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1995-1996 SEASON



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AMERICAN CONSERVATORY THEATER is a Tony Award-winning nonprofit theater whose mainstage work is energized and informed by a profound commitment to actor training. Under the leadership of Artistic Director Carey Perloff, A.C.T. is com-

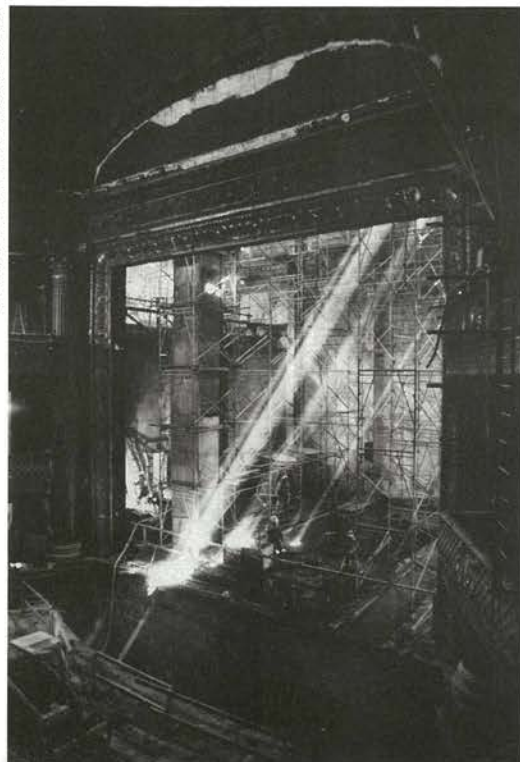
Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of Artistic Director Edward Hastings. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition with performance, education, and outreach programs that annually reach more than two hundred thousand people in the San Francisco Bay Area.

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

The eighty-five-year-old Geary Theater, which was damaged in the San Francisco earthquake of 1989, is undergoing major renovation that will result in updated stagecraft, improved patron amenities—including improved seating and sight lines, greater accessibility for the physically disabled, and expanded lounge and rest-room facilities—and a total seismic restructuring. A.C.T. anticipates opening a refurbished, state-of-the-art performance space with a gala celebration on January 10, 1996. To date, A.C.T.'s capital campaign has raised more than \$27 million of the funds necessary to complete the reconstruction.

mitted to nurturing its rich legacy while expanding its reach into new communities, new areas of dramatic literature, and new artistic forms. Central to A.C.T.'s work is the interaction of original and classical work on our stages and at the heart of our conservatory.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the company's thirty-year history, more than two hundred productions have been performed to a combined audience of six million people in



The 85-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, will reopen in January 1996.



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The American Conservatory
Theater was founded in 1965
by William Ball.

Edward Hastings,
Artistic Director, 1986-92



A.C.T.

Carey Perloff, *Artistic Director*

1995-96 REPERTORY SEASON

ARCADIA

by Tom Stoppard

directed by Carey Perloff

October 12, 1995 - November 26, 1995

Stage Door Theatre

SEVEN GUITARS

by August Wilson

directed by Lloyd Richards

November 9, 1995 - December 23, 1995

Marines Memorial Theatre

GASLIGHT

by Patrick Hamilton

directed by Albert Takazaukas

December 14, 1995 - January 28, 1996

Stage Door Theatre

THE TEMPEST

by William Shakespeare

directed by Carey Perloff

January 18, 1996 - February 18, 1996

Geary Theater

DARK RAPTURE

by Eric Overmyer

directed by David Petrarca

February 29, 1996 - March 31, 1996

Geary Theater

in rotating repertory at the Geary Theater

THE CHERRY ORCHARD

by Anton Chekhov

directed by Barbara Damashek

April 4, 1996 - June 7, 1996

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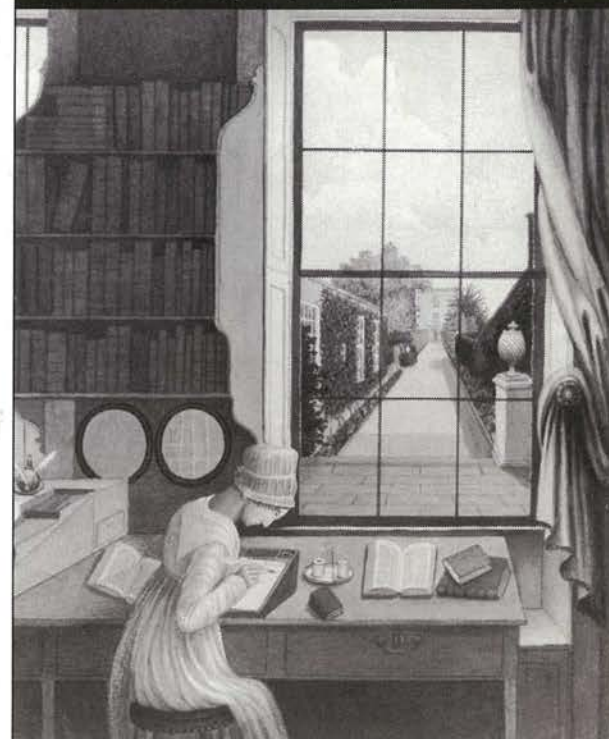
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C O N T E N T S



CONTENTS:

A.C.T. Staff	10
From the Artistic Director by Carey Perloff	14
Program Notes	17
News from A.C.T.	40
Sponsor Profiles	45
Who's Who	51
A.C.T. Profiles	57
Contributors	60
For Your Information	69



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continued on page 12



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WELCOME
TO A.C.T.'S
GEARY
HOMECOMING
SEASON!

Dear Friends:

Welcome to our Geary homecoming season!

I never thought I'd actually be writing those words, but here we are, less than two months away from our return to the Geary Theater, our splendid and much-missed home. Like any homecoming, this is also a beginning: many of the staff and artists of A.C.T. will be working at the Geary for the first time, so the next few years will be a journey of discovery for all of us as we gain an appreciation of what the "new" theater means for A.C.T. and discover how we can utilize this magnificent space in the richest possible way. Many of you, our current audience members, were not A.C.T. subscribers when we were last in the Geary, so this will be a new adventure for you as well. We look to those of you who are "Geary lifers" to lead the way as we celebrate A.C.T.'s return to a space we know you cherish, and to continued growth.

And now, welcome to *Arcadia*. In preparation for directing Stoppard's marvelously complex work, I spent much of last summer reading chaos theory, which (along with landscape architecture, romantic poetry, and sex) is one of the main themes of the play. Looking at a computer screen filled with beautiful fractal images, the young scientist Valentine gives a speech in *Arcadia* highly resonant of our work on the Geary Theater over the past six years: "In an ocean of ashes, islands of order. Patterns making themselves out of nothing." One steel beam at a time, a pattern of order has emerged out of chaos.

Perhaps chaos theory is so compelling because it reflects in a visceral way the world as we know it, rather than the world as a theoretical physicist might describe it. Out of nothing comes a pattern, which then gives way to chaos again; out of a series of random encounters comes love, out of a collision

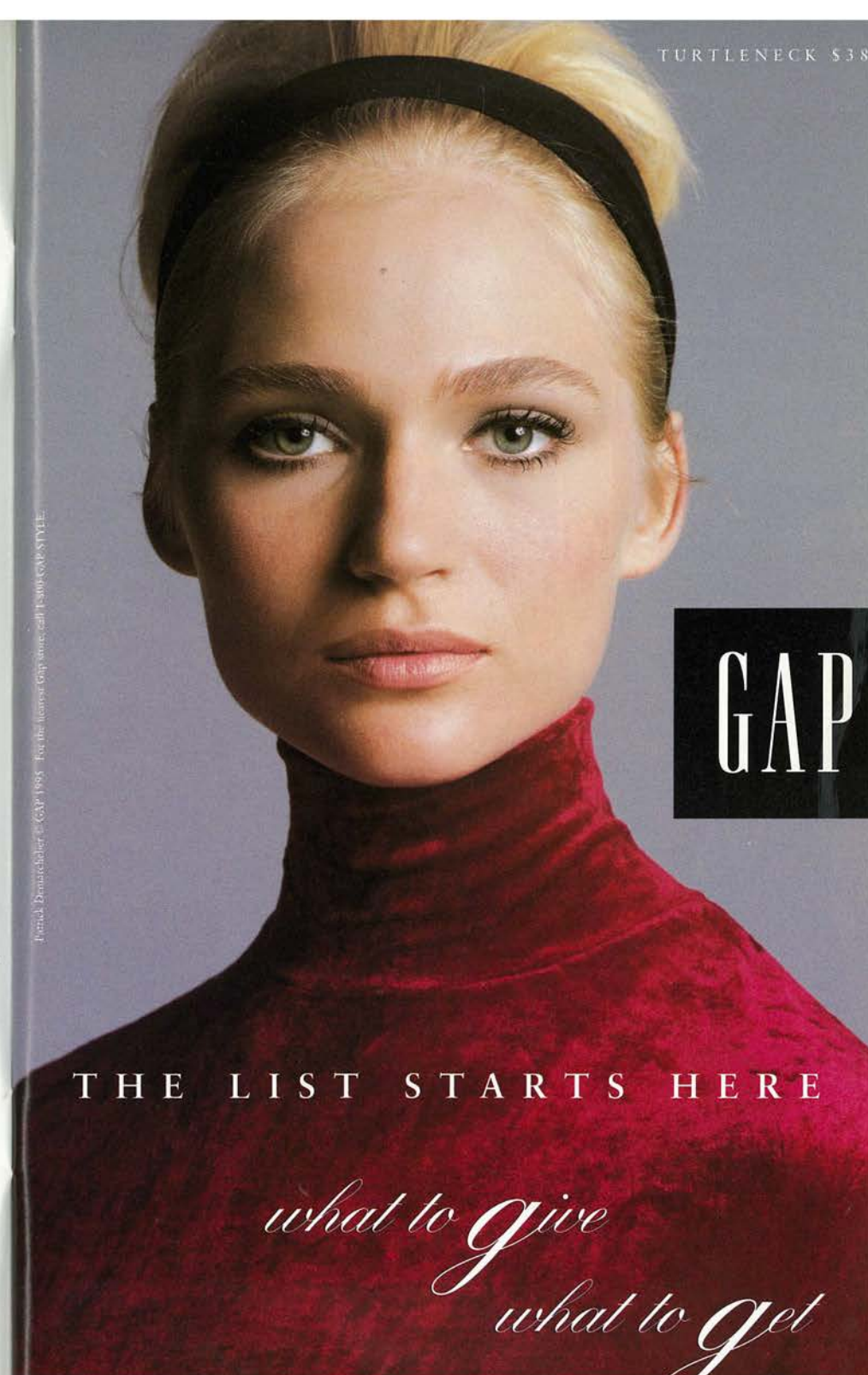
of water and cold air come perfectly formed snowflakes which disappear as soon as they arrive—"order out of disorder into disorder."

Since chaos represents the daily life of any arts organization, it is reassuring to know that it has attained the status of scientific theory. Summer is the most chaotic time at A.C.T., in which the whole season is thrown open and, bit by bit, careful plans are laid to carry us through the year. Each production begins to coalesce around a given director, a set of actors, and a design team; thematic ideas emerge; sketches turn into costumes and scenery; discussion ideas find their way into symposia and dramaturgical copy; links between plays are revealed. Then out of the nascent order comes new chaos as the seeds of the following season begin to sprout like random wild flowers across our theatrical terrain—and out of *that* chaos, new order will emerge.

This season we'll be welcoming back artists we love, including writers Tom Stoppard and August Wilson, directors Richard Seyd and Albert Takazauckas, actors such as Jean Stapleton and Ken Ruta, composer David Lang, and our inimitable design duo, Kate Edmunds and Peter Maradudin, as well as introducing you to such exciting new artists as playwright Eric Overmyer (*Dark Rapture*), directors David Petrarca and Barbara Damashek, actor David Strathairn, designers Deb Dryden and Loy Arcenas, the extraordinary Kronos Quartet, and many more. We hope that the Geary Theater and the work it embraces will make you fiercely proud to be part of A.C.T.

