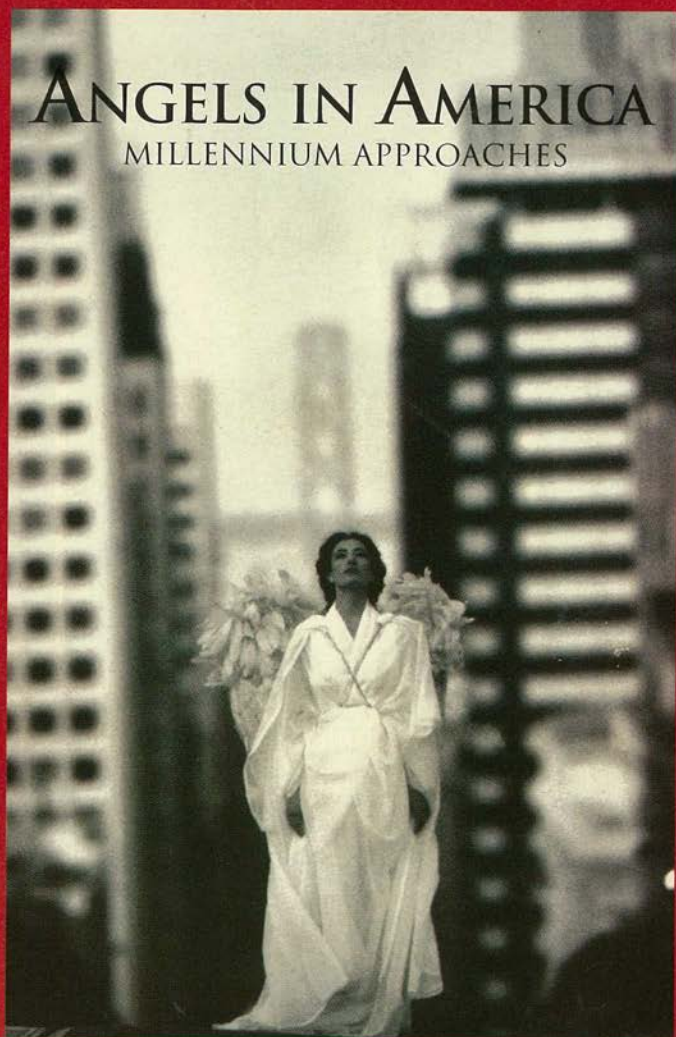


# AMERICAN CONSERVATORY THEATER

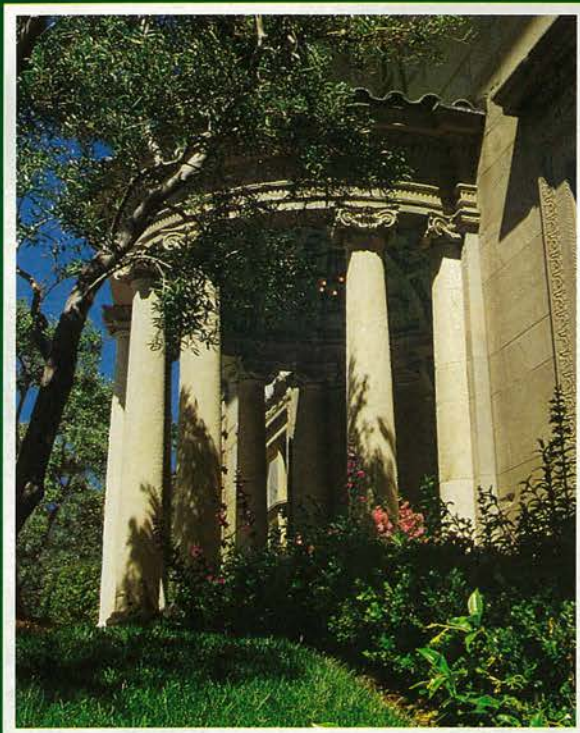
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## ABOUT A.C.T.

The **AMERICAN CONSERVATORY THEATER** is a Tony Award-winning nonprofit theater in which professional training and production are inextricably linked to create work that aspires to the highest standards of American performance. Under the recent leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into

new communities and new areas of dramatic literature. Central to A.C.T.'s mission is the interaction of original and classical work on our stages and at the heart of our Conservatory.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the company's

twenty-nine year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of Artistic Director Edward Hastings.

Today, A.C.T. continues to fulfill the expectations of Bay

Area audiences as a company of international recognition with performance, education, and outreach programs that annually reach more than two hundred thousand people in the San Francisco Bay Area.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its Conservatory, now serving fifteen hundred students every year, was the first training program not affiliated with a college or university accredited to award a Master of Fine Arts degree and is a model for the continued vitality of the art form. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among its distinguished former students.

The eighty-four-year-old Geary Theater, which was damaged in the San Francisco earthquake of 1989, is undergoing major renovation that will result in updated stagecraft, improved patron amenities, and a total seismic restructuring. A.C.T. anticipates opening a refurbished, state-of-the-art performance space during the 1995-96 season. To date, A.C.T.'s capital campaign has raised \$22 million of the funds necessary to complete the reconstruction.



The interior of the Geary Theater immediately after the Loma Prieta earthquake, October 17, 1989



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## FROM THE ARTISTIC DIRECTOR



“...WHAT  
THEATER CAN  
BE WHEN IT  
BREAKS ALL  
THE RULES  
AND BEGINS  
TO DREAM  
AGAIN.”

Dear Friend:

Welcome to A.C.T.'s 1994-95 season! We're honored to present one of the most extraordinary American plays in decades. For all of us who love live theater, *Angels in America* is a heartening phenomenon. Just when you thought that Hollywood had swallowed the American theater, that the language of O'Neill and Williams had degenerated into "infotainment" soundbites, along comes a play bursting with imagination, relentlessly thought-provoking, and hugely theatrical... a play that travels from Brooklyn to Antarctica to heaven ("a city much like San Francisco") and back in a matter of moments... a play that celebrates our struggle to understand what it means to be American as we confront the approaching millennium. At the heart of *Angels* lies the magic of theatrical transformation, through which we watch a cast of eight actors perform nearly thirty roles across a span of generations. If playwright Tony Kushner grants us no easy answers, his monumental two-part epic offers our collective imaginations a seven-hour workout that makes us feel we have been part of a miraculous experience, rather than just witnesses to an event.

*Angels* reminds us of what theater can be when it breaks all the rules and begins to dream again. And it comes at a particularly auspicious time in A.C.T.'s history, when finally, after more than four years of struggle, we too are beginning to dream again. On June 13, A.C.T. celebrated the beginning of reconstruction on our beautiful home, the Geary Theater, so heavily damaged in the Loma Prieta earthquake. Suddenly it was as if (to use a San Francisco metaphor) the fog had lifted and we could see the future spread out before us: a future of major new plays, rich classics, and wonderful musicals taking place on what will surely be

one of the finest stages in America. With the promise of returning to the Geary next season—to echo Kushner's angel—the great work begins.

So, to those of you who have been coming to A.C.T. for years, THANK YOU! You have been critical in realizing our dream—by staying with us as we travel from theater to theater, growing with us through an exciting artistic transition, and placing yourselves at the center of our ongoing dialogue about A.C.T.'s future and our role in the diverse communities that make up the Bay Area. We will strive to create theater for you that deserves the trust you have placed in us.

And to those of you joining A.C.T. for the first time with *Angels in America*, or returning for the first time in many years, WELCOME! We're thrilled to have you, and we hope that you'll get so hooked on live theater tonight that you'll come back for the rest of what promises to be a truly adventurous season—a season that, like *Angels*, celebrates the transformative powers of live theater. From the poetic and bittersweet world of David Storey's *Home* to the hilarious word games and identity confusion of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, from the elegant and absurd backstage antics of Molnar's *The Play's the Thing* to the horrifying crime of passion that drives Shakespeare's *Othello*, from *Angels in America* to Euripides' vivid revenge drama *Hecuba*, A.C.T. promises to amaze you, amuse you, and engage you.

As Prior Walter says in *Angels*: "You are fabulous creatures, each and every one... More life!"

Thank you for coming.

Carey Perloff, Artistic Director

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Cover and this page: Lise Bruneau is the Angel. Photography by Thomas Heinser.  
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A Gay Fantasia on National Themes

by Tony Kushner

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Donna Rose Fletcher, Thom Benedict, and Kimberly Mark Webb  
Karin Tucker—Production Assistant

*Angels in America* was commissioned by and received its premiere at the Eureka Theatre, San Francisco, in May, 1991.

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The Marines Memorial Theatre is under the general direction of Charles H. Duggan.

■

Loudspeakers generously provided by Meyer Sound Laboratories.

■

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*At the Stage Door Theatre*

# H.O.M.E

By David Storey  
October 20 - December 4

Four longtime A.C.T. company members unite on stage in this poetic portrait of people in search of a place to call "home." At once comic and heartbreaking, David Storey's award-winning Broadway drama is "a lovely play, a play to lose yourself in, to trust implicitly," according to the *New York Times*.

Rosencrantz &  
Guildenstern  
are Dead

By Tom Stoppard  
December 14 - February 5

This Tony Award winner is a madcap tale of major misadventure! Join the fun as two minor characters from *Hamlet* struggle to discern what role Shakespeare really intended them to play. Master of wit Tom Stoppard (*Travesties*, *The Real Thing*, *Hapgood*) turns the Bard upside down and concocts a delicious verbal dance that redefines absurdism.

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# ANGELS IN AMERICA

## PART ONE: MILLENNIUM APPROACHES

(1991)

### The Cast

(in order of appearance)

Rabbi Isidor Chemelwitz	Cristine McMurdo-Wallis
Roy M. Cohn	Peter Zapp
Joseph Porter Pitt	Steven Culp
Harper Amaty Pitt	Julia Gibson
Mr. Lies	Gregory Wallace
Louis Ironson	Ben Shenkman
Prior Walter	Garret Dillahunt
Henry, Roy's doctor	Cristine McMurdo-Wallis
Emily, a nurse	Lise Bruneau
Man in the Park	Garret Dillahunt
Belize	Gregory Wallace
Martin Heller	Julia Gibson
Hannah Porter Pitt	Cristine McMurdo-Wallis
Sister Ella Chapter	Lise Bruneau
Prior 1	Steven Culp
Prior 2	Peter Zapp
Eskimo	Steven Culp
Woman in the South Bronx	Lise Bruneau
Ethel Rosenberg	Cristine McMurdo-Wallis
The Angel	Lise Bruneau

### Understudies

Roy Cohn—Louis Parnell; Louis Ironson—Neal Shorstein;  
The Angel, Harper Pitt—Lisa Steindler; Prior Walter, Joe Pitt—Jamison Jones;  
Hannah Pitt—Valerie O'Riordan; Belize—W. Allen Taylor

### Act I Bad News

October-November 1985

### Act II In Vitro

December 1985-January 1986

### Act III Not-Yet-Conscious, Forward Dawning

January 1986

### Place

New York City, Salt Lake City, and elsewhere

There will be two intermissions.

# THE THRESHOLD OF REVELATION

by Elizabeth Brodersen

"History is about to crack wide open. Millennium approaches," writes Tony Kushner in the first half of *Angels in America*. As we stand on the threshold of the new millennium, Americans—like Kushner's characters—grapple with the uncertainty of the future about to be revealed. Harper Pitt captures the ambivalence we all seem to experience:

*I feel . . . that something's going to give. It's 1985, fifteen years till the third millennium. Maybe Christ will come again. Maybe seeds will be planted, maybe there'll be harvests then, maybe early figs to eat, maybe new life, maybe fresh blood, maybe companionship and love and protection, safety from what's outside, maybe the door will hold, or maybe . . . maybe the troubles will come, and the end will come, and the sky will collapse and there will be terrible rains and showers of poison light . . . I want to know, maybe I don't. The suspense, Mr. Lies, it's killing me.*

With no cure for AIDS in sight, a declining standard of living, shrinking rain forests and ozone layer, nuclear proliferation, and televised images of body-choked Rwandan rivers on the evening news, our usual ways of dealing with the world no longer seem to serve us, and the prospective out-

come of our evolution as a nation and a species does not seem all that positive. A millennial hope for radical change has as a result become a popular cultural force in this country.

