Dark Rapture
Our commitment to homebuyers doesn’t end with the closing of escrow. We work to build long-term relationships and meet the changing needs of our customers.

"With First Republic I know there won’t be any surprises. They are highly personalized, discreet and rock solid."

Charles Bronson
Actor

The Ultimate in Real Estate Lending

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Mr. Alan L. Stein, Chairman
Ms. Toni Rembe, President
Mr. Patrick F. Flannery, Vice President
Mr. Shepard P. Pollock, Vice President
Mr. Richard J. Fineberg, Treasurer
Ms. Joan McGrath, Secretary

Ms. Ruth Asawa
Ms. Barbara Bass
Ms. Phoebe Cowles
Mr. Aristides Demetrios
Mr. Daniel Ethington
Mr. Mortimer Fleishacker
Mr. John Goldman
Mr. Mike Halloran
Ms. Sally P. Hambrecht
Mr. Thomas W. High
Ms. Sue Yung Li
Mr. Stan Matison
Ms. Deedee McMurtry
Dr. Mary S. Metz
Ms. Howard N. Nemirovski
Dr. Jerome D. Ovendal
Ms. Carey Perloff
Mr. Anthony M. Schiavo
Mr. Toby Schreiber
Mr. Alan B. Snyder
Ms. Julie H. Stein
Ms. Barbara Stone
Mr. Steven L. Swig
Mr. Greg Wendt
Mr. Keith B. Williams

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

Edward Hastings, Artistic Director, 1986-92

A.MERICAN CONSERVATORY THEATER

ACT

Carey Perloff, Artistic Director

1995–96 REPERTORY SEASON

ARCADIA
by Tom Stoppard
directed by Carey Perloff
October 12, 1995 – December 3, 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 Takazawa
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

THE MATCHMAKER
by Thornton Wilder
directed by Richard Seyd
April 18, 1996 – June 9, 1996

Tickets and Information: (415) 749-2ACT

FIRST REPUBLIC BANCORP INC.
388 Market Street, San Francisco, CA 94111 Telephone (415) 392-1400
First Republic Bancorp Inc. is a New York Stock Exchange Company
San Francisco  San Rafael  Los Angeles  Beverly Hills  San Diego
AMERICAN CONSERVATORY THEATER is an artist-driven, Tony Award-winning 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 committed to nurturing its rich legacy while expanding its reach into new areas of dramatic literature, new artistic forms, and new communities. Central to A.C.T.'s work is the interaction of original and classical work on the mainstage and at the heart of the A.C.T. 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-one year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than two hundred thousand people in the San Francisco Bay Area.

Since Perloff’s appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking, innovative productions of classical works and bold explorations of contemporary playwriting. A.C.T. seeks plays that are provocative, entertaining, and complex in vision, plays that embrace the uniqueness of live performance. A.C.T. is particularly interested in theater that celebrates the richness of language, revolves around the transformative power of the actor, and invites multiple interpretations. Most importantly, A.C.T.'s goal is to create theater that engages the imagination of its audience.

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 fourteen 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-six-year-old Geary Theater, which was damaged in the Loma Prieta earthquake of 1989, has undergone major renovation resulting in updated stagecraft, enhanced patron amenities—including improved seating and sight lines, greater accessibility for the physically disabled, and expanded lounge and restroom facilities—and a total seismic restructuring. To date, A.C.T.'s capital campaign has raised more than $27 million of the funds necessary to complete the reconstruction.
A.C.T.'S TRIUMPHANT RETURN TO THE GEARY THEATER

January 1996 was a stellar month at A.C.T., as the company welcomed audiences to the reopening festivities of the gloriously refurbished Geary Theater.

On January 10, luminaries of stage, screen, and society flocked to A Galaxy on Geary to celebrate A.C.T.'s long-awaited return to the Geary. The sold-out event, a benefit for the A.C.T. Conservatory, began with elegant preperformance dinners at Macy's Home Store, The Pan Pacific Hotel, and the Grand Cafe. After dinner, street artists entertained patrons arriving for the all-star performance, created and directed by A.C.T. Associate Artist Albert Takazauckas.

A.C.T. Artistic Director Carey Perloff was joined onstage by special guests for a ribbon-cutting ceremony to officially reopen the Geary for "business." A parade of artists then took the stage to honor the Geary's triumphant return: colleagues from the Bay Area arts continued on page 10
community, including the San Francisco Gay Men's Chorus, representatives of the San Francisco Ballet and Opera, and Kitka; A.C.T. company alumni René Auberjonois, Annette Bening, Joy Gardin, William Paterson, Ruth Kobart, Peter Donat, Andrea Marcovicci, and Lise Bruneau; as well as some of the newest members of the A.C.T. family—Temppest cast members David Strathairn and Michael Tucker (with his wife Jill Eikenberry) and students from the A.C.T. Conservatory.

Just three days later, A.C.T. hosted an all-day open house for the Bay Area community, welcoming more than four thousand theater lovers who explored the nooks and crannies of the newly renovated Geary. The entire building was open to A.C.T.'s devoted patrons, who had waited eagerly for more than six years for their first chance to reenter their theatrical home.

A.C.T. is grateful for the generous support of all those who made A.C.T.'s Geary Homecoming Celebration a spectacular success. The real star, of course, was the grand, glittering Geary Theater itself.

continued on page 12
INTRODUCING STUDIO A.C.T.
(FORMERLY THE ACADEMY)

The A.C.T. Conservatory has expanded its part-time theater training program for adults and given it a new name: Studio A.C.T. Formerly The Academy, Studio A.C.T. continues to provide lively, high-quality, and affordable classes to students eighteen and older.

Since taking the helm of Studio A.C.T. in November 1995, distinguished A.C.T. company member and acting teacher Bruce Williams has guided the program in exciting new directions, initiating three new programs in the Studio A.C.T. winter/spring session: "Weekend Intensives," all-day Saturday workshops exploring a variety of theater-related subjects; the "Backstage at the Geary Series," providing in-depth, behind-the-scenes explorations of the rehearsal, design, and performance process of selected A.C.T. mainstage productions in the Geary Theater; and "Corporate Education Services," offering seminars on communication skills, public speaking, and stress management to businesses either in A.C.T. studios or on site.

Williams is also available for individual counseling to help students tailor a course of study to their specific goals.

Studio A.C.T. continues to offer its regular curriculum of acting, scene study, voice and speech, audition techniques, Shakespeare, stage combat, musical theater, improvisation, directing for actors, Alexander Technique, and singing. Four ten-week sessions are offered throughout the year; the spring session begins April 1. For information, call (415) 834-3286.

PERSPECTIVES ON THEATER

The California Council for the Humanities (CCH) has honored A.C.T. with a $10,000 grant to fund the third consecutive season of A.C.T. Perspectives, a series of free public symposia highlighting the dramatic fusion of theater and contemporary life. The CCH, which receives its major funding from the National Endowment for the Humanities, is an independent, non-partisan organization whose mission is to bring the insights of the humanities to the California public.

Thanks to the generosity of the CCH, A.C.T. audiences have already experienced "Chaos & Creativity" (Arcadia); "The Transformation of Character" (The Tempest).

Still to come this season are "Adventures in Language: New Waves in Contemporary Playwriting," March 11 (Dark Rapture); and "The Playwright and the Actor: New Forms and New Methods," April 29 (The Cherry Orchard).

All symposia are held on selected Monday nights from 7 to 9 p.m. in the Geary Theater and are free of charge. For more information, call the A.C.T. literary department at (415) 439-2469.

continued on page 14
CATCHING NEW WAVES IN AMERICAN PLAYWRITING

This month's Dark Rapture installment of A.C.T. Perspectives, "Adventures in Language: New Waves in Contemporary Playwriting," explores the work of a revolutionary group of "heightened language" playwrights—which includes Eric Overmyer and A.C.T. playwright-in-residence Mac Wellman—who have challenged the conventional norms of American naturalism over the last two decades. Taking the dais on March 11 to discuss new dramatic forms are Wellman; the renowned poetry critic and humanities scholar, Professor Marjorie Perloff, from Stanford University; dramaturg and critic Marc Robinson, an assistant professor at the Yale School of Drama; and moderator Douglas Messerli, publisher of Sun & Moon Press.

The Monday-night panel discussion at the Geary Theater is part of a three-day celebration of new directions in American playwriting cosponsored by A.C.T. and the San Francisco State University (SFSU) Departments of Theatre Arts and Creative Writing and the Poetry Center and American Poetry Archives at SFSU. Wellman is joined by colleagues Overmyer, Len Jenkin, Jeffrey M. Jones, and Bay Area playwrights Erik Ehn, Octavio Solis, Eugenie Chan, Brighde Mullins, and Roy Conboy, as well as A.C.T. Artistic Director Carey Perloff, dramaturg Paul Walsh, and Professor Joel Schechter, chair of the SFSU Department of Theatre Arts, for a weekend of readings and workshops.

The weekend workshops take place from noon to 7 p.m. on Saturday, March 9, and from 10 a.m. to 5 p.m. on Sunday, March 10, in Knuth Hall, the Creative Arts Building at SFSU. For more information, call (415) 438-2469.

THE JAMES IRVINE FOUNDATION SUPPORTS THE A.C.T. CONSERVATORY

The James Irvine Foundation has awarded A.C.T. a three-year, $350,000 grant to fund development of the community outreach and public performance components of the Conservatory's Advanced Training Program (ATP). The San Francisco- and Los Angeles-based foundation, a longtime A.C.T. supporter, also provided critical support for extraordinary expenses during the transition period immediately after the 1989 Loma Prieta earthquake and the subsequent Geary Theater Campaign.

