



GEARY THEATER
INAUGURAL SEASON

AMERICAN CONSERVATORY THEATER
1995-1996 SEASON

the

TEMPEST

we are such stuff as dreams are made on

Steele

The Ultimate in Real Estate Lending



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*



FIRST REPUBLIC
BANCORP INC.

388 Market Street, San Francisco, CA 94111 Telephone (415) 392-1400

First Republic Bancorp Inc. is a New York Stock Exchange Company

San Francisco San Rafael Los Angeles Beverly Hills San Diego



AMERICAN CONSERVATORY THEATER

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 Demetrios
Mr. Daniel Eitingon
Mr. Mortimer Fleishhacker
Mr. John Goldman
Mr. Mike Halloran
Ms. Sally P. Hambrecht
Mr. Thomas W. High
Ms. Sue Yung Li
Mr. Stan Mattison
Ms. Deedee McMurtry
Dr. Mary S. Metz
Mr. Howard N. Nemerovski
Dr. Jerome D. Oremland
Ms. Carey Perloff
Mr. Anthony M. Schiavo
Mr. Toby Schreiber
Mr. Alan B. Snyder
Ms. Julie H. Stein
Ms. Barbara Stone
Mr. Steven L. Swig
Mr. Greg Wendt
Mr. Keith B. Williams

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

Edward Hastings,
Artistic Director, 1986-92



A.C.T.

Carey Perloff, *Artistic Director*

1995-96 REPERTORY SEASON

ARCADIA

by Tom Stoppard

directed by Carey Perloff

October 12, 1995 - December 3, 1995

Stage Door Theatre

SEVEN GUITARS

by August Wilson

directed by Lloyd Richards

November 9, 1995 - December 23, 1995

Marines Memorial Theatre

GASLIGHT

by Patrick Hamilton

directed by Albert Takazauckas

December 14, 1995 - January 28, 1996

Stage Door Theatre

THE TEMPEST

by William Shakespeare

directed by Carey Perloff

January 18, 1996 - February 18, 1996

Geary Theater

DARK RAPTURE

by Eric Overmyer

directed by David Petrarca

February 29, 1996 - March 31, 1996

Geary Theater

in rotating repertory at the Geary Theater

THE CHERRY ORCHARD

by Anton Chekhov

directed by Barbara Damashek

April 4, 1996 - June 7, 1996

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 com-

Terence McCarthy



The 85-year-old Geary Theater, damaged in the 1989 Loma Prieta earthquake, reopens this month.

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

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

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.

PUT OUR JEANS ON



DAVID SIMS © GAP 1996 For the nearest Gap store, call 1-800-GAP-STYLE.

GAP
DENIM

Stickley

SOLID OAK
5 FINISHES AVAILABLE

SOLID CHERRY
2 FINISHES AVAILABLE

25W 31 1/2D 43H
VISA MC DISC

Retail \$1033.

SPECIAL PRICE \$775.



HARVEY ELLIS ROCKER

Noriega Furniture

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

NEW YORK: *Lincoln Center* American Ballet Theatre, Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Great Performers, 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 Fun! 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 Theater, Drury Lane, Goodman Theater, 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**

Stagebill

FOR MORE INFORMATION, CONTACT ROBERT CAULFIELD (415) 536-0121

Stagebill

Vol. 2, No. 4 January 1996

American

Conservatory Theater

Carey Perloff, Artistic Director
Thomas W. Flynn, Administrative Director
James Haire, Producing Director
Elizabeth Brodersen, Program Editor / Art Director
Jessica Werner, Associate Editor

Stagebill

Carol Evans, President and Publisher
Clifford S. Tinder, V.P. Executive Editor
Denise Favorule, Advertising Director
Bruce J. MacKenzie, V.P. Arts Marketing Group
Bruce Appel, Controller
Peter Cieply, Managing Editor
Jeffery Kennedy, Program Editor
Paul Brockmann, Production Director
Maude Popkin, Production Manager
Sharon Falvey, Arts Marketing Manager
Bob Caulfield, Western Advertising Director
Marc Etter, Midwest Advertising Director
Dorothy T. Cameron, National Accounts Director
Jan Dwyer, National Accounts Director
Betsy Gugick, Texas Advertising Manager
Tom MacFarland, Detroit Advertising Manager
Judy Pletcher, Washington D.C. Manager
Lee Churchman, Philadelphia Account Manager
Marilyn Nutter, Advertising Coordinator

K-III Magazines

William F. Reilly, Chairman
Harry A. McQuillen, President
Charles G. McCurdy, Vice Chairman
Beverly C. Chell, Vice Chairman
Christina B. Wagner, Vice President
Linda C. Jenkins, Chief Financial Officer
Curtis A. Thompson, Vice President
Brian T. Beckwith, Vice President, Operations
Edward J. Egan, Vice President, Manufacturing
Nan L. Elmore, Vice President, Group Sales

STAGEBILL is published in San Francisco, Atlanta, Chicago, Dallas, Houston, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts and National Theater. Stagebill is published by Stagebill, Inc., 144 E. 44th Street, New York, N.Y., 10017, (212) 687-9275. Copyright 1995 Stagebill, Inc. All rights reserved. Printed in U.S.A.

Advertising Offices: San Francisco: 314 Fourth Street, San Francisco, California 94107, (415) 536-0121, FAX (415) 536-0111. Chicago: 500 North Michigan Avenue, Chicago, Illinois 60611, (312) 565-0890. New York: 144 East 44th Street, New York, NY 10017, (212) 687-9275. Washington: c/o Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

CONTENTS



CONTENTS:


About A.C.T.	4
A.C.T. Staff	8
News from A.C.T.	12
Program Notes	17
Sponsor Profiles	37
Who's Who	43
A.C.T. Profiles	49
Contributors	52
Geary Theater Campaign	57
For Your Information	61



A.C.T.

Above: Detail of the newly restored Geary Theater. Photo by Terrence McCarthy.
On the cover: Photo of David Strathairn by Scott Peterson;
design by Oh Boy, A Design Company.

All editorial materials © 1996 by American Conservatory Theatre Foundation, Inc.
All rights reserved.

CAREY PERLOFF, *Artistic Director*THOMAS W. FLYNN
Administrative DirectorJAMES HAIRE
*Producing Director***ARTISTIC**Meryl Lind Shaw,
Casting Director
Mac Wellman,
TCG Resident Playwright
Larry Biederman,
Artistic & Literary Associate
Glynis Rigsby,
*Artistic Staff Assistant***ASSOCIATE ARTISTS**Kate Edmunds
Peter Maradudin
Richard Seyd
Albert Takazauckas**ACTORS**Graham Beckel
Katherine Borowitz
Matthew Boston
Julie Boyd
Leith Burke
Roberta Callahan
L. Peter Callender
Daniel Cantor*
James Carpenter
Rosalyn Coleman
Hector Correa
Keith David
Viola Davis
Vera Farmiga
Christopher Hickman*
Gerald Hiken
Tommy Hollis
Geoff Hoyle
Katharine Jay
Steven Anthony Jones
Tina Jones*
Warren D. Keith
David Patrick Kelly
Drew Khalouf
Kimberly King
Kay Kostopoulos
Charles Laney
Tom Lenoci
Sharon Lockwood
Julian López-Morillas
Lesli Monthan
William Paterson
Elizabeth Payne
Ric Prindle
Letha Remington
Charles Shaw Robinson
Roger Robinson
Brian Keith Russell
Ken Ruta
Remi Sandri
Ruben Santiago-HudsonMichael Santo
Michele Shay
Jean Stapleton
Mollie Stickney*
David Strathairn
W. Allen Taylor
Michael Tucker
Gloria Weinstock
*Equity Professional Theater Interns**DIRECTORS**Barbara Damashek
Carey Perloff
David Petrarca
Lloyd Richards
Richard Seyd
Albert Takazauckas**COMPOSERS**David Lang
Stephen LeGrand
Michael Roth**INTERNS**Kathryn Clark
Jennifer Polansky**ADMINISTRATION**Dianne M. Pritchard,
General Manager
Alice E. Lührmann,
Geary Theater Manager
Beulah Steen, *Receptionist*
Caresa Capaz, *Secretary*
Margaret Sharp, *Scheduler*
Barbara Gerber,
Volunteer Coordinator
**DEVELOPMENT AND
COMMUNITY AFFAIRS**
Michelle McClellan,
Acting Director
Jerome Moskowitz,
Manager of Institutional Giving
Michele Casau,
Officer for Membership
David Allman,
Donor Systems Coordinator
FINANCE
Amy Westfall, *Director*
Matt Jones, Cheryl Kuhn,
Linda Lauter,
Business Associates
MIS
Thom Morgan, *Director*
Ernie Gumpas, *Data Entry***MARKETING & PUBLIC
RELATIONS**Robert Sweibel, *Director*
Luis Palomares,
Public Relations Manager
Mary Beth Smith, *Associate
Director of Marketing*
Susanna Falk, *Assistant*
Linda Graham, *Group Services***PUBLICATIONS**Elizabeth Brodersen, *Editor*
Jessica Werner, *Associate***BOX OFFICE**Richard Bernier, *Manager*
Jane Tarver, *Student Matinee/
Group Sales Treasurer*
James Sheerin, *Head Treasurer*
Lorraine Andros, Vonnah
Bagner, Peter Davey,
Shanon Duncan, David
Engelmann, Ruby Lee,
Demetrius Martin, Michael
Sussman, *Treasurers***SUBSCRIPTIONS**Mark C. Peters, *Manager*
Shanon Duncan, Doris
Yamasaki, *Coordinators***TELESERVICES**Carol M. Yamasaki, *Manager*
Cheryl Valenzuela, *Acting
Assistant Manager*
Marc Bauman, James Brown,
Samuel Cacas, Robert
Duarte, Scot Free, Lisa
Garrigues, Eileen Gorman,
Nancy Hermione, Keith
Klippensteen, Denise
Moss, George Nguyen,
Barbara Purcell, Linn
Swaim, Erika Whitmore,
*Sales Agents***FRONT OF HOUSE**Diana Aurelius, Michelle
Stortz, *House Managers*
David Engelmann, *Head Usher*
Eva Ramos, Beverly Saba,
Door Persons
Seth Bender, Mary
Chamberlain, Joe
Fernandes, Josie Fernandes,
Charles Montague, Francis
Nzeutem, Helen Parker,
Casey Robbins, Colleen
Rossby, Joe Scaroni, Neil
Stewart, Jennie Yee, *Ushers***OPERATIONS**Lesley Pierce, *Director & Geary
Theater Owner's Representative*
Burt Smith, *Assistant Manager*
Christopher Moseley, *Facilities*
Curtis Carr, Jr., Michael
Fernandez, Richard
Supinsky, *Security***PRODUCTION**Edward Lapine,
Production Manager
Edward L. Raymond,
Technical Supervisor
Christopher Downing,
Company Manager
Tony Eng, *Production Intern***DESIGNERS**Kate Edmunds,
Resident Scenic Designer
Stephen LeGrand,
Resident Sound Designer
Peter Maradudin,
Resident Lighting Designer
Chad Owens, *Design Associate*
Christopher Akerlind, *Lighting*
Dwight Andrews,
*Musical Direction***LOYSERVICES**Loy Arcenas, *Scenery*
Beaver Bauer, *Costumes*
Scott Bradley, *Scenery*
Tom Clark, *Sound*
Deborah Dryden, *Costumes*
Walker Hicklin, *Costumes*
Deborah Landis, *Costumes*
James LeBrecht, *Sound*
Adrienne Lobel, *Scenery*
Rob Milburn, *Sound*
Larry Reed, *Shadow Art*
Constanza Romero, *Costumes*
John Wilson, *Scenery*
Sandra Woodall, *Costumes*
Lisa De Wolf, *Sound Intern*
Mary vel Tilman, *Lighting Intern***STAGE MANAGEMENT**Kate Stewart,
Kimberly Mark Webb,
Company Stage Managers
Donna Rose Fletcher,
Jane Neufeld, *Stage Managers*
Narda Alcorn,
Elsbeth M. Collins,
Elisa Guthertz, Ben Kaplan,
Michele M. Trimble,
*Assistant Stage Managers*Susan E. Brewer,
Sara K. McFadden, *Interns***SCENE SHOP**Edward L. Raymond,
Shop Foreman
Randall Reid, *Lead Builder*
Adam Bennes, Leo Loverro,
W. Bradley Moore,
Shop Mechanics
D.L. Campbell, *Lead Scenic Artist*
Mimi Herrera,
Assistant Scenic Artist
Jonathan Young, *Bench Hand*
Brad Lublin, *Purchasing Agent***COSTUMES**David F. Draper,
Costume Shop Manager
Joan Raymond,
Assistant Costume Shop Manager
Thiem Ma, Quyen Ly, *Tailors*
Joan Hirtzel, *Head Stitcher*
Jeffrey Larsen,
Accessories Artisan
Lourdes Ruiz, *Stitcher***COSTUME RENTALS**Callie Floor, *Supervisor*
Robert Moffet,
Assistant Supervisor
Cerridwen Buchanan, *Intern***PROPERTIES**Cheryl Riggins,
Properties Director
Cour Dain, *Properties Assistant***WIGS**Beverly Meyer, *Wigmaster*
Laura Caponera, *Intern***STAGE DOOR**Shari Bethel, *Crew Head*
Matt Blomquist, Paul Jepsen,
Stage Technicians
Marcus Fokken, *Wigs***GEARY THEATER**STAGE STAFF
Maurice Beesley,
*Master Carpenter*Jim Dickson, *Master Electrician*
Susanna Bailey, *Sound Master*
David Bluford,
Properties Master
Andrea Riner,
Wardrobe Supervisor
James Kershaw, *Stage Doorman***CONSERVATORY**Melissa Smith, *Director*
Susan Pace, *Conservatory &
Financial Aid Manager*
Craig Slaight,
Young Conservatory Director
Bruce Williams, *Director of
Summer Training Congress
& Community Programs*
Maureen McKibben,
Director of Student Affairs
Jack Sharrar, *Registrar &
Director of M.F.A. Program*
Jim Bock, *Technical Director &
Set & Lighting Designer*
Matt Jones, *Bursar/Payroll
Administrator*
Joe Rosenthal,
Library Coordinator
Roy Flores,
Financial Aid Associate
Paula Gloistein,
Administrative Assistant
Kimberly Mohne,
Young Conservatory Assistant
Bettye Krider, Alison Augustin,
Conservatory Assistants
Michaela Goldhaber,
*ArtReach Associate***FACULTY****ADVANCED TRAINING
PROGRAM**
Larry Biederman,
Project Director
Jeffrey Bihl,
Suzuki, *Project Director*
Bonita Bradley,
Yoga, Imaginal Movement
Kate Cherry, *Project Director*
Jeffrey Crockett, *Voice*Chris Herold,
Studies in Culture & Text
Kevin Jackson,
Acting, Project Director
Kay Kostopoulos, *Acting*
Winter Mead, *Masks*
Gaen Murphree,
Studies in Culture & Text
Frank Ottiwel,
Alexander Technique
Priscilla Regalado, *Modern Dance*
Ken Ruta, *Project Director*
Chanelle Schaffer, *Singing*
Meryl Lind Shaw, *Professionalism*
Melissa Smith, *Acting*
Deborah Susse,
Speech, Verbal Action
Bruce Williams, *Project Director***STUDIO A.C.T.**David Barry, *Acting*
Letitia Bartlett,
Dynamic Movement
Hal Brooks, *Acting*
Larry Biederman,
Directing for Actors
Dick Butterfield, *Scene Study*
Paul Finnochiaro, *Acting*
Marvin Greene, *Acting*
Christianne Hauber, *Scene Study*
Chris Herold, *Scene Study*
Andrew Hurteau, *Acting*
Tim Orr, *Improvisation*
Elizabeth Payne, *Voice and Speech*
Chanelle Schaffer, *Singing*
Barbara Scott, *Improvisation*
Bruce Williams,
*Audition Techniques***YOUNG CONSERVATORY**David Barry,
Acting, Improvisation
Letitia Bartlett, *Physical Acting*
Marc Bauman, *Physical Acting*
Charla Cabot,
Musical Theater, Acting
Frances Epsen, *Musical Theater*
Camie Foust,
*Creative Drama, Acting*Warren D. Keith,
Acting, Performance Workshop
Drew Khalouf, *Acting*
Dan Johnson, *Musical Theater,
Voice & Speech*
Kimberly Mohne, *Acting*
Jack Sharrar, *Directing*
Mark Silence,
Performance Workshop
Craig Slaight, *Acting,
Directing, Performance
Workshop***ACCOMPANISTS**Bryan Baker
Barry LloydA.C.T. operates under an agree-
ment between the League of
Resident Theaters and Actors'
Equity Association, the union of
professional actors and stage
managers in the United States.A.C.T. is a constituent of Theatre
Communications Group, the na-
tional organization for the non-
profit professional theater. A.C.T.
is a member of the League of
Resident Theatres, Theatre Bay
Area, Union Square Association,
San Francisco Chamber of Com-
merce, and San Francisco Con-
vention & Visitors Bureau.A.C.T. logo designed by Landor
Associates. The director is a
member of the So-
ciety of Stage Directors and Chore-
ographers, Inc., an independent
national labor union.NATIONAL A.C.T. is sup-
ported in part by
FOR THE grants from the
ARTS National Endow-
ment for the Arts
and the National Endowment for
the Humanities.**GROUPS SAVE
AT A.C.T.**Groups of fifteen or more can save up to
thirty percent on A.C.T. ticket prices.
And group leaders see the show for free!*For information,
call Linda Graham at
(415) 346-7805.*

