THE TEMPEST

we are such stuff as dreams are made on
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

---

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. Pollack, Vice President
Mr. Richard J. Fineberg, Treasurer
Ms. Joan McGrath, Secretary

Ms. Ruth Asawa
Ms. Barbara Bass
Ms. Phoebe Cowles
Mr. Aristides Demetriou
Mr. Daniel Etington
Mr. Mortimer Fleishacker
Mr. John Goldstein
Mr. Mike Halloran
Ms. Sally P. Hambrecht
Mr. Thomas W. High
Ms. Sue Yung Li
Mr. Stan Mat proficient
Ms. Deedee McMurtry
Dr. Mary S. Metz
Mr. Howard N. Nemirovski
Dr. Jerome D. Orenland
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

---

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 Takazuckas
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
AMERICAN CONSERVATORY THEATER is a Tony Award-winning nonprofit theater whose mainstage work is energized and informed by a profound commitment to actor training. Under the leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into new communities, new areas of dramatic literature, and new artistic forms. Central to A.C.T.'s work is the interaction of original and classical work on our stages and at the heart of our conservatory.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the company’s thirty-year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of Artistic Director Edward Hastings. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition with performance, education, and outreach programs that annually reach more than two hundred thousand people in the San Francisco Bay Area.

From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its conservatory, now serving 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-five-year-old Geary Theater, which was damaged in the San Francisco 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 rest-room facilities—and a total seismic restructuring. A.C.T. christens its refurbished, state-of-the-art performance space with a grand celebration, “A Galaxy on Geary,” on January 10, 1996. To date, A.C.T.’s capital campaign has raised more than $27 million of the funds necessary to finance the reconstruction.
NEW YORK: Lincoln Center American Ballet Theatre, Chander Music Society of Lincoln Center, Film Society of Lincoln Center, Great Performances, Jazz at Lincoln Center, Lincoln Center Out-of-Doors, Metropolitan Opera, Mostly Mozart, New York City Opera, New York City Ballet, New York Philharmonic, Serious Film Festival...Carnegie Hall.... The New York Shakespeare Festival...The Public Theater...WASHINGTON, D.C.: The Kennedy Center...The National Theater...ATLANTA: Alliance Theatre...Atlanta Ballet...Atlanta Symphony Orchestra...The Fox Theatre...CHICAGO: Lyric Opera of Chicago...45 theaters), including Auditorium Theatre, Drury Lane, Goodman Theatre, Second City, Shakespeare Repertory, Shubert Theatre, Steppenwolf...DALLAS: Dallas Opera...Dallas Symphony... HOUSTON: Houston Ballet...Houston Grand Opera...MINNEAPOLIS-ST. PAUL: Ordway Theatre...State Theatre...Orpheum Theatre...PHILADELPHIA: The Philadelphia Orchestra...SAINT LOUIS: Saint Louis Symphony Orchestra... SAN FRANCISCO: American Conservatory Theater...Cal Performances...Oakland Ballet...San Francisco Opera...San Francisco Performances...San Francisco Symphony...SEATTLE: Paramount Theatre
ENTERTAINING EDUCATION

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn more about the season's productions and to express your views on the issues they raise:

A.C.T. PROLOGUES
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by 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 symposiums 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 The Tempest
Geary Theater
415 Geary Street at Mason

A.C.T. PROLOGUE
January 23, 1996
5:30 p.m.
Featuring
Director Carey Perloff

A.C.T. AUDIENCE EXCHANGES
February 4, 1996 (matinee)
February 7, 1996 (matinee)
February 13, 1996
Immediately following the performance

A.C.T. PERSPECTIVES
The Transformation of Character
February 5, 1996
7–9 p.m.
Speakers to be announced

STAR CLASSICS
CD's * TAPES * VHS * LASER

VERY LARGE SELECTION OF:
Original Casts * Broadway and International Film Soundtracks * Early Pop Vocals * Big Band Jazz * Classical * Opera * Symphonic

2 BLOCKS WEST OF DAVIES SYMPHONY HALL
425 HAYES STREET @ Gough
San Francisco, CA 94102

Phone (415) 552-1110 * Mail Order 1-800-404-STAR
American Conservatory Theater is both a theater and a conservatory. From the company's first season in San Francisco in 1967, a passionate commitment to the concept of ongoing theater training has been a fundamental part of its philosophy. With its wide variety of programs, the A.C.T. Conservatory underscores the responsibility of mature artists to pass on what they have learned over the years to younger members of the profession.

A.C.T. was the first independent theater in the nation to be fully accredited to grant a master of fine arts degree to students who train within its ranks. Up to fourteen hundred actors take part in the conservatory's programs each year. This season, fifty-three students are in residence in the two-year Advanced Training Program (ATP), the cornerstone of the Conservatory; more than thirteen hundred others receive short-term or part-time theater education as part of Studio A.C.T. (A.C.T.'s expanded and improved weekend and evening program, formerly the Academy) and the ten-week Summer Training Congress; while the Young Conservatory offers outstanding theater training for young people from eight to eighteen years old. In addition, more than one hundred ATP graduates are enrolled in A.C.T.'s Master of Fine Arts Program.

Distinguished actor and educator Melissa Smith assumed leadership of the A.C.T. Conservatory in June 1995 as conservatory director and master acting teacher of the ATP. Smith came to A.C.T. after a four-year tenure as director of Princeton University's theater and dance program. Since her arrival, she has been working with faculty and students to define her objectives and to tailor the curriculum to develop the inner life, as well as the technical expertise, of emerging actors.

"What most excites me about heading A.C.T.'s conservatory is inheriting a tradition of outstanding actor training and guiding it in new directions," says Smith. "Maintaining a link between training and performance has always been and will continue to be an integral part of A.C.T.'s mission. And as A.C.T.'s mainstage seeks to develop and produce new dramatic forms, so the conservatory seeks to incorporate new techniques to prepare actors to inhabit those forms."

"It is imperative that actors receive training that will prepare them to be equally as virtuosic as the directors and designers they will be working with throughout their professional lives."

Each year hundreds of talented young actors from all over the country audition to be a part of the ATP. Each class receives intensive technical training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary, directed by leading members of the theatrical profession. In addition to

continued on page 14
studying with the core faculty of working professionals, the ATP provides opportunities for students to learn from mainstage actors, as well as playwrights, designers, and directors.

This year for the first time, second-year ATP performance projects will be open to the public. In conjunction with the residence of playwright Mac Wellman at A.C.T. and the upcoming mainstage production of Eric Overmyer's *Dark Rapture*, the conservatory is developing a "New Forms" series highlighting the work of contemporary and "heightened language" poets who are pushing the boundaries of dramatic literature. Second-year ATP students are currently working on four plays that will appear in repertory from February 2-10: Len Jenkins's *Dark Ride*, directed by Loy Arcenas; Eric Overmyer's *In Perpetuity throughout the Universe*, directed by Reid Davis; *The Bad Infinity* by Mac Wellman, directed by Larry Biederman; and Eric Ehm's *Anarchy in the Oklahoma Kingdom*, directed by Chris McHugh.

For a performance schedule and more information about A.C.T. Conservatory programs, please call (415) 439-2451.

THE A.C.T. ADVANCED TRAINING PROGRAM
CLASS OF 1996

A.C.T. is proud to introduce this year's talented second-year class, who will graduate at the end of the season. Look for them on stages and screens everywhere!

<table>
<thead>
<tr>
<th>Peter Ackerman</th>
<th>Steven Winfield</th>
<th>Robert Scott Bowman</th>
<th>David Chang</th>
<th>Bryan Close</th>
<th>Stephen Cornell</th>
<th>Jeffrey Dean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael DeGood</td>
<td>Elizabeth Edelson</td>
<td>Marta Fré</td>
<td>Luc C. Franklin</td>
<td>Laura Hinson</td>
<td>Tom Kane</td>
<td>Jennifer Katz</td>
</tr>
<tr>
<td>Matthew Lowler</td>
<td>Shannon Mahone</td>
<td>Preston L. Morgan</td>
<td>Robert Garrett Oliver</td>
<td>Laura Pinto</td>
<td>Sheryl Rocca</td>
<td>Amelia Rosenberg</td>
</tr>
<tr>
<td>Elizabeth Sherman</td>
<td>Gregory Ivan Smith</td>
<td>Robert Smith</td>
<td>Damon K. Speer</td>
<td>Don Speriale</td>
<td>Marc Weiss</td>
<td></td>
</tr>
</tbody>
</table>

FROM THE CONSERVATORY TO THE MAINSTAGE:
A.C.T.'S 1995-96 PROFESSIONAL THEATER INTERNS

A.C.T. introduces the 1995-96 Professional Theater Interns (PTIs), four recent graduates of the conservatory's Advanced Training Program (ATP) who continue their training with professional company members on the mainstage in several productions this season, including leading roles in *Arendia* and *Guslight*. PTIs, who are selected each year in accordance with the casting needs of the upcoming season's plays, earn membership in the Actors' Equity Association union as paid performers. The season-long PTI apprenticeship, with its packed rehearsal and performance schedules, is a lesson in the exhilarating and hectic life of the professional actor. PTIs meet regularly with members of the A.C.T. artistic staff, who guide their transition into the company and work with them on various aspects of their training.

All PTIs are sponsored through fellowships, as are many conservatory students. For information about sponsorship opportunities, contact A.C.T.'s development department at (415) 439-2451.

Introducing Studio A.C.T.
(Formerly the Academy)

- Do you sing in the shower?
- Do you know your stage right from your stage left?
- Do you think you're funnier than that guy on late-night TV?
- Are you looking for motivation?
- Are you nervous at auditions?
- Are you dying to get a call-back?
- Are you tired of rehearsing in front of the mirror?

If you answer "yes" to any of these questions, Studio A.C.T. is just the thing for you. Studio A.C.T. is an integral part of A.C.T.'s nationally recognized actor training program, offering top-quality, exciting, and affordable evening and weekend courses in the dramatic arts to people at all levels of interest and experience. Courses include scene study, audition technique, voice and speech, directing for actors, stage combat, Shakespeare, musical theater, singing, improvisation, and beginning to advanced acting. Classes meet once a week for ten weeks; four sessions are offered yearly beginning in January, March, June, and September.

