AMERICAN CONSERVATORY THEATER

1994-1995 Season

H.O.M.E.

Stagebill
The Ultimate in Real Estate Lending

Whether it's your first home or your dream estate...
Call us for a personal consultation.

Luxury Residential Properties  Apartment Buildings
Condominiums & Cooperatives

FIRST REPUBLIC
BANCORP INC.
388 Market Street, San Francisco, California 94111
Telephone (415) 392-1400 or Toll Free (800) 392-1400
A NEW YORK STOCK EXCHANGE COMPANY
San Francisco  Los Angeles  Beverly Hills  San Diego  Las Vegas

DISCOVER CLASSIC TRAVELING COMPANIONS.

THE GHURKA COLLECTION.

From travel bags to portfolios, in classic twill and rich handcrafted leather, discerning travelers the world over have come to appreciate the enduring quality and legendary style that is Ghurka.

If you're a person going places, there's only one store you should be coming to for the original Ghurka Collection.

Malm
FINE LUGGAGE & LEATHER GOODS
Established 1868

San Francisco: 222 Grant Avenue – Crocker Galleria – Stonestown Galleria
Marin: The Village in Corte Madera – Strawberry Village in Mill Valley
San Jose: Valley Fair Mall – Walnut Creek: Broadway Plaza – Richmond: Hilltop Mall
Pleasanton: Stoneridge Mall – Concord: Sunvalley Mall
Selection varies by store.
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 Molnár, 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

HECUBA
by Euripides, translated and adapted by Timberlake Wertenbaker
April 27, 1995 through June 4, 1995
Center for the Arts Theatre at Yerba Buena Gardens

Tickets and Information: (415) 749-2ACT

While it may be true that several car companies could have brought out a luxury-performance sedan
with a 32-valve, 250hp, DOHC V8 for $32,000, only one of them did. The new Aurora by Oldsmobile.
See what happens when you Demand Better. 1-800-718-7778.© 1994 GM Corp. All rights reserved. Buckle Up, America!
Aurora is a trademark of General Motors Corp.
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 thousand people in the San Francisco Bay Area.

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

The eighty-four year old Geary Theater, which was damaged in the San Francisco earthquake of 1989, is undergoing major renovation that will result in updated stagecraft, improved patron amenities—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.
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn more about the season’s productions and to express your views on the issues they raise:

**A.C.T. Prologues**
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by noted actors, directors, and designers who introduce each new A.C.T. play. Prologues are held before the Tuesday preview of every production at 5:30 p.m. in the same theater as the evening’s performance.

**Audience Exchanges**
This post-show discussion forum began last season with A.C.T.’s acclaimed production of *Oleanna,* David Mamet’s explosive examination of sexual harassment. These informal, anything-goes sessions are a great way to share your feelings with fellow theatergoers. Audience Exchanges take place for thirty minutes immediately after selected performances and are moderated by A.C.T. staff members.

**A.C.T. Perspectives**
This popular series of free public symposia, offered for the first time last season, is back in 1994-95 from 7 to 9 p.m. on selected Monday evenings throughout the season. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season’s productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen a play to attend.

**“Words on Plays”**
In response to our many patrons who have asked to receive program notes in advance, this season for the first time A.C.T. offers you the chance to study up on coming plays. Each audience handbook contains a synopsis of the play and background information about the playwright and the social and historical context of the work. A subscription for six handbooks is available by mail to full-season subscribers for $24; a limited number of copies of handbooks for individual plays are also available for purchase by single-ticket holders at the A.C.T. Central Box Office, located at 405 Geary Street at Mason, for $5 each.

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

---

**On Home**
Stage Door Theatre

**A.C.T. PROLOGUE**
October 25, 1994
5:30 p.m.
Featuring
Artistic Director Carey Perloff

**A.C.T. PERSPECTIVES III**
Everyman’s Theater:
Postwar British Playwriting
January 30, 1995
7:30 p.m.
Speakers to be announced

**A.C.T. AUDIENCE EXCHANGES**
November 13, 1994
November 15, 1994
November 23, 1994
Immediately following the performance

---

There are a lot of people who claim to be financial gurus. But are they?

One pundit has his “niche.” Another has her “forte.” But how can they claim to know what’s best for your situation unless they’re looking at your whole situation? The very reason a Morgan team provides you with a variety of global investment options, Tax ideas, Wealth transfer solutions. And then pulls them all together to create the smartest long-term strategy for you. How brilliant is any one investment decision if it’s out of sync with the rest? If you have assets of $5 million or more, call George W. Rowe, J.P. Morgan California, at (415) 954-3200. Private Banking JPMorgan
A.C.T. STAFF

CAREY PERLOFF, Artistic Director

THOMAS W. FLYNN
Administrative Director

JAMES HAIRE
Producing Director

ARTISTIC
Meryl Lind Shaw, Casting Director
Larry Biederman, Artistic & Liaison Associate

PUBLICATIONS
Elizabeth Broderson, Publications Director
Tim Fischer, Publications & Liaison Associate
Dennis Powers, Senior Editor

ACTORS
Tony Amendola
Joe Belfan
Rape Diak
Lisa Benefield
Don Burke
Joy Carlin
James Carpenter
Steven Culp
Garrett Dillahunt
Olympia Dukakis
Michael Fitzpatrick
Julia Gottlieb
Ken Granahan
Dan Hiatt
Gerald Hiken
Elisabeth Indeck
Jason Jams
Ruth Kohlert
Tom Lemco
Dionomele Letumo
Stephen Markle
Wanda McCreadie
Ben McCroy
Cristine McMurdo-Wallis
Maureen Mckinty
Valerie O'Sullivan
Frank Orizzi
Louis Parnell
William Paterson
Wendell Pierce
Ray Porter
Ken Ruta
Ben Shenkman
Neil Shcroek
Lisa Steinfeld
W. Allen Taylor
Maura Vincent
Sydney Walker
Gregory Wallace
Peter Zapp

DIRECTORS
Benny Sato Ambush
Cary Perloff
Richard Seyd
Mark Wing-Davey

COMPOSERS
David Lang
Stephen LeGrande

INTERNS
Brandy Kulisiewicz
Jessica Key
Carla Jahnke

ADMINISTRATION
Duane M. Prichard, General Manager
Judy Kroll, Human Resources Manager
Fred Beppond, Fema Liaison
Budah Steen, Receptionist
Eve Golodolsky, Ticketing Coordinator

DEVELOPMENT AND COMMUNITY AFFAIRS
David Hagg, Director of Development
Michelle McClelland, Associate Director of Development
Jerome Moskowitz, Development Officer
Michelle Casa, Development Associate
David Allman, Donor Systems Coordinator

FINANCE
Amy Westfall, Director of Finance
Matt Jones, Cheryl Kohn,
Linda Lauter, Business Associates

MIS
Thom Morgan, MIS Director
John Angell, Programmer
Ernie Gunapala, Data Entry

MARKETING & PUBLIC RELATIONS
Robert Snethel, Director of Marketing & Public Relations
Mary Beth Smith, Associate

BROOKLYN PUBLIC RELATIONS
Susan Pickering, Artistic Director
Linda Graham, Group Services
Steve Addison, Community Relations Intern

BOX OFFICE
Richard Bernard, Manager
Jane Turvey, Student Manager

James Shaw, Head Treasurer
Lorraine Andreou, Yvonne Bagner, Alex Casta

Subscriptions: Ellen Mathews, Manager
Mark Peters, Associate Manager
Martha Valentine, Dvora Yamakasi, Coordinators

TELEVISION
John M. Nanni, Manager
Carol M Yamakasi, Assistant Manager
Marc Bauman, Tony Dunlap,
Nancy Hermoine, John Meier
Mikel, Denise Moss
George Nguyen, Russell Ondoff
Lusky, David Roff, Bill Schmidt, John Swain
Eva Swain, Eric Whitmore
Samir Rad, Saif Arjum

FRONT OF HOUSE
Diane Aurelia, Michelle Scott, House Managers
David Englemann, Head Usher
Eva Ramos, Beverly Saha,
Diane Persin
Mary Chamberlain, Antonette Chavez, Jessica Fernandez, Joe Fernandez,
Josie Fernandez, Beth Frech, Paula Keith,
Wendell McKay, Charles Montague, Helen Parker
Carey Robbins, Collen Bowman, Joe Scaroni, Karla Toland, Elaine Van Weck,
Jermaine Yee, Ulfers

FACILITIES
Leslie Pierce, Manager & Group Theater Owners' Representative
Burt Smith, Assistant Manager
Vinnie Derasse, Kristine Jurecek, Gene

PRODUCTIONS
Edward L. Raymond, Technical Supervisor
Denise Martel, Production Coordinator
Christopher Dowling, Company Manager

DESIGNERS
Kate Edwards, Resident Scene Designer
Stephanie LeGrande, Resident Sound Designer
Peter Marcellino, Resident Lighting Designer
Chad Owen, Design Associate
Christopher Ackerland, Lighting

SEVILLESTS
Northstar System: 300-HP V8 Road-Sensing Suspension Traction Control
ABS Speed-Sensitive Steering Dual Air Bags 1-800-333-4CAD

CADILLAC Creating A Higher Standard

You Don't Have To Leave Early To Beat The Crowd.

When you have a Seville STS waiting in the wings, you can sit back, relax and enjoy the show. Right up until the last curtain call. Because outside, you know you have another special seat reserved for you. Along with the kind of performance that leaves the crowd behind.
A.C.T. STAFF

SCENE SHOP
Edward L. Raymond, Shop Foreman
Randall Reid, Lead Builder
Adam Benes, William
Bradley Moore, Ron
Nelson, Martin Pike, Mike
Soulsbee, Shop Mechanics
Gail Danneberg, J.D.
Durt, Mark Lukeno, Miguel Ongpin, Karl
Wolferperger, Jonathan
Young, Shop Manager
Jim Dickson, Production Electrician
D.L. Campbell, Load Some Art
Katherine Boyd, Assistant Designer
Michael Goldman, Design Assistant
Leonard Lucas, Purchasing Agent

COSTUMES
David F. Draper, Costume Director
Joan Raymond, Assistant
Lorraine Sanger, Costume Shop Manager
Thien Ma, Quyen Ly, Tadashi
Joan Hirsh, Head Starcher
Jace Boggs, Marcy Bethel
Frank, Accessories

COSTUME RENTALS
Catie Freen, Supervisor
Max Stedle, Assistant Supervisor
Victoria Simon, Intern
Barbara Marcus, Assistant

PROPERTIES
Curt Dain, Properties Director
Laurie Dingler, Properties Assistant
Annette
Angela Guido, Intern, Intern

WIGS
Milo Crater, Wigman
Chanel Stille, Intern

STAGE DOOR
THEATRE STAFF
Suzanna Bailey, Crew Head
Andrea Ritter, Wardrobe

A.C.T. operates under an agreement between the League of Resident Theaters and Actors Equity Association, the union of professional actors and stage managers in the United States.

A.C.T. is a constituent of Theatrical Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, American Arts Alliance, California Theater Council, Theater Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

Got a Group?
Groups of fifteen or more can save up to thirty percent on A.C.T. ticket prices. And group leaders see the show for free!
For information, call Linda Graham at (415) 346-7805.

Baume & Mercier & Me

18K gold diamond-set bracelet watch from the Classiques Collection. Twelve diamonds mark the hours on a mother-of-pearl dial.

Baume & Mercier
GENEVE

Clasiques (enlarged)

Got a Group?
Groups of fifteen or more can save up to thirty percent on A.C.T. ticket prices. And group leaders see the show for free!
For information, call Linda Graham at (415) 346-7805.

Baume & Mercier & Me

18K gold diamond-set bracelet watch from the Classiques Collection. Twelve diamonds mark the hours on a mother-of-pearl dial.

Baume & Mercier
GENEVE

Clasiques (enlarged)
American Conservatory Theater

H.O.M.E

(1970)

by David Storey
Directed by Carey Perloff

Scenery by Dawn Swiderski
Costumes by Callie Floor
Lighting by Peter Maradudin
Dialect Consultant Lynne Soffer
Casting by Meryl Lind Shaw

Stage Management Staff
Alice Elliott Smith, Bruce Elsperger
Daniela Becker—Intern

Assistant to the Director
Glynis Rigsby

This production of Home is dedicated to the memory of beloved company member Sydney Walker.

This production was made possible in part by the generosity of Ruth and Alan L. Stein.

Special thanks to Dr. Jerome Oremland for contributing his time and experience to this production.
ALSO AT A.C.T.

ANGELS IN AMERICA
PART I: MILLENNIUM APPROACHES
PART II: PERESTROIKA
A Gay Fantasia on National Themes
By Tony Kushner
Directed by Mark Wing-Davey
Marines Memorial Theater

Winner of the Pulitzer Prize for Drama and the 1992 and 1993 Tony Awards for Best Play, Angels in America is the most celebrated drama today. In this electrifying epic, comprised of two full-length plays, a group of friends and strangers confronts issues of faith, sexuality, politics and AIDS in America. It's an unforgettable story — deeply compassionate and surprisingly funny.