The Irvine Foundation's generosity enables the Conservatory to increase its emphasis on performance and community presence for ATP students. Most significantly, the grant will fund the development of a public performance series, cast with second-year ATP and M.F.A. Program students and presented in small Bay Area theaters. The plays selected will represent diverse cultural viewpoints to extend A.C.T.'s appeal to a wider audience.
MAKE A DRAMATIC ENTRANCE.

It has an unmatched 300-HP V8. A Continuously Variable Road-Sensing Suspension. And full-range Traction Control. All of which allow Seville STS with the Northstar System to put on the kind of performances other luxury sport sedans can’t touch.

When you’re ready to take a dramatic new turn, see your Cadillac dealer. Seville STS. Because only one can play like this.

Seville STS
Northstar System: 300-HP V8 • Continuously Variable Road-Sensing Suspension
- Traction Control • ABS • Magnasteer™ • Plus Dual Air Bags • Call 1-800-333-4CAD

Cadillac
Creating A Higher Standard.

American Conservatory Theater

Carey Perloff, Artistic Director
Thomas W. Flynn, Administrative Director
James Haire, Producing Director
presents

DARK RAPTURE

(1992)

by Eric Overmyer

Directed by David Petrarca

Scenery by Adrienne Lobel
Costumes by Sandra Woodall
Lighting by Peter Maradudin
Sound and Original Music by Rob Milburn
Casting by Meryl Lind Shaw
New York Casting by Victoria Visgilio

Stage Management Staff
Juliet N. Pokorny
Elisa Guthertz
Sara K. McFadden–Intern

Dark Rapture received its premiere at the Empty Space Theatre, Seattle, in May 1992.

Produced through special arrangement with Broadway Play Publishing Inc. (BPPI), 56 East 81st Street, New York, NY 10028.
A.C.T. returns to the
Geary Theater

Dark Rapture

The Cast
(in order of appearance)

Ray Richard Snyder
Babcock Shawn Elliot
Julia Deirdre Lovejoy
Lexington, Stones Matt DeCaro
Vegas, Mathis, Cabo San Lucas waiter Rod Gnapp
Tony, Danny Mark Fenerstein
Ron, Seattle bartender Mark Rosenthal
Renee, Key West waitress Jossara Jinaro
Max Zachary Barton
Nissam, Lounge singer Ümit Çelebi

Understudies
Ray—Phillip Stockton
Babcock, Lexington, Stones—Brian Keith Russell
Julia, Renee, Max, Key West waitress—Mollie Stickney
Vegas, Mathis, Tony, Danny, Cabo San Lucas waiter—Leith Burke
Ron, Nissam, Seattle bartender, Lounge singer—Christopher Hickman

There will be one intermission.
PREFACE

A painting is the revelation of a discovery, not the culmination of a plan.
—Picasso, paraphrased

THE AMERICAN CRIME NOVEL.
RAYMOND CHANDLER.
ELMORE LEONARD.

Dark Rapture: A Theatrical Analogue.
The Lingo of Bad Behavior.

I have tried to make discoveries in [my] plays, and I have tried to avoid cliché. A play ought to reveal itself slowly, to an audience and to its author. This takes patience, and contemporary audiences and critics are impatient, used to a diet of instantly recognizable cliché conventions. I want to be surprised in the theater. I want theatricality in the theater. I want charged, shaped, and heightened language. An authentic American language for the theater. No more Anglophilia. I want bravura performance. I want ideas as well as feelings. I want ambiguity and complexity and imagination. I don’t want literalness, preaching to the choir, sentiment, political correctness or polemic, easily explainable motivations or naturalistic dialogue or cliché characters. I’m not interested in what the dramaturg James Magruder characterizes as “talking about my problems in your living room.” I don’t want TV on stage. The American theater is in a parlous state. Our best writers remain underproduced in the regional theater, as well as in New York. Theaters and critics alike have failed to nurture an audience for new (in the best sense of the word) work, and the climate remains reactionary, mired in naturalism.

Theater cannot compete with film and television as a popular art form. If it is not to go the way of other antique, hand-made arts and become completely esoteric, it must rediscover its authenticity. As Chiaromonte says in Theatre in Urgia, theater is not elitist, but it is for those who love it. I hope [this play is] authentically theatrical, written in a real and new American, and I hope those who love theater will find some pleasure here.
—Eric Overmyer

The Drama of the Great Escape

"I wanted to generate a real movement for the theater," Mac Wellman admits, allowing himself a self-deprecating smile as we discuss his two influential play anthologies, Theater of Wonders and 7 Different Plays. "There's not yet a tradition of American dramatic writing. It's wide open. So I started by picking those people who have a vision of drama that comes first of all from language."

The best-known writers included in Wellman's 1987 and 1989 collections (issued, respectively, by Sun & Moon Press and Broadway Play Publishing) are Len Jenkin, Eric Overmyer, Jeffrey Jones, and unabashedly, Wellman himself. Each of these playwrights shows a concern for the ordinary and enthusiasm for the idiosyncratic, sometimes exotic, variations on stage speech. "Gritty, dirty, slimy American language, when spoken in the theater, can really hurt people," Wellman says, relishing the thought.

For these writers the docility of so many plays—"journalism with wings," Wellman calls them. Instead, the creations of Wellman and his colleagues dazzle with improbability, willfully disorienting spectators used to more temperate drama. The writing may not yet define a movement, but it has in recent seasons proven to be the American theater's most articulate alternative to comfortable realism-disruptive, unpredictable, and restless.

"Restless," in fact, may be the best word to use in attempting to unify a collection of writers that so deftly and deliberately eludes classification. Wanderlust runs through much of their work, as they chafe against the restraints of convention by writing plays full of actual departures. Love of language has led the playwrights to search for—or create—are fresh places where people speak with unmistakable individuality about undiscovered experience. Jenkin ventures into obscure, shadowy regions of the American landscape; Overmyer slides back to periods or places where language approached music; Jones reclaims the gaudy never-never land of 1950s B-movies and the no-less-remote territory of classical Western literature; and Wellman lifts off to distant solar systems, sites for his bemused science fictions and loopy comedies of manners.

Even the titles of their plays reflect a fascination with travel and mythic destinations: Wellman's Starlighter, Cleveland, Albanian Sultah, and Professional Frenchman; Overmyer's On the Verge, or the Geography of Yearning; and In Perpetuity through-out the Universe, Jones's Tomorrowland and Der Inka von Peru; Jenkin's Dark Ride, American Notes, and My Uncle Sam. For writers based in the particularly insular theatrical world of New York, the geography of yearning simply amounts to the yearning for a larger sense of geography: Theirs is drama of the great escape.

Len Jenkin: The Renewal of Wonder

Len Jenkin is the most peripatetic. His characters are invariably on the road or only momentarily present. They often find themselves in seedy motels or all-night restaurants, communing with others through pay phones or postcards. Jenkin's plays are lodged all over the U.S., yet his locales never seem familiar. His travelers maintain a foreigner's perspective on the landscape, staying just long enough in one place for its strangeness to register, and leaving before its mystery is solved.

The travel urge contains an idea of drama. "My theater resists one space," Jenkin said to me. "Most theater is comfortable with a living room set—you don't have to move anything. But plays only get interesting when the stage directions present impossible challenges, like the earthquake in [his 1982 adaptation of] Candide." To travel in Jenkin's world all a character need say is, "Let us start at once," and a boat slides on stage, manned with rowers, its prow sporting a model of the destination, Constantinople; its aft, one of the home port, Venice.

His dramas themselves are on the run, moving out of themselves as backgrounds, identities, and styles constantly change. The "viewmasters" that various characters carry in My Uncle Sam are miniature versions of a typical Jenkin play. They present a world seen in facets; one catches discrete images of many places but, like a tourist, never acquires a full exposure to any single setting. Jenkin translates the traveler's segmented vision into dramatic structure. His plays are vast hives, and inside each compartment a partial view of
experience is on display.
In *Dark Ride*, Jenkin works a complex variation on this model of linear travel. The play pushes vertically into its own many-layered action: One scene presents a man reading a book; the next, an episode from that book, in which a woman reads a note from her absent lover; the third, a scene from that very note. The instability that comes from these fluctuating contexts is the protocol for all his drama, Jenkin suggests—and if he had his way the entire culture would show more distrust of permanence.

“I’d love to see theater energetically stumping around the U.S.A.” Jenkin has written. “Rent 7-11s and put on plays by the highwayside.” Or, as Jenkin’s character Gogol puts it (speaking of his performances and by extension all of Jenkin’s plays), “I hope they have opened a wound that won’t close, a dark space in the center of the chest, in which darkness, if they look carefully, they can see the stars.”

Looking carefully, Jenkin himself shows the most delight; and that refreshing love of surprise is what distinguishes his aesthetic. Jenkin’s surrogates are the writers that populate the fringes of his plays, enchanted by the action swirling around them and wondering, like us, what’s next. The Author in *My Uncle Sam*, the reporters in *Kid Twist* and *American Notes*, the failed novelist in *Five of Us* and, most explicitly, the translator trying to decode the story that becomes *Dark Ride* all call attention to the role language plays in the renewal of wonder. They also suggest that Jenkin’s plays address themselves to writing, or the rush of discovery that accompanies writing, more than anything else. “The imagination is on the verge of recovering its rights,” wrote Eric Overmyer, paraphrasing André Breton; and that sense of anticipation runs through Jenkin as well.

**The Native Speech of Eric Overmyer and Jeffrey Jones**

The search for ways to release the spectacular from the ostensibly banal propels much of Jeffrey Jones’s and Eric Overmyer’s work as well. For them, the imagination recovers more than its rights; it forages into a closely packed stash of cultural debris and retrieves situations, figures, idioms, even styles of syntax long discarded. Their plays are full of well-worn language transformed into bracing poetry.