For information and a class schedule, contact us at (415) 834-3286.
American Conservatory Theater

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

THE TEMPEST

(1611)

by William Shakespeare

Directed by Carey Perloff

Original Music by David Lang
Music Performed by Kronos Quartet
Shadows by Larry Reed
Scenery by Kate Edmunds
Lighting by Peter Maradudin
Costumes by Deborah Dryden
Sound by James LeBrecht
Movement by Margaret Jenkins
Text Consultant Nancy Lane
Casting by Meryl Lind Shaw
New York Casting by Victoria Vasgilio

Stage Management Staff
Kimberly Mark Webb
Ben Kaplan
Lauren Grossman, Sara McFadden–Interns

Assistant Director
Margo Whitcomb

Shadowlight Design Team
Matthew Antaky
Wendy Morton
Tim Smith

Shadow Casters
Drew Khalouf, Winter Mead
Diane Shields, Chris Sowers
Marc Bauman, Understudy

This production is made possible in part by the generosity of
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

The Cast
(in order of appearance)

Prospero, the rightful duke of Milan — David Strathairn
Miranda, Prospero's daughter — Vera Farmiga
Ariel, a spirit — David Patrick Kelly
Caliban, Prospero's slave — Graham Beckel
Ferdinand, prince of Naples — Daniel Cantor
Alonso, king of Naples — James Carpenter
Sebastian, Alonso's brother — L. Peter Callender
Gonzalo, an honest old counselor — Gerald Hiken
Antonio, the usurping duke of Milan and Prospero's brother — Michael Santo
Adrian, a lord — Leith Burke
Francisco, a lord — Christopher Moseley
Trinculo, a jester — Michael Tucker
Stephano, a drunken butler — Geoff Hoyle
Boatswain — Hector Correa
Ship Master — Drew Khalouf
Little Girls — Mairéad Cathlin Donahey, Emmanuela Prigioni

Understudies
Prospero — James Carpenter; Miranda — Tina Jones;
Ariel — Christopher Hickman; Caliban — Hector Correa;
Ferdinand — Leith Burke; Alonso, Antonio — Charles Shaw Robinson;
Gonzalo, Sebastian — Ric Prindle; Trinculo, Stephano — Christopher Moseley;
Adrian, Boatswain — Greg Hoffman

Place
An island

There will be one intermission.
**The Tempest**

A SYNOPSIS

**Act I**
1. A ship containing King Alonso of Naples, his son Ferdinand, and several attending lords battles a storm raised by the sorcerer Prospero. The passengers panic as the ship begins to break apart.

2. Meanwhile, Prospero tells his daughter, Miranda, their tragic history: Twelve years earlier, his own brother, Antonio, conspired with King Alonso to rob Prospero (preoccupied with magic studies) of his rightful position as duke of Milan. They set Prospero and Miranda adrift in a dilapidated boat, which miraculously landed safely on this enchanted island. Prospero puts Miranda to sleep and confers with his servant, the spirit Ariel. Ariel assures Prospero that he has fulfilled his assignment to wreck the ship and strand its passengers unharmed on the island. In exchange he asks Prospero for his freedom, but is reminded of his debt to Prospero, who freed Ariel from the cloven pine in which he had been imprisoned by the witch Syconax.

Miranda wakes, and Prospero summons his slave Caliban, who complains bitterly of his bondage. Prospero reminds Caliban how meanly he repaid Prospero's attempts to civilize him: by trying to rape Miranda. Caliban insists on his right to the island, inherited from his mother, Syconax, but he is no match for Prospero, whose powers have grown during his exile. Ariel then leads Ferdinand to Prospero and Miranda. Miranda falls instantly in love with Ferdinand, and he with her. Prospero decides to test Ferdinand's love with hard labor.

**Act II**
1. On another part of the island, King Alonso mourns the loss of his son, who they believe has drowned. The invisible Ariel lulls them all to sleep, except Antonio, the usurper duke of Milan, and Alonso's brother Sebastian. Antonio tells Sebastian to follow his example of usurpation by killing King Alonso and taking the throne of Naples. Ariel intercepts them by waking King Alonso.

2. As Caliban grubblingly does his chores, he is discovered by Trinculo, King Alonso's jester. Trinculo seeks shelter from the renewed storm under Caliban's cloak. The drunken Stephano, King Alonso's butler, stumbles upon them, thinking they are monsters, and enchant Caliban with his first taste of alcohol. Trinculo reveals himself, and the re-united friends set off to explore the island with Caliban, who promises to worship Stephano as his god of "celestial liquor."

**Act III**
1. Ferdinand is hard at work, carrying books for Prospero, with an eager heart. Miranda joins him, and they shyly pledge their love as the hidden Prospero watches approvingly.

2. Caliban encourages Stephano to murder Prospero, marry Miranda, and claim the kingship of the island. Stephano agrees and approaches Caliban and Trinculo his vice-roys. Ariel bewitches them with music, and they follow the sound of his drum into a brine pit outside Prospero's cell.

3. Starving and exhausted, King Alonso and his lords finally rest. As Antonio strengthens Sebastian's resolve to murder Alonso, the company is magically surrounded by music, spirits, and an elaborate banquet, all conjured by Prospero. Just as the lords are about to begin their feast, Ariel appears as a happy and the food vanishes. Ariel denounces them for their crimes against Prospero and tells them that the shipwreck and Ferdinand's loss are their punishment. Ariel disappears, and Alonso and his lords run away.

**Act IV**
After betrothing Miranda to Ferdinand, Prospero conjures up a beautiful hall and "masque" to bless their union. Remembering Caliban's new plot against his life, however, Prospero suddenly breaks off the festivities. He instructs Ariel to lay fine clothes in the path of the would-be assassins. Dazzled by the finery, Stephano and Trinculo forget all about their conspiracy. Spirits imitating wild dogs chase them back down into the pit.

**Act V**
When Ariel tells Prospero how pitiful King Alonso's company has become, Prospero is moved by his compassion and agrees to show mercy. Prospero vows to renounce his art as soon as he has finished this final work. Ariel leads the royal group into a magic circle drawn by Prospero, who agrees to forgive all, although only Alonso actually repents his crimes and promises to restore Prospero to his dukedom. The ship's captain proclaims the miracle that the ship has been found intact. Prospero offers his hospitality for the night, after which they will all set sail for Naples for the wedding. He charges Ariel with ensuring the ship a safe journey home, after which task Ariel shall finally be free.
Prospero’s Magic

by Stephen Orgel

Philosophy is odious and obscure,
Both law and physic are for petty wits;
Divinity is base of the three,
Unpleasant, harsh, contemptible, and vile.
’Tis magic, magic that hath ravished me.
—Dr. Faustus, by Christopher Marlowe

The Tempest has, since the early nineteenth century, generally been considered Shakespeare’s last play. This conclusion has been accompanied by two fundamental assumptions: that The Tempest was the product of Shakespeare’s old age, conceived as his farewell to the stage, and that Prospero’s magic is an allegory for the playwright’s art. Shakespeare’s autobiographical summary and commentary on his own career. While both of these assumptions are suspect, they are also, in interesting ways, interdependent.

To begin with, The Tempest certainly was not Shakespeare’s last play. We know of at least three others composed later: Henry VIII and two collaborations with John Fletcher, The Two Noble Kinsmen and a lost play based on Don Quixote called Cardenio. This does not, of course, mean that Shakespeare could not have intended The Tempest to be his last play. If we could establish that this was the case, then it would be logical to see in Prospero’s renunciation of his magic an announcement by Shakespeare of his retirement from the stage.

The trouble with this argument, however, is that it is circular: there is good evidence that The Tempest was composed during the last months of 1610. The Winter’s Tale, however, refers to an event that occurred on New Year’s Day in 1611. Therefore, either the two plays were written simultaneously, or The Winter’s Tale was written later. The only evidence we have for the date of Cymbeline, moreover, is of a performance in 1611; there is no reason to believe that it isn’t later still. The assumption that The Tempest is Shakespeare’s swan song in fact derives exclusively from the play itself.

The most interesting aspect of this assumption is that The Tempest is the product of Shakespeare’s old age. In 1610, however, Shakespeare was forty-six years old, and in the seventeenth century, forty-six was not any older than it is now. Statistics tell us that in the mid-seventeenth century the average life expectancy of the population was around forty-five years.

Like most statistics, however, these numbers need to be closely examined: they are misleading because they include both infant mortality and women who died in childbirth; for men who managed to reach maturity and women who survived pregnancy, the life expectancy was about what it is today. Nor do statistics tell us anything about when people consider themselves old; the Bible sets the term of a man’s life at seventy, three score and ten; and Ben Jonson, when he had a stroke at the age of fifty-four, felt he had been stricken before “years had made [him] old.” Thus, while Elizabethans may have been more accustomed to seeing their loved ones die prematurely, a normal lifetime—if you read your Bible—was seventy years.

It is a fact that Shakespeare left London and moved back to Stratford around 1611. Did he retire because he felt himself to be old at the age of forty-six? The question, again, is misleading. We should ask first what it means to say that Shakespeare retired. He moved back to the town he apparently considered his permanent home, where his wife and daughters and the rest of his large family had always lived, but he continued to write plays, at least collaborative ones. He also had, moreover, a number of business interests that had nothing to do with playwriting. He owned income-producing property, both in London and Stratford, and he retained his considerable financial investment in the theatrical company, the King’s Men, of which he was one-eighth owner.

Perhaps “retired” isn’t the right concept for what Shakespeare did; perhaps “diversified” is the more accurate modern term. Or perhaps we should simply say that he decided, at the height of a very successful twenty-year career in the London theater, to pursue a different career—one that would allow him to spend time with his wife and daughters.