Sponsored by the J. Skaggs and Mary Skaggs Foundation and San Francisco Focus

VISIT THE BOX OFFICE OR CALL NOW FOR TICKETS!
(415) 749-2ACT

Celebrating 28 Seasons of Unforgettable Theater in San Francisco!

HOM-E

The Cast
(in order of appearance)

Harry William Paterson
Jack Raye Birk
Kathleen Joy Carlin
Marjorie Ruth Kohart
Alfred Tom Lenoci

Understudies
Harry, Jack—Julian Lopez-Morillas
Kathleen, Marjorie—Wanda McCaddon
Alfred—Michael Fitzpatrick

Act I
Scene 1: Morning
Scene 2: A short time later

Act II
Afternoon

There will be one intermission.
Briton David Storey is an accomplished man of letters. Regarded as one of the most prolific and widely acclaimed postwar playwrights of Britain's "Second Wave," Storey is to date the author of fourteen plays, eight novels, a volume of poetry and three screenplays. His novels have won Britain's prestigious Booker Prize (Saville, 1976), the Macmillan Prize (This Sporting Life, 1960, his first), and the Somerset Maugham Prize (Flight into Camden, 1960). His play In Celebration (1969) has been translated into thirty languages. Home, Storey's fourth play, was first produced in 1970 and, like his The Changing Room, received both a New York Drama Critics' Circle Award and a Tony nomination.

David Storey's first encounter with the theater came at age nine. With his older brother he journeyed twelve miles to see a production of Hamlet at the Grand Theatre in Leeds. "All I recall," he writes in the introduction to the published version of Home, "is one character searching for another along a row of canvas arches, I resisting the temptation to call out that the object of the search was visible to all of us (reading a book) downstage. How absurd it all seemed—and irritating. Pretense." The boys missed the last bus and returned home hours later to find that their parents, sick with worry, had phoned the police to report them missing. "Much agitation when we arrived: relief, recrimination—or, what might have been missing earlier, the previous evening, in my view: drama."

Born the third son of a miner in 1933, Storey grew up in the northern community of Wakefield on a housing estate bounded at either end by a colliery. At his parents' insistence, he studied hard for the grammar school exams to escape the arduous mining life it was very likely he would inherit. "My parents determined that their children shouldn't go into coal mining. My father described it as 'working like a rat in a hole,' and he certainly didn't want his children to follow on from that."

Storey was accepted at a grammar school, but his break with fate would subsequently exact its own price, including an unexpected level of estrangement from his family—a dislocation he has examined in many of his novels (particularly Saville) and plays. The characters of In Celebration, he says, suffer because "their emotional affiliations are to the working class, but their intellectual and professional affiliations are very much towards the middle class." Once at school, Storey also found that the rigid expectations of the British class system still pertained, even though he had "elevated" himself to the educated world. "We were all embarked on the same rails, ones which were going to carry us to a predetermined end—that is, we'll all end up as schoolteachers or professionals of some sort."

Disenchanted, he chose to become an artist, quitting school at seventeen and telling his parents that rather than attend the university he would enroll in art school—an announcement that did not go over well. "My father and mother thought that the notion of being an artist was a waste of their efforts: an artist was someone who lived and worked in a garret and produced an object which was only vicariously connected with life. Financially they washed their hands of me, though not emotionally. They said it didn't seem reasonable for them to go on supporting me."

Fortunately, Storey had considerable athletic talent which he could exploit to fund his struggling artistic career. He signed a fourteen-year contract with a professional rugby team from Leeds—the basis for both his first novel, This Sporting Life, and his acclaimed portrayal of a day-in-the-life of a rugby team, The Changing Room (1971). Two years later he won a scholarship to the prestigious Slade school and began to commute between rugby in Leeds and painting in London.

In 1956 he finished at Slade, bought himself out of the remaining years of the rugby contract, and started to teach art. During the period from 1952 to 1960, Storey wrote seven novels and numerous short stories and essays; all were rejected time and again. In 1958, coming home to find yet another rejection slip for what
would later become This Sporting Life, Storey began to wonder whether he was wasting his time with fiction. "I thought I could write a play over a half-term week-end, and get down everything I felt about my situation then: it wouldn't take long, since there was only dialogue, and a play didn't require the descriptive passages of a novel." The play he wrote was about a teacher at the end of his rope; the hero of To Die with the Philistines, Arnold Middleton, goes mad and commits suicide. Storey himself went on teaching for two more years before a publisher finally accepted This Sporting Life. With the two novels that quickly followed—Flight into Camden and Radcliffe's (1963)—Storey's reputation as an emerging new writer was solidified, and he joined fellow Northerners in making a name for their region as a source of Britain's new artistic talent.

A proposal to make a screen version of This Sporting Life brought Storey in contact with Lindsay Anderson—then an up-and-coming filmmaker and director himself. A friendship and artistic partnership began that would last for many fruitful years until Anderson's death in September, 1994 at the age of seventy-one. Anderson would direct nearly all of Storey's plays at the Royal Court Theatre, long after the film version of This Sporting Life launched his own successful career as a British filmmaker.

During the filming, Anderson asked Storey if he'd written anything for the theater. When Storey showed him To Die with the Philistines, Anderson made plans to mount the play at the Royal Court (where he had recently put up two successful productions) as a "warm up" to making a film of it. The production was ultimately shelved, however, because of complicated scheduling conflicts between the star, Richard Harris, the film crew, and producers. While Storey struggled to get Philistines produced elsewhere, the film of This Sporting Life won over audiences worldwide, and brought Anderson and Storey greater notoriety, and the movie's leads, Richard Harris and Rachel Roberts, Oscar nominations.

His newfound fame put Storey in an unusual position: he was routinely pressed with invitations to abandon what he had worked so hard to accomplish and "move on." "I got offered a five-film contract with the BBC and the chance to do a feature film and was suddenly faced with the decision of whether I wanted to be a director or a writ-

er. After a lot of anguish, I decided I'd stick with writing."

To Die with the Philistines was finally produced at Edinburgh's Traverse Theatre in 1966—eight years after he'd composed it in total despair. The play was revised, the suicide ending cut, and the title changed to The Restoration of Arnold Middleton. Its debut at the Royal Court the next year was followed by a production in the West End in 1967—the year Storey and Tom Stoppard shared the Evening Standard's Most Promising Playwright Award. Seeing Arnold Middleton produced inspired Storey to take up writing for the stage once more, and, nurtured by William Gaskill's "writer's theater"—the English Stage Company at the Royal Court—he wrote a series of plays in rapid succession. "It was as if a dam had burst," he says of that time. "None of the plays took me more than five days to write and, once written, none required more than nominal correction..."

From my own point of view the Royal Court did seem an actual home, the atmosphere and the personnel I found very conducive to writing all the plays and then producing them in that particular milieu."

One of the works that came from this fit of inspiration was Home.
one thing to another. I wrote two
plays called Home and this is the
better of the two, I think.

**Home and the Second Wave**

The First Wave of postwar British
playwriting, or the era of the
"angry young men," was ushered in
by John Osborne's *Look Back in
Anger*, which was performed by the
English Stage Company at the
Royal Court in 1956. In that
preceding few decades, British theater
had mainly been a place
where the middle class
got to be entertained
by the polite, drawing
room plays of writers
like J.B. Priestley and
Noel Coward, or to

experience the refined intellectual
language pieces of T.S. Eliot and
Christopher Fry; taboos and sensi-
"tibilities were respected. *Look Back
in Anger* broke no new stylistic
ground—it followed traditional
plot structure and logical realism
(Osborne later said it was "a for-
mal, rather old-fashioned play")—
but it disrupted the theater world
with its strong emotional force, its
contemporary (but not vulgar)
language, and its portrayal of
Britain as a declining international
power, wrought by economic
malaise in the aftermath of World
War II. Stoppard, Harold Pinter,
and Joe Orton emerged from this
first wave as the most visible writers
of many to come.

The Second Wave is said to have
began around 1967 with
Stoppard's *Rosencrantz and Guildenstern Are Dead* (also at A.C.T. this
season), which opened up theater to
more stylistic experimentation
from a host of new, predominately
university-educated and working-
class writers like Storey. But like
any author, Storey did not con-
sciously consider himself to be part
of any movement at the time.
"When I wrote *Home* I had very
little experience with the theater
at all," he says. "I really started off

as a novelist and came to plays
rather late in my career, in my thir-
ties, so I wasn't really aware of
what was current in the theater. I
certainly noticed when I got going
in the theater that there were other
writers appearing simultaneously,
but the majority of them seemed
to have been actually working in
the theater themselves either as
actors or as trainee writers for
quite a while, and they all had a
fairly solid background of theatri-
cal training and theatrical
experience."

Since the Second World
War, British playwriting
has become characterized
by works that possess an
increasingly greater po-
elmical force. "No other
western country has re-
flected a social revolution
and a sense of doom so
strongly in its theater,"
writes Oleg Kerensky in
an essay placing Storey's
work in the context of
Britain's long theatrical

history. Storey says this political
sensibility is also reflected in com-
parisons between the British novel
and the American novel. "Life is so
dynamic in America. It's very dif-
ficult over here to have that kind of
eye which is trained and focused by
such a dynamic world. That sort of
world doesn't exist in this country,
which is very much a decaying
world—I would suspect it's a bit
like *Home*... the sun going down.
I can understand that in a questing
society, which is what American
society is, to question in a radical
way is difficult—I think it's always
been difficult for American writ-
ers—because in their hearts
they're committed to the evolving
society... which is right, and they
should be. And to criticize it too
severely, say in the way that Euro-
peans or someone like Beckett
criticizes molecular living, is not in
their schedule, as it were. The
dynamic of the society they're liv-
ing in is one that's evolving and
they're trying to evolve with it. So
the hard edge of inquiry is very
blunted by good will."

Unlike many of his British con-
temporaries, Storey does not
approach his own writing from a polemical, political, or social agenda. "I've attempted several times to construct a magnificent thesis for a play, a rationale for it and a theme of great importance," he says, "and when I've worked on that for a little while and then sat down to write, it's always been an illustration rather than an organic thing. The only plays of mine that have worked, really, have been plays that start with a first line, like the metal work table: What happens next? Well, there's a chair. There's no preconception at all that I can recall of any of the plays that actually work. It's just writing line by line."

Storey is perhaps more accurately placed in the company of other "poetic realist" writers like Beckett, Pinter, and Chekhov. His work has always sought to expose the quiet, seemingly mundane interiors of life, which become in his pared-down and highly concentrated style more penetrating than any amount of bombast, sensationalism, or agitprop. "You end up with a lot of polemical theater which is limited in its interest beyond its own time," he says of the current British theater. "Some of it is consciously designed in that way, in other words, it's designed more like a newspaper—not to be read tomorrow."

*Home* falls into one of Storey's own three informal classifications for his plays. There are his "traditional plays of relationships": *In Celebration, The Farm* (1973), and *The March on Russia* (1989). His "work plays": *The Contractor, Life Class* (1974), and *The Changing Room*. And lastly his "more overtly poetic" works: *Home* and the not-so-successful *Cromwell* (1973).

The canon of Storey's plays shows his obsession with groups and their ability to unify disparate people in a common routine. Within this canon, *Home* is most distinguished by its intimate perspective. One critic, comparing the play to Storey's other works, captured *Home's* boiled-down quality: "In [Home] . . . the picture is more abstract and more poetic. . . . The atmosphere—well-caught in the bare setting—is gentler and more muted."

### Storey the Playwright, Storey the Novelist

Storey is often asked to hold forth on many variations of the topic, "Fiction versus Theater." Writing a novel, he says, is like "launching an unmanned ship." A play, he adds, "is like a properly crewed ship: you can modify from moment to moment, take account of the climate of feeling at any particular performance, test out ideas, and if they don't work as you want them to, change them."

But the process of deciding whether a new idea will become a play, piece of fiction, or even poetry, Storey says, is rather mysterious. "[Each new project] usually pops up itself rather than my sitting down with the predetermined intention to write one or the other. They really formulate themselves, rather irritatingly so: I'm in their hands, rather than me laying down the odds."

On the whole I write every day. What I write seems to be determined elsewhere, but the actual labor of writing I'm very keen to do each day, and then I wait to see what turns up. I think I probably publish only about a third of what I've written . . . . It's a wasteful way of working."