In Overmyer’s *On the Verge*, when three Victorian explorers travel forward in time to the 1950s, terms like “jacuzzi” and “rock-and-roll” and phrases like “let your hair down” take on otherworldly significance. The women’s astonishment on hearing them for the first time becomes ours, and vernacular changes into hieroglyphics. In 1988’s *In a Pig’s Valise*, Overmyer’s film noir musical with a score by Kid Creole, the speaking rhythms may be familiar from our reading of Raymond Chandler, but the words inside bounce away before we catch them.

When Divina quotes *How to Stuff a Wild Bikini* in *Wipeout*, Jeffrey Jones’s recent collage of found material, the text sounds as mystical as the excerpts from Plato another character has just spoken. And the monosyllabic banter in his earlier *Seventy Scenes of Halloween*, which often concerns nothing more weighty than candy corn, has grim consequences in a setting populated by nutty witches and monsters. Jonesco has described the avant-garde as a quiet return to something lost, rather than relentless, worried invention; and after Overmyer and Jones make the trip they present their quirky findings with all the brio of a huckster in front of a Len Jenkin carnival attraction.

“We’re all such talkers,” says Jones about his colleagues, and he's right: A need to clarify experience with speech consumes many of their characters. Lyricism, however, rarely brings with it self-consciousness. In these plays, the loftiest linguistic flights usually take off from the rhythmic looseness of private patter or the roomy dimensions of small talk. This poetry is filled with what Overmyer calls “native speech” (the title of an early play). It may sound strange, but it retains the poignancy that underlies any attempt to forge a language as personal as one’s point of view.

When Hungry Mother, the cre-
puscular deejay loping through Overmyer’s Native Speech, goes on the air, he barrages listeners with manic, antic phrasemaking, giving off sparks of inscrutable lingo along the way. Caught up in the addictive fever of speech, he becomes an “argot astronaut.” Mac Wellman’s characters give themselves over to language with the same abandon; no one’s language sounds stranger than Wellman’s, but his esoteric verse is actually closer to Overmyer’s street-smart variety than it at first appears.

**Mac Wellman’s Delirious Narrative**

Wellman has been called recklessly obscure, but the opacity serves a purpose. “Theater is only comprehensible in this country if it can be paraphrased,” he complains. In rebellion, he designs plays to allow for verbal unruliness, a sprawling ebullience learned, perhaps, from Joyce or Sterne. “I’d love to write plays that read like Tristram Shandy,” Wellman says.

But Wellman’s writing shares most with Gertrude Stein, and she provides valuable lessons in how to steer through them. She too was frustrated with orthodox narration and set out to vandalize its homely structure of auspicious beginnings and resounding ends. Since so many people have stories to tell, she reasoned, another one would be merely superfluous. At any rate, stories are better left to the life spent outside of the theater. Inside, the challenge is to depict experience “without telling what happened . . . to make a play the essence of what happened.”

Her strategies are also Wellman’s. He embraces Stein’s celebrated idea of a “continuous present,” designed to focus attention on individual moments of a text, or a composition of elements, instead of on laboriously paced linearity. Rather than establish a narrative and then embellish it with images, Wellman works the other way around. “Was it Heraclitus who said that the most beautiful thing in nature is a random assembly of objects?” he asks me. Wellman conjures an assortment of mannerist figures, conversations charged with sourceless anxiety, turning points severed from intrigues playing themselves out off stage, and then, as he says, “watches the struggle for a narrative to emerge.” Those delirious narratives are risky to ride and exhausting to retrace. In Cleveland, a high-school coed named Joan dreams of being a Trotskyite anti pope, battles enemies from rival territory, and holds back a counterreformation before finally going to the prom. With all his plays, Wellman, like a character in 1989’s Whirligig, longs for “inarratable” stories—those, he explains, “which are impossible to narrate.”

John Sleight, a character from Wellman’s play The Bad Infinity, calls his latest art work “safe, because it’s blank.” “For blank read dead,” says a fellow character. To keep his own inventions lively, Wellman feeds them neologisms and red herrings, then lets them churn dramatic situations until all the possible combinations of characters and consequences of events have been exhausted. He displays the same scavenger’s miserliness shown by the other three writers and sanctioned by Stein, who advocated “using everything” and making a play “as simply different as possible.” Stein termed the result a landscape; following suit, Wellman calls his “an accumulation, like a crystal.”

Stein’s terrestrial metaphor nicely evokes Wellman’s traveling sensibility, which is even more adventurous than that of Jenkins, Overmyer, or Jones, yet derived from the same faith that life is elsewhere. When it comes to his desultory structure, Wellman staunchly believes a play “should go where it wants to go.” His characters do the same: even the planet’s gravity can’t restrain them. Albatross Tatau takes place on galactic highways linking the ice moons of Saturn. The tin-colored Xuphus in Whirligig has just landed after a wearying trek from the distant orb of Tootoh. Language, as it is for all these writers, is the preferred vehicle for travel. In Whirligig a young woman’s verbal euphoria sends her flying to all the places she can list before taking a breath. Her catalogue includes planets called “Bistro,” “Goethe,” and “Hraswida” —“anywhere out of here,” she hollers, “you’re all a bunch of yahoos.” The runaway never leaves the dingy bus station where Whirligig is set, yet by the end she has transformed, with typical Wellman effortlessness, into an extraterrestrial “Girl Hun,” eager to vanquish any who threaten her independence.
THE PERPETUAL OUTSIDER

"I think most Americans feel a profound desire to escape," says Wellman. "I sure do. But I know there's nowhere to escape to." Traces of his despair also turn up in Jenkin, Overmyer, and Jones, and darken their superficially whimsical plays. The wanderlust that pervades their work, Wellman suggests, has its origin in anger, a deep dissatisfaction with the skewed, wasteful, and wasting spirit of everyday life. In many of these plays the characters are questioning and unsure, cut off and caged. Jenkin speaks of his fascination with people who get lost, who suddenly say, "Whoops, where are my shoes?" before stumbling into the random violence that erupts in every one of his plays. Hungry Mother rages to the blight around him, his radio show reaching almost no one in the abandoned slum. The figures of Overmyer's later plays don't even bother to protest—instead they seek refuge in nostalgia. Even in Wellman's drama, where characters come in clusters, no one quite meshes with anyone else. Conversation is replaced by talking past one another or perpetually changing the subject. At moments in the work of all four writers, characters shrewdly dislodge themselves from societies on the brink of collapse.

That detachment leaves many of them free to assume experimental personalities and deploy temporary attitudes towards the disarray before them. Jenkin's characters let shifting situations determine what aspects of themselves to reveal. Like space and time, his characters also are composed of compartments. No single view of a person is definitive. The denizens of Overmyer's In a Pig's Valise, shrouded in fog and filtered cigarette smoke, spend the entire play trying to unmask true identities or keep aliases intact. Disguise is a staple of Wellman's work, too. Most of his creatures are foreigners—Americans finding themselves in Lisbon (Starcher), Europeans trapped in suburban Washington, D.C., and eager to dissemble (The Professional Frenchnk), or (as he calls the inhabitants of The Bad Infinity) "appearances variously modulated." And the moody, mad sexet of Jones's quotation pays trade names, genders, and biographies as frequently as Jones shifts sources for their dialogue. Characters flee identities with the same zest they flee cities and countries. In a rejection of the musty convention of character "consistency," they abandon the old, easily labeled fragments of themselves, changing facades to maintain their distinctiveness and preserve a liberating outsiderhood.

For these characters, perpetual continued on page 45
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn more about the season’s productions and to express your views on the issues they raise:

**A.C.T. Prologues**

Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by each show’s director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

**Audience Exchanges**

These informal, anything goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place for thirty minutes immediately after selected performances and are moderated by A.C.T. staff members.

**A.C.T. Perspectives**

This popular series of free public symposia is back in 1995–96 from 7 to 9 p.m. on selected Monday evenings throughout the season. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season’s productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen a play to attend. Funded by a grant from the California Council for the Humanities and the National Endowment for the Humanities.

**“Words on Plays”**

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for $35; limited copies of handbooks for individual plays are also available for purchase by single-ticket holders at the A.C.T. Central Box Office, located at 405 Geary Street at Mason, for $6 each.

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

---

**On Dark Rapture**

Geary Theater
415 Geary Street at Mason

**A.C.T. Prologue**

March 5, 1996
5:30 p.m.
Featuring
Director David Peterson

**A.C.T. Audience Exchanges**

March 17, 1996
March 20, 1996 (matinee)
March 26, 1996
Immediately following the performance

**A.C.T. Perspectives**

Adventures in Language: New Waves in Contemporary Playwriting
March 11, 1996
7–9 p.m.
Speakers to be announced.
Sponsored by the San Francisco State University (SF State) Department of Theatre Arts and Crafts, and the Bay Area American Playwrights Archive at SF State.

---

**When charting your financial course, choose an experienced navigator.**

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

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

---

**THOMAS KINKADE, Painter of Light™**

“Golden Gate Bridge, San Francisco”

Image Size: 24" x 36"

This and other Limited Edition Canvases and Paper Lithographs portraying the luminous beauty and romantic settings of Thomas Kinkade are available at:

THOMAS KINKADE GALLERY

Three Bay Area Locations to Serve You:

- San Francisco
  (800) 788-7330
- Santa Clara
  (800) 448-0263
- Walnut Creek
  (800) 933-6089
American Conservatory Theater

summer training congress 1996

San Francisco's Tony Award-winning A.C.T. announces the 24th Congress of Professional Actor Training. Our nationally recognized conservatory has produced many of our country's most acclaimed talents. See why.

Eight week program begins June 17.
Application deadline is May 1, 1996. Minimum age: 19.

A.C.T.