Shakespeare’s Prospero

Nevertheless, The Tempest is almost universally regarded as the quintessential play of Shakespeare’s old age and as a play that expresses the playwright’s supremely humane wisdom in the figure of Prospero, who is generally represented as a benevolent magician. As a play of old age, The Tempest serves critics with patriarchal leanings (Shakespeare criticism has until quite recently been strongly patriarchal) as an antidote to King Lear; and it certainly is, in many ways, a powerful one. The message of this Tempest
Olence is punctuated with a good deal of violence and hostility, and the reconciliation that we’re led to expect with his hated younger brother Antonio never takes place. Shakespeare’s Prospero is a complex, erratic, and even contradictory figure. The Tempest shares with The Winter’s Tale and Cymbeline a central character who is unpredictable, violent, and often motivated by rage and vindictiveness—qualities that have regularly been edited out of the play ever since the Restoration, when it was rewritten by Sir William Davenant and John Dryden, in an attempt to sentimentalize Prospero into a genial old sage.

For the eighteenth century, The Tempest was the perfect Shakespeare play: magic and the marvelous were its essence, and Prospero’s magic was considered “solemn and poetical”; the magic was an aspect of the poetry. For the eighteenth-century actor, however, this approach was rather problematic; critics tended to view Prospero as too serene and untroubled; the role was full of paths and dignity, but was felt to lack dramatic passion. Now the rage and tension in Prospero’s speeches are quite evident to us—Ferdinand at one point even calls attention to how “distempered” Prospero is—but to an age in search of serene perfection in the late Shakespeare, these elements became invisible.

So much for Prospero’s benevolence. As for Prospero’s age, just how old is he? Prospero refers to himself as old only once, in explaining his interruption of the masque to Ferdinand. “Bear with my weakness, my old brain is troubled.” This statement, together with his brief contemplation of impending mortality (“Every third thought shall be my grave”), constitute his only allusions to advancing age. How far we want to treat these as literal statements depends on our sense of the play as a whole—is Prospero’s advanced age a physiological fact, or a psychological one (is he really as old as he feels at those moments)?

Physiologically, Prospero need not be much older than his early thirties; he has one child, a fifteen-year-old daughter. The past action he recounts, the retirement to his library and Antonio’s usurpation, would perhaps require more time than a teenage duke would allow for; and the younger brother, too, would have had to be old enough to rule and to carry out the usurpation. Prospero’s sense of his age, however, must do to with his sense of power, or of his potency, which are embodied in his magic and his control over other people: Miranda, Ariel, Caliban, and, far less effectively, the shipwreck victims. Wizards, of course, are conventionally represented as old, but Prospero only declares himself old when his daughter is about to marry. There is surely more dramatic psychology in this pronouncement than physiology.

Spectacular Theater

It is the element of magic that has made The Tempest into such a popular spectacle for three hundred years. One thing Prospero’s magic certainly is, spectacular theater, with its troupe of actors, flying machines, disappearing banquets, mysterious music, and masque of goddesses, and even a closet full of costumes, the glittering apparel that proves so fatally attractive to Stephano and Trinculo.

Although we know nothing about how it was produced in Shakespeare’s theater, we do know that The Tempest, after the Restoration, became one of the grandest theater spectacles of the age and retained this character for more than two centuries. The play was first revived in 1667, in a version for the most part by Davenant, with some additions by Dryden, called The Tempest, or the Enchanted Island. This version, which included less than a third of Shakespeare’s text, several additional characters, and a good deal of music and dance, was extremely popular, particularly after 1674, when Thomas Shadwell revised Davenant’s text into an opera. It was produced with very elaborate stage machinery and became one of the great theatrical spectacles of the time.

Although David Garrick undertook to present Shakespeare’s text of The Tempest in 1757, it was the spectacle and marvelous machinery of the Restoration Tempest that remained enormously popular for generations. Particularly thrilling were the play’s spectacular storm effects; in response to complaints from habitual latecomers, late
eighteenth-century audiences attending the Drury Lane Theatre's production were informed that "the Storm Scene will (by desire) begin the 2nd Act."

In 1838, William Macready at last announced a production of The Tempest "in the genuine text of the poet." Although the spectacular aspects of the play remained a major attraction, the performing version was at least firmly based on Shakespeare. The Tempest nevertheless remained overwhelmingly a "machine-play," in which the magical and the wonderful were very much the province of stagecraft, until the early years of this century, when Sir Herbert Beerbohm Tree presented the last of the great spectacular Tempests.

The Darker Side of Magic

While Prospero's magic is first and foremost theatrical, it is also Renaissance science and neoplatonic philosophy, the empirical study of nature leading to the understanding and control of all its forces. Sir Francis Bacon promised, as benefits deriving from the new science, many of Prospero's wonders: the power to raise storms at will, to control the seasons, to accelerate germination and harvest. In this context, both the opening storm and Prospero's masque constitute a scientific fantasy—marvelous, but not at all inconsistent with reason and virtue.

But does Prospero's magic work? The aim of his great scheme is not to produce illusions and weather, but to elicit repentance and reconciliation from his usurping brother and his accomplices. Here, on the whole, Prospero's magic is largely ineffective: Alonso repents, but the chief villain, the wicked Antonio, and his accomplice, Sebastian, remain obdurate.

The darker and more dubious side of magic is expressed by Prospero himself when he blames his philosophical pursuits for the loss of his kingdom. He shamed his powers as ruler and retreated to the pleasures of his study, turning over the government to his younger brother, for whose wickedness he also blames himself. In this view, magic is not a source of power, but a retreat from it, and his return to Italy and the reacquisition of his throne necessitate the promise of a renunciation of his art—a renunciation that is never acted out in the play.

The darkest view of magic in The Tempest, however, is summed up in the figure of Caliban's mother, the witch Sycorax—the irrational, violent, vindictive principle in nature, lover and agent of the devil on earth. On the surface Prospero and Sycorax appear to be absolute antitheses, white magic versus black magic.

In fact, however, Prospero has more in common with Sycorax than he admits. Like Prospero, Sycorax was an exile. Her sorcery resulted in her banishment from Algiers; she was pregnant with Caliban when she was apprehended, which saved her life—pregnant women could not be executed—demonstrating that children, even monstrous and diabolical ones, preserve us, just as Prospero says Miranda preserved him. Sycorax, like Prospero, was full of rage and vindictiveness, kept Ariel in servitude by means of threats and punishments, and finally penned him up in a pine tree when he would not obey her—this is also Prospero's chief threat to keep Ariel in line.

The battle between Prospero and Sycorax is in fact Prospero's battle with himself, and an important element in coming to terms with his past is his acceptance of the witch's monstrous offspring as his own: "This thing of darkness I acknowledge mine."

Unfinished Business

The magic of The Tempest, its marvels, are part of a deeply ambivalent view of the world and of human nature, but we will be blind to it as long as we sentimentalize the play and ignore its realities. When Miranda, seeing the shipwreck victims for the first time, says, "O brave new world that has such people in it," it is Prospero who gives the ironic reply, "Tis new to thee," a reply full of his awareness of just how much unfinished business his story, at the play's end, still contains.

One way to understand The Tempest's imperfect reconciliations and unfinished business is to realize that the play, for all its magic, is not really a fantasy, after all. If The Tempest is about the power of the mind to order and control itself and its world, it is also about the limitations of that power, the inadequacy of the imagination to deal with, much less to control, the complexities of reality—the most complex of which, the most recalcitrant and perverse, is the human will.

Stephen Orgel is the Jackson Eli Reynolds Professor of Humanities at Stanford University. This article was written under the auspices of a grant from the California Council for the Humanities.
O what a world of profit and delight,
Of power, of honor, of omnipotence
Is promised to the studious artisan!
All things that move between the quiet poles
Shall be at my command: emperors and kings
Are but obeyed in their several provinces,
Nor can they raise the wind, or lend the clouds;
But his dominion that exceeds in this
Stretcheth as far as doth the mind of man:
A sound magician is a mighty god.
Here Faustus, try thy brains to gain a deity.

—Doctor Faustus,
by Christopher Marlowe

In the “green world” of Shakespeare’s comedies shepherds from pastoral Arcadia meet Elizabethan courtiers; the “forest” is at the same time near Athens and near Stratford. Perhaps this is why all “Arcadia” are so bitter, and the “Illyria” an illusion. The real world is ever present, and in the last act there is no escape.

These three hours between the past and the future are a time of transformation. In Renaissance symbolism three hours signify a “vestige of the Trinity,” the unity of the past, present, and future. Whereof what’s past is prologue. The future is the epilogue.

Had I plantation of this isle, my lord
I would with such perfection govern, sir,
To tax the Golden Age…

In Gonzalo’s musings on a utopian community only twenty-four lines divide “plantation” from “the golden age.” In the same scene, in this terse syntagm, two “languages” meet and collide with each other: of utopia and of experience.

…By the end of Act 4, Prospero’s plantation has become Circe’s island where Odysseus’ companions were transformed into hogs. But this new island of the old Circe appears at the end of the Renaissance, when the “brave new world” turns out to be a repetition of all the crimes and madness of the old.

—The Bottom Translation: Marlowe and Shakespeare and the Carnival Tradition, by Jan Kott
Subscribe to A.C.T. for Service, Value, Flexibility... and the New Geary Theater!

Subscribe to A.C.T.'s historic 1995–96 season and give yourself the theater you deserve. A.C.T. offers a range of choices to fit your taste—from only $63 to $245, it's an inspiring value!

A.C.T. subscribers enjoy:

* Convenient Performance Rescheduling: Exchange your tickets from one day to another by mail, in person, or even over the phone—as late as noon on the day of your performance. Simply contact the box office with your tickets in hand.

* Seating Seniority: Subscribers' seats are reserved before tickets go on sale to the general public, assuring you the best available seats for every show. You also receive "subscribers-first" priority for improving your seats from one season to the next.

* Significant Savings: You can save up to one third off A.C.T. box office prices. Students can save even more. You also enjoy exclusive discounts at more than two dozen establishments near A.C.T. theaters, as well as significant discounts on A.C.T. merchandise, A.C.T. Academy classes, and A.C.T. costume rentals.