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

A.C.T. PROLOGUES

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

AUDIENCE EXCHANGES

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

A.C.T. PERSPECTIVES

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

"WORDS ON PLAYS"

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

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

On 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



A.C.T.

Kidshows
A Performing Arts Series
for Children
Presents

The Black Light Theatre of Prague
PETER PAN

Finally, back in the Bay Area! Fly through Never-Never-Land with amazing special effects by the foremost company of this unique theatrical art form.
In association with Cal Performances

ZELLERBACH HALL
U. C. BERKELEY
WED. MAR. 6, 7pm

Adult \$15, Children \$10
Group rates for 10 or more
Charge-by-Phone
(510) 642-9988 or **BASS**



OTHER UPCOMING KIDSHOWS:

Berkeley, Julia Morgan Theatre (510) 839-0886
Sun. Feb. 4 Gary Lapow, Singer 11am, 12:15pm
Oakland, Calvin Simmons Theatre (510) 839-0886
Wed. Mar. 20 Brer Rabbit Speaks, African-Amer. Stories 9:30am

Walnut Creek, Leshner Regional Cntr. (510) 945-7469
Sat. Feb. 3 Chinese Folk Dance Assn. 10:30am
Fri. Feb. 16 "Frog & Toad Stories" 1:30pm
For a complete KIDSHOWS schedule call **(510) 839-0886**

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

CONSERVING FINE ART

Ken Friedman



A.C.T. Conservatory Director
Melissa Smith

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.

“MAIN-
TAINING
A LINK
BETWEEN
TRAINING
AND PERFOR-
MANCE HAS
ALWAYS BEEN
AN INTEGRAL
PART OF
A.C.T.'S
MISSION.”

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

Enrich
Your Smile



COSMETIC DENTISTRY

will make you smile with advances in:

- whitening • porcelain veneers • bonding
- complete dental care

For your free personal consultation please call:

Russell C. Young D.D.S.

(415) 928-8288

#1 Daniel Burnham Court, Suite 305 C

(near Post Street & Van Ness Ave.)

San Francisco, CA 94109



Member of the American Academy of Cosmetic Dentistry

Single?

Personal Introductions
for

**Lesbians
&
Gay Men**

Providing Confidential Introductions
for Selective
Lesbians & Gay Men



Quality Partners
(510) 253-4848

When You're Done Waiting For Chance Encounters

HARRY DENTON'S

Starlight
ROOM

LIVE MUSIC & DANCING
NIGHTLY

450 POWELL STREET
SAN FRANCISCO
(415) 395-8595

SCALA'S
BISTRO

THE PERFECT SPOT FOR
PRE- AND POST-THEATER
DINING

Voted one of the Best New
Restaurants of 1995 by
'Esquire,' 'Conde Nast Traveler,'
and 'Travel & Leisure.'

"If you're like me, Scala's may be
one of the restaurants to earn a
place on your speed dial."

Michael Bauer
S.F. Chronicle

Open Daily
for Breakfast, Lunch,
Dinner, Cocktails
& Late Night Dining

Adjacent to
Saks 5th Avenue
432 Powell

For reservations, call
395-8555

Fine Art, continued from page 12

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 Jenkin'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 Ehn'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!



Peter Ackerman



Steven W. Bailey



Robert Scott Bowman



David Cheng



Bryan Close



Stephen Cornwell



Jeffrey Dean



Michael DeGood



Elizabeth Eidenberg



Marisa Fox



Lea C. Franklin



Laura Hinsberger



Tom Kane



Jennifer Katz



Matthew Lawler



Shannon Malone



Preston L. Morgan



Robert Garret Oliver



Laura Porio



Shirley Roicca



Amelia Rosenberg



Elizabeth Sherman



Gregory Ivan Smith



Robert Smith



Damon K. Sperber



Don Speziale



Marc Weitz

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 *Arca-dia* and *Gaslight*. 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 ap-

prenticeship, 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.



Daniel Cantor

Burt & DeeDee
McMurtry
Fellowship



Tina Jones

Colin Higgins
Foundation
Fellowship



Christopher
Hickman

Mrs. Paul L.
Wattis
Fellowship



Mollie
Stickney

Mrs. Albert J.
Moorman
Fellowship

INTRODUCING STUDIO A.C.T. (FORMERLY THE ACADEMY)

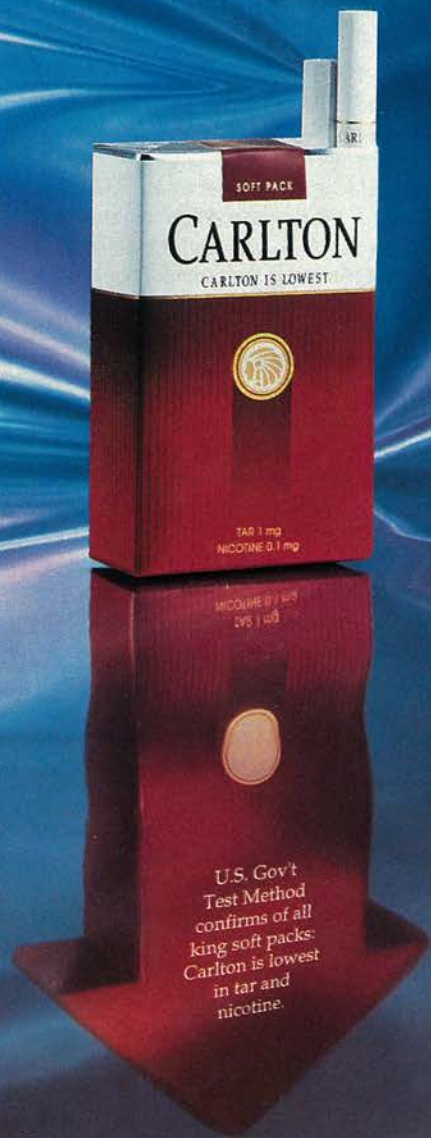
- Do you sing in the shower?
- Do you know your stage right from your stage left?
- Do you think you're funnier than that guy on late-night TV?
- Are you looking for motivation?
- Are you nervous at auditions?
- Are you dying to get a call-back?
- Are you tired of rehearsing in front of the mirror?

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.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

© 1995 B&W T Co



U.S. Gov't
Test Method
confirms of all
king soft packs:
Carlton is lowest
in tar and
nicotine.

Carlton is lowest

Kings: 1 mg. "tar", 0.1 mg. nicotine. Lowest of all brands: Carlton Ultra-Less.



American Conservatory Theater

Carey Perloff, *Artistic Director*

Thomas W. Flynn, *Administrative Director* James Haire, *Producing Director*

presents

the
T E M P E S T

(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 Visgilio

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

THE CLIFT

KGO 810

SAN FRANCISCO FOCUS

4 KRON

BAY TV

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



t h e
T E M P E S T

The Cast

(in order of appearance)

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

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, Sycorax, 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 Ferdi-

nand, 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 interrupts them by waking King Alonso.

2. As Caliban grumblingly 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, mistaking their misshapen form for a monster, and enchants Caliban with his first taste of alcohol. Trinculo reveals himself, and the reunited 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 ap-

points 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 harpy 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 shadow "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. ■

“I HAVE
... CALLED
FORTH THE
MUTINOUS
WINDS, AND
'TWIXT THE
GREEN SEA
AND THE
AZURED
VAULT SET
ROARING
WAR.”
—PROSPERO

*Emblem XXXI from
the Atalanta Fugiens,
by Michael Maier (1612):
The king, on whose head
the crown pressed heavily,
Swims in the wide sea,
and continually calls
in a loud voice
Take me back to my realm,
if you are sensible,
And no poverty nor any
bodily disease will
vex you any more.*

PROSPERO'S MAGIC

by Stephen Orgel

*Philosophy is odious and obscure,
Both law and physic are for petty wits;
Divinity is basest of the three,
Unpleasant, harsh, contemptible, and vile.
'Tis magic, magic that hath ravished me.*

—Dr. Faustus, by Christopher Marlowe

ONE
THING
PROSPERO'S
MAGIC IS,
IS SPEC-
TACULAR
THEATER.

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 oc-

curred 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.