All my best,

Carey Perloff, Artistic Director



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American Conservatory Theater

Carey Perloff, *Artistic Director*

Thomas W. Flynn, *Administrative Director*

James Haire, *Producing Director*

presents

Arcadia

(1993)

by Tom Stoppard

Directed by Carey Perloff

Scenery by Kate Edmunds
Costumes by Walker Hicklin
Lighting by Peter Maradudin
Music by Michael Roth
Sound by Stephen LeGrand
Movement by Ellie Klopp
Dialect Consultant Deborah Sussel
Casting by Meryl Lind Shaw
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Seven Guitars

DIRECTED BY LLOYD RICHARDS

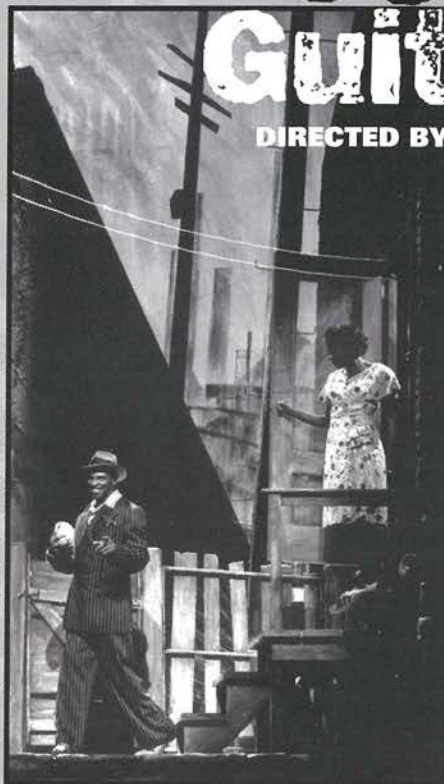
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Keith David and Viola Davis Photo by: Joan Marcus



"Seven Guitars displays an almost biblical richness of language and character"

The New York Times



AMERICAN CONSERVATORY THEATER

Arcadia

The Cast
(in order of appearance)

Nineteenth Century

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Septimus Hodge, her tutor	Daniel Cantor
Jellaby, a butler	Gerald Hiken
Ezra Chater, a poet	Tom Lenoci
Richard Noakes, a landscape architect	Charles Lanyer
Lady Croom	Kimberly King
Captain Brice, her brother	Warren D. Keith
Augustus Coverly	Christopher Hickman

Twentieth Century

Hannah Jarvis, an author	Katherine Borowitz
Chloë Coverly	Mollie Stickney
Bernard Nightingale, a don	Graham Beckel
Valentine Coverly	Matthew Boston
Gus Coverly	Christopher Hickman

Understudies

Septimus Hodge, Augustus / Gus Coverly—Leith Burke;
Thomasina and Chloë Coverly—Katharine Jay; Bernard Nightingale—Tom Lenoci; Remi Sandri
Lady Croom, Hannah Jarvis—Lesli Monthan;
Ezra Chater, Valentine Coverly—Christopher Hickman;
Jellaby, Richard Noakes—Tom Lenoci; Captain Brice—Remi Sandri

Place

A room on the garden front of a very large country house in Derbyshire

Time

Act I

Scene 1: April 10, 1809
Scene 2: The Present
Scene 3: April 11, 1809
Scene 4: The Present

Act II

Scene 5: The Present
Scene 6: April 12, 1809
Scene 7: The Present and May 1812

There will be one intermission.

CHAOS IN ARCADIA

by Elizabeth Brodersen



Sir Isaac Newton

Arcadia is very much a play about time, about the questions we mortals, like Tom Stoppard's characters, ask in our continuing quest to make sense of our place in the universe. Who are we? Who have we been? Who will (or can) we become? The answers to these questions, as well as the questions themselves—whether asked by biographers, scientists, poets, or playwrights—may be very different, depending on our place in time. In *Arcadia*, Stoppard charts for us the attempts by physicists and mathematicians to answer these questions over the last two hundred years.

Septimus Hodge, Thomasina Coverly's tutor in *Arcadia*, explains to his brilliant pupil that time cannot run backwards. Yet Stoppard does run time backwards and forwards in his play. And the precocious Thomasina of 1809—with her attempts to prove Fermat's last theorem and her intuitive grasp of nineteenth-century thermodynamics and twentieth-century chaos theory—is indeed a young woman well ahead of her own time.

NEWTON UNDONE

By Thomasina's day, the scientific chain from Aristotle to Newton had organized the forces of the natural world with a tidy, hierarchical set of laws. In the deterministic and reductionist Newtonian world view, all natural forces were believed to be predictable. Simple systems—a swinging pendulum, two planets in orbit—could be described by eas-

ily solved linear equations; apparently unpredictable systems like weather patterns and games of chance were merely more complex and required more complicated equations whose solutions were, while temporarily beyond our grasp, nevertheless predictable. As Septimus tells Thomasina, "[God] has mastery of equations which lead into infinities where we cannot follow."

In 1814, French physicist Pierre Laplace took Newton's concepts a step further, positing, like Thomasina, that the vast complexity of the entire universe could be explained by a single equation, if only humans were clever enough to discern its terms. He wrote:

An intellect which at a given instant knew all the forces acting in nature, and the position of all things of which the world consists—supposing the said intellect were vast enough to subject these data to analysis—would embrace in the same formula the motions of the greatest bodies in the universe and those of the slightest atoms; nothing would be uncertain for it, and the future, like the past, would be present to its eyes.

Thus, for most of the advanced thinkers of Thomasina's era, the future and the past were fixed quantities: unchanging, interchangeable, and implicit in the present state of the universe and in Newton's laws of motion.

In 1811, however, Baron Jean-Joseph Fourier, winner of the French Academy of Sciences prize for the mathematical propagation

of heat in solids, heralded the advent of the new science of thermodynamics, marking the beginning of the end for Newton's orderly vision. "The action of bodies in heat," as Thomasina so aptly describes it, began to worry scientists. Why, they wondered, did a pendulum not continue in its arc forever? Why could they not build a perpetual motion machine, an engine which could run eternally on its own energy? No matter what they tried, some portion of the energy produced by the machine dissipated, lost forever. They were forced to recognize some forces in nature, like friction, as indeed irreversible. Thus did the second law of thermodynamics, which states that physical phenomena tend to degenerate from order into disorder, enter the scientific canon.

In 1854, German physicist Hermann von Helmholtz developed this law to its ultimate conclusion: the energy of the entire cosmos, he announced, must be irreversibly slipping toward a state of thermodynamic equilibrium—in other words, the entire world-machine was running down, destined eventually to grind to a halt. Valentine Coverly explains this process to Hannah Jarvis in disturbingly graphic terms in *Arcadia*:

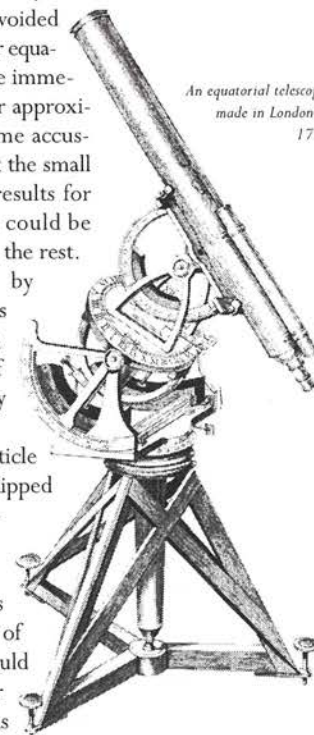
Heat goes to cold. It's a one-way street. Your tea will wind up at room temperature. What's happening to your tea is happening to everything everywhere. The sun and the stars. It'll take a while, but we're all going to end up at room temperature.

A countermovement grew meanwhile among nineteenth-century scientists in other fields looking at

the development of living systems. Not only Charles Darwin, but also philosophers and poets, geologists and biologists, observed that the living, as opposed to the mechanical, universe was evolving in the opposite direction: from disorder into order, toward states of ever-increasing complexity. A fundamental contradiction arose between the darkly fatalistic world view of the physicists and the forward-looking vision of the evolutionary biologists.

The linear mathematics of classical algebra and geometry, moreover, proved inadequate to the task of modelling the true complexity of the natural world. Since the nonlinear equations that described chaotic natural phenomena, like turbulent flows of water and air, were difficult and often impossible to solve, scientists pragmatically avoided them. Whenever nonlinear equations appeared, they were immediately replaced by linear approximations. Scientists became accustomed to looking only at the small range of experimental results for which linear equations could be formulated and ignoring the rest.

The dilemma posed by evolutionary thinking was quickly eclipsed, however, by the great discoveries of twentieth-century physics—quantum mechanics, relativity, particle physics—all of which chipped slowly away at the foundations of Newtonian physics. Scientists did not concern themselves with the messy variables of the natural world that would clutter their elegant linear equations, and generations



An equatorial telescope, made in London in 1771

of twentieth-century physicists and mathematicians grew up unaware of the wondrous complexity of the nonlinear, chaotic cosmos.

ENTER CHAOS

During World War I, French mathematician Gaston Julia took a stab at solving nonlinear equations and plotting the results with pencil and paper. The bizarre and beautiful geometrical shapes he began to uncover, called "Julia sets," looked remarkably like forms from nature: clouds, snakes, dust. Without a computer, however, the number of iterations (repetitions) of an equation he could physically solve was small, and his graphs were primitive. Julia's crude attempts went unnoticed, an obscure sideline of mathematics, for decades.

In the mid twentieth century, however, a few maverick scientists in divergent fields began to wonder again about irksomely irregular natural phenomena: Why can't we predict weather further than seven days out? Why does a plume of smoke scatter at a specific (and apparently unpredictable) point? Why can't we predict the fall of the next drop of water from a faucet, stock market crash, or measles epidemic? Could there be a solvable equation which describes the swirl of cream in your

coffee, or the unfurling shape of a fern?

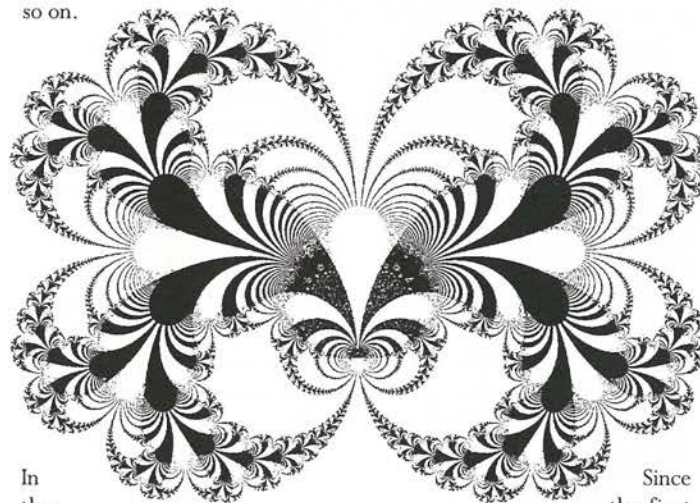
These scientists began to pirate time on the new supercomputers to play with intriguing data they had previously

not had the means to analyze. Meteorologist Edward Lorenz looked at global weather simulations; ecologist Steven Smale studied gypsy moth population fluctuations; biologist Robert May examined the behavior of fish populations and disease epidemics; economist Hendrik Houthakker tracked cotton prices.

Across the boundaries of scientific discipline, these researchers all discovered something revolutionary (and definitely counter-Newtonian) about the phenomena they were studying: they were all so complex that they were inherently unpredictable. They were "chaotic." Surprisingly, however, these scientists also discovered that, upon close examination, bizarre patterns seemed to emerge out of these chaotic systems—"out of oceans of ashes" emerged "islands of order," as Valentine says in *Arca-*

neled into patterns with a common underlying theme. This proved to be as true for fluctuations in commodity prices and grouse populations as for the episodic flooding of the Nile and the dripping of a faucet.

An important property of many chaotic systems, eloquently described by Valentine in the play, is that the nonlinear equations that describe them are characterized by self-reinforcing feedback processes, in which the result of an operation is fed back into the equation and run through again and again: for example, the total goldfish (or grouse) population calculated for one year is fed back into the calculation used to determine the following year's population. That solution is fed into the equation for the next year, and so on.



In the 1970s, another French mathematician, Benoît Mandelbrot, developed a new geometry to represent graphically the mathematics of this startling new science of irregularity. As Valentine does with the calculations from Thomasina's notebook, Mandelbrot fed Julia's non-

linear equations into a computer and iterated them thousands of times. Termed "fractals," the fantastic shapes that resulted span the boundaries between science, nature, and art. Mandelbrot and succeeding fractal geometers found they could generate incredible new forms by charting specific nonlinear equations, or could conversely derive equations to describe mathematically the most common everyday objects, like mountains and coastlines, or the branching of lightning and snowflakes and the veins in the human body, or in Thomasina's apple leaf. They found a visual language which enables us to see the order that lies deep within the seeming disorder of the natural world.