Call now for your free brochure.
(415) 834-3350.

A.C.T. PERSPECTIVES

A.C.T.'s popular symposium series returns for a third provocative season. Join us on selected Monday nights from 7 to 9 p.m. for in-depth, entertaining discussions of the state of contemporary drama and other issues raised by the plays of A.C.T.'s 1995-96 season.

Admission is FREE, and everyone is welcome. You need not have seen the related play to attend.

On Arcadia
CHAOS & CREATIVITY*
October 30, 1995
Stage Door Theatre
Simon Williams
Director, Interdisciplinary Humanities Center, UC Santa Barbara
Katherine Hayles
Professor of English, UCLA
Moderated by Carey Perloff
Artistic Director, A.C.T.

On Seven Guitars
IN CONVERSATION:
AUGUST WILSON AND
LLOYD RICHARDS*
November 13, 1995
Marines Memorial Theatre
August Wilson, Playwright, Seven Guitars
Lloyd Richards, Director, Seven Guitars
Moderated by Margaret Wilkerson
Professor and Director/Chair, Center for Theater Arts, UC Berkeley

On The Tempest
THE TRANSFORMATION OF
CHARACTER
February 5, 1996
Geary Theater
Stephen Greenblatt
Professor of English, UC Berkeley
Harry Berger, Jr.
Professor Emeritus of Literature and Art History, UC Santa Cruz
Larry Reed
Shadow-Puppet Master and Theater Historian
Moderated by Carey Perloff

On Dark Rapture
AMERICAN LANGUAGE IN CONTEMPORARY LITERATURE
March 11, 1996
Geary Theater
Marjorie Perloff
Sadie Delphine Patek Professor of Humanities, Stanford University
Marc Robinson
Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism, Yale School of Drama
Mac Wellman
Playwright-in-Residence, A.C.T.
Moderated by Douglas Messerli
Publisher, Sun & Moon Press

On The Cherry Orchard
THE CHEKHOV-STANISLAVSKY CONNECTION AND BEYOND
April 29, 1996
Geary Theater
Anne Bogart
Director, Associate Professor of Drama, Columbia University; Co-Artistic Director, Saratoga International Theater Institute
Richard Hornby
Chair of Theater Arts, UC Riverside, Author of The End of Acting
Moderated by Melissa Smith
Director, A.C.T. Conservatory

Panelists and moderators are subject to change without notice.

*Funded by a grant from the California Council for the Humanities
Don't Worry, You To Haul Can Still Use It Lumber.

(Chippendale chairs, Historic Charleston tables and Biedermeier cabinets, of course.) Plus there are standard self-contained load-leveling rear-suspension shock absorbers. Basically, they keep the rear end level, whatever you're hauling. After all, you don't want to damage that fine furniture getting it home.

You'll also appreciate the convenience of a second sliding door on the driver's side—the only such minivan feature available in America today.

In addition, Chrysler Town & Country LXi boasts an exclusive bench seat system—Easy Out Roller Seats. Fold the seatback to form a flat surface or literally roll it out on its wheels. All in all, Town & Country has 27 percent more cargo space. Then there are all the little practicalities like pockets, drawers, bins and cup holders throughout.

All of which make the new and very luxurious Chrysler Town & Country LXi a rather perfect find.

Apart from finding a Louis XIV armoire, of course. For more information, call 1-800-4-A-CHRYSLER.

True. It comes with the kind of features you'd only expect to find in a top-of-the-line luxury car, such as fine leather-trimmed seating throughout, independent temperature-control zones, dual front air bags, ABS brakes and a premium Infinity Acoustic 10™ ten-speaker sound system.

But the all-new Chrysler Town & Country LXi is still, in essence, a minivan—with enough room to haul that proverbial lumber.

Introducing The All-New Chrysler Town & Country

Always wear your seat belt. Infinity Acoustic 10™ is a trademark of Infinity Sound Systems.
Performance HIGHLIGHTS

If you like your classics with a scoop of fun and a dollop of whimsy, try Quartetto Gelato. The current favorite flavor of the classical crossover craze, the quartet combines accordion, mandolin, oboe, and violin in sets that mix Mozart, gypsy fiddling, and “Danny Boy.” But their popular, populist approach to classical music is grounded in a virtuosity that makes critics take the fun seriously. Catch them at Herbst Theatre on April 14, courtesy of San Francisco Performances. On April 17, SFP brings Trio Fontenay to the Herbst for an all-Beethoven concert. The Fontenays are “almost without peer among trios currently in circulation,” according to the New York Times. Then on April 20, SFP presents Nneenna Freelon, an ascending star in the jazz pantheon. The chanteuse and songwriter was singing in obscurity in North Carolina until Ellis Marsalis discovered her. Three albums and numerous raves later, she’s now being compared to Ella, Billie, and Sarah.

* * * *

George Gershwin’s popular songs have long served as perfect vehicles for excursions by jazz singers and soloists. On April 21, Cal Performances brings jazz piano wunderkind Marcus Roberts to Hertz Hall in Berkeley, playing selections from his latest album, Germaphobe for Lovers. The 31-year-old Roberts got his break when he met—you guessed it—Ellis Marsalis, who hooked him up with son Wynton. After six years in Wynton’s quartet, Roberts’ new solo career is soaring. On April 24, Salif Keita comes to Zellerbach Hall. Keita fuses African, jazz, funk, Europop, and R&B influences into his own passionate version of roots rock. Then on April 28, the Ensemble Modern takes the stage at Zellerbach with composer John Adams conducting. The Europeans rank among the most renowned ensembles today specializing in contemporary music. They’ll play selections from Adams’ recent collaboration with June Jordan and Peter Sellars, and Frank Zappa’s Yellow Shark.

* * * *

Comfortably resettled into their refurbished home at the Geary Theater, American Conservatory Theater shakes things up with an ambitious expedition in rotating repertory. A.C.T.’s stellar season concludes with Chekhov’s Cherry Orchard and Thornton Wilder’s Matchmaker, which features the legendary Jean Stapleton. The Cherry Orchard runs April 4–June 7; The Matchmaker, April 18–June 9.

—Peter Gepley

Get Into The Act.

It’s easy. Buy an extra seat to a performance. Bring kids to a rehearsal. Be a mentor. Provide encouragement and support. The arts give kids better things to do than drugs. Help them learn skills that last a lifetime. Call 1-800-729-6686 for more ideas and FREE prevention materials.
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 season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's Arcadia and the Geary Theater inaugural production, Shakespeare's Tempest.

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' Electra (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's Mountain Language (with Jean Stapleton, David Strathairn, 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 de Flandres, and Michael Feingold's version of Alexandre Dumas' The 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 Dramalogue 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 Le Gallienne's National Repertory Theater. Among the productions he managed were The Madwoman of Chaillot (with Le Gallienne, 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 George (a musical with 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 Program, 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 Carymichael 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 1988, 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. Volume Two of New Plays was released in December 1995.

KATE EDMUNDS (Associate Artist), scenic designer in residence at A.C.T., has created the sets for The Tempest, Aida, Hamlet, Antigone, Pecong, Seafan, Uncle Vanya, Full Moon, Oleanna, Angels in America, Rosencrantz and Guildenstern Are Dead, Othello, and Hedda. 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 The Tempest, Gaslight, Aida, Hamlet, The Play's the Thing, Rosencrantz and Guildenstern Are Dead, Home, Oleanna, Full Moon, Seafan, Uncle Vanya, Pecong, Pygmalion, The Learned Ladies, Antigone, and Hedda. 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 Theater, 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 umiejętmg 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, Nikes Off, Oleanna, and Rosencrantz and Guildenstern Are Dead. As associate producing director of the Eureka Theatre Company, he directed (among other plays) The Threepenny Opera, The Island, and The Wish. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; A View from the Bridge and Who's Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Ones 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 Pipe 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 TAKAZUCKAS (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 Kliet, 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 Nuit de Figaro, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazaucks 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 directed Patrick Hamilton’s Gaslight and A Galaxy on Geary, celebrating the reopening of the newly renovated Geary Theater.

MARY 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 Appetit! 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 Sweep and Dracula at Soho Repertory Theatre, The Haunted House at Primary Stages, The Land of Fear 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 Crouch. In 1991 he received another Obie for Serenity 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 W可靠性Clothing, Wellman’s third collection of poetry, and his most recent novel, Annie Salem.

outsiders strengthen their acute awareness of the unexplored aspects of environment and experience—because they are not wedged into societies, they’re not insured to its delights and take nothing for granted. Only by keeping their distance, by cultivating what Wellman calls antisocial behavior, can they retain their special sense of the unleased capacities in language or continue to take childlike joy in novelty.

On a broader level, their refusal to be known or placed may reflect their creators’ impatience with a community’s persistent efforts to threaten the sometimes harrowing individuality of its artists. For these four playwrights are outsiders themselves (Jones calls them “literary juvenile delinquents”), rarely mentioned when critics ask “where are the American playwrights?” and passed over in discussions of their putative kindred spirits, the artists of Theatre of Images. Jones thinks full acceptance will never come. “If the Aunt Sallys and Aunt Pollys are running the theater,” he says, “then the Huck Finns are going to have trouble.” With inclusion ever more elusive, these writers have made marginality the substance—and transience the driving force—of their drama. Until they win acknowledgment as a movement, they will keep moving, sending back chronicles written in the local languages and as crowded with attractions as their itineraries.

This article was excerpted by permission from the September 1989 issue of American Theatre magazine, published by Theatre Communications Group.