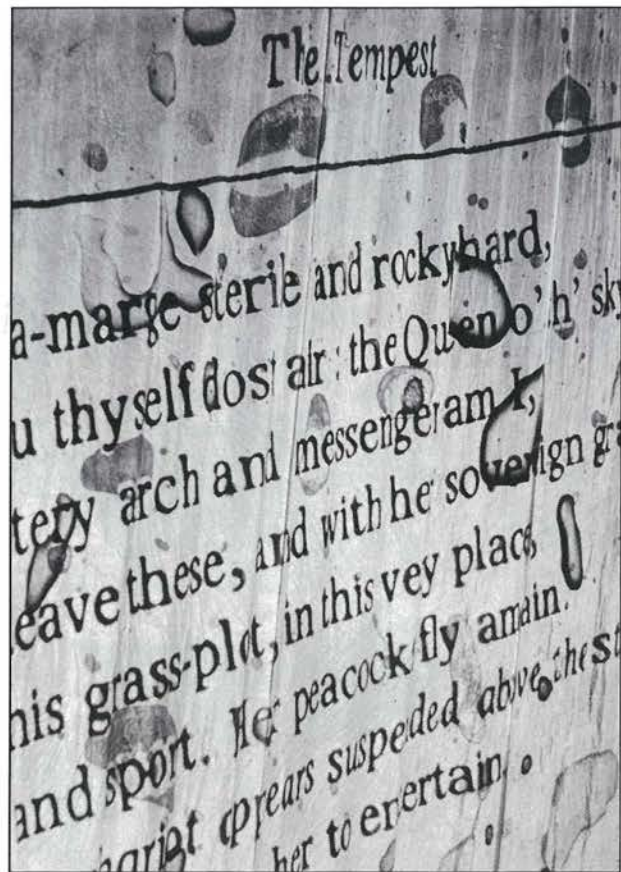
The most interesting aspect of this assumption is that *The Tempest* is the product of Shakespeare's old age. In 1610, however, Shakespeare was forty-six years old, and in the seventeenth century, forty-six was not any older than it is now. Statistics tell us that in the mid seventeenth century the average 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 ha[d] 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*



Plate from the *Mutus Liber* (wordless book), a seventeenth-century alchemical text containing enigmatic, allegorical pictures setting forth a recipe for the legendary philosopher's stone, said to turn any substance into gold.

is conveniently comforting: your daughter is absolutely obedient and cheerfully marries the man you choose; the girl your son brings home is a beautiful princess whose father controls the weather; you defeat your enemies and get your kingdom back; and your life concludes with harmony and reconciliation rather than despair and death. Most of these things *are* in the play; but there are other disturbing elements as well.

To begin with, Prospero's benev-

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 pathos 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 have required 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, has more to do 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, 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

IT IS THE
ELEMENT OF
MAGIC THAT
HAS MADE
THE TEMPEST
INTO SUCH A
POPULAR
SPECTACLE
FOR THREE
HUNDRED
YEARS.

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 theater, it is also Renaissance science and neoplatonic phi-

losophy, 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 shunned 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 re-assumption 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 na-

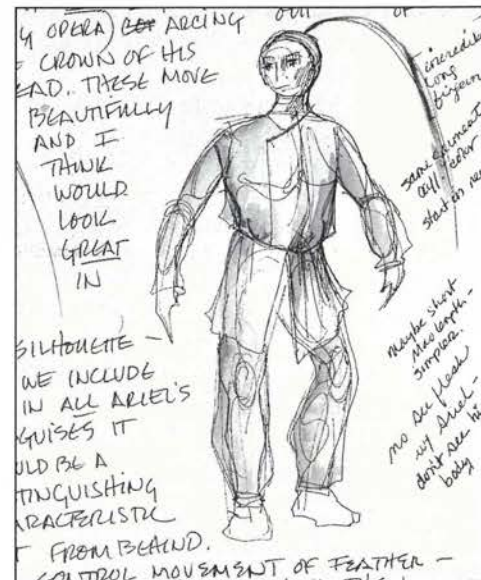
ture, lover and agent of the devil on earth. On the surface Prospero and Sycorax appear to be absolute antitheses, white magic versus black magic.

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



Detail of an original costume sketch for Ariel by Deborah Dryden

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.

Zanne (comedic servant characters of the Italian commedia dell'arte), contemporaries of Stephano and Trinculo. From *Diversarum nationum habitus*, by Pietro Bertelli (1594).



CONSIDERING *THE TEMPEST*

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 rend 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

Engraving inspired by Johann Goethe's Faust, showing the title character creating a living homunculus, or little man



Jean-Louis Charron, Paris

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 "Arcadias" 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,
T'excel 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 syntagem, 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

continued on page 40

THOMAS KINKADE, *Painter of Light*™

© 1995 Thomas Kinkade, Media Arts Group, Inc.



"Golden Gate Bridge, San Francisco"
Image Size: 24" x 36"

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

THOMAS KINKADE GALLERY

Three Bay Area Locations to Serve You:

• San Francisco
(800) 788-7330

• Santa Clara
(800) 448-0263

• Walnut Creek
(800) 933-6089

Orchestrating the most important decisions in a student's life ...

- ~ Boarding & Day School Placement
- ~ College Counseling
- ~ Educational Guidance
- ~ Summer, semester & year-long TIME OUT options worldwide

David Denman
Educational Consultant
(415) 332-1831



Hottest Ticket in Town!!

Phantom! Golden Gate Theatre
Mason St. Theatre MARINES MEMORIAL THEATRE
A.C.T. THEATRE ON THE SQUARE
La SCENE CAFE & BAR
* Prix Fixe Menu \$19.95
Theater/Dinner/Valet Parking \$5
490 Geary St. • 292-6430





**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 Tow-

ers. 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.



*The
Magic
of the
DOBAG
Turkish Rug*

*Acclaimed Worldwide
for its
beauty & durability...*

- All non-fading natural dyes
- 100% handwoven winter wool
- Profit-sharing
Women's Co-operative
- No child labor

*Select a Dobag for a
FREE trial in your home!*



3319 Sacramento Street, San Francisco
Tel: 415. 921-4180



When charting your financial course, choose an experienced navigator.

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

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

Sumitomo Bank of California
Member FDIC

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.

* * * * *



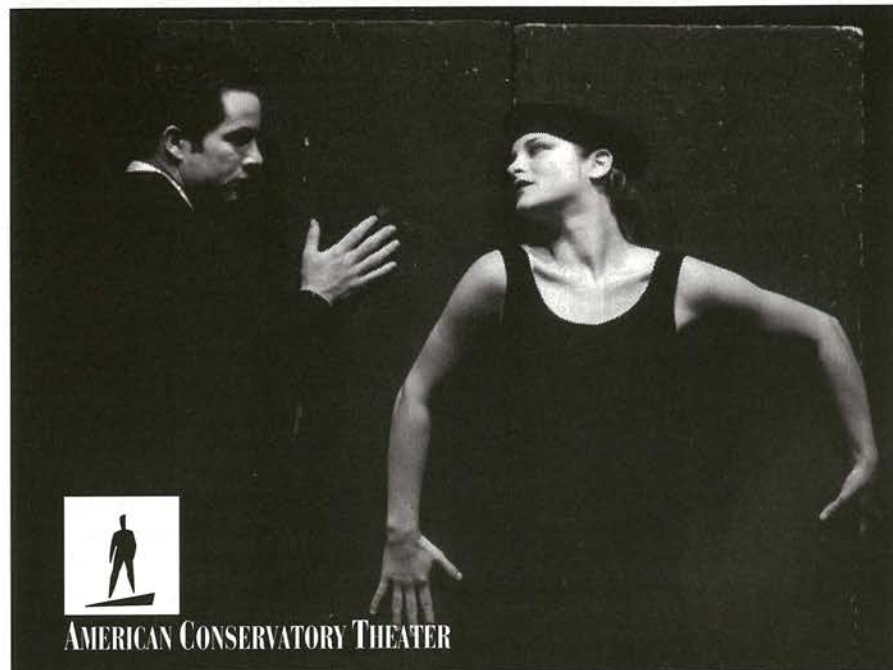
Cal Performances starts the spring thaw early. Investigating that model of a major modernist, Igor Stravinsky, conductor and balalaika player Dmitri Pokrovsky discovered that Stravinsky's early music was rooted in Russian folk traditions. February 10 at Zellerbach Hall, **The Pokrovsky Ensemble** presents 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/funk composer Me'Shell NdegeOcello, the company mixes the traditions of Black folklore 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 Páree. Vive l'Opéra!

—Peter Cieply



AMERICAN CONSERVATORY THEATER

Photo by Ken Friedman. Joshua Farrell, C'95, Jennifer Katz, C'96

"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. Illustrious 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

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

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

HELP A.C.T. MEET THE KRESGE CHALLENGE

Terence McCarthy



In November 1995, workers put a new face on the Geary Theater in anticipation of its grand reopening, just weeks away.

**A.C.T.
MUST REACH
THE GEARY
THEATER
CAMPAIGN
GOAL BY
JUNE 1,
1996.**

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 al-

ready 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 postperformance 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 Mical 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.



SPONSOR PROFILES

*S*AN 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*.

SAN FRANCISCO FOCUS

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."

*K*GO RADIO

KGO^{am} 810

First-time A.C.T. sponsor KGO NEWSTALK 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 Bass Centers including The Warehouse and Tower Records/Video. Visit our web site at www.act-sfbay.com.

from page 28

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 gasping thrice she
 oped her mouth, and
 bowing down her knee
 Upon the bare, hard
 ground she said,
 "O trusty time of night
 Most faithful unto privities,
 O golden stars whose light
 Doth jointly with the moon
 succeed the beams that
 blaze by day,

And thou three-headed Hecate,
 who knowest best the way
 To compass this our great attempt
 and art our chiefest stay;
 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 wond'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
 plain,
 And cover all the sky with clouds
 and chase them thence again.
 By charms I raise and lay the winds
 and burst the viper's jaw,
 And from the bowels of the earth
 both stones and trees do draw.
 Whole woods and forests I re-
 move; 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 oft, 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)

Design for a
 masquer's costume
 by Inigo Jones



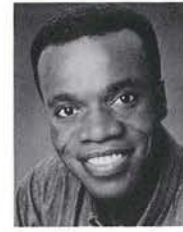
GRAHAM BECKEL (*Caliban*) appeared at A.C.T. earlier this season as Bernard Nightingale in *Arcadia*, directed by Carey Perloff. He made his Broadway debut in Preston Jones's *Texas Trilogy*

(*LuAnn Hampton, 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 Shanley's *Big Funk*, Tom Babe's *Fathers and Sons*, and Jack Gills' *Time Trial* (with Tommy Lee Jones). His off-Broadway theater credits include *Vampires* at Astor Place, *dreamer examines his pillow* at New York Stage Company, and the revival of *Little Murders* with Christine Lahti at Second Stage Company. He has also performed at the Long Wharf Theatre, Hartford Stage Company, StageWest, and Baltimore Center Stage. Beckel was featured in the Emmy Award-winning television productions of *Separate But Equal* with Sidney Poitier and *Barbarians at the Gate* with James Garner. He also appeared for a season on the NBC series "Café Americain." His film credits include *Jennifer Eight* with Andy Garcia, *The Paper Chase* with John Houseman, the Academy Award-nominated *Partners*, and *Leaving Las Vegas*.



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 Charlie*. 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.



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 II*, *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 Is Waiting* and Don Johnson's "Bridges." Callender is a founding member of ClassACT! at Malcolm X School in Berkeley.

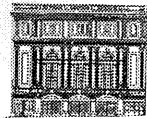


DANIEL CANTOR (*Ferdinand*), recipient of the Burt & DeeDee McMurtry Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program. He was last seen at A.C.T.

earlier this season as Septimus Hodge in *Arcadia*. Regional theater credits include productions at the Cincinnati Playhouse, Shakespeare Santa Cruz, Worcester Foothills Theater, Mill Mountain Theater, 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.



A.C.T. RETURNS TO THE
GEARY THEATER



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

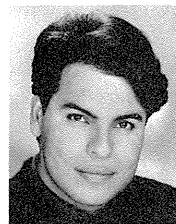
All items available at the Geary Theater Box Office

W H O ' S W H O



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 (*Boatswain*) appeared most recently at A.C.T. in *Light up the Sky*, *Cyrano de Bergerac*, and *Saturday, Sunday and Monday*. Last year he played Ganesha in *A Perfect Ganesh* at Marin Theatre

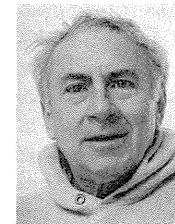
Company, where he previously performed the role of Max in *Lend Me a Tenor*. Other local theater credits include *The Caucasian Chalk Circle*, *Volpone*, and *The Misanthrope* at Berkeley Repertory Theatre; *The Taming of the Shrew*, *The Tempest*, *A Midsummer Night's Dream*, *Oh Kay!*, and *The Boys 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 *SAL* at the Climate Theater. 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*.



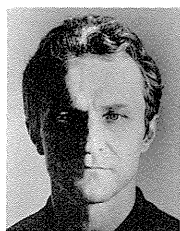
GERALD HIKEN (*Gonzalo*) appeared at A.C.T. most recently as Jellaby in *Arcadia* and Talthibios in last season's production of *Hecuba*. His other A.C.T. credits include *Antigone*, *The Learned Ladies*, *Pygmalion*, and *Scapin*.



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 Revels* and Berkeley Repertory Theatre's *Beaux' Stratagem* and *Geni(us)* (in which he portrayed himself).

DAVID PATRICK KELLY (*Ariel*) 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 *Is There Life After High School?* Kelly created roles in several plays by Richard Foreman, including *The Cure*,

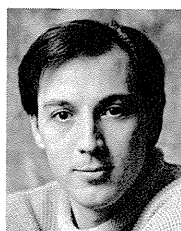


Film Is Evil, Radio Is Good, which won an Obie Award, and *The Mind King*. He has also won critical praise for his classical roles, particularly the title roles of *Woyzeck*, directed by Foreman, and *Tartuffe*, directed by Mark Lamos at Hartford Stage Company, for which he received the Connecticut Critics' Circle Award. On television, he played Jerry Horne on the ABC series "Twin Peaks." Kelly made his film debut in *The Warriors*; other film credits include Wim Wender's *Hammett*, *Dreamscape*, *Commando*, *48 Hours*, Arthur Penn's *Penn and Teller Get Killed*, *The Adventures of Ford Fairlane*, David Lynch's *Wild at Heart*, *Malcolm X*, *The Crow*, and Spike Lee's *Crooklyn*. Upcoming films include *Flirting with Disaster* and Walter Hill's *Gundown*. His first play, *Looping in the Land of the Living*, was recently produced at the HERE Performing Arts Center.