In 1991, Lance Morrow wrote in *Time* magazine about the American search for a New Paradigm: "The 1990s have become the transforming boundary between one age and another, between a scheme of things that has disintegrated and another that is taking shape. A millennium is coming, a cosmic divide."

We all want to know what lies on the other side of that cosmic divide—*Götterdämmerung* or paradise found?

## APOCALYPSE: THEN ...

Millenarianism has fascinated much of humankind for a very long time. The roots of western millennial thinking lie in Jewish apocalyptic texts dating from the third and fourth century B.C.E.—the Book of Daniel, 4 Ezra, 2 Baruch, and 1 Enoch—and can be traced as far back as the prophecies of Isaiah in the eighth century B.C.E.

In these apocalypses, revelation is typically given to a chosen prophet in the form of allegorical visions, interpreted by an angel, with the emphasis on either the end of the world or the replacement of the present world order by one that is radically different. After the final overthrow of the

forces of evil, God's chosen are to live in harmony and abundance in a remade world, with New Jerusalem at its center. Eden will be revived.

Jewish apocalypses often also include otherworldly journeys by chosen prophets—like Enoch, who after visiting the throne of God was given a personal tour through heaven and the universe by angels—followed by a triumphant return to earth with the secrets of the natural world in hand. Even as the apocalyptic genre declined in Judaism after the first century C.E., prophetic ascents continued to play an important part in the Jewish mystical tradition.

Christian millennialism is in turn based in the two apocalyptic books of the Bible: Daniel in the Old Testament, and the Apocalypse of John (Revelation), which dates from the first century C.E., in the New. John of Patmos's Christian apocalypse entails a penultimate battle between the forces of good and evil, followed by a thousand years of bliss (*the Millennium*) presided over by Jesus and saintly martyrs, the defeat of Satan, and the Last Judgment, followed finally by the newly established Kingdom of God.

Although after the fourth century the medieval Catholic church, following the teachings of St. Augustine, repressed the millennial expectations of early doctrine, they persisted underground. Succeeding generations became convinced that the Millennium was at hand, each reading the plagues and warfare of the respective period as the calling

cards of John's apocalyptic Four Horsemen.

While scholars disagree as to the extent of millennial awareness in the tenth century (there wasn't even a uniform calendar yet), Richard Erdoes describes in *A.D. 1000: Living on the Brink of Apocalypse* a state of millennial madness reported by monks of the time (particularly Raoul of Glaber). Horrible omens, including rain of stones and blood, dragon-shaped meteors, bleeding statues, and mysterious fires, apparently heralded the coming cataclysm. Legend has it that apocalyptic anxiety even caused several people to die of fright at the stroke of midnight on January 1, 1000, and led the entire population of Iceland to convert en masse to Christianity. Post-millennial relief was also reportedly responsible for a frantic wave of cathedral building as people realized the end was not all that near.

In the twelfth century, Cistercian reformer Joachim of Fiore challenged Augustine, taking a more progressive view of humanity's development, and interpreted the apocalyptic texts to foretell three ascending epochs in the history of humankind: that of the Father, the Son, and—to begin in the year 1260—the Holy Spirit. By the seventeenth century, millennial aspirations had become a prominent feature of the Protestant Reformation and Puritan revolutionary political movements in England and central and northern Europe. The eighteenth and nineteenth centuries saw the trend echoed in the rise of secular millennialism: Marxists



“AND I  
SAW A NEW  
HEAVEN AND  
A NEW EARTH:  
FOR THE FIRST  
HEAVEN AND  
THE FIRST  
EARTH WERE  
PASSED  
AWAY.”  
(REVELATION  
21:1)



Original costume sketches on pages 20, 23, and 24 by Catherine Zuber

foresaw proletarian revolution and the self-destruction of capitalism, followed by the withering away of the state into the glory of a supranational, class-free utopia. Capitalists, on the other hand, preached the virtues of a self-regulating, free-market society.

### ... AND NOW

Here at the end of the twentieth century, millennial movements abound as observers around the world continue to assert the arrival of the Last Days. Theodore Daniels, of the Millennium Watch Institute in Philadelphia, reports more than five hundred groups discussing impending world transformation—with or without the assistance of angelic intervention. Meanwhile, skeptics on the Committee for the Scientific Investigation into Claims of the Paranormal collect millennial prophecies for a post-2000 post-mortem.

The discovery of the Dead Sea

scrolls in 1947 and the founding of Israel as a nation in 1948 have convinced many fundamentalist Christians that the Second Coming—signalled by the return of the Jews to Zion—is at hand. The two hundred thousand Hassidic followers of Lubavitch Grand Rabbi Menachem Mendel Schneerson were so convinced that he was the Messiah that his death last June threw them into millennial crisis—they could not accept that the Redeemer had not arrived, despite the many omens of imminent apocalypse. Schneerson had brought to their attention: the collapse of the Soviet Union, the airlift of Ethiopian Jews, the Jewish exodus to Israel, and the defeat of Iraq.

Hindu and Buddhist revivalists, like the Hare Krishna and Divine Light Mission, have announced the arrival of the last era (the *kali-yuga* or *mappō*) and await the imminent arrival of the Maitreya to bring us out of calamity into the Pure Land, while Shiite Muslims anticipating the Mahdi in 1979-80 experienced instead the Iranian revolution.

New Age author Jose Arguelles, drawing on the Mayan and Aztec calendars, brought the attention of the world to the 1987 Harmonic Convergence, which supposedly marked a collective shift in humankind's mental orientation marked by rapid development of our psychic powers. The Convergence is to be followed by two decades of upheaval before the end of the world in 2012, when we are to make contact with the benevolent aliens who have been guiding us and link up with six

other star systems in the Galactic Federation.

Some interpreters of Nostradamus, the sixteenth-century French astrologer and psychic to kings, famous for accurately prophesying the French Revolution, Napoleon, Hitler, Hiroshima, the Kennedy assassinations, the Cold War, and the appearance of holes in the ozone—have scheduled the end of the world for July, 1999, based on the following quatrain:

*The year 1999, seven months,  
From the sky will come a great  
king of terror,  
To resuscitate the great King of  
Angoumois [Genghis Khan];  
Before, after, Mars [war] rules  
happily.*

Not to worry: in true millennial tradition, Nostradamus also foresaw the arrival after this terrible conflagration of a shining new world order, characterized by harmony and one world religion for all people, due to arrive around the year 2150.

The best-selling book of the 1970s and 1980s (more copies printed in the West than any other book except the Bible) was *The Late Great Planet Earth*, by Hal Lindsey, who predicted global catastrophe in the form of famines, plagues, urban crime, and war in the Middle East. Two decades later, optimism seems to be on the upswing: as of this writing, James Redfield's *The Celestine Prophecy*—a "fictional" work about an ancient Peruvian manuscript which foretells humankind's imminent transmutation into an utterly harmonious, supremely spiritual culture—has been near the top of the

*New York Times* and *San Francisco Chronicle* best-seller lists for twenty-nine weeks. Redfield describes life in our almost-immediate future:

*[B]y the middle of the next millennium . . . humans will typically live among five-hundred-year-old trees and carefully tended gardens, yet within easy travel distance of an urban area of incredible technological wizardry. . . .*

*Guided by their intuitions, everyone will know precisely what to do and when to do it, and this will fit harmoniously with the actions of others. No one will consume excessively because we will have let go of the need to possess and to control for security. In the next millennium, life will have become about something else.*

*. . . [O]ur sense of purpose will be satisfied by the thrill of our own evolution.*

### THE AMERICAN MILLENNIUM

At a symposium at A.C.T. in the spring of 1994, playwright Tony Kushner expressed the challenge of the dying millennium: "*Angels in America* is in part about religious beliefs, beliefs that have absolute authority, losing that authority and consequently ceasing to inform us about how we should progress through life. What do we do then? If the idea of the world you inherited isn't working anymore, how do you go out into the world every day?"

The idea of the world inherited by Americans is classically millennial. The earliest English settlers



Angels in America, by Bay Area artist Harriet Yale Russell (1994)



**A STORM  
IS BREWING  
IN PARADISE.**

saw in the New World the promised land of milk and honey; Americans believed themselves a chosen people destined to create what Cotton Mather named a "new-English Israel" and pilgrim John Winthrop called "a City upon a Hill"—a Protestant utopia where Christ and his saints would reign for a thousand years. Millennial hopes for a future age of worldly perfection became a powerful source of revolutionary fervor in the late eighteenth century, imbuing Americans with an enduring sense of world-historical mission.

The vision of America as a utopian earthly kingdom of God echoed through the centuries, from Thomas Jefferson's American Arcadia to Henry Luce's American Century. Our mission became, as Luce wrote in *Life* magazine, "to be the powerhouse from which the ideas spread throughout the world and do their mysterious work of lifting the life of mankind from the level of beasts to what the Psalmist called a little lower than the angels."

Although nuclear apocalypse seems to have been averted with the end of the Cold War, it still looms as an eschatological possibility, and the Horsemen continue to ride through hospital wards and battlefields. Meanwhile, Americans hungry for a "politics of meaning" and a national identity broad enough to encompass the country's disparate cultures are no longer so sure about their role in the universe.

Kushner is fond of referring to Walter Benjamin's description of the angel of history:

*His face is turned towards the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what had been smashed. But a storm is brewing in Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.*

In the theater, artists seek new ways of charting humanity's journey into the next millennium, trying to discover just what it is we are progressing to. But, as Louis Ironson wonders in *Millennium Approaches*, what happens when we can't incorporate the realities of modern existence—sickness, death, crime, hunger—into our sense of how things are supposed to go, our "positivist sense of progress towards happiness or perfection"?

As the traditional ideologies fail to help us come to terms with the problems of the world we live in, we search for a new faith or praxis strong enough to get us through the next thousand years. We may no longer be waiting for Godot, but should we count on the assistance of angels? Perhaps the best approach is to consider Harper's observation: "Nothing's lost forever. In this world, there is a kind of painful progress. Longing for what we've left behind, and dreaming ahead." ■



# "BULLY. COWARD. VICTIM."

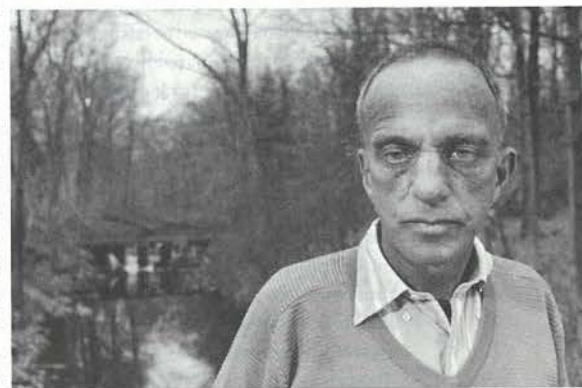
Playwright Tony Kushner has said that he was inspired to write *Angels in America* in part by a homophobic obituary of the late Roy Cohn, the controversial lawyer who was perhaps best known for his devout assistance to Senator Joseph McCarthy during the anti-communist witch hunts of the 1950s.

Kushner had been mesmerized by Cohn as a child, when he read Fred Cook's account of the McCarthy era, *The Nightmare Decade*. Soon after Cohn's death from AIDS in 1986, Kushner came across a panel in the Names Project quilt that read: "Roy Cohn. Bully / Coward / Victim." Fascinated by his own ambivalent reaction to the infamous bully's death, Kushner paired an imaginary Cohn (whose actions, he says, are based on the historical record, but whose words are the playwright's invention), with one of his most notorious victims, Ethel Rosenberg.

