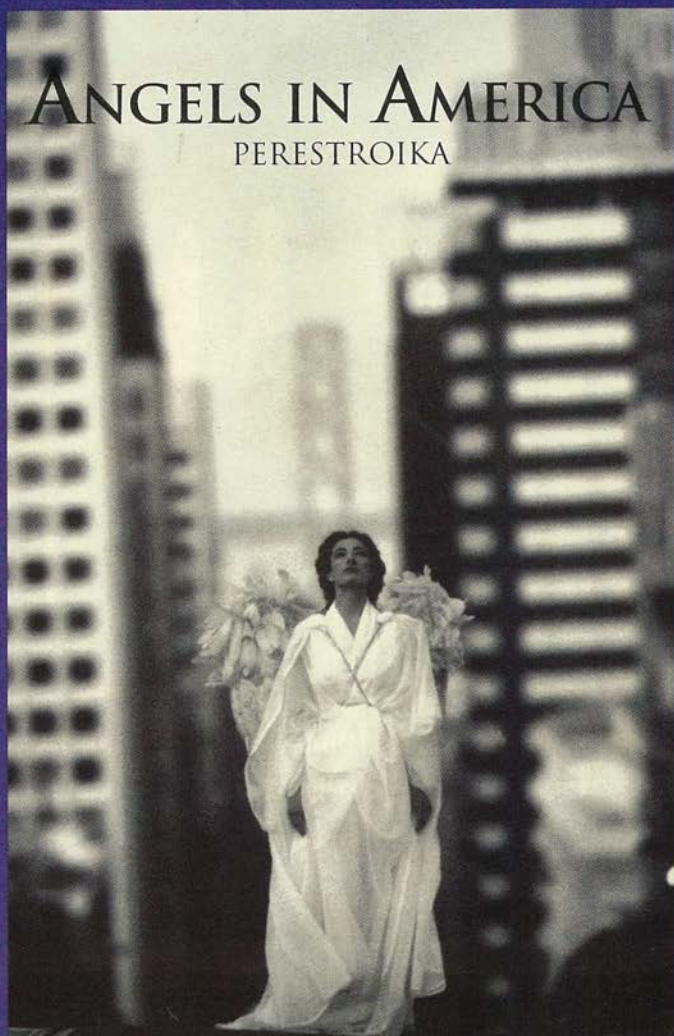


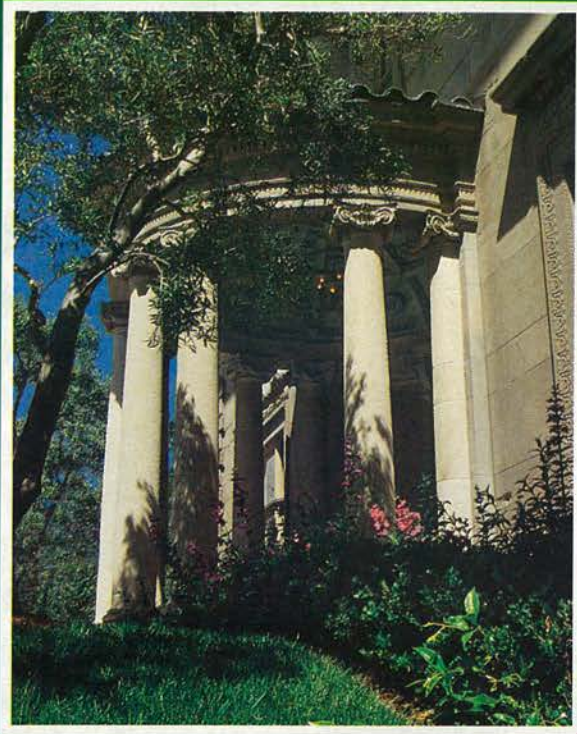
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1994-1995 SEASON



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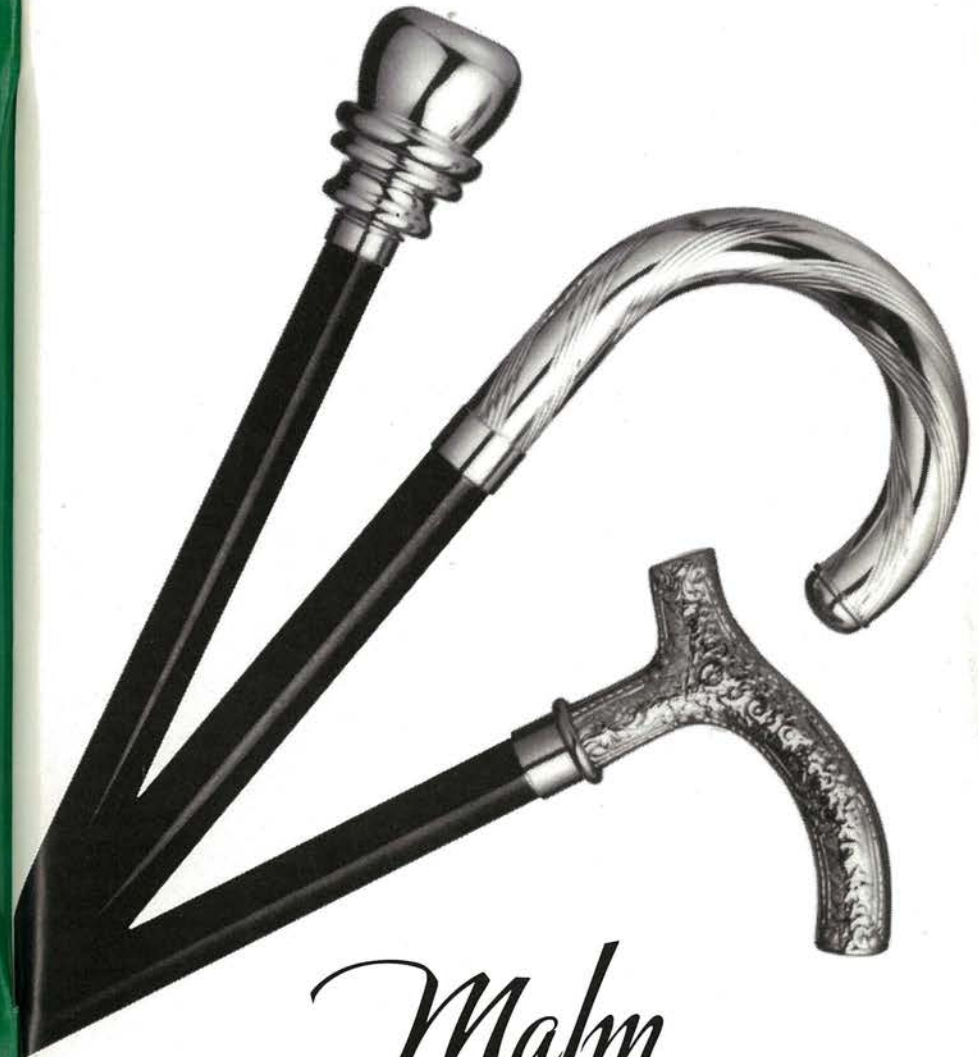
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Theater was founded in 1965
by William Ball.