Today, Storey is at work on an anthology of his work, another novel, and the exploration of poetry. "I've found as I've got older that I've moved much more towards reading poetry and am much less interested in reading fiction—which is quite a significant shift. I'm not quite sure what it means, and I've actually found myself writing more poetry now. I've put together two books of poetry of rather formidably length; whether they are purely from self-indulgence or not remains to be seen." He is also waiting to see what the future holds for the arts. "I think it's a difficult period now for younger writers because the great creative dynamic of the century has waned for painting, sculpture, literature, theater, and music, and we're in a cultural trough before the next great revolutionary wave comes—and it eventually will. But the difficulty is trying to elucidate or identify connections with the implicit dynamic that's going to raise the next wave—having seen the giants now disappear in the trough."
The First Home

Home premiered at London’s Royal Court Theatre in June 1970, featuring Sir John Gielgud, Sir Ralph Richardson (the “two knights”), Dandy Nichols, and Mona Washbourne. When it came to Broadway in the fall of that year, the Wall Street Journal declared: “Quite simply, it is the most extraordinary piece of theater in years.” Another reviewer seemed to breathe an almost audible sigh of relief with, “At a time when very few writers have a sense of modern visual-reality, and even fewer can find a way of applying language to it, Storey could not be more badly needed or more gladly welcomed.”

Both Storey and Home’s director, Storey’s longtime friend and collaborator Lindsay Anderson, have vivid memories of that landmark first production.

Anderson: When we sent [Gielgud] the play, to my amusement, the very next day the casting director at the Court came in with a big grin on her face and said, “Gielgud wants to do it! He thinks it’s terribly funny!” Then David and I met Gielgud and found that he just instinctively wanted to do the play. He did think it was very funny and that’s about it. He hadn’t really gone into how tricky it was—but perhaps that’s how the best decisions are always made.

Storey: The beginning of rehearsals was like watching two horses galloping along while, perched on a delicately fashioned carriage behind, a driver called out, “Whoa! Stop!” Finally turning to his fellow passenger and saying, “Well, we’d better let them have a run . . .”

Anderson: It was during rehearsals that both John and Ralph became extremely frightened: they realized what they’d let themselves in for. They were great actors, but this was a new thing and it was naturally scary. Ralph would come into rehearsal taking off his crash helmet (he rode his motorbike down to the Court) and he would announce, “Oh, I decided to withdraw from the play. I woke up in the middle of the night, I was having nightmares. I can’t possibly do it. But my wife said, ‘Go on, don’t be an old fool. Go on. Get down there.’ So I’m here.”

Storey: It was a strange experience really because the two knights at that point were feeling very much that the theater had moved beyond them—they didn’t really know where they were in terms of a career. They both belonged to an Edwardian tradition of the theater (if there was ever such a thing) and the Royal Court was certainly Brechtian-oriented at that time and belonged to a more contemporary humanist tradition—one in which the audience was there to be instructed rather than entertained. But the two knights had obviously been brought up in a world where it’s the actor’s privilege to entertain the audience. So that tension was very clearly defined when we began rehearsals, but it was a positive experience all the way through to see remarkable actors evolving as it were into something that they suspected they were not. And of course afterwards their careers took off quite pleasantly and they found their place again.

... What I think was particularly fruitful was the bonding of two traditions which at the time seemed very wide apart: the postwar British theatrical tradition, which seemed to be rather more robust and certainly consciously—if not otherwise—entertained social issues in a way that the prewar British theater didn’t. And to find that the prewar tradition and the postwar tradition could certainly be bridged and brought together in that particular production I think was probably its most rewarding element.
MEMORY—That Strange Deceiver

You have to begin to lose your memory, if only in bits and pieces, to realize that memory is what makes our lives. Life without memory is no life at all. . . . Our memory is our coherence, our reason, our feeling, even our action. Without it, we are nothing. . . . (I can only wait for the final amnesia, the one that can erase an entire life, as it did my mother’s.)

—Luis Buñuel

He is, as it were . . . isolated in a single moment of being, with a moat or lacuna of forgetting all round him. . . . He is man without a past (or future), stuck in a constantly changing, meaningless moment.

—From The Man Who Mistook His Wife for a Hat, by Oliver Sacks
(© 1985, Simon & Schuster)

If we wish to know about a man, we ask “what is his story—his real, inmost story?—for each of us is a biography, a story. . . . For here is a man who, in some sense, is desperate, in a frenzy. The world keeps disappearing, losing meaning, vanishing—and he must seek meaning, make meaning, in a desperate way, continually inventing, throwing bridges of meaning over abysses of meaninglessness, the chaos that yawns continually beneath him.

—From The Man Who Mistook His Wife for a Hat, by Oliver Sacks
(© 1985, Simon & Schuster)

Before you experience the performance of a Mercedes, we put it through some pretty grueling dress rehearsals.
The American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between June 22, 1993 and July 22, 1994.

**DIAMOND BENEFACCTOR**
($25,000 and above)

Anonymous
California Arts Council
Mr. and Mrs. Gordon P. Getty
Grants for the Arts, San Francisco
Hotel Tax Fund
The William & Flora Hewlett Foundation
Mr. James C. Hormel
Howard Rice, Nemecrowski, Canady, Robertson, Falk & Rahkin
W. Alton Jones Foundation, Inc.
Koret Foundation
The Andrew W. Mellon Foundation
The National Corporate Theatre Fund
The National Endowment for the Arts
The National Endowment for the Humanities, Division of Public Programs
Pacific Gas and Electric
The Shubert Foundation
Alan L. & Ruth Stein
Ernst D. & Eleanor Slate van Loben Sels Charitable Trust
Lila Wallace-Reader's Digest Fund, Inc.

**GOLD BENEFACCTOR**
($10,000-$24,999)

Anonymous
AT&T
Barbara and Gerson Bakar
BankAmerica Foundation
Cooper's & Lybrand
Fireman's Fund Foundation
Mr. & Mrs. Patrick F. Flaherty
Mr. & Mrs. William R. Hambrrecht
Colin Higgins Foundation
Mr. & Mrs. Jerry Markowitz
Burt and DeeDee McMurtry
Montgomery Street Foundation
Mr. and Mrs. Albert J. Moorman
Jackie & Howard Nemecrowski
The Odell Fund
Dr. and Mrs. Jerome D. Orenstein
The Pan Pacific Hotel San Francisco
Shepard P. Pollack and Paulette Long
The Roberts Foundation
Ms. Toni Renice and Mr. Arthur Rock
Joan & Harrison Sadier
San Francisco Fire
San Francisco Hilton and Towers
Simpson Paper Company
L. J. Skaggs and Mary C. Skaggs Foundation
Edward Topham in honor of John N. Rosekrans, Jr.

**SILVER BENEFACCTOR**
($5,000-$9,999)

Anonymous
Cellars Development Corporation
Chevron U.S.A. Inc.
Mr. and Mrs. Ray Dolby
Embarcadero Center Ltd.
Mr. & Mrs. Richard J. Fineberg
Mr. and Mrs. Mortimer Fleishhacker
The Richard & Rhoda Goldman Fund
Mr. & Mrs. John Goldman
The Florence Gould Foundation
Mr. and Mrs. Douglas W. Grigg
Stuart & Mabel Helden Charitable Trust
Stanley K. Langendorf Foundation
Mr. & Mrs. Ross Markwardt
Christine & Sam Mattison
McCutchin, Doyle, Brown & Enersen
Louise & Claude N. Rosenberg, Jr.
Tony & Mary Lou Schiavo
Fred W. Schell Inc.
Mrs. Sylvia Loge Tolk
Mr. Clarence J. Woodard

**BRONZE BENEFACCTOR**
($2,500-$4,999)

Anonymous
Bank of California
The Carey Education Foundation
The Fred Gellert Foundation
The William G. Gilmore Foundation
Goldman Sachs & Co.
Miriam & Peter Haas Fund
Johnson & Higgins of California
Ms. Sue Young Li
J.M. Long Foundation/Longs Drug Stores
Joan & Robert McGrath
F. Eugene & Mary S. Metz
Mr. Robert M. Moore
Edna M. Reichmann Fund
Morris Stulsaft Foundation
Theatre Communications Group
Mr. and Mrs. Gary J. Torre

**BENEFACCTOR**
($1,000-$2,499)

Anonymous
Alexander & Baldwin, Inc.
Mr. Paul Angelo
Harry G. & Pauline M. Austin Foundation
Mr. Stephen Bellard
Mr. and Mrs. Ernest A. Beneisch
Nordin & Donna Blacker
Mervyn L. Brenner Foundation
Ms. Patricia Broch
Robert & Alice Bridges Foundation
Mrs. Lewis S. Callaghan
Drs. Toni & Timothy Carlton
The CDM Foundation
Mr. and Mrs. Steven B. Chase
Mr. James L. Clark Jr.
Mr. and Mrs. Lewis Coleman
S.H. Cowell Foundation
Phoebe Cowles and Robert Girard
Ms. Beatrice Cummings
Ms. Joan Eckart
El Dorado Foundation
Mr. and Mrs. Thomas W. Field, Jr.
Mr. and Mrs. David Fleishhacker
Mary Jo and David Francis
Franklin Group of Funds
Mr. and Mrs. Edward L. Ginzton
Mr. Richard Grand
Heather Ehman White & McAdoo
Mr. and Mrs. Thomas W. High
Hotel Nikko San Francisco

*continued on page 34*
Leonard Bernstein wore khakis.
CONTRIBUTORS

Ms. Evelyn Wertheim
Mr. & Mrs. Christopher A. Westover
Mr. & Mrs. Joseph B. Workman
Dr. & Mrs. Robert H. Wyman

CONTRIBUTOR
($250-$499)
Anonymous * Ms. Edwara M. Adams * Mr. Jerome A. Adams * Mr. Louis Adams * Mrs. G. B. Adams * Mrs. Grace Albrighton * Ms. Patricia Aleck * Ms. Dolores E. Ali * Ms. Janet Allen * Mr. Michael Allen * Anthony and Paula Alm Jr. * Ms. Sharon Anderson * Mr. & Mrs. R. Kirklin Ashley * Mr. Richard Babow * Ms. Mollie A. Balanuth * Mr. and Mrs. Ram A. Banin * Mr. Austin G. Barber * Mr. Ron Barber * Ms. Lorraine Barrett * Mr. David V. Beery * Mr. Andrew J. Bellott * Mr. and Mrs. Richard Bernard * Ms. Vincent P. Bestes * Ms. Eve Bernstein * Dr. Barbara Lynn Bessey * Mr. Vernon Birks * Mr. and Mrs. Harry L. Bixby * Mrs. Grietje Bogdan * Mr. Christopher P. Booth * Dr. and Mrs. Melvin Borowsky * Ms. Donna Bottrell * Ms. Cheryl Brodsky * Mr. and Mrs. Kenneth H. Brown * Mr. Tyler Brown * David & Margaret Bryant * Mr. and Mrs. Robert W. Burnett * Mr. and Mrs. John Clifford Burton * Mr. Edgar M. Butters * Mrs. Alice Campbell * Ms. Nancy Campbell * Mr. Dan Carlson * Ms. Lynn W. Catania * Mr. and Mrs. Donald Challen * Dr. and Mrs. Gary Chan * Mrs. Trudy G. Chang * Ms. Mildred H. Chin * Mr. and Mrs. Thomas M. Christie * Ms. Marilyn C. Church * Ms. Cynthia S. Cohen * Ms. Katie Coleman * Dr. and Mrs. William J. Comport * Dr. and Mrs. Mark I. Congers * Ms. Meg Conners * Mr. Roy S. Cook * Ms. Edith M. Cooley * Mr. Dorothy Cousins * Randy & Mary Cram * Mr. Ronald A. Davies * Ms. Barbara Davis * Ms. Virginia S. Davis * Mr. Dario De Benedicts * Mrs. Marlene De Lanie * Mr. James DeFranz * Mr. Stanford C. Demson * Ms. Margaret J. Dickson * Dr. and Mrs. Lloyd Diedrichsen * Mr. Fred Doherty * Mr. and Mrs. Roy Dornke Jr. * Mr. and Mrs. Robert W. Donovan * Dr. and Mrs. Leo V. Don Remedios * Mrs. A. Jeanette Douglas * Ms. Christine Doyle * Judith Fortson & Frederic I. Dreitke * Mr. and Mrs. Richard M. Duffy * Mr. and Mrs. Roger D. Dwell * Mr. and Mrs. Leona Edelman * Mr. Lee Edmondson * Mr. and Mrs. Donald T. Elliott * Ms. Winn Ellis * Mr. and Mrs. Marvin L. Engel * Mr. and Mrs. Robert K. Enriksen * Dr. Sidney Epstein * Ms. Karen Everhart * Mr. and Mrs. Albert M. Everitt * Mr. Donald H. Ewing * Mr. and Mrs. Jerome B. Falk Jr. * Dr. and Mrs. Seymour M. Farber * Mr. Rodney Farrow * Mr. Douglas Faust * Ms. Welcome Fawcett * Mr. Rodney Ferguson * Ms. Linda Fish * Mr. Dorothy A. Flanagan * Mr. and Mrs. George W. Flynn * Ms. Donna Ford * Ms. Marilyn A. Forni * Mr. and Mrs. Jon Francis * Dr. Richard K. Friedlander * Mr. and Mrs. Maurice D. L. Fuller * Mr. and Mrs. Robert Gale * Mrs. Nicholas Gannan * Ms. Dolores R. Garcia * Mr. Karl R. Garcia * Mr. and Mrs. Thomas E. Gardner * Dr. Esther A. Garrison * Ms. Maria Geary * Dr. Benjamin Gilson * Ms. Lou Ann Glade * Mr. Marshall Goldberg * Mrs. Elizabeth Gonda * Ms. Carlyle Gordon * Ms. Lenore Gordon * Dr. and Mrs. Murray J. Gould * Dr. Sharon A. Gould * Mrs. Lee B. Herbst Grun * Mr. and Mrs. Carl T. Hale * Mrs. Kathryn Halliday * Mr. and Mrs. Herbert L. Hamer * Mr. and Mrs. Richard Hamner * Mr. Scott Handsel * Mr. and Mrs. Alan Harris * Mr. Arthur J. Haskell * Mrs. Michael Heffernan * Mr. Henry Heimes * Mr. and Mrs. John S. Hensill * Gay and Bob Heter * Mr. Mike Hill * Mr. and Mrs. Clinton A. Hilliard * Betty Ann Hoerner * Ms. Patricia Hoffman * Ms. Jerri B. Holmes * Dr. and Mrs. William Hope * Ms. Gloria C. Horley * Mr. Bruce Hotchkiss * Ms. Marjorie Hoversten * Mr. Edwin E. Huddleston Jr. * Ms. Kathy Hudson * Ms. Kimberly Hughes * Mr. A. Eugene Huguenin * Mr. and Mrs. James L. Hunt * Mr. and Mrs. Robert Hurst * Mr. and Mrs. G. Tucker Ingham * Mr. Charles Ingram * Mr. Aaron Jackson * Mr. and Mrs. George R. James * Ms. Ann Kelly Jenkins * Dr. and Mrs. William C. Johnson * Mr. and Mrs. Thomas J. Joy * Mr. Stephen Joyce * Ms. Arlene Jurman * Mr. J. Scott Kamsler * Dr. Selma Kaplan * Dr. Gary G. Kardos * Mr. William A. Kaye * Ms. Melanie Keele * Mr. and Mrs. D. G. Keith * Mr. and Mrs. Mrs. John H. Kirswold * Ms. Nancy L. Kittle * Mr. and Mrs. Hohart C. Knapp * Ms. Sheila Knights * Ms. Carole J. Krause * Mr. Len Krystal * Dr. Joel J. Kudler * Richard and Paula Kulp * Ms. Elizabeth J. Kuzell * Dr. and Mrs. Roger A. Lang * Mr. and Mrs. Chuck Lavaroni * Susan and Arthur Lempert * Mr. and Mrs. Ann K. Leway * Mr. and Mrs. Gary Letson * Mr. Charles B. Leung * Mr. and Mrs. Brad Lewis * Mrs. Saxon Lewis * Mr. and Mrs. John G. Linvill * Mr. and Mrs. George Little * Ms. Eula Lozin * Mr. and Mrs. Alexander Long * Mr. and Mrs. John Long * Mr. George Loyer * Mr. Wendell Lundeberg * Mr. and Mrs. Ronald E. Mallen * Mr. and Mrs. John J. Mallory * Mr. John A. Mann * Mr. Charles R. Manning * Mrs. Carolyn Mansfield * Mr. Michael R. Marron * Mr. Fred T. Martin * Mr. and Mrs. H. Floyd Masengill * Richard & Christina Mateian * Mr. and Mrs. Alden McElrath Jr. Mr. Cole R. McClure Jr. * Mrs. Roland E. McCune *

