

# AMERICAN CONSERVATORY THEATER

1994-1995 SEASON

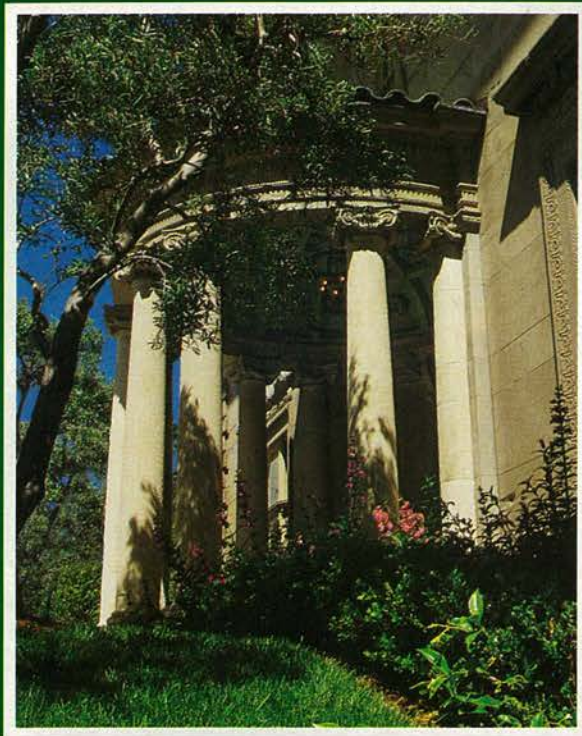


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# AMERICAN CONSERVATORY THEATER

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In recognition of her vision  
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The American Conservatory  
Theater was founded in 1965  
by William Ball.

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*Artistic Director, 1986-92*

Carey Perloff, *Artistic Director*

## 1994-95 REPERTORY SEASON

■  
**ANGELS IN AMERICA**  
A Gay Fantasia on National Themes  
**PART ONE: MILLENNIUM APPROACHES**  
by Tony Kushner  
September 27, 1994 through January 22, 1995  
*Marines Memorial Theatre*

■  
**ANGELS IN AMERICA**  
A Gay Fantasia on National Themes  
**PART TWO: PERESTROIKA**  
by Tony Kushner  
October 5, 1994 through January 22, 1995  
*Marines Memorial Theatre*

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

■  
**ROSENCRANTZ AND GUILDENSTERN ARE DEAD**  
by Tom Stoppard  
December 14, 1994 through February 5, 1995  
*Stage Door Theatre*

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

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

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

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## ABOUT A.C.T.

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

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

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

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

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

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

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

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



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



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## ENTERTAINING EDUCATION

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 *Rosencrantz & Guildenstern Are Dead*

Stage Door Theatre



### A.C.T. PROLOGUE

December 20, 1994

5:30 p.m.

Featuring

Director Richard Seyd



### A.C.T. PERSPECTIVES

III

Everyman's Theater:

Postwar British Playwriting

January 30, 1995

7-9 p.m.

Speakers to be announced



### A.C.T. AUDIENCE EXCHANGES

December 28, 1994 (matinee)

January 22, 1995 (matinee)

January 31, 1995 (evening)

Immediately following  
the performance

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Advertising Offices: San Francisco: 1750 Montgomery Street, San Francisco, California 94111, (415) 954-8510, FAX (415) 954-8531. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

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Above: Illustration from the title page of William Haithorne's English translation of *Le Roman comique*, by Paul Scarron (1676)

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continued on page 14



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# ROSENCRANTZ & GUILDENSTERN ARE DEAD

(1966)

by Tom Stoppard

Directed by Richard Seyd

Scenery by Kate Edmunds

Costumes by D.F. Draper

Lighting by Peter Maradudin

Sound Design and Composition by Stephen LeGrand

Casting by Meryl Lind Shaw

Stage Management Staff

Alice Elliott Smith, Steven Lukens

Caitlin Offill—Intern

Associate Director

David Kurtz

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## ROSENCRANTZ & GUILDENSTERN ARE DEAD

### The Cast

(in order of appearance)

<i>Guildenstern</i>	Dan Hiatt
<i>Rosencrantz</i>	Ray Porter
<i>Player</i>	Jarion Monroe
<i>Tragedians</i>	Jack Halton, Christopher Paul Hart, Tony Stovall, Peter James Meyers
<i>Alfred</i>	Boris Undorf
<i>Claudius</i>	Ken Grantham
<i>Gertrude</i>	Wanda McCaddon
<i>Polonius</i>	George Ward
<i>Hamlet</i>	Jamison Jones
<i>Ophelia</i>	Elisabeth Imboden
<i>Ambassador/Soldier</i>	Tom Lenoci
<i>Horatio</i>	Michael Fitzpatrick

### Understudies

*Rosencrantz*—Christopher Paul Hart; *Guildenstern*—Michael Fitzpatrick;  
*Player, Polonius*—Jack Halton; *Claudius, Hamlet, Horatio*—Tom Lenoci;  
*Gertrude, Ophelia*—Bren McElroy; *Soldier, Tragedians*—George Polzer;  
*Alfred*—Richard Tayloe; *Ambassador*—Peter James Meyers

### Act One

Somewhere in Denmark

### Act Two

The Danish Court

Later—Somewhere at Sea

There will be one intermission.



# ROSENCRANTZ AND GUILDENSTERN ARE ALIVE AND AROUND

by Ruby Cohn

Tom Stoppard describes himself as "a bounced check"—spelled C-Z-E-C-H. Born in Zlin, Czechoslovakia, in 1937, he was soon taken to Singapore, where his father was staff doctor for the Bata shoe company. When the Japanese invaded in 1942, young Tom with his mother and brother were evacuated to India, but his father did not survive World War II. His widowed mother remarried an English major named Stoppard, and the boys took his name. In India, Tom attended an American school until his departure

for Stoppard, and, trying to comfort his client, turned the conversation to the Old Vic production of *Hamlet*, which they had both seen. Ewing declared that there was a play to be written about Rosencrantz and Guildenstern after their arrival in England. Stoppard was enchanted with the idea, and even came up with a tentative title: *Rosencrantz and Guildenstern at the Court of King Lear*. That's as far as Stoppard got until 1964, however, when he found himself at the end of a Ford fellowship in Berlin—where he was having a marvelous time, but hadn't produced a line of the play for which the fellowship had been awarded. So, like many others before him, he turned to Shakespeare pastiche.

## ROSENCRANTZ AND GUILDENSTERN ARE BORN

The script of Stoppard's first *Rosencrantz and Guildenstern* has vanished, but there are rumors of a hilarious one-act verse farce. According to Stoppard:

*The whole thing was unspeakable, but it did contain some of the dialogue which still exists in the play. . . . What I do remember is that the transition from [the earlier] play to the other was an attempt to find a solution to a practical problem—that if you write a play about Rosencrantz and Guildenstern in England, you can't count on people know-*

*ing who they are and how they got there. So one tended to get back into the end of Hamlet a bit. But the explanations were always partial and ambiguous, so one went back a bit further into the plot, and as soon as I started doing this I totally lost interest in England. The interesting thing was [Rosencrantz and Guildenstern] at Elsinore.*

So interesting was it that Stoppard's play, by far the most popular of his thirty-odd original dramas, has bounced around the globe and even served as the basis of his subsequent screenplay (where he ruthlessly cut half the dialogue). In 1977, Ewing told the critic Kenneth Tynan:

*Rosencrantz opened in London in 1967. Huge overnight success—it stayed in the National Theatre repertory for about four years. The Broadway production ran for a year. Metro bought the screen rights. . . . The play had a short run in Paris . . . but it was quite a hit in Italy, where Rosencrantz was played by a girl. It did enormous business in Germany and Scandinavia and—oddly enough—in Japan.*

The play's success was, however, something of a surprise to Stoppard.

*Rosencrantz and Guildenstern Are Dead* was surprisingly not brought to life at the Royal Court Theatre, which supposedly thrived on new plays. Only two of the play's three acts were completed by 1965, when the Royal Shakespeare Company took an option on it, perhaps because Stoppard was cotranslator of Mrozek's *Tango* for that company. So the first production fell to a student group at the 1966

Edinburgh Fringe Festival—fell, and nearly fell through, as sometimes happens to fringe productions at the Edinburgh Festival. When the student director disappeared, Stoppard spent thirty-six sleepless hours whipping the play into such shape as was possible without costumes or scenery in a church basement. Nevertheless, critic Ronald Bryden reported in the influential weekly *Observer*: "[The production] is the most brilliant debut by a young playwright. . . . Erudite comedy, punning, far-fetched, leaping from depth to dizziness." Kenneth Tynan, as literary advisor of Britain's National Theatre, at once acquired the performance rights, and within a year it was produced—that company's first new play.