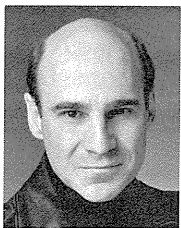


DREW KHALOUF (*Ship Master*), a 1995 graduate of the A.C.T. Advanced Training Program (ATP) is a member of the ATP's Master of Fine Arts Program. He is currently working on his M.F.A. project—*The Muse*, a play with music directed by Kevin Jackson of Australia's National Institute of Dramatic Arts—which he will present in the spring. Before relocating to San Francisco, Khalouf 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. Khalouf teaches acting in the A.C.T. Young Conservatory.

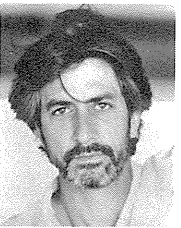
CHRISTOPHER MOSELEY (*Francisco*), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), makes his A.C.T. mainstage debut in *The Tempest*. His ATP studio production



credits include the roles of Josh in *The Rimers 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*.

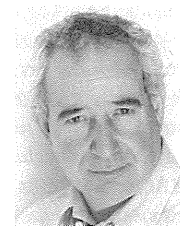


MICHAEL SANTO (*Antonio*) has appeared in regional theaters throughout the United States, including Seattle Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, the Cincinnati Playhouse in the Park, Portland Repertory Theatre, The Empty Space Theatre, Alaska Repertory Theater, A 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 *Hay Fever*. He was featured as Eddie in the Bay Area premiere of *Conversations with My Father* at TheatreWorks. Santo has also directed at Portland Repertory Theatre and worked as a sound designer for the Intiman Theatre Company.

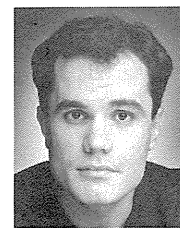


DAVID STRATHAIRN (*Prospero*) has extensive New York and regional theater credits, including *The Seagull* at the Kennedy Center, directed by Peter Sellars; *A Doll's House* at Hartford Stage Company, directed by Emily Mann; *A Moon for the Misbegotten* at Yale Repertory Theatre; *Hapgood* at Lincoln 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 *Birth-*

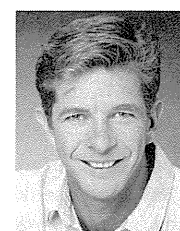
day Party and the U.S. premiere of Pinter's *Mountain Language* at Classic Stage Company. He has also appeared in numerous films, including John Sayles's *Matewan*, *Eight Men Out*, *Passion Fish*, and *City of Hope*. Other film credits include *Dolores Claiborne*, *Losing Isaiah*, *Lost in Yonkers*, *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*.



MICHAEL TUCKER (*Trinculo*) returns to the stage to make his San Francisco theater debut after ten years in Los Angeles portraying Stuart Markowitz on "L.A. Law." He has been a member of the resident companies of Milwaukee Repertory Theater, Arena Stage in Washington, D.C., and the Long Wharf Theatre in New Haven, Connecticut, and he spent three summers with Joseph Papp's Shakespeare in the Park. Tucker has also appeared on and off Broadway and at numerous noncommercial theaters in New York.



CHRISTOPHER HICKMAN (*Understudy*), recipient of the Mrs. Paul L. Wattis Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program (ATP). At A.C.T., he was seen earlier this season as Augustus and Gus Coverly in *Arcadia* and appeared in ATP studio productions of *Measure for Measure*, *Dancing at Lughnasa*, *Judevine*, *The Wedding*, *Twelfth Night*, and *The Imaginary Invalid*. During two summers with the PCPA Theaterfest, he appeared in *Forever Plaid*, *Love's Labor's Lost*, and *The Man of La Mancha*. In Chicago, he performed with the Next Theatre Company and Chicago Children's Theatre and wrote and directed *God Bless Adrian*, *Michigan* for the Still Hunt Theater Company.

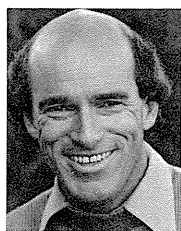


GREG HOFFMAN (*Understudy*) appeared at A.C.T. in the 1994–95 season production of *Othello*. He has performed featured and leading roles at numerous Bay Area theaters, including Theatre Rhinoceros, Theater Artists of Marin, Center Repertory Theater, the Phoenix Theater, the Stinson Beach Shakespeare Company, and Theater Exchange. He was most recently seen in *The Tempest* and *King Lear* at the 1995 Shakespeare Santa Cruz Festival and portrayed Starhemberg in the San Francisco Theatre Workshop's production of *The Europeans*. 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.

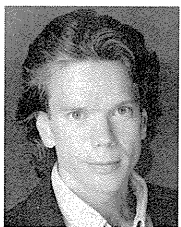


TINA JONES (*Understudy*) appeared at A.C.T. earlier this season as Thomasina in *Arcadia*. The recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, she is a 1995 graduate of A.C.T.'s Advanced Training Program, where she performed the role of Lady Macbeth in *Macbeth* and 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 (*Understudy*) 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 Petruccio in *The Taming of the Shrew* at the Watery Star Theatre in New York and in the title roles 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 *Hecuba* 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 Revson 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, *Bonehead* 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 Ives to 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 *In Xanadu*, a fantasy about Kublai Khan and his wife, Chabui. *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 *Orfeo* (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 Stick Wife*, *The Night of the Igwana*, *The Sea*, and *In the Belly of the Beast*. He has also designed sound for the La Jolla Playhouse, Old Globe Theatre, Eureka Theatre Company, New York Shakespeare Festival, Bay Area Play-

wrights 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 *Snootz Math Trek*, *Bumtzz Science Carnival*, *Juilliard Music Adventure*, and *Ruff'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 *Hecuba* 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 twentieth 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 Drescher, and Associate Artistic Director Ellie Klopp. *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 artist-in-residence 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 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 with 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 Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York's Joyce Festival), *Our Country's Good*, *Spunk*, and most recently, Stephen Wadsworth's production of *An Ideal Husband*. Last spring he stage-managed *The Woman Warrior* for Sharon Ott at Berkeley Rep and the Center Theatre Group in Los Angeles. Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

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 Pope 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 pro-

Additional Credits

Kevin Cain, *Projection Consultant*
Maureen McKibben, Cindy Cheung,
Chanelle Schaffer, *Rehearsal Music*

Kronos Quartet
David Harrington, *Violin*
John Sherba, *Violin*
Hank Dutt, *Viola*
Joan Jeanrenaud, *Cello*

Larry Neff, *Lighting Designer*
Jay Cloldt, *Audio Engineer*

For the Kronos Quartet
Janet Cowperthwaite, *Managing Director*
Laird Rodet, *Associate Director*
Kelly McRae, *Production Manager*
Sandra Schaaf, *Business Manager*
Lena Inoue, *Administrative Assistant*

duction 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, coadapting 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 *Creditors*, followed by acclaimed productions of Timberlake Wertenbaker's new translations of Sophocles' *Antigone*, Anton Chekhov's *Uncle Vanya*, and David Storey's *Home*. Her world-premiere production of Wertenbaker's version of Euripides' *Hecuba*, with Olympia Dukakis in the title role, played to ninety-nine-percent capacity for its entire run during A.C.T.'s record-breaking 1994-95 season. This season she 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 Theater.

In the summer of 1993, Perloff staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera, *The Cave*, at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as artistic director of New York's Classic Stage Company (CSC) from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' *Elektra* (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's *Mountain Language* (with Jean Stapleton and Peter Riegert) on a double bill with his *Birthday Party*, Tony Harrison's *Phaedra Britannica*, Thornton Wilder's *Skin of Our Teeth*, Lynne Alvarez's translation of Tirso de Molina's *Don Juan of Seville*, Michael Feingold's version of Alexandre Dumas's *Tower of Evil*, Beckett's *Happy Days* (with Charlotte Rae), Brecht's *Resistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin's *Candide*. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

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

Los Angeles Drama Critics' Circle Award for best production).

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

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

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

MELISSA SMITH (*Conservatory Director*), the master acting teacher in A.C.T.'s Advanced Training Program, has taught acting to students of all ages in

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

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

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

PETER MARADUDIN (*Associate Artist*), lighting designer in residence at A.C.T., has designed *Gaslight*, *Arcadia*, *Othello*, *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Home*, *Oleanna*, *Full Moon*, *Scapin*, *Uncle Vanya*, *Pecong*, *Pygmalion*, *The Learned Ladies*, *Antigone*, and *Hecuba*. On Broadway, he designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 150 productions for

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

ALBERT TAKAZAUCKAS (*Associate Artist*) has created productions of theater and opera throughout the United States. His directing credits span operatic works from the seventeenth to the twentieth century, and his diverse theater repertoire ranges from American musical com-

edy to plays by Chekhov, Van Klief, and Shakespeare. His productions have been seen off Broadway in New York, at the Kennedy Center, San Francisco Opera, and Seattle Opera, and in London and Toronto. Last summer he received national critical attention for his staging of Britten's *Turn of the Screw* for the New Jersey Opera Festival in Princeton and for his local revival of Rodgers and Hart's *Boys from Syracuse* for the San Francisco Shakespeare Festival. Highlights of his upcoming season include the Virginia Opera's opening production of *Rigoletto*, directing debuts with the Tulsa Opera and National Opera of Canada in Toronto, and productions of *A Little Night Music* and *La Nozze de Figaro*, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazauckas is the recipient of numerous Bay Area Theatre Critics' Circle Awards, several Los Angeles Drama-Logue Awards, a Cable Car Award, and an 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 Lie of the Mind*, *Burn This*, *Dinner at Eight*, and *Light up the Sky*. This season at A.C.T. he directs Patrick Hamilton's *Gaslight* 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 *Bon Appétit!* and *Creditors* at A.C.T. She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Baltimore's Center Stage. She has been active with Actors' Equity Association for many years and served on the A.E.A. negotiating committee in 1992 and 1993. This season Shaw also teaches in the A.C.T. Conservatory's Advanced Training Program.

MAC WELLMAN (*TCG Resident Playwright*), poet and playwright, was born in Cleveland and is a resident of New York City. He joined the A.C.T. artistic staff in 1994 under the auspices of Theatre Communications Group's National The-

atre Artist Residency Program and The Pew Charitable Trusts. Recent productions of his work include *Swoop* and *Dracula* performed at Soho Repertory Theatre, *The Hyacinth Macaw* at Primary Stages, *The Land of Fog and Whistles* as part of the Whitney Museum/Philip Morris "Performance on 42nd" series, and *A Murder of Crows* at Primary Stages and elsewhere. He has received numerous honors, including NEA, McKnight, Rockefeller, and Guggenheim fellowships. In 1990 he received a *Village Voice* Obie Award for best new American play for *Bad Penny*, *Terminal Hip*, and *Crowbar*. In 1991 he received another Obie for *Sincerity Forever*. Two collections of his plays have recently been published: *The Bad Infinity* (PAJ/Johns Hopkins University Press) and *Two Plays* (Sun & Moon Press). Sun & Moon also published *A Shelf in Woop's Clothing*, his third collection of poetry, and Wellman's most recent novel, *Annie Salem*.

**GROW WITH
THE SPIRIT!**



**THE SPIRIT
OF COMMUNITY**

Join your neighbors and
The Salvation Army.
We're working together to make
our town an even nicer place
to call HOME!



SHARING IS CARING

American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between September 1, 1994 and October 15, 1995.

**DIAMOND BENEFACTOR
(\$25,000 AND ABOVE)**

Anonymous

AT&T: OnStage®

California Arts Council

Continental Airlines

Mr. and Mrs. Gordon P. Getty

Grants for the Arts of the San

Francisco Hotel Tax Fund

The Hearst Foundations

The William & Flora Hewlett

Foundation

Mr. James C. Hormel

Howard, Rice, Nemerovski,

Canady, Robertson, Falk and

Rabkin

The Andrew W. Mellon Foundation

National Corporate Theatre Fund

National Endowment for the Arts

National Endowment for

Humanities, Division of

Education Programs

Pacific Gas and Electric Company

Ms. Toni Rembe and Mr. Arthur

Rock

Joan and Harrison Sadler

The Shubert Foundation

Ruth and Alan L. Stein

Theatre Communications Group

Lila Wallace-Reader's Digest Fund,

Inc.

**GOLD BENEFACTOR
(\$10,000-\$24,999)**

Anonymous

Barbara and Gerson Bakar

BankAmerica Foundation

California Council for the

Humanities

The Clift Hotel

Grand Cafe

Sally and Bill Hambrecht

Colin Higgins Foundation

Fireman's Fund Foundation

Koret Foundation

Mr. and Mrs. Jerome Markowitz

Burt and DeeDee McMurtry

Mrs. Albert J. Moorman

Metropolitan Life Foundation

Montgomery Street Foundation

Dr. and Mrs. Jerome Oremland

Telesis Foundation

The Pan Pacific Hotel San Francisco

Shepard P. Pollack and Paulette

Long

The Roberts Foundation

San Francisco Focus

San Francisco Hilton and Towers

L.J. Skaggs and Mary C. Skaggs

Foundation

Mr. Edward Topham in honor of

John N. Rosekrans, Jr.

Ernst D. and Eleanor Slate van

Loben Sels Charitable Trust

**SILVER BENEFACTOR
(\$5,000-\$9,999)**

Anonymous

Chevron U.S.A. Inc.