continued on page 40
Finally, a new concept in seating... comes to life.

The Concept.
Reinvent the car seat. Engineer it. Make it fit virtually everybody. And virtually every size body.

The Car.
To make it happen, our engineers started from the inside out. The optional lumbar support became a flexible strap that electromechanically adjusts to individual body contours. For true comfort, the foam was placed to eliminate uncomfortable pressure points, then joined to the seat frame rather than laid over it. Finally the seat was tested. By hundreds of people who drove over 100,000 miles. The long and short of it? A car seat that fits. Virtually everybody. The all-new 1995 Riviera by Buick. What a concept.

To learn more, call 1-800-4-RIVIERA.

Riviera by Buick
MEMORIAL GIFTS

William Ball Memorial Fellowship Fund
In Memory of Leonard Christensen
In Memory of Nada J. Dawson
Estate of Mabel J. Grayson
In Memory of Ruth Karfik
In Memory of Irene A. Vacchini
In Memory of Gregory W. Walschuck

SPECIAL THANK YOU

Budget Rent a Car
Caball Contractors
Downtown Center Garage
Humming Morse
Rubinstein & Perry
Superior Coffee

CORPORATE MATCHING GIFTS

The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of these contributions. A.C.T. extends its gratitude to these companies and invites all of their employees to join in supporting theater in San Francisco.

ARCO Foundation
AT&T Foundation
Alexander & Baldwin, Inc.
American Express Foundation
American International Group, Inc.
American President Companies
The Arcataon Group Inc.
Apple Computer
BankAmerica Foundation
Boeing Corporation
CIGNA Foundation
Caterpillar Foundation
Chevron U.S.A. Inc.
Cisco Systems
Continental Corporation
S.H. Cowell Foundation
DFS Group Limited
Digital Equipment Corporation
Exxon Corporation
Fireman's Fund Foundation
First Interstate Bank
The Gap Foundation
The Hewlett Foundation

STAR CLASSICS CELEBRATES THE RELEASE OF YO-YO MA’S “THE NEW YORK ALBUM” ON SONY CLASSICS. SALE PRICE ONLY $11.99 PER DISC.

ALSO ON SALE:

Sony Essential Classics Line at 55.99 per disc.
Featured Titles Include:

Mohler’s Symphony 48 • Gregorian Chants
Overture Aria • John Williams’ Spanish Guitar
De Falla’s El Amor Brujo and The Three Cornered Hat

Come browse Star Classics’ large selection of classical recordings on CD, cassette, video and laserdisc formats. Star Classics specializes in opera, ballet, vocalists, jazz, Broadway and film scores.

Located just 2 blocks from Davies Symphony Hall at: 425 Hayes St. at Gough. (415) 552-1110
Open 7 days: Mon-Sat. 11-8 Sun. 12-6
Come see us on the 3rd floor of the Shops at Hayes Valley

With Bank of Canton

MasterCard® or Visa®
you get the best of both worlds:
A Low, Non-Variable 11.5% APR and
No Annual Fee.

Bank of Canton of California
State Established 1937
Phone: (415) 362-4100 ask for Credit Cards.
Member FDIC

A P R and Annual Membership Fee as of June 1, 1994. Date of printing. Grace Period: 29 days. Method of Computing Balances, average daily balance including new purchases and/or cash advances. Transaction Fee for Cash Advance: 2% of cash advance. Late Payment Fee: $3 minimum, $5 maximum. Minimum Finance Charge: $5. Over Limit Fee: $5 per transaction. $25 minimum per day. Above disclosed rates are accurate as of June 1, 1994, date of printing. Such information may have changed after that date. To find out, write to: Bank of Canton of California, P.O. Box 264679, San Francisco, CA 94126-64679.

CLASSICAL MUSIC

Yo-Yo Ma
The New York Album

ALBERT BARTIK PIANO
BOSTON SYMPHONY ORCHESTRA

Baltimore Symphony Orchestra

41
**CONTRIBUTORS**

Hewlett Packard Company
IBM Corporation
Intel Foundation
Johnson & Higgins of California
Jostens Foundation
Levi Strauss Foundation
R.H. Macy & Co., Inc.
McGraw-Hill Foundation
Morrison & Foerster
Nikon Precision, Inc.
Pacific Telesis Group
Philip Morris Companies, Inc.
Pitson Company
The Quaker Oats Foundation
Ralston Purina Company
Safeco Insurance Companies
Charles Schwab & Co., Inc.
Scitor Corporation
Shearman Lehman Brothers
The St. Paul Companies, Inc.
Sun Microsystems, Inc.
Syntex Corporation
Tandy Corporation
Times Mirror
The Travelers Companies
The UPS Foundation
Wells Fargo & Company

**1994 NATIONAL CORPORATE THEATRE FUND ANNUAL FUND CONTRIBUTORS**

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

American Express Company
Arthur Andersen & Co.
AT&T Capital Corporation
The BF Goodrich Company
Bristol-Myers Squibb Foundation, Inc.
Callaghan Nawrocki
Cameron Mackintosh, Inc.
CBS Foundation Inc.
The Chase Manhattan Bank, N.A.
Chemical Banking Corporation
Chubb & Son Inc.
Colgate-Palmolive Company
Donaldson, Lufkin & Jenrette, Inc.
Dramatists' Play Service
GTE Foundation
IBM Corporation
G. Robert Klein
MacAndrews & Forbes Holdings, Inc.
Marsh & McLennan Companies, Inc.
Merrill Lynch & Co. Foundation
Metropolitan Life Foundation
Mobil Foundation, Inc.
William Morris Agency
The Mosbacher Foundation
The Musser Foundation for the Performing Arts
Newsweek
The New Yorker
The New York Times Company Foundation
NYNEX Corporation
PaineWebber
Paul, Weiss, Rifkind, Wharton & Garrison
The Laura Pels Foundation
The Pulitzer Foundation
Philip Morris Companies, Inc.
Praxis Media, Inc.
Price Waterhouse
Quick & Reilly, Inc.
The Segal Company
Searle
Donald & Darlene Shiley
Technicolor Video Services
Texaco
Time Warner Inc.
J. Walter Thompson
Evelyn Mack Truitt
Viacom International Inc.
William Morris Agency, Inc.
Woolworth Corporation
Xerox Corporation

**WAYS OF GIVING**

Gifts to the American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A "planned gift" is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide life income benefits to the donor, along with considerable tax savings. Many people, who could not otherwise give to A.C.T., as generously as they would like, find they are able to do so with a carefully planned gift. If you would like more information, please contact David Hagar, Director of Development, A.C.T., 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3333.

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

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

For more information about the Leadership Campaign for American Theatre, please contact the A.C.T. Development Department.

**LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE**

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

**HAUTE CUISINE CHINOISE**

1994 Mobil Four Star Award of Excellence

1992 Hall of Fame Award

"Where else but in San Francisco might you find such an exquisite Chinese dining room? The inspiration came from the 19th-century Empress Dowager's reading room, translated here with a visual feast of treasures. The cuisine, equally upscale, is a marriage of two great cuisines, French and Chinese."

TRAVEL/HOLIDAY MAGAZINE

"Unsolicited testimonial: Tommy Toy ... serves the most elaborate Chinese food in town."

HERB CAEN, SAN FRANCISCO CHRONICLE

"... at Tommy Toy's, where everything was so good that you just didn't want to stop eating ... Toy's is one of the most opulent restaurants in town ... The service is extremely attentive, like eating in another era."

*** JIM WOOD, SAN FRANCISCO EXAMINER

655 MONTGOMERY STREET
MONTGOMERY-WASHINGTON TOWER
SAN FRANCISCO, CA 94111
415-397-4888

LUNCHEON OR DINNER RESERVATIONS ACCEPTED
Performance Highlights

Presented by CHRYSLER

The American Conservatory Theater's production of Home, by British playwright David Storey, brings together a quartet of local legends: Ruth Kobart, Joy Carlin, Raye Birk, and William Paterson. The play's four leads represent thirteen decades of theater experience among them. All have a history with A.C.T. as well; Carlin is a former associate artistic director, Birk made his acting debut with A.C.T. in 1973, while Paterson and Kobart took their first bows at A.C.T. in 1967. Artistic director Carey Perloff, who directs the production, has had Home in mind since coming to A.C.T. in 1992, "but the icing on the cake was the thought of these tremendous actors working together on this moving script." Performances at the Stage Door Theatre through December 4.

San Francisco Symphony Youth Orchestra, the much-lauded ensemble whose members range from age 12 to 20. The Youth Orchestra performs Don Juan, along with Tchaikovsky's Fifth Symphony, and, as an ear-opening prelude, "Double Music," a 1941 work by John Cage and Lou Harrison written for twin percussion quartets.

Anybody in the market for a distinctive mode of transportation might want to stop at the Hyatt Regency on November 4 for Opera Festiva, the San Francisco Opera Guild's annual gala dinner and auction. Items on the block include a 1995 BMW convertible, a two-year-old Arabian stallion, and lunch aboard an aircraft carrier with the world famous Blue Angels. For those who prefer the comforts of home, fine wines, antiques, and art are also in the offering. All proceeds from the event go to fund the Guild's numerous education programs. Another gala, in honor of tenor Plácido Domingo and to benefit the Opera itself, is held on November 20, following an afternoon performance of Hérodiade, featuring Domingo as John the Baptist in Massenet's seldom-heard version of the Henriad-Salone-St. John story. The gala begins at 6 p.m., with a cocktail reception in the lobby, and moves on to a lavish Roman banquet held on the stage, where guests can get a close look at Gerald Howland's elaborate set, built for the new production.