Stoppard tinkered with *Rosencrantz* during rehearsals at the National. Sir Laurence Olivier insisted that Stoppard add a scene in which Claudius commands Rosencrantz and Guildenstern to seek out Hamlet after he has killed Polonius. Even after the London opening,



Playwright  
Tom Stoppard





Stoppard revised the ending. Although the reviews were not unanimously favorable, they were unanimously spirited. The rest is theater history.

Stoppard adroitly dovetails *Hamlet* into his own play. He excerpts fragments of some twenty Shakespeare scenes, sometimes juggling Shakespeare's order. Significantly, Stoppard wins our affection for his protagonists—nicknamed "Ros" and "Guil"—by omitting the two Shakespeare scenes which implicate them in the anti-Hamlet actions of Claudius. In the *Hamlet* scenes that Stoppard does stage, Shakespeare's characters—except for Ros, Guil, and the Player—speak Shakespeare's words . . . well, some of his words. Upon Shakespeare's royal characters, Stoppard foists occasional uncourtly gestures,

and he belittles Hamlet when his Guil plays the Dane, whereas Ros plays the nameless English king. Moreover, Stoppard turns Hamlet's procrastination topsy-turvy, since it is Ros and Guil who fail to act against the resolute but un-

pleasant prince. Finally, Stoppard steals Shakespeare's thunder by revealing his conclusion in the title: *Rosencrantz and Guildenstern Are Dead*. A good knowledge of *Hamlet* yields a keen appreciation of Stoppard's deft touch, but hazy recollection still permits enjoyment.

#### INJECTING GODOT INTO HAMLET

Stoppard has admitted that Prufrock and Beckett are "the twin syringes" of his play. T.S. Eliot's "Lovesong of J. Alfred Prufrock" is a blueprint for Ros and Guil:

*No! I am not Prince Hamlet, nor was meant to be;*

*Am an attendant lord, one that will do*

*To swell a progress, start a scene or two . . .*

*Deferential, glad to be of use . . .*

*Full of high sentence, but a bit obtuse;*

*At times, indeed, almost ridiculous—*

*Almost, at times, the Fool.*

Stoppard borrows more pervasively from Beckett's *Waiting for Godot*, however, than from Prufrock. Rosencrantz and Guildenstern are of course very minor characters in THE great tragedy of the Western cultural tradition. Stoppard presents them in an Elsinore as unlocalized as Beckett's country road, and we follow them in an action as suspenseless as Beckett's celebrated wait. Like Beckett, Stoppard infiltrates vaudeville-type exchanges into passages of metaphysical yearning; from Beckett, Stoppard learned rising interrogative rhythms and swift disjunctive replies. In Stoppard's drama, as in

Beckett's, the two friends play while they wait, and in both plays their games have an improvisatory quality. Ros and Guil probe coins instead of hats and shoes; they meet more people, but the probing and the meeting are similarly repetitive. They, too, make a game of asking questions; they, too, tell jokes, impersonate their betters, and refer disparagingly to us in the audience. They borrow more lines from Didi and Gogo than they do from their progenitors in *Hamlet*. Like Beckett's tramps, Stoppard's noblemen try in vain to understand their situation, which is meant to reflect our own.

#### A PLAY WITHIN A PLAY

Stoppard is very well aware of his theater debts, and his play is an early example of the postmodern art of quotation. His subsequent career dazzles with the range of his sources: *The Real Inspector Hound* parodies the mystery story as well as theater reviews. *After Magritte* manages to quote Surrealist painting, and *Artist Descending a Staircase* refers to the famous Armory Show Duchamps. *Jumpers* moonwalks between moral philosophy and musical comedy. *Travesties* travesties the Bolshevik revolution, the Dadaist revolution, and James Joyce's single-minded art within a Wilde *Earnest* frame. Stoppard's most recent play, *Arcadia*, punctures arcadia with chaos theory, while pitting the unseizable past against contemporary academic one-upmanship. Stoppard's theater has been punningly called pan-parodic, but his intellectual acrobatics are always dynamically theatrical.

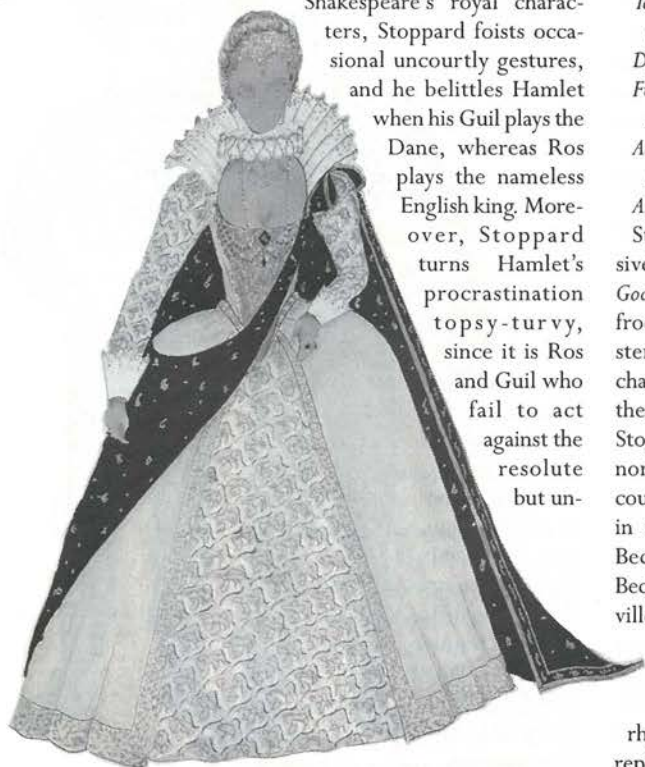
Stoppard never shows off with

quotation for its own sake. Particularly in *Rosencrantz and Guildenstern Are Dead*—a play as much about a company of actors as about minor characters in a Renaissance tragedy—imitation is deeply embedded in theater. Delighted as



Ken Rula (left) and Barry Kraft (right) in A.C.T.'s 1990 production of *Happgood*, by Tom Stoppard

modern actors may be to wreak vengeance on the aristocrats of *Hamlet*, the bravura role is that of the Player. No sooner does he appear, than he greets Ros and Guil as an audience, creating a deliberate ambiguity about the line of demarcation between performer and spectator. Shakespeare gives the Player fewer than fifty words, including his assent to learning Hamlet's "speech of some dozen or sixteen lines." Stoppard gives the Player some dozen or sixteen pages of brilliant dialogue, in which he broaches such subjects as entrances and exits, art versus life, patronage and performance, realism versus stylization, high versus low art, tragedy versus melodrama, script versus improvisation. And the Player theatricalizes all these theatrical subjects. Perhaps Stoppard's most daring coup de théâtre is to enfold the plot of







Original sketches on pages 21, 22, 24, and 47 by costume designer D.F. Draper. Engravings on pages 24 and 48 from Joseph Furtenbach's *Mannhalter Kunst-Spiegel*, 1663 (Oskar Fuschel Collection).

*Hamlet* into the mime show of the players, replete with the deaths of Rosencrantz and Guildenstern. Stoppard's protagonists thus become spectators of their own deaths in a play within a play within a play.

Overall, Stoppard bounces the word "play" through its several meanings. His play opens on a game, and the play's first word is, fittingly, "Heads"—a word that applies to one side of a coin, as well as to what the audience members bring to the play. The dialogue of Stoppard's play often second-guesses such audience reactions as boredom and inattention; the play reviews itself in a kind of interplay. And the actors not only play their parts, but those parts play with playing. In enactment, fair play and foul play begin to blur.

After the players' several versions of violent deaths, the stage deaths of Ros and Guil fulfill the latter's earlier definition of death: "an exit, unobtrusive and unannounced." Once Ros and Guil disappear, ever uncertain of their identity, two ambassadors arrive from England. Stoppard's *Rosencrantz and Guildenstern Are Dead* ends with the speech of Shakespeare's Horatio, but Stoppard runs the blank verse line into journalistic prose which concludes: "purposes mistook fallen on the inventors' heads: all this can I truly deliver." Playfully, Stoppard has compelled our heads to mistake purposes, while he delivers the theatricality of "all this."

And he makes us question such words as "truly." ■

Ruby Cohn, retired professor of comparative drama at the University of California, Davis, is the author of the books *Anglo-American Interplay*, *Retreats from Realism*, *New American Dramatists, 1960-90*, *From DESIRE to GODOT*, and *Modern Shakespeare Offshoots*, among several others. On January 30, 1994, Professor Cohn will participate as a panelist in "Everyman's Theater: Postwar British Playwrights," the third installment of this season's free public symposium series, *A.C.T. Perspectives*.



