Donna Rosen, Fletcher, Stage Managers
Elisa Gutierrez, Julieta N. Pokorny, Michele M. Timmel, Assistant Stage Managers
Kelly R. Balfe, Florence Russell, Janette, Inter

SCENE SHOP
Edward L. Raymond, Shop Foreman
Randal Reid, Lead Rigger
William Barr, John Chapa, Leo Lavello, Jonathan Young, Noah Vanhoozer
Brad Lafitin, Purchasing Agent
D.L. Campbell, Lead Shop Artist
Nancy Loe, Nichelle Neely, Assistant Scene Artists
Toni Lavello, Shop General
Sharon Geog, Design Assistant
Jamal Levallier, Intern

COSTUMES
David F. Harper, Costume Shop Manager
Joan Raymond, Assistant Costume Shop Manager
Jeffrey LaRocque, Shop Manager
Jeffrey Roche, Duties
Thierry J. Quadry, Assistant
Maria Montoya, Head Tailor
Jeffrey Lauren, Assistant Costume Designer

COSTUME RENTALS
Gail Fifer, Supervisor
Robert Moflett, Assistant Supervisor
Sara Wolfgang, Intern

PROPERTIES
Cheryl Ruggles, Supervisor
Cuer Dina, Assistant
Lisa Szczynski, Sto. Manager
Alexandra Mitchell, Artisan
Tina Marie Hadis, Inter

WIGS
Robin Church, Wigmaster

GEAR THEATER STAGE STAFF
Maurice Bresler, Head Carpenter
Jim Dickson, Head Electrician
Suzanne Bailey, Head Sound
John Locas, Head Props
Andrea Riner, Head Housekeeper
Tiffany Amanda, Assistant
Wendy Wolf
Miguel Ordonez, Flyman
Michael Chacon, Leon
Pursams, Mark Pugh, Stagehands
James Kingston, Stage Manager

CONSERVATORY
Larry Friedman, Associate Director
Craig Staggs, Young Conservatory Director
Bruce Williams, Director of Summer Training and Community Programs
Marianne McKenna, Director of Student Affairs
Jack Storrow, Registrar & Director of M.F.A. Program
Jeff Bock, Technical Director
Susan Price, Financial Aid Manager
Matt Jones, Business Manager
Joe Rosenfeld, Librarian
Vivian Ross, Conservatory Assistant
Kimberly Mobes, Young Conservatory Assistant
Betty Kreider, Alison
Augustina, Conservatory Assistant
Margo Whitcomb, Assistant Director

CORE FACULTY
ADVANCED TRAINING PROGRAM
Jeffrey Bihn, Isaac
Bonita Bradley, Rigs
Jeffrey Crockett, Rigs
Gerald Hikes, Acting
Frank Ontiveros, Alexander Technique
Virginia New Ray, Clown Acting
Priscilla Regalado, Modern Dance
Meryl Lord Shaw, Professional
Melissa Smith, Acting
Deborah Sussel, Spool, Verbal Action
Paul Welsh, Director of Humanities

MARGO WHITCOMB, HUMANITIES
STUDIO A.C.T.
Leititia Barlett, Dynamic Movement
Dick Butterfield, Acting
Michael Carroll, Acting
Paul Flochman, Acting
Amy Freed, Acting
Marvin Greene, Acting
Christiane Hacker, Acting
Chris Hedlow, Acting
Andrew Hurnt, Acting
Rose Adams Kelly, Associate Professor
Elizabeth Payne, Voice and Drama
Amy Poulin, Musical Director
Vicente Banuelos, Acting
Barbara Scott, Improvisation
Brett St. Clair, Acting
Rachel Steinberg, Acting
Bruce Williams, Acting

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 the A.T.R.E. Communications Group, a national organization for the nonprofit professional theatre. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area. Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

A.C.T. logo designed by Lake Inter Associates.

ssdc (San Francisco Stage and Dance Center) is the director of the 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, the National Endowment for the Humanities, the California Arts Council, the California Arts Commission, and Grants for the Arts of the San Francisco Holocaust Trust.

HUMANITIES:
CALIFORNIA COUNCIL FOR THE HUMANITIES

GROUPS SAVE AT A.C.T.
Groups of 15 or more can save up to 30 percent on A.C.T. ticket prices.

And group leaders see the show for free!

For information, call Linda Graham at (415) 346-7805.


MOVADO
The Museum.Watch.
It Gets Into Your Soul, Not Your Pocket.

1997 Lincoln Continental $37,950

In truth, you don't get into a Continental.
It gets into you. The meticulously detailed leather and wood-trimmed cabin will soothe you while the 32-valve InTech v-8 engine will invigorate your spirits. In fact, Continental is engineered to make a lasting impression in every area but one: your finances.

For a free brochure call 1 800 446-8888, or visit www.lincolnvehicles.com.

LINCOLN What A Luxury Car Should Be

American Conservatory Theater
Carey Perloff, Artistic Director
Heather Kitchen, Managing Director
Melissa Smith, Conservatory Director
presents
the world premiere of

Siniger's Boy

(1997)

by Leslie Ayvazian
Directed by Carey Perloff

Scenery by Loy Arcenas
Costumes by Susan Hilferty
Lighting by Peter Maradudin
Original Music by David Lang
Sound by Stephen LeGrand
Movement by Margaret Jenkins
Production Dramaturg Paul Walsh
Casting by Meryl Lind Shaw

Stage Management Staff
Kate Stewart
Michele M. Trimble
Kelly K. Butler, Intern
Assistant Director
Margo Whitcomb

This production is sponsored in part by Mr. & Mrs. Arthur Rock, Sylvia Coe Tolk,

SAN FRANCISCO FOCUS and

Singer's Boy was developed with the support of the California Arts Council Challenge Program, the National Endowment for the Arts, and the John S. and James L. Knight Foundation.
The Cast
(in order of appearance)
Grace: Olympia Dukakis
The Old Man: Gerald Hiken
The Old Woman: Anne Pitoniak
The Boy: Stephen Gaffrey
The Singer: Michele Shay

Understudies
Grace: Sharon Lockwood
The Old Man: Edward Sarafian
The Old Woman: Roberta Callahan
The Boy: Bryan Close
The Singer: Lucinda Hitchcock Cone

Vocal Preparation for The Singer—Peter Maleitzke
Piano music recorded by David Arden, founder and director of the New School of Piano in San Francisco and recording artist on Koch and New Albion.

Additional Credits
Assistant to Leslie Ayosian—Gordon Cox
Assistant to Olympia Dukakis—Stephanie Walsh

There will be no intermission.
IN WOMAN'S VOICE

by Jessica Werner

Leslie Ayvazian had already enjoyed a successful 20-year career as an actress when three years ago, at the age of 45, she made the pivotal decision to devote herself entirely to playwriting. “I had always been writing behind the scenes,” she remembers, “and I have kept an index box filled with ideas on my desk for years. But by my mid forties, I was finally certain of the perspective I had achieved and knew that writing was in my blood.” Redefining herself as a writer was also Ayvazian’s personal testament to the need for complex, intelligent, and powerful women’s roles and voices in American theater where, she had observed during her years as an actress, they have been noticeably scarce.

A touchstone for nearly all of Ayvazian’s creative work for the past 10 years has been the group Voices of Earth, which she co-founded with longtime collaborator and friend Olympia Dukakis (whom Ayvazian met 20 years ago when she directed Dukakis in a production of several plays by women at Joseph Papp’s Public Theatre in New York), Remi Bossau (who appeared in A.C.T.’s Heruka with Dukakis in 1995), and actress Joan MacIntosh. Through Voices of Earth, the four women investigate and re-enact the ancient guiding myths of historically patriarchal societies, hoping to empower women with increased self-knowledge and confidence. “If you can imagine a world where women are revered,” Ayvazian has said, “I like to write from that image. That’s why I’ve chosen to write.”

About her years on the stage, Ayvazian recalls, “I was largely in plays by men, playing roles that were male interpretations of what women are, and at one point it became too much for me. I felt that female characters, written from contemporary women’s points of view, weren’t present to the degree they should be. So I proceeded on faith that I wasn’t walking into the void and chose to write a play with five women characters who all come from places of strength.” The result was Nine Armenians, Ayvazian’s first full-length drama, which, with tender insight and emotion, chronicles the lives of her grandparents while at the same time shedding light on the “ethnic cleansing” massacres of the Armenians by the Ottoman Turks in the early part of this century. Nine Armenians opened at Seattle’s Intiman Theatre Company in 1995 and went on to an acclaimed run at New York’s Manhattan Theatre Club last fall, catapulting Ayvazian into the spotlight of newfound success. She received numerous honors for the play, which will open at the Mark Taper Forum in Los Angeles in July.