Edward Hastings,
Artistic Director, 1986-92

Carey Perloff, *Artistic Director*

1994-95 REPERTORY SEASON

ANGELS IN AMERICA A Gay Fantasia on National Themes PART ONE: MILLENNIUM APPROACHES

by Tony Kushner
September 27, 1994 through January 22, 1995
Marines Memorial Theatre

ANGELS IN AMERICA A Gay Fantasia on National Themes PART TWO: PERESTROIKA

by Tony Kushner
October 5, 1994 through January 22, 1995
Marines Memorial Theatre

HOME by David Storey October 20, 1994 through December 4, 1994 *Stage Door Theatre*

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

by Tom Stoppard
December 14, 1994 through February 5, 1995
Stage Door Theatre

THE PLAY'S THE THING by Ferenc Molnar, adapted by P.G. Wodehouse February 15, 1995 through April 2, 1995 *Stage Door Theatre*

OTHELLO by William Shakespeare April 13, 1995 through June 4, 1995 *Stage Door Theatre*

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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 work 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 theater'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 national and 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 national and international recognition with performance, education, and outreach programs that annually reach more than two hundred thou-

sand 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—including improved seating and sight lines, greater accessibility for the physically disabled, and expanded lounge and restroom facilities—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

John Sutton



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Vol. 1, No. 2 October 1994

American Conservatory Theater

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STAGEBILL is published in San Francisco, Chicago, Dallas, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts and National Theater. *Stagebill* is published by Stagebill, Inc., 144 E. 44th Street, New York, N.Y., 10017, (212) 687-9275. Copyright 1994 Stagebill, Inc. All rights reserved. Printed in U.S.A.

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Cover and this page: Lise Bruneau is the Angel. Photography by Thomas Heinser. Styling by Daniela Steffan. Hair and make-up by Erin Gallagher.

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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 open with 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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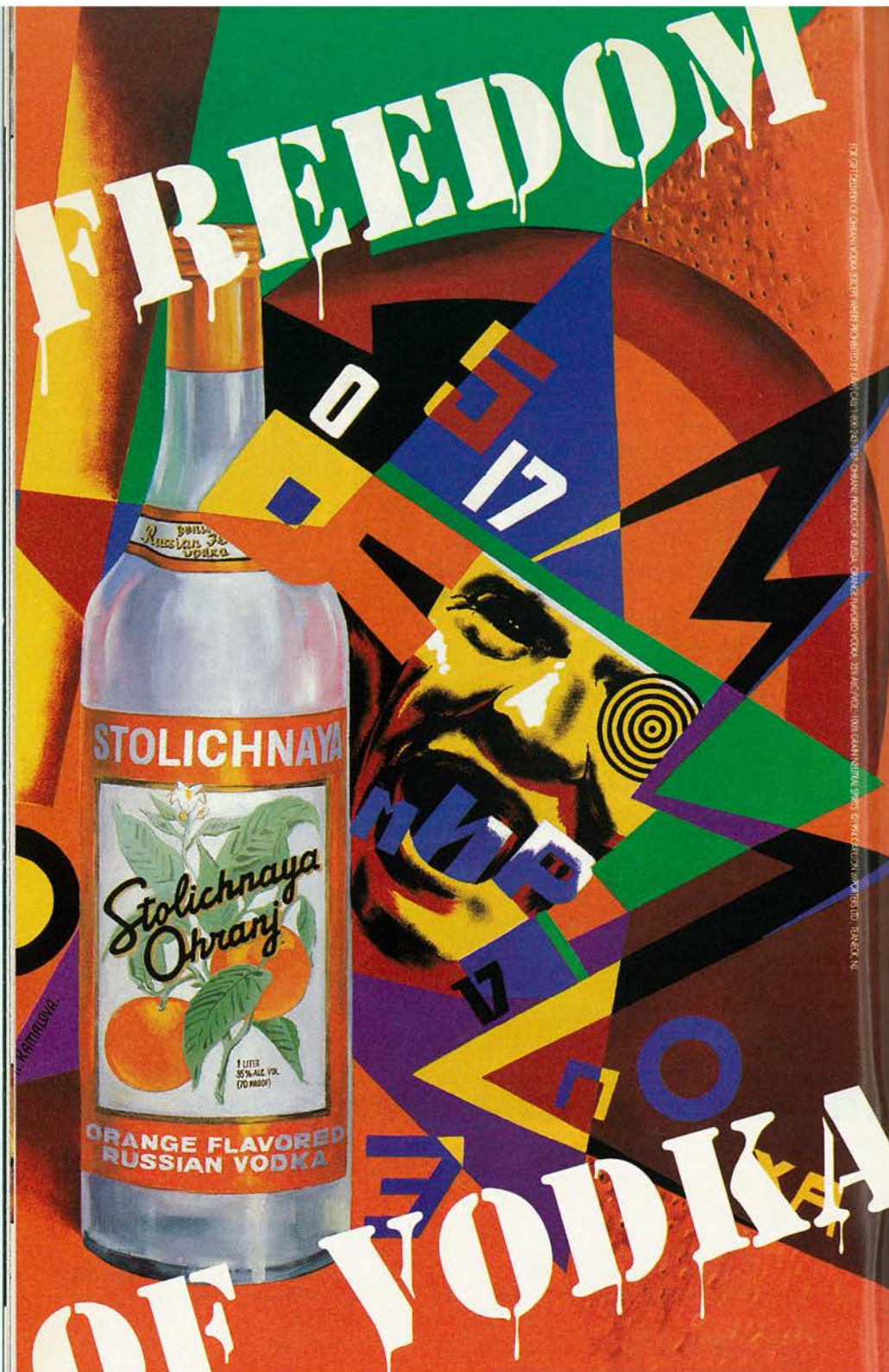
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American Conservatory Theater

presents

ANGELS IN AMERICA

A Gay Fantasia on National Themes

by Tony Kushner

Directed by Mark Wing-Davey

Associate Director	Nick Mangano
Scenery by	Kate Edmunds
Costumes by	Catherine Zuber
Lighting by	Christopher Akerlind
Sound by	James LeBrecht
Dialect Consultant	Deborah Sussel
Casting by	Ellen Novack, C.S.A.; Meryl Lind Shaw
Flight Coordinator	Edward L. Raymond
Flight Consultants	Anne Polland, David Heron
Fight Coordinator	Michael Cawelti
Dance Coordinator	John Loschmann
Bethesda Fountain Designed by	Clair Stringer

Stage Management Staff

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

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

Also produced by the Center Theatre Group/Mark Taper Forum of Los Angeles, Gordon Davidson, Artistic Director/Producer.