## FROM "THE LOVE SONG OF J. ALFRED PRUFROCK"

by T.S. Eliot

I should have been a pair of ragged claws  
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!  
Smoothed by long fingers,  
Asleep . . . tired . . . or it malingers,  
Stretched on the floor, here beside you and me.  
Should I, after tea and cakes and ices,  
Have the strength to force the moment to its crisis?  
But though I have wept and fasted, wept and prayed,  
Though I have seen my head (grown slightly bald) brought in  
upon a platter,  
I am no prophet—and here's no great matter;  
I have seen the moment of my greatness flicker,  
And I have seen the eternal Footman hold my coat, and snicker,  
And in short, I was afraid. . . .

No! I am not Prince Hamlet, nor was meant to be;  
Am an attendant lord, one that will do  
To swell a progress, start a scene or two,  
Advise the prince; no doubt, an easy tool,  
Deferential, glad to be of use,  
Politic, cautious, and meticulous;  
Full of high sentence, but a bit obtuse;  
At times, indeed, almost ridiculous—  
Almost, at times, the Fool.

I grow old . . . I grow old . . .  
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?  
I shall wear white flannel trousers, and walk upon the beach.  
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves  
Combing the white hair of the waves blown back  
When the wind blows the water white and black.

We have lingered in the chambers of the sea  
By sea-girls wreathed with seaweed red and brown  
Till human voices wake us, and we drown.



# NEXT, PLEASE

by Philip Larkin

Always too eager for the future, we  
Pick up bad habits of expectancy.  
Something is always approaching; every day  
Till then we say,

Watching from a bluff the tiny, clear,  
Sparkling armada of promises draw near.  
How slow they are! And how much time they waste,  
Refusing to make haste!

Yet still they leave us holding wretched stalks  
Of disappointment, for, though nothing balks  
Each big approach, leaning with brasswork prinked,  
Each rope distinct,

Flagged, and the figurehead with golden tits  
Arching our way, it never anchors; it's  
No sooner present than it turns to past.  
Right to the last

We think each one will heave to and unload  
All good into our lives, all we are owed  
For waiting so devoutly and so long.  
But we are wrong:

Only one ship is seeking us, a black-  
Sailed unfamiliar, towing at her back  
A huge and birdless silence. In her wake  
No waters breed or break.

26 January 1951

Reprinted from *The Less Deceived* by permission of The Marvell Press, England and Australia.

# FROM THE FRINGE TO THE FOREFRONT

by Tim Fisher

*If you are a playwright, the odds are less than favorable you will convince a theater—large or small—to risk a production of your new work; the odds of that work becoming a success once it's up and running are even more painful to contemplate. Behind every "successful" play is the story not only of its germination, but of its journey to first one stage, and then, with luck, more and more stages across the world. Rosenkrantz and Guildenstern Are Dead beat the odds for Tom Stoppard, proving that with a single play an author can achieve success that is both overnight and permanent.*

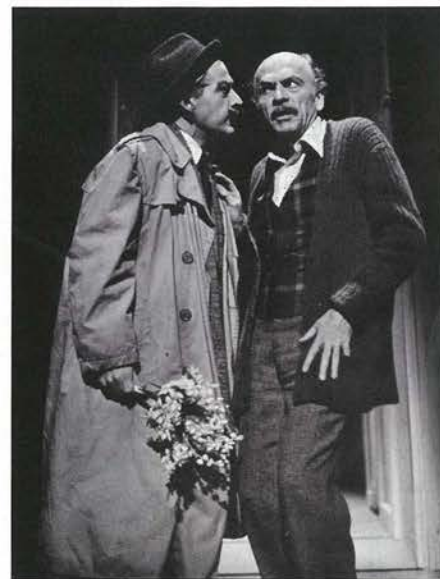
In 1964 Stoppard was finishing up a five-month Ford Foundation grant that had paid for twenty young European playwrights to live and write as part of a cultural exchange in a Berlin mansion. At the end of the grant term the recipients were expected to present excerpts of their works in progress for a troupe of amateur actors to perform. Stoppard composed a one-act burlesque called *Rosenkrantz and Guildenstern Meet King Lear*, inspired by a question his agent had posed wondering which king the two lowly characters from *Hamlet* might have found upon reaching Britain. Soon afterwards, Stoppard scrapped that piece and began to write a new version using *Hamlet* as a starting point. Two of the three acts were completed a year later, and the Royal Shakespeare Company secured the rights to it for a twelve-month period. During this time Stoppard sup-

ported himself and his wife by writing for a BBC serial about the life of an Arab medical student in London.

When the RSC failed to fit the play into its repertoire, *Rosenkrantz*

*and Guildenstern* was given to the amateur Oxford Theatre Group to mount in the 1966 Edinburgh Fringe Festival—Edinburgh's off and off-Broadway. The acting company was made up of undergraduate Oxford

students who had no scenery, few props, and rehearsed in a musty church basement; the director quit early on. Expecting his recently published novel, *Lord Malquist and Mr. Moon*, to be his ticket to literary success, Stoppard had low expectations for *Rosenkrantz and Guildenstern*, and was not surprised when the opening few performances received mostly lukewarm to bad reviews—he later remarked that it was received "politely rather than with hilarity." On the train back to London, however, he discovered the glowing



The 1974 A.C.T. production of Stoppard's *Jumpers* featured Earl Boen (left) and William Paterson (right).

William Gauden



OVERNIGHT  
STOPPARD  
FOUND  
HIMSELF ON  
THE FRONT  
PAGES OF  
ALL THE  
MAJOR  
PAPERS.

weekend review by *Observer* theater critic Robert Brynan: "[R&G] is the most brilliant debut by a young playwright since John Arden."

So glowing was Brynan's review, in fact, that National Theatre literary advisor Kenneth Tynan immediately requested a script, and, after conferring for a week with his boss, Sir Laurence Olivier, bought the rights to the play. Six months later it was in rehearsal. Stoppard met frequently with Olivier and Tynan to cut and revise the script, Olivier suggesting the addition of a key scene from *Hamlet* that had been left out in which Rosencrantz and Guildenstern accost Hamlet after he has hidden Polonius's body. On April 11, 1967, the play had its London debut at the National's Old Vic theater, directed by twenty-five year old Derek Goldby and starring John Stride as Rosencrantz and Edward Petherbridge as Guildenstern. At twenty-nine Stoppard was the youngest playwright ever to have a work produced by the prestigious National.

Although Stoppard ducked out of the performance after a man sitting in front of him said to his companion, "I do wish they'd get on with it," *Rosencrantz and Guildenstern* was a smash hit. Overnight Stoppard found himself on the front pages of all the major papers, his play hailed as the most important first-produced work by a British playwright since Harold Pinter's *The Birthday Party*, his name distinguished by the designation "boy genius." *Rosencrantz and Guildenstern* ran in repertoire at the Old Vic for three-and-a-half years; Stoppard won the *Evening Standard's* 1967-68 Most Promising

Playwright Award and the John Whiting Award.

In 1968, seven months after the London opening, Stoppard and his play traveled to New York—the first production of Olivier's National Theatre to come to America. Again, praise from critics was overwhelming: "[Stoppard] is among the finest English-speaking writers of our stage." The *New York Times's* Clive Barnes, high priest of theater critics, wrote a rave that was the crowning glory. *Rosencrantz and Guildenstern* went on to win both the 1968 Tony and Drama Critics' Circle awards for best play. That same year A.C.T. founding general director William Ball presented it for the first of three consecutive seasons, between 1968 and 1972, commencing a relationship between A.C.T. and Stoppard that would continue with productions of his *Jumpers* in 1974, *Travesties* in 1977 and 1978, *Night and Day* in 1981, *The Real Thing* in 1987, and *Hapgood* in 1990, and would include frequent visits to A.C.T. by the playwright.

But perhaps the most savory "review" Stoppard ever received came that opening night in New York while he was at a pub near the theater with his (first) wife, Jose, and producer David Merrick—all three of them anxiously awaiting judgment from the press and the public. Once it became clear that the news from all corners was good, a bartender winked and grinned at Stoppard as he announced, "Ah, you're in, kid!" ■



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# Performance Highlights

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



\*\*\*\*\*

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

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

\*\*\*\*\*

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

—Robert Simonson



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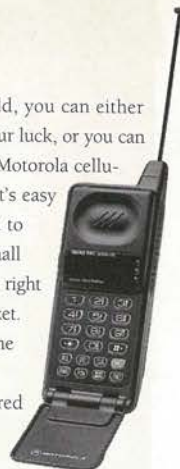
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## STOPPARD ON ROSENCRANTZ AND GUILDENSTERN

One day, I tripped and fell against a typewriter, and the result was *Rosencrantz and Guildenstern*.

—*The New Yorker*

Once I began writing it, I was depressed—it seemed like too much of an in-joke. What I'm really doing is to communicate my private neuroses to see if anyone shares them. I also want to share my private sense of humor, if I can.