SINGER’S BOY UNFOLDS

Before Nine Armenians had received a single production or review, Ayvazian set to work on her next play, inspired by the genesis of a single character, Grace—a middle-aged woman attending to her elderly parents in their ivy-engulfed house. Ayvazian shared initial pages of the script with Dukakis, who felt an immediate affinity with Grace and brought the first draft of Singer’s Boy to A.C.T. Artistic Director Carey Perloff. Perloff (who directed Dukakis in Heruka) was similarly intrigued and approached Ayvazian about a potential collaboration, eventually commissioning her to flesh out Grace’s story into a full-length drama.

When she read Ayvazian’s early draft of Singer’s Boy, Perloff says she was struck by the fact that, unlike many well-crafted contemporary plays which lie inert on the page, it “calls out to be brought to life on stage.”

“I write plays specifically for the theater,” says Ayvazian, “because only the theater can ignite and inspire the imagination and so many of the senses. A theatrical framework can take you anywhere, in a special way that reminds me of what is possible in sacred spaces like temples. Theater has the power to open hearts, and when the heart is open, transformation is possible.”

Far removed from the conventional family drama, Singer’s Boy continues the tradition established by ground-breaking playwrights from Sophie Treadwell to Caryl Churchill and Maria Irene Fornes, whose experimental writing has re-formed the landscape of 20th-century playwriting and paved the way for women writers, like Ayvazian, whose expressive styles eschew traditional naturalism. Ayvazian’s most recent play, Nine Armenians, has received numerous honors for its portrayal of the lives of her grandparents and their experience of the ethnic cleansing massacres of the Armenians by the Ottoman Turks in the early part of this century.
Ayvazian also admits being influenced in her writing by both Samuel Beckett and Harold Pinter—to whose work Perloff has compared Ayvazian’s writing—and her style echoes their enigmatic, yet emotionally direct, language. “I write very metaphorically,” says Ayvazian. “I don’t take photographs of life and put them on stage. I don’t write plays that require kitchen sinks. If I were a painter, I wouldn’t be painting portraits; I would be painting abstractions.”

REALITY AS MUSE

“The truth, however, is that as dreamlike and ethereal as Singer’s Boy may seem,” Ayvazian continues, “it is all grounded in absolute reality.” In 1989 she moved out of Manhattan with her husband and two-year-old son into the Victorian house she had inherited from her grandparents in the small town of Leonia, New Jersey. “When we moved in, the house was still filled with my grandparents’ trunks and cabinets and pictures of their life in Armenia. It has become not only my muse, insofar as I crafted Nine Armenians from the artifacts of my grandparents’ lives I found in its basement, but it is also something of a performance piece for me.”

Ayvazian’s house, much like Grace’s, is completely covered by ivy. “I am constantly making choices about how much to let the ivy take over: which windows will get covered, which will stay open, how much of the door will be hidden. I consider it an incredible metaphor for my state of mind—of how much I am letting the light in and how open I am to the outside world. And I have wondered what it would be like to just let the ivy entirely smother the house. What would it be like to choose not to leave, to choose instead to stay inside and just give up? The question of how much to let the ivy grow across my door—which is essentially the balancing act we all encounter between responsibility and desire—is a day-to-day challenge.”

THE QUESTION OF HOW
MUCH TO LET THE IVY
GROW ACROSS MY DOOR—
WHICH IS THE BALANCING
ACT WE ALL ENCOUNTER
BETWEEN RESPONSIBILITY
AND DESIRE—IS A DAY-TO-
DAY CHALLENGE.”

WRITING WOMEN’S NARRATIVES

During months of successive dramatic readings, staged workshops, studio rehearsals, and continuous revisions, Ayvazian, Du- kakis, Perloff, and actors on both coasts explored the relationships of the characters in Singer’s Boy and the issues central to Grace’s struggle—primarily her profound need to personally narrate, and thus embody, her own life story. “Women tend to be in other people’s narratives,” says Perloff, “in part because I think we are still not convinced of a woman’s right to be at the center of her own story. And when women find themselves outside the central story, they tend to ask questions like: How do other people feel about me? Am I making this into an environment in which other people are happy? Have I done right by this person? I don’t think men spend nearly as much time on these doubts because they tend to actually live at the center of their own narratives. And, not surprisingly, their plays reflect this.”

Ayvazian concedes, explaining that “critics sometimes take issue with the preponderance of female characters in my plays and what they view as a need for more prominent male characters.” She continues, “But I have never heard a critic complain that a woman’s role in any play should be more prominent. No one reads Death of a Salesman, in which Linda enters only at the end with one lovely little monologue, and complains that she should have a larger role.”
writings. Only about ten percent of the Dramatists' Guild's 2,000 female members are currently actively employed as writers, compared to twenty percent of its 4,000 male members.

In 1987 Ayvazian cowrote and performed the play *Mana Drama* with four other actresses, three of whom were pregnant at the time. The play was performed through the nine months of their concurrent pregnancies, and *Mana Drama*, which opened to acclaim at the Cleveland Playhouse after all three baby sons were born, has since been published by Samuel French and performed by troupes around the country.

Ayvazian's role as a mother continues to affect the themes she explores in her writing and has given her a firsthand appreciation of the daily challenges confronted by many women artists. "I have learned to write in interrupted sections," she explains, "in between heating up bottles and rocking a cradle and handing my son things he needs. He sits at my feet while I write and draws on the pages of my drafts."

**AN ONGOING JOURNEY OF DISCOVERY**

A.C.T. audiences are fortunate to be the first to experience Ayvazian's new play—not only for the opportunity to discover a bold new voice in American theater, but also because audience involvement is an essential component of any new play's maturation, a process which continues even after a play receives its initial production. (A.C.T. fosters audience participation in the growth of Singer's Boy by hosting discussions with A.C.T. staff and cast members after most *Singer's Boy* performances.) "A new play's first audience," remarks Perloff, "helps the playwright refine her dramatic voice and becomes a part of the play and how it is perceived by others forever after."

The extensive development *Singer's Boy* has undergone at A.C.T. underscores the ongoing process of discovery inherent in writing and producing new plays that are rich in interpretive possibilities. Just as parents are never sure, even when their children are fully grown, whether their parenting will ever be truly finished, the creative process, especially when it involves collaboration, can be equally open-ended.

Ayvazian speculates that she will continue to explore and revise the *Singer's Boy* script even after its world premiere at the Geary Theater. "I am fascinated by the fact that Degas never stopped painting," she notes with amusement, "an attitude I can certainly understand. He used to take his paints with him when he went to dinner at his patrons' houses. He would get up from the table and repaint the very pictures that had been on their walls for five and ten years." *Singer's Boy*, like Ayvazian's life—as a mother, artist, and collaborator—is an ongoing journey of discovery which audiences will continue to enjoy for many years to come.

---

**ABOUT "THOSE PYRAMIDS IN MEXICO" . . .**

by Paul Walsh

Imagine. The priests holding the pumping red hearts to the purple sky. Blood in the priest's hair. Blood on the walls. Cortés arrives with his instructions from God and the king of Spain!

"—Grace in *Singer's Boy*, by Leslie Ayvazian"

The poetic tapestry of *Singer's Boy* is woven of fables, legends, scraps of historical memory, old stories, collective dreams, and archetypal myths of exploration, conquest, and longing. The house Grace inhabits with her parents threatens to be overrun with vegetation like the ancient pyramids of Mexico. The men—her father and the boy who does odd jobs—climb up and down the chimney as if conquering the universe. And Grace herself, caught in the present and longing for a half-remembered past, desperately tries to fix her thoughts on Cortés: "Those pyramids in Mexico, they interest me," she says early in the play. "At one time, the pyramids were Aztec temples. Then Cortés arrived. Hernando Cortés! A conqueror!"

---

**LIKE CORTÉS AND HIS BELOVED MALINCHE, GRACE KNOWS THAT TO ASCEND THE STEPS OF THE PYRAMID IS TO EMBRACE A COSMOS SUSTAINED BY SACRIFICE.**

The Palace and Temple of the Inscriptions at Palenque
A lawyer! A Man Who Talked!

“He shall be the greatest who can be loneliest,” Friedrich Nietzsche wrote in Beyond Good and Evil (1886), “the most conceited, the most deviant, the human being beyond good and evil, the master of his virtues, overrider in will. Precisely this shall be called greatness: being capable of being as manifold as whole, as ample as full.” In describing his

individual above his fellows and frightens the neighbors is called evil, and only the modest, submissive, conforming, mediocre mentality is called good. Any high and hard nobility and self-reliance is almost felt to be an insult and arouses mistrust.