City Arts & Lectures, Inc. in association with American Conservatory Theater presents

John Guare

Playwright/Screenwriter:
Six Degrees of Separation,
The House of Blue Leaves,
and Atlantic City

in conversation with Barbara Shulgasser

March 20, 1996 □ Herbst Theatre □ 8 p.m.
Tickets $15 □ For information call (415) 392-4400
New Forms in the A.C.T. Conservatory

Paralleling the production of Eric Overmyer's Dark Rapture on the mainstage, the A.C.T. Conservatory is experimenting this spring with new forms of contemporary theater in studio productions and workshops. During the 1996 winter/spring session, the conservatory's Advanced Training Program inaugurated its New Forms performance series with innovative productions of plays by Overmyer and several of his colleagues, while the Young Conservatory launched the sixth season of its renowned New Plays Program. The conservatory's commitment to new work is part of the larger A.C.T. mission to foster the artistic expression of living writers, while offering students a rare opportunity to explore the poetic--and often unconventional--linguistic riffs of contemporary playwriting.

Through the Eyes of the Young

The A.C.T. Young Conservatory (YC) has a long tradition of nurturing playwrights and their plays. Founded in 1989 by YC Director Craig Slaight, the New Plays Program commissions original works by outstanding writers specifically for performance by students attending the YC's Performance Workshop each summer. Previous playwrights have included Paul Zindel, Timothy Mason, Mary Gallagher, Joe Pintauro, Brad Slaight, and Lynne Alvarez. Their work has been compiled by Slaight and published by Smith & Kraus in New Plays from A.C.T.'s Young Conservatory, as well as produced on professional stages and in classrooms throughout the United States. (Smith & Kraus released Volume II of New Plays in February.)

The YC has commissioned playwright and novelist Jim Grimsley, author of the acclaimed Mr. Universe and a finalist for the 1995 PEN/Hemingway Award for his novel Winter Birds, to write a new play for the 1996 workshop. In addition, YC students will perform Pulitzer Prize-winning playwright Horton Foote's most recent play, Laura Denies, in the spring senior performance workshop, for students fourteen to eighteen years old. Foote has been the New Plays Program's advisor since its inception.

The New Plays Program encourages playwrights to tackle themes relevant to the often difficult journey to young adulthood. "I seek plays that see the world through the eyes of the young, without talking down to them or perpetuating clichés about childhood and adolescence," says Slaight. He envisions the program as a way to develop in aspiring young actors an appreciation for the role of the playwright at the heart of the theater, as well as the opportunity A.C.T. has to both nurture and challenge writers. "The YC is an ideal environment," he believes, "for playwrights to develop challenging new work in a creative atmosphere, free from the demand for commercial success."

For last summer's Performance Workshop, the YC commissioned a new play from Paul Zindel, who won the Pulitzer Prize for his play The Effect of Gamma Rays on Man-in-the-Moon Marigolds and is a successful author of children's fiction. Zindel was in residence at the YC for two weeks to work on Every Seventeen Minutes the Crown Goes Crazy! "There in San Francisco that summer," he has written about the experience, "I got to know [the young actors] well during the rehearsal period. We used improvisations, interviews, and theater exercises to plumb the memories and dreams of the cast--for many of these young people were living the stuff of the comedy and anguish in my play. They gave of their hearts and souls to make the characters come alive." Major funding for the New Plays Program is provided by the Lef Foundation, the Roberts Foundation, and the Fred Gellert Foundation.

Writing for the Next Generation

This season Conservatory Director Melissa Smith implemented the New Forms series to highlight the writing of Overmyer and others whose work shares a heightened sense of language and imagination. In February, second-year Advanced Training Program (ATP) students performed four of the plays
from this group: *The Bad Infinity*, by Mac Wellman, A.C.T.'s playwright-in-residence; *Dark Ride*, by Len Jenkin; *AOK*, by Erik Ehn; and Overmyer's *In Perpetuity throughout the Universe.*

"Exposing students to new forms of playwriting stresses the importance of working with plays that are currently being written," explains Smith. "These plays have an immediacy for young actors, because they are created within the context of the students' own lives. The language of these plays is very different from that of classical drama and demands a complex set of skills, which will be as vital to them when they graduate as the skills necessary to perform Shakespeare." Smith has opened the second-year performances to the public for the first time this year.

An essential element of both the YC's New Plays Program and the ATP's New Forms series is the involvement of writers in the rehearsal process, an invaluable learning tool for actors. Playwrights commissioned by the YC work directly with students during their residency, refining and reworking their texts in the process. ATP students have been fortunate this season to have two of the New Forms playwrights—Mac Wellman and Erik Ehn—attend rehearsals, thereby gaining an element of collaboration absent from the production of classical works.

Wellman has also spearheaded an effort to bring together local playwrights—including Ehn, Octavio Solis, Eugenie Chan, and Amy Freed, among others—in a writers' collaborative dedicated to discovering ways that A.C.T. can provide a supportive environment for new work.

Their discussions have in turn benefited the conservatory; Ehn and Solis conducted in-house readings and workshops of works-in-progress with ATP students this spring. Solis and Leslie Ayvazian will also be at A.C.T. for workshops of new plays commissioned under the auspices of a matching grant from the California Arts Council.

A.C.T. hopes with all of these projects—including upcoming installments of the A.C.T. Perspectives symposium series—to commit its resources to nurturing this country's next generation of theater artists. As A.C.T. artistic & literary associate Larry Biederman observes, "It is A.C.T.'s primary concern to create a place where artists can come together to create theater that is specific to its medium, and to foster a type of writing that advances theater as a unique and inimitable art form."

—Jessica Werner

On December 12, 1995, A.C.T. lost one of the most beloved members of the company, Dennis Powers. He was fifty-nine.

Best known for his and director Laird Williamson's popular adaptation of Charles Dickens' *Christmas Carol,* which ran for eighteen consecutive seasons at A.C.T., Powers worked at A.C.T. for twenty-seven years until his retirement in the spring of 1995.

Born and raised in Oakland, Powers graduated from UCLA in 1958 and began his career as a copy clerk at the *Oakland Tribune.* He rose through the ranks to become book review editor and theater editor, before accepting a management position at Stanford Repertory Theatre. In 1967, A.C.T.'s founding artistic director, William Ball, hired Powers as a press representative. During his almost three-decade tenure at A.C.T., Powers worked as an adaptor, casting director, publications director, and associate artistic director.

A skilled writer and editor, Powers served as dramaturg or adaptor on A.C.T. productions of *Oedipus Rex,* *Cyrano de Bergerac,* *The Cherry Orchard,* *The Bourgeois Gentleman,* *King Richard III,* *The Winter's Tale,* *Saint Joan,* and *Diamond Lil.* Williamion was also his collaborator on *Christmas Miracles,* which premiered at the Denver Center Theater Company in 1985 and was later published. Among the other theaters with which Powers was associated are the Long Wharf Theatre in New Haven, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. His reviews and articles appeared in the *New York Times,* *Chicago Tribune,* *Saturday Review,* *Los Angeles Times,* *American Art,* and *San Francisco Chronicle.*

Powers was intimately involved with all aspects of A.C.T.'s life, and was much loved for his compassion, humor, and unfailing respect for the artist's voice in every person he encountered. "Dennis was one of the first people who guided me through the richness of A.C.T.'s tradition," says A.C.T. Artistic Director Carey Perloff. "Yet he also had an enduring belief in A.C.T.'s future and an incredible love for actors."

"One of the great things about working with Dennis was his belief in the power of words, the integrity of language," adds former A.C.T. Artistic Director Edward Hastings. "It was an inspiration to ask Dennis, 'What do you think of this?' and, with his critical eye and ear, he would always answer with something helpful and meaningful. I miss him—we all miss his good advice, and his laughter."

This season's production of *Patrick Hamilton's Gaslight* was dedicated to Powers, and A.C.T. hosted a memorial service in his honor on February 26 at the Geary Theater. Powers is survived by his father, Godfrey Powers; his sister, Deborah Powers; and his brother, Dale Powers.
Celebrate A.C.T.'s Homecoming

The stunning artwork for The Tempest and our Homecoming Celebration Logo with architectural detail of the Geary Theater grace T-shirts, sweatshirts, mugs, notecards, and posters. Great gifts for the theater-lovers on your list!

-$6  Geary Mug
-$6  Tempest Mug
-$15  Tempest Poster
-$16  Geary 100% cotton T-shirt
-$16  Tempest 100% cotton T-shirt
-$24  Geary 100% cotton Sweatshirt
-$24  Tempest 100% cotton Sweatshirt
-$20  Tempest Nightshirt
-$1  Tempest Notecard

All items available at the Geary Theater Box Office and at the lower lobby level gift shop.

ZACHARY BARTON (Max) has lived and worked in San Francisco since 1983. She previously appeared at A.C.T. as Hyacinthe in Scapin and as a member of the ensemble in The Duchess of Malfi. Other theater credits include Brilliant Traces and David Barth's Und Grettel at Encore Theatre, Warehouse Repertory’s Midsummer Night’s Dream, Barth’s Dance along the Precipice at Intersection for the Arts, Claire Chafee’s Why We Have a Body at the Magic Theatre, Sharr White’s Body Parts in A.C.T.’s student cabaret and at Studio 2505 Mariposa, and Ken Prestininzi’s Beholder at the West Coast Playwrights Festival. Additional credits include the interactive feature Psyche Detective, Star Wars: Rebel Assault II and Full Throttle on CD-ROM, and Sega’s Eco commercial, “Goldfish Dreaming.” Her solo cabaret, One Scary Woman!, ran for three months last season at the 450 Geary Studio Theatre and will be produced in New York City later this year. In May Barton can be seen in Craig Lucas’s Missing Persons at Berkeley Repertory Theatre.