Produced at the Walter Kerr Theatre in New York by Jujamcyn Theatres and the Mark Taper Forum/Gordon Davidson with Margo Lion, Susan Quint Gallin, Jon B. Platt, The Baruch-Frankel-Viertel Group, and Frederick Zollo, in association with Herb Albert.

Angels in America was awarded a major grant from the Fund for New American Plays, a project of the John F. Kennedy Center for the Performing Arts with support from American Express in cooperation with the President's Committee on the Arts and the Humanities.

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

■

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This production of *Angels in America* was made possible in part by the generosity of James C. Hormel, San Francisco Focus, and the L.J. Skaggs and Mary Skaggs Foundation.

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 TWO: PERESTROIKA

(1992)

The Cast

(in order of speaking appearance)

<i>Aleksii Antedilluvianovich Prelapsarianov</i>	Cristine McMurdo-Wallis
<i>The Angel</i>	Lise Bruneau
<i>Mr. Lies</i>	Gregory Wallace
<i>Harper Amaty Pitt</i>	Julia Gibson
<i>Joseph Porter Pitt</i>	Steven Culp
<i>Hannah Porter Pitt</i>	Cristine McMurdo-Wallis
<i>Prior Walter</i>	Garret Dillahunt
<i>Belize</i>	Gregory Wallace
<i>Henry, Roy's doctor</i>	Cristine McMurdo-Wallis
<i>Roy Cohn</i>	Peter Zapp
<i>Louis Ironson</i>	Ben Shenkman
<i>Ethel Rosenberg</i>	Cristine McMurdo-Wallis
<i>Mormon Father</i>	Steven Culp
<i>Mormon Mother</i>	Lise Bruneau
<i>Emily, a nurse</i>	Lise Bruneau
<i>The Angel Asiatica</i>	Cristine McMurdo-Wallis
<i>The Angel Antarctica</i>	Peter Zapp
<i>The Angel Oceania</i>	Gregory Wallace
<i>The Angel Africanii</i>	Julia Gibson
<i>The Angel Europa</i>	Steven Culp
<i>The Angel Australia</i>	Ben Shenkman
<i>Rabbi Isidor Chemelwitz</i>	Cristine McMurdo-Wallis
<i>Sarah Ironson</i>	Ben Shenkman

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*

*Also appearing in the ensemble

Act I: Spooj

January 1985

Act II: The Epistle

February 1986

Act III: Borborygmi

February 1986

Act IV: John Brown's Body

February 1986

Act V: Heaven, I'm in Heaven

February 1986

Epilogue: Bethesda

January 1990

There will be two intermissions.

MILLENNIUM APPROACHES

A SYNOPSIS

THE GREAT
WORK
BEGINS: THE
MESSENGER
HAS
ARRIVED.

ACT I: BAD NEWS (October - November 1985)

Roy Cohn, once Senator Joseph McCarthy's chief counsel and now a conservative power broker, offers a Justice Department job to Joe Pitt, a young Reaganite Mormon and clerk for the Federal Court of Appeals in Brooklyn. Joe's wife, Harper, is so anxious about her troubled marriage that she spends her days spinning Valium-induced fantasies about the disappearing ozone layer, knife-wielding men, and escapist travel. Joe is frustrated by Harper's refusal to move to Washington and her deteriorating mental health; Harper is heartbroken by Joe's obviously decreasing sexual attraction to her. Meanwhile, Prior Walter reveals to longtime lover Louis Ironson that he has discovered a Kaposi's sarcoma lesion on his arm—Prior has AIDS. Louis consults a rabbi about the moral consequences of abandoning someone you love.

Joe encounters Louis—a word processor for the appellate court—crying in the courthouse men's room. Louis immediately assumes that Joe is gay, which Joe denies. Prior and Harper meet in a mutual dream; Prior reveals to Harper that her husband is a homosexual. Harper confronts Joe, who again denies that he is gay; Harper claims to be pregnant. Louis admits to Prior that he can't deal with Prior's advancing illness. Roy gets the bad news from his doctor: he too has AIDS.

ACT II: IN VITRO (December 1985 - January 1986)

Prior's condition worsens and Louis rushes him to the hospital; Louis steals out while Prior is sleeping and doesn't come back. Roy pressures Joe to leave Harper and take the job in Washington and tells Joe he is dying of liver cancer. Louis has sex with a stranger in Central Park. In the hospital, Prior tells Belize, his best friend and ex-lover, that he has been hearing a Voice (the sound of which gives him an erection) and despairs over Louis's inconstancy.

Joe has lunch with Roy and a Justice Department public relations man who has come to New York to persuade Joe to accept the job. Roy reveals that he is threatened by disbarment proceedings and asks Joe to use his influence in the new position to protect him. Although appalled by Roy's unethical suggestion, Joe agrees to consider it. Joe again meets Louis, this time on the steps of the courthouse. Late that night, Joe calls his mother, Hannah Pitt, in Salt Lake City, and blurts out to her that he is gay. She hangs up on him angrily. The next morning, Joe admits to Harper that, though he still loves his "buddy," he has no sexual feelings for her; she vanishes with the help of Mr. Lies, her imaginary travel agent.

Louis visits Prior in the hospital to tell him he is leaving; Prior curses Louis's worthless love. Hannah arranges to sell her house and move to New York.

ACT III: NOT-YET- CONSCIOUS, FORWARD DAWNING (January 1986)

Prior is awakened in his apartment by the ghosts of ancestors who died in previous plagues. They announce the impending Infinite Descent of a heavenly Messenger. Louis meets Belize in a coffee shop and confesses his misery at betraying Prior. Belize refuses to help Louis and tells him that Prior is afraid he's going crazy: Prior has begun to see mysterious omens popping up in the hospital. The anguished Harper escapes into a fantasy Antarctica complete with a baby girl in her womb and an Eskimo husband. Hannah arrives from Salt Lake City and gets lost in the South Bronx; a homeless woman directs her to the Mormon Visitor's Center in Manhattan.