## A HIGH-PROFILE, HIGH-EXPENSE LIFE

Roy Cohn was born in New York City on February 20, 1927, the son of Dora Marcus and Albert Cohn, a justice in the Appellate Division of the New York State Supreme Court and one-time protégé of Tammany Boss Ed Flynn. A precocious student, Roy graduated early from Columbia Law School and was admitted to the bar at twenty-one. He immediately used his political connections to snag a prestigious appointment to the U.S.

Attorney's office in Manhattan, specializing in subversive activities. In 1950, U.S. Attorney Irving R. Saypol made Cohn his confidential assistant. Cohn performed "ably and energetically," one of his col-



Roy Cohn (1986)

leagues recalled later, on the trials of several alleged communists.

In 1952, Cohn was appointed special assistant to the Attorney General and moved to Washington. His vigorous investigation of alleged subversives brought him to the attention of Senator McCarthy, who named him chief counsel to his Permanent Subcommittee on Investigations. Cohn enlisted the help of his close friend, twenty-five-year-old hotel heir G. David Schine, and the three men gained notoriety for their junkets around the world in search of reds on U.S. army bases. The "gumshoe boys," as they came to be called, were frequently attacked as homosexuals—winning the appellation "Bonnie, Bonnie, and Clyde" from playwright Lillian Hellman.

Cohn's ferocious pursuit of special favors for Schine after he joined

TO THE END  
COHN DENIED  
THAT HE WAS  
EVER "GAY-  
INCLINED."

the Army eventually led to charges against Cohn and McCarthy. The resulting thirty-six-day televised Army-McCarthy hearings cleared them of wrongdoing, but gave the public too close a look at their often irrational, coercive behavior, and caused McCarthy to lose his hold over the American public. When McCarthy was eventually censured by the Senate in 1954, Cohn took his aggressive legal skills and political influence with him to a private law firm in New York.

Cohn quickly became a powerful force in New York society and politics, known for shrewd and often unscrupulous tactics. Among his illustrious circle were President and Nancy Reagan (whose supportive telegrams during his final illness he kept framed on his wall), Barbara Walters (whom he supposedly dated in the 1950s and claimed was once his fiancée), Norman Mailer, Bianca Jagger, William Safire, William F. Buckley, Estée Lauder, and dozens of politicians and judges. His client roster ranged from Donald Trump, Francis Cardinal Spellman, Terence Cardinal Cooke, and the Roman Archdiocese of New York to mob bosses Carmine Galante and Tony Salerno.

Cohn led a high-profile, high-expense life (reputedly more than \$1 million a year), wheeling and dealing from his East Side townhouse—connected to the world by the octopus tentacles of his multi-line telephone (which served as the model for the phone of A.C.T.'s stage Cohn)—and partying at fashionable haunts like Studio 54, the Palladium, "21," and Le Cirque. He was notoriously earthy

in his appetites—when dining out he liked to grab food from nearby plates with his hands (although he usually picked up the tab), and at Le Cirque the waiters were said to hide the dessert cart when they saw him heading for the bathroom. In one controversial anecdote Cohn and FBI chief J. Edgar Hoover—in drag—reportedly had sex with two blond boys at a high-society party at New York's Plaza Hotel. Cohn supposedly joked about the event later: "That was really something, wasn't it, with Mary Hoover?"

To the end Cohn denied that he was "ever gay-inclined"—because, as Kushner's Cohn says, "Homosexuals are men who know nobody and who nobody knows. Who have zero clout." After Cohn's death, William Safire defended Cohn's reluctance to come out: "He denied his homosexuality because he could never reconcile it with his self-image of political masculinity." Even after he was diagnosed with AIDS and admitted to the National Institutes of Health in Bethesda, Maryland—where he used his clout to obtain privileged access to AZT, then still an experimental drug—Cohn continued to assert that he had liver cancer. "If I had AIDS," he reportedly told a friend, "I would have thrown myself out the window of the hospital. . . . There would be no reason to stick around if I had AIDS."

To his partners, friends, and clients, Cohn was brilliant and generous, a fiercely loyal and passionate advocate. He tenderly nursed close friend Russell Eldridge until Eldridge's death from AIDS; Cohn's lover, Peter Fraser, told biographer Nicholas von

Hoffman that Cohn had worked behind the scenes to raise millions of dollars for AIDS research.

To many, particularly the victims of his career-destroying maneuvers, Cohn was the devil incarnate. *Esquire* magazine called him "a legal executioner;" *American Lawyer* magazine denounced him as "an embarrassment." He was tried and acquitted three times for fraud, bribery, and conspiracy, and he was in perpetual trouble with the Internal Revenue Service, who audited his returns more than twenty years in a row and had liens against him for more than \$3 million dating back twenty-five years. Finally, on June 23, 1986, just two months before he died, Cohn was disbarred in New York State for "unethical," "unprofessional," and "particularly reprehensible" conduct.

#### THE VICTIM

In 1951, then twenty-three, Cohn came to public attention during the trial of Julius and Ethel Rosenberg, a married couple accused of participating in a spy ring responsible for transmitting details of the atomic bomb to the Soviets during World War II. In an attempt to coerce the confession of her husband, Ethel was arrested and tried at his side. The only real evidence against her was the testimony of her brother, David Greenglass—elicited by Cohn in two days of grueling direct examination. The sum of her alleged crimes was typing some related materials and abetting her brother and his wife.

Although records made public in recent years—including the memoirs of Nikita Khrushchev—indicate that the Rosenbergs probably were in fact Soviet spies (albeit minor ones), Julius and Ethel maintained their innocence throughout their trial and more than twenty-six months on death row in Sing Sing. They became an international cause célèbre, galvanizing public opinion around the world in their support. Ethel was a particularly sympathetic figure: a loving wife, the mother of two young boys, and an erstwhile amateur actor and singer, she used to sing lullabies to her fellow inmates.

The Rosenbergs were executed moments before sundown on June 19, 1953 (the time was moved up to avoid violating the sabbath). Ethel first watched her husband



UPI/Bettman

Ethel and Julius Rosenberg in the patrol van after their conviction (1951)

die in the electric chair, and then took his place after his body was removed. It took five shocks to kill her, while five thousand protesters wept in Times Square. The Rosenbergs were the first Americans executed for espionage—their cohorts received prison terms.

Kushner's ailing imaginary Cohn boasts of his role in the death of America's most popular traitors:

“THE  
SAVAGE  
REPRISAL  
YOU VISITED  
UPON ME  
SHALL  
PURSUE YOU  
TO THE EDGE  
OF YOUR  
GRAVES AND  
BEYOND.”

*If it wasn't for me, Joe, Ethel Rosenberg would be alive today, writing some personal-advice column for Ms. magazine. She isn't. Because during the trial, Joe, I was on the phone every day, talking with the judge. . . . That sweet unprepossessing woman, two kids, boo-hoo-hoo, reminded us all of our little Jewish mamas—she came this close to getting life; I pleaded till I wept to put her in the chair. Me. I did that.*

At the Army-McCarthy hearings, the real Cohn did indeed brag that it was he who was “largely responsible” for the death of the Rosenbergs, although he was merely U.S. Attorney Saypol’s assistant. He wrote Saypol’s opening and closing statements, prepped the witnesses, and provided the overall strategy for the prosecution. Cohn admitted to favoring capital sentences for both Rosenbergs, and allegations were made that he engaged in improper *ex parte* conversations with Judge Kaufman to convince him to impose the death sentence—although it was supposedly Cohn’s suggestion that allowing Ethel to live might convince her to testify against her colleagues. There was even a report that Cohn and Judge Kaufman had enjoyed a week’s vacation together in Florida shortly before the trial began, and Cohn later told a friend that he spent the evening of the execution with Kaufman.

Cohn reportedly blamed Ethel the most for the couple’s crimes: “I never had any doubt, not only about her guilt, but I feel she was the strong one among the two of them and belonged in that case as much as he did, if not more.”

#### “A FLAMING JOAN”

Cohn died on August 2, 1986, at 59, at the NIH in Bethesda. The immediate cause of Cohn’s death was “cardio-pulmonary arrest”; the secondary causes were listed as “dementia” and “underlying HTLV-3 infections.” More than four hundred luminaries attended his October memorial service—although the Reagans were conspicuously absent.

Cohn brushed off all criticism of his career, reveling in the extent of his power. As the imaginary Cohn tells Joe Pitt, “Am I nice? Fuck nice. You want to be Nice, or you want to be Effective? Make the law, or subject to it. Choose.” When asked about his role in the rise and fall of McCarthyism, the real Cohn reportedly said: “I sleep well at night. I won’t be saying ‘please forgive me’ on my deathbed.”

Yet in a letter to her attorney, Manny Bloch, written four months before her execution, Mrs. Rosenberg warned her prosecutors:

*Know then, you warped, gross eaters of dust, you abominations upon this beauteous earth. . . . The savage reprisal you visited upon me shall pursue you to the edge of your graves and beyond, and your names shall be anathema wherever love is the First Commandment!*

*Take heed, reckless speculators in human misery, lest History exhume your rotten carrion and solemnly charge you with cold-blooded killing! Take heed, despoilers of all that is good, lest you create a new and more flaming “Joan”!* ■

—Elizabeth Brodersen



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# Performance Highlights

Presented by CHRYSLER ★

Of all the *Nutcrackers* opening at this time of year—and every city with a ballet must have one—the **San Francisco Ballet's** annual tradition may be the most grand. SFB presented America's first full-length production of Tchaikovsky's holiday tale 50 years ago, and this year celebrates the production's golden anniversary. Opening night is December 13, and is given added moment by an appearance by nonagenarian Willam Christensen, who contributed additional choreography (along with Helgi Tomasson) to his brother Lew Christensen's original work, and is this year's honorary Chairman. After opening night, ballet enthusiasts and holiday revelers will find little excuse to miss The Mouse King and Sugar Plum Fairy: from December 14 through the 31, the ballet offers two performances every day—except, of course, on Christmas. The New Year's Eve performance features a party running past midnight, along with dance bands, desserts, and champagne.



\*\*\*\*\*

New Year's celebrations also get under way at the **San Francisco Symphony**. On December 28 at Flint Center and 29 and 31 at Davies Symphony Hall, the SFS takes concertgoers to "A Night in Old Vienna." The evening is conducted by Erich Binder and features soprano Cheryl Parrish. The New Year's Eve performance culminates in bubbly and box-steps onstage. In other holiday-

oriented events, the **San Francisco Symphony Chorus** is featured in a "Candlelight Christmas," with a carol sing-along, on December 4; the **Empire Brass** and organist **David Higgs** are the stars of "Christmas Pipe Dreams," which features the 9000-pipe Ruffatti organ (the largest concert-hall organ in North America); and, for more modern renditions of Yuletide tunes, there's "The Colors of Christmas," with Peabo Bryson, Sheena Easton, Roberta Flack, and James Ingram. Last, but not least, and just as dependable as the annual *Nutcracker*, is Handel's *Messiah*. Three performances are presented on December 15, 16, and 17, conducted by James Paul and featuring soloists Ollie Watts Davis, Meredith Parsons, Tracey Welborn, and Richard Bernstein.

\*\*\*\*\*

At the Stage Door Theatre, the **American Conservatory Theater** joins a stateside Tom Stoppard renaissance which finds New York mountings of the playwright's two latest plays, *Arcadia* and *Hapgood*. Director Richard Seyd goes back to Stoppard's famous beginnings by reviving his first play, the classic absurdist puzzlebox *Rosencrantz and Guildenstern Are Dead*. Dan Hiatt and Ray Porter star as the titular Shakespearean bit players, and performances begin December 14 with opening night exactly one week later.