SHAWN ELLIOTT’s (Babcock) extensive theater credits include the original Broadway cast of City of Angels; Jacques Brel Is Alive and Well in Paris; A Park in Our House at the McCarter Theatre Center; Principe Scriptoriae at the Manhattan Theatre Club; the Young Playwrights Festival at Playwrights Horizons; Crack, New Jerusalem, and Mondongo at the New York Shakespeare Festival; Endgame for a Small-Time Thief at the Ensemble Studio Theatre; Nothing Sacred at the New York Stage and Film Company; The Promise at the Los Angeles Theatre Center; The Tempest at the La Jolla Playhouse; Death and the Maiden at the Philadelphia Drama Guild; Who’s Afraid of Virginia Woolf? at the Colonial Theater; and Eduardo Machado’s Floating Island at the Mark Taper Forum. Television credits include “Ghost Writer,” “Law and Order,” “Miami Vice,” “The Cosby Show,” “A Man Called Hawk,” “Hunter,” “Gideon Oliver,” “Oye Willie,” “The Days and Nights of Molly Dodd,” and the movies Promised a Miracle, Death in Small Doses, and Someone Had to Be Benny. Elliott’s film credits

ÜMİT ÇELEBI (Nicau, Loungi singer) returns to A.C.T. where he previously attended the Summer Training Congress. His off-Broadway credits include The Triumph of Love at Classic Stage Company. Additional New York credits include The Golem at the New York Shakespeare Festival, Hydorathagia, written and directed by Tony Kushner, and Irodale Ensemble Project’s Happy End.

MATT DeCARO (Lexington, Sonnet) resides in Chicago, where he has appeared most recently at the Goodman Theatre in Night of the Iguana and Richard III, as Billy Einhorn in The House of Blue Leaves and God in The Mystery Cycle at the Court Theatre, as Ira in Laughter on the 23rd Floor, and as Boodle in Driving Miss Daisy at the Briar Street Theatre. He is a veteran of the four citations from Chicago’s Joseph Jefferson Committee for Outstanding Achievement in Performance. His television credits include roles as policemen on “Crime Stories,” “The Untouchables,” “Goodnight, Sweet Wife,” “The Howard Beach Story,” and “Jack and Mike,” and he appeared most recently in the film Richie Rich. DeCaro is the chairman of the theater department at The Chicago Academy for the Arts.
include Crossover Dreams, Short Eyes, Beat Street, The Dead Pool, Do the Right Thing, and Impulse.

MARK FEUERSTEIN's (Tony, Danny) numerous off-Broadway credits include Chitandre and Dubois in The Misanthrope, Seyton and Donald in Machbeth at Classic Stage Company, and the title role of Funky Crazy Bougaloo Boy at Naked Angels. Regional theater credits include Tony Kushner's Dybbuk at Hartford Stage Company and Landford Wilson's Three Sisters at the McCarter Theatre Center for the Performing Arts. He also played the role of Tim in Twelve Night, Platonov in Wild Honey, and Sullen in The Beaux' Stratagem at the MacOwan Theatre in London. While a student at Princeton University, he portrayed Stanley Kowalski in A Streetcar Named Desire, Edmond in King Lear, Sir Toby Belch in Twelfth Night, Treant in Orphans, and Hostspur in Henry IV. Feuerstein studied at LAMDA and the Ecole Phillipe Gaulier on a Fulbright Scholarship.

JOSARA JINARO (Renee, Key West waitress) is a recent graduate of the theater department at Columbia College in Chicago, where her credits included Chicago, Lady from Maxim's, and Blood Wedding. She appeared in Raft of the Medusa, Dreamgirls, The Trip, and Joe Turner's Come and Gone at Western Michigan University, and in The House of Blue Leaves at the Kalamazoo Civic Theatre. Jinaro is also an accomplished singer, dancer, and choreographer.

DEIRDRE LOVEJOY (Julia) appeared in John Guare's Six Degrees of Separation on Broadway and in its first national tour. Off-Broadway credits include the role of Helena in the New York Shakespeare Festival productions of A Midsummer Night's Dream and The Ohie Award-winning Machinal at The Public Theatre; Henry II, Part I, directed by Joseph Papp at the Delacorte Theatre; the world premiere of The Preservation Society at Primary Stages; and several productions at the Vineyard Theatre. She created the role of Cassie Doo in Keith Curran's Church of the Sole Survivor at Portland Stage and has appeared at Baltimore's Center Stage, Indiana Repertory Theatre, the Actors Theatre of Louisville, and The Philadelphia Festival Theatre. Television and film credits include The Kennedy's of Massachusetts, Punch and Judy Get Divorced for PBS, "All My Children", "One Life to Live", and "Law and Order." Lovejoy received her M.F.A. from New York University.

MARK ROSENTHAL (Ron, Seattle bartender) is a recent graduate of the A.C.T. Advanced Training Program (ATP), appeared at A.C.T. earlier this season as Adrian in The Tempest. His ATP studio production credits include Translations, The Bourgeois Gentleman, Love's Labor's Lost, and Doss. A founding member of The Shotgun Players in Berkeley, with whom he performed David Mamet's The Pen, he has also appeared with the San Francisco Shakespeare Festival and San Francisco Mime Troupe and at the Magic Theatre and Lorraine Hansberry Theatre, among others. Burke's film credits include 93 Million Miles from the Sun and the soon-to-be-released Telefunkens, with Ismail Aziz.

RODG GNAPP (Vegas, Mathis, Cabo San Lucas waiter) is a graduate of the A.C.T. Advanced Training Program and has worked in theaters throughout the Bay Area. Recent credits include Touchstone in the San Francisco Shakespeare Festival production of As You Like It, Kingfish at the Magic Theatre, and the Marin Theatre Company production of Keely and Du. Gnapp also performed in the Berkeley Repertory Theatre productions of Mud Forest, Lady from the Sea, and The Caucasian Chalk Circle.


LEITH BURKE (Understudy), a recent graduate of the A.C.T. Advanced Training Program (ATP), appeared at A.C.T. earlier this season as Adrian in The Tempest. His ATP studio production credits include Translations, The Bourgeois Gentleman, Love's Labor's Lost, and Doss. A founding member of The Shotgun Players in Berkeley, with whom he performed David Mamet's The Pen, he has also appeared with the San Francisco Shakespeare Festival and San Francisco Mime Troupe and at the Magic Theatre and Lorraine Hansberry Theatre, among others. Burke's film credits include 93 Million Miles from the Sun and the soon-to-be-released Telefunkens, with Ismail Aziz.

CHRISTOPHER HICKMAN (Understudy), recipient of the Mrs. Paul L. Wattis Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program (ATP).

At A.C.T., he was seen earlier this season as Augustus and Gus Coverly in Arcadia and appeared in ATP studio productions of Measure for Measure, Dancing at Lughnasa, Tideline, The Wedding, Twelfth Night, and The Imaginary Invalid. During two summers with the PCPA TheatreFest, he appeared in Forever Plaid, Love's Labor's Lost, and The Man of La Mancha. In Chicago, he performed with the Next Theatre Company and Chicago Children's Theatre and wrote and directed God Bless Adrian, Michigan for the Still Hunt Theatre Company.
BRIAN KEITH RUSSELL (Understudy) has performed in A.C.T. productions of The Duchess of Malfi, Light up the Sky, Pygmalion, and A Christmas Carol. He appeared most recently as Squire Sullen in The Beaux’ Stratagem at Berkeley Repertory Theatre. Other Bay Area appearances include The Two Precious Maidens Reincarnated and The Forest Marriage at Centralworks, The Elephant Man at San Jose Repertory Theatre, Wilder, Wilder, Wilder at Marin Theatre Company, and Down the Road at Encore Theatre Company. As well as Len Jenkin’s Poor Folks’ Pleasure, Mac Wellman’s Harm’s Way, Charles Marowitz’s adaptation of The Taming of the Shrew and Sam Shepard’s Unseen Hand for Diggin’ Hole Productions of San Francisco. Russell is a graduate of the A.C.T. Advanced Training Program.

PHILIP STOCKTON (Understudy) was last seen at A.C.T. in the 1992 production of Good. A Bay Area resident for seven years, he has appeared as Henry Harrv in Brilliant Trace and various roles in Search and Destroy for Encore Theatre Company, Carl in Nobody and a Fella in the world premiere of David Barth’s Dance along the Precipice at Intersection for the Arts, and Pale in Burn This for Kudzu Productions. Other local theater credits include productions at George Coates Performance Works, Bay Area TheatreSports, and the San Francisco Theatre Project, among others. He has spent five seasons at the PCPA Theaterfest, where his roles have included Lewis Keseberg in Devoir the Show, Pastor Manders in Ghosts, and Jonathan Small in The Crucifer of Blood. Stockton has also worked in television and film in New York and Los Angeles and received Drama-Logue Awards for John C. Fletcher’s production of Good at PCPA and Kudzu’s Burn This.

DAVID PETRARCA (Director) is a resident director at the Goodman Theatre, where he has staged Richard II, The Skin of Our Teeth, and The Visit, as well as the world premieres of Wendy MacLeod’s Sin (also at the Second Stage Theatre off Broadway), Tom Donaghy’s Down the Shore, David Cale’s Somebody Else’s House and Deep in a Dream of You (also at The Public Theatre off Broadway), Sally Nemeth’s Mill Fire (also at the Women’s Project off Broadway), and Scott McPherson’s Marvin’s Room. Petrarca also directed subsequent productions of Marvin’s Room at the Hartford Stage Company, the Kennedy Center, Playwrights Horizons, and Minetta Lane off Broadway (Outer Critics’ Circle Award nomination), as well as in London’s West End (London Fringe Award). Additional credits include the world premiere of Tom Donaghy’s Northeast Local at Trinity Repertory Company and Seattle Repertory Theatre.