—*Newsweek*

[*Rosencrantz and Guildenstern*] chose themselves to a certain extent. I mean that the play *Hamlet* and the characters *Rosencrantz* and *Guildenstern* are the only play and the only characters on which you could write my kind of play. They are so much more than merely bit players in another famous play. *Hamlet* I suppose is the most famous play in any language, it is part of a sort of common mythology. I am continually being asked politely whether I will write about the messenger in *Oedipus Rex*, which misses the point. . . .

There are certain things which they bring on with them, particularly the fact that they end up dead without really, as far as any textual evidence goes, knowing why. *Hamlet's* assumption that they were privy to *Claudius's* plot is entirely gratuitous. As far as their involvement in *Shakespeare's* text is concerned they are told very little about what is going on and

much of what they are told isn't true. So I see them much more clearly as a couple of bewildered innocents rather than a couple of henchmen, which is the usual way they are depicted in productions of *Hamlet*. . . .

Influences such as appear in *Rosencrantz*, and any play of anybody else's, are I suppose admirations that have been unsuccessfully repressed or obscured. I don't mean consciously! But, of the influences that have been invoked on my behalf, and they have been Beckett, Kafka, Pirandello, of course, I suppose Beckett is the easiest one to make, yet the most deceptive. Most people who say Beckett mean *Waiting for Godot*. They haven't read his novels, for example. I can see a lot of Beckettian things in all my work, but they're not actually to do with the image of two lost souls waiting for something to happen, which is why most people connect *Rosencrantz* with *Waiting for Godot*, because they had this scene in common. . . .

I find Beckett deliciously funny in the way that he qualifies everything as he goes along, reduces, refines and dismantles. When I read it I love it and when I write I just guess it comes out as other things come out. As for Pirandello, I know very little about him, I'm afraid. I've seen very little and I really wasn't aware of that as an influence. It would be very difficult to write a





play which was totally unlike Beckett, Pirandello, and Kafka, who's your father, you know?

—*Transatlantic Review*

I can't invent plots. I've formed the habit of hanging my plays on other people's plots. It's a habit I'm trying to kick.

—*The New Yorker*

Heroes have been seen through. We don't want myths today.

—*Newsweek*

As I went to bed last night [after *R&G* opened in London to rave reviews], I had an awful thought that this was some monstrous hoax the world was perpetrating on me.

—*The Sun*

I liked [*Lord Malquist and Mr. Moon*, Stoppard's novel, which sold fewer than seven hundred copies when it was published in 1966] enormously when I wrote it—I worked on it for months, all day and half the night . . . and I thought it would be a great success and that *Rosencrantz*, which I'd just finished, would simply be an interesting episode. . . . Things you write tend to go off, like fruit. There are very few things I've written that haven't tended to decompose, later on, before my startled gaze—that is perfectly natural, since literary material isn't mineral but organic, and nature changes—but *Malquist* wears well, at least for me.

—*The New Yorker*

My play was not written as a response to anything about alienation in our times. . . . It would be fatal to set out to write primarily on an intellectual level. Instead, one

writes about human beings under stress—whether it is about losing one's trousers or being nailed to the cross.

—*Life*

Whenever I talk to intelligent students about my work, I feel nervous, as if I were going through customs. "Anything to declare, sir?" "Not really, just two chaps sitting in a castle at Elsinore, playing games. That's all." "Then let's have a look in your suitcase, if you don't mind, sir." And, sure enough, under the first layer of shirts there's a pound of hash and fifty watches and all kinds of exotic contraband. "How do you explain this, sir?" "I'm sorry, Officer, I admit it's there, but I honestly can't remember packing it."

—*The New Yorker*

I might subscribe to certain beliefs on Monday, Wednesday, and Friday and to a totally different set on Tuesday and Thursday. I think that a sense of conflict between one's emotional response to absolute morality and one's rational sense of the implausibility of there being a God is obviously a part of what I call "the Ping Pong game." I always write about two people arguing. I play Ping Pong with myself, but there is no killing shot. It is like Ping Pong against a clock; there is a tendency for the argument to be won by the person who finishes speaking when the bell goes, rather than because there is nothing left to say.

—*Time*

There is a God, and he looks after English playwrights.

—*The New Yorker*

## SHAKESPEARE'S HAMLET

### A SYNOPSIS

Tom Stoppard interlaced some two hundred and fifty lines of *Hamlet* into the script of *Rosencrantz and Guildenstern Are Dead*. While it is not necessary to know *Hamlet* to appreciate *Rosencrantz* and *Guildenstern*, it certainly helps.

### ACT I

The mood at the royal Danish court at Elsinore is fearful and gloomy: the ghost of the late King Hamlet has been haunting the ramparts. The dead king's brother, Claudius, has hastily married Gertrude, the widowed queen, and ascended to the throne, usurping the title that should have gone to young Prince Hamlet, who has been moping about the palace since his father's death two months before. The kingdom is on the brink of war with Norway.

Claudius and Gertrude scold Hamlet for his continued melancholy; left alone, the prince vents his grief and outrage at his mother's "incestuous" remarriage. Ophelia, Hamlet's love, is warned by her father, Polonius, Claudius's chief counselor, and her brother, Laertes, not to continue her relationship with the prince. That night, the old king's ghost appears to Hamlet, demanding retribution for his foul and unnatural murder. The prince is horrified to learn that the murderer is Claudius, who seduced his mother and poured poison in his father's ear as the king slept. Hamlet agrees to execute his father's revenge.

### ACT II

Weeks pass, and Hamlet can not bring himself to move against Claudius. To avert suspicion while he ponders whether to act or not to act, Hamlet pretends madness, in the process frightening Ophelia, who has dutifully agreed not to see him any more. Claudius and Gertrude want to know why Hamlet is behaving so strangely; Polonius says that Hamlet's insanity is driven by thwarted love. Claudius sends two of Hamlet's friends, Rosencrantz and Guildenstern, to see the prince and try to figure out what's wrong with him. A troupe of travelling players comes to the castle, and Hamlet arranges for them to enact before the court a tragedy containing an incident very like the alleged murder of his father, so that he can watch Claudius's reaction and thus confirm his uncle's guilt.

### ACT III

The next day, Hamlet shocks Ophelia with wild denuncia-





tions against women and marriage. During the players' performance, a visibly distraught Claudius flees the hall and orders Rosencrantz and Guildenstern to take his lunatic nephew away to England. Hamlet goes to his mother's chamber and condemns her so ferociously that she cries out in fear; Polonius, spying from behind an arras, also shouts out. Hamlet, believing the spy to be Claudius, stabs and kills Polonius through the arras. The ghost interrupts to remind Hamlet of his vengeful duty; Hamlet drags Polonius's body away.

#### ACT IV

Now convinced that her son is truly crazy, Gertrude tells Claudius about Polonius's death. Claudius orders Rosencrantz and Guildenstern to escort Hamlet to England; they carry documents ordering Hamlet's execution upon his arrival there. Laertes returns to Elsinore from France demanding an explanation for the murder of his father; a deranged Ophelia wanders around singing distractedly. Claudius explains what happened to Polonius and that he dare not punish Hamlet because of the love of the queen and country for the prince. Sailors arrive, bearing letters from Hamlet: to his close friend Horatio he writes that pirates attacked the ship bound for England and that they have helped him return to Elsinore. Frustrated, Claudius and Laertes plot an "accidental" death for the prince; Laertes will engage Hamlet in a sword fight using a poison-tipped foil. The queen enters to announce that Ophelia has drowned herself.

#### ACT V

Hamlet meets Horatio in the graveyard at Elsinore, where they come across Ophelia's funeral, and Hamlet and Laertes fight over her grave. Hamlet tells Horatio how he discovered the plot to kill him in England and escaped, after forging an order for Rosencrantz and Guildenstern to carry that would guarantee the execution of his (former) friends upon their arrival in England.

As Hamlet and Laertes later fence before the court, Claudius drops a poisoned pearl into a drink intended for Hamlet; the queen unwittingly drinks from the cup instead. In the frenzy of the fight, Laertes wounds and switches foils with Hamlet, who in turn mortally wounds Laertes. The queen swoons as she warns her son about the poisoned cup. The dying Laertes begs Hamlet's forgiveness and blames Claudius for the scheme. Hamlet runs Claudius through and forces him to drink the poison. Horatio in his grief tries to take the cup, as well; but, as he dies in Horatio's arms, Hamlet stops his friend with a plea to live to tell the truth of the tale. Ambassadors from England enter the corpse-strewn hall and announce that "Rosencrantz and Guildenstern are dead." ■



## THE PAN PACIFIC HOTEL SAN FRANCISCO

With cosponsorship of *Rosencrantz and Guildenstern Are Dead*, the Pan Pacific Hotel San Francisco returns to sponsor its seventh A.C.T. production. Located at the corner of Post and Mason Streets, a convenient stroll for theatergoers headed to the Stage Door Theatre or Marines Memorial Theatre, the Pan Pacific is a luxury hotel, designated one of the Leading Hotels of the World, which features 311 rooms, 19 suites, and some of the finest dining in the city.