Since the first chaos conference in 1977, the work of early chaos theorists has fired the imagination of the entire scientific community and has revolutionized premillennial scientific thinking. Chaos theory has been found applicable to virtually every discipline, and fractals have made their way

The Julia set of Newton's method applied to $e^z=1$. In the 1970s, French mathematician Benoît Mandelbrot fed Gaston Julia's nonlinear equations into a computer and iterated them thousands of times. The fantastic "fractals" that resulted span the boundaries between science, nature, and art. Fractal images from The Science of Fractal Images, by Peitgen, et al., Springer-Verlag New York, Inc. (1988).

A fractal model of the Black Splenwort fern. Fractal geometers have found they can derive equations to describe mathematically the most common everyday objects, like mountains and coastlines, or the branching of lightning and snowflakes or the veins in a leaf.

into programs for home computers, Hollywood films, and home videos.

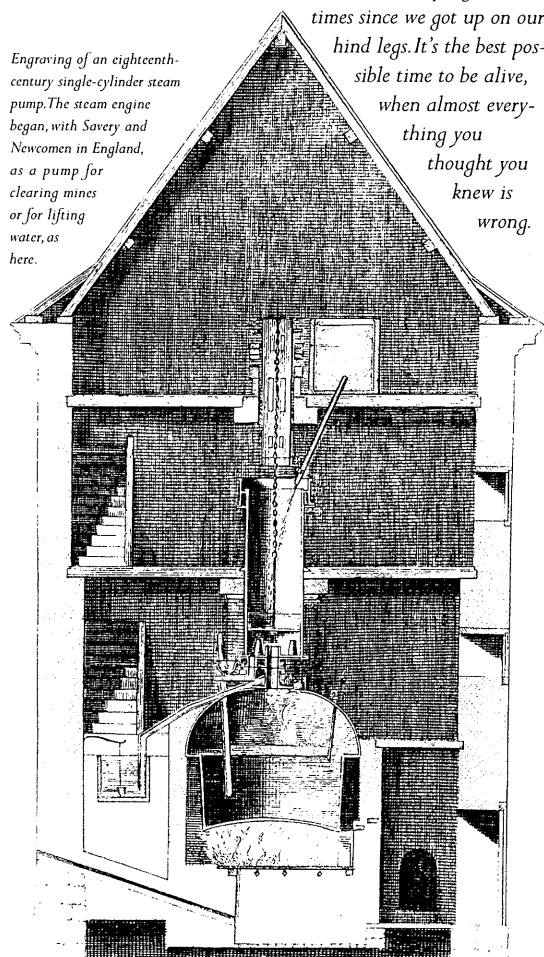
In 1992, chaos theorists from M.I.T. seemed to silence Newton once and for all by announcing that the entire solar system is unpredictable.

THE FUTURE IS DISORDER

Valentine tells us in *Arcadia*:

The future is disorder. A door like this has cracked open five or six times since we got up on our hind legs. It's the best possible time to be alive, when almost everything you thought you knew is wrong.

Engraving of an eighteenth-century single-cylinder steam pump. The steam engine began, with Savery and Newcomen in England, as a pump for clearing mines or for lifting water, as here.

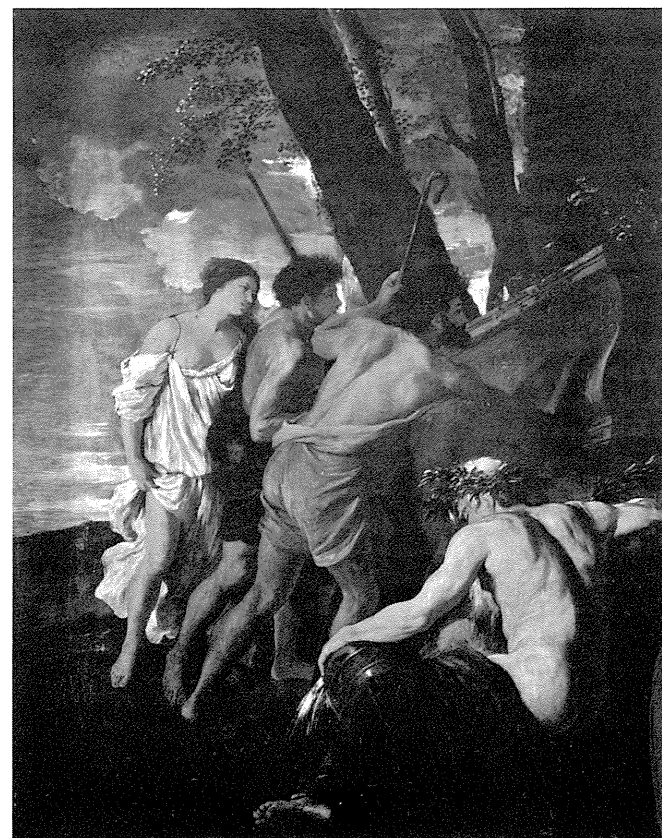


He may be right. Humanity's centuries-old battle to master the unpredictability of the natural world has finally given way to a healthy respect for chaos. Long recognized as fertile ground for artistic creativity (Picasso once said that "every act of creation is first an act of destruction"), chaos is now understood to be beneficial to, even necessary for, the health of complex systems. Chaos theory has been used to help prevent heart attacks and epileptic seizures, compensate for interference in electronic transmission lines, predict stock prices and weather patterns, and manage failing ecosystems, as well as to explain the origins of life.

Chaos even seems to offer hope in the face of impending thermodynamic doom: Nobel Prize laureate Ilya Prigogine has shown, by applying *nonlinear* thermodynamics to living systems, that it is more efficient for nature to create islands of order (living organisms) within the cosmic sea of disorder, than for the entire world to degenerate uniformly into randomness. Complexity theorists—who examine systems that lie "on the edge of chaos"—have even generated artificial computer "life" by applying chaos theory to simulated cells. After long periods of stasis in a random state, the cells often spontaneously organize themselves into increasingly complex, evolving "organisms" that compete among themselves for the computer memory and energy necessary to survive. Life thus seems to exist on the border between order and disorder and to be able to spontaneously regenerate out of a void.

Many of us may have thought, as Valentine says he once did, that all the answers were within humanity's grasp. Yet the universe continues to expand and contract as scientists argue over its age, its origins, its fate, and the nature of time itself. Fermat's theorem was finally proved last year, by Princeton mathematician Andrew Wiles (the proof is indeed much too long to fit in the margin of any book), only to be eclipsed by the new "Enormous Theorem" challenging contemporary group systems experts (its proof covers fifteen thousand pages and is too complex for any one individual to comprehend). And chaos theory—the "maths of the natural world"—has opened a vast new scientific frontier. The more we think we know, the more questions we uncover.

Even if we are indeed destined to end "alone, on an empty shore" in a few billion years, as Septimus fears, at least we will have plenty to occupy us in the meantime. It is, after all, the desire for knowledge, to understand the nature of our existence, which lends that existence some meaning—and inspires scientists and biographers, as well as playwrights like Tom Stoppard. As Hannah Jarvis tells us in *Arcadia*, "It's wanting to know that makes us matter. Otherwise we're going out the way we came in." ■



Et in Arcadia Ego (1629–30), by Nicolas Poussin. The translation of the inscription on the tomb is a matter of some debate. Some argue that it means "I, who am now dead, also lived once in Arcadia." Others contend that it is a statement by Death itself: "I, Death, exist even in Arcadia."

We are indebted to Professor Fritjof Capra, author of The Tao of Physics, The Turning Point, and Uncommon Wisdom, for explaining the concepts described in this article. His new book, The Web of Life, which covers these topics in detail, is scheduled for release by Anchor Books (a division of Doubleday) in the spring of 1996. For more on chaos theory, try reading Chaos: Making a New Science (New York: Viking Press, 1987), by James Gleick, and Turbulent Mirror, by John Briggs and F. David Peat (New York: Harper & Row, 1989).

GEOMETRY AND THE GARDEN

by John Barrell

Humphrey Repton (1752–1818), the first to call himself a "landscape gardener," was famous for the red leather books in which he would display "before" and "after" views of his clients' estates. The designs of Stoppard's Richard Noakes are closer to those of Repton's rival, Richard Payne Knight.

The grounds of Sidley Park, the house which provides the setting for *Arcadia*, are a palimpsest on which all three of the main styles of eighteenth- and early nineteenth-century landscape garden have at one time or another been inscribed. Until the 1750s, the garden was laid out according to an aesthetic which saw beauty only in symmetry, in the geometrical pattern made by circular pools and the intersecting straight lines of avenues, allées, terraces, hedges. This formal design was then buried beneath the improvements of Lancelot ("Capability") Brown, the most famous advocate of a "natural" style of gardening which saw beauty only in asymmetrical arrangements of sinuous curves and trees planted in loosely scattered informal groups.

As *Arcadia* opens, this design is about to give way to the "picturesque" style favoured by Mr. Noakes. The picturesque was an aesthetic of irregularity, of "romantic" wildness, in which the continuous, serpentine lines of Brown were deliberately broken and obscured by sudden declivities and the jagged shapes and shadows of rocks and unkempt trees.

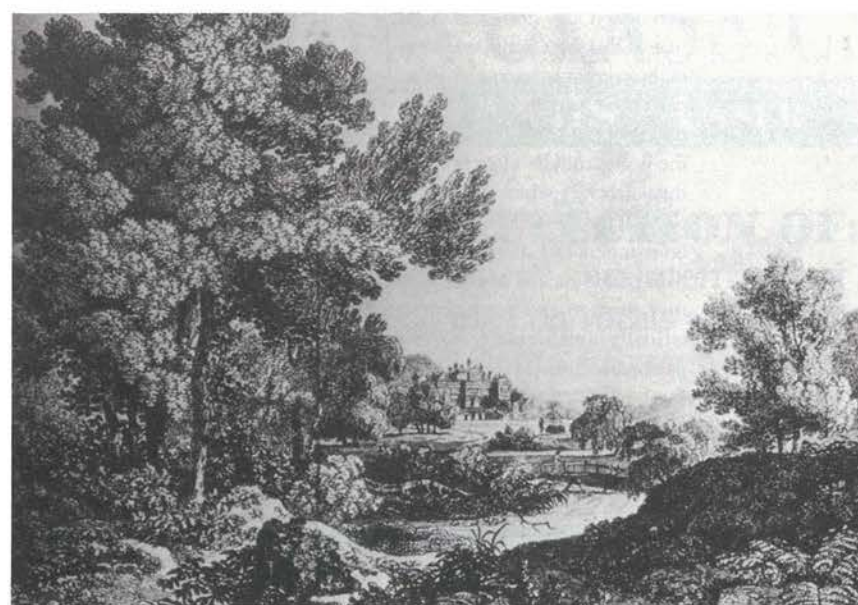
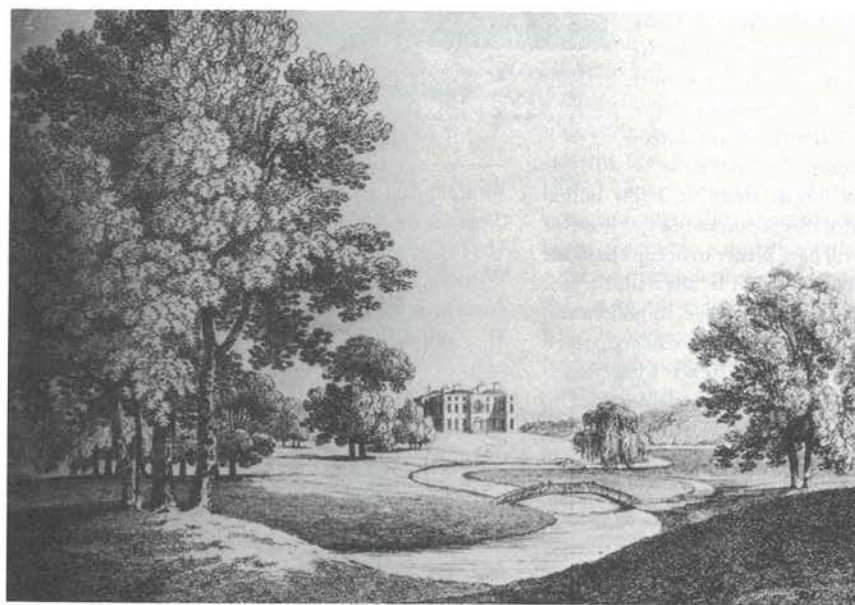
These different styles of gardening were treated by some contemporary commentators as mere changes in fashion, and they were frequently compared with changing fashions in dress, particularly women's dress. For others, however, they were—like fashion itself—part of a complicated history of social and political change. As Britain became a more powerful,

more confident nation, more conscious of the uniqueness of its history and constitution, the formal, geometrical style of gardening was understood as an alien and authoritarian imposition on the landscape, an expression of the attempt made by the Frenchified Stuart kings to confine the free spirit of Britain. The "natural" style of Brown was thought to be more in tune with the informal genius of the English landscape, and it seemed to give the genius of the English people room to breathe and to expand, for Brown was adept at creating open vistas which made the park and its surrounding countryside seem part of one harmonious landscape which ran unbroken to the horizon and beyond.