Joe turns down Roy's job offer. Furiously scornful, Roy instructs Joe in the necessity of putting effectiveness before morality and brags about his greatest accomplishment: convincing the judge to execute Ethel Rosenberg. After Joe leaves, Roy is visited by Ethel's ghost, who calls an ambulance when Roy collapses.

That night Joe follows Louis to Central Park; they kiss and go to Louis's apartment. Prior, home alone, is terrified by the unearthly beating of wings. With a great

blaze of triumphal music, the Angel crashes into his bedroom and announces:

*Greetings, Prophet;
The Great Work begins:
The Messenger has arrived.*



Original
costume sketches
on pages 21, 24, and 25
by Catherine Zuber

THE MORMON CHURCH: MADE IN AMERICA

by Tim Fisher



Joseph Smith, Nauvoo, Illinois
(1843)

On the night of September 21, 1823, near the Finger Lakes region of New York state, the angel Moroni descended to America and materialized in the bedroom of eighteen-year-old Joseph Smith, the son of a failed farmer. Moroni told Smith he had been chosen by God to recover a book of ancient gold plates on which were engraved the history of the former inhabitants of the continent and the everlasting Gospel as delivered by Jesus Christ. Two "seer stones"—called Urim and Thummim—would give him the power to translate them. Smith found the plates and stones the following day, buried in a hill four miles from the town of Palmyra, New York. In 1827, he began dictating a translation of the plates' "reformed Egyptian" from behind a protective screen to his wife and two neighbors.

Three years later, the Book of Mormon was published. Similar to the old Testament in style and structure (twenty-seven thousand words were borrowed from it), and written in the language of the King James Bible, the Book of Mormon tells the troubled history of the people who inhabited America from 600 B.C.E. to 421 C.E. Distributed throughout the five-hundred-page narrative are exalted discourses on doctrine and social unrest, including a prophesy of the Messiah's return, the great apostasy to follow, and the eventual restoration of the Kingdom of God on Earth. A main accomplishment of the Book of Mormon

was the lofty but no-nonsense way it addressed the religious and social anxiety of the day, which was marked by revival preaching, occultism, Indian wars, splintering Protestant faiths, adventism, new sects, and communal experiments such as the Shakers, Millerites, and Universalists.

Smith founded the Mormon church in Fayette, New York six months after the book was published. Revelations informed him that God was angry with the Christian churches because they had wandered from Christ's original teachings. The Mormons were to reconstruct the true Church of Christ (of the Latter-day Saints) as He had originally intended. By the following month, forty local people had been baptized as Mormons and recognized Smith as "Seer, a Translator, a Prophet, an Apostle of Jesus Christ, and Elder of the Church through the will of God the Father, and the grace of your Lord Jesus Christ."

With subsequent revelations, Smith attended to practical and administrative matters not covered in the Book of Mormon. Such revelations would come to each current president throughout the church's history, representing an early flexibility that enabled Mormon leaders to make rapid changes to fit the times. In light of its contemporary reputation for rigid conservatism and no-coffee/booze/sex/cussing prudishness, flexibility is an ironic characteristic, but in many cases the church's survival depended on it.

ONWARD AND WESTWARD

By late 1830, the Mormons numbered several hundred converts. Smith received a revelation that the church should create the New Jerusalem "on the border of the Lammanites"—the boundary of white territory in the West—and the first Mormon village was established the next year in Kirtland, Ohio. Here Smith announced the Order of Enoch, a revelation that called for all arriving converts to deposit their possessions with the bishop. The church prospered quickly from this pooling of resources, and as the population tripled, Smith ordered new colonies to be established in Missouri.

In both locations, the surrounding communities of non-Mormons (labelled "gentiles" by the Saints) became threatened by the industry and expansion of their neighbors. In 1834, the two thousand Missouri Mormons were attacked by southerners, who did not take kindly to Mormon abolitionism and its policy welcoming blacks. Death threats and mob violence eventually forced Smith to take his Mormons north to the tiny town of Nauvoo, Illinois.

A short-lived but rapid prosperity followed for the church. Thanks to missionary work, the first wave of some ninety thousand converts from abroad came pouring in. Nauvoo was granted a charter that made the church virtually its own theocratic principality. In 1840, Mormons demonstrated their voting power by handing a Democratic candidate a miraculous victory over his Whig opponent. During this time, through many revelations, Smith made doc-

trine the practice of polygamy, proxy baptism for the dead, and (borrowing heavily from the Masons) the secret temple rituals used for both.

The more bizarre these revelations, the more the Mormons were decried in the press—throughout the nineteenth century—as "a national menace" and "Uncle Sam's abscess." Providing the public a forum for guilt-free indulgence in the frank—and in many cases graphic—discussion of sex, Mormon polygamy was the subject of hysterically exaggerated "startling disclosures," "unveilings," and more than fifty "truthful" (and very popular) novels with titles like *Tell It All*, *Wife No. 19*, *The Story of a Life in Bondage*, and *Female Life among the Mormons*.

The publicity came partly from fascination, but also partly from genuine hostility. Apostates and Smith's enemies lashed out with greater frequency as the church grew. In 1843, the Nauvoo dispensation was recalled, and mobs harassed Mormons once again. Smith petitioned two candidates for the U.S. presidency, Henry Clay and John C. Calhoun, for protection in exchange for votes; when both refused, he announced his own candidacy.

MORMONISM
WILL
ALWAYS BE
DISTINCTLY
AMERICAN.

A nineteenth-century
Mormon family



In June 1844, Smith ordered the destruction of a Nauvoo press in retaliation for an anti-Mormon article it had published. This was the excuse many had been waiting for. "CITIZENS ARISE. ONE AND ALL!!!" blasted one headline. "Can you Stand by and suffer such INFERNAL DEVILS! to Rob men of their property and rights, without avenging them?" A warrant for his arrest was issued by the governor, who promised Smith protection if he would give himself up. When Smith and his brother Hyrum surrendered at the jail in Carthage, the county seat, to await trial, they were put under special guard. The governor went to Nauvoo to investigate. Soon after he left, a mob stormed the first-floor cell holding the Smiths and lynched them both.

BRIGHAM YOUNG AND UTAH

Smith's death brought Brigham Young, one of his closest advisors, to power amidst chaos. Fortunately Young's organizational abilities and insistence that Smith's revelations and administrative structure be followed to the letter prevailed, ensuring the Mormons' ultimate survival. By 1850, under his leadership, sixty thousand Mormons had made the exodus from Nauvoo to the Great Basin, site of the future Salt Lake City, where they prospered beyond many expectations.