—Robert Simonson

The Center for Advanced Automotive Design is now open for family tours.

Not only was it developed at one of the most advanced vehicle research and development facilities in the world, but each Chrysler Concorde is in itself something of a mobile design center. Begin with a walk around the grounds. Note the wind-cheating profile of its innovative cab-forward design—longer wheelbase, wider track, aggressively raked windshield. As you step in, observe the enlarged rear doors, the easier entry and exit. Once inside the spacious interior, take a hands-on tour of ergonomically placed controls. (Don't miss the dual front airbags; they're standard.) And a spectrum of noise-buffering components is at the ready to keep the peace as the whole family takes the road tour. Your guides will be Concorde's powerful V6 engine and advanced four-speed automatic transmission. For more tour information, see your local Chrysler-Plymouth dealer, or call 1-800-4-A-CHRYSLER.
When charting your financial course, choose an experienced navigator.

Whether you're managing personal assets or a corporate retirement plan, the Trust and Investment Group at Sumitomo Bank of California can steer you through the complexities of today's marketplace. As part of Sumitomo, Limited—one of the oldest and largest financial institutions in the world—we're proud to carry on a tradition of superior service that has continued for more than 350 years. Profit from the service, skills and strength of a proven leader.

For more information, please call us at 1-800-962-9494.

L. & J.G. STICKLEY REPRO

Original Design c. 1910

FROM THE
Stickley Mission Oak Collection

RETAIL $2456
SPECIAL PRICE $1845

Noriega Furniture

1455 TARAVAL STREET  ▪ SAN FRANCISCO  ▪ 415-564-4110
TUESDAY, WEDNESDAY, FRIDAY 10 TO 5:30  ▪  THURSDAY 1 TO 9  ▪  SATURDAY 10 TO 5

A.C.T.'s HOME IMPROVEMENT

During his days as a Broadway stage manager and production stage manager of A.C.T. plays that toured the country, Producing Director James Haire worked in hundreds of theaters across America; few, he'll tell you, compare with the Geary Theater's majesty or its near-perfect stage-to-audience relationship. "The Geary is one of the most intimate and spectacular theatrical environments in the country for a house its size," he says. "There really is no place like it."

Built in 1909, long before the days of complex special-effects systems, the thirteen-hundred-seat theater enhanced performances on its stage for more than half a century. Now, five years after the 1989 Loma Prieta earthquake, the Geary is undergoing a thorough seismic and technological renovation that will bring its stage technology into the twenty-first century and provide patrons with increased comfort and safety.

Haire is quick to caution, however, that none of the manifold improvements will alter the theater's existing character or superior architecture. "As far as the auditorium is concerned," he says, "the only differences audience members will notice is that their seats have more leg room and plush new cushions, there are a lot more bathrooms to choose from, and the balcony-level windows once again look out on Geary Street."

The massive project will take more than a year to complete and involves many players. The architectural firm of Escherick, Homsey, Doge, and Davis acted as preliminary conceptual and schematic...
Hard Hats, Shear Walls, and Fresh Treads

The first phase of the restoration, already underway, calls for hard hats, since workers are cutting most of the building's interior, especially what was damaged by the earthquake. They are pulling out and refurbishing all of the orchestra seating, stairs, stair wells, and auditorium floor. A diagonal truss that supports the rear section of the first balcony will be replaced with horizontal bracing to create a double-height grand lobby in the main foyer. Lastly, the walls, ceilings, and finishes of the front foyers are being demolished to make space at the rear of the orchestra section for a concrete shear wall that runs from basement to roof.

Construction of the shear wall represents the second phase of the renovation. Connected to the Geary Street facade with steel braces and providing lateral resistance on the theater's east-west plane, it is the core of the building's new seismic restructruring. The south wall will also be reinforced with concrete-encased steel girders and the proscenium wall with concrete fortification along its base and entire height.

In the third and final phase, the rest rooms and lobby below the orchestra section (Fred's Columbia Room) will be extended back toward the rear of the building, and new lobbies, rest rooms, and a conference room will be added to the upper balconies. The orchestra level gets a new carpet and recontoured seats, which will be placed in a staggered pattern to improve sight lines and leg room. Stairwells will receive fresh treads, wainscoting, and plaster walls and ceilings. Wheelchair access and seating will be made available at every level of the auditorium in compliance with the Americans with Disabilities Act. Last, but definitely not least, more toilets will be installed in each rest room.

Outside, the delicate terra cotta patterns on the Geary Street facade will be cleaned and restored to their original elegance. The east and west alleyways will become enclosed exit corridors with stairs, ramps, and lighting. The Geary also gets a new roof, strong enough to support new heating, ventilation, and emergency power equipment. The building next door at 333 Mason Street—known as the Annex—will be rebuilt into a four-story, reinforced-concrete structure, providing the Geary with mechanical equipment access, additional storage space, dressing rooms for up to sixty actors, wardrobe facilities, and new production offices.

"A Box of Parts"

Some of the most exciting changes to the Geary involve its stage technology. The guiding concepts for the work are flexibility and interchangeable parts, or, as Bob Scales of Theater Projects Consultants says, "turning the stage into a box of parts." The permanently raked stage will be rebuilt into separate, modular sections, three-feet by six-feet, which can be removed, stacked as risers, made into trap doors, or used to hide smoke machines and other instruments of theatrical illusion just below the stage. They will sit atop a motorized adjustable rake that can be raised to any angle. A similar mechanism will enable the orchestra pit to rest in one of three positions: below house level (out of sight), at house level (to add more seats), or at stage level as a thrust extending into the audience.

Backstage, the ancient hemp rigging system, which uses ropes, sandbags, and pulleys to shift large set panels and scenery into place, will be augmented with a modern counterweight and cable system that acts much like a Nautilus machine. Other major backstage improvements include a Mason Street loading ramp and (after demolition of the stage-left wall) a much-needed scene dock for building and storing sets. Less extensive but equally important improvements run the gamut from hanging lights in a new, state-of-the-art concealed grid to rewiring the house so that speakers can be installed anywhere in the auditorium. A high-tech communications system will allow the crew, stage management, box office, and front-of-house staff to be in touch at all times.

Artistic Director Carey Perloff is eager to utilize the Geary's new technology. "We wanted a space in which major classical work, musi-

—Tim Fisher
Ruth and Alan L. Stein

Sponsorship of this production of Home has been generously provided by A.C.T. board of trustees chairman Alan L. Stein and his wife, Ruth. Spanning more than two decades, the Steins' involvement with A.C.T. goes back to the company's earliest beginnings, when Cyril Magnin and Alan Becker invited Alan to join them on the former California Association for A.C.T. board. The Steins' involvement also extends far beyond their critical financial support. Since becoming board president in 1989, Alan has sought to diversify membership of the trustees and make the board more broadly representative of the community. His greatest responsibilities, however, arise as chair of A.C.T.'s Geary Theater capital campaign committee, charged with raising the $24 million necessary to restore the eighty-year-old historic theater damaged in the 1989 Loma Prieta earthquake. After five years of soliciting donations from all levels of the community, wrangling funds from government agencies, and working closely with architectural firms, Stein's committee and A.C.T. had reason to celebrate last June when construction equipment rolled down Geary Street to begin work on the building.

Past sponsors of the A.C.T. productions of Creditor and Uncle Vanya, the Steins came to San Francisco from New York more than twenty years ago. After Alan received his M.B.A. from the Harvard Graduate School of Business Administration, he joined Goldman Sachs and Company, where he remained for twenty-two years. In 1982 he became a general partner, director of investment banking, and a member of the executive committee of Montgomery Securities. He has also served as the secretary of the Business and Transportation Agency for the State of California, and was associate dean of executive education at U.C. Berkeley's business school. A man with a multitude of commitments, he still makes room for other philanthropic activities in the community as well, including work as founding chairman of Bridge Housing, an award-winning nonprofit company formed to provide affordable housing.

Despite their busy schedules, the Steins have always managed to find time for going to the theater. "Ruth and I have been looking forward to Home for quite a while," Alan says. "This year has already been an exciting one for A.C.T., with booming subscription sales and commencement of the Geary's reconstruction project. But we're both happy now to concentrate on the season and the plays, because they are the real core of everything that A.C.T. is about."

Albert J. Moorman

A.C.T. mourns the passing of longtime trustee and devoted benefactor Albert J. Moorman, who died on September 17, 1994. He was seventy-three.

For more than twenty years, Moorman sustained the artistic life of A.C.T. with his unflinching generosity, as vice president first of the board of trustees of the California Association for A.C.T. and later of the board of the American Conservatory Theatre Foundation. His enthusiastic lobbying on behalf of A.C.T. contributed significantly to the increased success of the company's local fundraising efforts, while his leadership as chairman of the board's nominating committee helped to create and sustain a level of excellence and service in A.C.T.'s principal governing body.

After receiving a B.A. in international relations from the University of Minnesota in 1942, Moorman studied corporate and business law at Harvard, graduating with a J.D. in 1948. He and his wife, Elizabeth "Bette" Mills Davis Moorman, then moved to the Bay Area—where an inspired performance by Tallullah Bankhead sparked a love affair with the Geary Theater that was to last more than half a century. Moorman joined McCutchen, Doyle, Brown & Enersen, the Bay Area's second largest law firm, and became a partner in 1960. In 1976, he was the first attorney elected to the newly established post of managing partner; he held the position until 1985, longer than any other individual in the firm's history, helping to make McCutchen a pioneer in the diversification and democratization of American law firms.

Moorman also served on the boards of the San Francisco Museum of Modern Art and the National Corporate Theatre Fund, as chairman of the development committee of the Menlo School and College, on the Committee of Art of Stanford University, and on the advisory committee of the Allied Arts Guild.

"Al was a true friend to A.C.T., a gentle spirit whose wise counsel was critical to the company's growth and continued success," says A.C.T. Administrative Director, Thomas W. Flynn. "His enduring faith in A.C.T. and high standard of service are precious legacies that we will treasure for generations to come."

Moorman is survived by his wife Bette, daughter Lisa Moorman Fremont, and son Mark Davis Moorman. A.C.T. has also named a rehearsal studio after Moorman as a lasting tribute to his invaluable contribution to A.C.T. and the arts in the Bay Area.

"You are part of the life of our theater, and part of our creative family... When you hear applause at the end of a play, you must remember that applause is for you; for all of us at A.C.T. send it to you with our gratitude and love ever."

—A.C.T. founding Artistic Director Willian Ball to Albert Moorman (1980)
IN MEMORIAM

Sydney Walker

A radiant star of the American stage has been tragically extinguished. On September 30, 1994, beloved A.C.T. company veteran Sydney Walker succumbed to cancer at the age of seventy-three. Walker had been scheduled to appear in A.C.T.'s production of David Storey’s Home, but was forced to withdraw from the cast due to illness. The production is dedicated to his memory.

"Sydney was a truly extraordinary soul and a one-of-a-kind human being," says A.C.T. Artistic Director Carey Perloff. "He radiated an incredible joy wherever he went: joy with his work, his life, his students, his fellow man. He seemed to dedicate his life to reaching into our hearts through theater, and he was never happier than when inhabiting a role on stage or helping a student in the classroom. Everyone felt this remarkable gift that he had, everywhere he went."

Walker’s distinguished career—which spanned more than 240 stage productions and five decades—reflected a superb mastery of his craft and the uncanny ability to portray a vast range of characters. Born May 4, 1921 in Philadelphia, Walker trained with Jasper Deeter at the nearby Hedgerow Theatre and at Paris’s Conservatoire National de Musique. He launched his acting career in 1950 in Michigan and San Francisco—appearing with the San Francisco Opera—before heading east to New York. From 1963-69 he was a leading actor with APA Repertory Company under the direction of Ellis Rabb; he also appeared for three seasons with the Lincoln Center Repertory Company under Jules Irving. While in New York, Walker led a double life, taping popular soap operas during the day—including "The Secret Storm," "As the World Turns," and "The Guiding Light"—and appearing by night on the stage in a variety of roles on and off Broadway. He made his Broadway debut in 1960 opposite Sir Laurence Olivier and Anthony Quinn in Beckett, followed by leading roles with Helen Hayes, Eva le Gallienne, Lotte Lenya, Uta Hagen, and Anthony Quale in War and Peace, Mary Stuart, School for Scandal, The Misantrope, The Cherry Orchard, You Can't Take It with You, The Wild Duck (for which he received a Tony Award nomination), and the CBS Daytime 90 series "Trios for Lovers." At Lincoln Center Repertory he appeared in An Enemy of the People, Playboy of the Western World, Antigone, The Crucible, Twelfth Night, A Streetcar Named Desire, The Merchant of Venice, and Enemies.

In 1974, William Ball invited Walker to join A.C.T. in San Francisco. "He called me July 23, 1974, while I was playing Molière’s The Miser at Olney Summer Theatre," Walker once recalled, "and said, ‘I don’t know if this is the second or third time I’ve invited you to come to A.C.T., but I’ve decided this time not to take No for an answer.’ I was very impressed with the statement. I came.”