A Midsummer Night’s Dream at the Dallas Theater Center; Chicago productions of Keith Reddin’s Deacon’s House for American Blues Theatre, Nothing Sacred and Three Postcards at the Northlight Theatre, and Lloyd’s Prayer at the Remains Theatre; and productions at the Studio Theatre in Washington, D.C., Ohio Performance Space in New York City, Cincinnati Playhouse in the Park, and Woodstock Opera House. Petrarca has received a TCG/NEA Director Fellowship and has served as associate artistic director of the Cincinnati Playhouse and the Chelsea Theatre Centre in New York. Later this year, he will stage the premiere of the new musical The House of Martin Guerre by Leslie Arden and Anna Cisclo at the Goodman Theatre, as well as Chay Yee Tsai’s Truthbelt off Broadway.

SANDRA WOODALL (Costume Designer) received Bay Area Theatre Critics’ Circle Awards for the A.C.T. productions of Light up the Sky and Saint Joan. Other A.C.T. credits include The Duchess of Malfi, Faustus in Hell, Burn This, Saturday, Sunday, Monday, and Cat on a Hot Tin Roof. Recent credits include Dear Winters and Signs and Wonders for the Dance Theater of Harlem. The Boys from Syracuse for the San Francisco Shakespeare Festival, Hartford Ballet’s Music of Chance, and Remnants of Light and Double Concerto for the Nashville Ballet. She also designed costumes for The Gates for the Margaret Jenkins Dance Company and the Eureka Theatre Company’s world premiere of Angels in America. Woodall collaborated with designer Robert Israel on costumes for the Philip Glass opera Akhnaten and for Joseph Papp’s New York Shakespeare Festival presentation of Macbeth. She has also designed costumes for the Magic Flute at the Glyndebourne Festival; Street Scene at the Houston Grand Opera, for Francesca Zambello; and The Hard Nut and L’Allegro, il Penseroso ed Il Moderato at Opera National de la Monnaie in Brussels, for Mark Morris. Lobel has also worked in many American regional theaters, including Arena Stage, Hartford Stage Company, the Goodman Theatre, The Guthrie Theater, and the La Jolla Playhouse. She has designed premiere productions of plays by John Patrick Shanley, Jon Robin Baitz, Harry Kondoleon, Beth Henley, and Michael Weller, among others, and received an Obie Award for her work off Broadway. Film credits include Five Corners and Life with Mickey. She is currently designing a new ballet for the Pacific Northwest Ballet, Mark Morris’s Opus ed Erbeide and Robe’s Progress for the Chatelet Opera in Paris.

ADRIANNE LOBEL (Set Designer) designed the sets for the Tony Award-winning musical Passion on Broadway. She has also designed the sets for Peter Sellars’s Thomas and the Eyes of the Sky at the Brooklyn Academy of Music (BAM); The Marriage of Figaro and Cosi Fani Tutte at Pesaro’s Teatro Smeralde and the Met in Paris and Vienna; The Magic Flute at the Glyndebourne Festival; Street Scene at the Houston Grand Opera, for Francesca Zambello; and The Hard Nut and L’Allegro, il Penseroso ed Il Moderato at Opera National de la Monnaie in Brussels, for Mark Morris. Lobel has also worked in many American regional theaters, including Arena Stage, Hartford Stage Company, the Goodman Theatre, The Guthrie Theater, and the La Jolla Playhouse. She has designed premiere productions of plays by John Patrick Shanley, Jon Robin Baitz, Harry Kondoleon, Beth Henley, and Michael Weller, among others, and received an Obie Award for her work off Broadway. Film credits include Five Corners and Life with Mickey. She is currently designing a new ballet for the Pacific Northwest Ballet, Mark Morris’s Opus ed Erbeide and Robe’s Progress for the Chatelet Opera in Paris.

ROB MILBURN (Original Music, Sound Designer) returns to A.C.T., where he designed the sound for The Gymnasium at Cohens in 1989. Broadway credits include the sound for The Grand Design at the Barrymore, I Married an Angel at the Circle in the Square, and The Visit at the Eugene O’Neill Theatre. He has also designed the music and sound for From Here to Eternity at the Stephen Sondheim Theatre, A Streetcar Named Desire at the Belasco Theatre, and the national tour of A Streetcar Named Desire. Milburn is a resident sound designer for Lincoln Center Theatre and has worked extensively with the Steppenwolf Ensemble. His work has traveled to the Kennedy Center, Arena Stage, The Guthrie Theater, Hartford Stage Company, Seattle Repertory Theatre, the La Jolla Playhouse, Trinity Repertory Company, and theaters in Tel Aviv, Sydney, and London.
WHO'S WHO

JULIET N. POKORNY (Stage Manager) worked at A.C.T. most recently on the 1994-95 season productions of Angels in America and The Play's the Thing. She has stage-managed several San Francisco premiere productions, including Tony 'n' Tina's Wedding and Pageant. Other local stage management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, and the Magic Theatre, among others. She has also stage-managed at the Seattle Children's Theatre. Pokorny received her B.A. in acting and directing from California State University, Long Beach.

ELISA GUTHERTZ (Assistant Stage Manager), a Bay Area native, completed a stage management internship at A.C.T. in 1993 and was the assistant stage manager for A.C.T.'s production of Catfight and A Galaxy on Geary earlier this season. She has been a production assistant for the past three seasons with the California Shakespeare Festival and Berkeley Repertory Theatre. Guthertz is a graduate of the North Carolina School for the Arts.

Additional Credits
Jeremy Cohen, Casting Associate
Lisa deWolf, Assistant Sound Designer

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

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 (including Octavio Solis and Leslie Ayvazian), 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 priority for the company since 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.

BECOME A MEMBER OF A.C.T.

Each season long-standing patrons and new subscribers alike respond enthusiastically to A.C.T.'s Annual Fund telephone drive by becoming members of A.C.T. A.C.T. members enjoy unique services and benefits, such as behind-the-scenes tours and personalized ticket exchange privileges, while playing a pivotal role in A.C.T.'s tremendous success through their generous support.

A.C.T. MEMBERSHIP—MAKING A DIFFERENCE

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.'s subscription and single-ticket income covers seventy-five percent of all operational costs, the Annual Fund makes up the critical difference.

Membership contributions support mainstage productions, as well as a variety of culturally enriching educational and outreach programs, including A.C.T.'s Student Mainstage Series (SMATS). Tickets to SMATS are offered to schools at a fraction of the normal ticket price. Your Annual Fund donation is a powerful resource for introducing young people to live theater.

MATCHING GIFTS AND DONOR BENEFITS

Depending on your level of membership, you can receive a variety of exciting special benefits, including:
- Invitations to working dress rehearsals
- Two-for-one ticket coupons
- Backstage tours of the Geary Theater
- Complimentary parking for all your subscription performances

You can receive added benefits by participating in your company's matching gift program. Many Bay Area employers, including Bank of America, Chevron Corporation, and Wells Fargo Bank, multiply their employees' charitable power by matching gifts to A.C.T. Participation is easy—simply call your personnel or corporate benefits office to receive a matching gift form and mail it to us with your pledge payment.

For more information, please call A.C.T.'s development department at (415) 439-2451.

A.C.T.
On behalf of the artists, staff, students, alumni, volunteers, and trustees of American Conservatory Theater, thank you for your support during our time outside the Geary Theater. We are elated by our homecoming and delighted that you have chosen to share this joyous occasion with us. Thank you so much.

Carey Perloff
Artistic Director
Mr. and Mrs. Richard H. King • Mr. Jonathan Kitchen • Mrs. Frances Wynn Knudsen • Mr. Joel Kuder • Mr. David L. Landis • Ms. Jennifer B. Langan • Mr. David Lauer • Mr. and Mrs. Robert C. Laupner • Mr. and Mrs. Chuck Lavaroni • Dr. Samuel L. Levtov • Mr. Richard Lee • Mr. and Mrs. Robert G. Lenormand • Dr. and Mrs. Laura Leopold • Mr. and Mrs. Gary Leaton • Ms. Joanne Levin • Mr. Larry Lewis • Mr. Michael J. Lewis • Mrs. Ernest R. Lichtenwal • Mr. John G. Lilliv • Mr. and Mrs. George Little • Mr. Jack Little • Ms. Lilibeth Lowenberg • Ms. Marjorie Louis • Mrs. Laura Malik • Mr. and Mrs. Ronald E. Mallen • Mr. and Mrs. John J. Mallory • Mr. and Mrs. J. M. Malone •
American Conservatory Theater wishes to thank the following individuals, corporations, and foundations who have generously pledged more than $273 million toward the renovation of the Geary Theater as of December 20, 1995.

**Distinguished Benefactor**
- The Richard and Rhoda Goldman Fund
- The Bernard Osher Foundation
- Ms. Toni Rembe and Mr. Arthur Rock

**Distinguished Patron**
- Ann and Gordon Getty Foundation
- Miriam and Peter Haas Fund
- Walter and Elise Haas Fund
- The James Irvine Foundation
- Koret Foundation
- Krueger Foundation
- Alan L. and Ruth Stein

**Benefactor**
- Anonymous
- Barbara and Gerson Bakar
- H.S. Cowell Foundation
- Sally and Bill Hambrecht
- Bart and DeeDee McMurtry
- Mr. and Mrs. Claude N. Rosenberg, Jr.