Like many stylistic innovations which become popular in Britain, the "picturesque" style offered the simultaneous pleasures of modernisation and antiquation; picturesque

gardens looked new by looking old, as if they had been neglected for centuries, or had never been touched by the human hand. An advantage of such gardens was that, once created, they were much cheaper to maintain than those they replaced. But the popularity of picturesque gardens, like that of their predecessors, can be understood also in terms of a changing politics of taste. By the end of the eighteenth century, English liberty was no longer defined—or not by those who could afford to think about styles of gardening—against the authoritarian geometry of European absolute monarchies; it was the Jacobins, it was Thomas Paine, who now threatened to force the English to adopt what Edmund Burke described as the geometrical principles of government, newly discovered in America and France. Against this new threat, the stability of England and Englishness was staked on

These engravings from Knight's Landscape (1794) show, opposite, a house and park in the manner of Capability Brown, criticized by Knight as "unnatural"; and, below, the same grounds treated in what Knight regarded as a truly picturesque manner, emphasizing "natural" qualities of roughness, variety, and intricacy.



THE
PICTURESQUE
LANDSCAPE
WAS FULL OF
SHADOWY
AND SECRET
PLACES.

a reverence for the age-old, "Gothic," or feudal institutions of England. Like the decaying oaks and Gothic ruins in a picturesque landscape, these should be propped and patched up, but it would be sacrilegious as well as dangerous simply to sweep them away. The picturesque landscape garden was a visual emblem of all that was threatened by the new democratic politics.

It was an emblem, however, of change welcomed as well as change resisted. The formal, symmetrical landscape garden was conceived as a social, even a public space, a setting in which the members of an aristocracy showed themselves to each other; the same was true in a different way of the open vistas of Brown, landscapes waiting to be animated by figures, like the paintings of Claude on which they were modelled. The picturesque landscape, on the contrary, was full of shadowy and secret places which offered the pleasures of solitude and of not being seen. Garden design, like domestic architecture at the same time, was increasingly acknowledging the value of privacy, of interior life, and this was part of the process by which it was the polite middle class rather than the aristocracy which was beginning to exert the most powerful influence on manners and morals. If the gardens of the earlier eighteenth century seem to endorse a characteristically aristocratic notion of personal identity, as something to be displayed, picturesque gardens endorse the more characteristically middle-class notion that we are truly ourselves only when we are alone.

But just because it was conceived as wild and empty space to be enjoyed in solitude, the picturesque

garden could be freely populated with figures supplied by the imagination. The grounds of Sidley Park, one of the characters of *Arcadia* points out, are being remodelled as the landscape of the Gothic novel—in which the gloomiest, most overgrown places of nature are the picturesque settings for lovers' daydreams, for long-awaited meetings of those who love in secret, for terrifying encounters between the heroine and her would-be seducers and abductors. When it is complete, Mr. Noakes's garden will be a landscape where the dangers of solitude can be enjoyed in safety, and where romantic reverie can wear the mask of serious contemplation. To the women of the house in particular, Sidley Park, like the Gothic novel itself, will offer new opportunities to enjoy a new kind of freedom. It won't be a political freedom, of the kind enshrined in rights and institutions, for though versions of that freedom are imaged, as we've seen, in the picturesque as well as in the "natural" style of gardening, that was a freedom open to be enjoyed only by men. It will be the freedom of fantasy, a space in which women can imagine other selves and other futures, perhaps less constrained, certainly more exciting, than those which usually awaited them. ■

John Barrell is the author of a number of books and essays about landscape and teaches English at the University of Sussex. This article was originally commissioned, and the accompanying images were researched and selected, by the Royal National Theatre for the London production of Arcadia.



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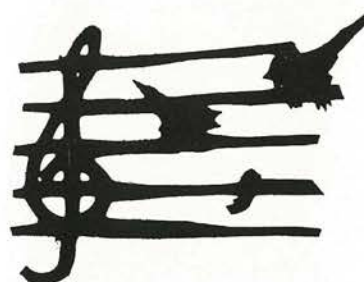
Performance HIGHLIGHTS

A flame flickers at the Stage Door Theatre as **American Conservatory Theater** rekindles *Gaslight*, by Patrick Hamilton. Perhaps best known as the 1943 film starring Ingrid Bergman, the 1938 "Victorian thriller" plays—well, like mad on stage, keeping audiences on the edge of their seats as the maniacal Mr. Manningham connives to drive his wife to insanity. More than a mere whodunnit, the play is a suspense-driven psychological study that delves into issues of mental and emotional manipulation. A.C.T. Associate Artist Albert Takazauckas (*Dinner at Eight*) directs, beginning Dec. 14.

* * * *

Three favorite fables finish up the **San Francisco Opera's** 1995 season. First, no woman is safe when he's near, yet all women wish to be near him. He's the dastardly dashing *Don Giovanni*, and he sings some of Mozart's most sublime music, in a new SFO production Nov. 14–Dec. 7. Next, Dvořák's fairy tale of the water nymph *Rusalka* makes a splash on the Opera stage in an SFO premiere, Nov. 26–Dec. 10. Based on Hans Christian Andersen's *The Little Mermaid*, *Rusalka* is designed to delight audiences of all ages. Finally, the achingly beautiful *Madama Butterfly* returns for four encore performances Dec. 2, 4, and 9 (mat. and eve.), with sopranos Yoko Watanabe and Christiane Riel as Cio-Cio-San.

* * * *



If you like your Victoriana a little less stressful, how about a *Nutcracker* designed after Victorian greeting cards? **Oakland Ballet's** new production is a warm, intimate version of the holiday classic, accompanied live by the Oakland East Bay Symphony. To toss in a curve, OB also hosts an annual **A's Night**, in which team members of the Oakland A's appear as toy soldiers and Arabian consorts! *The Nutcracker* runs Dec. 9–24 at Oakland's historic Paramount Theatre.

* * * *

Meanwhile, Seattle's Paramount Theatre hosts a different team. The Washington Senators are on a winning streak, and there's the devil to pay. *Damn Yankees*, the socko Broadway revival of the 1955 Tony-Award-winning musical, stops in Seattle Dec 12–24, on a 36-city tour. It's the classic story of a fan who wants to help his team beat the Yankees, so he offers to sell his soul to—**Jerry Lewis!**—who made his belated Broadway debut as the devil.

—Peter Gieply

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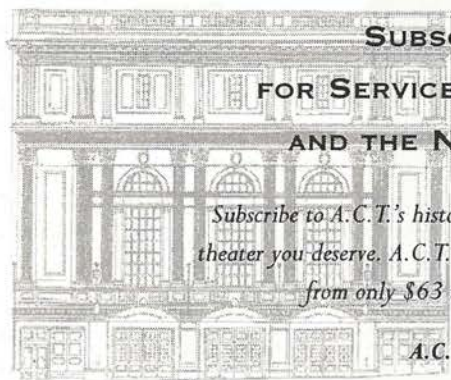
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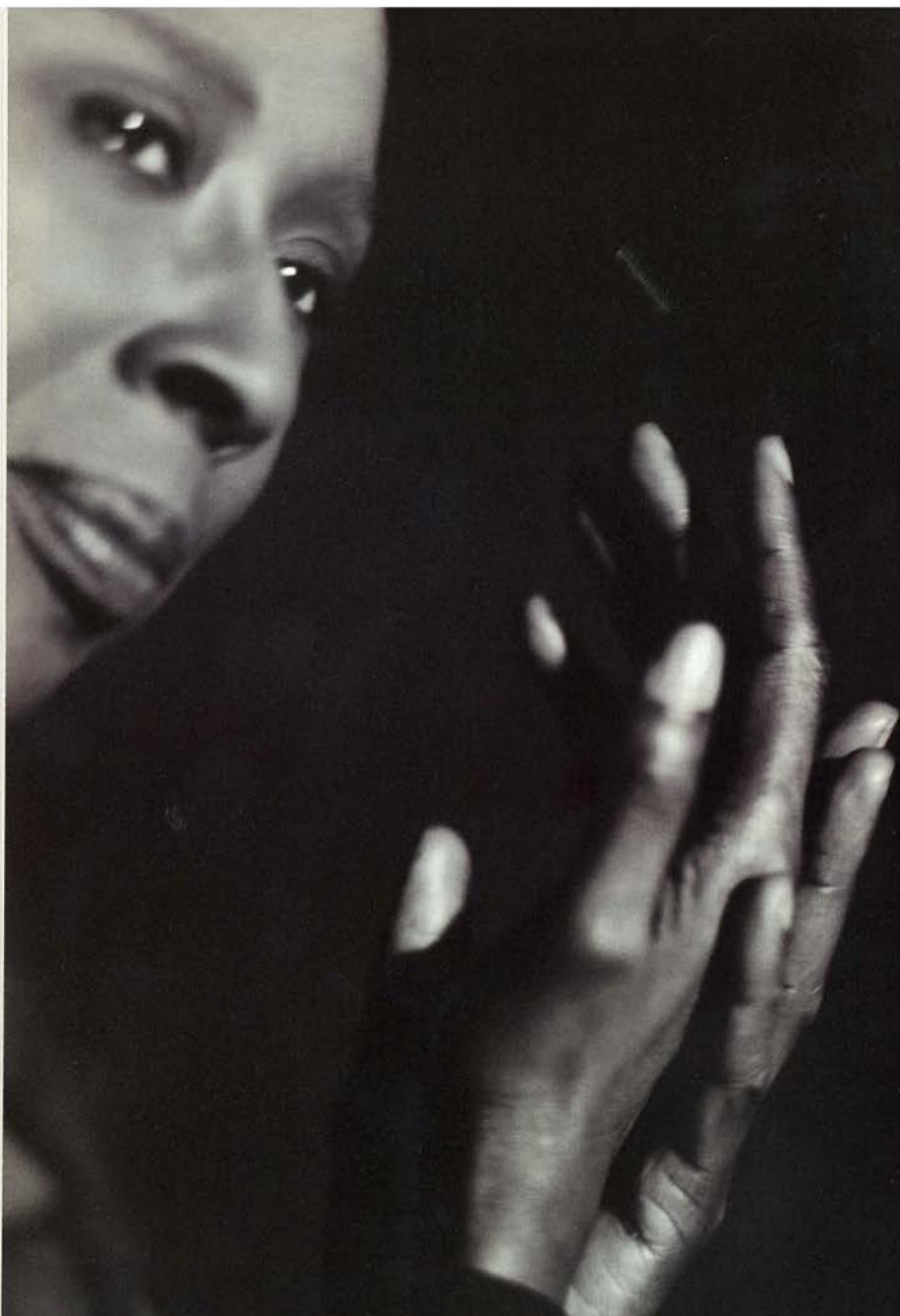


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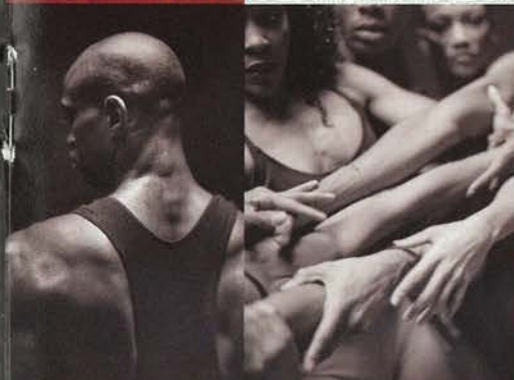
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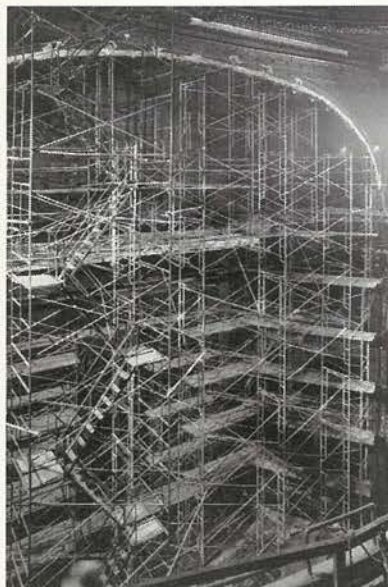


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HELP A.C.T. MEET THE KRESGE CHALLENGE



The reconstruction of the Geary Theater is nearly complete.

As the January reopening of A.C.T.'s historic home approaches, workers have begun to put the final touches to the building's classic interior: painting is underway on the restored ceiling and interior walls while new orchestra-level risers and upgraded electrical lighting and rigging systems

are installed.