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of twenty luxury hotels operated by Pan Pacific Hotels and Resorts in fourteen countries throughout the Pacific Rim, including Malaysia, Singapore, Indonesia, Bangladesh, China, Japan, Australia, New Zealand, Hong Kong, the island of Vanuatu, Micronesia, and Canada, as well as The Mauna Lani Bay Hotel and Bungaloes on the big island of Hawaii and properties in San Diego and Anaheim.

The Pan Pacific Hotel bestows lavish attention upon its guests, including complimentary Rolls Royce local transportation and twenty-four-hour personal valet



The Pan Pacific Hotel San Francisco is located at 500 Post Street (at Mason).

and room service. Since opening its doors in 1987, the Pan Pacific Hotel has generously extended its hospitality to A.C.T. patrons: at the renowned Pacific restaurant, A.C.T. theatergoers can savor an outstanding prix-fixe dinner—served nightly for only \$29 per person—including valet parking, while A.C.T. major donors (at the Benefactor level and above) enjoy additional benefits at the hotel. For hotel reservations, call (415) 771-8600; for dinner reservations, call (415) 929-2087.



# SIMPSON PAPER COMPANY

## Simpson

Now in its second century as a leading U.S. producer of fine writing, printing, and technical papers, and a pioneer in the replanting of harvested forests and development of recycled paper products, Simpson Paper Company knows well the principles of long-term commitment. To A.C.T., this has meant eleven consecutive years of support, including sponsorship of *Dinner at Eight*, *Cat on a Hot Tin Roof*, *The Gospel at Colonus*, *King Lear*, and, most recently, last season's *Light up the Sky*. Simpson has once again, for the third consecutive season, donated all of the paper on which *Preview*, A.C.T.'s

subscriber newsletter, is printed.

Founded in Washington State in 1890, Simpson has grown from a small logging company ("fifty men and twelve horses") into a nationwide leader in paper sales and technology, with ten mills and almost five thousand employees across the country. After more than twenty years in San Francisco, the company has relocated its headquarters to Seattle. A.C.T. extends its continuing gratitude for Simpson's devoted support and best wishes for success in the company's new home. We will miss our good friends.

# BANKAMERICA FOUNDATION



As the philanthropic arm of the Bank of America, one of the country's leading financial institutions, BankAmerica Foundation has for more than twenty-five years awarded major grants in a broad spectrum of categories, including economic development, affordable housing, education, conservation and environment, and health and human services.

BankAmerica Foundation views support of the arts as a fundamen-

tal adjunct to its banking enterprise. "The two go hand-in-hand," says Caroline Boitano, the Foundation's president. "A.C.T. performances infuse life into the cultural scene, attracting people and business to the community. BankAmerica Foundation's contributions to those performances in turn reflect our own commitment to the vitality of the local community."



**MICHAEL FITZPATRICK** (*Horatio*), a graduate of the A.C.T. Advanced Training Program, is the recipient of the Burt and DeeDee McMurtry Professional Theater Intern Fellowship. Studio productions at A.C.T.

included *Awake and Sing*, *Light up the Sky*, and *The Lower Depths*. He is also a graduate of the Pacific Conservatory of the Performing Arts (P.C.P.A.) and attended the College of Santa Fe in New Mexico. As a member of the P.C.P.A. company and a teacher in their Young Conservatory, he appeared in *Big River*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Normal Heart*, and *Baby*, among others. Fitzpatrick has also worked at many Sacramento theaters, winning six Elly Awards for acting and design.

universities. Recently he directed *Keely and Du* and *Death and the Maiden* for the Alley Theatre.



**JACK HALTON** (*Tragedian*) apprenticed at The Old Theater on the Wharf in Provincetown in 1966 and graduated from the American Academy of Dramatic Arts in 1969. Since making his San Francisco debut in the Sunken Meadow with Margrit Roma's New Shakespeare Company in 1972, he has worked with the San Francisco Repertory Company, Illustrated Stage Company, Intersection for the Arts, North Beach Repertory Company, Antenna Theater, Theatre of Yugen, Gulf of the Farrallons, and Exit Theatre. He founded the Bannam Place Theater in 1987, is artistic director of San Francisco's Trinity Shakespeare Company, and is a company member of the award-winning Actors' Theater of San Francisco.



**KEN GRANTHAM** (*Cladius*) last appeared at A.C.T. in *Antigone*, directed by Carey Perloff. He has acted with Houston's Alley Theatre, Berkeley Repertory Theatre, the Eureka Theatre Company (where he served

as associate artistic director and literary manager), the Magic Theatre, and the Z Collective, and in such long-running hits as *Cloud 9*, *Noises Off*, and *Dracula*. A cofounder of San Francisco's Magic Theatre, he directed John O'Keefe's *Chamber Piece* there in 1971 and *All Night Long* in 1980. He has also directed for the San Francisco Shakespeare Festival, Berkeley Shakespeare Festival, Lincoln Center Performance Ensemble, Lincoln Center Institute for the Arts, and numerous colleges and



**CHRISTOPHER PAUL HART** (*Tragedian*) holds an M.F.A. in acting from U.C.L.A. He has performed in *A Map of the World* (for which he received a Drama-Logue Award) at the Odyssey Theatre in Los Angeles; *Love's Labor's Lost*, *Man of La Mancha*, *A Funny Thing Happened on the Way to the Forum*, and *Cabaret* at the P.C.P.A. Theaterfest; *Two Gentlemen of Verona* at the Shakespeare Festival/L.A.; *A Midsummer Night's Dream* at the Sterling Renaissance



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Fair, New York; *Richard II* and *Two Gentlemen of Verona* at the Theatre at Monmouth, Maine; and *A Christmas Carol* with the Imagination Company, among others. On screen he can be seen in the film *Renaissance Man*.



**DAN HIATT** (*Guildestern*) has performed in dozens of plays in the Bay Area over the past twenty years or so. Most recently, he appeared in *Laughing Wild* at the Mason Street Theatre, which followed an extended run in the role of Lucky in *Waiting for Godot* at the Y Theatre in the Tenderloin. His most recent A.C.T. appearance was in *The Pope and the Witch* (also directed by Richard Seyd). Other favorites include *Lips Together Teeth Apart*, *Glengarry Glen Ross*, and *Born Yesterday* at Marin Theatre Company; *As You Like It*, *A Midsummer Night's Dream*, *King Lear*, *The Winter's Tale*, and others at the California Shakespeare Festival; *Noises Off*, *Greater Tuna*, and *Curse of the Werewolf* at various theaters; and *Undiscovered Country* and *The Way of the World* at the Huntington Theatre in Boston.



**ELISABETH IMBODEN** (*Ophelia*), recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, graduated in May 1994 from the A.C.T. Advanced Training Program, where she appeared in studio productions of *The Seagull*, *All My Sons*, and *The Winter's Tale*. She received her B.A. in drama from San Francisco State University in 1992 and currently resides in Los Angeles. She recently completed filming a supporting role in the Show-

time anthology series "Love Street," and can be seen and heard at MGM Las Vegas as the captain of the "Deep Earth Exploration" ride.



**JAMISON JONES** (*Hamlet*), recipient of the Joan and Harrison Sadler Professional Theater Intern Fellowship, is a graduate of A.C.T.'s Advanced Training Program. He has been seen at the Los Altos Conservatory Theatre in *Dracula*, *Tennessee in the Summer*, and *Purple Hearts*, and performed in the European premieres of *Tennessee in the Summer* and *Purple Hearts* in Edinburgh, Scotland. He has also recently completed work on the world's first all-digital production of a live-action film, *Mail Bonding*, produced by Pure Grain Digital Productions. His voice can be heard at MGM Studios in Las Vegas aboard the "Deep Earth Exploration," and he can be seen in the film *Radioland Murders*. Jones received his B.A. in theater arts from California State University at Fullerton.



**TOM LENOCI** (*Soldier, Ambassador*), recipient of the Shep Pollack and Paulette Long Professional Theater Intern Fellowship, is a 1993 graduate of A.C.T.'s Advanced Training Program. At A.C.T. he has appeared in mainstage productions of *Home*, directed by Carey Perloff, Robert Woodruff's production of *The Duchess of Malfi*, and studio productions of *A Prayer for My Daughter*, *Cymbeline*, *Ivanov* (in the title role), and *The Lower Depths*. Bay Area credits also include *25 Fish in Dogpatch* for the Bay Area Playwrights' Festival, *Shadowlands* at Marin Theatre Company, David Barth's *A Dance along the Precipice* at Inter-

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section for the Arts, and the role of Barry, the best man, in the San Francisco production of *Tony 'n' Tina's Wedding*.