* Guest Ticket Discounts: Buy extra tickets for friends and family at low subscriber prices. You can save up to $10 per ticket when you bring guests.

* Discount Parking at the San Francisco Hilton: A limited number of Full Season subscribers benefit from inexpensive and secure parking at the San Francisco Hilton and Tower... The offer is already sold out for this season, but you can still enjoy the discount parking available to A.C.T. single-ticket holders: $6 for up to five hours, subject to availability (after five hours, the regular rate applies). Show your A.C.T. ticket stub upon exiting the garage.

* Lost-Ticket Insurance: If your tickets are ever lost or misplaced, A.C.T. will replace them free of charge.

* Preview: Receive a free subscription to A.C.T.'s entertaining and informative newsletter, mailed directly to your home.

* "Words on Plays": These in-depth performance guides compiled by the A.C.T. publications staff can be sent directly to your home before each production. Each handbook contains a play synopsis, advance program notes, and other articles not available elsewhere.

* Geary Theater Opening Celebration: Don't miss A.C.T.'s triumphant return to the historic Geary Theater. Receive priority invitations to all the exciting events celebrating A.C.T.'s homecoming, including the January 10 grand reopening gala, "A Galaxy on Geary," and the January 13 A.C.T. Open House.
Can a car be two things at once?

Can it be one thing one moment

and something totally different the next?

Is it possible?

Nothing is impossible.

Ask a Chrysler engineer.

To the question: Is it a luxury car

or a sports sedan?

They will answer.

yes.

Chrysler LHS
Performance HIGHLIGHTS

As the twinkle of holiday trees fades, the winter season of performances gets San Franciscans re-energized. San Francisco Performances brings one of the original innovators of avant-garde dance, Trisha Brown, to the Center for the Arts Theater at Yerba Buena Gardens February 8-11. Brown and company will perform the West Coast premiere of M.O., a dazzlingly complex piece set to Bach’s Musical Offering, and Brown’s solo If You Couldn’t See Me. Then on February 17, Grammy-nominee Fred Hersch heads to Herbst Theatre with his jazz chart-topping trio. Though his dozens of discs and albums have received the kind of positive press artists dream of, Hersch has recently gotten even more attention for being positive himself. As an openly gay man living with HIV, he’s something of an anomaly in the jazz world and has helped raise awareness— and funds— for AIDS causes.

* * * * *

Cal Performances starts the spring thaw early. Investigating that model of a major modernist, Igor Stravinsky, conductor and balalaika player Dmitri Pokrovsky discovered that Stravinsky’s early music was rooted in Russian folk traditions. February 10 at Zellerbach Hall, The Pokrovsky Ensemble presents a collage of Russian folk wedding rituals, then plunges into Stravinsky’s Les Noces (“The Wedding”). Performing in the primal, ecstatic style of a peasant chorus, the ensemble of singers, dancers, and instrumentalists reinvent the work. On February 14, Cal Performances delivers a red-hot Valentine—the Dance Theatre of Harlem. Begun in 1968 with a commitment to provide the people of Harlem with opportunities to study and excel in the performing arts, DTH has grown into a neo-classical ballet company heralded as one of the world’s finest. Finally on February 23, David Rousseve’s dance-theater company REALITY returns with their new work, Whispers of Angels. With choreography and text by Rousseve and original music by rap/house/rock composer M’shell NdegéOcello, the company mixes the traditions of Black folkloric with the hard-edged energy of contemporary urban African-American life.

* * * * *

Meanwhile, Seattle’s Paramount Theatre warms up from the glow of a huge chandelier—that comes crashing to the ground! That’s right, The Phantom of the Opera is back, February 3–March 24. The hugely popular, award-winning musical has broken box office records everywhere and shows no signs of slacking off. The cast (36 members), crew (60), orchestra (16), and elephant (1) in this national touring production use 230 costumes, 213 candles, and 550 lbs of dry ice per performance in a show designed to wow ‘em in theaters from here to Paree. Vive l’Opéra!

—Peter Gely

American Conservatory Theater

"Conservatory" is our middle name

Winner of the Tony Award for Outstanding Theater Performance and Training, San Francisco’s flagship theater is energized and informed by a profound commitment to actor training. A.C.T.-trained actors can be found in every area of the entertainment industry. Illustrous alumni include Annette Bening, Denzel Washington, and Winona Ryder—recent graduates are featured in major release films, and can be seen on Broadway, in touring shows, and in regional theaters across the country. A.C.T. trains actors who work.

Advanced Training Program

Two-Year Professional Actor Training
Leads to Master of Fine Arts or Certificate of Study
Advanced Training Program Auditions
New York, Feb. 9–11
Chicago, Feb. 12–13
San Francisco, Feb. 17–19 (non-Bay Area residents)
San Francisco, March 1–4 (Bay Area residents)
Application: Deadline January 15, 1996

Summer Training Congress
Eight-week summer session of Intensive Actor Training
Earn 17 semester units or Certificate of Study
Application: Deadline May 1, 1996

Cany Perlitt, Artistic Director • Thomas W. Flynn, Administrative Director • James Haines, Producing Director

Call now for your free Conservatory Bulletin (415) 834-3350.
A.C.T. 30 Grant Avenue, San Francisco, CA 94108-5800

Presented by Chrysler

Photo by Ken Friedman, Joshua Farrell, C’95, Jennifer Katz, C’96
HELP A.C.T. MEET THE KRESGE CHALLENGE

In January 1996, A.C.T. celebrates the landmark event of the company's history: the reopening of the grand Geary Theater, which was severely damaged in the 1989 Loma Prieta earthquake. The Geary has undergone a complete renovation, including seismic restructuring, improved patron amenities, updated stage technology, and the painstaking restoration of the building's ornate interior.

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

The Kresge award is intended to stimulate new and increased private gifts during the final phase of the campaign. The challenge terms are clearly stated: the Foundation will release the entire $750,000 award after A.C.T. has raised a total of $2.25 million. Since last March, the Kresge Challenge has helped A.C.T. leverage more than $1.9 million in gifts and pledges from A.C.T. trustees, local foundations, corporations, and individuals. The remainder of the goal must be achieved by June 1, 1996. Over the next few months, A.C.T. patrons can keep the momentum going—and help A.C.T. successfully complete the largest capital campaign in the history of American regional theater—with a gift to The Geary Theater Campaign.

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

To find out how you can contribute to The Geary Theater Campaign, contact A.C.T.'s development department at (415) 439-2453.

The Clift Hotel

Located on Geary Street at Taylor, just a few doors down from the Geary Theater, The Clift Hotel is one of A.C.T.'s most distinguished neighbors. As a cosponsor of A.C.T.'s inaugural production in the renovated Geary Theater, The Clift Hotel continues its generous A.C.T. sponsorship which began with the 1993-94 season production of Full Moon.

A San Francisco landmark since 1915, The Clift has a history as colorful and elegant as the Geary itself, with a guest roster that has included many of the legendary performers who have graced the Geary's stage throughout this century. The seventeen-story, 326-room Clift is internationally celebrated for the overall excellence that makes it one of the great hotels of North America and San Francisco's standard-bearer for luxury accommodations and attentive, personalized service.

The Clift combines the charm of San Francisco's golden age with contemporary services and amenities, and houses two of the Bay Area's favorite pre- and post-performance destinations: the French Room and the Redwood Room.

"The Clift has been on 'Theater Row' since 1915, and there is something truly exciting about being in the heart of the theater district, amidst its artistic energy," says Clift General Manager Michael T. Hill. "We are committed to supporting great drama in San Francisco, and we are all very excited about collaborating with A.C.T. as you come home again to the Geary Theater."

KRON/BayTV

When it comes to covering the arts in the Bay Area, no station does it better than KRON-TV. Channel 4 has a long history of supporting A.C.T. This season, KRON joins with its cable station BayTV as cosponsors of The Tempest.

KRON is the station northern Californians have been turning to for news and information since 1949. In 1994, KRON launched BayTV, the only twenty-four-hour news, talk, and information cable channel in the Bay Area (channel 35 on most Bay Area cable systems). To keep up with the latest developments in the arts, watch KRON and BayTV for illuminating entertainment reports by Henry Tenenbaum.
**San Francisco Focus**

San Francisco Focus teams up with A.C.T. for the third time in two seasons with cosponsorship of The Tempest, following sponsorship of Arcadia earlier this season and last spring's production of Hecuba.

Originally founded as the program guide for KQED television, San Francisco Focus has been an advocate for artistic excellence in the Bay Area for more than twenty-five years. Read by more than five hundred thousand Bay Area residents each month, Focus has become the leading publication in Northern California. In the last ten years alone, the magazine has been recognized with more than sixty national and regional awards for its editorial content and design, including the City and Regional Magazine Association's 1994 Gold Medal for general excellence. The prestigious panel of judges declared Focus “journalistically aggressive, but not sensationalistic, wide-ranging in its appetite and interest, artful visually but never artsy. It is a truly handsome magazine that sets itself an ambitious mission without taking itself too seriously.”

Focus Editor-in-Chief Amy Rennert is committed to ongoing coverage of the performing, literary, and visual arts. “San Francisco Focus is a monthly celebration of the creative talent in the Bay Area, and we are thrilled to join A.C.T., Carey Perloff, and her artistic team in presenting this ground-breaking new production of Shakespeare's most magical play.”

**KGO Radio**

First-time A.C.T. sponsor KGO NEWSSTALK AM 810 has been Northern California’s most-listened-to radio station for more than seventeen years, due to its commitment to the community—a commitment to provide the most complete information about world and local events, a forum for discussion, and support for arts, civic, and other nonprofit community organizations.

Each week KGO informs and entertains nearly one million listeners—people who enjoy the variety, depth, and stimulating nature of newstalk programming. KGO appreciates the quality and diversity of the productions presented by A.C.T. and is proud to support the grand reopening of San Francisco's landmark Geary Theater.