This too speaks to perceptions of Cortés in the modern world and perhaps to the reason Grace finds herself thinking of him. Obsessions are passageways to secret chambers of meaning where truths can be revealed about ourselves, about life on the mountains, about death and our conquest over it, about longing for wholeness or healing or joy.

RELIGIONS OF BLOOD

Cortés entered the arena of world history in 1519 when, with an army of 508 Spanish soldiers, he set out to conquer the lands west of Cuba, rumored to be rich in gold. Placing his expedition at the service of the Spanish king and the Christian God, he offered the local inhabitants the chance to welcome Christ and swear allegiance to Spain or be massacred.

Unlike previous Aztec rulers, Emperor Moctezuma II was neither a great warrior nor a decisive statesman. He was more interested in omens and astrology than warfare and was uncertain whether the Spaniards were gods or men. Mounted and arrayed in battle armor, Cortés convinced Moctezuma that he was the creator-god and legendary ruler Quetzalcoatl, the plumed serpent, who is also the ascending spiral tower worshipped as the dying and resurrected god from whom all art and culture flow. As fate would have it, Cortés landed in

Mexico on the day “One Reed,” the day of Quetzalcoatl’s birth in the Aztec calendar. Upon hearing the legends, Cortés began to pose as the god-man, remaking himself as the deity he would himself overthrow. Moctezuma surrendered, Tenochtitlan (modern Mexico City) capitulated, and the century of Aztec dominance over the central valley of Mexico came to an end.

Among the Mayans on the Yucatan, and later among the highland Aztecs, Cortés found a religious and political order that bewildered and terrified him. At its center was the sacrifice of blood, including human blood. Cortés’s religion, too, had been based on the sacrifice of blood, but this was the mystical and metaphorical blood of Christ, shed 1500 years before. In Mexico, blood flowed continuously: an estimated 30,000 women, children, and captive warriors were sacrificed each year in the chambers atop the Aztec pyramids. For, the Aztecs believed, if the gods were not fed with blood and human hearts, the sun would not rise and the corn would not grow. Hearts were torn from the breasts of the victims and held up to the sun like husked corn; the “ascending eagle” of the sun fed on the sacrificed hearts and on their blood. The obsidian knife of sacrifice was also the food-producing tool of sustenance. The opposites of life and death met at the moment the heart became the sun and the blood was transformed into rain.

For the Aztec warrior, the supreme distinction was to take prisoners to be sacrificed or to be taken prisoner and sacrificed him-
self. But, as Erich Neumann remarks in *The Great Mother*:

"To take a prisoner, to bear a child, to be sacrificed as a prisoner and to die in childhood are identical. ... Every man is a warrior, but as such he is also a sacrifice. And just as the woman who gives birth 'takes a prisoner,' that is to say, gives birth to a future sacrificial victim, so the prisoner's captor is not only his 'mother' (for childbearing and taking a prisoner are the same) but is also said to be his father. All this came to an end with the Spanish conquest, in which an estimated 12 to 15 million Indians were sacrificed, and the vegetation of the jungle covered the sacred pyramids of sacrifice for hundreds of years. In their place came to stand the image of the Christianity of Spain: the image of a virgin mother who bore a divine child.

The Aztecs, too, had their virgin mothers of divine children. Ometontli, the celestial androgynous creator and foundation of the universe, was divided at the birth of a dutiful child into male and female aspects. That child was Quetzalcoatl (and perhaps Cortés). More famous was Coatecuez, the ferocious virgin goddess who bore a son, Huiztilopochtli. She devoured human flesh and gave the Aztec corn; he was the god of war and associated with the hummingbird that brought fecundity with the rainy season. The Aztec virgins and their children were as distinct from their Christian counterparts as the Aztec cosmology was from that of Spain, but the image of virginal mother and sacrificial child linked the two worlds. When Cortés smashed the idols at the tops of the pyramids, he simply replaced one set of mothers with another.

**LA MALINCHE**

It is another woman, however, who is placed alongside the name of Cortés in the histories and legends of the conquest. This woman is La Malinche, the "one who spoke," as Grace calls her in *Singer's Boy*. Early in their journey of conquest, after defeating the people of the island of Tabasco in a bloody confrontation, Cortés was presented with gifts that included an aristocratic woman of extraordinary beauty and equally extraordinary talents. Traded as a slave to the Tabascans some years earlier, La Malinche had learned the local Mayan language; but she was also fluent in Nahuatl, the highland language of the Aztecs, and is said to have ac-
A.C.T. PERSPECTIVES

A.C.T.'s popular symposium series continues in its fourth provocative season. Join us on selected Monday nights from 7 to 9 p.m. in the Geary Theater for in-depth, entertaining discussions of issues raised by the plays of A.C.T.'s 1996–97 season. Each symposium features a panel of scholars and theater professionals exploring topics ranging from the state of contemporary drama to the intersection of theater and the arts with American culture.

Admission is FREE, and everyone is welcome. You need not have seen the related play to attend.

On Shlemiel the First
A CELEBRATION OF YIDDISH THEATER AND THE KLEZMER REVIVAL IN AMERICA
October 7, 1996
Cosponsored by A Traveling Jewish Theatre and funded by a grant from

HUMANITIES
CALIFORNIA COUNCIL FOR THE HUMANITIES

On The Rose Tattoo
THE ROSE TATTOO AND THE COMPLEX LEGACY OF TENNESSEE WILLIAMS
November 18, 1996
Funded by a grant from

HUMANITIES
CALIFORNIA COUNCIL FOR THE HUMANITIES

On Travels with My Aunt and A Christmas Carol
FROM PAGE TO STAGE: THEATRICAL ADAPTATION FROM LITERATURE
January 6, 1997

On Machinal and Singer's Boy
WOMEN IN THEATER AND FILM: CONTEMPORARY EXPLORATIONS
May 19, 1997

On Mrs. Warren's Profession
ALTERNATIVE TRENDS IN THE BRITISH THEATER
June 23, 1997

For information, please call the A.C.T. Literary Department at (415) 439-2445.

Perfectionists prevail.

Buying or selling a property is like staging a major event. It's all in the details. That's the beauty of working with McGuire's new Registry Service. It allows us to stay on top of the fine points like no one else.

When you call our Registry Service, you'll get your first taste of our painstaking approach. A McGuire manager and one of our top agents will go to work for you.

Putting a wealth of experience at your service. The kind of strategic thinking that will get your offer accepted or your property sold. And even the simple reassurance of someone calling up to see how it's going. Someone who's keeping an eye on every last detail.

McGuire's Registry Service makes perfect sense. No one else offers it. No one else can.

A WHOLE COMPANY ON YOUR SIDE.

1-800-4-RESULTS

www.mcguire.com
BECOME A SUPPORTER OF A.C.T.

Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T. by contributing to the Annual Fund. A.C.T. donors enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket-exchange privileges, while playing a pivotal role in A.C.T.'s tremendous success through their generous support.

THE ANNUAL FUND—MAKING A DIFFERENCE

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.'s subscription and single-ticket income covers 70 percent of all operational costs, the Annual Fund makes up the critical difference.

Contributions support Mainstage productions as well as a variety of culturally enriching A.C.T. educational and outreach programs, including the Student Matinee (SMAT) Program. Tickets to SMATs are offered to schools at a fraction of the normal ticket price. Your Annual Fund gift is a powerful resource for introducing young people to live theater.

MATCHING GIFTS AND DONOR BENEFITS

Depending on your level of support, you can receive a variety of exciting special benefits, including:

- Invitations to working dress rehearsals
- Two-for-one ticket coupons
- Backstage tours of the Geary Theater
- Complimentary parking for all your subscription performances

You can receive added benefits by participating in your company's matching gift program. Many Bay Area employers, including Bank of America, Chevron Corporation, and Wells Fargo Bank, multiply their employees' charitable power by matching gifts to A.C.T. Participation is easy—simply call your personnel or corporate benefits office to receive a matching gift form and mail it to us with your contribution.

For more information, please call the A.C.T. Development Department at (415) 439-2451.

For future San Francisco Towers resident Bernard Werth, the view from the top started with a long hard look at the bottom line.

The financial benefits weren't the first thing that attracted Bernard Werth to San Francisco Towers.

Comprehensive Life Care and a great location

The first attraction was that San Francisco Towers would be a Life Care facility. So Mr. Werth knew that both his living and medical needs would be completely taken care of. He also liked the fact that his new home promised a beautiful view of the San Francisco skyline.