**WANDA McCADDON** (*Gertrude*) has appeared in the Bay Area as Maria Voinitsky in *Uncle Vanya* at A.C.T., Julia in *Lend Me a Tenor* and Juba in *Heathen Valley* at San Jose Stage Company, Mrs. Boyle in *Mousetrap* at San Jose Repertory Theatre, Lady Bracknell in *The Importance of Being Earnest* at Sunnyside Repertory Theater, and Martha in *Who's Afraid of Virginia Woolf?* at California Repertory Theater/Monterey. Regional credits include *Romeo and Juliet* and *Penny for a Song* at the Oregon Shakespeare Festival, and *Happy Days* and *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*.



**PETER JAMES MEYERS** (*Tragedian*) recently appeared in *A Midsummer Night's Dream* at Marin Shakespeare Company, *The Heidi Chronicles* and *The Old Boy* at TheatreWorks in Palo Alto, *Nebraska* at the Magic Theatre, *Glengarry Glen Ross* at Marin Theatre Company, and *American Buffalo* and *The Zoo Story* at Vector Theatre. Directing credits include *Manhattan Hurts*, *Profile for Murder*, and *The Secret Order* at Theater Artists of Marin and *Danny and the Deep Blue Sea*



**JARION MONROE** (*The Player*) has performed in most of the major theater venues in the Bay Area. Favorite stage credits include *The Devil/Mendoza* in *Man and Superman* at South Coast Repertory Theatre and the roles of Dr. Waxling and Casper T. Willis, which he created for the world premieres of *Search and Destroy* and *Santos y Santos*, respectively. He appeared opposite Sydney Walker in Berkeley Repertory Theatre's *A Prelude to a Kiss* and on screen he can be seen in the upcoming Hallmark Hall of Fame production of "Redwood Curtain" on ABC, the feature film *Farmer and Chase*, and as the arch villain Max Mirage in *Black Diamond*. He appears with his wife, Anni Long, in the NBC movie of the week *Web of Deception*.



**RAY PORTER** (*Rosencrantz*) has performed as Dromio in *A Comedy of Errors* at the Oregon Shakespeare Festival, Portland; and as Dogberry in *Much Ado about Nothing*, Francisco in *The Tempest*, Etienne in *A Flea in Her Ear*, Quince in *A Midsummer Night's Dream*, Valere in *La Bête*, Norfolk in *Henry VI, Part 2*, Howie Newsome in *Our Town*, Bedford in *Henry V*, Clown in *The Winter's Tale*, and Reverend Eddie in *The Illuminati* at the Oregon Shakespeare Festival, Ashland. Other credits include Valentine in *The Two Gentlemen of Verona* at the Kern Shakespeare Festival, S.B. in *Bludgeoned* at the Tesuque Over-all Theatre, and Ludwig in *Oscar* at The Kennedy



Center for the Performing Arts. Porter received a B.F.A. in theater from the California Institute of the Arts in 1989.



**TONY STOVALL** (*Tragedian*) is a graduate of Stanford University, where he majored in international relations, and of A.C.T.'s Summer Training Congress. In the Bay Area he has appeared in *Dreamgirls*, *A Chorus Line*, *The Wiz*, and *La Cage aux Folles*. He recently returned from a tour of the United States and London with the group Pomo Afro Homos.



**BORIS UNDORF** (*Alfred*), fifteen, came to the United States in 1989 from the Ukraine. A student of the A.C.T. Young Conservatory, he began acting in 1992 and has appeared locally in productions of *A Midsummer Night's Dream*, *Measure for Measure*, and an all-male *The Merry Wives of Windsor*. He has appeared on television in commercials and is currently rehearsing for a role in his first feature film.



**GEORGE WARD** (*Polonius*) has directed or appeared in more than thirty productions with Theatre-Works, where his recent credits include A.R. Gurney's *The Old Boy* and Uncle Sid in *Ah, Wilderness!* He was nominated by the Bay Area Theatre Critics' Circle

for his performances in *T Bone 'n' Weasel* and *A Rosen by Any Other Name*. Other credits include *On Golden Pond*, *Love Letters*, *Prelude to a Kiss*, *I'm Not Rappaport*, *The Boys Next Door*, and *A Walk in the Woods*. Ward trained at Wayne State University, the University of Michigan, and Louisiana State University, and has taught drama and English at Woodside High School for thirty-one years. This is his first appearance at A.C.T.



**BREN MCELROY** (*Understudy*), recipient of the Jerry and Maria Markowitz Professional Theater Intern Fellowship, is a 1994 graduate and M.F.A. candidate of A.C.T.'s Advanced Training Program, where her studio

credits included Yelena in *Uncle Vanya* and Irene in *Light up the Sky*. She is returning from the New Jersey Shakespeare Festival, where she appeared in *The Merry Wives of Windsor* and *Diary of a Scoundrel*, among others. She earned her B.A. at Kenyon College, where she received the Joanne Woodward Acting Trophy, and has received awards from the National Forensic League and the National Foundation for Advancement in the Arts.



**GEORGE POLZER** (*Understudy*) most recently performed in *Golden Boy* and *A Midsummer's Night Dream* at the University of San Francisco's Multi-Ethnic Theater and in *Lotto* at the Black Repertory Theater. Born in Vienna, Polzer received his B.A. in liberal arts and an M.A. in business and computer science. His past studies have included classical piano and dance.



**RICHARD TAYLOE** (*Understudy*) is a senior at Lick-Wilmerding High School, where he has been an active member of the theater department. He has also attended A.C.T.'s Young Conservatory for three years, performing in Performance Workshop productions of *Class Action* and *A Separate Peace*.

**TOM STOPPARD** (*Author*) worked first as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*) and the first of his plays to be staged, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (1976 Tony Award), *Every Good Boy Deserves Favour* (written with André Previn for actors and orchestra), *Night and Day*, *The Real Thing* (1984 Tony Award), *Hapgood*, and *Arcadia*. His translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *The Play in the Castle*). He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, and the film of *Rosencrantz and Guildenstern Are Dead* (which he also directed), which won the Prix d'Or at the Venice Film Festival in 1990 for best film. Currently he is writing the script for a feature film of Andrew Lloyd Webber's *Cats* and attending rehearsals of his next play, *Indian Ink*. *Hapgood* is now playing at Lincoln Center in New York, and *Arcadia* will follow in February.

**KATE EDMUNDS** (*Scenic Designer*), created the sets for *Angels in America*, *Oleanna*, *Uncle Vanya*, *Full Moon*, *Scapin*, *Pecong*, *Antigone*, and *Hamlet* at A.C.T., where she is designer in residence. She has designed more than fifteen productions for Berke-

ley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

**D.F. DRAPER** (*Costume Designer*) has designed costumes locally for *Joe Turner's Come and Gone*, *The Cocktail Hour*, and *Oleanna* for A.C.T.; *Waiting for Godot* for Shakespeare Santa Cruz; and independent productions of *Song of Singapore* (codesigner) and *Babes in Arms*. He has also designed for the Minneapolis Children's Theater Company, Annapolis Opera, Baltimore Ballet, and Baltimore Actors' Theater. He was designer in residence at the Balto School for the Arts for six years before joining A.C.T. as costume director in 1988.

**PETER MARADUDIN** (*Lighting Designer*), designer in residence at A.C.T., has designed *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, and *Antigone*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and, for regional theater, he has designed more than one hundred and fifty productions for such companies as The Guthrie Theatre, The Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *The Caucasian Chalk Circle* and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

**STEPHEN LeGRAND** (*Sound Designer and Composer*) is in his ninth season as sound designer and composer at A.C.T., where his work has included



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*Oleanna*, *Full Moon*, *Uncle Vanya*, *Scapin*, *A Christmas Carol*, *Pecong*, *Pygmalion*, *Creditors*, *The Pope and the Witch*, *Miss Evers' Boys*, *Antigone*, *Dinner at Eight*, *Good*, *Charley's Aunt*, *Taking Steps*, *Cat on a Hot Tin Roof*, *The Marriage of Figaro*, *The Seagull*, and *Faustus in Hell*. With collaborator Eric Drew Feldman he has received awards for the music for *The Lady's Not for Burning* at A.C.T., *The Tooth of Crime* and *The Rivals* at Berkeley Repertory Theatre, and *Fen* at the Eureka Theatre. He also wrote scores for *Yankee Dawg You Die*, *Lulu*, and *Fuente Ovejuna* at Berkeley Repertory Theatre and music for *The Wash* at the Mark Taper Forum.