**A.C.T. Returns to the Geary Theater**

**Dark Rapture**

By Eric Overmyer
Directed by David Petrarca
February 29 through March 31
Geary Theater — Four weeks only

"A highly entertaining thriller." — Variety magazine

Call (415) 749-2ACT or (510) 762-BASS. Groups call (415) 346-7805. Tickets also available at the Geary Theater Box Office and all Ball Centers including The Wharfhouse and Tower Records/Video. Visit our web site at www.act-sf.com.
On the significance of the Elizabethan court masque:

Thus the ruler gradually redefines himself through the illusionist’s art, from a hero, the center of a court and culture, to the god of power, the center of a universe. Annually he transforms winter to spring, renders the savage wilderness benign, makes earth fruitful, restores the golden age. We tend to see in such productions only, elegant compliments offered to the monarch. In fact they are offered not to him but by him, and they are direct political assertions.

The Renaissance empiricist was able to list among the promised benefits of the new learning the most fabulous wonders of masques: dominion over the seasons, the raising of storms at will, the acceleration of germination and harvest. Every masque is a celebration of this concept of science, a ritual in which the society affirms its wisdom and asserts its control over its world and its destiny.

—The Illusion of Power: Political Theater in the English Renaissance, by Stephen Orgel

And thou three-headed Hecate, who knowest the way To compass this our great attempt And art our chiefstay; Ye charms and witchcrafts, and thou earth, which both with herb and weed Of mighty working furnishest the wizards at their need; Ye airs and winds; ye elves of hills, of brooks, of woods alone, Of standing lakes, and of the night, approach ye every one, Through help of whom (the crooked banks much wonders ring at the thing)

I have compelled streams to run clean backward to their spring. By charms I make the calm seas rough and make the rough seas calm. And cover all the sky with clouds and chase them thence again. By charms I raise and lay the winds and wave the vipers jaw. And from the bowels of the earth both stones and trees do draw. Whole woods and forests I remove, I make the mountains shake, And even the earth itself to groan and fearfully to quake.

I call up dead men from their graves; and thee, O lightsome moon, I darken off, though beaten brass abate thy peril soon. Our sorcery dims the morning fair and darks the sun at noon.

—Medea’s Incantation from Metamorphoses, by Ovid, trans. by Arthur Golding Gentleman (1567)

Graham Beckel (Caliban) appeared at A.C.T. earlier this season as Bernard Nightingale in Arcadia, directed by Carey Perloff. He made his Broadway debut in Preston Jones’s Texas Trilogy (Ludican Hampson, Laverty Oberlander, The Last Meeting of the Knights of the White Magnolia). Other Broadway credits include Sticks and Bones and Father’s Day. A member of the Obie Award-winning company of Christopher Durang’s Marriage of Bette and Boo at the New York Public Theater, he has also performed in the Public’s productions of John Shulman’s Big Funk, Tom Babe’s Fathers and Sons, and Jack Gillhooley’s Time Trial (with Tommy Lee Jones). His off-Broadway theater credits include Vampires at Astor Place, dreamer examines his pillow at New York Stage Company, and the revival of Little Murders with Christine Lahti at Second Stage Company. He has also performed at the Long Wharf Theatre, Hartford Stage Company, Stage-West, and Baltimore Center Stage. Beckel was featured in the Emmy Award-winning television productions of Separate But Equal with Sidney Poitier and Barbarians at the Gate with James Garner. He also appeared for a season on the NBC series “Café American.” His film credits include Jennifer Eight with Andy Garcia, The Paper Chase with John Houseman, the Academy Award-nominated Partners, and Leaving Las Vegas.

L. Peter Callender (Sebastian) was last seen at A.C.T. in the 1993 production of The Learned Ladies. He has appeared on Broadway in Prelude to a Kiss at the Helen Hayes Theater and in several off-Broadway productions. His California Shakespeare Festival credits include Richard III, Julius Caesar, Romeo and Juliet, Hamlet, The Taming of the Shrew, A Comedy of Errors, Henry IV, Part I, and Love’s Labor’s Lost. South Bay theater credits include The Elephant Man at San Jose Repertory Theatre and performances at Shakespeare Santa Cruz. Television and film credits include “The George Carlin Show,” “ROC/Live!,” “Web of Deception,” and Blue Steel, as well as the forthcoming Somebody's Waiting and Don Johnson’s “Bridges.” Callender is a founding member of ClassACT! at Malcolm X School in Berkeley.

Daniel Cantor (Ferdinand), recipient of the Burt & Deedee McMurtry Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program. He was last seen at A.C.T. earlier this season as Septimus Hodge in Arcadia. Regional theater credits include productions at the Cincinnati Playhouse, Shakespeare Santa Cruz, Worcester Footlights Theater, Mill Mountain Theatre, National Shakespeare Company, Children’s Theater of Massachusetts, and the Weston Playhouse. In New York, he has performed at the Polaris Repertory Company, La Mama La Galleria, and Stand-Up New York, where he performed his own one-man comedy show. Cantor has made television appearances on “Loving,” “Soapbox,” and the smash-hit Korean television series “Asphalt Man.” He is a graduate of Wesleyan University.

Leith Burke (Adrian), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), makes his A.C.T. mainstage debut in The Tempest. His ATP studio production credits include the roles of Biker in Judevine and Franklin in Good Man Charles. He is a founding member of The Shotgun Players in Berkeley and has appeared with the San Francisco Shakespeare Festival, the San Francisco Mime Troupe, and at the Magic Theatre and Lorraine Hansberry Theatre.
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

JAMES CARPENTER (Alonso) appeared at A.C.T. as Agamemnon in last season’s *Hecuba* and as Frank in the previous season’s *Full Moon*. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival.

During the past twelve years, Carpenter has appeared in a wide variety of roles in more than thirty productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.

HECTOR CORREA (Boatsman) appeared most recently at A.C.T. in *Light up the Sky, Cyrano de Bergerac*, and Saturday, Sunday, and Monday. Last year he played Ganesh in *A Perfect Ganesh* at Marin Theatre Company, where he previously performed the role of Max in *Lend Me a Tenor*. Other local theatre credits include *The Caucasian Chalk Circle*, *Volpone*, and *The Misanthrope* at Berkeley Repertory Theatre; *The Taming of the Shrew*, *The Tempest*, *A Midsummer Night’s Dream*, *Oh Kay!*, and *The Boys from Syracuse* at the San Francisco Shakespeare Festival; and *Love Diatribe*, *Eastern Standard*, and *Once Removed* at the Magic Theatre. He created the role of Father Juan in *Heroes and Saints* and played Sterling in *Jeffrey* at Theatre on the Square. Correa’s directorial credits include the premiere of *Real Women Have Curves*, a school production of *Step on a Crack* for Berkeley Repertory Theatre, and *S&L* at the Climate Theatre.

Film and television credits include *Beverly Hills Cop III*, *Wolf*, and “America’s Most Wanted.” In March he will appear in Marin Theatre Company’s production of *All in the Timing*.

VERA FARMIGA (Miranda) is a 1995 graduate of Syracuse University’s drama department, where she performed the roles of Annie in *The Real Thing*, Edith Piaf in *BraVo!, Piaf!*, Jean in *The Mound Builders*, Lula in *Dutchman*, and Nina in *The Seagull*, for which she won the 1995 American College Theatre Festival Award and in which she went on to perform at the Kennedy Center. Farmiga spent the last two summers at the White River Theatre Festival, where she appeared as Ophelia in *Hamlet*, Julia in *Two Gentlemen of Verona*, and Laura in *The Glass Menagerie*.

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

GEOFF HOYLE (Stephano) first appeared at A.C.T. as the Pope in Dario Fo’s *The Pope and the Witch*. An accomplished mime, he clowned with San Francisco’s Pickle Family Circus for seven seasons and with Cirque du Soleil on tour throughout Canada and the United States. He has also written and performed the award-winning solo productions *Boomer!, Feast of Fools*, and *The Convict’s Return*. Hoyle’s most recent Bay Area credits include *The Revs* and Berkeley Repertory Theatre’s *Beaux Stratagem* and *Genius* (in which he portrayed himself).

DAVID PATRICK KELLY (Artel) made his Broadway debut in *Working*, a play based on Studs Terkel’s book by the same name. He has also appeared on Broadway in *In the Next Life after High School?* Kelly created roles in several plays by Richard Foreman, including *The Cure*,
DREW KHALOUI (Ship Master), a 1995 graduate of the A.C.T. Advanced Training Program (ATP) and a member of the ATP’s Master of Fine Arts Program, is currently working on his M.F.A. project—The Muse, a play with music directed by Kevin Jackson of Australia’s National Institute of Dramatic Arts—which he will present in the spring. Before relocating to San Francisco, Khaloufi worked as a singer and actor with several touring and repertory companies in the Midwest, most recently on a nationwide tour as an interpreter and “voice” for the Cleveland Playhouse-based Fairmount Theater of the Deaf. Khaloufi teaches acting in the A.C.T. Young Conservatory.

CHRISTOPHER MOSELEY (Francisco), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), makes his A.C.T. mainstage debut in The Tempest. His ATP studio production credits include the roles of Josh in The Runners of Eldritch, Sir Toby in Twelfth Night, and Forante in Molière’s Bourgeois Gentleman. He received his B.A. from the University of Arizona, where he appeared as Dromio in A Comedy of Errors and Franny in Lanford Wilson’s Balm in Gilead.

MICHAEL SANTO (Antonio) has appeared in regional theaters throughout the United States, including Seattle Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, the Cincinnati Playhouse in the Park, Portland Repertory Theatre, The Empty Space Theatre, Alaska Repertory Theatre, A Contemporary Theatre, the Pioneer Theatre Company, the Tacoma Actors Guild, Portland Stage Company, the Denver Center Theatre Company, and The Shakespeare Theatre. Bay Area theater credits include the California Shakespeare Festival and San Jose Repertory Theatre, where he appeared as Raul in Extremities and Richard in Macbeth. He was featured as Eddie in the Bay Area premiere of Conversations with My Father at TheatreWorks. Santo has also directed at Portland Playhouse and worked as a sound designer for the Intiman Theatre Company.