Although already on the path to becoming the straight-laced group they are thought of today, in Young's time Mormons were far less repressed than their contemporaries. An advocate of good old-fashioned fun (as long as it did not

become a priority above church work), Young had a penchant for dancing and built a giant resort area north of Salt Lake. He also constructed—before the Temple was finished or the Tabernacle begun—the Salt Lake Theater, a beautiful seven-thousand-seat house for a company of highly trained Mormon actors, including one of his daughters.

When Young died in 1877, the church stood secure, except for one final conflict. The federal government had passed increasingly powerful bills against polygamy; the last one (declared constitutional in 1890) ostensibly attacked the church's right to exist. Washington had also held Utah's statehood in abeyance as a bargaining chip. Wilford Woodruff, the Mormon president in 1896, cut a deal when he announced "the Manifesto," a proclamation—not a revelation—that he would submit to the laws banning polygamy because the world was not yet enlightened enough for its introduction. Washington was satisfied; that year Utah was granted statehood, and the last battle ended.

POLYGAMY JUSTIFIED

The now obsolete practice of polygamy is based on the Mormon concepts of the afterlife and family. For Mormons, the purpose of life is to work for the expansion (by procreating) and reunification (by saving souls) of all of God's children—the Kingdom of God. They must also prepare for the millennium and achieve "perfection" in their lives by obeying the words of the current leader and the teachings of Christ. Mormons believe that when Jesus returns He

will rule with the help of the members of His "only true church." All humans will be resurrected and admitted into one of the three heavenly kingdoms. The unbaptized and sinful are banished to the lower two tiers—separated from God, their families, and humanity. Married Mormons who have practiced Christian charity are worthy to reside with God in the highest tier, reunited with their families and spouses and expected to continue procreating. Some also become godlike spirits to rule other planets as Jesus ruled Earth.

Once "sealed" in the marriage ceremony, a Mormon couple is, literally, married for eternity. But if a man's wife dies, he is obligated to marry again and have more children. Therefore, according to Smith, he is simultaneously married to two women—both marriages being for eternity—and the true system of marriage is one of a plurality of wives. If a woman's husband dies, however, she must marry again, although her first husband is the one she will be united with in eternity; she may never take more than one living husband.

To save those souls who died without having been baptized a Mormon or before the faith was established, Smith devised proxy baptism, a process by which a living Mormon individually performs the baptism ceremony for a dead soul in one of the Mormon temples. To save all the souls of the great family of humanity, Mormons collect the names of every person who has lived since the beginning of recorded history, storing them on genealogical databases in Salt Lake City. Over time, Mormons hope, each human being

will be baptized before the coming apocalypse.

MORMONS TODAY

The Mormon church is one of the richest in the world. Total assets reportedly approach \$8 billion, with a yearly income of \$2 billion, seventy-five percent of it from "tithes"—the requirement that members donate ten percent of their income to the church. Although they account for less than two percent of the population, Mormons are highly visible and powerful in American political and cultural affairs as owners and executives of organizations and businesses.

Scholarly disputes over the authenticity of the Book of Mormon and anthropological challenges to its version of ancient American history aside, the primary problems Mormons face today are associated with growth. It is the fastest growing church among major denominations in the United States, with more than nine million members worldwide in 140 countries; nearly half of them are not American.

Current social changes are putting pressure on Mormon leaders, mostly because the changes directly contradict familial and individual behavioral dictates. Expanding opportunities for women in American society have yet to be mirrored in the church, which fought the Equal Rights Amendment in the 1970s. Women have successfully demanded that offensive parts of the sacred marriage rites be dropped, but the rule banning them from the priesthood has not been lifted, as it was for black men in 1978. The current econ-



omy has made it difficult for many families to raise the expected large number of children (Utah has the highest average number of births in the modern world), let alone finance two-year missions with a husband's single income.

Homosexuals are also becoming a presence the church can no longer ignore, especially as gay rights receive increased endorsement in the rest of the country. Because the traditional heterosexual child-bearing family is the core of the Mormon faith, homosexuality is anathema and considered a condition that can be "cured." As recently as the 1970s, Brigham Young University conducted experiments in "aversion therapy," in which gay men received electric shocks while viewing homoerotic photographs as an attempt to change their sexual orientation. In 1987, Eugene England, a Mormon

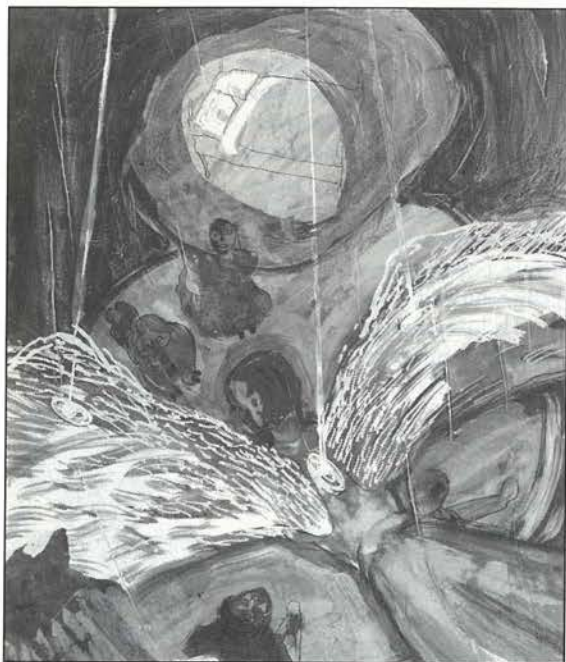
professor of English at BYU, published "A Case for Celibacy," an article that accepted homosexual feelings as "natural," but condemned homosexual behavior as sinful:

Recent scholarship on homosexuality can help Mormon heterosexuals improve in Christian empathy and response and can perhaps help homosexuals increase in self-respect and thus better endure the prejudice and fear that their orientation still engenders. But to encourage homosexuals to think that the range of acceptable expression of feeling includes extra-marital sexual activity or even monogamous homosexual marriage is, I believe (unless and until there is further revelation), to do them a disservice. On the other hand, celibacy can be a positive choice for those with same-sex orientation who wish to retain the principles and blessings of the restored gospel and church.

Another "problem" is that, at the church's present growth rate, by the year 2000 only a minority of Mormons will be American. This statistic is good news for Joseph Smith's dream of an ever-expanding Kingdom of God, but it may make many of the older leaders uneasy as the offices of Mormon power are expected to become more representative of the flock.