Mr. and Mrs. Ray Dolby

Embarcadero Center

Mr. and Mrs. Richard J. Fineberg

Mr. and Mrs. Patrick F. Flannery

Frannie and Mort Fleishhacker

Mr. and Mrs. Arthur Gensler, Jr.

Richard and Rhoda Goldman Fund

Marcia and John Goldman

Estate of Melba J. Grayson

Mr. and Mrs. Douglas W. Grigg

Levi Strauss Foundation

Christine and Stan Mattison

McCutchen, Doyle, Brown &

Enersen

Mr. and Mrs. Robert McGrath

Mellon Private Asset Management

Edna M. Reichmuth Fund

Louise and Claude N. Rosenberg, Jr.

San Francisco Federal

Fred W. Schell, Inc.

Mr. Toby Schreiber

Mr. & Mrs. Steven L. Swig

Ms. Sylvia Coe Tolk

**BRONZE BENEFACTOR
(\$2,500-\$4,999)**

Anonymous

Bank of California

Domaine Chandon

Entenmann's Fresh Baked Goods

Ms. Joan Eckart

El Paso Natural Gas Foundation

Ms. Robin Quist Gates

The Fred Gellert Foundation

William G. Gilmore Foundation

Goldman Sachs & Co.

Miriam and Peter Haas Fund

Joan and Ralph Lane

LEF Foundation

Ms. Sue Yung Li

Marsh and McLennan

F. Eugene and Mary S. Metz

Mr. Robert M. Moore

Jackie and Howard Nemerovski

Safeway Stores, Inc.

See's Candies, Inc.

Dr. and Mrs. Elliot Shubin

Morris Stulsaft Foundation

Mr. and Mrs. Gary J. Torre

**BENEFACTOR
(\$1,000-\$2,499)**

Anonymous

Alexander & Baldwin, Inc.

Miss Barbara Anne Ames

Mr. Paul Angelo

Harry G. and Pauline M. Austin

Foundation

Mr. Stephen Belford

Mr. and Mrs. Ernest A. Benesch

Aaron and LeNore Bezzerides

Nordin and Donna Blacker

Ms. Anna Blackman

Mr. Paul Bradley

Mervyn L. Brenner Foundation

Ms. Patricia Bresee

Louise and Alice Bridges

Foundation

Drs. Toni and Timothy Carlton

Mr. and Mrs. Steven B. Chase

Mr. James C. Clark, Jr.

Ms. Phoebe Cowles and Mr. Robert

Girard

Ms. Beatrice Cummings

Mr. Donald K. Davis

Mr. and Mrs. Thomas J. Davis, Jr.

Mr. and Mrs. James E. Douglas, Jr.

Mr. and Mrs. Thomas W. Field, Jr.

Mr. and Mrs. William Fisher
Mr. and Mrs. David Fleishhacker
Fusion Coating, Inc.

Mary Jo and David Francis

Franklin Group of Funds

Friedman Family Foundation

Mr. and Mrs. David Gilo

Mr. and Mrs. Edward L. Ginzton

Richard and Marcia Grand

Mr. Ronnie C. Green

Gruber Family Foundation

Mr. and Mrs. Michael J. Halloran

Mr. and Mrs. Thomas W. High

Hotel Nikko San Francisco

Mr. Robert Hulteng

Lyn and Harry Isbell

Ms. Angèle Khachadour

Mr. and Mrs. P. Beach Kuhl

Ms. Adeline G. Lidy

McBean Family Foundation

Mr. and Mrs. Archibald McClure

Kathryn K. McNeil

Mr. and Mrs. Merrill E. Newman

The Hon. and Mrs. Allen L. Norris

OralB Laboratories

Dr. Joseph K. Perloff

Ms. Georgette Rosekrans

Mr. Gerald B. Rosenstein

Joyce and Donald Sallan

Mr. and Mrs. Paul J. Schumacher

Mrs. H. Boyd Seymour

Mr. Jack C. Snider

Ms. Ruth A. Short

Earl and Marietta Singer

Ms. Deborah E. Skidmore

Dr. Maurice Sokolow

Dwight and Blossom Strong

Swiss Bank

Mr. and Mrs. Theodore Weber

Dr. Irving L. Weissman

Mr. Keith B. Williams

Mr. and Mrs. Paul F. Youngdahl

**PATRON
(\$500-\$999)**

Anonymous • Mr. and Mrs. Charles

Ahlfors • Mr. Marvin Banks • Dr.

and Mrs. Joseph C. Barbaccia • Mr.

Gregory K. Belanger • Ms. Carole

Berg • Mrs. Doris Bergman • Mr.

James R. Blount • Dr. and Mrs.

Melvin Borowsky • Ms. Susan E.

Bower • Ms. Ann S. Bowers •

Mr. and Mrs. David Bransten • Mr.
and Mrs. James Brant • Mr. and
Mrs. R. Kent Brewer • Mr. Ward M.

Brooks • Ms. Maurine R. Buma •

Mr. and Mrs. John C. Callan • John

and Linda Carter • Mr. and Mrs.

Donald Chaiken • Park & Elizabeth

Chamberlain • Ms. Katherine

Couch • Mr. David G. Crane • Dr.

and Mrs. Lance Darin • Mr. and

Mrs. Carl N. Degler • Mr. Stanford

C. Dennison • Mr. Fred Drexler •

Mr. and Mrs. Joseph Ehrman III •

Mr. Donald Eldridge • Ms. Jacque-

line Erdman • Mr. Donald H.

Ewing • Mr. Leon A. Farley • Mr.

Douglas Faunt • Mr. and Mrs.

George H. Fitch • Mrs. James J.

Flood • Mr. Martin W. Fong • The

Freiberg Family • Dr. and Mrs. M.

Wallace Friedman • Mr. and Mrs.

Hellmut E. Gerson • Mr. and Mrs.

Robert Gloistein • Mr. Robert C.

Goudy and Mr. Frank Pignatti • Dr.

and Mrs. Sheldon Gross • Ms. Rose

Gutierrez • Ms. Carol P. Guyer •

Mr. Roy E. Hahn • Ms. Maud

Hallin • Mr. George Hawxhurst •

Mr. and Mrs. David M. Heilbron •

Mr. and Mrs. R. S. Heinrichs • Ms.

Margo Hendricks • Mr. and Mrs.

Dan A. Hoffman • Mrs. Jean M.

Hood • Ms. Natalie A. Hopkins •

Mr. Henry W. Howard • Mr. A. Eu-

gene Huguenin • Mr. Rob

Humphrey • Mr. and Mrs. Robert

Huret • Mr. and Mrs. Bradford Jef-

fries • John M. Bryan Family Fund •

Stephen and Elizabeth Johnson •

Mr. Richard Julien Jr. • Ms. Nancy

H. Kiesling • Ms. Nancy L. Kittle •

Ms. Sue Koffel • Richard and Paola

Kulp • Laird Norton Trust Com-

pany • Mrs. Ann K. Lenway • Ms.

Helen S. Lewis • Dr. and Mrs.

Charles Lobel • Mr. and Mrs.

Alexander Long • Mr. and Mrs.

Lawrence Ludgus • Mrs. William F.

Luttgens • Bruce and Naomi Mann

• Mr. Paul Mariano • Mr. and Mrs.

Preston Martin • Mr. and Mrs. H.

Cloyd Masengill • Dr. Michael A.

Matthay • Ms. Patricia McNear •

Mr. Michael L. Mellor • Ms.
Martha A. Melton • John and Sybil
Mercier • G.H.C. Meyer Family

Foundation • Mr. Thomas R. Miller •

Mr. H. Mohrenweiser • Dr. and

Mrs. L. Richard Morgan • Mr.

Christopher G. Mumford • Ms. Flo-

rence Nebeling • Ms. Mary D.

Niemiller • Dr. and Mrs. John

O'Brien • Ms. Margot S. Parke •

Mr. and Mrs. Robert G. Parvin •

Toby and Al Pelavin • Mr. Alan

Pryor • Ivy and Leigh Robinson •

Mr. and Mrs. Manuel C. Rose, Jr. •

Dr. and Mrs. Alan J. Rosenberg •

Dr. and Mrs. Morton Rosenblum •

Ms. Marian A. Rossi • Mrs. Riva

Rubnitz • Ms. Sande L. Schlum-

berger • Mr. and Mrs. Theodore

Seton • Dr. and Mrs. Robert N.

Shaffer • Mr. John F. Shoch •

Richard and Frances Singer • Dr.

and Mrs. Joseph Skokan • Mrs.

James Slaton • Ms. Diana Spaniol •

Mr. and Mrs. Robert S. Spears •

Mrs. Carol Stamenson • Mr. Em-

mett Stanton • Ms. Judith Sullivan •

Ms. Christine Suppes • Mrs.

Howard Swig • The Bernard I. Taub

Foundation • Susan and David Terris

• Ms. Rosemary Thompson • Mr.

Ralph Tiegel • Mr. Henry Timnick •

Ms. Gloria Tucker • Mrs. Alice B.

Vincilione • Mr. and Mrs. Douglas

Watson • Susan & Douglas Watson •

Jack & Teresa Watts • Ms. Evelyn

Wertheim • Mr. and

CONTRIBUTORS

Mrs. R. Kirklin Ashley • Ms. Kay Auciello • Mr. Richard L. Ault • Ms. Anne R. Avis • Mr. Richard Babow • Mrs. Cynthia P. Bailey • Ms. Mollie A. Balamuth • Ms. Lillian S. Baldocchi • Mr. Austin G. Barber • Mr. Ron Barber • Ms. Roberta Baucchio • Mr. and Mrs. Michael Baudler • Mr. Benjamin J. Baum • Mr. and Mrs. Irwin Bear • Mr. David V. Beery • Mr. and Mrs. Ervin Behrin • Ms. Sylvia Bell • Mr. and Mrs. Richard Bendix • Mr. William M. Berry • Dr. and Mrs. Carlo Besio • Dr. Barbara Lynn Bessey • Ms. Wendy Bingham • Mr. Vernon Birks • Mrs. Elizabeth Blaubach • Mr. Christopher P. Booth • Mrs. Armand D. Bosc • Ms. Donna Bottrell • Mr. Albert H. Bowker • Dr. and Mrs. E. H. Braff • Ms. Jean Cook Braun • Mr. and Mrs. Kenneth H. Brown • Mr. and Mrs. Timothy Browne • Mr. Chris Brownfield • Mr. Rinaldo Brutoco • Ms. Betty C. Bullock • Mr. and Mrs. Robert W. Burnett • Ms. Eloise B. Burns • Dr. Amity P. Buxton • Mrs. Alice Campbell • Dr. and Mrs. Ronald E. Cape • Mr. Dan Carlson • Mr. George Carrington • Ms. Annette L. Casey • Mrs. Kenneth V. Castellino • Dr. and Mrs. Gary Chan • Mrs. Trudy G. Chang • Mr. and Mrs. Frank Child • Mr. and Mrs. T. Z. Chu • Ms. Marilyn J. Church • Mr. Donald R. Clark Jr. • Mr. and Mrs. Lloyd S. Cluff • Mr. and Mrs. John Coates • Ms. Cynthia S. Cohan • Ms. Ramona Cole • Dr. and Mrs. Mark I. Congress • Mr. and Mrs. Thomas Conlon • Mr. and Mrs. A. Thatcher Cook • Mrs. Carol G. Costigan • Mrs. Dorothy Cousins • Mr. Wesley D. Cox • Mr. John Crichton • Ms. Kathleen Damon • Ms. Joan Danforth • Mr. Ronald A. Davies • Mr. and Mrs. Donald M. Davis • Ms. Virginia S. Davis • Mr. Dario De Benedictis • Mrs. Marlene De Lancie • Mr. Myrkle C. Deaton • Mr. Paul C. Deckenbach •

Dr. and Mrs. James W. Delameter • Mr. Ronald Dhein • Mr. Marvin L. Diamond • Ms. Margaret J. Dickson • Dr. and Mrs. Gene Dixon • Ms. Carol Dollinger • Mr. and Mrs. Robert W. Donovan • Ms. Thalia Dorwick • Ms. Sandra Douglas • Mr. Richard Dresser • Ms. Minda Drotts • Mr. and Mrs. Richard M. Duff • Drs. Linda and Gilbert Duritz • Ms. Janet B. Edeleanu • Mr. and Mrs. Leighton M. Edelman • Mr. and Mrs. Donald T. Elliott • Ms. Winn Ellis • Ms. E. Maxine Emerson • Mr. Burnham Enersen • Ms. Miriam Epstein • Dr. and Mrs. Philip Erdberg • Ms. Karen Everhart • Mr. and Mrs. Albert M. Everitt • Mr. and Mrs. Denis Fama • Dr. and Mrs. Seymour M. Farber • Mr. Rodney Ferguson • Ms. Alexis T. Fischer • Ms. Linda Fish • Mr. and Mrs. George W. Flynn • Ms. Ruth Forbes • Ms. Roberta P. Foster • Mr. and Mrs. Jon Francis • Mr. and Mrs. Thomas Frankel • Mr. and Mrs. Donald F. Fuller • Mrs. Nicholas Gannam • Ms. Josephine W. Gaskill • Mr. and Mrs. Daniel M. Geller • Ms. Claire Gerndt • Mr. and Mrs. Maurice W. Gerritsen • Mr. Richard E. Gibson • Ms. Shirley Gilbert • Mrs. Ann Witter Gillette • Ms. Lou Ann Glader • Ms. Carlyle Gordon • Mr. Jeremy Gotch • Dr. and Mrs. Murray J. Gould • Ms. Kay Sprinkel Grace • Michael Graves & Michael Grover • Mr. David Griffin • Mrs. Lee B. Herbst Gruhn • Mr. Harold C. Gwynne • Mr. and Mrs. Carl T. Hale • Mr. and Mrs. Herbert L. Hamerslough • Mr. Scott Handelman • Mr. and Mrs. John Hansen • Ms. Susan Hanson • Mr. Taylor M. Harrell • Mr. and Mrs. Alan Harris • Mr. and Mrs. William L. Harris Jr. • Mr. Joseph Hartley • Dr. and Mrs. Arthur R. Hartwig • Mr. Arthur J. Haskell • Mr. Jack Havens • Mrs. Michael Heffernan • Dr. Stanley I. Hegg • I. Craig Henderson M.D. •