DAVID STRATHAIRM (Prospero) has extensive New York and regional theater credits, including The Seagull at the Kennedy Center, directed by Peter Sellars; A Doll’s House at Hartford Stage Company, directed by Emily Mann; A Moon for the Misbegotten at Yale Repertory Theatre; Hopgood at Lincoln Center; directed by Jack O’Brien; and A Lie of the Mind at the Promenade; as well as Carey Perloff’s productions of Harold Pinter’s Birthday Party and the U.S. premiere of Pinter’s Mountain Language at Classic Stage Company. He has also appeared in numerous films, including John Sayles’s Matewan, Eight Men Out, Passion Fish, and City of Hope. Other film credits include Dolores Claiborne, Losing Isaiah, Lost in Yonkers, The River Wild, and Home for the Holidays. On television Strathairn has appeared in “The Days and Nights of Molly Dodd,” the Hallmark Hall of Fame production of O Pioneers!, and Day One: The Making of the Atomic Bomb.

GREG HOFFMAN (Undersudy) appeared at A.C.T. in the 1994–95 season production of Othello. He has performed featured and leading roles at numerous Bay Area theaters, including Theatre Rhinoceros, Theater Artists of Marin, Center Repertory Theater, the Phoenix Theater, the Stinson Beach Shakespeare Company, and Theater Exchange. He was most recently seen in The Tempest and King Lear at the 1995 Shakespeare Santa Cruz Festival and portrayed Starbemburg in the San Francisco Theatre Workshop’s production of The European. Other credits include Kudzu Theater’s production of Burn This, Berkeley Repertory Theatre’s Importance of Being Earnest, the long-running San Francisco production of Beyond Therapy, and the 1988 California Shakespeare Festival season. Hoffman is a graduate of the A.C.T. Advanced Training Program.

TINA JONES (Undersudy) appeared at A.C.T. earlier this season as Thomasina in Arcadia. The recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, she is a 1995 graduate of A.C.T.’s Advanced Training Program, where she performed the role of Lady Macbeth in Macbeth and Kate in Dancing at Lughnasa. While at the Idaho Shakespeare Festival last summer, she appeared as Sylvia in Two Gentlemen of Verona and Lady Percy in parts one and two of Henry IV. Jones is originally from Toronto, Canada, where she has played various roles with the summer stock companies Park Street Players and K.A.M.P.

RIC PRINDLE (Undersudy) has acted off Broadway in New York, with the Colorado Shakespeare Company, and at many theaters in the Bay Area, including Berkeley Repertory Theatre (where he won the Bay Area Theatre Critics’ Circle Award for his portrayal of Harry
Hope in *The Iceman Cometh*, the Magic Theatre, and the Addison Stage Company (where he earned San Francisco Chronicle awards for Benefactors and Betrayal). Also an accomplished director and teacher, he was the artistic director of the former One Act Theatre of San Francisco and is currently on the theater and dance faculty at California State University, Hayward. Prindle has earned five awards for outstanding direction from the American College Theater Festival.

**CHARLES SHAW ROBINSON (Understudy)** has appeared as Petrouchio in *The Taming of the Shrew* at the Watertown Star Theatre in New York and in the title role of Pericles at Center Stage and Hamlet at the Cincinnati Playhouse in the Park. Bay Area theater credits include Benedick in *Much Ado about Nothing* for the Berkeley Shakespeare Festival, Mercutio in *Romeo and Juliet* for the San Francisco Shakespeare Festival, and Iago in *Othello* for Shakespeare Santa Cruz.

**DAVID LANG (Composer)** wrote the music for A.C.T.'s *Henry and Antigone*. He holds degrees from Stanford University, University of Iowa, and the Yale School of Music (Ph.D. 1989) and has studied with Jacob Druckman, Hans Werner Henze, and Martin Bresnick. His numerous awards include the Rome Prize, BMW Music-Theatre Prize, Kennedy Center Friedheim Award, New York Philharmonic Revisor Fellowship, and grants from the Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. His commissions include *International Business Machine* for the Boston Symphony Orchestra, *Eating Living Monkeys* for the Cleveland Orchestra, *Beneath for the American Composers Orchestra*, *Spud* for the St. Paul Chamber Orchestra, and *By Fire* for the BBC Singers. Last summer, Santa Fe Opera premiered his commissioned opera *Modern Painters*. Upcoming projects include a large-scale work for the San Francisco Symphony and a music theater project based on the novel *Hunger* by Knut Hamsun. Lang is co-founder of New York’s Bang on a Can Festival.

**KRONOS QUARTET—David Harrington, John Sherba, Hank Dutt, and Joan Jeanrenaud—has emerged as a leading voice for new work since its inception in 1973. Kronos's extensive repertoire ranges from Shostakovich, Webern, Bartok, and walls by Astor Piazzolla, John Cage, Raymond Scott, and Howlin' Wolf. In addition to working with such modern masters as Terry Riley, John Zorn, and Henryk Gorecki, Kronos commissions new works from today’s most innovative composers from all over the globe, including Zimbabwe, Poland, Australia, Japan, Argentina, and Azerbaijan. Kronos performs annually throughout the world in concert halls, clubs, and at jazz festivals. Recent tours have included the Concertgebouw in Amsterdam, the Kennedy Center, the Montreux Jazz Festival, Carnegie Hall, the Sydney Opera House, Tanglewood, London’s Royal Festival Hall, La Scala, Théâtre de la Ville in Paris, and Chicago’s Orchestra Hall. Kronos records exclusively for Nonesuch Records and has received numerous Grammy Award nominations for its catalogue of more than twenty recordings.**

**LARRY REED (Shadow Master), artistic director of Shadowlight Productions, has been working with shadows since 1972. His most recent work, which uses large-scale projected shadows and multiple light sources, includes the 1993–94 production of *Il Profeta*, a fantasy about Kubbai Khan and his wife, Chabi. In *Xanadu* was presented at the Cowell Theater and Theater Artaud in San Francisco and at the Public Theater in New York. In 1995 he produced and directed *The Wild Party*, a jazz-age poem by Joseph March, which premiered at Theater Artaud and was featured in the National Puppetry Conference at the Eugene O’Neill Theater Center. He also directed and acted in *Siddha Karya*, a collaboration with four Balinese artists and Berkeley's Gamelan Sekar Jaya. For the past twenty years, Reed has performed Wayang Bali, the traditional form of improvised chamber theater which has been passed down intact from generation to generation since the eleventh century. In 1985 he created a Balinese setting for *The Tempest* which has been performed at theaters and festivals across the country. Other experimental work includes shadow settings for the Santa Fe/Los Angeles Opera production of *Orpheus* (with Marilyn Horne), *The Conquest of Mexico* for the New Music America Festival, *Freedom Song* for the ITP/Mark Taper Forum, and his own *Dream Shadows* for Javanese dancers and gamelan. Reed has received citations for excellence from UNIMA, the international puppeteers organization, for *In Xanadu and Wayang Bali*.

**DEBORAH DRYDEN (Costume Designer)** has designed costumes for regional theaters throughout the United States, including the La Jolla Playhouse, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Old Globe Theatre, Alaska Repertory Theatre, the Alliance Theatre in Atlanta, the Intiman Theatre Company, Indiana Repertory Theatre, Portland Center Stage, the Minnesota Opera Company, the Mark Taper Forum, and the Alley Theatre in Houston. She is also the costume designer for the Malashock Dance Company based in San Diego. She is the author of *Fabric Painting and Dyeing for the Theatre*, and her fabric designs have been seen at The Guthrie Theater, the Mark Taper Forum, and in exhibits nationwide. Dryden is the resident costume designer for the Oregon Shakespeare Festival and is a professor of design at U.C. San Diego.

**JAMES LeBRECHT (Sound Designer)** was the sound designer for A.C.T.'s *Angels in America*. As the Berkeley Repertory Theatre's resident sound designer for more than ten years, his design credits have included *The Beaux Stratagem*, *Fish Head Soup*, *The StickWife*, *The Night of the Iguana*, *The Sea*, and *In the Belly of the Beast*. He has also designed sound for the La Jolla Playhouse, Old Globe Theatre, Erieke Theatre Company, New York Shakespeare Festival, Bay Area Playwrights Festival, and BRAVA! for Women in the Arts, as well as for feature films, television, and multimedia productions. His work can be heard at the Rock and Roll Hall of Fame, as well as on numerous CD-ROM titles, including *Snooz Math Trek*, *Bumpete Science Carnival*, *Julliard Music Adventure*, and *Ruffy's Bone*. LeBrecht is coauthor of the book *Sound and Music for the Theatre: The Art and Technique of Design*.

**MARGARET JENKINS (Movement Consultant)** designed the movement for A.C.T.'s *Heavens* last season. She is the artistic director of the Margaret Jenkins Dance Company, founded in San Francisco in 1973. Before returning to San Francisco, she danced in New York with Twyla Tharp's original company, among many others, and served as Merce Cunningham's special assistant for twelve years. In celebration of her company’s twelfth anniversary in 1993, she created her first evening-length work, *The Gates* (far Away Near) with her frequent collaborators, poet and translator Michael Palmer, writer and performer Rinde Eckert, composer Paul Dresher, and Associate Artistic Director Ellie Klop. The *Gates*, which had its European tour last summer during a three-week tour of Hungary, Poland, and the Czech Republic, has been seen in most major American cities, and tours this year to Hawaii, Los Angeles, and Arizona. Jenkins and her company are in the second year of a three-year artistic-residency relationship with the U.C. Berkeley Center for Theater Arts. Jenkins is a Regents’ Lecturer at U.C. for the 1995–96 academic year, conducting a seminar series with an interdisciplinary panel of faculty and students in conjunction with the development of her next evening-length work, *Fault*, which will have its West Coast premiere at Zellerbach Playhouse in November 1996.

**NANCY LANE (Text Consultant)** was the dialect coach for A.C.T.'s 1993 production of *Pygmalion*. Currently serving as the company voice coach for the Playmakers Repertory Company in Chapel Hill, North Carolina, she also taught at the Juilliard School for six years and has served on the faculty of New York University’s graduate act-
ing program and the Circle in the Square Theater School. Her voice coach credits include on-and-off Broadway productions, including Carey Perloff’s Classic Stage Company productions of Mountain Language, The Birthday Party, and Phaedra Britannica. Her regional theater credits include work for Center Stage, Seattle Repertory Theatre, The Shakespeare Theatre, A Contemporary Theater, and Chautauqua Theater Company. Lane has a degree in voice studies from the Central School of Speech and Drama in London.