—Robert Simonson



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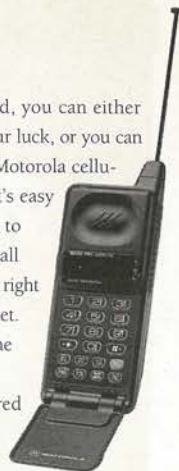
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## ANGELS IN OUR OWN BACKYARD

Seven years after Tony Kushner began writing *Angels in America*, and thirteen years into the AIDS epidemic, an estimated fourteen million people worldwide have been infected with this deadly virus, and the toll continues to rise unchecked. While slow progress continues to be made in research, there is still no drug proven to prolong life for more than a few years, a workable vaccine is still only a distant possibility, and hopes for a cure remain dim.

In conjunction with this production of *Angels in America*, A.C.T. joins forces with a number of Bay Area community-based organizations (CBOs) in the fight against AIDS. Twenty-eight CBOs have responded to A.C.T.'s invitation to participate in the new "Bay Area Angels" project. Each CBO has named an "Angel" for outstanding service in AIDS prevention, research, or care, to be recognized at dedicated performances of the play; representatives of the CBO may be present to distribute information about their work. Participating CBOs can also take advantage of A.C.T.'s group rates by purchasing tickets at discount prices to resell for self-organized benefits. A.C.T. also offers CBOs two-for-one vouchers to enable persons with AIDS and their caregivers to attend the show at substantial savings.

A.C.T. honors these very special "Bay Area Angels." Look in the lobby for information about the organization and individual(s) celebrated at tonight's performance.

To find out how you can help, call the contact numbers below.

### CHUCK ROTH AIDS BENEFITS COUNSELORS (415) 558-9845

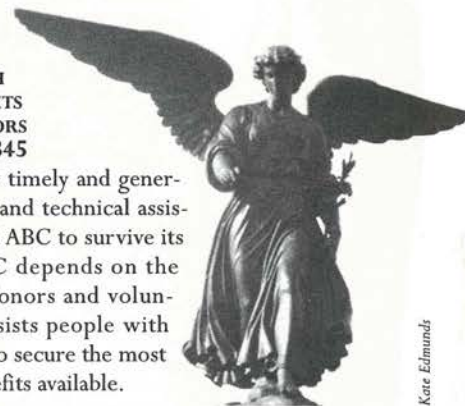
Chuck Roth's timely and generous financial and technical assistance allowed ABC to survive its infancy. ABC depends on the support of donors and volunteers as it assists people with HIV disease to secure the most effective benefits available.

### DAVID SLOCOMBE AIDS EMERGENCY FUND (415) 558-6999

David Slocombe has worked hard for many years as a volunteer collecting money from jars throughout the city. The familiar "Every Penny Counts" containers are part of one of the more visible projects of the Fund, which helps people living with AIDS meet their basic and essential living expenses.

### ALL VOLUNTEERS AIDS/HIV NIGHTLINE (415) 434-AIDS OR (800) 273-AIDS

The AIDS/HIV Nightline provides emotional support and crisis counseling to anyone with HIV concerns when other AIDS service agencies are closed. The dedication of trained volunteers, serving throughout the difficult nighttime hours, has made it possible to help more than twenty thousand callers each year.



Angel of the Waters (Bethesda Fountain) in New York's Central Park, by Emma Stebbins (1873)

Kate Edmunds

**BRIAN DOWLING**  
**AIDS PROJECT OF CONTRA COSTA**  
**(510) 356-2437**

Brian Dowling has been a dedicated volunteer trainer, support-group facilitator, and HIV prevention educator for APCC since 1987. APCC serves more than four hundred people with AIDS by providing emergency financial assistance, information and referrals, support groups, and ongoing case management.

**HANK TAVERA**  
**AIDS THEATER FESTIVAL**  
**(415) 554-8436**

Hank Tavera conceived and directs the AIDS Theater Festival, now in its fifth year, which showcases HIV-related plays, performance art, music, and dance from throughout California in conjunction with the National AIDS Update Conference.

**ROBERT A. SORENSON**  
**ARIS PROJECT**  
**(408) 293-2747**

A founder and the first executive director of Aris Project, Bob Sorenson has led the fight against AIDS in the South Bay for nine years. The primary HIV/AIDS service provider in Santa Clara County, Aris Project offers services and activities for people living with AIDS, HIV prevention education, and public policy leadership.

**NOEL TALENS**  
**ASIAN AIDS PROJECT**  
**(415) 227-0946**

Tirelessly volunteering his time and energy to help stop the spread of HIV, Noel Talens is a shining

example of the strength and dedication of AAP's volunteers. AAP provides education and prevention services for the Asian and Pacific Islander community in the Bay Area.

**FRANK DAVIS**  
**18TH STREET SERVICES**  
**(415) 861-4898**

18th Street Services, an outpatient substance-abuse counseling agency for gay and bisexual men, also houses a street-based HIV and substance-abuse prevention program. As executive director and later as a volunteer, Frank Davis led the agency through its most significant growth period.

**COLETTE HOFFMAN**  
**ELLIPSE PENINSULA AIDS SERVICES**  
**(415) 572-9702**

Executive Director Colette Hoffman has guided ELLIPSE through tough times while maintaining service to its San Mateo County clients. Her leadership and commitment have enabled ELLIPSE to offer food, emotional and practical support, bus vouchers, and financial assistance to its four hundred twenty-five clients.

**DOUGLAS YARANON**  
**GAPA COMMUNITY HIV PROJECT (GCHP)**  
**(415) 579-3939**

A founding member of the Third World AIDS Advisory Task Force and co-founder of GCHP, Douglas Yaranon has blazed many trails for AIDS and HIV programs in the Bay Area's Asian and Pacific Islander communities, for whom GCHP is

the largest community-based provider of AIDS/HIV services.

**AILEEN HEINE**  
**KAIROS SUPPORT FOR CAREGIVERS**  
**(415) 861-0877**

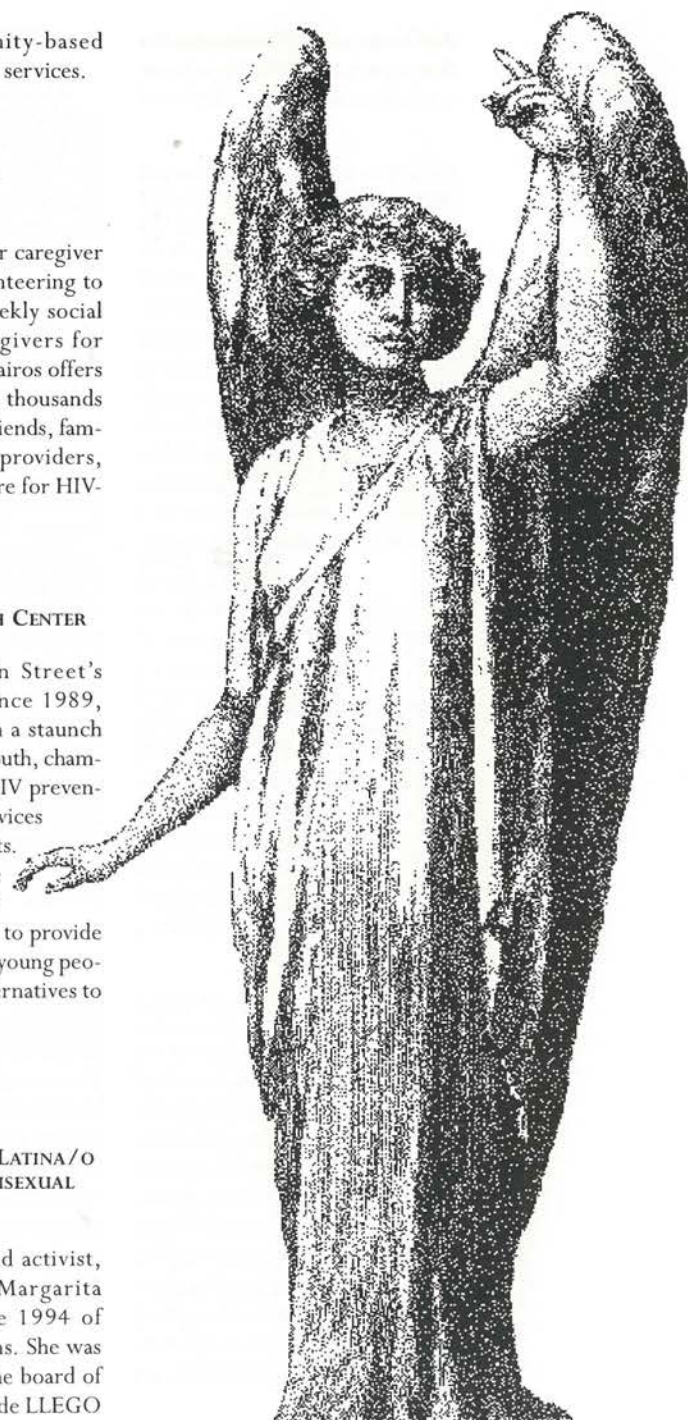
Aileen Heine, a former caregiver herself, has been volunteering to help Kairos host a weekly social for weary AIDS caregivers for more than six years. Kairos offers emotional support for thousands of partners, spouses, friends, family members, service providers, and volunteers who care for HIV-affected persons.

**STEPHEN SIMS**  
**LARKIN STREET YOUTH CENTER**  
**(415) 673-0911**

A member of Larkin Street's board of directors since 1989, Stephen Sims has been a staunch advocate on behalf of youth, championing in particular HIV prevention and treatment services for homeless adolescents. HIV/AIDS services are an important part of Larkin Street's mission to provide homeless and runaway young people with long-term alternatives to street life.

**MARGARITA BENITEZ**  
**LLEGO CALIFORNIA, LATINA/O LESBIAN, GAY & BISEXUAL ORGANIZATION**  
**(415) 554-8436**

A mother, lesbian, and activist, Puerto Rican-born Margarita Benitez died in June 1994 of AIDS-related symptoms. She was the first treasurer of the board of directors of the statewide LLEGO



*Special thanks to  
Benny Sato Ambush,  
Marty Mulkey, and  
Steve Addison  
for their efforts  
in coordinating the  
Bay Area Angels project.*

California, which advocates for civil rights, health/HIV, and cultural concerns.

**DOROTHY BARTOMOLUCCI  
LYON-MARTIN WOMEN'S  
HEALTH SERVICES  
(415) 565-7667**

Dorothy Bartomolucci has been an impassioned advocate of Lyon-Martin in public forums concerning HIV-positive women, particularly lesbians. Sharing her story to help break through the denial surrounding lesbians and HIV, she embodies the Lyon-Martin mission of making healthcare accessible to women in a safe and empowering environment.

**ISSAN DORSEY  
MAITRI AIDS HOSPICE  
(415) 863-8508**

Founded in 1987 as a simple act of compassion by Issan Dorsey, Zen priest and founder of the Hartford Street Zen Center, Maitri (from the Sanskrit, meaning "compassionate friendship") is an eight-bed residential AIDS hospice in the Castro. Issan died of AIDS-related lymphoma in September 1990.

**PAMELA KRASNEY  
MARIN AIDS PROJECT  
(415) 457-2487**

As a member of the board of directors, volunteer training facilitator, philanthropist, and emotional-support volunteer, Pamela Krasney has shared her open-hearted spirit with people living with AIDS for eight years. The Marin AIDS Project offers prevention education as well as direct services and volunteer support to people living with HIV/AIDS.