Mr. and Mrs. Leon Henkin • Gail and Bob Hetler • Mr. and Mrs. G. Thomas Hill • Mr. Mike Hill • Mr. and Mrs. Clinton A. Hilliard • Mrs. Martha W. Hollenbeck • Mr. and Mrs. Peter C. Holmes • Mrs. Shirley Hort • Mr. Bruce Hotchkiss • Ms. Carolyn Hughes • Mr. Charles Ingram • Ms. Catherine L. Isett • Mr. Aaron Jackson • Ms. Beverly Jamison • Ann Kelly Jenks • Mr. Douglas B. Jensen • Dr. and Mrs. H. Anthony Jew • Dr. and Mrs. William C. Johnson • Jane & Derek Jones • Mr. and Mrs. James H. Jones • Mr. J. Scott Kamsler • Mr. and Mrs. Richard M. Kaplan • Dr. Selma Kaplan • Dr. Gary G. Kardos • Mr. and Mrs. Curtis M. Karplus • Mrs. Diane Kauffman • Ms. Melanie Keffe • Mr. and Mrs. D. G. Keith • Ms. Isabelle Welty Keith • Mr. and Mrs. Robert D. Kelley • Mrs. Elizabeth W. Kenady • Mr. Herbert B. Kennedy • Mr. Jim Kerr • Mr. Robert H. King • Mr. Jonathan Kitchen • Ms. Frances Wynns Knudtson • Dr. Joel J. Kudler • Mr. David L. Landis • Ms. Jennifer B. Langan • Mr. David Lauer • Mr. and Mrs. Robert C. Lauppe • Mr. and Mrs. Chuck Lavaroni • Dr. and Mrs. Samuel R. Leavitt • Mr. Richard Lee • Mr. and Mrs. Robert G. Lenormand • Dr. and Mrs. Luna Leopold • Mr. and Mrs. Gary Letson • Ms. Joanne Lewin • Mr. Larry Lewis • Mr. Michael J. Lewis • Mrs. Ernest R. Lilienthal • Mr. and Mrs. John G. Linvill • Mr. and Mrs. George Little • Mr. Jack Little • Ms. Lisbeth Loewenberg • Ms. Marjorie Louis • Ms. Laura Malik • Mr. and Mrs. Ronald E. Mallen • Mr. and Mrs. John J. Mallory • Dr. and Mrs. Michel and Sheila Mandel • Ms. Elinor Mandelson • Mr. Dennis H. Mangers • Mr. John A. Mann • Mr. Charles R. Manning • Ms. Mary Manzer • Mr. and Mrs. Michael R. Marron • Mr. and Mrs. Paul Martin • Mr. and Mrs. John S. May •

Mr. and Mrs. Robert McGee • Ms. Dorothy McMichael • Dr. Allison Metz • Dr. and Mrs. Delbert H. Meyer • Mr. and Mrs. George D. Meyer • Ms. Marilyn M. Miller • Mr. and Mrs. Bruce A. Miller • Cmdr. & Mrs. Robert W. Miller • Mr. and Mrs. Larry Mitchell • Mr. Ted Clayton Mitchell • Mr. and Mrs. Kenneth W. Moody • Mr. Ralph V. Moore • Ms. Christine Morphopoulos • Dr. and Mrs. Bruce Morse • Mr. Forrest S. Mortimer • Ms. Elizabeth Nash • Mr. John E. C. Neilsen • Mr. and Mrs. Edward Nevin • Dr. H. B. Newhard • Mr. and Mrs. Richard Newkold • Mr. Clyde W. Nielsen • Mr. Darren J. Nill • Mr. and Mrs. Michael Noce • Allen Norman M.D. • Mr. and Mrs. Richard Norris • Norman & Hillevi Null • Mr. and Mrs. John O'Connor • Mr. Ronald Ogg • Mr. Johann P. Opitz • Mr. John P. Paddock • Ms. Wendy A. Page • Mr. and Mrs. Derek Parker • Ms. Louise Parker • Ms. Linda Parkes • Ms. Mary T. Parkison • Mr. Mark Gregory Parnes • Mr. David Pearson • Mr. Eugene H. Peck • Ms. Iris Pera • Mr. Warren Perry • Mr. Karl Peters • Mr. J. Barton Phelps • Mr. Carl R. Pline • Dr. and Mrs. Steven Polansky • Mr. Anthony Politopoulos • Dr. Seymour Polk • Dr. and Mrs. James A. Pollock • Ms. Alma L. Pritchard • Mr. and Mrs. Mark Rand • Ms. Maryalice Reinmuller • Mrs. Robert S. Reis • Dr. and Mrs. H. Dieter Renning • Mr. and Mrs. Richard Riley • Mr. Guy T. Roberts Jr. • James & Kathy Robinson • Mr. Scott Robinson • Mr. Delbert V. Robson • Dr. and Mrs. Benson B. Roe • Ms. Nancy S. Rogers • Mr. and Mrs. Michael E. Rolland • Dr. Deborah S. Rose • Mr. and Mrs. Bertram Rowland • Mr. Leonard S. Rubin • Mr. and Mrs. William Rubin • Mr. and Mrs. Robert K. Russell Jr. • Ms. Louise A. Sampson • Mr. and Mrs. Vasto Sardi • Mr. John P. Schagen •

Ms. Gayle M. Schoenstein • Mr. James H. Schwabacher • Mr. Fred Searls • Mr. and Mrs. Lewis D. Seiler • California Architectural Lighting • Ms. Kara B. Seymour • Ms. Louise Shalit • Ms. Laura M. Shaner • Mr. and Mrs. Clifford A. Sharpe • Mrs. John W. Sheehy • Mr. and Mrs. Michael Shippey • Mr. and Mrs. Richard J. Simons • Ms. Martha Sirgo • Mr. George Slack • Mr. and Mrs. David Sliptzin • Mr. and Mrs. Richard D. Smallwood • Mr. and Mrs. George D. Smith • Mr. and Mrs. Joseph T. Sneed • Dr. Krikor Soghikian • Ms. Claire Solot • Grace and Parker Sorg • Mr. Richard Spaete • Mr. Paul Spiegel • Mrs. Claus Spreckels • George & Gayle Stachle • Mr. and Mrs. Donald K. Stager • Ms. Madeline Stein • Mrs. Beverly Stevens • Ms. Joan Suzio • Mr. Oscar Tagle • R. Michael & Eileen M. Tanner • Ms. Heidi Tarver • Ms. Joan M. Tayler • Mr. E. Hugh Taylor • Mr. Nikolai Tehin • Mr. Michael Temerin • Ms. Meredith M. Tennent • Robert H. & Sarah J. Tennyson • Mr. and Mrs. George B. Thacher • Ms. Joan Thoma • Mr. and Mrs. R. F. Thomas Jr. • Mr. Timothy P. Thomas • Mr. and Mrs. William Thomas • Mr. and Mrs. William W. Thomas • Ms. Sandra Thomsson • Ms. Suzie S. Thorn • Ms. Jeanette Thorp • Mr. and Mrs. Edward J. Tiedemann • Ms. Julie Tippet • Mr. Peter Tittelbach • Ms. Margaret Titus • Ms. Kathryn Tolve • Mr. and Mrs. Nicolo Torre • Mr. and Mrs. Tom P. Tripodes • Ms. Ellen B. Turbow • Mr. and Mrs. Peter A. Van Hoecke • Mr. and Mrs. Leland H. Van Winkle • Mr. and Mrs. Ronald G. VandenBerghe • Mr. Michael C. Venuti • Mr. Michael Verhille • Mr. and Mrs. C. L. Wade • Mr. James J. Walker • Ms. Kathleen Walker • Mr. Peter L. Ward • Mr. Robert Warden • Mr. and Mrs. Douglass J. Warner • Ms. Sisi Weaver • Mr. and Mrs. Albert E. Wehde •

Mr. and Mrs. Dan Wehmeier • Mrs. Mary Wehner • Mr. and Mrs. Paul E. Weiss • Ms. Bonnie Wells • Dr. and Mrs. John F. Whisenhunt • Mr. Marc Whitney • Mr. John Willbrand • Mr. David Winzenz • Ms. Linda Ying Wong • Mr. and Mrs. Roy B. Woolsey • Mr. and Mrs. Alvin Zander • Peter & Midge Zischke • Mr. Peter M. Zuber • Ms. Crystal Zwiebach

MEMORIAL GIFTS

William Ball Memorial Fellowship Fund
In Memory of Albert J. Moorman
In Memory of Sydney Walker

SPECIAL THANK YOU

Biscuits & Blues
Cahill Contractors
Downtown Center Garage
Resolution Laser Printer Repair

CORPORATE MATCHING GIFTS

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

ARCO Foundation
AT&T Foundation
Alexander and Baldwin, Inc.
American Express Foundation
American President Companies
Apple Computer
The Argonaut Group, Inc.
BankAmerica Foundation
Bear Stearns
CIGNA Foundation
Chevron U.S.A., Inc.
S.H. Cowell Foundation
Ericsson
Fireman's Fund Foundation
First Interstate Bank of California Foundation
Gannett Communities Fund
The Gap Foundation
The William and Flora Hewlett Foundation

IBJ Foundation
 IBM Corporation
 Levi Strauss Foundation
 Lotus Development Corporation
 Martin Marietta
 McGraw-Hill Foundation
 McKesson Foundation
 NORCAL Mutual Insurance
 Pacific Telesis Group
 Philip Morris Companies, Inc.
 Pittson Company
 The Quaker Oats Foundation
 Scitor Corporation
 Shaklee Corporation
 Square D Foundation
 The St. Paul Companies, Inc.
 Sun Microsystems Foundation
 Syntex Corporation
 Times Mirror
 Transamerica Foundation
 Wells Fargo Bank
 The Xerox Foundation

1995-96 NATIONAL CORPORATE THEATRE FUND ANNUAL FUND CONTRIBUTORS

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

ADP Foundation
 Allen & Co. Inc.
 American Express Company
 Arthur Andersen
 Anderson, Kill, Olick and Oshinsky
 AT&T Capital Corporation
 Avon Products, Inc.
 The BF Goodrich Company
 Bristol-Myers Squibb Company
 Callaghan Nawrocki
 Capital Cities/ABC, Inc.
 CBS Foundation, Inc.
 The Chase Manhattan Bank
 Chemical Bank
 Chubb & Son Inc.
 Citibank N.A.

Colgate-Palmolive Company
 Coltec Industries, Inc.
 Creative Artists Agency
 Donaldson, Lufkin & Jenrette
 Dramatists Play Service
 Fleet Bank
 GE Fund
 IBM International Foundation
 John A. Wiley & Sons, Inc.
 Johnson & Higgins
 Kelley, Drye & Warren
 KeyCorp
 The Klein Foundation
 MacAndrews & Forbes Holdings, Inc.
 Marsh & McLennan Companies, Inc.
 Merrill Lynch & Co. Foundation
 Metropolitan Life Foundation
 Mobil Foundation, Inc.
 The Mosbacher Foundation
 NationsBank
 Newsweek, Inc.
 The New York Times Co. Foundation
 Nortek, Inc.
 NYNEX Corporation
 PaineWebber
 Paul, Weiss, Rifkind, Wharton & Garrison
 The Laura Pels Foundation
 Pfizer, Inc.
 Philip Morris Companies, Inc.
 Praxis Media, Inc.
 Price Waterhouse
 Quick & Reilly
 The Segal Company
 Starmaker, Inc.
 Technicolor Video Services

Evelyn Mack Truitt
 Viacom, Inc.
 The Wall Street Journal
 William Morris Agency, Inc.
 Woolworth Corporation
 Xerox Corporation

LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

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

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

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

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

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., 30 Grant Avenue, San Francisco, CA 94108, (415) 439-2451.

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 BENEFACTOR

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

DISTINGUISHED PATRON

Anonymous
 Ann and Gordon Getty Foundation
 Miriam and Peter Haas Fund
 Walter and Elise Haas Fund
 The James Irvine Foundation
 Koret Foundation
 Kresge Foundation
 Alan L. and Ruth Stein

BENEFACTOR

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

PATRON

Anonymous
 BankAmerica Foundation
 Cahill Contractors
 Columbia Foundation
 S.H. Cowell Foundation
 Ms. Phoebe Cowles and
 Mr. Robert Girard
 Fleishhacker Foundation
 Frannie and Mort 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
 Shepard Pollack and Paulette Long
 The San Francisco Foundation
 Wayne and Gladys Valley Foundation

UNDERWRITER

Anonymous
 Frank A. Campini Foundation
 Chevron U.S.A., Inc.
 Mr. and Mrs. Ray Dolby
 First Interstate Bank of California Foundation
 Mr. and Mrs. William Fisher
 Ms. Robin Quist Gates
 Gensler and Associates
 The Hearst Foundations
 IATSE
 Christine and Stan Mattison
 Harold and Arlene Schnitzer

SPONSOR

Anonymous
 The William K. Bowes Foundation
 The Leo J. and Celia Carlin Fund
 Catellus 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. Volkmann, Jr.