But having spent an illustrious career as a senior financial officer, he was even more impressed when he viewed the bottom line.

"For me," he explained, "this is a lot better deal than buying a retirement condominium. The price is lower, so I have cash left over that will earn a good return and still be there if I want it. And my kids won't have to worry about keeping up payments while they wait for a buyer—if they can find a buyer. Plus, the part of my entrance fee that's applicable to medical—up to 30%—is deductible from my taxes. But I think the ultimate financial security is knowing the very best medical services will be available when and where I want, at no extra charge."

Reserve now, while apartment selection is still good

The net result? This former senior financial officer and his wife were so impressed they reserved a two-bedroom apartment.

So please call today to find out more about San Francisco Towers. We think you'll find that the only thing better looking than the skyline is our bottom line.

For more information, please contact
San Francisco Towers at:
1700 California Street
Suite 400
San Francisco, CA 94109
415 776-0500

San Francisco Towers is to be a non-denominational full Life Care community sponsored by the Episcopal Homes Foundation.
WAYS OF GIVING TO A.C.T.

There are many exciting and creative ways to give gifts to A.C.T.—all of which are tax deductible. A.C.T. accepts:

- **Cash**—one of the most familiar ways to give;
- **Stocks, Bonds, and Mutual Funds**—these make excellent gifts, especially if they have appreciated in value;
- **Property**—both real estate and personal property qualify as tax-deductible charitable gifts; and
- **Life Insurance**—the cash value of your current or paid-up life insurance policy can benefit A.C.T.

**Planned Giving**
Many people who could not otherwise give 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.**—by making a life income gift to A.C.T., you can gain: an immediate and substantial tax deduction, an 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.

If you would like to find out more about giving to A.C.T., please contact:

Development Director John D. Loder
30 Grant Avenue
San Francisco, CA 94108
(415) 439-2308

---

NEW YORK: **Lincoln Center** American Ballet Theatre, Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Great Performers, Jazz at Lincoln Center, Lincoln Center Out-of-Doors, Metropolitan Opera, Mostly Mozart, New York City Opera, New York City Ballet, New York Philharmonic, Lincoln Center Festival... **Carnegie Hall... The New York Shakespeare Festival... The Public Theater... WASHINGTON, D.C.: The Kennedy Center... The National Theater... ATLANTA: Alliance Theatre... Atlanta Ballet... Atlanta Symphony Orchestra... The Fox Theatre... CHICAGO: Lyric Opera of Chicago... 44 theaters, including Auditorium Theater, Drury Lane, Goodman Theater, Second City, Shakespeare Repertory, Steppenwolf... DALLAS: Dallas Opera... Dallas Symphony... HOUSTON: Houston Grand Opera... MINNEAPOLIS/ST. PAUL: State Theatre... Orpheum Theatre... PHILADELPHIA: The Philadelphia Orchestra... SAINT LOUIS: Saint Louis Symphony Orchestra... SAN FRANCISCO: American Conservatory Theater... Cal Performances... Oakland Ballet... San Francisco Opera... San Francisco Performances... San Francisco Symphony... SEATTLE: Paramount Theatre... BOSTON: Boston Symphony Orchestra...
CAREY PERLOFF (Artistic Director) assumed artistic leadership of A.C.T. in June 1992 and has led the company to unprecedented success, including the receipt of the 1996 Jujamcyn Theaters Award for theatrical excellence. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first A.C.T. season with August Strindberg's 'Creditor,' followed by acclaimed productions of Timberlake Wertenbaker's new translation of Sophocles' 'Antigone,' Anton Chekhov's 'Uncle Vanya,' and David Storey's 'Home.' Her world-premiere production of Wertenbaker's version of Euripides' 'Heauton,' with Olympia Dukakis in the title role, played to 99 percent of capacity during A.C.T.'s record-breaking 1994-95 season. Last season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's 'Arcadia' and the Geary Theater inaugural production of Shakespeare's 'Tempest.' This season at A.C.T. she directed 'The Rose Tattoo,' by Tennessee Williams (winning a Drama-Logue Award for outstanding production), and the world première of 'Singer's Boy,' by Leslie Ayvazian.

In the summer of 1993, Perloff staged the world première of Steve Reich and Beryl Korot's new music-theater-video opera, 'The Cave,' at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York's Classic Stage Company (CSC) from 1986 to 1992, where she directed acclaimed world première of Ezra Pound's version of Sophocles' 'Elektra' (with Pamela Reed and Nancy Marchand), the American première of Harold Pinter's 'Mountain Language' (with Jean Stapleton, David Strathairn, and Peter Riegert) on a double bill with his Birthday Party, 'Tony Harrison's 'Pheasants Britania,' 'Thornton Wilder's 'Skin of Our Teeth,' Lynne Al-...
A.C.T. PROFILES

from page 36

Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he managed were The Madwoman of Chaillot (with Le Gallienne, Sylvia Sydney, and Leora Dana), A Touch of the Poet (with Denholm Elliott), The Seagull (with Farley Granger), The Rivals, John Brown's Body, She Stoops to Conquer, and The Comedy of Errors. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little (with Julie Harris, Nancy Marchand, and Estelle Parsons) and George (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 as production stage manager. In 1985 he was appointed production director, and in 1993 he assumed his current position. Haire 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. Haire holds a B.A. from the University of Arizona, an M.A. from the Northwestern University School of Speech, and an honorary M.F.A. from the A.C.T. Conservatory.

MELISSA SMITH (Conservatory Director), the master acting teacher in A.C.T.'s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-Broadway and in regional theater; her credits include Sonya in Uncle Vanya, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous plays including the work of 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. She has also trained and taught at the Caymichael Patten Studio in New York.

CRAIG SLAIGHT (Young Conservatory Director) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, four of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of New Plays from A.C.T.'s Young Conservatory.

PAUL WALSH (Dramaturg & Director of Humanities) has extensive experience as a dramaturg, translator, and adaptor. His translation of Strindberg's Creditor was directed by Carey Perloff at New York's Classic Stage Company in 1991 and at A.C.T. in 1992. His work also includes Children of Paradise: Shooting a Dream, Germina, Don Juan Giovanni, The Hunchback of Notre Dame, and Honeymoon China at Theatre de la Jue Lune in Minneapolis, as well as projects at The Guthrie Theater, Undermain Theater, and Kitchen Dog Theater. His critical writings have appeared in numerous publications, including Theater Symposium, Essays in Theatre, The Production Notebooks: Theatre in Process, Re-interpreting Brecht, and Strindberg's Dramaturgy. Walsh received his Ph.D. from the University of Toronto's Graduate Centre for the Study of Drama and has taught theater history and dramatic literature at Southern Methodist University.
MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff in 1993. During her previous 16 years as a member of the Bay Area theater community, she stage-managed more than 60 productions, including A.C.T.'s Bon Appetit! and Creditor. She served as resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She also stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theatre, and Baltimore's Center Stage. She was active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. Shaw's most recent casting projects include the San Francisco production of Picasso at the Lapin Agile and the forthcoming CD-ROM game Obsidian. This season she also teaches in the A.C.T. Conservatory's Advanced Training Program.

ASSOCIATE ARTISTS

KATE EDMUNDS, scenic designer in residence at A.C.T., has created the sets for The Rose Tattoo, The Cherry Orchard, The Tempest, A Midsummer Night's Dream, and A Midsummer Night's Dream. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN, lighting designer in residence at A.C.T., has designed The Royal Family, Machinal, A Christmas Carol, The Rose Tattoo, Silhuetel the First, The Matchmaker, The Cherry Orchard, Dark Rapture, The Tempest, Godspell, A Midsummer Night's Dream, and A Midsummer Night's Dream. On Broadway, he has designed the lighting for The Kentucky Cycle and Ma Rainey's Black Bottom, and for regional theater, he has designed more than 200 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Center Stage, Old Globe Theatre, Alliance Theatre, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include Ballad of Yachy, The Caucasian Chalk Circle, and The Woman Warrior for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle awards for his productions of Cloud 9, About Face, Noise Off, Oleanna, and Rosencrantz and Guildenstern Are Dead. As associate producing director of the Eureka Theatre Company, he directed (among other plays) The Three-Penny Opera, The Island, and The Wash. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; A View from the Bridge and Who's Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Dancers for the Mark Taper Forum's New Play Series. He directed The Learned Ladies (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed A Midsummer Night's Dream for the California Shakespeare Festival in 1991. That year he also directed Sarah's Story at the Los Angeles Theatre Center; Born Yesterday at Marin Theatre Company; and King Lear at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed The Learned Ladies, the American premiere of Dario Fo's The Pope and the Witch, George Bernard Shaw's Pygmalion, the Bay Area premiere of David Mamet's Oleanna, Tom Stoppard's Rosencrantz and Guildenstern Are Dead, Shakespeare's Othello, and Thornton Wilder's Matchmaker. This season at A.C.T. he directs Mrs. Warren's Profession.
Studio A.C.T. provides the highest quality training in a wide range of theater-related disciplines. Study with a faculty of established theater professionals. Receive personal attention, ongoing course advising, and valuable student benefits. Classes for beginning through professional level students are held evenings and weekends in A.C.T.'s spacious and modern studios located at 30 Grant Avenue in downtown San Francisco.