**BAY AREA THEATER WORKERS  
FACING LIFE-THREATENING  
ILLNESS/MARY MASON  
MEMORIAL LEMONADE FUND  
(415) 957-1557**

The Lemonade Fund sweetens life for members of the Bay Area theater community diagnosed with life-threatening diseases. For seven years, the Fund has disbursed grants of up to \$1,000 each to ailing actors, technicians, designers, and administrators, who may use the money for any nonmedical purpose.

**DR. RICHARD D. WRIGHT  
MISSION NEIGHBORHOOD  
HEALTH CENTER  
(415) 552-3870**

Dr. Wright was a respected staff member of Mt. Zion Hospital and founder of the Most Holy Redeemer AIDS Support Group. Until his death from AIDS in 1992, he volunteered at MNHC's Clinica Esperanza, caring for HIV-positive patients. MNHC provides multilingual, multicultural HIV testing, counseling, and medical services, with a special emphasis on the Latino/a community.

**MICHAEL D. SHRIVER  
MOBILIZATION AGAINST AIDS  
(415) 863-4676**

The executive director of MAA, Michael Shriver started as a street activist and eventually became a nationally recognized expert on HIV/AIDS policy. MAA lobbies all levels of government for improved policy and funding for AIDS treatment, research, and education, and coordinates the International AIDS Candlelight Memorial and Mobilization.

**NAN SCHLOSBERG, MFCC  
OPERATION CONCERN  
(415) 626-7000**

For a decade Nan Schlosberg has been an innovator in advocacy for women with HIV/AIDS. She developed a model of mental health services for HIV-positive lesbian and bisexual women at Operation Concern, which provides mental health, substance abuse, HIV, and senior services to the lesbian and gay community.

**JUDITH BLACKFIELD COHEN  
PROJECT A.W.A.R.E.  
(510) 451-0342**

A strong advocate for the participation of women in clinical AIDS trials, a women-inclusive definition, and increased funding for women's services, Judith Cohen helped found AWARE in 1983. She and the project have provided support, education, HIV testing, and advocacy services for more than three thousand women in the Bay Area.

**JOEL THOMAS  
PROJECT INFORM  
(415) 558-8669**

A long-term survivor of HIV disease, Joel Thomas is an extraordinary volunteer, treatment advocate, and long-time board member of San Francisco's Project Inform, the leading HIV/AIDS treatment information and advocacy organization in the United States. Through worldwide public appearances at seminars and commissions and before community groups—including the cast of *Angels in America*—Joel actively

and aggressively seeks new treatment options for everyone with HIV/AIDS.

**RUTH BRINKER  
PROJECT OPEN HAND  
(415) 558-0600**

As the founder of Project Open Hand, Ruth Brinker established the world's largest provider of home-delivered meals and groceries for people living with AIDS. Project Open Hand has become a model response to the nutritional needs of people with AIDS and is emulated around the world.

**JERRY TURNER  
STOP AIDS PROJECT  
(415) 621-7177**

"I want people to know that I am a person living with HIV," says STOP AIDS Project volunteer Jerry Turner. "I'm convinced that people with HIV contribute enormously to the lives of others in the community." Jerry and other STOP AIDS volunteers contribute by facilitating discussion groups for gay and bisexual men on HIV prevention.

**NELLY VELASCO  
STREET SURVIVAL PROJECT  
(415) 267-6900**

Once homeless and a practitioner of high-risk behavior, Nelly Velasco now helps other young women facing similar challenges as an outreach worker for the Street Survival Project. The Street Survival Project offers opportunities for lesbian, bisexual, and questioning young women who have been or are now on the streets working in the survival sex industry.

**VNH VOLUNTEERS  
VISITING NURSES AND HOSPICE  
OF SAN FRANCISCO  
(415) 861-8705**

VNH provides care and support to individuals with life-threatening, chronic, or disabling illness in their homes or in alternative settings like the Coming Home Hospice Residence. All VNH volunteers are angels and, with our donors, are vital to VNH's ability to provide quality care.

**BARBARA GARCIA  
WOMEN'S AIDS NETWORK  
(415) 621-4160**

Barbara Garcia is a board member and volunteer of WAN, which advocates for improvement of public policies, education, and services for women affected by

HIV/AIDS. She also works full time at Planned Parenthood seeing women with HIV, serves on the board of W.O.R.L.D., and is a longtime volunteer with Prevention Point Needle Exchange.

**ALLAN STINSON  
YOUTH EMPOWERMENT SERVICES  
CENTER  
(415) 487-5777**

Allan Stinson was a powerful force in the creation of YES, a resource development, education, and advocacy project for HIV-positive and -affected youth. As a respected leader in the struggle against HIV/AIDS, he provided a wealth of insight, guidance, support, and motivation. His spirit lives on in everything YES does.

**ENTERTAINING EDUCATION**

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several opportunities for you to learn more about the season's productions and to express your views on the issues they raise. Admission is free, the discussion is lively, and everyone is welcome.

**On Angels in America**  
Marines Memorial Theatre

**A.C.T. PERSPECTIVES**

A.C.T.'s acclaimed Monday-night symposium series, featuring distinguished scholars and theater artists

**Crises of Faith: Death and Dying in the New Millennium**

January 9, 1995

7-9 p.m.

Speakers to be announced

**A.C.T. AUDIENCE EXCHANGES**

A popular post-show discussion forum hosted by A.C.T. staff members

December 4, 1994

December 11, 1994

Immediately following the matinee performance

For more information, call (415) 749-2ACT.

**W H O ' S W H O**



**LISE BRUNEAU** (*The Angel*) most recently appeared as Masha in *The Seagull* at San Jose Repertory Theatre. Last season she portrayed Leonide in Steven Wadsworth's adaptation of *The Triumph of Love* and Bolette in *The Lady from*

*the Sea* at Berkeley Repertory Theatre. Other credits include Kate in *Other People's Money* with the Center Repertory Company; Sarah in *A Normal Life* at TheatreWorks; Lady Macbeth with the Marin Shakespeare Company; Katherine in *The Foreigner*, Mrs. Keseberg in *Devour the Snow*, and Eleanor in *The Middle Ages* with the San Jose Stage Company; and Sarah in Harold Pinter's *The Lover* with the Santa Cruz Arts League. She trained for three years at the Royal Academy of Dramatic Art in London, where she stayed on to create the role of a crude and abusive hooker named Amanda in *Lotus and the Rats* and, as Mary Shelley, later to bring *Bloody Poetry* to Los Angeles.

Murder," "Reasonable Doubts," "Newhart," and "Hooperman," among many others. He has also been seen in the films *Dead Again*, *Fearless*, *Gross Anatomy*, and *Jason Goes to Hell*.



**GARRET DILLAHUNT** (*Prior Walter*) has appeared off-Broadway as Agis in James MacGruder's translation of *Triumph of Love* at the Classic Stage Company, Edwin in Austin Pendleton's *Booth* at the York Theater, and in *A Per-*

*fect Ganesh* at the Manhattan Theatre Club, *Mad Forest* at the New York Theatre Workshop and the Manhattan Theatre Club, Len Jenkin's *Careless Love* at SoHo Rep, and *Streets of Gold* at Circle Rep. Other credits include Laurent in the original production of Neal Bell's *Therese Raquin* at Williamstown Theatre Festival and Jack Stillings in Tim Nelson's *Eye of God* at Seattle Repertory Theatre. On television, Dillahunt has appeared in HBO's "Hardcore TV" and as Charly Moody in ABC's "One Life to Live." He is a recent graduate of New York University's graduate acting program.



**STEVEN CULP** (*Joe Pitt*) most recently appeared in the premieres of Tony Kushner's *Slavs!* and Phyllis Nagy's *Trips Cinch* at the Actors Theatre of Louisville. He has appeared in the premieres of Terrence McNally's *The Lisbon Traviata*

at Theater Off-Park; Neil Simon's *Actors and Actresses* at the Hartman Theater; A.R. Gurney's *Sweet Sue* at the Williamstown Theatre Festival; Keith Reddin's *Highest Standard of Living* at Playwrights Horizons; Lillian Garrett-Groag's *The White Rose* at the Old Globe Theatre; and Arthur Giron's *Becoming Memories* at the Pittsburgh Public Theater. On Broadway he appeared opposite Annette Bening in *Coastal Disturbances*. Other credits include work at the Public Theater, Ahmanson Theatre, Portland Stage, and Virginia Shakespeare Festival. Television credits include the Emmy Award-winning "Gore Vidal's Lincoln"; "A Walton Thanksgiving"; and guest roles on "L.A. Law," "Murphy Brown," "Dream On," "Diagnosis:



**JULIA GIBSON** (*Harper*) returns to A.C.T. after portraying Henriette in *The Learned Ladies* two seasons ago. Most recently she appeared as Lucy in Mac Wellman's *Dracula* at SoHo Rep in New York.

Other New York stage credits include *The Arabian Nights* at Manhattan Theatre Club; *Candide* and *The Learned Ladies* at the Classic Stage Company; *A Midsummer Night's Dream* and *Love's Labour's Lost* at Joseph Papp's Public Theater; and *The Crucible* at the Roundabout Theatre. Regional credits include Sonya in *Uncle Vanya* and Nina in *The Seagull* at Philadelphia Festival Theatre; Rose in *Dancing at Lughnasa* at Milwaukee Repertory Theater; and work at the Long Wharf Theatre, Great Lakes The-

atre Festival, Peterborough Players, Studio Arena, Indiana Repertory Theatre, and Pennsylvania Stage Company. She appeared in the independent feature film *I'm Not Cooking Tonight* and is an alumna of the graduate acting program at New York University, where she recently received a William and Eva Fox Foundation Fellowship.



**CRISTINE McMURDO-WALLIS** (*Hannah Pitt*) has appeared in *Salomé* with Al Pacino at the Stamford Center for the Arts, in the Women's Project's off-Broadway production of *The Autobiography of Aiken Fiction*,

and in off-off-Broadway productions with the About-Face Theater Company and Ensemble Studio Theatre. Regional stage credits include *Shirley Valentine*, *My Sister in This House*, and the American premiere of *Mrs. Klein* at the American Stage in St. Petersburg, Florida; *All My Sons*, *God's Country*, and *Henry V* (among others) at the Oregon Shakespeare Festival; *New Music*, *August Snow*, and *Red Square* at Seattle Repertory Theatre; *A Lie of the Mind* and the premiere performance of *Tears of Rage* at A Contemporary Theatre in Seattle; the premiere of *Gloria Duplex* at the Empty Space; *Bus Stop* and *The Importance of Being Earnest* at Alaska Repertory Theater; and *The Belle of Amherst* and *Lettice and Lovage* in Honolulu, Hawaii. Film credits include *American Heart* with Jeff Bridges and *The Hand That Rocks the Cradle*.



**BEN SHENKMAN** (*Louis Ironson*) has been seen in *Baton Rouge* at New York's Ensemble Studio Theatre, *Salomé* (with Al Pacino) at the Stamford Center for the Arts, and *A View from the Bridge* at the Hangar Theatre. He has also

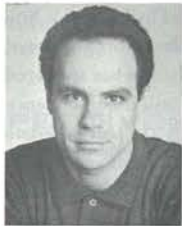
appeared on television in "Law & Order" and "Another World" and on film in Robert Redford's *Quiz Show*. He is a 1993 alumnus of New York University's graduate acting program, where he per-

formed in *Perestroika* as Roy Cohn. Other favorite roles include Fox in *Speed-the-Plow*, Richard in *Hay Fever*, and Goldberg in *The Birthday Party*.