In his twenty years as a leading man with A.C.T., Walker taught the art of acting to scores of aspiring actors and appeared in more than sixty productions, from his 1974 portrayal of Hilmar in Pillars of the Community to his most recent role as Jean Stapleton’s over-foled husband in the 1993 production of Molière’s The Learned Ladies. Walker toured with A.C.T. to the Soviet Union as Malachi Stack in The Matchmaker and captivated generations of A.C.T. theatergoers with his portrayals of James Joyce in Travesties, Martin in Hotel Paradox, Father Dewis in Buried Child, Bowery Rose in Diamond Lil, Truscott in Lost, the Judge in The Chalk Garden, Chrysadle in The School for Wires, Henry Ormonroyd in When We Are Married, Piotr in Nothing Sacred, and Scrooge in the Laird Williamson and Dennis Powers adaptation of A Christmas Carol. In recent seasons he played Prospero for the San Francisco Shakespeare Festival and King Lear for the Oregon Shakespeare Festival (the latter under the direction of A.C.T. Associate Artistic Director Richard Seyd), to great acclaim.

In his final years, Walker enjoyed a renaissance in his film career. In 1992, he portrayed the old man who exchanges bodies with a young woman in the film of Craig Lucas’s Prelude to a Kiss (with Alec Baldwin and Meg Ryan), reprising the role he created at Berkeley Repertory Theatre in 1988. He also appeared as Robin Williams’s amorous bus driver in the 1993 film Mrs. Doubtfire. Other film credits included the doctor in Love Story (with Ali MacGraw and Ryan O’Neal); Puzzle of a Downfall Child (opposite Faye Dunaway); the voice of Papa Ewok in George Lucas’s The Ewok Legend; and narrating John Korty’s Oscar-winning documentary Who Are the Debils? His television appearances included the made-for-television movies The Long Road Home, Eye on the Sparrow, and Shadow of a Doubt and the dramatic series “The Defenders.”

Walker is survived by his sisters Barbara Shive and Dorothy Walker. At his request, his ashes will be scattered over San Francisco Bay. A.C.T. will host a memorial service in his honor on November 10, 1994, at 2 p.m. at the Stage Door Theatre. All who loved him are invited to attend.
Edith Sherin Markson

Edith Sherin Markson, a founding member and devoted friend of A.C.T., and an activist in American-Eastern European theater exchange, died on Saturday, September 10, while visiting in Santa Fe, New Mexico.

Born Edith Sherin on July 16, 1913 in Hattiesburg, Mississippi, Markson was a lifelong theater enthusiast and an inspirational leader in the regional theater movement in the United States. Working first as a theatrical press agent in New York and for the World’s Fair, she founded the Fred Miller Theater, later the Milwaukee Repertory Theater, in 1955. There she invited the young William Ball, Ellis Rabb, and Allen Fletcher to direct, and it was in Milwaukee that their ideas for A.C.T. took shape. A decade later, Markson helped found A.C.T. in Pittsburgh, where the company performed for two years before moving to San Francisco in 1967.

As a kind of roving ambassador for the Ford Foundation, Markson, together with her close friend and Ford Foundation vice president McNeil “Mac” Lowry, committed herself to helping the city raise the funds necessary for A.C.T. to make its permanent home in San Francisco. “Mac and Edith were soul mates,” says her daughter, Mary Markson Dawe. “On the same path for the enrichment of theater, working together from the beginning, particularly in their vision for regional theater.”

During the following two decades, Markson devoted her unflagging support and considerable energy to making William Ball’s dream of establishing a great resident conservatory theater a reality. She served as A.C.T.’s development director and vice president of the board of trustees until 1980 and returned to San Francisco to work with former A.C.T. artistic director Ed Hastings from 1987 to 1990, helping to promote A.C.T. both nationally and internationally. “Edith was the godmother of the American regional theater movement,” confirms Hastings. “She made us offer—we couldn’t refuse—and she was never afraid to support who and what she loved.”

After A.C.T.’s 1976 tour to Moscow, Leningrad, and Riga (Latvia)—to which she greatly contributed—Markson created the Theater International Exchange Services Foundation and personally engineered many visits between American and Russian, Yugoslavian, and other Eastern European artists and administrators. She also served on the executive board of directors and as vice president of Theatre Communications Group, and on the Theatre Advisory Panel of the National Endowment for the Arts. As an advisor for the Ford Foundation, she had since 1991 expedited a new Ford Foundation program administered by Arts International to bring Russian theater managers for internship training with American theater companies.

“She was my sister-in-law and my friend,” says Markson’s sister-in-law, Jane Alexander, Director of the National Endowment for the Arts. “Edith had countless friends in Russia and elsewhere, and made it possible for those involved in American theater to travel and work behind the Iron Curtain, and for our Soviet counterparts to do the same here. She was equally committed to theater in the United States, contributing her time and expertise to organizations from New York to Wisconsin to California. She will be sorely missed by all in the world of theater.”

Markson is survived by her son, Simpson Markson; her daughter Mary Markson Dawe, and her husband Daniel Dawe; granddaughters Sara and Katelyn Dawe and grandson Christopher Markson; and by her brother, director and producer Ed Sherin, and his wife, Jane Alexander.

A memorial service was held for Markson on October 10, 1994; A.C.T. has named a rehearsal studio at 30 Grant Avenue in her honor. At her children’s request, donations may be made to The Geary Theater Campaign for the American Conservatory Theater, 30 Grant Avenue, San Francisco, California 94108.
RAYE BIRK (Jack) lives in Los Angeles with his wife, Candace Barrett, and is proud to be returning to A.C.T., where he was a leading actor for nine seasons. He appeared as Henry Carr in Travesties, Tuzenbach in The Three Sisters, Dysart in Equus, Crocker-Harris in The Browning Version, and in the title role in Pantagleize, among others. He has acted at theaters throughout the West Coast, including roles in A Cup of Coffee at the Pasadena Playhouse, Milton Katselas’s Romeo and Juliet at the Skylight Theater, and the Mark Taper Forum productions of Aristocrats, Nothing Sacred, Green Card, and Vaclav Havel’s A Private View, for which he won a Drama-Logue Award. His face has become familiar to television viewers from episodes of “Coach,” “Home Improvement,” “Sisters,” “Picket Fences,” “Silk Stalkings,” “L.A. Law,” “Wonder Years,” and “Night Court,” among many others. On film he has been seen in Throw Momma from the Train, Naked Gun, Doc Hollywood, A Class Act, and, most recently, Naked Gun 33 1/3.

JOY CARLIN (Kathleen) is a former associate artistic director of A.C.T. and has been a member of the acting company for many years. She has played Stella in Light up the Sky, Belise in The Learned Ladies, Big Mama in Cat on a Hot Tin Roof, Meg in A Lie of the Mind, Enid in The Floating Light Bulb, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, Ada in Peer Gynt, and Birdie in The Little Foxes. Her directing credits at A.C.T. include The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Marco Millions, Golden Boy, Happyfeet, and the world premiere of Food and Shelter. Carlin has also directed productions at the Oregon Shakespeare Festival, San Jose Repertory Theatre (where her recent production of Death of a Salesman won her a Drama-Logue Award), Seattle’s A Contemporary Theater, and the Shanghai Youth Drama Troupe (where she directed You Can’t Take It with You). She has also been a resident director and acting artistic director of Berkeley Repertory Theatre. In the spring of 1995 she will direct Clifford Odets’ Rocket to the Moon at the Aurora Theatre in Berkeley.

RUTH KOBART (Marjorie) has been associated with A.C.T. since 1967, when she was cast in Taruffe, the legendary opener of A.C.T.’s first San Francisco season. Having worked under William Ball’s direction at the New York City Opera Company, she gained Broadway notoriety in How to Succeed in Business without Really Trying and A Funny Thing Happened on the Way to the Forum (crowned with her Tony nomination) before joining A.C.T. in San Francisco. Among her many credits with A.C.T. are roles in The House of Bernarda Alba, Hotel Paradiso, Sunday in the Park with George, and Sunday, Tuesday, and Monday. While on leave from A.C.T., she enjoyed eighteen months portraying Nurse Ratched in the long-running San Francisco production of One Flew over the Cuckoo’s Nest. She has also toured nationally with Annie and has made a foray into television and film, namely as a series regular on “Bob” and as a frequent guest artist on “Trapper John, M.D.”, among others. Her films include Dirty Harry, the television movie of the week Lady from Yesterday, and, most recently, Sister Act.

TOM LENOCI (Alfred), recipient of the Shep Holland Paulette Long Professional Theater Intern Fellowship, is a 1993 graduate of A.C.T.’s Advanced Training Program (ATP). As a member of the ATP, he appeared in the mainstage production of Robert Woodruff’s The Duchess of Malfi and in studio productions of A Prayer for My Daughter, Cymbeline, Ivanov (in the title role), and The Lower Depths. Bay Area credits also include the role of Phillip in 25 Fish in Dogpatch for the Bay Area Playwrights’ Festival, Shadowlands at Marin Theatre Company, David Barth’s A Dance among the Precipice at Intersection for the Arts, and the role of Barry, the best man, in the San Francisco production of Tony ‘n’ Tina’s Wedding.

JOY CARLIN (Kathleen) is a former associate artistic director of A.C.T. and has been a member of the acting company for many years. She has played Stella in Light up the Sky, Belise in The Learned Ladies, Big Mama in Cat on a Hot Tin Roof, Meg in A Lie of the Mind, Enid in The Floating Light Bulb, Miss Prism in The Importance of Being Earnest, Kitty Duval in The Time of Your Life, Bananas in The House of Blue Leaves, Ada in Peer Gynt, and Birdie in The Little Foxes. Her directing credits at A.C.T. include The House of Bernarda Alba, The Lady’s Not for Burning, The Doctor’s Dilemma, Marco Millions, Golden Boy, Happyfeet, and the world premiere of Food and Shelter. Carlin has also directed productions at the Oregon Shakespeare Festival, San Jose Repertory Theatre (where her recent production of Death of a Salesman won her a Drama-Logue Award), Seattle’s A Contemporary Theater, and the Shanghai Youth Drama Troupe (where she directed You Can’t Take It with You). She has also been a resident director and acting artistic director of Berkeley Repertory Theatre. In the spring of 1995 she will direct Clifford Odets’ Rocket to the Moon at the Aurora Theatre in Berkeley.

RUTH KOBART (Marjorie) has been associated with A.C.T. since 1967, when she was cast in Taruffe, the legendary opener of A.C.T.’s first San Francisco season. Having worked under William Ball’s direction at the New York City Opera Company, she gained Broadway notoriety in How to Succeed in Business without Really Trying and A Funny Thing Happened on the Way to the Forum (crowned with her Tony nomination) before joining A.C.T. in San Francisco. Among her many credits with A.C.T. are roles in The House of Bernarda Alba, Hotel Paradiso, Sunday in the Park with George, and Sunday, Tuesday, and Monday. While on leave from A.C.T., she enjoyed eighteen months portraying Nurse Ratched in the long-running San Francisco production of One Flew over the Cuckoo’s Nest. She has also toured nationally with Annie and has made a foray into television and film, namely as a series regular on “Bob” and as a frequent guest artist on “Trapper John, M.D.”, among others. Her films include Dirty Harry, the television movie of the week Lady from Yesterday, and, most recently, Sister Act.

WILLIAM PATERSON (Harry) joined A.C.T. in 1967 to play James Tyrone in Long Day’s Journey into Night. A graduate of Brown University, Paterson served in the army for four years before starting his professional acting career in a summer stock company. He appeared for at least part of every season for twenty years at the Cleveland Play House, taking time out for live television, films, and four national tours with his own one-man shows. The A.C.T. productions in which he has appeared in major roles include You Can’t Take It with You, Jumpers, The Matchmaker (U.S.S.R. tour), All the Way Home (Japan tour), Buried Child, The Gin Game, Painting Churches, The Doctor’s Dilemma, Saint Joan, and Saturday; Sunday and Monday; Pygmalion, for both of which he received the Bay Area Theatre Critics’ Circle Award for best supporting actor, and The Cocktail Hour, for which he received a Bay Area Theatre Critics’ Circle Award for best principal performance. Paterson played Scrooge in the original A.C.T. production of A Christmas Carol and performed the role for fourteen seasons. He served for nine years on the San Francisco Arts Commission and for two years as a trustee of the American Conservatory Theatre Foundation.

MICHAEL FITZPATRICK (Understudy) is a graduate of the Advanced Training Program at A.C.T. and the Pacific Conservatory of the Performing Arts, attended the College of Santa Fe in Mexico. While a member of the company for three years at the Pacific Conservatory of the Performing Arts (P.C.P.A.) TheaterFest, he appeared in Big River, Joseph and the Amazing Technicolor Dreamcoat, The Normal Heart, and Baby, among others. His studio productions at A.C.T. include Awake and Sing, Light up the Sky, and The Lower Depths. Fitzpatrick taught in the Young People’s Conservatory at P.C.P.A. and has worked at many theaters in the Sacramento area, winning six Elly Awards for acting and design.