With the renovation process nearly complete, A.C.T. continues to face an exciting challenge. In March 1995, the prestigious Kresge Foundation awarded A.C.T. a \$750,000 Challenge Grant to support A.C.T.'s \$27.5 million Geary Theater Campaign. One of the largest grants ever made by Kresge to a regional theater, this strong endorsement of the Geary campaign by a major foundation lends enormous nationwide credibility to A.C.T.'s project, for which A.C.T. has already raised more than \$27 million.

The Kresge award is intended to stimulate new private gifts during the final phase of the campaign. To date, A.C.T. has raised

more than \$1 million of the \$2.25 million required by the foundation before it will release any funds. *The remainder of the goal must be achieved by June 1, 1996.* Over the next seven months, A.C.T. patrons can keep the momentum going—and help A.C.T. successfully complete the largest capital campaign in the history of American regional theater—with a gift to The Geary Theater Campaign.

To find out how you can contribute to The Geary Theater Campaign, contact A.C.T.'s development department at (415) 834-3253.

The Kresge Foundation, based in Troy, Michigan, is an independent, private foundation, created in 1924 by Sebastian S. Kresge. It is not affiliated or associated with any corporation or organization.

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A.C.T. CELEBRATES ANOTHER STELLAR SEASON



Prior Walter (Garret Dillahunt, below) is awed by the appearance of the Angel (Lise Bruneau, above) in A.C.T.'s record-breaking 1994-95 production of *Angels in America*.

Last season's seven-play slate opened with the unprecedented thirty-three-week run of Tony Kushner's two-part *Angels in America* and concluded with Artistic Director Carey Perloff's sold-out staging of *Hecuba*, featuring Olympia Dukakis in the title role. *Rosencrantz and Guildenstern Are Dead* won five 1994 Bay Area Theatre Critics' Circle Awards, more than any other play in the area, including honors for best production and director. Recognition of A.C.T.'s productions of *Angels in America*, *Light up the Sky*, *Oleanna*, and *Home* brought the company's BATCC total to fourteen awards. Meanwhile, the readers of the *San Francisco Bay Guardian* dubbed A.C.T. the best theater company

As the curtain rises on *Arcadia*, the first production of the Geary homecoming season, A.C.T. is happy to announce that the 1994-95 season was one of the most successful, both artistically and financially, in the company's twenty-eight years in San Francisco.

in San Francisco in their 1995 "Best Of" poll.

Ticket sales in 1994-95 surpassed all existing A.C.T. box office records—the total number of individual tickets sold was more than double those of the previous season. *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, and *Hecuba* all finished their runs at more than ninety-percent capacity. Subscription sales also increased dramatically, evidence of the renewed commitment of the company's long-term supporters as well as of the enthusiasm of A.C.T. newcomers.

Administrative Director Thomas Flynn observes, "The Bay Area's endorsement of A.C.T. has been truly remarkable, and is a gratifying expression of the far-reaching support for Carey's vision. What's more, subscriber response to the 1995-96 season has been tremendous—subscriptions this season appear likely to surpass last year's totals—which bodes well for our return to the Geary Theater."

Last season's theatrical success was complemented by great strides made in A.C.T.'s community outreach programs. More than 2,500 Bay Area residents attended A.C.T.'s popular symposia, lectures, and audience discussions—all of which are offered free of charge—and sign language-interpreted performances. In conjunction with

continued on page 42

SAN FRANCISCO'S CLIFT HOTEL ENTERTAINS A.C.T.

A.C.T. donors and friends gathered at The Clift Hotel on June 27 to celebrate the outstanding results of the company's 1994-95 fundraising efforts. George Terpilowski, The Clift's new general manager, hosted a lavish buffet and wine-tasting reception in the hotel's elegant French Room.



An A.C.T. family reunion (l to r): Ruth Kobart, a regular on the A.C.T. mainstage since appearing in 1967's *Tartuffe*, the company's first production on the Geary Theater stage, chats with members of one of A.C.T.'s founding families—Frannie Fleishhacker, A.C.T. Trustee Mortimer Fleishhacker, and Delia F. Ehrlich.



A.C.T. Artistic Director Carey Perloff thanks Terpilowski for making the evening a resounding success.



(l to r) A.C.T. Administrative Director Tom Flynn with longtime A.C.T. supporters and Geary Theater Campaign donors Annette and Allen Norris. The Norris's names will adorn two orchestra-level seats in the newly renovated theater.



San Francisco's Clift Hotel

Angels in America, A.C.T. joined forces with local AIDS organizations to raise more than \$22,000 for AIDS research and prevention. Additionally, "Bring What You Can/Pay What You Wish" performances allowed patrons to pay for selected matinee perfor-

themes explored in selected A.C.T. productions. The first course takes place on Saturday, November 11, and focuses on A.C.T.'s current production of *Arcadia*.

The day begins with a forum discussion featuring Carey Perloff, A.C.T.'s artistic director and director of *Arcadia*, and Fritjof Capra, the renowned physicist and author of the best-selling books *The Tao of Physics* and *Uncommon Wisdom*. Together Perloff and Capra will untangle *Arcadia*'s intricate network of diverse themes—chaos theory, nineteenth-century landscape architecture, the poetry of Lord Byron, and the complexities of romantic love. After the discussion, the class will break for lunch at a Union Square restaurant, followed by a matinee performance of *Arcadia* and a post-performance discussion with members of the cast.

The course is sure to be popular, so students of all ages are encouraged to sign up early. Enrollment is limited and includes reserved seats to the performance. The \$75 fee also covers the cost of lunch and the matinee ticket. (Enrollment is for the complete package only; separate lecture/lunch tickets are not available.)

A second full-day seminar will be held in 1996, exploring Perloff's visionary staging of Shakespeare's *Tempest* in the newly restored Geary Theater.

For enrollment information, please contact U.C. Extension at (510) 642-4111 (the course code for "Anatomy of a Play" is EDP 031039).

DISSECTING THE "ANATOMY OF A PLAY"

A.C.T. extends its audience education efforts this season by collaborating with U.C. Berkeley Extension on the new "Anatomy of a Play" series of theater seminars. These one-day courses offer participants a unique opportunity to combine a day of theatergoing with in-depth examination of the

mance tickets on a sliding scale in exchange for food donations to Project Open Hand. These programs continue into the current season as part of A.C.T.'s efforts to introduce as many people as possible to the joy of great theater.



(l to r) Dan Hiatt, Jarion Monroe, and Ray Porter in the award-winning A.C.T. production of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

A.C.T.'S "NEW" ASSOCIATE ARTISTS

A.C.T. has invited several long-time collaborators to become members of the artistic staff in the newly created position of associate artist. Former A.C.T. Associate Artistic Director Richard Seyd—who has temporarily relocated to Los Angeles, but will continue to commute to San Francisco to direct and teach at A.C.T.—is joined by director Albert Takazauckas (*Dinner at Eight* and *Light up the Sky*) and A.C.T. Resident Designers Kate Edmunds and Peter Maradudin.

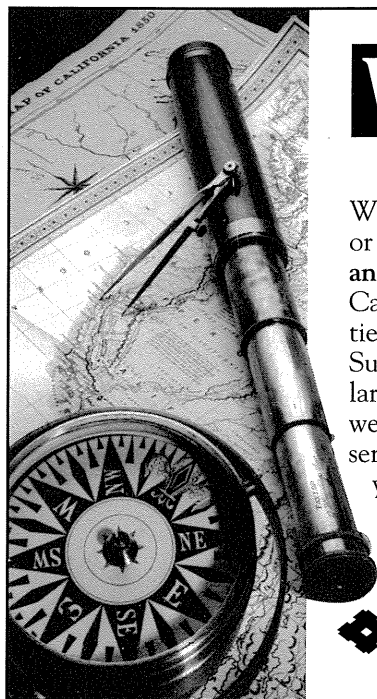
Each artist will continue his or her outstanding work on the A.C.T. mainstage: Seyd returns in the spring of 1996 to direct Jean Stapleton and Ken Ruta in Thornton Wilder's *Matchmaker*; Takazauckas stages Patrick Hamilton's thriller *Gaslight*, at the Stage Door Theatre in December, while preparing the Geary Theater's January gala reopening; and the Edmunds/Maradudin team will work their usual magic with sets and lighting throughout the season. In addition, the group will assist Artistic Director Carey Perloff and the rest of her staff with developing projects for future seasons at the Geary Theater.

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For information and a class schedule, contact the A.C.T. Conservatory at (415) 834-3350.



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SAN FRANCISCO *Focus*

San Francisco Focus magazine, an advocate of artistic excellence in the Bay Area for more than twenty-five years, teams up with A.C.T. once again, this time as a cosponsor of *Arcadia*.

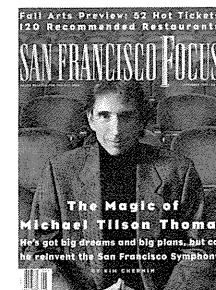
Originally founded as the program guide for KQED television, *Focus* has become the leading publication in Northern California, read by more than 500,000 Bay Area residents each month. *Focus* specializes in award-winning journalism and showcases the best of the Bay Area: in the past ten years alone, the magazine has been recognized with more than sixty national and regional magazine awards for its editorial content and design, including the City and Regional Magazine Association's 1994 Gold Medal for general excellence. The prestigious panel of judges de-

clared *Focus* "journalistically aggressive, but not sensationalistic, wide-ranging in its appetite and interest, artful visually but never artsy. It is a truly handsome magazine that sets itself an ambitious mission without taking itself too seriously."

Focus Editor-in-Chief Amy Rennert is committed to ongoing coverage of the performing, literary, and visual arts. "*San Francisco Focus* is a monthly celebration of the creative talent in the Bay Area, and we are thrilled to join A.C.T., Carey Perloff, and her artistic team in presenting this magnificent Tom Stoppard play. Stoppard explores many themes in *Arcadia*—among them mathematics, poetry, gardening, and sex—with surpassing sensitivity and intelligent wit. This is a wonderfully complex play, and

we are excited to help bring this emotionally and intellectually satisfying work to Bay Area audiences for the first time."

The collaboration between A.C.T. and *San Francisco Focus* took off in the 1993-94 season with the magazine's cosponsorship of Tony Kushner's two-part epic *Angels in America*. Check out *Focus*'s September Fall Arts Preview issue for a comprehensive, colorful guide to the hot tickets of San Francisco's 1995 season.



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A LIFE WELL LIVED...

by Margo Whitcomb

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Lord Byron in 1813, soon after his return from the Mediterranean, painted by Thomas Phillips

One of the intriguing aspects of *Arcadia* is that Byron, whose shadow looms mysteriously over

the play, never appears on stage. In drama, as in reality, the details of Byron's life remain a seductive enigma. Just what is it about Byron that so captivates our imagination? We may have passing acquaint-

tance with his celebrity in the most general sense, though for most of us his image is no more than a fragmented composition that evokes the spirit of his age: distinguished eighteenth-century poet, notorious womanizer, free-spirited adventurer, irreverent eccentric. Some of us, perhaps, may know enough to believe we have a clear, even accurate, picture of him.

The science of biography is, like all investigative pursuits, a very subjective process of asking questions and interpreting data. In the case of Byron—who made a science of the creation of his own persona—the reconstruction of his personal history has proven

particularly fecund ground for investigation, for his was a life always followed closely by heated controversy, much of it deliberately fostered by Byron himself.

Indeed, the best minds in literary biography remain engaged in passionate debate about Byron's whereabouts and activities even now, almost two hundred years after his death. And within this debate, no period has proven of greater interest than the spring of 1809, when much of *Arcadia* takes place.

CHILDE BYRON

George Gordon, later the sixth Lord Byron, was born on January 22, 1788 into a financial instability which would plague him throughout his life. George's father, Captain John Byron, married Scots-woman Catherine Gordon largely for economic gain. Within a short time after the marriage, John's second, the elder Byron had squandered Catherine's considerable funds. John's frequent disappearances and early demise in 1791 left Catherine as the younger Byron's sole source of support.

Though born in London, George Gordon spent his early years living modestly in Aberdeen. The sudden death of a distant great uncle bestowed upon the ten-year-old the family estate of Newstead Abbey, near Nottingham, and membership in the peerage.

Byron attended Harrow as a boy and entered Trinity College at Cambridge in 1805 at the age of

seventeen. Much of his youth was fairly typical for his time and class, save the occasional indignities he suffered on account of the club foot with which he had been born. Byron's maverick view of the world was already in development even at this young age, marked by a pervading sense of loneliness and melancholia which infected every fiber of his being. Of the prospect of leaving Harrow for the new environs of college, he wrote in his *Detached Thoughts* in 1820: "[I]t was one of the deadliest and heaviest feelings of my life to feel that I was no longer a boy. From that moment I began to grow old in my own esteem; and in my esteem age is not estimable."