**Patron**
- Anonymous
- BankAmerica Foundation
- Cahill Contractors
- Columbia Foundation
- Ms. Phoebe Cowles and Mr. Robert Girard
- Fleishhacker Foundation
- Franee and Mort Fleishhacker
- Marcus and John Goldman
- Hyperian Foundation
- Joan and Ralph Lane
- Louis R. Lurie Foundation
- Mr. and Mrs. Robert McGrath
- National Endowment for the Arts
- Pacific Gas and Electric Company
- Shepard Pabst and Paulette Long
- The San Francisco Foundation
- Wayne and Gladys Valley Foundation

**Investor**
- AKTX
- Fritzi and Ernest Benefiel
- The Bohlin Foundation
- Marjorie and Peter Donat
- Ms. Joan Eckart
- Mrs. Dorothy Eichorn

**Contributor**
- Shamaya and David Gilo
- Mr. Edward Hastings and Mr. Gino Barone
- Jed and Jo Hurley
- Mr. Donald E. Kelley, Jr.
- Mr. and Mrs. Paul E. Lemke
- Ms. Carolyn J. Morris
- Jackie and Howard Nemerovski
- Mr. and Mrs. Albert Pavlov
- Ms. Dianne Prichard
- Mr. and Mrs. Jack Schafer
- Mr. David Stephens
- Mr. and Mrs. Theodore Weber
- Dr. Irving L. Weissman
- Mr. and Mrs. Will S. Weng

**Sponsor**
- The William A. Bowes Foundation
- The Leo J. and Celia Carlin Fund
- Castello Development Corporation
- Mr. and Mrs. Richard J. Fineberg
- Mr. and Mrs. Donald G. Fisher
- Mr. and Mrs. Patrick F. Flannery
- Mr. and Mrs. David E. Francis
- Grants for the Arts of the San Francisco Hotel Tax Fund
- Howard, Rice, Nemerovski, Canady, Robertson, Falk and Rabkin

**Supporter**
- Mr. and Mrs. Charles  Edward Ahmed
- Mr. and Mrs. Donald K. Anderson
- Mr. and Mrs. Ruth Asawa
- Mr. and Mrs. Keith Axelson
- Mr. and Mrs. Jeff Banks
- Mr. and Mrs. James P. Barber
- Mr. William P. Bartel
- Mr. William Barnaby
- Dr. and Mrs. James P. Bettenhausen
- Mrs. William Bixler
- Mr. and Mrs. James Ara
- Mr. Andrew Borsa
- Mr. and Mrs. Ron Bank
- Dr. and Mrs. Richard E. Geist
- Mr. Jon Gilbert
- Mr. Carl Goetch
- Mrs. Elizabeth Gonda
- Dr. Sharon A. Gould
- Mr. and Mrs. Marlys T. Green
- Mr. and Mrs. Lucile Griffiths
- Mr. and Mrs. William Grohne
- Mr. and Mrs. Shelley E. Grubb
- Mrs. Erma I. Guerin
- Ms. Joseph Gutstadt
- Mr. and Mrs. Charles Halliday
- Mr. and Mrs. Scott Handelman
- Mr. Kevin Haney
- Mr. and Mrs. Ann Lee Harris
- Mr. and Mrs. Heidi Hauver
- Mr. and Mrs. George Hauver
- Mr. and Mrs. David M. Heilbronn
- Mr. and Mrs. Hubert Heitman
- Mr. and Mrs. Harlan Heydon
- Mr. and Mrs. Helen S. Hibbs
- Mr. and Mrs. Charles Hienstra
- Mr. and Mrs. Thomas W. High
- Ms. Dawn Hill
- Ms. Bettyann Hower
- Ms. Jeri B. Holmes
- Mr. and Mrs. Richard W. Horrigan
- Ms. Dorothy Hyde
- Mr. and Mrs. Charles Isenhour
- Christina Jannasch-Jones
- Ann Kelly Kerks
- Ms. Penelope Arnold Johnson
- Mr. and Mrs. Jean K. Jones
- Mr. Will Jordan
- Mr. and Mrs. James R. Joy
- Mr. and Mrs. Richard R. Kaplan
- Mr. and Mrs. Harold Kaufman
- Mr. William A. Kaye
- Mr. and Mrs. Robert D. Kelley
- Ms. Angele Khachadourian
- Mr. Janet King
- Mr. James King
- Mr. Derek T. Knudsen
- Ms. Ruth Kobart
- Dr. and Mrs. Robert K. Kooyman
- Ms. Rosalyn A. Kulik
- Mr. Scott P. Laidlaw
HONORING A.C.T.’S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company’s volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings, usher at student matinee performances, work in the library, help with auditions, and more.

Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the Friends listed below who have volunteered during recent months:

Edwarda Adams  
Alison Augustin  
Marie Bauer  
Geraldine Collins  
Elaine Foreman  
Susan Fox  
Pat Gerhard  
Cela Gerzic  
Barbara Gerber  
Esther Jennings  
Fris Johnson  
Bev Krieder  

For information about the Friends of A.C.T., please call (415) 834-3301.

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 50 Grant Avenue, San Francisco, CA 94108, (415) 834-3200.

MEMORIAL GIFTS
Geoffrey A. Bell  
Fred S. Geick  
Edith Markson  

Subscriptions:
Full Season subscribers save up to 25% and receive special benefits including parking, refreshments, and extra ticket discounts. The ability to reschedule performances to dates that are more convenient for you. Call the Subscription Hotline at (415) 749-2250 to find out more about our four- and seven-play packages.

Discounts:
Half-price tickets are available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the theater box office beginning ninety minutes prior to curtain. Subscribers rush price is $8. All rush tickets are subject to availability, one per valid ID. Student subscriptions are also available at half price.

Group Discounts:
For groups of 15 or more, call Linda Graham at (415) 246-7005 for special savings.

Gift Certificates:
Perfect for every celebration, gift certificates can be purchased in any amount from the A.C.T. box office.

SPECIAL PROGRAMS
A.C.T. Prologues: One-hour discussions conducted by each show’s director. Presented in the Geary Theater before the Thursday evening performance from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the League of San Francisco A.C.T. Audience Exchanges: Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 839-2469.

A.C.T. Perspectives: A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season’s productions to the general relation of theater and the arts to American culture. Free of charge and open to everyone. For information call (415) 839-2469.

Student Matinees: Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at $8. For information call Jane Tarver, Student Matinee Coordinator, at (415) 839-2833.

“Words on Plays”:
Handbooks containing a synopsis, advance program notes, and other background information about each of the season’s plays can be mailed in advance to Full Season subscribers for the special price of $35 for the entire season. A limited
number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Central Box Office for $6 each (sorry, no phone or mail orders for individual handbooks). For information call (415) 749-2ACT.

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

Costume Rental:
A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2377.

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

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

Beepers!
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.

Wheelchair Access:
The Geary Theater is accessible to persons in wheelchairs.

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

Smoking is not permitted in the building.

Bar service is available in Fred's Columbia Room, on the lower level, and in the Upper Lounge, on the second balcony level.

Food and drink are not permitted in the auditorium.

GEARY THEATER EXITS

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

40th MUSIC FESTIVAL AT SEA

ABOARD THE MERMOZ
11th to 13 September 1996

Once again this year the Music Festival at Sea on board Mermoz will spread its magic on the most beautiful shores of the Eastern Mediterranean.

Next September, we will sail along fabulous coastlines, by islands dotted on the sea, bathed in warm autumn sunlight and accompanied by eminent soloists.

To the sound of sonatas, concertos and symphonies, Mozart, Beethoven, Schubert, Chopin, Tchaikovsky.

The Music Festival at Sea is always unique - a blend of discoveries, ancient sites, tradition and friendship.

We will sail straight to Malta, a fortified island where the ship enters the harbour through a "fjord" bordered by high cliffs which form the outer walls of this knights' city.

Then, after sailing around the island of Santorini, a crater invaded by the sea in 1700 BC, on to Fethiye on the coast of Asia Minor. Close by, the ancient theatre of Xanthos, hewn out of the mountainside, awaits us for a concert which will awaken its golden stones.

Now to the objective of our voyage: Israel, the biblical lands and holy places. Ashdod, Jerusalem, Haifa, Saint John of Acre, ports of call long dreamed of, rich in memories and emotion. A few leagues away, Limassol, the 9th century-old Neapolis, where we will find the ancient theatre of Kourion among its vineyards, brown at its unbroken view over the sea and enjoy its excellent acoustics.

Back to the south of Turkey for a last port of call: Tas Ucu, where we will discover fascinating and little-known Olba (the Dacian capital of Roman times), before finishing our voyage in Rhodes.

PAQUET FRENCH CRUISES

IN THE COMPANY OF:

Piano
Marie-Joan Pires
Jean-Yves Thibaudet
Markus Gross
(For Pires, Queen Elisabeth Competition, Belgium 1995)

Violin
Sylviole Arcadieu
Augustin Donay
Vladimir Spivakov

Viola
Yuri Bashmet
with Maria Mokhina - Piano

Soprano
Barbara Hendricks

Cello
Marco Brambilla

Baritone
Thomas Quasthoff
with Peter Langstroth - Piano

Flute
James Galloway

Clarinet
Paul Mead

Ensembles
Stockholm Chamber Orchestra
Conductor: Joseph Swensen
The Moscow Soloists
Conductor and soloist: Yuri Bashmet

* Special event in Israel: Chicago Symphony Orchestra
Conductor and soloist: Daniel Barenboim

* Your Itinerary

sept. 1: TOULON (France)
sept. 2: AT SEA
sept. 3: YAELTA (Malta)
sept. 4: AT SEA
sept. 5: SANTORINI (Greece)
sept. 6: FETHIYE (Turkey)
sept. 7: AT SEA
sept. 8: ASHDOD (Israel)
sept. 9: HAIFA (Israel)
sept. 10: LINASSOL (Cyprus)
sept. 11: TAS UCU (Turkey)
sept. 12: AT SEA
sept. 13: RHODES (Greece)

Departure to Paris
ALLURE
THE IRRESISTIBLE NEW FRAGRANCE FROM CHANEL
Premiering at CHANEL BOUTIQUES
To order now, call 1-800-4-ALLURE