The Bay Area's only Tony Award-winning theater is recognized by U.S. News & World Report as a leader in actor training. See why.

Enrollment is limited! Summer session classes begin June 9. Call today for your free brochure or to schedule an interview.

studio a.c.t. 415.439.2332

from page 40

ALBERT TAKAZAUCKAS has created some of A.C.T.'s most popular productions, including Gaslight, Dinner at Eight, Light Up the Sky, The Floating Lightbulb, Saturday, Sunday and Monday, and A Lie of the Mind. A noted national and international director of opera and theater, his recent credits include debuts with the Canadian Opera Company and Tulsa Opera, as well as ongoing work with the Virginia Opera, San Francisco Shakespeare Festival, Utah Opera, New Jersey Opera Festival, and Kennedy Center. His theater work also extends to New York, Washington, D.C., Toronto, London, and Ashland. Last season Takazauckas created and directed A Galaxy on Geary, A.C.T.'s gala reopening of the Geary Theater, and performed the same function for the opening of the Lucy Lockett Cabe Theatre in Wildwood Park, Arkansas. This season at A.C.T. he directed Kaufman and Ferber’s Royal Family. Takazauckas is the recipient of numerous awards and a grant from the NEA.

A.C.T. PROFILES

Outstanding theater training for students ages 8 to 18
Summer Session I: Jun 16-Jul 18
Summer Session II: Jul 21-Aug 22
For information, call 439-2444

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, usher at student matinee performances, work in the library, help with auditions, and more.

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

Alison Augustin
Marie Bauer
Geraldine Collins
Grace Collogio
Norma Esherk
Elaine Ferman
Celia Gerson
Barbara Gerber
Eve Gorodsky
Jessica Jelliffe
Esther Jennings
Iris Johnson
Ines Lezcano
Luba
Risa Minta
Roy Ortega
Bruce Paul
Miriam Peruse
Terry Pickett
Joe Racicini

For information about the Friends of A.C.T., please call (415) 834-3301.
CHEN & DANCERS with guest artists

May 8 – 18
Transparent Hinges (World Premiere) and Opening the Gate

May 29 – June 1
LILY CAI CHINESE DANCE and BI MA DANCE COMPANY

June 19 – 22
World Premiere SHIZEN DANCE THEATRE Moon Hides Behind Cloud: Enter the Stillness

Call (415) 621-7797 for tickets/information or go to BASS Tickets or TIX on Union Square.

THEATRE ARTAUD’S ASIAN AND ASIAN AMERICAN PERFORMANCE SERIES


GERALD HIKEN* (The Old Man) most recently as Fisr in The Cherry Orchard, Malachi Stack in The Matchmaker, Gonzalo in The Tempest, and Jellaby in Arcadia. Other A.C.T. credits include Hector, Antigone, The Learned Ladies, Pygmalion, and Scapin.

ANNE PITONIACK* (The Old Woman) has appeared with the Actors Theatre of Louisville in Keely and Du, Getting Out, Agnes of God, Talking With, The Gin Game, Third and Oak, On Golden Pond, and My Sister in This House, and on the international tour of Getting Out. She has also appeared in New York productions of ‘Night, Mother, Talking With, and The Octet Bridge Club. Other regional theater credits include Picnic and Pygmalion at the Roundabout Theatre Company, Richard III at Hartford Stage Company, The Guardsman and Sweet Bye and Bye at the Williamstown Theatre Festival, Media Amok at the American Repertory Theatre, and Steel Magnolias at the Lucille Lortel Theatre. She has also performed on television and film.

OLYMPIA DUKAKIS* (Grace) made her first appearance at A.C.T. in the title role of Hedda. She has appeared in more than 200 productions on and off Broadway and in regional theaters throughout the United States. She has received two Obie Awards and an ACE Award, and earned an Academy Award for the film Moonstruck. Her many film credits include Mr. Holland’s Opus, Steel Magnolias, Dad, and the Look Who’s Talking trilogy. Television credits include “Tales of the City,” Lucky Day (Emmy Award nomination), Sinatra (Emmy Award nomination), The Lost Act Is a Solo (ACE Award), and Young at Heart (Emmy Award nomination). Upcoming films include A Match Made in Heaven on CBS and the feature Picture Perfect. As a founding member and producing artistic director of the Whole Theatre in Montclair, New Jersey (1971–90), she received the New Jersey governor’s Walt Whitman Creative Arts Award. Dukakis is a founding member of Voices of Earth (with Leslie Ayvazian, Joan MacIntosh, and Remi Bosseau) and The National Museum of Women in the Arts.

continued on page 48
Let Yourself Go.

The 1997-98 Season at A.C.T.

World-Premiere Musical!

**High Society**
directed by Christopher Renshaw - September 4 - October 12

50th-Anniversary Production!

**A Streetcar Named Desire**
by Tennessee Williams (1947), directed by A.C.T. Associate Artist Richard Seyd
October 23 - November 23

West Coast Premiere!

**Insurrection: Holding History**
by Robert O'Hara (1994), directed by Charles Randolph-Wright
January 8 - February 8

Bay Area Premiere!

**Golden Child**
by David Henry Hwang (1996), directed by James Lapine - February 12 - March 15

**Mary Stuart**
by Friedrich Schiller (1800), translated by Michael Feingold (1997),
directed by A.C.T. Artistic Director Carey Perloff - March 26 - April 26

**The Guardsman**
by Ferenc Molnar (1911), translated by Frank Marcus (1977),
directed by A.C.T. Associate Artist Albert Takazauckas - May 7 - June 7

**Old Times**
by Harold Pinter (1971), directed by Carey Perloff - June 11 - July 12

Special Non-subscription Events!

**A Christmas Carol**
adapted from Charles Dickens (1843) by Laird Williamson and Dennis Powers
(1976), directed by Candace Barrett - November 28 - December 28

**It's a Slippery Slope**
written and performed by Spalding Gray - December 30 - January 4

You don’t have to be the life of the party to enjoy the experience of a lifetime. Simply subscribe to A.C.T. You can see seven plays, or pick any four.

Like making new friends. Traveling to exotic places. Falling in love. You only find out how good it can be when you let yourself go. You won’t miss the plays you want to see, and you will be thrilled by experiences both new and unexpected. You will be enchanted. Romanced. Challenged. Even provoked.

And you’ll also be pleased — with exclusive subscriber services:

- get better seats
- reschedule performances by phone, for free
- pay half now, and the rest later
- save on fine dining at local restaurants
- you can even park your car — affordably!

Enjoy seven plays for as little as $25 each — for orchestra seating.
Sit in the balcony for just $17. Or pick any four plays you want to see.

Subscribing is easier than you think.
So let yourself go.
Call (415) 749-2250.
MICHELE SHAY* (The Singer) last appeared at A.C.T. in August Wilson’s Seven Guitars as Louise, a role she originated and for which she received NAACP, Drama-Logue, and Outer Critics’ Circle awards, as well as a Tony Award nomination. She is best known for her performances on Broadway in Sam Art Williams’s Home and Ntozake Shange’s For Colored Girls. She has also appeared off Broadway in Lisa Looner’s Waiting Room (Vineyard Theatre), The Playboy of the Western Isles (Lincoln Center), Mustapha Matura’s Meetings (Othello Award), and as Titania in A Midsummer Night’s Dream (opposite William Hurt) in Central Park. Regional theater credits include performances at The Guthrie Theater, San Jose Repertory Theatre, the Negro Ensemble Company, and the Mark Taper Forum. Look for her in the new film O.K. Garage, starring John Turturro. Most recently, Shay made her directing debut with Alice Childress’s Wedding Band at the University of Michigan, Ann Arbor.