**GREGORY WALLACE** (*Belize*) makes his debut at A.C.T. with *Angels in America*. He was last seen at South Coast Repertory as Adam in *Someone Who'll Watch Over Me*. Other theater credits include Black Caesar in the Broadway

debut of *Our Country's Good* at the Nederlander Theatre, Cobbe in *Light Shining in Buckinghamshire* at the New York Theatre Workshop, Le Beau in *As You Like It* at the New York Shakespeare Festival, Claudio in *Much Ado About Nothing* with the Alliance Theatre Company, *The Screens* at The Guthrie Theater, *The Queen and the Rebels* at Center Stage, *King Lear* at the Whole Theater, the national tour of *Love's Labour's Lost*, and *Equus* at the Walden Theater, for which he received an Audelco Award. Film credits include *The Cabinet of Dr. Ramirez*, directed by Peter Sellars, *Temptress*, and *The Beverly Hillbillies*. Wallace is a recent graduate of the Yale School of Drama.



**PETER ZAPP** (*Roy Cohn*) has appeared on and off Broadway and at regional theaters nationwide for the past twenty years. He has been seen at the Actors Theatre of Louisville, the Old Globe Theatre, La Jolla Playhouse,

Long Wharf Theatre, Cleveland Playhouse, Center Stage, and Philadelphia Drama Guild. Most recently, he performed in *Conversations with My Father* at Portland Repertory Theater, in the short film *The Stick*, and, on television, in "The Phenom." Zapp worked for a year with A Second City Touring Company and has been a member of Ensemble Studio Theatre (E.S.T.) in New York for twelve years. He is currently artistic chair of Interact Theater Company in Los Angeles. His favorite role is Cyrano, in his favorite play, *Cyrano de Bergerac*, and his favorite directing experience was *The Magic Act* at E.S.T.



**JAMISON JONES** (*Understudy*), recipient of the Joan & Harrison Sadler Professional Theater Intern Fellowship, is a recent graduate of A.C.T.'s Advanced Training Program. He has been seen at the Los

Altos Conservatory Theatre in the title role of *Dracula*, as Frank Merlo in *Tennessee in the Summer*, and as Spooner in *Purple Hearts*, and performed in the European premieres of *Tennessee in the Summer* and *Purple Hearts* in Edinburgh, Scotland. A professional stage combat choreographer and instructor, he has choreographed for and taught at the Napa Valley Shakespeare Festival, California Shakespeare Festival, and A.C.T. His voice can be heard at MGM Studios in Las Vegas, and he can be seen in the film *Radioland Murders*. Jones received his B.A. in theater arts from California State University at Fullerton.



**VALERIE O'RIORDAN** (*Understudy*) was awarded the Lotta Crabtree Theatrical Trust last fall to complete her studies in the A.C.T. Advanced Training Program after a twelve-year hiatus. This year she is the recipient of the Mrs.

Paul L. Wattis Professional Theater Intern Fellowship. For the past eight years, she has been directing and teaching regionally, specializing in mask characterization. She was co-founder and artistic director of the Haight-Ashbury Repertory Theater, where she acted, directed, and produced for six years before joining forces with the Climate Theatre as a founding board member and assistant producer of such events as the annual Solo Mio Festival.



**LOUIS PARNELL** (*Understudy*) was most recently seen in *The Loman Family Picnic* at Marin Theatre Company and *Speed-the-Plow* at Genesis Theater Company. A founding member of the Actors Theatre, he has performed

many of their productions, including *La Maison Sus-*

*pendue*, *Love and Anger*, *Italian-American Reconciliation*, *Hurlyburly*, and *After the Fall* (for which he received a 1993 Drama-Logue Award for best actor). Other credits include *Glengarry Glen Ross*, *The House of Blue Leaves*, *It Had to Be You*, and the site-specific *Time of Your Life*. He has been nominated for five Bay Area Theatre Critics' Circle Awards and won a supporting actor citation in 1989, as well as a 1991 Drama-Logue Award for directing. He has performed many roles in commercials, film, and television.



**LISA STEINDLER** (*Understudy*) is a graduate of A.C.T.'s Advanced Training Program and recipient of the Dr. Jerome & Mrs. Evelyn Orem-land Professional Theater Intern Fellowship. Her most recent A.C.T. studio credits

include Marina in *Uncle Vanya*, Nan Lowell in *Light up the Sky*, Sarah in *The Lover*, Liz in *Ladyhouse Blues*, and Hermione in *The Winter's Tale*. She has also appeared in *As You Like It*, *Educating Rita*, *The Taming of the Shrew*, *Extremities*, and David Budbill's recent tour of *Judevine*. After receiving her B.A. in theater from the University of Vermont, Steindler co-founded the Garage Theater, where she produced, directed, and acted in numerous productions, including *Waiting for Godot* and *Lysistrata*.



**W. ALLEN TAYLOR** (*Understudy*) spent last season in Chicago, where he was seen in *Get Ready* and *Wipe That Smile* at the Victory Gardens Theater and *A Christmas Carol* at the New American Theater. Other credits include

the national Broadway tour of *The Piano Lesson*, which he also performed at Seattle Repertory Theatre, *A Soldier's Play* with the Negro Ensemble Company, and the role of Malcolm X in *Malcolm's Time* at La Mama E.T.C. in New York. He has also performed at A.C.T., the Magic Theatre, the Eureka Theatre, and San Jose Repertory Theatre. Screen appearances include "Midnight Caller," "All My Children," and

Brian De Palma's *Raising Cain*. Taylor is a graduate of the A.C.T. Advanced Training Program.



**NEAL SHORSTEIN** (*Understudy*) is a member of Minds into Matters, which recently created and performed *Why Bother* (a comic revue from the people who do) at the 1994 Bay Area Intimate Theater Festival. He appeared as Gene in

*Scenes from My Love Life* at Theatre Rhinoceros and created the role of Kent in *Exeunt Severally* for Theatre Forté. Shorstein spent five years at the Acrosstown Repertory Theatre in Gainesville, Florida, performing in *Waiting for Godot*, *Vivien*, *Zoo Story*, and *Planes of Existence*. Directing credits there include *The Dybbuk* and *The Sea Horse*.

**TONY KUSHNER** (*Playwright*) is the author of the play *A Bright Room Called Day*, his adaptation of Pierre Corneille's *The Illusion*, and, most recently, *Slavs! or Thinking about the Longstanding Problems of Virtue and Happiness*. His work has been produced at the Mark Taper Forum, New York Shakespeare Festival, New York Theatre Workshop, Hartford Stage Company, and Berkeley Repertory Theatre, as well as other theaters around the United States and abroad. He is the recipient of a 1990 Whiting Foundation Writers' Award and playwriting and directing fellowships from the New York State Council on the Arts and the National Endowment for the Arts. For *Millennium Approaches* Kushner has received a Kennedy Center/American Express Fund for New American Plays Award; the London *Evening Standard* Award; Drama Critics' Circle Awards for best play in San Francisco, London, Los Angeles, and New York; New York's Drama Desk and Tony Awards; and the Pulitzer Prize. *Perestroika* won the 1994 Tony Award for best play. Kushner grew up in Lake Charles, Louisiana and lives in New York City.

**MARK WING-DAVEY** (*Director*) won an Obie Award and a Drama Desk nomination for outstanding direction of Caryl Churchill's *Mad Forest*, which

under his direction had its world premiere in London and its American premiere at the New York Theatre Workshop in 1991. Remounted by the Manhattan Theatre Club and produced at Berkeley Repertory Theatre, *Mad Forest* won the Los Angeles Drama-Logue Award and the Bay Area Theatre Critics' Circle Award for best direction and best production. In 1993, Wing-Davey directed Churchill's *Owners* at the New York Theatre Workshop, for which he received the Lucille Lortel Award for best revival, and the world premiere of Howard Korder's *The Lights* at Lincoln Center, for which he won a second New York Drama Desk nomination for best director. He has also directed Howard Barker's *The Castle* at New York University, David Mamet's *Oleanna* at Seattle Repertory Theatre, and Friedrich Dürrenmatt's *The Visit* at Milwaukee Repertory Theater. Wing-Davey has directed plays and workshops in London for the Central School of Speech and Drama, where he was artistic director from 1988 to 1990, as well as at the Royal Court Theatre and Royal National Theatre. He has taught master classes at Yale University and Barnard College and has been a visiting professor at New York University's graduate acting program. In March, 1994, Wing-Davey directed *Mongrel's Heart*, by Milhail Bulgakov, featuring William Paterson, for the Edinburgh Royal Lyceum Theatre. In January, 1995, he begins work on *Silence*, *Cunning*, *Exile* for the Public Theater in New York.

**NICK MANGANO** (*Associate Director*) joined A.C.T.'s artistic staff in 1992 after working with Carey Perloff at the Classic Stage Company in New York. Last year he became a full-time faculty member and director for A.C.T.'s Conservatory and recently received a grant from the National Endowment for the Humanities to coordinate curriculum development. Recent directing credits include *Lips Together*, *Teeth Apart* in New York and the world premiere at Yale University of *Burning Bright*, a new American grand opera by Frank Lewin based on the play by John Steinbeck. The production tours Germany in the fall of 1995. Mangano was the Assistant Director for Steve Reich's *The Cave*, which premiered at the Vienna Festival in 1993; he restaged *The Cave* in Amsterdam and again in Turin in 1994. Mangano holds a B.A. in his-

tory (Phi Beta Kappa) and an M.F.A. from Columbia University, where he studied under directors Liviu Ciulei and Judith Malina.

**KATE EDMUNDS** (*Scenic Designer*) created the sets for *Oleanna*, *Uncle Vanya*, *Full Moon*, *Scapin*, *Pecong*, *Antigone*, and *Hamlet* at A.C.T., where she is designer in residence. She has designed more than fifteen productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters. She would like to acknowledge her most consistent A.C.T. collaborator, Technical Director Ed Raymond, for his contributions to *Angels in America*.

**CATHERINE ZUBER** (*Costume Designer*) recently designed costumes for *Two Gentlemen of Verona* at the Delacorte Theatre in Central Park in New York City, *Philadelphia*, *Here I Come* at the Roundabout Theatre, and last season's *The Red Shoes* on Broadway. She has designed costumes for many regional theaters and opera companies, including the Guthrie Theatre, Goodman Theatre, La Jolla Playhouse, Mark Taper Forum, Seattle Repertory Theatre, Houston Grand Opera, Glimanglass Opera, Hartford Stage Company, Center Stage, Shakespeare Theater, Public Theater, and American Repertory Theatre, where she is designer in residence.

**CHRISTOPHER AKERLIND** (*Lighting Designer*) has collaborated with Mark Wing-Davey on *Mad Forest* and *The Lights* at the Lincoln Center Theater (winning Drama Desk nominations for both), *Oleanna* at Seattle Repertory Theatre, and *The Visit* at Milwaukee Repertory Theater. His work has been seen at theater, opera, and dance companies throughout the country, including the American Repertory Theatre, Goodman Theatre, Opera Theatre of St. Louis, Dallas Theatre Center, Hartford Stage, Boston Lyric Opera, Tulsa Opera, and New York Theatre Workshop (where he is design associate). Recent credits include work at the Cherry Lane Theater, McCarter Theatre, Long Wharf Theatre, Berkeley Repertory Theatre, Center Stage, and Roundabout Theatre on

Broadway. In 1990 he received an American Theater Wing Design Award nomination for the Broadway production of *The Piano Lesson*.

**JAMES LeBRECHT** (*Sound Designer*) was the resident sound designer for more than ten years at Berkeley Repertory Theatre, where his design credits included *In the Belly of the Beast*, *The Sea*, *The Night of the Iguana*, *The Stick Wife*, and *Fish Head Soup*. He has designed sound for the La Jolla Playhouse, Old Globe Theatre, Eureka Theatre Company, New York Shakespeare Festival, Bay Area Playwrights' Festival, BRAVA! for Women in the Arts, and the Theatre of Yugen. He has also designed for feature films, television, and multimedia. His work can be heard in *Ruff's Bone*, a CD-ROM published by Living Books. LeBrecht is the co-author of the book *Sound and Music for the Theater: The Art and Technique of Design*.