INVESTOR

Anonymous
 AT&T
 Fritzi and Ernest Benesch
 The Bothin Foundation
 Marijke and Peter Donat
 Ms. Joan Eckart
 Mrs. Dorothy Eichorn
 Mr. and Mrs. Davidi 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 Nemerovski
 Mr. and Mrs. William L. Porter
 Ms. Dianne 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

CONTRIBUTOR

Anonymous
 Mr. and Mrs. James Michael Allen
 Mr. David R. Allman and
 Mr. Timothy S. Robertson
 Mrs. Thomas C. Andersen
 Mr. Paul Angelo
 Mr. Newell Arnerich
 Mr. and Mrs. Clifford A. Barbanell
 Mr. and Mrs. Anthony M. Boskovich
 Mrs. Ellen S. Buchen
 Mr. and Mrs. Thomas Cooney
 Ms. Noelle Dangremond
 Mr. and Mrs. R.E. Danielson
 Mr. and Mrs. Aristides Demetrios
 Mr. and Mrs. John P. Dern
 Diane R. and Joseph Ehrman III
 Mr. Leon A. Farley
 Mr. and Mrs. George H. Fitch
 Mr. Thomas W. Flynn
 Dr. and Mrs. Fred N. Fritsch
 Dr. Harvey W. Glasser
 Ms. Joyce K. Glidden
 Mr. Robert C. Goudy and
 Mr. Frank Pignatti
 Mr. and Mrs. Marvin M. Grove
 Mr. Taylor M. Harrell
 Mr. and Mrs. William E. Haw
 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

Mr. Leonard Kurz
 Mrs. Miriam H. Lar Rieu
 Mrs. James P. Livingston
 Mr. and Mrs. Ronald J. Loar
 Ms. Elizabeth Ludwig
 Mrs. William F. Lutgens
 Mr. and Mrs. Samuel H. Maslak
 Mr. and Mrs. Archibald McClure
 Ms. Patricia McNamara
 Mr. Michael L. Mellor
 Mr. Warren E. Miller
 Mr. Floyd Moore
 Mr. and Mrs. Mervin G. Morris
 National Trust for Historic Preservation
 Dr. and Mrs. William L. Newmeyer III
 Mr. John P. Paddock
 Mr. and Mrs. Robert G. Parvin
 Mr. William Paterson
 Mr. N. C. Pering
 Mr. William C. Plate
 Mr. Michael Raddie
 Ms. Diane Robey
 Mr. John Henry Samter
 Ms. Fran Sanchez
 Ms. Barbara Shive
 Ms. Ruth A. Short
 Mr. Daniel H. Shydler
 Mr. Richard T. Silberman
 Mr. and Mrs. Earl G. Singer
 Mrs. James Slaton
 Dwight & Blossom Strong
 Mr. and Mrs. Dexter C. Tight
 Sisi Weaver
 Mr. Marc E. Welliver
 Dr. and Mrs. Kevin R. Wheaton
 Mr. and Mrs. Paul F. Youngdahl
 Mrs. Jan Zones

SUPPORTER

Anonymous • Ms. Edwarda M. Adams • Mr. and Mrs. Bruce Alberts • Mr. David Alvarado • Mr. Donald K. Anderson • Ms. Ruth Asawa • Mr. Keith Azevedo • Ms. Florence Jean Ballard • Mr. and Mrs. Jeff Banks • Mr. and Mrs. James P. Barber • Mrs. William P. Bardet • Mr. William Barnaby • Mr. David N. Barnard • Mr. Andrew J. Bellotti • Ms. Alison Bers & Mr. August Lee Kleineck •

Dr. and Mrs. Fowler A. Biggs • Mr. and Mrs. Donald P. Black • Ms. Ann S. Bowers • Mr. Richard Boyle • Mr. and Mrs. James Brant • Ms. Pat Brown • Ms. Betty C. Bullock • Ms. Valerie Burgess • Mr. and Mrs. John Clifford Burton • Mr. Edgar M. Buttner • Ms. Mary C. Castle • Ms. Berit B. Cattolico • Mrs. Bette Cereske • Dr. and Mrs. Melvin D. Cheitlin • Mr. Herbert K. Chittenden • Mr. and Mrs. A. B. Ciabattani • Mr. David I. Clayton • Drs. James and Linda Clever • Dr. Thomas H. Clewe • Mr. Arthur H. Colas Jr. • Dr. and Mrs. William J. Comport • Mr. and Mrs. John Comyns • Mr. John Conklin • Dr. Patrick Connell • Mr. Roy S. Cook • Dr. and Mrs. David P. Cooney • Ms. Kathleen Courts • Mr. Larry M. Cowan • Ms. Vickie Crews • Ms. Joanna Crimmins • Mr. and Mrs. S. P. Cuff • Mr. and Mrs. Ricky J. Curotto • Ms. Jean M. Curtiss • Mr. Donald K. Davis • Mr. and Mrs. Robert W. Donovan • Mr. and Mrs. John P. Doodokyan • Mr. and Mrs. Gordon S. Dunn • Mr. and Mrs. Roger D. Dwinell • Mr. and Mrs. Leighton M. Edelman • Mr. and Mrs. Richard C. Edwards • Mr. Martin Ergas • Dr. Dennis B. Facchino • Mr. and Mrs. Jerome B. Falk, Jr. • Ms. Marianne S. Figen • Dr. and Mrs. Michael L. Finerty • Dr. Philip A. Fisher • Mr. Martin W. Fong • Mr. and Mrs. Richard L. Fowler, Jr. • Mrs. Elizabeth H. Frazer • Dr. and Mrs. Harvey M. Freedman • Mr. Robert B. Fuller • Ms. Donna W. Furth • Ms. Roberta C. Gatto • Dr. and Mrs. Richard E. Geist • Mr. Jon Gilbert • Mr. Carl Goetsch • Mrs. Elizabeth Gonda • Dr. Sharon A. Gould • Ms. Marlys T. Green • Ms. Lucile Griffiths • Mr. and Mrs. William Grohne • Ms. Shelley R. Grubb • Mrs. Erialind V. Guerin • Mr. James C. Halliday • Mr. Scott Handelsman • Mr. Kevin Haney • Ms. Ann Lee Harris • Dr. Heidi Hausauer • Mr. George Hawxhurst • Mr. and Mrs. David M. Heilbron •

Mrs. Hubert Heitman, Jr. • Mr. and Mrs. Harlan Heydon • Ms. Helen S. Hibbs • Mr. and Mrs. Charles Hiemstra • Mr. and Mrs. Thomas W. High • Mrs. Dawn Hill • Ms. Betty-ann Hoener • Ms. Jerri B. Holmes • Dr. and Mrs. Richard W. Horrigan • Ms. Dorothy Hyde • Mr. and Mrs. G. Tucker Ingham • Mr. and Mrs. Charles Isherwood • Christina Janssen-Jones • Ann Kelly Jenks • Ms. Penelope Arnold Johnson • Mr. and Mrs. Jean K. Jones • Ms. Richelle-Desiree Jones • Mr. Will Jordan • Mr. James R. Joy • Mr. and Mrs. Richard M. Kaplan • Mr. and Mrs. Harold Kaufman • Mr. William A. Kaye • Mr. and Mrs. Robert D. Kelley • Ms. Angèle Khachadour • Ms. Janet King • Mr. James King • Mr. Derek T. Knudsen • Ms. Ruth Kobart • Dr. Daniel B. Kooyman • Ms. Rosalyn A. Kulick • Mr. Scott P. Laidlaw • Mr. David Lamb • Dr. and Mrs. Richard Lanzerotti • David & Janice Lawrence • Mr. John E. Leveen • Mr. and Mrs. Barry Levine • Mr. and Mrs. James W. Littlefield • Ms. Eula Loftin • Mr. Donald S. Lucas • Mr. and Mrs. James F. Lutz • Bruce & Naomi Mann • Mr. and Mrs. Kenneth Marks • Ms. Susan M. Martin • Mr. Andrew G. Matthes • Mr. Roy Matthes • Mr. and Mrs. George G. McDonald • Dr. and Mrs. Thomas McGeoy • Ms. Kathleen P. McKenna • Mr. J. A. McQuown • Mr. and Mrs. Lester G. Meu • Ms. Myrna Mitchner • Mr. Richard L. Morgan • Jeffrey Morris • Mr. Stephen Mulhollen and Dr. Frederica Frost • Ms. Elizabeth B. Munz • Mr. and Mrs. Thomas L. Murray • Mr. Carl Myerholtz • Jane & Bill Neilson • Mr. and Mrs. Jerome H. Newman • Dr. and Mrs. Thomas H. Newton • Mr. Clyde W. Nielsen • The Hon. & Mrs. Allen L. Norris • Ms. Carol Norwood • Dr. and Mrs. Robert G. O'Connor • Mr. Ronald Ogg • Ms. Susan Olsen • Ms. Ruth Harris Ottman • Mr. Steven D. Pace • Ms. Maryann Pacula •

Mr. and Mrs. Clark Patten • Ms. Mary P. Patterson • Mr. and Mrs. Lisle Payne • Gerald and DiAnn Perko • Mr. and Mrs. James E. Phoenix • Mrs. J. Cornelius Pinkston • Mr. Carl R. Pline • Ms. Joanne M. Pochobradsky • Mr. and Mrs. Jacob Ratinoff • Mrs. Jane Restaino • Ms. Donna L. Reynolds • Mr. and Mrs. Robert J. Riddell • Ms. Mary Roberts • Ms. Ivy Robinson • Mr. Edgar Rojas • Ms. Deborah Romer • Ms. Susan Roos • Ms. Marianne Roser • Judith & Michael Rothman • Ms. Taimi Rovetti • Ms. Pamela Roysse • Ms. Vickie Rozell • Mr. Gary Rubenstein • Mr. Kim Rubin • Mr. Thomas Sanford • Dr. and Mrs. J. R. Schauwecker • Ms. Margaret K. Schink • Dr. and Mrs. Rudi Schmid • Mr. Raymond J. Schweizer • Ms. Valere Scott • Ms. Mary Seabrook • Harold Segelsted • Dr. F. Stanley Seifried • Mr. and Mrs. Theodore Seton • Mr. and Mrs. Clifford A. Sharpe • Mr. William J. Silva • Mr. and Mrs. Leslie E. Simmonds • Ms. Christine M. Simpson • Mr. and Mrs. Richard M. Singer • Ms. Marian A. Sinton • Mr. Forrest Sloan • Miss Deanna K. Smith • Mr. and Mrs. Harold G. Smith • Ms. Kelly Smith • Ms. Audrey Sokolov • Mr. and Mrs. Parker Sorg • Ms. Anne L. Stainback • Mr. Emmett Stanton • Mrs. Virginia Steel • Mr. and Mrs. M. Stepanian • Dr. Lawrence D. Stern • Ms. Robin Stewart • Ms. Mary Lee Strebl • Mr. John E. Sweeney • Eileen and Michael Tanner • Mr. and Mrs. Charles Taubman • Mr. Jeffrey Taylor • Mr. Don T. Thrall • Mr. Al Unruh • Mr. and Mrs. Robert Van Derveer • Ms. Marcia D. Vickroy • Mr. M. Glenn Vinson, Jr. • Mr. John R. Wagner • Ms. Marla M. Walcott • Matt and Caroline Ward • Ms. Lynn Watson • Dr. Jonathan Weiss • Ms. Sheila M. Wheeler • Mr. and Mrs. Marshall White • Ms. Pamela Whitty • Ms. Ann L. Winblad •

Mr. Lawrence H. Wismer • Mrs. Ruth G. Witebsky • Ms. Eleanor Woenne • Mr. Eugene J. Wong • Mr. William Wood • Mrs. Isabel M. Woolf • Mr. James Bock Wunderlich • Dr. and Mrs. Jerald Young • Ms. Margaret C. Zabel • Mr. and Mrs. Alvin Zander • Ms. Marie Zeller • Dr. and Mrs. David Ziegler • Mr. and Mrs. Philip Zimbaro

DONOR

Anonymous • Mrs. Irving M. Abrams • Mr. and Mrs. Ellis Alden • Ms. Emogene Alexander • Mr. and Mrs. Joe Allen • Mrs. Hoshie T. Anjo • Mrs. R. Kirklin Ashley • Mr. John Atkinson • Mr. and Mrs. René M. Auberjonois • Mr. and Mrs. Raymond F. Bacchetti • Mr. and Mrs. Jerry Bachich • Mr. Al Bakke • Ms. Mollie A. Balamuth • Mrs. Mary Ellen Bales • Mr. Austin G. Barber • Mr. and Mrs. Dennis Bark • Mr. John Barnes • Mr. Raymond B. Barrett • Mr. Preston W. Bautista • Ms. Lee Baxter • Mr. David V. Beery • Mr. Haim Beressi • Ms. Karen L. Berke • Ms. Jacqueline Berman • Mr. Richard R. Berman • Dr. and Mrs. Philip Bernstein • Mr. William M. Berry • Dr. and Mrs. Carlo Besio • Ms. Emily Blacut • Mr. and Mrs. Allan Seth Blank • Mrs. Lisbeth R. Blum • Mr. and Mrs. Roger Boas • Ms. Gail L. Bobo • Mr. Christopher P. Booth • Dr. and Mrs. Richard A. Borrisson • Ms. Carolyn T. Bouton • Ms. Sharon Boysel • Mr. Kirk Bradley • Ms. Jean Cook Braun • Mr. John H. Bressler • Ms. Catherine Brisbois • Mr. and Mrs. Timothy Brown • Mrs. William L. Brown • Ms. Vicki Brumby • Ms. Maurine R. Buma • Ms. Beatrice Campione • Mr. Michael Cannon • Mr. Michael Carey • Mr. Dan Carlson • Mr. Richard P. Castillo • Mrs. Henry G. Castor • Mr. Anthony J. Catalli • Ms. Paula Champagne • Dr. and Mrs. Gary Chan • Mrs. Edgar H. Chappell • Mr. Jan Chernoff •