ROBERTA CALLAHAN* (Understudy) has been seen at A.C.T. in Machinal, A Christmas Carol, The Rose Tattoo, The Matchmaker, Uncle Vanya, Dinner at Eight, and The Duchess of Malfi. She has also performed in summer stock, regional, off-off Broadway, off-Broadway, and Broadway productions, in a wide variety of theaters ranging from the Actor’s Workshop in San Francisco to Lincoln Center in New York. Her roles have ranged from Laura in The Glass Menagerie to Blanche in A Streetcar Named Desire. She received a Drama-Logue Award for her performance in Heida Gabler and the Marian Scott Actor’s Achievement Award for her portrayal of Madame Arcati in Blithe Spirit. Callahan has also worked in film and television.

BILL HAMBRECHT has appeared at A.C.T. as Perry Stewart in The Royal Family and in Travels With My Aunt with Ken Rutka, Charles Dean, and Geoff Hoyle. He is the recipient of the Sally and Bill Hambrecht Professional Theater Intern Fellowship and a 1996 graduate of A.C.T.’s Advanced Training Program, where his studio credits include Mercutio in Romeo and Juliet, Tuzechbach in Three Sisters, and Jed Rowan in The Kentucky Cycle. He spent the last two summers with the Colorado Shakespeare Festival, where he played Bassanio in The Merchant of Venice and Touchstone in As You Like It. Other credits include Carl in The Baltimore Waltz and Romeo in Romeo and Juliet.

LUCINDA HITCHCOCK CONE* (Understudy) has appeared in numerous Bay Area theater productions, including Cabaret at TheatreWorks, Woody Guthrie’s American Song and Reckless at Berkeley Repertory Theatre, Rumors at San Jose Repertory Theatre, My Fair Lady at American Musical Theater of San Jose, Pericles and All in the Morning at Marin Theatre Company (MTC), Sylvia at the B Street Theater, and the San Francisco production of Rumpelstiltskin. She received 1994 Bay Area Theatre Critics’ Circle Awards for her work in Ship of Fools, Teeth Apart at MTC and A Mad World My Masters at the Eureka Theatre Company, and a Los Angeles Drama-Logue Award for The Tremain Opera. She has also performed at the Hartford Stage Company, Folger Theatre, Studio Arena Theatre, St. Louis Repertory, Indiana Repertory Theatre, GeVa Theatre, Syracuse Stage, Portland Stage Company, and Odyssey Theatre Ensemble. She appeared in the national tour of Big River and off Broadway in the Ohio Award-winning production of Eyes on the Harem. Cone is a member of the Circle Rep Lab and studied mime with Etienne Decroux.

BRYAN CLOSE* (Understudy) has appeared at A.C.T. as Perry Stewart in The Royal Family and in Travels With My Aunt with Ken Rutka, Charles Dean, and Geoff Hoyle. He is the recipient of the Sally and Bill Hambrecht Professional Theater Intern Fellowship and a 1996 graduate of A.C.T.’s Advanced Training Program, where his studio credits include Mercutio in Romeo and Juliet, Tuzechbach in Three Sisters, and Jed Rowan in The Kentucky Cycle. He spent the last two summers with the Colorado Shakespeare Festival, where he played Bassanio in The Merchant of Venice and Touchstone in As You Like It. Other credits include Carl in The Baltimore Waltz and Romeo in Romeo and Juliet.

SHARON LOCKWOOD* (Understudy) has appeared at A.C.T. in The Royal Family, The Rose Tattoo, The Cherry Orchard, The Matchmaker, Gaslight, Saturday, Sunday and Monday, The Marriage of Figaro, and The Pope and the Witch. She has performed frequently at Berkeley Repertory Theatre, including major roles in The Triumph of Love, Volfone, The Caucasian Chalk Circle, The Importance of Being Earnest, Reckless, Servant of Two Masters, The Commedia’s Return, and Genii Us (as the Genie). Marin Theatre Company credits include A Perfect Ganesh, Insecto, and Let Me Be a Tenor (Drama-Logue Award). Lockwood has appeared in more than 30 San Francisco Mime Troupe productions since 1970. Other stage credits include The Seagull at San Jose Repertory Theatre and Dario Fo’s About Face off Broadway. Film credits include the interactive feature The Psychic Detective, The Long Road Home, and Mrs. Doubtfire.

EDWARD SARAFFIAN* (Understudy) has performed with theater companies throughout California, including San Jose Stage Company (Dracula, A Musical Nightmare), Center Repertory Theatre (Harvey, The Merchant of Venice), South Coast Repertory (La Ronde), and Theatre First (Racing Demon). He received a Drama-Logue Award for his portrayal of Nat Miller in Ah, Wilderness! at TheatreWorks, where his credits also include As You Like It, The Man Who Came to Dinner, Passion, You Never Can Tell, and Campania with Henry and Tom. Saraffian has received his B.A. in theater arts from San Francisco State University.

LESLEI AYVAZIAN (Playwright) received the Roger L. Stevens, Susan Smith Blackburn (second place), and Columbia Literary awards for her play Nine Armenians, which was presented at the Intiman Theatre Company in Seattle and the Manhattan Theatre Club last fall, and will open at the Mark Taper Forum in Los Angeles this July. Writing credits also include Foolights, a one-woman show produced at the Westside Arts Theater and the Vineyard Theatre in New York; Emma in Concert, an HBO film written in collaboration with Richard Greenberg; and Mama Drama, written in collaboration with four other actresses and produced at the Cleveland Playhouse. Also an actress, Ayvazian has appeared on Broadway in Lost in Yonkers and, most recently, on television in "Law and Order." She is also a co-creator of Voices of Earth with Olympia Dukakis, Joan Macnntosh, and Remi Bossue. Ayvazian teaches playwriting at Columbia University. She is wife to architect Sam Anderson and mother to ten-year-old Ivan Anderson.

LOY ARCEAS (Scenic Designer) has designed The Matchmaker at A.C.T., The Night of the Iguana on Broadway, The Ballad of Yachiro at Berkeley Repertory Theatre and South Coast Repertory, and Elektra at the Dallas Opera, and directed and designed Ship and Slowly Slowly Jetty in New York. World premiere design credits include Love! Valour! Compassion!, Once on This Island, Spunk, Three Hotels, Blue Window, Prelude to a Kiss, Three Postcards, The Day Room, and The Baltimore Waltz. Arceas has received an Obie Award for sustained excellence in set design, several Los Angeles Drama Critics’ Circle awards, the Joseph Jefferson Award, the Michael Merritt Award for design collaboration, and a Drama Desk Award nomination. For the A.C.T. Advanced Training Program he has directed Len Jenkin’s Dark Ride and Sam Shepard’s Buried Child.

SUSAN HILFERTY (Costume Designer) designed Nothing Sacred at A.C.T. She works throughout the United States, from Broadway to the Bay Area. Her designs are currently seen on the national tour of How to Succeed in Business with-
out Really Trying. Numerous Berkeley Repertory Theatre productions include Woman Warrior (Bay Area Theatre Critics’ Circle Award). She has collaborated with playwright Athol Fugard as set and costume designer and codirector on 20 productions and also designs for dance (Eliot Feld, Jennifer Muller, and Alvin Ailey), opera (Glimmerglass Opera and Washington Opera), film (Laurie Anderson’s Home of the Brave), and television (Emmy Award nomination for A Differente Twist). Hilferty has received many awards for her designs and teaches graduate design at New York University.

DAVID LANG (Composer) has written music for A.C.T. productions of The Tempest, Hedda, and Antigone. He holds degrees from Stanford University, the University of Iowa, and the Yale School of Music (Ph.D. 1989) and has studied with Jacob Druckman, Hans Werner Henze, and Martin Bresnick. His numerous awards include the Rome Prize, BMW Music/Theatre Prize, Kennedy Center Friedheim Award, New York Philharmonic Revison Fellowship, and grants from the Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. His commissions include International Business Machine for the Boston Symphony Orchestra, Eating Living Monkeys for the Cleveland Orchestra, Bonehead for the American Composers Orchestra, and Spud for the St. Paul Chamber Orchestra. In 1995 Santa Fe Opera premiered his commissioned opera Modern Painters. Upcoming projects include a large-scale work for the San Francisco Symphony and music for a new production by choreographer Susan Marshall. Lang is cofounder of New York’s Bang on a Can Festival.

STEPHEN LeGRAND (Sound Designer) is in his 11th season as resident sound designer and composer at A.C.T., where his work has recently been heard in The Royal Family, Travels with My Aunt, The Rose Tattoo, The Cherry Orchard, The Matchmaker, Gaslight, and Aradia. With collaborator Eric Drew Feldman he has received awards for the music for The Lady’s Not for Burning at A.C.T., The Tooth of Crime and The Rivals at Berkeley Repertory Theatre, and Fan at the Eureka Theatre. He has also written scores for Yankee Doodle Dandy, Lulu, and Fuenteventura at Berkeley Repertory Theatre and music for The Whish at the Mark Taper Forum.