Byron's first poems were written during this period, and by his late teens he was invited into circles of young intellectuals, writers, and political liberals who embraced his obvious talents. In 1807, coinciding with his college graduation, Byron enjoyed the publication of his first book of poems, *Hours of Idleness*.

While much of his writing was publicly praised, Byron also endured sneering attacks on his work, including a dismissive review of *Hours of Idleness* in *The Edinburgh Review*. In retaliation, he began to publish his own critiques, among them the nastily satirical *English Bards and Scotch Reviewers* (1809), which excoriated such fashionable poets as Wordsworth and Coleridge.

It was also during this period that Byron began to develop a reputation for such eccentric hobbies as keeping exotic animals—which at various points in his life included

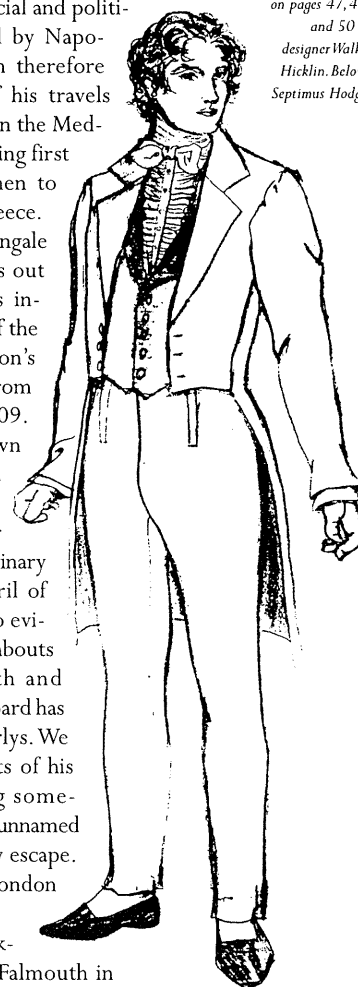
a tame bear, goat, and tortoise—in his London quarters, pistol shooting, and notorious binges of drinking, gambling, and womanizing. None of these forays lasted long, however, for in 1809 Byron took a seat in the House of Lords and began preparations for the obligatory "grand tour."

The grand tour was the centerpiece of every young, enlightened Englishman's education, though Byron was forced to take an atypical route by the social and political turmoil caused by Napoleon's reign. Byron therefore spent the years of his travels (1809–11) mostly in the Mediterranean, journeying first to Portugal and then to Spain, Italy, and Greece.

As Bernard Nightingale emphatically points out in *Arcadia*, there is indeed no evidence of the precise cause of Byron's urgent departure from England in July 1809. Although it is known that Byron was in residence at Newstead Abbey (not far from *Arcadia*'s imaginary Sidley Park) in April of that year, there is no evidence of his whereabouts between the tenth and twelfth, when Stoppard has him visit the Coverlys. We have only fragments of his letters, suggesting something foreboding, an unnamed catalyst for his hasty escape.

Byron wrote his London representative that he had secured a ticket to set sail from Falmouth in

Original costume sketches on pages 47, 48, and 50 by designer Walker Hicklin. Below: Septimus Hodge.



May, announcing that there were "circumstances which render it absolutely indispensable" that he "quit the country immediately." He later wrote from Albania: "I will never live in England if I can avoid it. *Why*, must remain a secret."

While Byron had shortly before published several caustic, satirical reviews of other popular literary figures, the fear of retaliation hardly seems in keeping with his otherwise apparently resilient nature. He was deeply and

embarrassingly in debt and flamboyantly melancholy (he made a human skull into a drinking cup); yet he had only recently made his debut in literary society and begun his modest political engagement.

One theory current among literary biographers (set forth by Louis Compton in his 1988 book, *Byron and Greek Love*) is that Byron was then coming to terms with his own homosexuality.

Supposedly fearing exposure, he is said to have set sail for the Levant in search of a more tolerant erotic playground.

"MAD, BAD, AND DANGEROUS TO KNOW"

Byron's return to England in July 1811 was followed by a flurry of events that set his by then very public life in turmoil: he suffered the

death of his mother and best childhood friend, as well as two other acquaintances; he presented his maiden speech in the House of Lords, which was received enthusiastically; and most importantly, he enjoyed the overwhelming success of *Childe Harold's Pilgrimage*, which he had composed during his travels. The latter event catapulted Byron into the eye of the literary and political storm then sweeping England. He was an instant sensation, sought out by the best of society. He also entered into a whirlwind of controversial and notoriously tempestuous love affairs with Lady Caroline Lamb (wife of Lord Melbourne), Lady Oxford, Lady Webster, his half-sister Augusta (from his father's first marriage), and many others. Though none of these women (except Augusta) ultimately meant very much to him, the rise and fall of each liaison was scrutinized by all of London in considerable detail.

Of the parade of women through Byron's life—the many torrid love affairs about the globe, his single attempt at matrimony, and the mothers of his assorted children—none would prove as sustaining an influence on him as his adored Augusta. They were devoted to one another until Byron's death, and he admitted freely that no other individual ever had a more profound understanding of him than she. Among the many controversies that plagued him throughout his life were the alleged incestuous affair they enjoyed beginning in 1813 and the subsequent birth of Augusta's baby girl, presumably sired by Byron.

Though Byron resented the possessiveness of his many lovers and ever sought to expand his romantic territory, he could not stand to be forgotten by them and insisted on their singular devotion. The affair with Lady Caroline proved his most inflammatory tryst—she called him "mad, bad, and dangerous to know"—and as a result of the surrounding controversy and strained intimacy with Augusta, not to mention the return of financial woes, Byron abruptly married the young, conservative, and moneyed Anne Isabella (Annabella) Milbanke.

Byron's marriage to Annabella was short-lived, and she left him soon after the birth of their daughter, Augusta Ada, accusing Byron of mental illness and a host of depravities. Annabella, whom Byron sometimes called his "Princess of Parallelograms," and Ada were both known to have experimented with mathematics. Ada, in fact, explored early computer science, until her social status as Countess of Lovelace and contemporary sexual prejudices forced her to suspend her intellectual adventures. Ada died an early death, a victim of excessive gambling and blackmail.

Byron's life continued to be dominated by women for whom he expressed equal parts desire and disdain, publicly as well as privately, as reflected in this keen bit of self-reflection from his journals of 1814:

There is something to me very softening in the presence of a woman—some strange influence, even if one is not in love with them—which I cannot at all

account for having no very high opinion of the sex. But yet, I always feel in better humour with myself and everything else, if there is a woman within ken.

ARTIST IN EXILE

His very public sexual escapades, together with the scandal of his marriage and separation and perpetual debt, precluded any possibility of privacy or comfort for Byron. Plagued once again by melancholia, he was chronically despondent amid the controversy, as the society which had once idolized him now cast him out. He nevertheless continued to write, and his output was substantial. By 1816, however, Byron grew weary of the demons of his literary genius and sent himself into permanent exile.

Byron lingered first in Switzerland, and then for years in Italy, where he again became political (supplying arms and support to the Italian struggle against Austrian rule) and continued to enjoy numerous love affairs. He added cantos to *Childe Harold* and wrote *Don Juan*, as well as several poetic dramas, while the income from his continued literary success allowed him to live in relative comfort. Always plagued by a weak constitution and weight problems, he suffered from fluctuating health, aggravated by excessive alcohol consumption.

In 1823, Byron eventually returned to Greece, the "Arcadia" he had first visited some dozen years earlier, where he had found the greatest sense of home and inspiration he was ever to know. Deeply troubled by the political situation



Lady Caroline Lamb, Byron's most famous lover—and an author in her own right



Annabella Milbanke, Lady Byron—his wife and "Princess of Parallelograms"

Lady Croom



there, he became very active in the Greek war of independence from Turkish rule, fighting for the country and its liberty as if it were his own homeland.

Byron died in Greece in 1824, mourned as a hero. For a man who had so visibly expanded his community, however, he died very much alone. The correspondence with Augusta over the years had become intermittent and painful, he had continued to lose the people he loved best (including his friend Shelley, who drowned in 1822), and he lamented the absence of those who remained at the close of his life.

A national treasure in both his native Britain and his beloved Greece, he was nevertheless denied a resting place in the Poets' Corner of Westminster Abbey. Byron left this world much as he came into it, at once distinguished and ordinary.

BYRON'S FAVORITE SUBJECT

Lord Byron straddled both sides of fame, at once revered and held in contempt throughout his life. The best evidence of the feverish controversy surrounding his activities is perhaps the fate of his offi-

cial memoirs. A prolific writer who not only produced volumes of poetry and drama, Byron also maintained detailed and extensive journals, which those closest to him elected to burn upon his death.

Byron always wrote with his audience in mind: fully expecting to be remembered in coming centuries, he tailored his work for readers yet unborn, creating a comprehensive and self-conscious personal record of his unique world view, at once satanically dark and smartly satirical. Consider this excerpt from his *Detached Notes*, written in 1821:

I have written my memoirs, but omitted all the really consequential and important parts, from deference to the dead, to the living, and to those who must be both. I sometimes think that I should have written the whole as a lesson, but it might have proved a lesson to be learnt rather than to be avoided; for passion is a whirlpool, which is not to be viewed nearly without attraction to its vortex. I must not go on with these reflections, or I shall be letting out some secret or other to paralyze posterity.

As he would be for generations of avid biographers, clearly Byron was Byron's favorite subject. ■

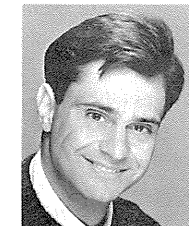


GRAHAM BECKEL (*Bernard Nightingale*) made his Broadway debut in Preston Jones's *Texas Trilogy* (LuAnn Hampton Lavyer, Oberlander, *The Last Meeting of the Knights of the White Magnolia*). His other Broadway credits include *Sticks and Bones* and *Father's Day*. A member of the Obie Award-winning company of Christopher Durang's *Marriage of Bette and Boo* at the New York Public Theater, he has also performed in the Public's productions of John Shanley's *Big Funk*, Tom Babe's *Fathers and Sons*, and Jack Gillhooly's *Time Trial* (with Tommy Lee Jones). His off-Broadway theater credits include *Vampires* at Astor Place, *dreamer examines his pillow* at New York Stage Company, and the revival of *Little Murders* with Christine Lahti at Second Stage Company. He has also performed at the Long Wharf Theatre, Hartford Stage Company, StageWest, and Baltimore Center Stage. Beckel was featured in the Emmy Award-winning television productions of *Separate But Equal* with Sidney Poitier and *Barbarians at the Gate* with James Garner. He also appeared for a season on the NBC series "Café Americain." His film credits include *Jennifer Eight* with Andy Garcia, *The Paper Chase* with John Houseman, the Academy Award-nominated *Partners*, and the upcoming *Leaving Las Vegas*.

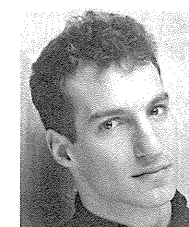


KATHERINE BOROWITZ (*Hannah Jarvis*) has performed in numerous regional theater productions, including *The Triumph of Love* at the McCarter Theatre Center for the Performing Arts in Princeton, New Jersey, *A Midsummer Night's Dream* and Romulus Linney's *Holy Ghosts* at Actors Theatre of Louisville, the title role in *Hedda Gabler* at St. Louis Repertory Theatre, *Thea* in *Hedda Gabler* at Yale Repertory Theatre, and Christopher Durang's *Laughing Wild* at the Coyote Theatre. She also spent five summers at the O'Neill Playwrights Conference. Her off-Broadway theater credits include *Cloud Nine* and *Lennon*, as well as Carey Perloff's production of *The Resistible Rise of Ar-*

turo Ui at Classic Stage Company. Borowitz's television credits include Paddy Chayevsky's *Mother* for the BBC and Great Performances, Oyama's *Resurrection of Lady Lester* for HBO, and Saul Bellow's *Seize the Day* for American Playhouse. She has also been featured in guest roles on "Miami Vice," "Amazing Stories," and "Law and Order." Her film credits include *The World According to Garp*, *Harry and Son*, *Internal Affairs*, *Men of Respect*, and *Mac*.