**DONNA ROSE FLETCHER** (*Production Stage Manager*) last worked for A.C.T. on *Full Moon*. She has stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She has had a long-standing relationship with the musical *Little Shop of Horrors*, beginning with the original W.P.A. workshop and including five years with the off-Broadway company, brief stints with the Los Angeles and Boston companies, stage manager of the 1990 and 1992 European tours, and as co-director of the French company of *La Petite Boutique des Horreurs*, which ran for a year in Paris.

**THOM BENEDICT** (*Assistant Stage Manager*) is now in his third season at A.C.T., where he has served as Assistant Stage Manager for *Light up the Sky*, *Scapin*, *Dinner at Eight*, and *Miss Evers' Boys*. He served as Assistant Stage Manager of the Eureka Theatre Company's 1991 world premiere of *Angels in America* and as Production Manager for their 1991-92 season. He has since stage-managed for the Ellen Webb Dance Company, Magic Theatre, and California Shakespeare Festival. He was the Production Stage Manager and Technical Director for an international touring dance show, *Men Dancing*, featuring Gregg Lizenbery, and has worked as a lighting and scenic

designer for the Mendocino Performing Arts Center and produced and directed with an independent company, Caught in the Act.

**KIMBERLY MARK WEBB** (*Assistant Stage Manager*) recently celebrated the eighteenth anniversary of his association with Berkeley Repertory Theatre, where he served as Production Stage Manager for such plays as *The Woman Warrior*, *Man and Superman*, *The Tooth of Crime*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *American Buffalo* (co-produced with Milwaukee Repertory Theater) and *The Triumph of Love*. Other credits include *The Lady from the Sea* at Boston's Huntington Theatre Company. He hails from Dallas, where he served as Production Stage Manager at Theatre Three for six years.

**DEBORAH SUSSEL** (*Dialect Consultant*) returns for her twentieth season with A.C.T. She has appeared in numerous plays and served as speech and dialect coach for more than twenty productions, including last season's *Full Moon* and *Oleanna*. She has also worked as dialect coach at Berkeley Repertory Theatre on *Dancing at Lughnasa* and at the Marin Theatre Company on *Shadowlands*. Sussel is on the faculty at Mills College and University of California at Berkeley and is in private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.'s Board of Trustees.

**ELLEN NOVACK** (*Casting Consultant*) affiliates with A.C.T. for a third season. She was the managing and/or casting director with Carey Perloff at the Classic Stage Company for six years and received Artios Award nominations for three plays she cast there: *Elektra*, *The Birthday Party*, and *The Resistible Rise of Arturo Ui*. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. She recently cast the motion picture *Under Heat*, starring Lee Grant. Television credits include serving as casting director for NBC's "Another World" and co-casting the CBS pilot "NYPD Mounted." She is the casting director for ABC's "One Life to Live," for which she won the 1992 and 1993 Artios Awards for best soap casting.

## SPECIAL THANKS

to the following individuals and organizations who generously contributed their experience, time, and love to this production of *Angels in America*:

Rabbi Daniel Breslauer  
Ellen and Russell Breslauer  
Cal Central Press  
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San Francisco General, Ward 86  
The Shanti Project  
Shirley Shapiro  
Peter Shaw  
and  
Rabbi Malcolm Sparer

### Additional Credits

*Assistants to the Lighting Designer*  
Blake Burba, Michael Romero, Bryon Winn  
*Assistant to the Sound Designer*  
Matthew Spiro  
*Fight Captain*  
Garret Dillahunt



**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes,

Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, last season's acclaimed *Uncle Vanya*, and this season's *Home*, by David Storey. In 1993 she staged the world premiere 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 CSC Repertory, Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

Perloff has directed and developed numerous new plays and translations and is completing work with Timberlake Wertenbaker on a new version of Euripides' *Hecuba* for A.C.T. to be produced in the spring of 1995. In Los Angeles, she staged Pinter's *The Collection* at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction), and was Associate Director of Steven Berkoff's *Greek* (which earned the Los Angeles Drama Critics' Circle Award for best production). Perloff received her B.A. (Phi Beta Kappa) in classics and

comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.



### BENNY SATO AMBUSH

(*Associate Artistic Director*) has directed at A.C.T. *Miss Evers' Boys* and *Pecong* (each nominated for eight, and each winning three, Bay Area Theatre Critics' Circle Awards), and *Full Moon*. For A.C.T.'s

1990-91 Plays-in-Progress series, he directed *Pigeon Egghead*, a play about Native Americans which helped inspire the creation of a new Bay Area Native American theater company, Turtle Island Ensemble, currently operating under A.C.T.'s auspices. Other regional directing credits include *Playland* at the Magic Theatre; the world premiere of *Out of Purgatory* at the Old Globe Theatre (which won Ambush a nomination for the Los Angeles Robbie Award for best director of a drama); *Miss Evers' Boys* at the Alabama Shakespeare Festival (filmed excerpts from which appeared in *Deadly Deception* on the acclaimed PBS series "Nova" in 1993); *Fences* at the Oregon Shakespeare Festival, Portland; and Sherley Anne Williams's *Letters from a New England Negro* for the 1991 National Black Theater Festival and the 1992 International Theater Festival of Chicago (the only American entry). He has also directed the annual Bay Area McDonald's Gospel Fest since 1990.

Before joining A.C.T., Ambush was the Artistic/Producing Director of the Oakland Ensemble Theatre (1982-90), Oakland's first and only resident professional theater, where his directing credits included *Division Street*, *A Night at the Apollo*, *MLK: We Are the Dream*, *Tamer of Horses*, and *Alterations* (which won a Drama-Logue Award for outstanding direction in 1985). He is a board member of Theatre Communications Group and the Bay Area Playwrights' Foundation, producers of the annual Bay Area Playwrights' Festival. He has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Ambush received his B.A. from Brown University and his M.F.A. from the University of California, San Diego.

## A . C . T . P R O F I L E S



**RICHARD SEYD** (*Associate Artistic Director*) was appointed Associate Artistic Director of A.C.T. in 1992. He has received Drama-Logue and Bay Area Theatre Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, and *Noises*

Off. As Associate Producing Director of the Eureka Theatre Company, he directed *The Threepenny 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 *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater 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*, Bernard Shaw's *Pygmalion*, and the Bay Area premiere of David Mamet's *Oleanna*. This season at A.C.T. he directs Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* and Shakespeare's *Othello*.

**THOMAS W. FLYNN** (*Administrative Director*) became A.C.T.'s Administrative Director in the fall of 1993. For the previous three years, he was A.C.T.'s Director of Development and Community Affairs. Flynn has also served as Campaign Director for the Geary Theater Campaign. Prior to joining A.C.T., he held development positions at the Boston Ballet, the Handel and Haydn Society, and Tufts University. Flynn studied East Asian History at Harvard College. He has been a recipient of the Henry Russell Shaw Traveling Fellowship, conducting research on European architecture, and a Management Fellowship from the American Symphony Orchestra League. Flynn is currently a member of the San Francisco Arts Commission.

**JAMES HAIRE** (*Producing Director*) began his career on Broadway with Eva LeGallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillot* (with LeGallienne, 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 *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), 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. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

**JOHN LOSCHMANN** (*Conservatory Executive Director*) has been working at the American Conservatory Theater for fourteen years teaching ballet, musical theater, and acting and directing student projects. He has also taught at Northern Illinois University and San Jose State University, and for eight years he was a teacher and dancer with the Pacific Ballet. Loschmann won a Bay Area Theatre Critics' Circle Award for his portrayal of Gregor Samsa in the San Francisco Theatre Project's acclaimed production of Kafka's *Metamorphosis*, which went to the Edinburgh Theatre Festival in Scotland. He graduated from Antioch University with a degree in dance and has an M.F.A. in acting from A.C.T.

**DENNIS POWERS** (*Senior Editor & Professional Advisor*) joined A.C.T. in 1967, during the company's first San Francisco season, after six years as an arts writer at the *Oakland Tribune*. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include *Oedipus Rex*, *Cyrano de Bergerac*, *The Cherry Orchard*, *The Bourgeois Gentleman*, *King Richard III*, *The*



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*Winter's Tale*, *Saint Joan*, and *Diamond Lil*. The most popular of his adaptations, *A Christmas Carol*, was written with Laird Williamson, who was also his collaborator on *Christmas Miracles*, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. Powers's reviews and articles have appeared in the *New York Times*, *Chicago Tribune*, *Saturday Review*, *Los Angeles Times*, *American Arts*, and *San Francisco Chronicle*.

**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff in 1993 after sixteen years as a regular in the Bay Area theater community, where she has stage-managed more than sixty productions. At A.C.T., she stage-managed *Bon Appétit!* and *Creditors*. She was Resident Stage Manager at Berkeley Repertory Theatre for twelve years, Production Stage Manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Center Stage in Baltimore. She directed *Willa and Marie* at the Julia Morgan Theatre, and Joy Carlin in *The Belle of Amherst* for the U.C. Berkeley library, and has served as assistant or co-director for *The Sea* at Berkeley Repertory Theatre, *The Cherry Orchard* at the Eureka Theatre, *Bonjour, La!* *Bonjour* at the Berkeley Stage Company, and Bill Talen's *Rock Fables* at Intersection Theater. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating team for the current L.O.R.T. contract.

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• **NEW! "Words on Plays":** These in-depth performance guides compiled by the A.C.T. publications staff can be sent directly to Full Season subscribers in advance of each play.



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## JAMES C. HORMEL

A.C.T. is deeply honored to list as a co-sponsor of *Angels in America* prominent philanthropist, gay rights advocate, and leader in the fight against AIDS James C. Hormel. Hormel's extensive record confirms that he is a man who gets things done—where the doing is most needed. He has given generously of his financial and spiritual resources as a member of a variety of boards, including the San Francisco Chamber of Commerce, Human Rights Campaign Fund (founding member), American Foundation for AIDS research, City Club of San Francisco (founding member), KQED, San Francisco Performing Arts Library and Museum, and 18th Street Services (founding member), the substance-abuse counseling and recovery program which serves the gay community. Hormel also has committed his efforts to creating the Gay and Lesbian Center in San Francisco's new main library, which will be the largest collection of gay and lesbian material in the world.

An alumnus of Swarthmore College (where he has been a member of the board of managers since 1988), Hormel received his J.D. degree from the University of Chicago Law School and later served as its Dean of Students and, more recently, as Chairman of the Visiting Committee. In 1986 he established the James C. Hormel Public Service Program at the law school to encourage students to explore careers in the public and social service fields.

Currently Hormel is in the midst

of plans for the fundraising event *Classical Action: A concerted effort against AIDS*, which he is co-chairing. Presented by the San Francisco Ballet, San Francisco Opera, San Francisco Symphony, and San Francisco Performances, the February 20, 1995 gala features outstanding classical artists and includes stars from Hollywood, Broadway, the popular music industry, and around the world. He has published a companion piece to the event, *Stand up to Be Counted: A Great City Must Respond to AIDS*. The project, administered by the Tides Foundation, was

**"JIM HAS SUCCESSFULLY BROUGHT THE FORCE OF HIS PERSONALITY TO BEAR ON AIDS, THE ARTS, AND HUMAN RIGHTS, AND HE HAS DONE SO WITH A SPECIAL GRACE AND GOODNESS WHICH MAKES HIM A TRULY UNCOMMON HERO."**

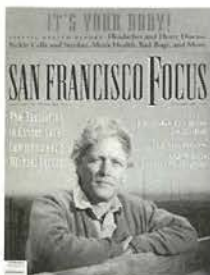
—U.S. Congresswoman Nancy Pelosi (*from Uncommon Heroes*, Phillip Sherman, Ed., Fletcher Press New York, © 1994)

designed to increase individual philanthropic leadership in the fight against AIDS.