MARGARET JENKINS (Movement Consultant) designed the movement for The Tempest and Hedda at A.C.T. She is the artistic director of the Margaret Jenkins Dance Company, founded in San Francisco in 1973. Before her return to San Francisco, she danced in New York with Twyla Tharp’s original company, among many others, and served as Mercie Cunningham’s special assistant for 12 years. Jenkins and Ellic Kloppe, her associate artistic director, have begun a new evening-long project with Olympia Dukakis which will premiere as part of her company’s 25th anniversary at the Center for the Arts at Yerba Buena Gardens in the fall of 1998.

KATE STEWART* (Stage Manager) has stage-managed many A.C.T. productions, including Buried Child, Hay Fever, A History of the American Film, Hotel Paradiso, Julius Caesar, and, most recently, Othello. In New York she worked as a stage manager, company manager, and production manager for many theaters, including Circle Repertory Company, Manhattan Theatre Club, the American Opera Center at Juilliard, and Lincoln Center. On and off Broadway, she has worked with such directors as Jerry Zaks, Greg Mosher, Arthur Laurents, Lynne Meadow, Melvin Berhardt, John Tillinger, and Michael Bennett. Favorite productions include The House of Blue Leaves at Lincoln Center, Crimes of the Heart at Manhattan Theatre Club, and Scandal, Michael Bennett’s final production.

MICHELE M. TRIMBLE* (Assistant Stage Manager) has worked on A.C.T. productions of Machinal, A Christmas Carol, Shemuel the First, The Matchmaker, The Cherry Orchard, Aradia, Hedda, and The Play’s the Thing. Other stage-management credits include San Jose Repertory Theatre’s Mirandaolina and Marin Shakespeare Company’s Richard III and Much Ado about Nothing.

MARGO WHITCOMB (Assistant Director) collaborates with Carey Perloff for the fourth time, having previously assisted her on A.C.T.’s Tempest, Arcadia, and Hedda. She just finished guest directing Cloud Nine at UC Riverside and mounting the A.C.T. Conservatory Advanced Training Program (ATP) showcase in New York City and Los Angeles. Last year she directed the conservatory’s first M.F.A. project, The Reincarnation of Janme Brown, and adapted and directed Euripides’ Hippolytus for the ATP. She received her M.A. in theater history and literature from UC Santa Barbara and her M.F.A. in directing from the University of Washington in Seattle. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

G. BRIAN KARAS (Cover Artist) has illustrated more than 40 books for children—ranging from bedtime hallowies to westerns and a hip-hop rendition of the Cinderella fable, Cinder-Elly. Other titles include I Know an Old Lady, Saving Sweetness, Sleepless Beauty, and Truman’s Aunt Farm. His editorial work has appeared in numerous publications, including the Washington Post, Boston Globe, and New York Times. The first story which he both wrote and illustrated, Home on the Bayou, was published in 1996.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

AN EVENING WITH

Bill Irwin

with special guests
Doug Skinner & Michael O’Connor

June 4, 8 p.m. • Geary Theater

Bill Irwin, an original member of the Pickle Family Circus, shares his passion for the art of the clown in a benefit for A.C.T.

Tickets are $30–$70* • Preperformance dinner with Olympia Dukakis • Postperformance dessert reception

Don’t miss it! For information and advance tickets, call the A.C.T. Development Department at (415) 439-2333.

50
PACIFIC Restaurant and The Pan Pacific Hotel continue their long tradition of A.C.T. support by cosponsoring Singer’s Boy, their ninth sponsorship of an A.C.T. production.

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

PACIFIC Restaurant specializes in California cuisine. Chef Yoshinori Kojima incorporates local ingredients to create such delectable items as potato gnocchi with braised rabbit and roasted garlic basil sauce, and crispy New Zealand red snapper persilades with mashed potatoes and sauce provençal. After dinner, patrons can indulge in desserts prepared by pastry chef Otto Eckstein or sip Pacific Flair coffee beside one of the fireside lounges while listening to live piano entertainment. Complimentary parking is available during lunch and dinner.

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

San Francisco Focus magazine teams up with A.C.T. for the fourth time in three seasons to cosponsor Singer’s Boy.

For 30 years, San Francisco Focus has conveyed the voice of the Bay Area artist to more than a half-million readers. Through consistent editorial coverage, event sponsorships, and community involvement, Focus communicates and interacts with its readers in a manner unmatched by other media in the Bay Area. Focus has become a guide to local arts activity, covering arts and entertainment issues monthly in its Bay Beat section, in which seven editors explore theater, dance, contemporary music, opera, nightlife, books, and visual arts happenings throughout the Bay Area. And twice each year Focus highlights the arts in cover stories in its Fall Arts Preview and Spring Arts Achievement issues.

Focus’s new editor-in-chief, Dale Eastman, is committed to ongoing coverage of the performing, literary, and visual arts and to celebrating creative talent in the Bay Area. “Focus is very pleased to partner with Carey Perloff and her talented cast and artistic team for the world premiere of Leslie Ayvazian’s imaginative new play,” says Eastman. “We hope you enjoy tonight’s outstanding performance!”

Focus is widely available at newsstands and through subscription, and can be found on the World Wide Web at www.sffocus.com.

Sylvia Coe Tolk’s support of A.C.T. goes back to the company’s earliest days, when A.C.T. Founding Director William Ball invited her to a dinner honoring the company’s ten most generous donors in recognition of her gift of $200. She has been an enthusiastic patron ever since and currently supports A.C.T.’s commitment to actor training by underwriting a fellowship for A.C.T. Professional Theater Intern Peter Ackerman.

After graduating from Vassar College, Tolk lived in New York and Europe while developing her career in art and theater. She worked in television and acted in stage productions ranging from summer stock to off-Broadway before deciding to move to Europe. While living abroad in the early 1960s, she achieved a world record in mountain climbing by becoming the first woman to summit all four ridges of the Matterhorn.

Tolk moved to San Francisco in 1968, drawing architectural renderings for interior designers and storyboards for television commercials while obtaining her master of fine arts degree from the Academy of Art College. Her artwork has since gained recognition in London, Paris, and San Francisco, and she now works as a freelance artist in San Francisco.

“As committed as I am to the visual arts,” says Tolk, “theater is my first love, and I give as much as I can to A.C.T. I am tremendously impressed by the PTI program and what Carey Perloff has done for theater in the Bay Area.”

Special thanks also to Singer’s Boy cosponsors Mr. and Mrs. Arthur Rock and opening-night sponsors Joan Eckart and Shirley Ross Davis.

THE A.C.T. LIBRARY NEEDS YOU!

A.C.T. needs several volunteers to help maintain the Allen Fletcher Theater Collection. Volunteers spend 1½ to 4 hours in the library each week, helping to make the 8,000-volume collection accessible to A.C.T. Conservatory students, faculty, and staff. Volunteers receive coupons good for tickets to A.C.T. preview and opening-night performances.

To sign up, please call A.C.T. Library Coordinator Joe Rosenthal at (415) 861-0428.
A.C.T. CELEBRATES SUBSCRIBERS

This spring A.C.T. celebrated its dedicated subscribers with stellar events held in and around the Geary Theater. On February 24, first-year subscribers chatted with A.C.T. Artistic Director Carey Perloff, Managing Director Heather Kitchen, and Conservatory Director Melissa Smith, while students from the A.C.T. Advanced Training Program performed on the Geary stage.

And on March 26, opening-night subscribers wines, dined, and mingled with A.C.T. cast, crew, students, and staff members at John’s Grill after the performance of The Royal Family.

EXPLORING CONTEMPORARY PLAYS BY WOMEN

In conjunction with this production of Leslie Ayvazian’s Singer’s Boy, the A.C.T. Conservatory explores the work of some of the 20th century’s most imaginative women writers.

Throughout April, the second-year students of the A.C.T. Advanced Training Program embarked on studio productions of unconventional plays by contemporary women playwrights: Beth Henley’s Impossible Marriage, directed by Veronica Brady, played in repertory with Winsome Pinnock’s Mules, directed by Diane Wynner, and Maria Irene Fornes’s Conduct of Life, directed by Gena Murphree, alternated with Marlane Mayer’s Me’s Lucky Seven, directed by Cynthia Stokes. Meanwhile, students in Studio A.C.T.’s Advanced Studio Project are at work on a new adaptation by Victoria Rue of Isabel Allende’s acclaimed memoir-novel, Paula.