MATTHEW BOSTON (*Valentine Coverly*) has appeared in regional theater productions across the U.S., including *Dancing at Lughnasa* at the Dallas Theater Center; *Holiday* at the Alabama Shakespeare Festival; *Othello* at the Great Lakes Theater Festival; *Julius Caesar* at the New Jersey Shakespeare Festival; *Bell, Book, and Candle* at the South Jersey Regional Theatre; *Our Country's Good* at Wing and a Prayer Theatre Company; *The Diviners* at Wing and a Prayer and the International City Theatre in Los Angeles; and *Reckless* at Princeton Repertory Theatre. His film credits include *Ghost Ship*, which is due for release this fall. Boston has also appeared on the television series "Camp Wilderness" and on the soap operas "One Life to Live" and "All My Children." He is an M.F.A. graduate of the Professional Actor Training Program of Rutgers University.

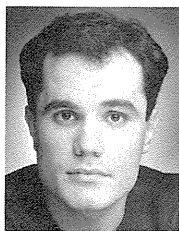


DANIEL CANTOR (*Septimus Hodge*), a 1995 graduate of the A.C.T. Advanced Training Program and a Professional Theater Intern, makes his A.C.T. mainstage debut in *Arcadia*. His regional theater credits include productions at the Cincinnati Playhouse, Shakespeare Santa Cruz, Worcester Foothills Theatre, Mill Mountain Theater, National Shakespeare Company, Children's Theater of Massachusetts, and Weston Playhouse. In New York, he has performed at the Polaris Repertory Company, La Mama Galleria, and Stand-Up New York. His television cred-

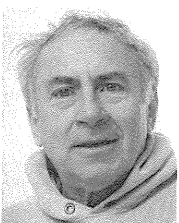
Richard Noakes



its include ABC's "Loving," "Soapbox" on PBS, and "Asphalt Man" on the Seoul Broadcasting System. Cantor has written and performed his own one-man comedy show and has written several plays and a screenplay. He is a graduate of Wesleyan University.



CHRISTOPHER HICKMAN (*Augustus and Gus Coverly*) is a 1995 graduate of the A.C.T. Advanced Training Program (ATP) and a Professional Theater Intern. As a member of the ATP, he appeared in studio productions of *Measure for Measure*, *Dancing at Lughnasa*, *Judevine*, *The Wedding*, *Twelfth Night*, and *The Imaginary Invalid*. He spent two summers with the PCPA Theaterfest, where he performed in *Forever Plaid*, *Love's Labor's Lost*, and *The Man of La Mancha*. Hickman also spent a year in Chicago, where he performed with the Next Theatre Company and Chicago Children's Theatre and wrote and directed *God Bless Adrian*, *Michigan* for the Still Hunt Theater Company.

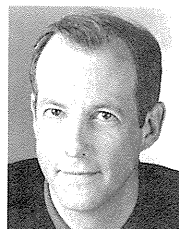


GERALD HIKEN (*Jellaby*) appeared at A.C.T. most recently as Talthibios in last season's production of *Hecuba*. His other A.C.T. credits include *Antigone*, *The Learned Ladies*, *Pygmalion*, and *Scapin*.



TINA JONES (*Thomasina Coverly*) is an A.C.T. Professional Theater Intern and a 1995 graduate of the Advanced Training Program, where she performed the role of Lady Macbeth in *Macbeth* and Kate in *Dancing at Lughnasa*. She spent last summer at the Idaho Shakespeare Festival, where she appeared as Sylvia in *Two Gentlemen of Verona* and Lady Percy in parts one and two of *Henry IV*. Jones is originally from Toronto,

Canada, where she has played various roles with the summer stock companies Park Street Players and K.A.M.P.



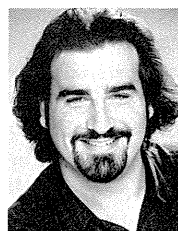
WARREN D. KEITH (*Captain Brice*) makes his first appearance at A.C.T. in *Arcadia*. His numerous New York theater credits include *The Birth of the Poet*, directed by Richard Foreman for the Next Wave Festival; the New York premiere of David Ives's *Words, Words, Words*; and most recently, *Morticians in Love* at the Perry Street Theatre. He has appeared at Yale Repertory Theatre, Baltimore Center Stage, Cincinnati's Playhouse in the Park, Studio Arena Theatre in Buffalo, and many other regional theaters. His film work includes *Hiding Out*, *The Manhattan Project*, and *Raising Arizona*. Keith has taught acting in rural high schools in Vermont and New Mexico, supported by grants from the NEH, and has served on the faculties of Barnard College and The New School for Social Research. He is a graduate of Wesleyan University and the Yale School of Drama.



KIMBERLY KING (*Lady Croom*) returns to A.C.T., where she appeared last season as Ilona in *The Play's the Thing*. She has acted at many theaters across the country, including Circle Repertory Company and Musical Theatre Works in New York, the Huntington Theatre, the Great Lakes Theater Festival, the Asolo Center for the Performing Arts, Stage West, Berkeley Repertory Theatre, the McCarter Theatre in Princeton, and the Alley Theatre in Houston (as a full-time resident company member). She has won Critics' Circle Awards for her portrayals of Keely in *Keely and Du*, the psychotic Susan in *Woman in Mind*, Elvira in *Blithe Spirit*, and Aggie in *Dancing at Lughnasa*. King's television appearances include a leading role in the film *Promises* for PBS. A lyric soprano, she has sung musical theater, opera, lieder, and jazz.



CHARLES LANYER (*Richard Noakes*) most recently portrayed Harold Clurman in *Names* at the Matrix Theatre in Los Angeles and was featured as Hermann Goering in the International City Theatre's production of *2 by Romulus Linney*, both to critical acclaim. A twelve-time Drama-Logue Award winner, he received the Bay Area Theatre Critics' Circle Award for his portrayal of Professor Higgins in *Pygmalion* at A.C.T. He has also played leading roles in A.C.T. productions of *Creditors* and *Cyrano de Bergerac*, and appears as Mr. Manningham in the upcoming *Gaslight*. At Berkeley Repertory Theatre he was featured as the lead in *Major Barbara*, *Who's Afraid of Virginia Woolf?*, *Man and Superman*, and *Hedda Gabler*. He has also played leading roles in major productions on both coasts, including *Macbeth* at Seattle Repertory Theatre, *The King and I* at the PCPA Theaterfest, *Cyrano* at the Garden Grove Shakespeare Festival, and *Equus* (among others) at South Coast Repertory, as well as performances with the San Diego Shakespeare Festival, Los Angeles Theatre Center, and Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the New York Public Theater. Lanyer has appeared in the films *The Stepfather* and *Die Hard II*, among others, and on television in "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," and "St. Elsewhere."



TOM LENOCI (*Ezra Chater*) is a 1993 graduate of A.C.T.'s Advanced Training Program (ATP). Last year as an A.C.T. Professional Theater Intern, he portrayed Gratiano in *Othello* and appeared in *Rosencrantz and Guildenstern Are Dead* and *Home*. As a member of the ATP, he performed on the A.C.T. mainstage in *The Duchess of Malfi* and appeared in studio productions of *A Prayer for My Daughter*, *Cymbeline*, *Ivanov* (in the title role), and *The Lower Depths*. Lenoci's Bay Area credits also include *25 Fish in Dogpatch* for the Bay Area Playwrights' Festival, *Shadowlands* at Marin Theatre Company,

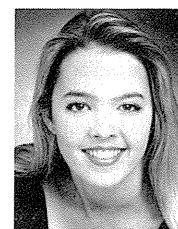
David Barth's *Dance along the Precipice* at Intersection for the Arts, and the role of Barry, the best man, in the San Francisco production of *Tony 'n' Tina's Wedding*.



MOLLIE STICKNEY (*Chloë Coverly*) is a 1995 graduate of the A.C.T. Advanced Training Program (ATP) and a Professional Theater Intern. As a member of the ATP, she appeared in studio productions of *Measure for Measure*, *The Rimmers of Eldritch*, and *The Miser*. While still a Young Conservatory student, she performed in mainstage productions of *A Christmas Carol* and *When We Are Married* (both with Sydney Walker). Other Bay Area theater credits include the title role in *Romeo and Juliet* at the Los Altos Conservatory Theatre, and Anya in *The Cherry Orchard* and Lydia Languish in *The Rivals* at the Hillbarn Theatre.

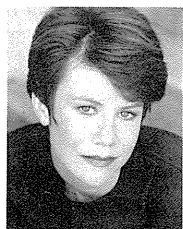


LEITH BURKE (*Understudy*) is a 1995 graduate of the A.C.T. Advanced Training Program and a Professional Theater Intern. He spent the summer of 1995 performing as Orlando in the San Francisco Shakespeare Festival production of *As You Like It*. As a member of the ATP, he appeared in many studio productions including performances as Snout, a tinker, in *A Midsummer Night's Dream*, Governor Abashvili and his son in *The Caucasian Chalk Circle*, and Lieutenant Yolland in Brian Friel's *Translations*.

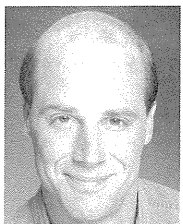


KATHARINE JAY (*Understudy*) has appeared locally in *Twelfth Night* and *Romeo and Juliet* (as Juliet) with Shakespeare at the Beach, *As You Like It* with TheatreWorks, *Play It Again Sam* with the Hillbarn Theatre, and *The Secret Order* with Theatre Artists of Marin. She has also performed in *Two Precious Maidens Ridiculed* and

The Forced Marriage at Central Works and in the University of California, Berkeley productions of *Colette in Love*, *The Romans in Britain*, *Measure for Measure*, and *Behind the Wire*. Jay appeared as an understudy in last season's production of *Othello* at A.C.T.



LESLI MONTHAN (*Understudy*) performed at Berkeley Repertory Theatre as Violet in the acclaimed production of *Man and Superman* and in multiple roles in *Serious Money*. Her other Bay Area theater credits include Octavia in *Antony and Cleopatra* and the Nurse in *Titus Andronicus* at Shakespeare Santa Cruz; Mrs. Lovett in *Sweeney Todd* and Cousin Hebe in *HMS Pinafore* at Western Stage; and roles in cabaret musicals, including *Jacques Brel...* and *Starting Here, Starting Now*, at numerous regional theaters. Her television credits include "Wolf" for CBS and several regional and national commercials. Monthan has a B.A. in drama from the University of Arizona.



REMI SANDRI (*Understudy*), last seen at A.C.T. in *Othello*, spent the summer of 1995 performing in *The Comedy of Errors* at Shakespeare in Santa Fe and appeared most recently in the TheatreWorks production of *Someone Who'll Watch over Me*. He has also performed locally with Marin Theatre Company (*Wilder, Wilder, Wilder*), Berkeley Repertory Theatre (*The Caucasian Chalk Circle*), and San Jose Stage Company (the West Coast premiere of *The Living*). During six seasons with the Oregon Shakespeare Festival, he played roles in *Romeo and Juliet*, *Not about Heroes*, *God's Country*, *As You Like It*, *The Baltimore Waltz*, and *Julius Caesar*. Other regional credits include performances with the Sacramento Theatre Company, PCPA Theaterfest, and Access Theatre of Santa Barbara.

TOM STOPPARD (*Playwright*) 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*, *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*, Václav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnár's *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. *Arcadia* opened at Lincoln Center in March, winning the 1995 New York Drama Critics' Circle Award, and was nominated for a Tony Award. His latest play, *Indian Ink*, opened at London's Aldwych Theatre in February to much acclaim and continues to run in the West End. Stoppard is currently working on a new play.

WALKER HICKLIN (*Costume Designer*) makes his A.C.T. debut with *Arcadia*. His designs have been seen on and off Broadway, in regional theaters throughout the United States, and in television and film. He designed the costumes for the feature films *Longtime Companion*, *Prelude to a Kiss*, and the upcoming *Reckless*, featuring Mia Farrow. He is an associate artist at New York's Circle Repertory Company and has designed more than a dozen productions for South Coast Repertory Theatre. Hicklin has received numerous awards and honors, including eight Drama-Logue Awards and the 1993 Los Angeles Drama Critics' Circle Award. Other recent theater credits include Craig Lucas's *God's Heart* for Trinity Repertory Company, *The Fiery Furnace* (featuring Julie Harris) off Broadway, *Night and Her Stars* for Manhattan Theatre Club, and *The Springhill Singing Disaster* for Playwrights Horizons.

STEPHEN LEGRAND (*Sound Designer*) is in his tenth season as resident sound designer and composer

at A.C.T., where his work has included *Othello*, *Rosencrantz and Guildenstern Are Dead*, *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.