JULIAN LÓPEZ MORILLAS (Understudy) has lived and working in the Bay Area since 1973. During fifteen years with the Berkeley (California) Shakespeare Festival, including a term as associate artistic director, he played many roles, including King Lear, Shylock, Brutus, Macbeth, Malvolio, Prospero, and Dogberry. He also directed The Tempest, All’s Well That Ends Well,
WANDA MCCADDON (Understudy) has been acting and directing in the Bay Area for more than a decade. Local credits include Maria Voinitsky in Uncle Vanya at A.C.T., Julia in Lend Me a Tenor at San Jose Stage Company, Mrs. Boyle in Mousetrap at San Jose Repertory Theatre, Juba in Heather Valley at San Jose Stage Company, Lady Bracknell in The Importance of Being Earnest at Sunnyvale Repertory Theatre, and Martha in Who’s Afraid of Virginia Woolf? at California Repertory Theatre/Monterey. Her regional credits include the Nurse in Romeo and Juliet and Heather in Penny for a Song at the Oregon Shakespeare Festival, and Winnie in Happy Days and Miss Helen in Road to Mecca at TheatreWorks in Colorado Springs. She has won a Drama-Logue Award for acting and two San Francisco Chronicle awards for directing. Film and television credits include "WOLF," "Midnight Caller," "Partners in Crime," Howard the Duck, Ishi, Tenderloin, and So I Married an Axe Murderer.

DAVID STOREY (Playwright) was born in 1933 in Wakefield, England, the third son of a Yorkshire mine worker. In his twenties, he studied painting at the Slade School of Fine Art in London, while commuting weekly to Leeds, where he played rugby for the local professional club. Before gaining fame as a writer, he held various jobs, such as postman, farm laborer, workman with crews erecting showground tents, bus conductor, and schoolteacher. His first novel, This Sporting Life (1960), takes its inspiration from the author’s athletic background; it won the Macmillan Prize and became a successful movie directed by Lindsay Anderson (1963). The creative association of the two artists continued, both on stage and in films, until Anderson’s death in September, 1994. Storey has written several other award-winning novels that firmly established his literary reputation: Flight into Camden (1960, the John Llewelyn Rhys Memorial Prize), Radiance (1963, the Somerset Maugham Prize), Passmore (1972, the Faber Memorial Prize), Eavis (1976, the Booker Prize), A Prodigal Child (1982), and Present Times (1984). Many of Mr. Storey’s dramatic works were first produced at the Royal Court Theatre in London (where he was associate artistic director from 1972-74). They were later successfully performed in New York, in American regional theaters, and around the world, and won numerous distinctions. In addition to Home (1970), nominated for a Tony Award and winner of London’s Evening Standard and New York Drama Critics’ Circle awards, his plays include: The Restoration of Arnold Middleton (1967), In Celebration (1969), The Contractor (1969), The Changing Room (1971), Crawfyll (1973), The Farm (1973), Life Class (1974), Mother’s Day (1976), Sisters (1978), Early Days (1980), The Mark on Russia (1989), Stages (1992), and Caring (1992). In 1992 he also published a volume of poems written between 1951 and 1991, entitled Storey’s Lives.

DAWN SWIDERSKI (Scenic Design) has served as the Associate Designer at A.C.T. since 1990. During that time she has designed for numerous Bay Area theaters, including the Regional Center for the Arts, Carmel Bach Festival, and the San Francisco Shakespeare Festival. She worked as an assistant art director for the film Made in America and is currently a set designer for the Disney film James and the Giant Peach. She is a graduate of the Cincinnati College Conservatory of Music.

CALLIE FLOOR (Costume Design) earned her B.F.A. from the University of Utah and her Higher Diploma in theater design from the Slade School of Fine Art at University College in London. Since coming to the San Francisco Bay Area in 1987, she has designed for various Bay Area theaters, including the Oakland Ensemble Theatre, San Francisco Mime Troupe, Magic Theatre, Life on the Water, Zacchio Dance Theatre, Chabot College, and Theatre Rhinoceros. She has been honored with five Bay Area Theatre Critics’ Circle Award nominations, receiving one for the Magic Theatre’s Man of the Flesh. Her recent projects include Trilogy for Gary Palmer Dancers and the West Coast premiere of the opera Frida for City College of San Francisco. She is currently the resident designer for the San Francisco Bay Revels and is A.C.T.’s Costume Rental Supervisor.

LYNNE SOFFER (Dialect Consultant) has been the dialect coach for various productions at A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, the Magic Theatre, Marin Theatre Company, Actor’s Theatre of Marin, and the Actor’s Theatre in San Francisco. She has also served as company speech and dialect coach for two seasons at the Pacific Conservatory of the Performing Arts (P.C.P.A.) Theaterfest in Santa Maria. An instructor of acting, speech, dialects, and text work, Soffer has taught for a variety of schools and theater companies throughout Alaska and California and currently teaches for A.C.T. and Voicestras Studios in Marin. As an actor she has worked for theaters in Maine to Alaska and has been seen by Bay Area audiences in productions at A.C.T., San Jose Repertory Theatre, Encore Theatre Company, Brav: For Women in the Arts, Word for Word, and the 1994 BAIT Fringe Festival.

BRUCE ELSPERGER (Stage Manager) returns for his eighth season with A.C.T., where his stage management credits include Oleanna, Full Moon, Scapin, Uncle Vanya, Pigeon, Pygmalion, The Learned Ladies, and Antigone. He designed the lighting in the Pulitzer Prize-winning The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway, and lit the off-Broadway production of Bouncers. For regional theater, he has designed more than one hundred and fifty productions in the last nine years for such companies as the Guthrie Theatre, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, San Diego’s Old Globe Theatre, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theatre of St. Louis, Indiana Repertory Theater, and Denver Center Theatre Company. Maradudin has designed frequently in the Bay Area, lighting The Woman Warrior, The Lady from the Sea, Mad Forest, Fuente Ovejuna, Serious Money, A View from the Bridge, and Long Day’s Journey into Night for Berkeley Repertory Theatre, as well as The Master Builder and Oedipus for San Jose Repertory Theatre. He has received four Los Angeles Theatre Critics’ Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

PETER MARADUDIN (Lighting Designer), designer-in-residence at A.C.T., has designed Oleanna, Full Moon, Scapin, Uncle Vanya, Pigeon, Pygmalion, The Learned Ladies, and Antigone. He designed the lighting in the Pulitzer Prize-winning The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway, and lit the off-Broadway production of Bouncers. For regional theater, he has designed more than one hundred and fifty productions in the last nine years for such companies as the Guthrie Theatre, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, San Diego’s Old Globe Theatre, Oregon Shakespeare Festival, South Coast Repertory, Repertory Theatre of St. Louis, Indiana Repertory Theater, and Denver Center Theatre Company. Maradudin has designed frequently in the Bay Area, lighting The Woman Warrior, The Lady from the Sea, Mad Forest, Fuente Ovejuna, Serious Money, A View from the Bridge, and Long Day’s Journey into Night for Berkeley Repertory Theatre, as well as The Master Builder and Oedipus for San Jose Repertory Theatre. He has received four Los Angeles Theatre Critics’ Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.
Santa Maria, California. His directing credits include A Breeze from the Gulf, Bag Lady, A Streetcar Named Desire, and A Tribute to the American Musical Theater. A graduate of Drake University, Elsperger has studied in London and worked as an art therapist in schools in Iowa and Montana. He is also the casting director of the San Jose Repertory Theatre.

ALICE ELLIOTT SMITH (Assistant Stage Manager) is in her seventeenth season at A.C.T., where she has been the company’s master scheduler, production coordinator of Plays in Progress, director of staged readings, associate director of the Troupe Theatre, and co-director of the troupe’s touring program. She has worked in the Bay Area and throughout the United States. In 1992, she directed the world premiere of A.C.T.’s production of The Golden Boy, which was subsequently presented at the Humana Festival in Louisville, Kentucky, and at the Seattle Repertory Theatre. Smith has also directed at the Oregon Shakespeare Festival, the Mark Taper Forum, and the Alley Theatre.

GLYNIS RIGSBY (Assistant to the Director) studied acting and directing at the University of California, Irvine. She has worked with members of the New World Performance Laboratory and the Sac State Suzuki’s SCOT company. She recently appeared as LeGrue in Red Noses at the San Jose Repertory Theatre.

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 directed the world premiere of Steve Reich and Beryl Korot’s new music-theater video opera The Cage at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and the 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 a new 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 Rhadadh Britannica, Thornton Wilder’s The Skin of Our Teeth, Lynne Alvarez’s translation of Tirso de Molina’s Don Juan de Sevilla, Michael Fink’s version of Alexandre Dumas’s The Three Musketeers, and Ben Jonson’s The Rover. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

BENNY SATO AMBUSH (Associate Artistic Director) has directed at A.C.T. Miss Evers’ Boys and Pocahontas (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 In the Blink of an Eye, a play about Native Americans which helped inspire the creation of a new Bay Area Native American theater company, Turtle Island Ensemble. His current 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 play); Miss Evers’ Boys at the Alabama Shakespeare Festival (filmed excerpts of which appeared in Deadlong Deception on the acclaimed PBS series "Nova" in 1993); and for the Oregon Shakespeare Festival, Portland; and Shelley Anne Williams’ Letters from a New England Nymph 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). Ambush’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 Alienation (which won a Drama-Logue Award for outstanding direction in 1985). He is a board member of the Los Angeles Theater Communications Group and the Bay Area Playwrights’ Foundation, founders 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.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 Wish. 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

DRIVE IN THE FACE OF CONVENTION.

Saab engineers, like Saab drivers, tend to go their own way. For example, the two striking departures from conventional thinking you see here.

First, the new 900 SE Turbo Coupe. Its stiffened sports suspension and 185-horsepower, intercooled turbo engine definitely qualify it as a road rocket.

On the other hand, its advanced safety features also make it one of the most socially responsible cars on the road today.

Then there’s the new 900 Convertible. Like other drop-tops, it gives you the sun, the sky, and the wind in your hair.

Unlike others, when the roof goes up it turns into a spacious, well insulated touring car. With a foldable backseat for two full-size passengers and an electrically heated glass rear window.

Call 1-800-582-SAAB. Or, for a test drive, visit your nearest Saab dealer. It’s easy to find — just head in the opposite direction from everyone else.

© 1994 SAAB CARS USA, INC.
A.C.T. PROFILES

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 col-
laborator 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 Theatre,
Pacific Conservatory of the Performing Arts, and San
Francisco's Valencia Rose Cabaret Theatre. 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 Bus Appetit! and Cred-
tors. 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 Theatre, and Center Stage in Baltimore.
She directed Wits and Mice 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.

Why Not Subscribe to
A.C.T.?

For the most in entertainment value and convenience,
subscribe to the A.C.T. 1994-95 season.

- Substantial Savings: Full Season subscribers can save
almost one third on single-ticket prices and enjoy exclu-
sive dining discounts at a dozen or so delightful restaurants
near A.C.T. theaters.

- Seating Seniority: Subscribers' seats are reserved
before tickets go on sale to the general public, assuring you
the best available seats for every show. You also receive "sub-
scribers-first" priority for seating in A.C.T.'s completely ren-
ovated Geary Theatre, due to reopen during the 1995-96
season.

- Preview: Subscribers receive a free subscription to
A.C.T.'s entertaining and informative newsletter.

- NEW! Performance Rescheduling by Phone:
Reschedule your performance from one day to another,
by mail, in person — and now — over the phone. Simply con-
tact the box office (415-749-2457) at least twenty-four
hours before your scheduled performance, with your tick-
et in hand.

- NEW! Guest Ticket Discounts: Subscribers can now
buy extra tickets for friends and family at low subscriber
prices. Save up to $13 per ticket when you bring guests.

- NEW! Hilton Parking Package: Full Season sub-
scribers benefit from inexpensive and secure parking at the
San Francisco Hilton and Towers, just one block from the
Stage Door Theatre, and three blocks from the Marines
Memorial Theatre. The price for a parking booklet of six
passes — one pass for every play (except Hebeas) — is just
$30. (The offer has already sold out for this season, but sub-
scribers can still enjoy the discount parking available to
A.C.T. single-ticket holders: $6 for up to five hours, sub-
ject to availability.)

- NEW! Partial Payment Plan: Subscribers can spread
out payments by paying for half the season when subscri-
ing and the other half by November 1.

- NEW! "Words on Plays": These in-depth performance
guides compiled by the A.C.T. publications staff can be sent
directly to Full Season subscribers in advance of each play.
Look for the order information with your season tickets.