Still, Mormonism will always be distinctly American. It is a religion created by charismatic and brilliant leaders, themselves products of the social climate of a frontier nation. Steeped in optimism, in the success of reform, it promises—for a price—an all-encompassing stability and a happy ending. ■

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



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QUEEN ENVY

by Elizabeth Brodersen

Tony Kushner grew up in the Louisiana bayou town of Lake Charles. The gay son of progressive Jewish intellectuals, he learned early the insecurity of the outsider. "I remember being unhappy a lot," he has said, "a good childhood for a playwright."

His father and mother, musicians, were intensely political and passionately literate: family discussions ranged from the poems of Keats and Burns—which the children were encouraged to memorize—and the leitmotifs of Wagner's *Ring* cycle, to the evils of McCarthyism. Initially angered by his sexuality, Kushner spent his high school and college years trying to submerge his secret in political debate. "I've known I was different since I was five, and that I was gay since I was nine or ten and dreamed about cross-dressing," he has said. "I wanted to be Mary Poppins, and I had terrible dreams of being found out and beaten up. . . . I believed in the issues . . . but there was probably an unconscious strategy to be known as the school radical, so I wouldn't be known as the school sissy."

It wasn't until three years after he graduated from Columbia University—and after four years of "curative" psychotherapy—that Kushner came out of the proverbial closet. Late one night he called his mother from a phone booth at Seventh Street and Second Avenue to tell her he was gay. She burst into tears; it took a long time for his parents to come to terms with his sexual identity. Kushner has

since become an outspoken supporter of gay politics: "I feel very identified with the gay community in terms of political agenda. But I always felt I was sort of a failure as a homosexual. I wish I could be more *fabulous*. I have queen envy."

As an undergraduate medieval scholar at Columbia, Kushner became fascinated with religious mysticism and met his closest friend and mentor, Kimberly Flynn—to whom *Perestroika* is dedicated. She initiated him into the mysteries of radical politics, social theory, literary criticism, and history, with an emphasis on Marxism and Freudian analysis. Likening his collaborative creative process to that of Bertolt Brecht, Kushner credits more than two dozen people with contributing to *Angels in America*, and has said that he could not have written the plays without Flynn. "I've learned more from Kim than from anybody else on earth," he has admitted. "The thing I learned most from her is that justice is part of the human condition. Injustice is anti-life."

While in New York, Kushner immersed himself in the theater, developing a taste for "the immortals": Shakespeare, Brecht, Beckett, Goethe, and Chekhov. He entered the graduate directing program (because, he says, he didn't think he had anything to say as a writer) at New York University. His first produced play, *A Bright Room Called Day*, which compares the rise of fascism after the collapse of Weimar Germany with Reagan America, brought him to the attention of Oskar

Eustis, then artistic director of San Francisco's Eureka Theatre Company. After *A Bright Room* ran successfully in San Francisco, Eustis commissioned Kushner to write a one-act piece to support a National Endowment for the Arts grant application. Kushner responded with *Angels in America*, the Eureka won the grant, and the rest, as they say, is history.

Kushner's writing reflects the alchemy of politics, history, spirituality, and art. "A distance from activism is calamitous for art; just being psychological isn't enough," he has said. An early work, *La Fin de la Baleine: An Opera for the Apocalypse* (1982), reflects Flynn's ideas on sadomasochism and environmental destruction; *The Heavenly Theatre* explores a sixteenth-century French peasant uprising; and *The Illusion*, a 1988 commission from the New York Theatre Workshop, is an adaptation of Corneille's sixteenth-century romance about the dangerous seductiveness of love and magic. Kushner's many other projects on the boards include adaptations of Goethe's poem "Stella," Brecht's *The Good Person of Szechuan* and *Mother Courage*, and S. Anski's *The Dybbuk* (a Yiddish classic about Hassidic pietism and mysticism), as well as *Dutch Masters* (about the painter Vermeer), *Slavs! or Thinking about the Longstanding Problems of Virtue and Happiness* (a one-act based on scenes cut from his massive original draft of *Perestroika*), the screenplays for feature films of *The Illusion* and *Angels in America* (the latter to be directed by Robert Altman), and a nineteenth-century drama planned for a joint production with the Royal National The-

atre in London and the New York Shakespeare Festival.

For Kushner, one of the fundamental concerns of *Angels in America* is the nature of forgiveness at a time when communities all over the world are in a crisis of self-redefinition, trying to let go of the past without forgetting crimes that have been committed. "The question I'm trying to ask is, how broad is a community's embrace. . . . How wide does it reach?" Ideally, there would be no outsiders. "Marx was right: the smallest divisible human unit is two people, not one," Kushner has written. "One is a fiction. From such nets of souls societies, the social world, human life spring. And also plays." ■

The Mouth of Hell, from *The Hours of Catherine of Cleves* (Utrecht, c. 1440)



KUSHNER'S
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REFLECTS
THE
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For more information, call (415) 749-2ACT.

* Funded in part by a grant from the California Council for the Humanities and the National Endowment for the Humanities.

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I
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Gay Playwriting in America**
November 7, 1994