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

BEN KAPLAN (Assistant Stage Manager) was assistant stage manager for previous A.C.T. productions of Food and Shelter, Saturday, Sunday and Monday, Charley’s Aunt, and The Peep and the Witch. For the past three seasons he has been the assistant production manager at San Jose Repertory Theatre, where he also stage-managed numerous productions, including Cole!, Baby Dance, and Lonely Planet.

MARGO WHITCOMB (Assistant Director) collaborates with Carey Perloff for the third time, having assisted her on A.C.T.’s Arcadia earlier this season and the 1994-95 season production of Hecuba. This year she also adapted and directed Euripides’ Hippolytus for the A.C.T. Conservatory. Favorite directorial productions include The Illusion, Conduct of Life, On the Verge, and the American premiere of The Sisterhood. She received her M.F.A. in theater history and literature from U.C. Santa Barbara. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs. This past season she appeared at Seattle’s New City Theatre as Phyllis Freud, co-adapting and portraying the title character based on the essay by Gloria Steinem, and played Joanne in the Alice B. Theatre’s production of Company.

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 The Father, 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 directs A.C.T.’s West Coast premiere of Tom Stoppard’s Arcadia, and her new production of Shakespeare’s Tempest opens the renovated Geary Theatre.

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 Hebel 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 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 Sorbe, Michael Feingold’s version of Alexandre Dumas’ Tower of Evil, Beckett’s Happy Days (with Charlotte Rae), Brecht’s Reversible Dance of Arturo Ui (with John Turturro), and Len Jenkins’ Candida. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

In Los Angeles, Perloff staged Pinter’s Collection at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction) and was associate director of Steven Berkoff’s Greek (which earned the Los Angeles Drama Critics’ Circle Award for best production).

Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Eva 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 by Carole Bayer Sager), And Miss Reardon Drinks a Little (with Julie Harris and Estelle Parsons), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Isen’s Little Essay (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-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 Camden Michael 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 Theatre Association and a panel member of the National Foundation for Advancement of the Arts. He has published six anthologies for young actors and is a frequent guest speaker and adjudicator throughout the country. In 1989, he founded the Young Conservatory’s New Plays Program, to date eleven new works by professional playwrights have been developed, five of which have been published by Smith & Kraus in New Plays from A.C.T.’s Young Conservatory. The release of volume two of New Plays is scheduled for December 1995.

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

PETER MARADUDIN (Associate Artist), lighting designer in residence at A.C.T., has designed Gaslight, Arcadia, Othello, The Play’s the Thing, Rosenzweig and Guenther Are Dead, House, Oleanna, Full Moon, Scapin, Uncle Vanya, Pecos, Pygmalion, The Learned Ladies, Antigone, and Hecuba. On Broadway, he designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom, and for regional theater he has designed more than 150 productions for such companies as The Guthrie 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 Angstrom Award for lifetime achievement in lighting design.

RICHARD SEYD (Associate Artist) served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area Theatre Critics’ Circle Awards for his productions of Cloud 9, About Face, Noses 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 Wash. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre: A View from the Roof of Who’s Afraid of Virginia Woolf for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Dancers for the Mark Taper Forum’s New Play Series. He directed The Learned Ladies (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed A Midsummer Night’s Dream for the California Shakespeare Festival in 1991. That year he also directed Sarah’s Story at the Los Angeles Theatre Center; Born Yesterday at Marin Theatre Company; and King Lear at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed The Learned Ladies, the American premiere of 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 TAKAZAUKAS (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 com-

edy to plays by Chekhov, Van Kliest, 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 revival of Rodgers and Hart’s Boys from Syracuse for the San Francisco Shakespeare Festival. Highlights of his upcoming season include the Virginia Opera’s opening production of Rigoletto, directing debuts with the Tulsa Opera and National Opera of Canada in Toronto, and productions of A Little Night Music and La Nozze de Figaro, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazaukas is the recipient of numerous Bay Area Theatre Critics’ Circle Awards, several Los Angeles Drama-Logue Awards, a Cable Car Award, and an endorsement 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 Life of the Mind, Born This, Dinner at Eight, and Light Up the Sky. This season at A.C.T. he directs Patrick Hamilton’s Gaslight and “A Galaxy on Geary,” which celebrates the reopening of the newly renovated Geary Theater.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff in 1993 after sixteen years as a member of the Bay Area theater community. She has stage-managed more than sixty productions, including Don Pass 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 performed at Soho Repertory Theatre, The Hypocrite in San Francisco at Primary Stages, The Land of Fog and Whistles as part of the Whitney Museum/Phil 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 Coward. In 1991 he received another Obie for Sincerity Forever. Two collections of his plays have recently been published: The Bad Infinity (PAJ/John Hopkins University Press) and Two Plays (Sun & Moon Press). Sun & Moon also published A Shelf in West’s Clothing, his third collection of poetry, and Wellman’s most recent novel, Annie Salem.
WAYS OF GIVING

Gifts to American Conservatory Theater may be made in a variety of ways: cash, appreciated securities, bequests, and other planned gifts. A “planned gift” is a broad term that includes pooled income funds, gift annuities, charitable trusts, life insurance, and property. Planned gifts often provide considerable tax savings. Many people who could not otherwise give to A.C.T. as generously as they would like find they are able to do so with a carefully planned gift. If you would like more information, please contact the Development Department, A.C.T., 10 Grant Avenue, San Francisco, CA 94108, (415) 449-4251.

American Conservatory Theater wishes to thank the following individuals, corporations, and foundations who have generously pledged more than $27 million toward the renovation of the Geary Theater as of October 17, 1995.

DISTINGUISHED BENEFACCTOR
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
Krege Foundation
Alan L. and Ruth Stein

BENEFACCTOR
Anonymous
Barbara and Gerson Bakar
Sally and Bill Hambrecht
Burt and Deedee McMurry
Mr. and Mrs. Claude N. Rosenberg, Jr.

PATRON
Anonymous
BankAmerica Foundation
Cahill Contractors
Columbia Foundation
S.H. Cowell Foundation
Mrs. Phoebe Cowles and Mr. Robert Girard
Fleishhacker Foundation
Francie and Morris Fleishhacker
Marcia 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
Sheppard Pollack and Paulette Long
The San Francisco Foundation
Wayne and Gladys Valley Foundation

UNDERWRITER
Anonymous
Frank A.-Campioni Foundation
Chevron U.S.A., Inc.
Mr. and Mrs. Ray Dolby
First Interstate Bank of California Foundation
Mr. and Mrs. William Fisher
Mr. and Mrs. Robin Gates
Genentech and Associates
The Hearst Foundations
IATSE
Christian and Stan Mattison
Harold and Arlene Schnitzer

SPONSOR
Anonymous
The William K. Bowes Foundation
The Leo J. and Celia Carlin Fund
Cathedral Development Corporation
Mr. and Mrs. Richard J. Fineberg
Mr. and Mrs. Donald G. Fisher
Mr. and Mrs. Patrick F. Flannery
Mary Jo and David E. Francis
Grants for the Arts of the San Francisco Hotel Tax Fund
Howard Rice, Nemerovski, Canady, Robertson, Falk and Rabkin
Ms. Ada Glover Jackson
Mr. and Mrs. Jerome Markowitz
McKesson Foundation
F. Eugene and Mary S. Metz
Mr. and Mrs. Walter Newman
Tony and Mary Lou Schiavo
Mr. Toby Schreiber
Mr. Daniel G. Volkman, Jr.

INVESTOR
Anonymous
AT&T
Frits and Ernest Benschop
The Booth Foundation
Marjorie and Peter Donat
Ms. Joan Eckart
Mrs. Dorothy Eichhorn
Mr. and Mrs. David Gilo
Mr. Edward Hastings and Mr. Gino Barcone
Jed and Jo Hurley

Mr. and Mrs. Harold Isbell
Mr. Donald E. Kelley, Jr.
Mr. and Mrs. John P. Levin
Ms. Sue Yung Li
Mr. and Mrs. Bruce Mitchell
Ms. Carolyn J. Morris
Jackie and Howard Nemirovski
Mr. and Mrs. William L. Porter
Ms. Diane Prichard
Mr. David Stephens
Mr. and Mrs. Theodore Weber
Dr. Irving L. Weissman
Mr. and Mrs. Keith B. Williams
Mr. and Mrs. Wil S. Wong

CONTRIBU
Anonymous
Mr. and Mrs. James Michael Allen
Mr. David R. Allman and Mrs. Thomas C. Andersen
Mr. Paul Angelo
Mr. Newell Arnerich
Mr. and Mrs. Clifford A. Barbanell
Mr. and Mrs. Anthony M. Bokovich
Mrs. Ellen S. Buchen
Mr. and Mrs. Thomas Cocoon
Mrs. Noelle Dangremont
Mr. and Mrs. R.E. Danielson
Mr. and Mrs. Aristides Demetrius
Mr. and Mrs. John F. DeRosa
Mr. and Mrs. Joseph Ehman III
Mr. Leon A. Farley
Mr. and Mrs. George H. Fitch
Mr. Thomas W. Flynn
Dr. and Mrs. Fred N. Fritsch
Harvey W. Glasser
Ms. Joyce K. Glidden
Mr. Robert C. Grady
Mr. Frank Pignatti
Mr. and Mrs. Marvin M. Grove
Mr. and Mrs. Thomas H. Harrell
Mr. and Mrs. William E. Hawn
Ms. Nancy Hood
Ms. Lanette S. Howard
Mr. and Mrs. Bradford Jeffries
Mr. and Mrs. Robert R. Johnston
Mr. and Mrs. James H. Jones
Mr. and Mrs. Donald Klein
Ms. Carole J. Krause
THE GEARY THEATER CAMPAIGN