MICHAEL ROTH (*Composer*) makes his A.C.T. debut with *Arcadia*. As resident composer at the La Jolla Playhouse, he has composed scores for more than twenty-five productions, including *Simone Machard*, *Twelfth Night*, *Three Sisters*, *A Walk in the Woods* (also on Broadway and for PBS), and *The Hairy Ape*. His work includes many productions at South Coast Repertory, where he is a resident artist, Seattle Repertory Theatre, and off Broadway, as well as *Sight Unseen* at Berkeley Repertory Theatre. Other recent projects include Des McAnuff's film *Bad Dates*, the dance opera *Their Thought and Back Again*, written with John Malashock, Anne Bogart's *Women*, and *Tiger Tiger Tiger*, a musical written with Mac Wellman. Most recently, Roth orchestrated the premiere production of Randy Newman's *Faust* at the La Jolla Playhouse.

ELLIE KLOPP (*Movement Consultant*) is the associate artistic director of the Margaret Jenkins Dance Company (MJDC), in which she has been a dancer since 1985. She has worked collaboratively with Jenkins on a variety of projects, including works for MJDC, the Oakland Ballet, Repertory Dance Theatre, and the University of California. Klopp also choreographs independently and teaches regularly at the New Performance Gallery and in residencies throughout the United States. Her theater credits include the creation and performance of the role of the Angel in Rinde Eckert's *Gardening of Thomas D.* She was a movement consultant for last season's A.C.T. production of *Hecuba*.

DEBORAH SUSSEL (*Dialect Consultant*) returns for her twenty-first season with A.C.T. She has appeared in numerous plays and has served as speech and dialect coach for more than twenty A.C.T. productions, including *Full Moon*, *Oleanna*, and last season's *Angels in America*, *Othello*, and *Hecuba*. She has also worked as dialect coach at Berkeley Repertory Theatre on *Dancing at Lughnasa* and on a number of plays at Marin Theatre Company. Sussel has been speech and dialect teacher on the faculty of A.C.T.'s Advanced Training Program for the past twenty-one years and was awarded an honorary M.F.A. degree by the Conservatory in May 1995. Sussel is also on the faculty at Mills College and University of California at Berkeley and is in private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.'s board of trustees.

KIMBERLY MARKWEBB (*Stage Manager*) made his A.C.T. debut with last season's acclaimed production of *Angels in America*. During nineteen years with Berkeley Repertory Theatre, he stage-managed more than seventy productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theatre), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *Spunk*, and most recently, Stephen Wadsworth's production of *An Ideal Husband*. Last spring he stage-managed *The Woman Warrior* for Sharon Ott at Berkeley Rep and the Center Theatre Group in Los Angeles. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

ELSBETH M. COLLINS (*Assistant Stage Manager*) recently moved to San Francisco from Los Angeles, where she stage-managed *Falsettos*, *Jake's Women*, *Conversations with My Father* and *A Little Night Music* at the James A. Doolittle Theatre and *Unfinished Stories* at the Mark Taper Forum. She also stage-managed *On Borrowed Time*, *A Lion in Winter*, and *Breaking Legs* for the Pasadena Playhouse. Collins recently stage-managed *Florinda*, a new musical directed by David Galligan, at U.C.L.A.'s Ralph Freud Playhouse,

and worked with director Reza Abdoh on *Bogeyman* and other productions at the Los Angeles Theatre Center. In 1994, she worked with director Robert Wilson in Sicily on his original project *T.S.E., come in under this red rock*.

MICHELE M. TRIMBLE (*Assistant Stage Manager*) has worked on A.C.T. productions of *Hecuba*, *The Play's the Thing*, and *A Christmas Carol*. She worked most recently on the Marin Shakespeare Company's first festival season productions of *Richard III* and *Much Ado About Nothing*. She is also involved with the Ross Valley Community School System's theater arts program for junior high school and high school students.

MARGO WHITCOMB (*Assistant Director*) was the assistant director of A.C.T.'s 1994-95 production of *Hecuba*. She received her M.F.A. in directing from the University of Washington and her M.A. in theater history and literature from the University of California at Santa Barbara. Favorite directorial productions include *The Illusion*, *Conduct of Life*, *On the Verge*, and the American premiere of *The Sisterhood*. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs. At Seattle's New City Theatre, she adapted Gloria Steinem's essay "Phyllis Freud" for the stage, conceiving and portraying the title character to critical acclaim. Last summer she played Joanne in Alice B. Theatre's production of *Company*.

Many Thanks to

Stephen Langham
at
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Charlottesville

CALIFORNIA ARTS COUNCIL CHALLENGES A.C.T. TO SUPPORT NEW PLAYS

A.C.T. recently received news that the California Arts Council (CAC) has awarded a \$50,000 challenge grant to support A.C.T. commissions for five playwrights, the majority of whom are ethnic and/or women writers, to write plays that broaden the existing repertoire of American dramatic literature and explore diverse realms of cultural experience. This program represents part of a significant new thrust at A.C.T. to nurture and develop the work of living writers on its stages and in its conservatory. The plays commissioned under the auspices of this grant will further A.C.T.'s plans to develop a second stage for new and experimental works, a major priority for the company after the January 1996 return to the Geary Theater.

The CAC challenge grant requires A.C.T. to raise a 3-to-1 match of \$150,000 in new and increased gifts, which will be dedicated to the development and workshop production of commissioned scripts.

The California Arts Council, a state agency, was established in 1976 to provide statewide leadership that enables and stimulates individuals and organizations to create, present, teach, and preserve the art of all cultures, thereby enriching the quality of life for all Californians.

A.C.T. patrons who would like to celebrate theatrical language and new forms of theater by helping A.C.T. meet the CAC challenge are invited to call the A.C.T. development office at (415) 834-3251.



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

A.C.T. season with August Strindberg's *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translations of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to ninety-nine-percent capacity for its entire run during A.C.T.'s record-breaking 1994-95 season. This fall she directs A.C.T.'s West Coast premiere of Tom Stoppard's *Arcadia*, and her new production of Shakespeare's *Tempest* will open the renovated Geary Theater in January 1996.

In the summer of 1993, Perloff 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 Classic Stage Company (CSC) 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 *Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *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 *Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *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.

In Los Angeles, Perloff staged Pinter's *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.

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

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

MELISSA SMITH (*Conservatory Director*), the master acting teacher in A.C.T.'s Advanced Training Pro-

gram, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-off Broadway and in regional theater: her credits include Sonya in *Uncle Vanya*, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous other plays including the work of Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Caymichael Patten Studio in New York.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and a panel member for the National Foundation for Advancement in the Arts. He has published six anthologies for young actors and is a frequent guest speaker and adjudicator throughout the country. In 1989, he founded the Young Conservatory's New Plays Program; to date eleven new works by professional playwrights have been developed, five of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. The release of volume two of *New Plays* is scheduled for December 1995.

KATE EDMUNDS (*Associate Artist*), scenic designer in residence at A.C.T., has created the sets for *Hamlet*, *Antigone*, *Pecong*, *Scapin*, *Uncle Vanya*, *Full Moon*, *Oleanna*, *Angels in America*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *Hecuba*. She has designed many productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters.

PETER MARADUDIN (*Associate Artist*), lighting designer in residence at A.C.T., has designed *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. 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 150 productions for such companies as the Guthrie Theatre, 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.

RICHARD SEYD (*Associate Artist*) served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics' Circle Awards for his productions of *Cloud 9*, *About Face*, *Noises Off*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead*. As associate producing director of the Eureka Theatre Company, he directed (among other plays) *The Three-penny Opera*, *The Island*, and *The Wash*. He has directed the Pickle Family Circus in London; *Three High* with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; *A View from the Bridge* and *Who's Afraid of Virginia Woolf?* for Berkeley Repertory Theatre; *As You Like It* for the San Francisco Shakespeare Festival; and *The Mad Dancers* for the Mark Taper Forum's New Play Series. He directed *The Learned Ladies* (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed *A Midsummer Night's Dream* for the California Shakespeare Festival in 1991. That year he also directed *Sarah's Story* at the Los Angeles Theatre Center; *Born Yesterday* at Marin Theatre Company; and *King Lear* at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed *The Learned Ladies*, the American premiere of Dario Fo's *Pope and the Witch*, Bernard Shaw's *Pygmalion*, the Bay Area premiere of David Mamet's *Oleanna*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and Shakespeare's *Othello*. This season at A.C.T. he directs Thornton Wilder's *Matchmaker*.

ALBERT TAKAZAUCKAS (*Associate Artist*) has created productions of theater and opera

throughout the United States. His directing credits span operatic works from the seventeenth to the twentieth century, and his diverse theater repertoire ranges from American musical comedy to plays by Chekhov, Van Klief, and Shakespeare. His productions have been seen off Broadway in New York, at the Kennedy Center, San Francisco Opera, and Seattle Opera, and in London and Toronto. Last summer he received national critical attention for his staging of Britten's *Turn of the Screw* for the New Jersey Opera Festival in Princeton and for his local revival of Rodgers and Hart's *Boys from Syracuse* for the San Francisco Shakespeare Festival. Highlights of his upcoming season include the Virginia Opera's opening production of *Rigoletto*, directing debuts with the Tulsa Opera and National Opera of Canada in Toronto, and productions of *A Little Night Music* and *La Nozze de Figaro*, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazauckas is the recipient of numerous Bay Area Theatre Critics' Circle Awards, several Los Angeles Drama-Logue Awards, a Cable Car Award, and an endowment from the NEA. He began his association with A.C.T. in 1986 with Woody Allen's *Floating Light Bulb*, followed by such favorites as *A Lie of the Mind*, *Burn This*, *Dinner at Eight*, and *Light up the Sky*. This season at A.C.T. he directs Patrick Hamilton's *Gaslight*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff in 1993 after sixteen years as a member of the Bay Area theater community. She has stage-managed more than sixty productions, including *Bon Appétit!* and *Creditors* at A.C.T. She was resident stage manager at Berkeley Repertory Theatre for twelve years and 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 Baltimore's Center Stage. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. This season Shaw also teaches in the A.C.T. Conservatory's Advanced Training Program.

MAC WELLMAN (*TCG Resident Playwright*), poet and playwright, was born in Cleveland and

is a resident of New York City. He joined the A.C.T. artistic staff in 1994 under the auspices of Theatre Communications Group's National Theatre Artist Residency Program and The Pew Charitable Trusts. Recent productions of his work include *Swoop* and *Dracula* performed at Soho Repertory Theatre, *The Hyacinth Macaw* at Primary Stages, *The Land of Fog and Whistles* as part of the Whitney Museum/Philip Morris "Performance on 42nd" series, and *A Murder of Crows* at Primary Stages and elsewhere. He has received numerous honors, including NEA, McKnight, Rockefeller, and Guggenheim fellowships. In 1990 he received a *Village Voice* Obie Award for best new American play for *Bad Penny*, *Terminal Hip*, and *Crowbar*. In 1991 he received another Obie for *Sincerity Forever*. Two collections of his plays have recently been published: *The Bad Infinity* (PAJ/ Johns Hopkins University Press) and *Two Plays* (Sun & Moon Press). Sun & Moon also published *A Shelf in Woop's Clothing*, his third collection of poetry. Wellman's most recent novel, *Annie Salem*, is scheduled for release in October 1995.

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

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

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and individuals. For information call (415) 749-2296.

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. After five hours, the regular rate applies. (A limited number of Full Season subscribers enjoy an even greater discount, but the offer is already sold out for this season.)

AT THE THEATER

Beeper!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater to avoid disturbing the performance. Alternatively, 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 Systems:

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

Photographs and Recordings

of A.C.T. performances are strictly forbidden.

Smoking is not permitted in the building.

Wheelchair Access:

The Stage Door and Marines Memorial Theaters are accessible to persons in wheelchairs.

VENUES

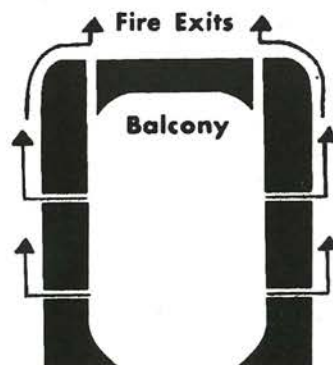
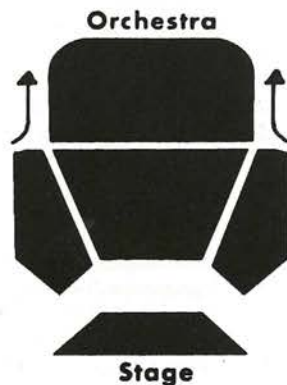
The **Stage Door Theatre** is located at 420 Mason Street at Geary, one block from Union Square.

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

The **Geary Theater** is located at 415 Geary Street at Mason.

Stage Door Theatre Exits

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



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