For more information or a free brochure, call the
A.C.T. Subscription Hotline at (415) 749-2250.
THE A.C.T. YOUNG CONSERVATORY'S NEW PLAYS PROGRAM: A PLACE TO DREAM

The theater has always been a place in which to dream. Young performers dream of striding upon the stage, playwrights dream of opportunities to create great work, and teachers dream of ways to combine classroom study with practical experience for their students. The New Plays Program of A.C.T.'s Young Conservatory makes all these dreams come true.

Now in its fifth season, the New Plays Program is a unique project through which A.C.T.'s Young Conservatory commissions new works by outstanding playwrights specifically for performance by students attending the Young Conservatory's Performance Workshop each summer. Previous participants have included playwrights Timothy Mason, Mary Gallagher, Joe Pintauro, Brad Slaight, and Lynne Alvarez, whose work for the program has been published by Smith & Kraus in "New Plays from the Young Conservatory" and produced on professional stages and in classrooms throughout the country.

Craig Slaight, director of the Young Conservatory, initiated the New Plays Program to address several key issues. As an experienced educator (he recently received the Educational Theater Association's 1994 President's Award), Slaight is all too familiar with the problem of finding material suitable for young acting students. But as a theater professional with a deep commitment to the future of the art form, he feels it is critical to train the next generation of theatergoers as well as the next generation of actors. "The voice of the young is often unheard in dramatic literature," explains Slaight. "That doesn't have to be the case. Young people can learn first-hand that the theater is a place to explore their lives now, not just when they are older." A.C.T. is the kind of place where such exploration is embraced with enthusiasm.

Slaight also believes that the playwright is at the very heart of the theater, and that, in turn, the institution has a responsibility to nurture and challenge the writer. "A.C.T. has a history as a center for new work..."
for producing quality theater and training. I felt the Young Conservatory could therefore be an ideal environment for playwrights to develop challenging new work in a creative atmosphere free from the demand for commercial success."

Thus Slaght launched the New Plays Program in the summer of 1990, commissioning award-winning playwright Timothy Mason to write Ascension Day. "It is wonderful to be asked to write a play," says Mason about the experience. "A commission like this, with only the suggestion that the piece address in some way the perspective of the young, offers a playwright the artistic freedom to explore a point of view not typically available elsewhere. A.C.T. is making a substantial contribution to the literature of the stage with this program."

Mason's inaugural experience in the New Plays Program was so positive that he returned in August 1994 with a new work, The Less Than Human Club, which follows a multiracial group of high school students in the very volatile year of 1968. "That was a pivotal year for me," Mason explains, "as it was for this country. The world around us was in constant flux, and there was massive upheaval—yet in so many ways our concerns were tiny, hormonal. This play is really about me, about the kids I went to school with."

The Less Than Human Club literally began as a dream. "When the offer came from Craig, I was in a panic. I told him I had absolutely no idea what I'd write about—but I couldn't say no. When I hung up, I was terrified, but somehow I fell asleep that night. The moment I woke up I rolled out of bed and wrote the words 'not hardly human.' Under that I wrote 'Nathan Hale High.' Then I listed the characters and their descriptions, and wrote the first thirteen pages, all at once. The entire full-length play was written in three weeks—a record for me!"

Much of Mason's work has been produced by the Circle Repertory Company in New York: The Fiery Furnace (with Julie Harris), Babylon Gardens (with Timothy Hutton and Mary-Louise Parker), Only You, and Levitation. Other productions of his work have included Before I Got My Eye Put Out at South Coast Repertory, Bearcraw at Lucille Lortel's White Barn Theater, and In a Northern Landscape at Actors Theatre of Louisville.

With a substantial resume of classic children's literature he has adapted for the prestigious Minneapolis Children's Theater, Mason is also no stranger to dramatic work for young people. His version of Mark Twain's Tom Sawyer has been playing in Russia for six straight years, and this year he briefly interrupted his residency at A.C.T. to attend the premiere of his musical adaptation of Dr. Seuss's How the Grinch Stole Christmas (he is the only theatrical writer ever to receive permission from the Seuss family to adapt the classic).

Mason hastens to point out that the New Plays Program is not "children's theater" in any derogatory sense of the term. "This is a play like any other play I've done for adults, audiences, except that the protagonists are younger. There was nothing in the rehearsal process that differed substantively from any professional rehearsal process I have experienced."

An essential element of the New Plays Program is the writer's two-week residency at A.C.T. working directly with students in rehearsal. This year, as is typical of new pieces done in workshop with a playwright, new pages were added to Mason's initial draft every day. "You get so much from working with young people," Mason explains enthusiastically. "There's a world of difference between a twenty-something actor and a real seventeen-year-old saying these lines. They're so honest and raw, and they look to us for so much."

"After the first rehearsal one of the actors was clearly nervous. He finally revealed that he was concerned about my being there, because he was worried that his interpretation wasn't what I had envisioned for the character. I explained to him that there was no way that he could produce exactly what I envisioned—and that that's not what I wanted. Otherwise, I wouldn't be writing for the theater. The theater is about collaboration, about each person involved bringing something new and unexpected to the piece, something I never would have imagined. I told him that it is cross-pollination that creates the most beautiful flowers."

A.C.T.'s Young Conservatory has offered theater training for young people from eight to eighteen since 1972. Professional actors and directors lead students—whose ranks have included alumni Winona Ryder and Nicholas Cage—in a wide spectrum of classes, including acting, musical theater, vocal production, speech, and movement, among many others.

During the 1994-95 season, the Young Conservatory inaugurates its new two-part Young Playwrights Lab for high school students, which offers students' work to A.C.T.'s Young Conservatory programs, including the 2005 Young Playwrights Workshop. For information about Young Conservatory programs, call (415) 834-3244.

—Carla Jablonski
THE GEARY THEATER CAMPAIGN

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

DISTINGUISHED

SPONSOR
Anonymous
The Leo J. & Celia Carlin Fund
Catalysis Development Corporation
Mr. & Mrs. Richard J. Fineberg
Mr. & Mrs. Donald G. Fisher
Mr. & Mrs. Patrick F. Flannery
Mary Jo & David Francis Grants for the Arts of the San Francisco Hotel Tax Fund
Howard, Rice, Nemecoser, Canady, Robertson, Falk & Rubenstein
Mrs. Ada Glover Jackson
F. Eugene & Mary S. Mita

INVESTOR
Anonymous
AT&T
Marilyn & Peter Donat
Ms. Joan Eckart
Mrs. Dorothy Doherty
Joel & Jo Hurley
Lyn & Harold Isbell
Mr. and Mrs. John F. Levin
Ms. Sue Ling Li
Mrs. Carolyn J. Morris
Jackie & Howard Nemecoser
Mr. & Mrs. Walter Newman
Mr. & Mrs. William L. Porter
Ms. Diane Pichard
Tony & Mary Lou Shillar
Mr. David Stephens
Mr. & Mrs. Theodore Weber

SUPPORTER
Anonymous
Ms. Edwards Adams
Mr. & Mrs. Bruce Alberts
Mr. David Alvarado
Mr. Keith Avedere
Mr. & Mrs. Jeff Banks
Mrs. William P. Bardet
Mr. & Mrs. James P. Barber
Mr. William Barnaby
Mr. David N. Barnard
Mr. Andrew J. Bellotti
Mr. & Mrs. Richard W. Horrigan
Dr. & Mrs. Charles Iskerwood
Ms. Christina Janssen-Jones
Ms. Ann Kelly Jenkins
Mr. & Mrs. Benjamin J. Jones
Ms. Michelle J. Jones
Mr. William K. Jones
Mr. & Mrs. Harold Kaufman
Mr. & Mrs. Robert D. Kelley
Ms. Angela Khadrour
Janet King
Ms. Ruth King
Mr. Derek T. Knudsen
Ms. Rosalyn A. Kudich
Mr. Scott M. Lauton
Mr. David Laveno
Dr. & Mrs. Richard Lancerotl
Ms. Janice Lawrence
Mr. John E. Leever
Mr. & Mrs. James W. Littlefield
Ms. Eula Logen
Margaret Lowenstein & Mr. Gerald B. Rosenblum
Mr. Donald S. Lucas

THE GEARY THEATER CAMPAIGN

Mr. & Mrs. Wil S. Wong
Mr. William Wood
Mr. & Mrs. Margaret Zabel
Mr. & Mrs. David Ziegler
Mr. & Mrs. Philip Zimmerman

DONOR
Anonymous * Ms. Kathleen Abernathy * Ms. Irving M. Abrams * Mr. & Mrs. Ellis Allen * Ms. Eunice Alexander * Mr. & Mrs. Hokie T. Anjo * Ms. R. Kirklin Ashley * Mr. John Atkinson * Mr. & Mrs. Rene Aubin * Mr. & Mrs. Raymond B. Back* Mr. & Mrs. Al Bedke * Ms. Mollie A. Balsam * Ms. Mary Ellen Bales * Ms. Florence Jean Ballard * Mr. Austin G. Barber * Mr. & Mrs. Dennis Bark * Mr. John B. Barnes * Mr. Raymond B. Barrett * Ms. Lee Baxter * Mr. David Berry * Mr. Haim Beres * Ms. Jacqueline Berman * Mr. Richard Berman * Dr. & Mrs. William Bernstein * Mr. William M. Berry * Mr. Alberto Blasi * Mr. Roger Boar * Mr. Christopher B. Booth * Mr. & Mrs. Richard A. Borrison * Ms. Carolyn T. Boorin * Mr. & Mrs. Thomas Brown * Mr. John H. Bresler * Mr. & Mrs. Timothy Brown * Mr. William L. Brown * Ms. Wayrle Buma * Mr. W. R. Buxton * Ms. Beatrice Campione * Mr. Michael Carey * Mr. Dan Carlson * Mr. Anthony & Lawrie Cantelli * Ms. Paula Champagne * Dr. & Mrs. Gary Chan * Mrs. Edgar H. Chappell * Mr. Jan Cheneroff * Ms. Mildred H. Chan * Mr. Herbert K. Chittenden * Ms. Cecile C. Christian * Mr. James C. Clark Jr. * Mr. & Mrs. Thomas D. Clarke * Mr. & Mrs. David C. Coffin * Ms. Dorothy A. Conley * Mr. John Conklin * Ms. Mary Jane Conley & Mr. Charles R. Schmuck * Mr. & Mrs. A. Thatcher Cook * Ms. Virginia Cook * Ms. Waiñcord, A. Coombs * Mrs. Esther F. Cooper * Ms. Betty Costello * Mr. & Mrs. Warren J. Coughlin *
ADMINISTRATIVE OFFICES
A.C.T.'s administrative and Conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

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

Box Offices at the Stage Door, Marines Memorial, and Center for the Arts Theaters: Full-service box offices are open 90 minutes before each performance in these venues.

Bass: A.C.T. tickets are also available at all Bass centers, including the Wharehouse and Tower Records/Videofone.

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

Ticket Policy:
All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If at the last minute you are unable to attend, you may make a contribution by donating your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for performances already past cannot be considered a donation.

TICKET PRICES
Previews:
Orchestra/Loge $24 *$25
Balcony $19
Gallery $11

Sunday / Tuesday / Wednesday / Thursday:
Orchestra/Loge $32 *$35
Balcony $25
Gallery $13

Friday / Saturday:
Orchestra/Loge $39 *$45
Balcony $30
Gallery $15

*Indicates prices for Angels in America.

Subscriptions: Seven-play season subscribers save up to 31% and receive special benefits including parking, reserved seats, and extra-ticket discounts, the ability to reschedule performances, and a performance performance by phone, and more. Call the Subscription Hotline at (415) 749-2250.

Discounts: Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the theater box office up to 90 minutes prior to curtain. Matinee senior rush price is $6. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are available at half off the box-office prices.

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

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

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

SPECIAL PROGRAMS
A.C.T.'s Prologues:
A series of one-hour discussions conducted by noted actors, directors, and designers who introduce each new A.C.T. production. Presented before the evening performance of each production, in the theater as the evening's performance, from 3:30 to 6:30 p.m. Doors open at 5 p.m. Supported by the Junior League of San Francisco.

A.C.T. Audience Exchanges:
Informal audience discussions moderated by members of the A.C.T. staff held after selected performances. For information, call (415) 749-2ACT.

A.C.T. Perspectives:
A symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia are free of charge and open to everyone. For information, call (415) 749-2ACT.

Student Matinees:
Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at $8. For information, call Jane Harver, 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.)

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

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

Smoking is not permitted in the auditorium.

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

AT 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.

VENUES
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.

Stage Door Theatre Exits
Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.

American Airlines
Something special to Europe.

ALL ACROSS EUROPE, AS THE NEW DAY ARRIVES, SO DO WE.

Bodiam Castle, Sussex, England


All across Europe, American arrives just as the day begins. And this spring, we'll add new service to London from Philadelphia, Raleigh/Durham and Nashville.

For flight reservations or information about our affordable Fly Away Vacations packages, call your Travel Agent or American at 1-800-624-6262.

American Airlines
Something special to Europe.
ABSOLUT VODKA

This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 400 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879.

80 PROOF

IMPORTED

ABSOLUT BRAVO.