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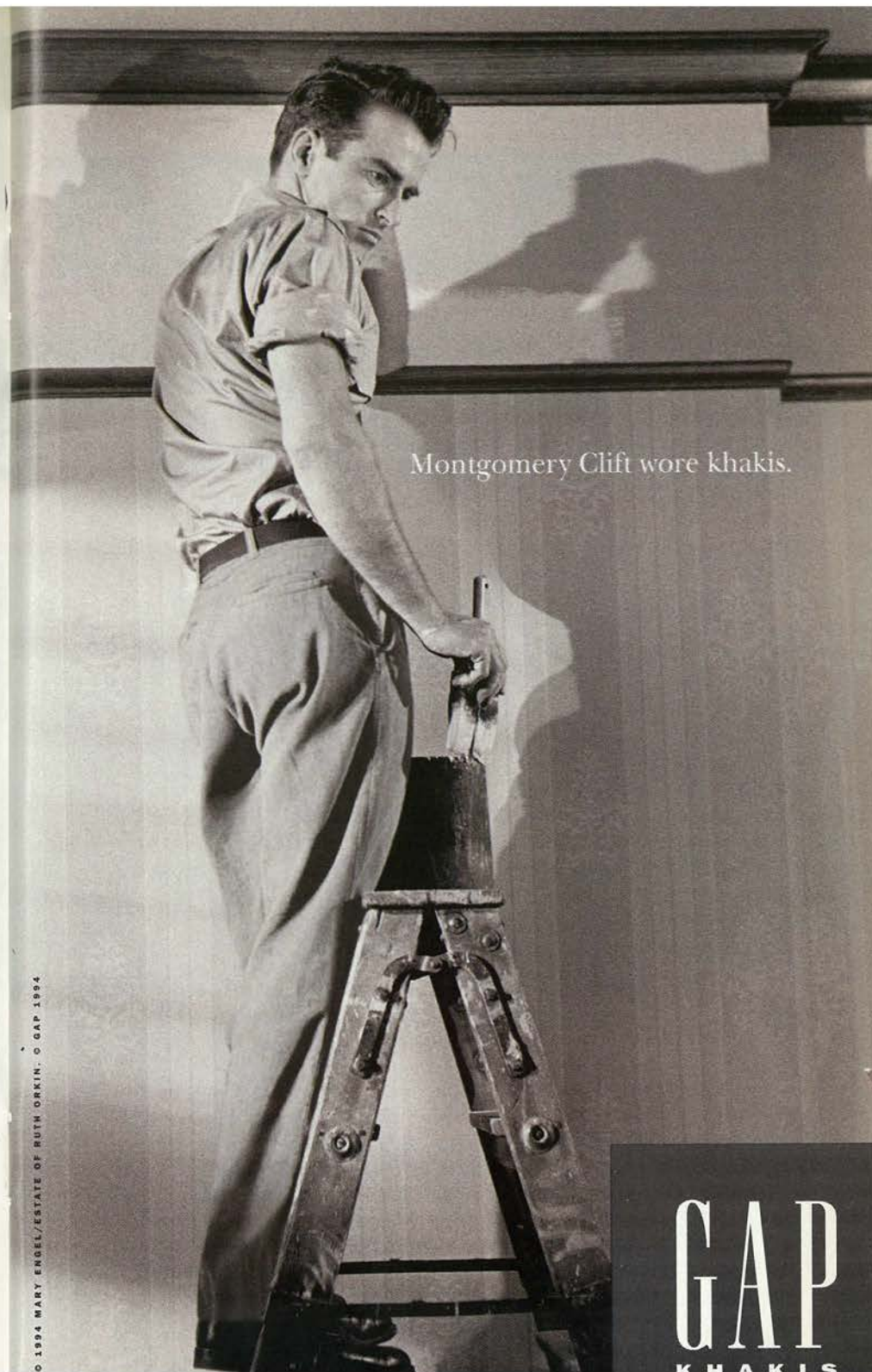


Jeff Draper



Joshua Farrell

continued on page 34



Montgomery Clift wore khakis.

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continued on page 36

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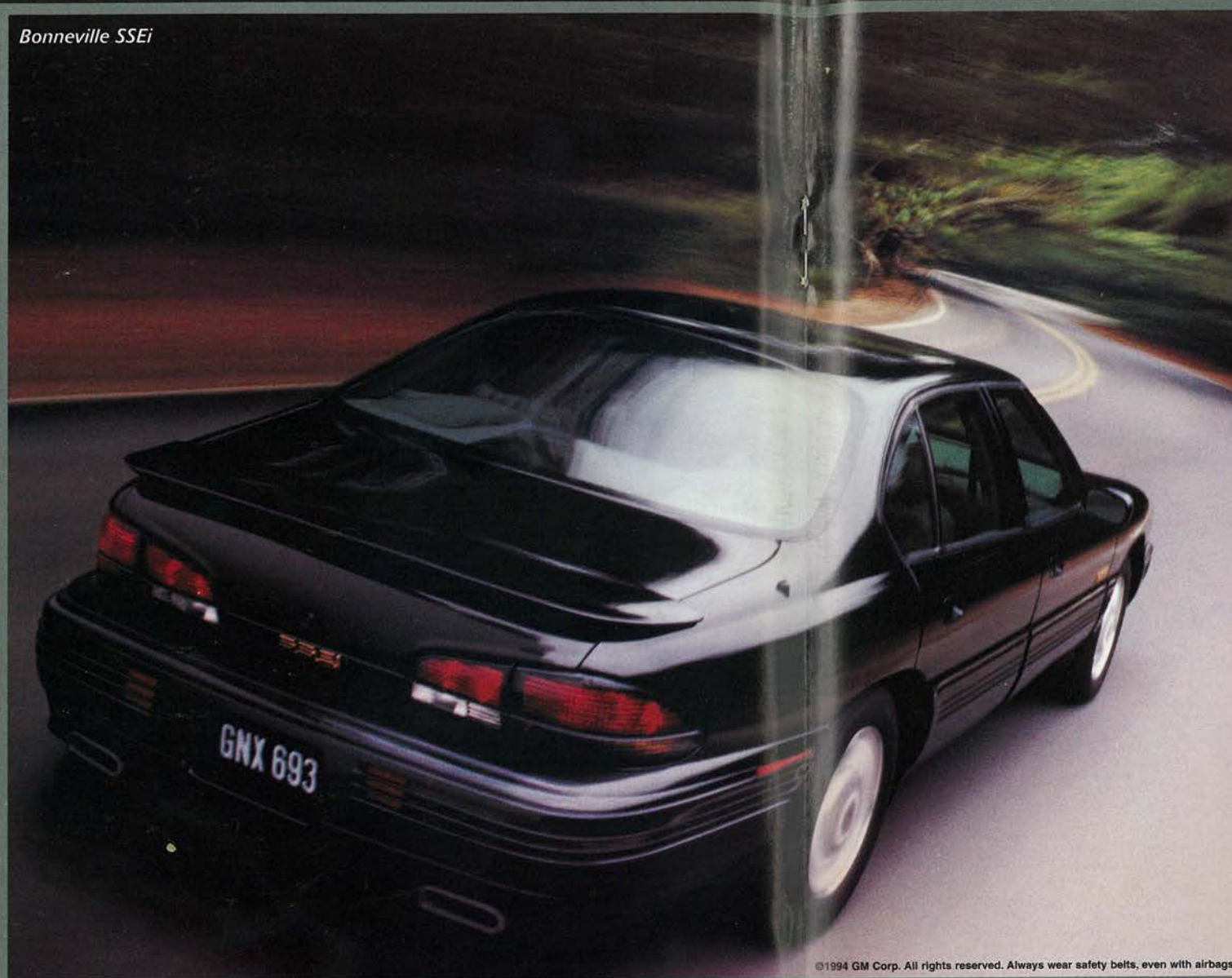
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Performance Highlights

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The **American Conservatory Theater's** production of *Home*, by British playwright David Storey, brings together a quartet of local legends. Ruth Kobart, Joy Carlin, Sydney Walker, and William Paterson, the play's four leads, represent fifteen decades of theater experience among them. All have a history with A.C.T. as well: Carlin is a former associate artistic director; Walker made his acting debut with A.C.T. in 1974; while Paterson and Kobart took their first bows at A.C.T. in 1967. Artistic director Carey Perloff, who will direct, has had *Home* in mind since coming to A.C.T. in 1992 "but the icing on the cake was the thought of Sydney, Bill, Joy, and Ruth working together on this moving script." *Home* begins performances at the Stage Door Theater on October 20.