**ALICE ELLIOTT SMITH** (*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, and director of staged readings and studio and Plays in Progress productions. A partial listing of her stage-managing credits includes *Private Lives*, *The Lady's Not for Burning*, *The Floating Light Bulb*, *Faustus in Hell*, *A Lie of the Mind*, *Diamond Lil*, *Woman in Mind*, *Joe Turner's Come and Gone*, *Judevine*, *Hapgood*, *Burn This*, *Food and Shelter*, *Dark Sun*, *Cat on a Hot Tin Roof*, *A Christmas Carol*, *Cyrano de Bergerac*, *The Cocktail Hour*, *The Pope and the Witch*, *Antigone*, *The Learned Ladies*, *Pecong*, *Uncle Vanya*, *Oleanna*, and *Home*. Smith is also program director of the Beckett Prison Project, producing the works of Samuel Beckett in maximum security prisons.

**STEVEN LUKENS** (*Assistant Stage Manager*) most recently served as assistant stage manager for *Full Moon*, *Uncle Vanya*, and *Pecong* at A.C.T. He was production stage manager for Encore Theatre Company for three seasons, where he worked on productions of *Down the Road*, *Uncle Vanya*, and *Road to Nirvana*. He was also on the stage management staff for *Assassins* at San Jose Civic Light Opera and for *The Visit* and *Book of the Night* at the Good-

man Theater in Chicago. He is a graduate of the theater department of Northwestern University.

**DAVID KURTZ** (*Associate Director*) returns to A.C.T. to work with Richard Seyd after assistant directing *Pygmalion*. His directing credits include *Morning's at Seven* at California Conservatory Theatre, *Annie Get Your Gun* at Peninsula Musical Theatre, *Walls* and *The Crucible* with the Asian American Theatre Project, *Every Good Boy Deserves Favour* with the Redwood Symphony, and *Yankee Dawg You Die* for the Stanford Centennial and City Lights. He has been the assistant director for *The Taming of the Shrew* at California Shakespeare Festival, *The Swan* at the Magic Theatre, and *A Normal Life*, *The Royal Hunt of the Sun*, and *Skin of Our Teeth* at TheatreWorks.

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



**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first season at A.C.T. with August Strindberg's *Creditors*, followed by Timberlake Wertenbaker's new translation of *Antigone*, last season's acclaimed *Uncle Vanya*, and this season's *Home*, by David Storey. In 1993 she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera *The Cave* at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as Artistic Director of New York's CSC Repertory, Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *The Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *The Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *The Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *The Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

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

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



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

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





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

*Off*. As Associate Producing Director of the Eureka Theatre Company, he directed *The Threepenny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *Unfinished Stories* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season and directed *A Midsummer Night's Dream* as the opening production for the California Shakespeare Festival's new outdoor amphitheater in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *The Pope and the Witch*, Bernard Shaw's *Pygmalion*, and the Bay Area premiere of David Mamet's *Oleanna*. This season at A.C.T. he directs Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* and Shakespeare's *Othello*.

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

**JAMES HAIRE** (*Producing Director*) began his career on Broadway with Eva LeGallienne's National Repertory Theater. Among the productions he managed were *The Madwoman of Chaillet* (with LeGallienne, Sylvia Sydney, and Leora Dana), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown's Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *Georgy* (a musical by Carole Bayer Sager), *And Miss Reardon Drinks a Little* (with Julie Harris and Estelle Parsons), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971 as Production Stage Manager. In 1985 he was appointed Production Director, and in 1993 he assumed his current position. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

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

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



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

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

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



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## A.C.T.'S ANGELS TAKES WING

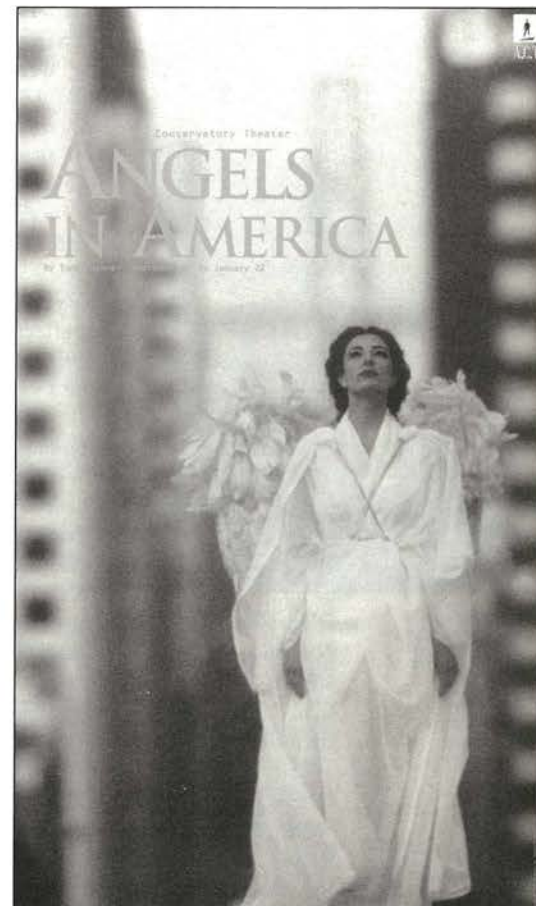
The initial run of A.C.T.'s acclaimed production of *Angels in America*, originally scheduled at the Marines Memorial Theatre through January 22, 1995, has sold out. To accommodate the Bay Area's enthusiastic response to Tony Kushner's Pulitzer Prize-winning two-part epic, A.C.T. has extended the run. The telephones in the A.C.T. box office have been ringing off the hook since early September, so call now (415-749-2ACT) to order tickets to the production Steven Winn of the *San Francisco Chronicle* called "a journey any adventurous theatergoer will not want to miss."

## A REMEMBRANCE OF ANGELS

To commemorate its landmark production of *Angels in America*, A.C.T. is offering angelic souvenirs for purchase at A.C.T.'s Central Box Office, the Marines Memorial Theatre, and Macy's San Francisco souvenir shop. Now available are posters, one hundred percent cotton tee shirts, and greeting cards—all featuring Thomas Heinser's stunning photograph of A.C.T.'s elegant Angel, Lise Bruneau—as well as copies of the play's two-volume script, published by Theatre Communica-

tions Group. You, too, can be an angel while doing your holiday shopping: A.C.T. is donating ten percent of all net proceeds from the sale of *Angels* merchandise to the San Francisco General Hospital Foundation, which is establishing a fund to improve patient care in Ward 86, the AIDS clinic.

*Posters featuring A.C.T.'s Angel, Lise Bruneau, are now on sale. Poster design by Laura Pickering. Photography by Thomas Heinser. Styling by Daniella Steffan. Hair and make-up by Erin Gallagher.*





## A.C.T.'S SUPERLATIVE SUBSCRIPTIONS

This season A.C.T. welcomes more than nine thousand returning full-season subscribers and more than seven thousand new subscribers to its theatrical family—a total subscription audience of almost seventeen thou-

sand theater lovers. Seven-play subscribers returning from the 1993-94 season renewed at a rate of eighty percent, while total 1994-95 subscriptions reflect an overall increase of almost twenty percent over last year—the greatest increase in A.C.T.'s sub-

scription audience in eight years. Not since the 1986-87 season has the A.C.T. fold numbered so many, or included so many new members.

To its newfound friends, A.C.T. extends a hearty welcome . . . and to its dedicated box office, marketing, and subscriptions staff, profound thanks!

## THE CALIFORNIA COUNCIL FOR THE HUMANITIES SUPPORTS FABULOUS THEATER

The California Council for the Humanities (CCH) has awarded A.C.T. a "minigrant" to fund "The Theater of the Fabulous: Gay and Lesbian Playwriting in America," the first installment of A.C.T.'s second annual series of free public symposia, A.C.T. Perspectives. The CCH, which receives its major funding from the National Endowment for the Humanities, is an independent, nonpartisan organization whose mission is to bring the insights of the humanities to the California public. Since its creation in 1975, the CCH has awarded more than \$10 million to more than thirteen hundred non-profit organizations to present exhibits, lectures, film and radio programs, reading-and-discussion series, and conferences that directly promote dialogue among humanities scholars and out-of-school adults.

The generosity of the CCH enabled A.C.T. to invite a panel of distinguished speakers—including theater columnist Dennis Harvey; Stanford English professor Terry Castle, Ph.D.; Los Angeles playwright and actor Michael Kearns; and Brian Freeman, the artistic director of San Francisco's Pomo Afro Homos—to discuss the development of gay and lesbian American playwriting, using

A.C.T.'s production of *Angels in America* as a starting point. Speaking to a full house at the Marines Memorial Theatre on November 7, these scholars inaugurated the A.C.T. Perspectives season with a lively and provocative two-hour discussion.