"The arts do more to build and solidify a community than is usually recognized," he says. "I feel privileged to help bring *Angels in America* back to San Francisco at A.C.T. The city can be truly proud of A.C.T. for its willingness to take on this ambitious and challenging project. To me, the play is many things: a call to arms, a celebration, and an artistic examination of the mid-1980s. I look forward to the performance run of *Angels* with great enthusiasm."



## SAN FRANCISCO FOCUS



Focus's 1994 Fall Arts Preview issue includes a profile of playwright Tony Kushner.

"Heaven is a city much like San Francisco," writes Tony Kushner in his Pulitzer-Prize winning drama, *Angels in America*. It is fitting then that *San Francisco Focus* magazine—an advocate of artistic excellence in the Bay Area for more than twenty-five years—has joined A.C.T. as a co-sponsor of Kushner's monumental two-part epic, bringing the play back to this heavenly city for the first time since its Broadway success.

Although *Focus* originally began in 1955 as a program guide for KQED television, it soon came into its own as "the eyes and ears of the Bay Area," producing award-winning journalism and showcasing the best of the Bay Area. *Focus* has been recognized nationally with more than fifty awards for journalism and design, including the City and Regional Magazine Association's 1994 Gold Medal for general excellence.

In keeping with its belief that the Bay Area is among the most diverse and talented communities in the country, *Focus* provides extensive coverage of the local arts scene with in-depth interviews, a monthly "Hot Tickets" feature, and the annual Fall Arts Preview issue, which is used as a reference guide to the arts by more than two hundred fifty thousand readers throughout the year.

"We are delighted to connect with A.C.T., *Angels in America*, and Tony Kushner," says *Focus* editor-in-chief Amy Rennert. "*Focus* is especially committed to encouraging and illuminating outstanding local talents who achieve national

prominence. *Angels in America* is a work of major proportions and national significance, but it also has many ties to the Bay Area. It is important to us that *Millennium Approaches* was first produced here in San Francisco and that Tony Kushner chose to return to the Bay Area—to the Russian River—to write much of *Perestroika*. We are excited to be helping San Francisco's flagship theater bring full productions of both plays to Bay Area audiences for the first time."

The collaboration between A.C.T. and *San Francisco Focus* took off with the August issue, which features A.C.T.'s *Angel*, Lise Bruneau, in a stunning full-page insert. In September, the Fall Arts Preview issue opens with a profile of Tony Kushner. On October 28, 1994—"KQED Night" at A.C.T.—KQED members can see *Millennium Approaches* for half price. And watch for the feature on A.C.T.'s artistic director, Carey Perloff.



Carey Perloff is photographed by Andrew Eccles in the Geary Theater for an upcoming *Focus* feature.

Chris Hardy

## GETTING IN ON THE GROUND FLOOR

With flags flying, two lanes of Geary Street closed off, and staff and volunteers costumed as characters from past mainstage shows roaming the crowd, A.C.T. hosted a press conference and ground-breaking ceremony on



Ken Friedman

Artistic Director Carey Perloff embraces company veteran and emcee of the festivities Sydney Walker. (In the background: Chairman of the Board Alan L. Stein)

June 13, 1994 at the historic Geary Theater to mark the commencement of the building's \$24 million seismic reconstruction project. Artistic Director Carey Perloff and Congresswoman Nancy Pelosi symbolically sealed the front doors of the building with a giant red ribbon, which will be removed during the 1995-96 season when the theater reopens sporting new high-tech stage technology, larger lobbies, refurbished seating, and up-to-the-minute earthquake reinforcement.

As elephants and Egyptian princesses mingled with Bay Area notables and press beneath a bright rainbow of balloons, emcee (and veteran company actor) Sydney Walker introduced speakers Pelosi, Perloff, A.C.T. Board of Trustees Chairman Alan L. Stein, San Francisco Chairperson of Special Events Charlotte Mailliard-Swig, and Mrs. Milton Marks. Stage and screen actor René



June 13, 1994: Celebrating the beginning of construction on the Geary Theater

Ken Friedman

Auberjonois—who starred in *Tartuffe*, the first A.C.T. production at the Geary in 1967—read congratulatory messages sent by A.C.T. alumni and friends Olympia Dukakis, Harry Hamlin, and Winona Ryder. Pelosi received a

work is complete, the Geary renovation team will implement a complex overhaul of A.C.T.'s stage technology, creating a state-of-the-art theater capable of handling a wide variety of theatrical work—from the most intimate drama to the largest musical—and will restore the Geary's delicate terra cotta facade to its original elegance.

The generosity of foundations, government agencies, corporate contributors, and numerous individuals has to date enabled A.C.T. to raise a total of \$22 million for The Geary Theater Campaign, the largest campaign in A.C.T.'s history and the second largest in the history of American theater. Many thanks from A.C.T. to those who have had a hand in getting this construction underway.

For information on how to contribute to The Geary Theater Campaign, call A.C.T.'s Director of Development, David Hagar, at (415) 834-3333.



Deconstructing the Geary Theater, June 1994

Sherman Tabata/Gensler and Associates Architects

## BANNER YEAR FOR A.C.T.

While celebration streamers were unfurled on the Geary Theater's facade to mark the beginning of construction, A.C.T. staff and artists commemorated another exciting milestone. After an extended run at the Stage Door Theatre, A.C.T.'s acclaimed production of *Oleanna* marked the finale of a record box office season. More than half of the 1993-94 season's mainstage productions exceeded their income goals by an average of forty-one percent. Overall, A.C.T.'s single-ticket sales for subscription performances were up twenty-eight percent from the previous season. That upward trend has continued with the successful 1994-95 subscription campaign, which has brought more than seven thousand new subscribers to A.C.T.

This news is particularly significant in light of discouraging news from Theatre Communications Group (TCG), a national organization for nonprofit theaters. A recent TCG survey revealed that in the past five years more than twenty-one theaters, large and small, have closed their doors for good. As the performing arts face ever-increasing financial challenges across the country, A.C.T. thanks its many supporters for keeping theater alive and well in the Bay Area.

(Left to right) Kenna Hunt, Maureen McVerry, and Nancy Carlin in A.C.T.'s acclaimed 1993 production of *Pygmalion*

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The downtown San Francisco Hilton and Towers offers A.C.T. patrons several service packages designed to make going to the theater easy on your bank account—and your nerves—as well as entertaining. This season you can enjoy substantially discounted parking at the hotel—located on O'Farrell Street at Mason, just one block from the theater district—during performances. For details, see your Subscriber Guide or the "For Your Information" page in your program.

You can also make a thrilling evening of theater into a luxurious night on the town by reserving a room at the Hilton at specially discounted A.C.T. rates. From October 1 to November 17 the A.C.T. discount rate is \$119 per night; from November 18 to December 31 it is \$95.

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crystal replica of the Geary's central window, which will be dedicated to her next season in recognition of her unstinting efforts on A.C.T.'s behalf with the Federal Emergency Management Agency (FEMA). Pelosi successfully secured from FEMA and the California Office of Emergency Services \$10.4 million for the Geary construction project—the largest funding award FEMA has ever made to a nonprofit arts organization—and convinced the agencies to advance A.C.T. the \$4.6 million necessary to get the reconstruction underway.

Since the ground breaking, crews have been hard at work, gutting the Geary from basement to roof to remove earthquake-damaged portions of the building and to make way for interior improvements and structural modification. Once the structural

Ken Friedman



Company alumnus René Auberjonois graces the podium at the Geary ground breaking, flanked by A.C.T. staff and friends.

## THE GEARY THEATER CAMPAIGN

The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations, who as of October 1, 1994 have generously pledged more than \$22 million toward the renovation of the Geary Theater.

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### ADMINISTRATIVE OFFICES

A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

### BOX OFFICE INFORMATION

The A.C.T. Central Box Office is located at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Central Box Office hours are 12 to 7 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

### Box Offices at the Stage Door, Marines Memorial, and Center for the Arts Theaters:

Full-service box offices are open 90 minutes before each performance in these venues.

### Bass:

A.C.T. tickets are also available at all Bass centers, including The Warehouse 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 at the last minute you are unable to attend, 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 performances already past cannot be considered a donation.

### TICKET PRICES Stage Door / Marines Memorial / Center for the Arts Theaters

<i>Previews:</i>	
Orchestra/Loge	\$24 *\$25
Balcony	\$19
Gallery	\$11

<i>Sunday / Tuesday / Wednesday / Thursday</i>	
Orchestra/Loge	\$32 *\$35
Balcony	\$25
Gallery	\$13

<i>Friday / Saturday</i>	
Orchestra/Loge	\$39 *\$45
Balcony	\$30
Gallery	\$15

\*Indicates prices for *Angels in America*.

### Subscriptions:

Seven-play season subscribers save up to 31% 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.

### 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 theater box office up to 90 minutes prior to curtain. Matinee senior rush price is \$6. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half off the box-office prices.

### Group Discounts:

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

### Gift Certificates:

Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration and can be purchased in any amount from the A.C.T. box office.

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### Mailing List:

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

### SPECIAL PROGRAMS

#### A.C.T. Prologues:

A series of one-hour discussions conducted by noted actors, directors, and designers who introduce each new A.C.T. production. Presented before the Tuesday evening preview of each production, in the same theater as the evening's performance, 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) 749-2ACT.

#### A.C.T. Perspectives:

A symposium series held from 7 to 9 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. The symposia are free of charge and open to everyone. For information, call (415) 749-2ACT.

#### Student Matinees:

Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at \$8. For information, call Jane Tarver, Student Matinee Coordinator, at (415) 749-2230.

## FOR YOUR INFORMATION

### "Words on Plays":

Handbooks containing a synopsis and background information on each of the season's plays can be mailed in advance to Full Season subscribers for the special price of \$24 for the entire season. A limited number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Central Box Office for \$5 each (sorry, no phone or mail orders for individual handbooks). For information, call (415) 749-2ACT.

### Conservatory:

The A.C.T. Conservatory offers classes, training, and advanced theater study. The Young Conservatory offers training for students between the ages of 8 and 18. Call (415) 749-2350 for a free brochure.

### Costume Rental:

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

### Parking:

A.C.T. patrons can park for just \$6 at the San Francisco Hilton

and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. Full Season subscribers enjoy an even greater discount. (Subscriber discount parking packages are already sold out.)

### AT THE THEATER

#### Beepers!

If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternately, you may leave it with the House Manager, along with your seat number, so you can be notified if you are called.

#### Latecomers:

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

#### Listening System:

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

**Photographs and Recording** of A.C.T. performances are strictly forbidden.

**Smoking** is not permitted in the auditorium.

#### Wheelchair Access:

The Stage Door, Marines Memorial, and Center for the Arts Theaters are accessible to persons in wheelchairs.

### VENUES

The **Center for the Arts Theater** is the new state-of-the-art theater at **Yerba Buena Gardens**, located at 700 Howard Street at Third.

The **Stage Door Theatre** is located at 420 Mason Street at Geary, one block from Union Square.

The **Marines Memorial Theatre** is located at 609 Sutter Street at Mason.

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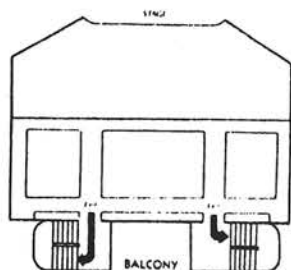
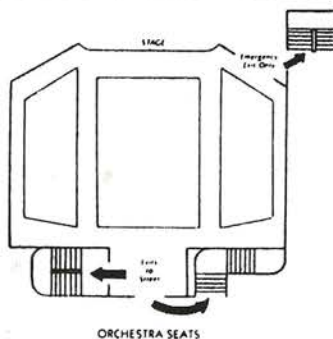
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Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.



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