EVERYTHING YOU WANT TO KNOW ABOUT THEATER

A.C.T. offers the well-read audience member a wide variety of publications intended to enhance the theater-going experience. From play scripts and books on theater production to the Young Conservatory’s award-winning publications and Words on Plays (A.C.T.’s in-depth performance guide), you can find out everything you ever wanted to know, and more, about A.C.T.’s plays and productions. For those interested in what’s happening on the local and national theater scene, current copies of the magazines Callboard (published by Theatre Bay Area) and American Theatre (published by Theatre Communications Group in New York) are also available for purchase.

All items are available in the A.C.T. gift shop in the Geary Theater lobby before each performance and during intermission, as well as at the Geary Theater Box Office seven days a week. For more information about A.C.T. publications, visit our award-winning Web site at www.act-sfbay.org/words.
quired fluent Spanish in a few weeks. Throughout the conquest of Mexico, La Malinche served as Cortés's interpreter, counselor, and companion, consulting on matters of general policy, local psychology, and culture—and bearing him three sons. It is even said that it was La Malinche who convinced Moctezuma to surrender to Cortés.

When his conquest of Mexico was complete, Cortés abandoned La Malinche and their children to return to Spain with his wife. Later he settled in Honduras. La Malinche came to be reviled among the people of Mexico, branded a collaborator and a traitor who sold her tongue and her soul to the invader. Although this is how she is still remembered today, she is also associated with La Llorona, the “weeping one,” who haunts the quiet places throughout Mexico crying for her lost children and continuing to intercede to save them from the Spanish sword.

Does any of this help to explain Grace’s obsession with Cortés and the temple-pyramids of ancient Mexico? Perhaps not. But like Cortés—who stood on a mountaintop and saw a world of unknown possibilities, who left home in order to remake himself as a god—Grace glimpses a world that somehow has escaped her. And like Cortés and his beloved Malinche, Grace knows that to ascend the steps of the pyramid is to embrace a cosmos sustained by sacrifice.

In his fifth and last letter to the king of Spain, dated February 3, 1544, and written from Valladolid, Spain, where Cortés was embroiled in legal battles, the 59-year-old conquistador wrote:

I thought that having toiled in my youth I should profit me to find rest in my old age: and so for forty years I have labored, going sleepless, eating poorly and at times not at all, bearing armor on my back, risking my life in dangers, freely spending my means and years, and all in the service of God. . . . I am old, poor, and in debt in this realm. . . . I am no longer of an age to spend my time traveling from inn to inn, but must rather settle down and make up my account with God. It is a long one, and I have but short time to balance it, but it will be better to lose my fortune than my soul.

---

**CEOs unite in the fight against AIDS**

Jonathan Tisch

Barry Diller

Gerald Levin

Diana D. Brooks

Muriel Siebert

Preston R. Tisch

**GMHC**

First in the fight against AIDS

Every 11 minutes, someone in the U.S. dies of AIDS. Whatever you do, you can help. Donate. Volunteer. Fight AIDS. Gay Men's Health Crisis (GMHC) is the nation's oldest and largest AIDS service organization serving men, women and children with AIDS in New York City and providing education and advocacy worldwide. For information call 1 (800) AIDS-NYC.
CONTRIBUTORS

Sun Microsystems, Inc.
Syvex Corporation
TRW Foundation
Telesis Foundation
Times Mirror
Transamerica Foundation
USL Capital
United Technologies
Wells Fargo Bank

1996–97 NATIONAL CORPORATE THEATRE FUND
ANNUAL FUND CONTRIBUTORS

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country’s most distinguished professional theaters. American Conservatory Theater receives the support of the following corporations and individuals through their contributions to the National Corporate Theatre Fund:

ADP Foundation
Alliance Capital Management
American Express Company
Arthur Andersen Bankers Trust
Bristol-Myers Squibb Company
The BF Goodrich Company
Mr. and Mrs. Raymond Boyce
CBS Foundation, Inc.
Capital Cities/ABC, Inc.
Callaghon Nawrocki
Citibank
Chemical Bank
The Coca-Cola Company
Coltec Industries, Inc.
Colgate-Palmolive Company
Creative Artists Agency
Credit Suisse
Dramatists Play Service
Edelman Public Relations Worldwide
Gebelli Founds, Inc.
GE Foundation
Johnson & Higgins
IBM International Foundation
The Interpublic Group of Companies, Inc.
Klein Foundation
KPMG Peat Marwick
Marsh & McLennan Companies
Merrill Lynch
Metropolitan Life Foundation
NNXEX
Ogilvy & Mather, New York
Paine Webber
The Laura Pels Foundation
Texaco, Inc.
Thacher Profit & Wood
Ms. Evelyn Mack Truitt
Viacom, Inc.
John Wiley & Sons, Inc.
Xerox

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

The Leadership Campaign for American Theatre is a $5 million challenge project to build much-needed corporate support for not-for-profit professional theater in the United States. American Conservatory Theater is one of the resident theaters that is benefiting from the campaign.

To date, the following corporations have committed more than $600,000, in total, to the Leadership Campaign:

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

THE BEAUTIFUL SKY LOBBY

In addition to Fred’s Columbia Room, the newly-renovated Geary Theater features a stunning lounge overlooking Geary Street, located between the two balconies. Stop by before the show or during intermission for a refreshment or just to enjoy the view.

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.’s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94108, (415) 864-3290.

WEB SITE


BOOTH BOX OFFICE INFORMATION

The Geary Theater Box Office:
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12 to 8 p.m. from Tuesday through Saturday, and 12 to 6 p.m. on Sunday and Monday.

BASS:
A.C.T. tickets are also available at BASS centers, including The Wharehouse and Tower Records Video.

Ticket Information/Charge by Phone/Charge by Fax:
Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2291.

Ticket 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 may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be considered a donation.

Mailng List:
Call (415) 749-2ACT to request subscription information and advance notice of A.C.T. shows and special events.

TICKET PRICES

Previous
Center Orchestra $30
Orchestra/Loge $28
Balcony $23
Gallery $14

Sunday–Thursday/Weekday matinees
Center Orchestra $40
Orchestra/Loge $38
Balcony $30
Gallery $19

Friday/Saturday/Opening night/ Sunday matinees
Center Orchestra $47.50
Orchestra/Loge $44
Balcony $35
Gallery $19

SUBSCRIPTIONS:

Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250 to find out about our four-and-seven-play packages.

Discounts:
Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the Geary Theater Box Office beginning 90 minutes before curtain. Matinee senior rush tickets are available beginning at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half price.

Group Discounts:
For groups of 15 or more, call Linda Graham at (415) 346-7805 for special savings.

Gift Certificates:
Perfect for every celebration, gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

SPECIAL PROGRAMS

A.C.T. Prologues:
One-hour discussions conducted by each show’s director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:
Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 439-2469.

A.C.T. Perspectives:
A public symposium series held from 5 to 7 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season’s productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 439-2469.

Student Matinees:
Matinees offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are priced at $10. For information call Student Matinee Coordinator Jane Tarver at (415) 439-2383.

Words on Plays:
Handbooks containing a synopsis, program notes, and other background information about each of the season’s plays can be mailed in advance to full-season subscribers for the special price of $42 for the entire season. A limited number of
AT THE THEATER

The Geary Theater is located at 415 Geary Street at Mason. The auditorium opens 30 minutes before curtain.

A.C.T. souvenirs, including posters, sweatshirts, t-shirts, nightshirts, mugs, and note cards, are available in the main lobby and at the Geary Theater Box Office.

Bar service is available in Fred’s Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level one hour before the performance. Reservations for refreshments to be served at intermission may also be made during the hour before performance. Food and drink are not permitted in the auditorium.

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

Emergency Telephone:
You can be reached at any time during a performance. Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers:
Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems:
Head sets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garrett on the uppermost lobby level.

Smoking is not permitted in the building.

Wheelchair Access:
The Geary Theater is accessible to persons in wheelchairs. Please call (415) 439-2ACT in advance to notify the house staff of any special needs.

GEARY THEATER EXITS

Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.
LE TEMPS

CHANEL

NEW FROM THE PREMIERE COLLECTION
POLISHED STAINLESS STEEL WATCH. SIGNATURE LEATHER-ENTWINED BRACELET. $1,575.
ALSO AVAILABLE IN 20-MICRON 18K GOLD-PLATED. $1,750.

CHANEL BOUTIQUE, 155 MAIDEN LANE, SAN FRANCISCO (415) 981-1550

FOR INFORMATION ON CHANEL FINE TIMEPIECES, PLEASE CALL 800-550-0005