Upcoming A.C.T. Perspectives symposia include "Crises of Faith: Death and Dying in the New Millennium" (January 9, 1995 at the Marines Memorial Theatre), and "Everyman's Theater: Postwar British Playwriting" (January 30, 1995 at the Stage Door Theatre). In May, 1995, look for symposia related to A.C.T.'s productions of *Othello* and *Hecuba*. All symposia are on Monday nights from 7 to 9 p.m. and free of charge. For more information, call the A.C.T. box office at (415) 749-2ACT.

## JOHN GOLDMAN HEADS THE GEARY THEATER MAJOR GIFTS CAMPAIGN

While construction on the earthquake-damaged Geary Theater proceeds apace, A.C.T. embarks on the final phase of the capital campaign to raise the funds necessary to complete the historic theater's renovation and seismic restructuring: \$3.5 million still remains to be raised on the \$26 million project. Charged with meeting this challenge is trustee John D. Goldman, newly appointed chairman of the Major

Gifts Committee of A.C.T.'s Geary Theater Campaign, which is seeking individual gifts of \$10,000 or more.

A native San Franciscan and graduate of Swarthmore College and the Stanford Graduate School of Business, Goldman is president of Richard N. Goldman & Co., a prominent San Francisco insurance brokerage firm. He has also served in the Office of the Legislative Analyst and as Assistant Secretary of Transportation for the State of California. Active in community and philanthropic activities, he is a past president of the board of Jewish Family and Children's Services and currently serves on the boards of the Crystal Springs-Uplands School and American-Israel Public Affairs Committee; the board of governors of the Western Association of Insurance Brokers; the advisory boards of the Wildlife Conservation Society and the Trust for Public Land; and the Academy Council of the California Academy of Sciences and the President's Council of the Coyote Point Center for Environmental Education. Goldman is also an honorary board member of Project Open Hand, a trustee of the Goldman Environmental Foundation, and a former board member of the Institute on Aging of Mt. Zion Health Systems.

A.C.T. welcomes Goldman's commitment to the Geary Theater Campaign and invites those interested in participating to contact David Hagar, Director of Development, A.C.T., 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3333.



John Goldman, Chair of the  
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## INTRODUCING A.C.T.'S NEW RESIDENT PLAYWRIGHT: MAC WELLMAN

A.C.T. has received a \$100,000 grant from Theatre Communications Group (TCG) to fund a two-year playwriting residency for Mac Wellman, a New York writer, editor, and dramaturg well known

in off-Broadway circles for his site-specific satires and outrageous way with words. Beginning in December 1994, and continuing into the 1996-97 season, Wellman's residency will round out A.C.T.'s artistic staff with the fresh voice of a leading contemporary playwright, while providing

Wellman with financial and institutional support to produce new work.

The author of some forty plays—including the signature pieces *The Hyacinth Macaw* and *Swoop* (a series of monologues delivered by vampires flying over New York City)—and winner of six OBIE awards, Wellman has a penchant for producing his works in thematically relevant locations. He has put up his plays in the Hall of Dinosaurs in the Smithsonian Institution, the lake in Central Park, and a Staten Island landfill.

Most of Wellman's time at A.C.T. will be spent writing two full-length plays—the first a site-specific work on the themes of earthquake and “chthonic wonderment.” Written for a company of Bay Area actors and graduates of A.C.T.'s Conservatory, this new play will first be presented in a workshop production in the spring of 1995.

Wellman will also take part in the artistic life of A.C.T. As an advocate for the local playwriting community, he will advise on play selection for both the A.C.T. mainstage and for the development of a second stage, which A.C.T. hopes to bring to fruition once construction on the Geary is completed. In his role as resident mentor, he will work with the PTIs and will lead a three-month community workshop on dramaturgy, script analysis, and dramatic criticism. A.C.T. hopes through Wellman's visibility and interaction with the community to create a blueprint for a second stage that will benefit from a practicing playwright's perspective and to take a more active role in the encouragement of new American playwriting.

## WINTER SEMESTER AT THE A.C.T. CONSERVATORY

Now is the time to sign up for dramatic instruction in the A.C.T. Conservatory. The winter session of the **A.C.T. Academy**, which offers evening and weekend

classes to anyone eighteen or older in all levels of acting and in myriad aspects of the dramatic arts, begins **January 9, 1995**. For information and application materials, call Paul Tena at (415) 834-3286.

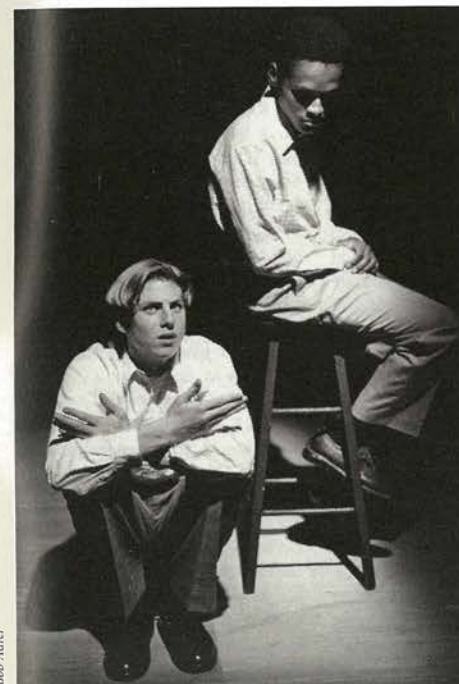
The winter/spring session of A.C.T.'s **Young Conservatory**, which begins on **February 21, 1995**, will include a wide range of theater training for children eight to eighteen in acting, directing, voice and speech, physical acting, musical theater, performance workshops

(featuring a new play by Lynne Alvarez, who will be in residence at the Young Conservatory in February), audition, and improvisation. Call (415) 834-3244 for applications and information.



Kristin Schwartz  
and Michael Smith  
in *The Less Than  
Human Club*

Bob Adler



Kevin Crook (left) and Domenic  
Manchester (right) in the A.C.T.  
Young Conservatory's 1994  
Summer Performance Workshop  
production of Timothy Mason's  
*The Less Than Human Club*.  
In the summer of 1995 the  
Workshop will develop and  
perform a new play by Pulitzer  
Prize-winning playwright and  
novelist Paul Zindel.

Bob Adler

Yolande Gerritsen



Playwright Mac Wellman  
joins A.C.T.'s artistic staff  
in December 1994.



## THE GEARY THEATER CAMPAIGN

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

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### ADMINISTRATIVE OFFICES

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

### BOX OFFICE INFORMATION

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

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

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

### Bass:

A.C.T. tickets are also available at all Bass centers, including The Warehouse and Tower Records/Video.

### Ticket Information/Charge by Phone/Charge by Fax:

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2291.

### Ticket Policy:

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

### TICKET PRICES

*Stage Door/  
Marines Memorial/  
Center for the Arts Theaters*

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, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250.

### Discounts:

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

### Group Discounts:

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

### Gift Certificates:

Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration and can be purchased

in any amount from the A.C.T. box office.

### Mailing List:

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

### SPECIAL PROGRAMS

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

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

#### A.C.T. Audience Exchanges:

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

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

A symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season's productions to the general relation of theater and the arts to American culture. The symposia are free of charge and open to everyone. For information, call (415) 749-2ACT.

#### Student Matinees:

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



## FOR YOUR INFORMATION

### "Words on Plays":

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

### Conservatory:

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

### Costume Rental:

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

### Parking:

A.C.T. patrons can park for just \$6 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. Full Season subscribers enjoy an even greater discount. (Subscriber discount parking packages are already sold out.)

### AT THE THEATER

#### Bleepers!

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

#### Latecomers:

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

### Listening System:

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

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

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

### Wheelchair Access:

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

### VENUES

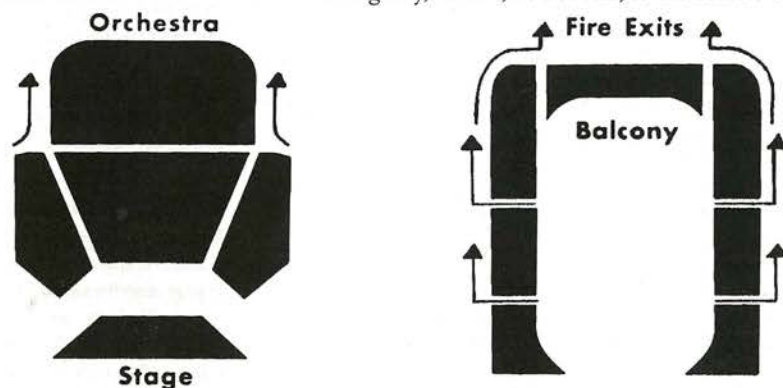
The **Stage Door Theatre** is located at 420 Mason Street at Geary, one block from Union Square.

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.



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