Soprano **Deborah Voigt** stars as Elisabeth in **San Francisco Opera's** new production of *Tannhäuser*, which opens on October 12 and has additional performances on October 15, 20, 23, 26, 29, and November 2. This marks another step in Voigt's journey through the Wagner canon, the latest being a triumphant appearance as Senta in Metropolitan Opera's concert performances of *The Flying Dutchman* in Frankfurt. The singer's current espousal of the German repertoire extends to a solo recital at Herbst Theatre on October 31, where she also performs some



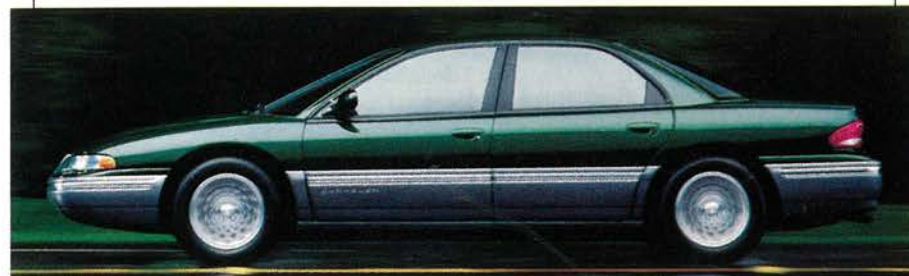
Wagner—the *Wesendonk Lieder*—along with songs by Mascagni, Brahms, Strauss, and Charles Tomlinson Griffes. All proceeds benefit the San Francisco Opera Center, of whose training programs for young singers Voigt was once a member. Meanwhile, the SFO continues its collaboration with the Kirov Opera and the Maryinski Theater of St. Petersburg with a production of Prokofiev's *The Fiery Angel*. Kirov Opera music director Valery Gergiev conducts a cast that includes Galina Gorchakova as Renata and Sergei Leiferkus as Ruprecht. Performances are on October 19, 21, 27, 30, and November 1, 5, 9.

As part of the **San Francisco Symphony's** Great Performer Series, the **Kirov Orchestra of St. Petersburg** comes to Davies Symphony Hall on October 4 for an evening of all-Russian music: Rimsky-Korsakov's Suite from *The Legend of the Invisible City of Kitezh*, Prokofiev's Piano Concerto No. 5 with soloist

Alexander Toradze, and Stravinsky's *The Firebird*, performed under the baton of the busy Maestro Gergiev. Additional SFS attractions include the debut of percussionist **Evelyn Glennie**. Mastering a progressive loss of hearing since the age of eight, this astounding musician can be heard at Davies Symphony Hall on October 23.

—Robert Simonson

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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. Keesberg 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.

"Diagnosis: 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 Perfect 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,"



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 Theatre; 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

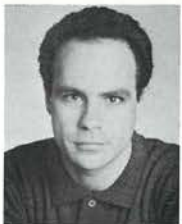
appeared on television in "Law & Order" and "Another World" and on film in Robert Redford's *Quiz Show*. He is a 1993 alumnus of New York University's graduate acting program, where he per-

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 in

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 Oremland 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 Buddill'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, Glimglass 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 Theatre (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
Connie Champagne
Jeanne Coffey
Andrew Cowitt
Julianne Crofts-Palma
E-MU Systems, Inc.
Sy Felt
Trauma Flintstone
Steve Funk
Joyce Ketay
Kelly Kittell
Margo Lion
Marco Maccione and Le Cirque Restaurant
Megan McEnulty
Medium Rare Records
Meyer Sound Laboratories, Inc.
J.B. Molaghan, R.N., N.P.
Porter Mortell
Howard Nemerovski
Project Inform
San Francisco General, Ward 86
The Shanti Project
Shirley Shapiro
Peter Shaw
Rabbi Malcolm Sparer
and
Spatial Sound, Inc. of Fairfax, California,
for the use of the sound processors

Additional Credits

Assistants to the Lighting Designer
Blake Burba, Michael Romero, Bryon Winn
Assistants to the Sound Designer
Matthew Spiro, David Tier
Fight Captain
Garret Dillahun

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

BENEFITTING ANGELS

A.C.T. has dedicated the net proceeds from one performance of each part of *Angels in America* to Communities of Color United Against AIDS (COCUA), a new coalition that serves people of color in the Bay Area through five local agencies: the Black Coalition on AIDS, Brothers Network, California AIDS Intervention Training Center, Gay Asian-Pacific Alliance (GAPA) Community HIV Project, Mission Neighborhood Health Center, Native American AIDS Project, and Proyecto ContraSIDA Por Vida. COCUA was launched in January of this year in collaboration with the National Task Force on AIDS Prevention, which serves as the lead/fiscal agent for a consolidated contract with the City of San Francisco to provide AIDS prevention education services, client advocacy, and emotional and practical support services. With these benefit performances A.C.T. hopes to increase the public's awareness of COCUA and to help raise badly needed funds for some of the city's most underserved populations.

Preview performances for the benefit of
Communities of Color United Against AIDS

■
Millennium Approaches: October 7, 1994

Perestroika: October 13, 1994

■
For information call (415) 403-3916.

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.

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.”



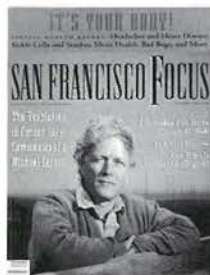
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SAN FRANCISCO *Focus*



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.



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* and last season's acclaimed production of Anton Chekhov's *Uncle Vanya*. In the summer of 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.



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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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.

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Balcony	\$25	
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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.

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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.

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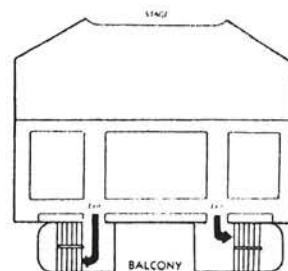
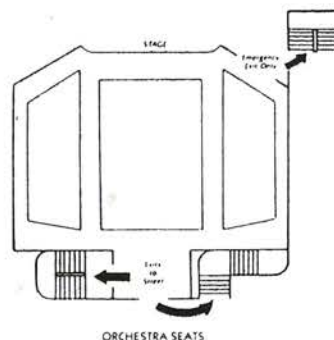
The **Stage Door Theatre** is located at 420 Mason Street at Geary, one block from Union Square.

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

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.

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