Ms. Mildred H. Chin • Ms. Carmen Christensen • Mrs. Cecile B. Christian • Ms. Susanne Chung • Ms. Janine Ciulla • Mr. James C. Clark Jr. • Mr. and Mrs. Thomas D. Clarke • Mr. and Mrs. Lloyd S. Cluff • Ms. Alice Colberg • Ms. Mary Jane Conley & Mr. Charles R. Schmuck • Mr. and Mrs. A. Thatcher Cook • Mr. and Mrs. Lyle E. Cook • Ms. Winifred A. Coomb • Ms. Betty Costello • Mrs. Suzanna P. Coxhead • Mr. and Mrs. D. Clifford Crummey • Ms. Vergilia P. Dakin • Dr. and Mrs. Lance Darin • Ms. Yuliya Davydov • Mrs. Marlene De Lancie • Mr. Myrtle C. Deaton • Mr. and Mrs. Robert DeFranco • Dr. Glory Denkers • Mr. Stanford C. Dennison • Mr. George Dias • Mr. Charles Dillingham • Mr. Parker Dinwiddie • Mr. John M. Driebe • Ms. Marta Drury • Ms. Jane Dryden • Mr. Joe Duer • Mr. Nick Duplessis • Mr. Lee Edmundson • Mr. Walter W. Egan • Mrs. Delia Fleishhacker Ehrlich • Mr. John Eldridge • Ms. Joan L. Ellison • Mr. Landon Elmore • Ms. Theresa Eng • Dr. and Mrs. Philip Erdberg • Ms. Joan Evans • Ms. Karen Everhart • Dr. and Mrs. Seymour M. Farber • Ms. Ellen M. Farrell • Ms. Linda Ferris • Ms. Catherine Feucht • Ms. Connie J. Finster • Ms. Mary Ellen Fogarty • Ms. Ruth Foote • Ms. Patricia Fraher • Mr. Stephen C. Frasheur • Mrs. Howard A. Friedman • Mr. and Mrs. Russell Fudge • Mr. John Gabrieli • Mrs. Nicholas Gannam • Ms. Clementina E. Garcia • Ms. Barbara Garfinkle • Ms. Jessie C. Gaspar • Dr. and Mrs. Theodore Geballe • Ms. Beth Gerrits • Mr. and Mrs. Maurice W. Gerritsen • Mr. and Mrs. Hans Gerson • Mr. Marshall Goldberg • Mr. David B. Goldstein • Ms. Carol A. Goodman • Dr. and Mrs. Murray J. Gould • Ms. Kay Sprinkel Grace • Dr. Jerrold Grayson • Ms. Sylvia M. Gregory • Mr. and Mrs. Robert Haber • Mr. Roy E. Hahn •

Mr. Allan Halcrow • Ms. Eleanor S. Hansen • Ms. M. Christine Hanusin • Ms. Janet Hardy • Mr. and Mrs. Michael L. Hawrysko • Mr. Richard L. Hay • Mr. and Mrs. Gerald C. Hayward • Mr. and Mrs. Jon Heinzer • Mr. and Mrs. Leon Henkin • Mr. Mike Hill • Dr. and Mrs. Samuel Hoch • Mrs. Frances L. Hofmann • Mr. and Mrs. Tom Hofstedt • Mrs. Martha W. Hollenbeck • Ms. Natalie A. Hopkins • Mr. and Mrs. Eliot R. Hudson • Ms. Myna B. Hughes • Mr. David S. Hugle • Ms. Judith L. Humburg • 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. Crayton W. Jones • Mr. and Mrs. Martin Katz • Ms. Sylvia Katzman • Mr. and Mrs. John G. Kelly • Mrs. Elizabeth W. Kenady • Mrs. Paul Kennedy • Mrs. Delanice Kilduff • Mrs. Jerrold L. Kingsley • Mr. Robert C. Kirkwood • Mr. and Mrs. Jim Klingbeil • Mr. and Mrs. Barry Kotler • Mrs. Suzanne Krumbein • Mrs. Isabelle Ksanda • Mr. and Mrs. P. Beach Kuhl • Beatrice Kushner • Ms. Nancy Kux • Mrs. Wendy Lalanne • Mr. John A. Larimore • Mr. Rudolph J. Leeman • Mr. and Mrs. Gary Letson • Dr. and Mrs. Ralph Levin • Ms. Helen S. Lewis • Dr. and Mrs. Norman Livermore III • Mr. and Mrs. Derek Lofquist • Mr. and Mrs. Alexander 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 Ludgus • Mr. and Mrs. James J. Ludwig • Dr. James R. Lyerla • Ms. Dorothea R. Lyman • Mr. and Mrs. Bruce R. MacLeod • Mr. Gerald Madden • Dr. and Mrs. Henry H. Mally • Mr. and Mrs. J. M. Malone • Mr. John A. Mann • Mr. and Mrs. Stephen Massey • Mr. Dakin Matthews • Ms. Hilda Mazza • Miss Elizabeth C. McAllister •

Mr. and Mrs. John C. McClure • Mr. James McIntosh • Judge Winton McKibben • Ms. Leija V. McReynolds • Mr. James M. McVeigh • Ms. Hermie Medley • Ms. Karen Weaver Mello • Dr. and Mrs. Aubrey W. Metcalf • Mr. and Mrs. Glen Michel • Drs. Craig and Natalie Miller • Mr. Hugh W. Miller • Cmdr. & Mrs. Robert W. Miller • Mr. and Mrs. J. G. Mitchell • Ms. Marcia M. Modisette • Ms. Shannon J. Moffat • Mr. Frederick D. Montgomery • Mr. Ralph V. Moore • Dr. Lindley R. Mordecai • Mr. and Mrs. Robert Morey • Ms. Wendie L. Morris • Mr. Jerome B. Munday • Ms. Muriel Murch • Mr. and Mrs. Merrill E. Newman • Ms. Mary D. Niemiller • Mr. and Mrs. Herbert H. Nienstedt • Mrs. Russell Niles • Mr. and Mrs. Richard Olsen • Mr. and Mrs. Robert G. Olson • Mrs. Paula J. Paley • Ms. Glenys Parry • Dr. Loren Pedersen • Reverend David M. Pettingill • Ms. Donna Pimentel • Mr. Roderick Pimlott • Ms. Renee M. Pinzi • Mr. John J. Powers • Mr. Steve J. Radman • Mr. and Mrs. Mark Rand • Mrs. Catherine P. Reardon • Ms. Wendy Redfern • Ms. 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. Rosenstein • Dr. and Mrs. William A. Rosow • Mr. and Mrs. Irwin Roth • Ms. Diane Rudden • Ms. Patricia Russell • Robert Schmiedeskamp • Mr. Gary Schnitzer • Mrs. Meredith Schoenfeld • Mr. and Mrs. Paul J. Schumacher • Mr. Marcel Schurman • Mr. James H. Schwabacher • Ms. Beverly Seaberg • Mr. Lee D. Seelinger • Ms. Nancy K. Shaffer • Mrs. Irene A. Sharp • Ms. Ragna K. Sherry • Mr. and Mrs. Richard J. Simons • Mr. James C. Skelton • Ms. Deborah E. Skidmore • Mr. Peter Sloss • Mr. and Mrs. Richard D. Smallwood •

B.C. Smith • Mr. and Mrs. James E. Smith • Mr. and Mrs. Stuart H. Smith • Dr. Krikor Soghikian • Mr. Jack Solomon • Mr. and Mrs. Harold R. Somerset • Ms. Bessie S. Spalter • Mr. and Mrs. John L. Spang • Mr. and Mrs. Bruce Spaulding • Mr. and Mrs. Donald K. Stager • Ms. Norma T. Stalker • Dr. and Mrs. Norman C. Staub • Ms. Carol R. Strand • Dr. and Mrs. C. R. Strotz • Ms. Jenean B. Suess • Ms. Georgia 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. Jeffrey Thomas • Mr. and Mrs. Rob Thomas • Mr. and Mrs. S.J. Thomas • Mr. Burt Thompson • Ms. Rosemary Thompson • Mr. and Mrs. Karl L. Thon • Ms. Jeanette Thorp • Mr. and Mrs. Edward J. Tiedemann • Ms. Jean E. Tiller • Mr. Peter Tittelbach • Ms. Patricia Tomlinson • Mr. and Mrs. Gary J. Torre • Ms. Sylvia G. Toth • Ms. Virginia A. Townsend • Ms. Evelyn M. Truitt • Mrs. Margo Turkington • Ms. Mary L. Turner • Ms. Stephanie M. Vargo • Mr. and Mrs. C. L. Wade • Ms. Dorothy E. Walker • Mr. and Mrs. Charlie Wambeke • Mr. and Mrs. James Wanvig • Mr. Peter L. Ward • Ms. Annette F. Warden • Mr. and Mrs. Daniel Warner • Ms. Jane Webb • Mr. and Mrs. John E. Weigel • Dr. Stephen Weinstein • Mr. Michael D. Wenzl • Ms. Timmie Will • Mr. Randall Wittorp • Ms. Sally R. Wolf • Mr. David Wood • Mr. and Mrs. Ervin Woodward • Mrs. Glea G. Wylie • Mr. A. Lee Zeigler • Lore A. and Hermann Zutraun • Mr. and Mrs. Marvin B. Zwerin

MEMORIAL GIFTS

Geoffrey A. Bell
Fred S. Geick
Edith Markson
Mrs. Bessie Sussman

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 Theater, one block west of Union Square. Central Box Office hours are 12 to 8 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

Box Office at the Stage Door Theater:

A full-service box office is open ninety minutes before each performance in this venue.

BASS:

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

Ticket Information / Charge by Phone / Charge by Fax:

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

Ticket Policy:

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

TICKET PRICES

Previews	
Center Orchestra*	\$27
Orchestra/Loge	\$25
Balcony	\$20
Gallery	\$13
Tuesday / Wednesday / Thursday	
Center Orchestra*	\$35
Orchestra/Loge	\$33
Balcony	\$26
Gallery	\$15
Friday / Saturday / Sunday	
Center Orchestra*	\$45
Orchestra/Loge	\$41
Balcony	\$32
Gallery	\$18

*Only available at the Geary Theater

Subscriptions:

Full Season subscribers save up to 31% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250 to find out about our four- and seven-play packages.

Discounts:

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

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 Exchanges:

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 Coordinator, at (415) 439-2383.

"Words on Plays":

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

Conservatory:

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

Costume Rental:

A large collection of costumes, ranging from hand-made period

garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2377.

Parking:

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

AT THE THEATER

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 Theaters are accessible to persons in wheelchairs.

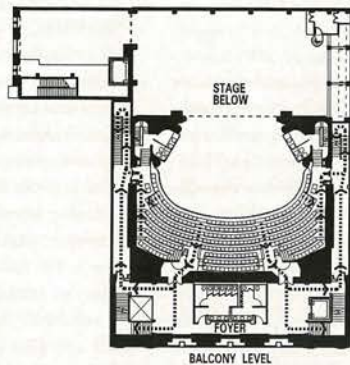
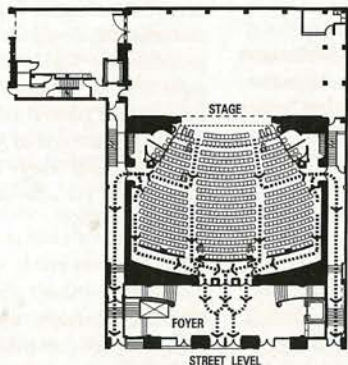
VENUES

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

The **Geary Theater** 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.



UNLIMITED MILEAGE

The Tumi Wheel-A-Way™. Locking handle. High performance wheels. Guaranteed for life.*

TUMI USA

©1995 TUMI, INC.

Mahm

FINE LUGGAGE & LEATHER GOODS
Established 1868

San Francisco: 222 Grant Avenue ~ Crocker Galleria ~ Stonestown Galleria
Marin: Strawberry Village in Mill Valley ~ The Village in Corte Madera
San Jose: Valley Fair Mall ~ Walnut Creek: Broadway Plaza ~ Sacramento: Downtown Plaza
Richmond: Hilltop Mall ~ Pleasanton: Stoneridge Mall ~ Concord: Sun Valley Mall

*Guaranteed against defects in materials and workmanship. Details available in store.

MAKE A DRAMATIC ENTRANCE.

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

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



SEVILLE STS

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



CADILLAC
CREATING A HIGHER STANDARD.™



Official Sponsor of the 1996 U.S. Olympic Team
Official Sponsor of the 1996 Olympic Games



© 1995 GM Corp. All rights reserved. Always wear safety belts, even with air bags. CADILLAC, SEVILLE, NORTHSTAR