Mr. Allan Halcomb • Ms. Eleanor S. Hansen • Ms. M. Christine Hanstein • Ms. Janet Hardy • Mr. and Mrs. Michael L. Hawley • Mr. Richard L. Hay • Mr. and Mrs. Gerald C. Hayward • Mr. and Mrs. Jon Heiner • Mr. and Mrs. Leon Henkin • Mr. Mike Hill • Dr. and Mrs. Samuel Hoch • Mrs. Frances L. Hoffmann • Mr. and Mrs. Tom Hofstetter • Mrs. Martha W. Hollenbeck • Ms. Natalie A. Hopkins • Mr. and Mrs. Elliott R. Hudson • Ms. Myrna B. Hughes • Mr. David S. Hugley • Ms. Judith L. Humberg • Mr. and Mrs. Robert E. Hunter Jr. • Mr. Laurence J. Hyman • Mr. and Mrs. George Ingham • Mr. William Jardine • Mr. G. Alan Jelten • Dr. and Mrs. Jon A. Jenny • Marine Chartering Co., Inc. • Mr. and Mrs. Clayton W. Jones • Dr. and Mrs. Martin Katz • Ms. Sylvia Katzman • Mr. and Mrs. John G. Kelly • Mrs. Elizabeth W. Kennedy • Mrs. Paul Kennedy • Ms. Delaine Kilduff • Dr. and Mrs. Jerrold L. Kingley • Mr. Robert C. Kirkwood • Mr. and Mrs. Jim Klinghoffer • Mr. and Mrs. Barry Koehler • Mrs. Susan Krumbien • Mr. and Mrs. Mark Kudala • Mr. and Mrs. P. Beach Kuhl • Beatrice Kushner • Ms. Nancy Kuykendall • Mrs. Wendy Laranje • Mr. and Mrs. John A. Lainvore • Mr. and Mrs. Rudolph J. Leeman • Mr. and Mrs. Barry Lenox • Ms. Helen S. Lewis • Dr. and Mrs. Norman Livermore III • Mr. and Mrs. Derek Logquist • Mr. and Mrs. Allred Long • Mr. and Mrs. John Long • Ms. Margaret B. Long • Ms. Yvonne Dechant Lorvan • Ms. Katherine A. Lowe • Ernest Lowenstein Foundation Inc. • Mr. and Mrs. Larry Ludlow • Mr. and Mrs. James J. Ludwick • Dr. James R. Lynder • Ms. Dorothy L. Lyman • Mr. and Mrs. Bruce R. MacLeod • Mr. Gerald Mann • Dr. and Mrs. Henry H. Mally • Mr. and Mrs. J. Malone • Mr. John A. Mann • Mr. and Mrs. Stephen Maasay • Mr. Dakin Matthews • Ms. Hilda Mazzia • Miss Elizabeth C. McAllister • Mr. and Mrs. John C. McClure • Mr. James McIntosh • Judge Vincent McMeekin • Ms. Leila V. McReynolds • Mr. James M. McVeigh • Ms. Hirsnie Medley • Ms. Karen Weaver Mello • Mr. and Mrs. Audrey W. Metcalf • Mr. and Mrs. Glen Michel • Drs. Craig and Natalie Miller • Mr. Hugh W. Miller • Cndr. & Mrs. Robert W. Miller • Mr. and Mrs. J. G. Mitchell • Ms. Marcia M. Modette • Miss Shannon J. Mollatt • Miss Fredericka Montgomery • Mr. Ralph V. Moore • Dr. Lindley R. Moreau • Mr. and Mrs. Robert Morey • Mr. Wendell Morris • Mr. Jerome B. Munday • Ms. Muriel Murch • Mr. and Mrs. Merrill E. Newman • Ms. Mary D. Niemiller • Mr. and Mrs. Herbert H. Niemiller • Mrs. Russell Nilem • Mr. and Mrs. Richard O. Olson • Ms. Paula J. Paley • Ms. Glenys Parry • Dr. Loren Pedersen • Reverend David M. Pettingill • Ms. Donna Pimentel • Mr. Roderick Pimlott • Ms. Renee M. Pinz • Mr. John J. Powers • Mr. Steve Rando • Mr. and Mrs. Mark Rand • Mrs. Catherine P. Reardon • Miss Wendy Redford • Drs. and Mrs. Karen Reuther • Ms. June Martin Riley • Mrs. Edis Robinson • Mr. Orrin W. Robinson III • Mr. and Mrs. Saul Rockman • Ms. Nancy S. Rogers • Dr. Deborah S. Rose • Dr. and Mrs. Alan J. Rosenberg • Mr. Gerald B. Rosenblum • Dr. and Mrs. William A. Rosow • Mr. and Mrs. Irwin Roth • Ms. Diane Rubin • Miss Patricia Russell • Robert Schindelkamp • Mr. Gary Schriner • Ms. Meredith Schoenfeld • Mr. and Mrs. Paul J. Schmucker • Mr. Marcel Schmucker • Mr. James H. Schmucker • Ms. Beverly Seaberg • Mr. Lee D. Seeling • Ms. Nancy K. Shaffer • Miss Irene A. Sharp • Ms. Ragna K. Sherry • Mr. and Mrs. Richard J. Simon • Mr. James C. Skelton • Ms. Deborah E. Skidmore • Mr. Peter Slott • Mr. and Mrs. Richard D. Smallwood • B.C. Smith • Mr. and Mrs. James E. Smith • Mr. and Mrs. Stuart H. Smith • Dr. Kriekle Soghidin • Mr. Jack Sollen • Mr. and Mrs. Harold R. Somers • Ms. Besette Soffler • Mr. and Mrs. John L. Spang • Mr. and Mrs. Bruce Spaulding • Mr. and Mrs. Donald Stager • Ms. Norma T. Stalker • Dr. and Mrs. Norman C. Staub • Ms. Carol R. Strand • Dr. and Mrs. C. R. Strutz • Ms. Jessica B. Suess • Ms. Georgina G. Sullivan • Ms. Judith Sullivan • Ms. Margaret Takahashi • Mrs. Eaton Taylor • Mr. Michael Tedesco • Dr. and Mrs. Alan Teitelbaum • Ms. Carolyn O. Thiessen • Mr. and Mrs. Jeffrey Thomas • Mr. and Mrs. Jeffery Thomas • Mr. and Mrs. Robert A. Thomas • Mr. and Mrs. S. J. Thomas • Mr. Burt Thompson • Miss Rosemary Thompson • Mr. and Mrs. Karl L. Thon • Miss Anne Thompson • Mr. and Mrs. Edward J. Tiedmann • Ms. Jean E. Tillier • Mr. Peter Tittelbach • Ms. Patricia Tomlinson • Mr. and Mrs. Gary J. Torre • Ms. Sylvia G. Tobin • Ms. Virginia A. Townends • Ms. Evelyn M. Truitt • Mrs. Margo Turckington • Ms. Mary L. Turner • Ms. Stephanie M. Vargo • Mr. and Mrs. C. L. Wade • Ms. Dorothy E. Walker • Mr. and Mrs. Charlie Wamske • Mr. and Mrs. James Warlow • Mr. Peter L. Ward • Ms. Annette E. Warde • Mrs. and Mr. Evelyn M. Warde • Mr. and Mrs. Marvin B. Wheeler • MEMORIAL GIFTS • Geoffrey A. Bell • Fred S. Geick • Edith Markson • Mrs. Besette Susman •

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

BOX OFFICE INFORMATION
The A.C.T. Central Box Office: Visit us at 405 Geary Street at Mason, next to the Geary Theatre, the block west of Union Square. Central Box Office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

Box Office at the Stage Door Theater: A full-service box office is open ninety minutes before each performance in this theater.

BASS: A.C.T. tickets are also available at Bass centers, including The Wharehouse and Tower Records Video.

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

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

Tickets Prices

<table>
<thead>
<tr>
<th>Event</th>
<th>Price</th>
<th>Ticket Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preview</td>
<td>$27</td>
<td>Center Orchestra*</td>
</tr>
<tr>
<td>Orchestra/Loge</td>
<td>$25</td>
<td></td>
</tr>
<tr>
<td>Balcony</td>
<td>$20</td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>$13</td>
<td></td>
</tr>
<tr>
<td>Tuesday/Thursday</td>
<td>$35</td>
<td>Central Orchestra*</td>
</tr>
<tr>
<td>Orchestra/Loge</td>
<td>$33</td>
<td></td>
</tr>
<tr>
<td>Balcony</td>
<td>$26</td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>$15</td>
<td></td>
</tr>
<tr>
<td>Friday/Saturday/Sunday</td>
<td>$45</td>
<td>Center Orchestra*</td>
</tr>
<tr>
<td>Orchestra/Loge</td>
<td>$41</td>
<td></td>
</tr>
<tr>
<td>Balcony</td>
<td>$32</td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>$18</td>
<td></td>
</tr>
</tbody>
</table>

*Only available at the Geary Theatre

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

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

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

SPECIAL PROGRAMS
A.C.T. Prologues: One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each production from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchange: Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information call (415) 439–2469.

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) 439–2469.

Student Matinees: Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at...
FOR YOUR INFORMATION

$8. For information call Jane
Tarver, Student Matinee Coordi-
nator, at (415) 439–2383.

"Words on Plays":
Handbooks containing a synop-
sis, advance program notes, and
other background information
about each of the season's plays
are available in advance to Full
Season subscribers for the spe-
cial 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 Con-
servatory offers training for stu-
dents 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,
are 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 avail-
ability. After five hours, the reg-
ular rate applies. (A limited num-
ber of Full Season subscribers
enjoy an even greater discount,
but the offer is already sold out
for this season.)

AT THE THEATER

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.

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

Smoking is not permitted in the
building.

Wheelchair Access:
The Stage Door and Geary The-
aters are accessible to persons
in wheelchairs.

VENUES
The Stage Door Theatre is
located at 420 Mason Street at
Geary, one block from Union
Square.
The Geary Theatre is located
at 415 Geary Street at Mason.

Geary Theater Exits

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