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1995-1996 SEASON

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Stagebill

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

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

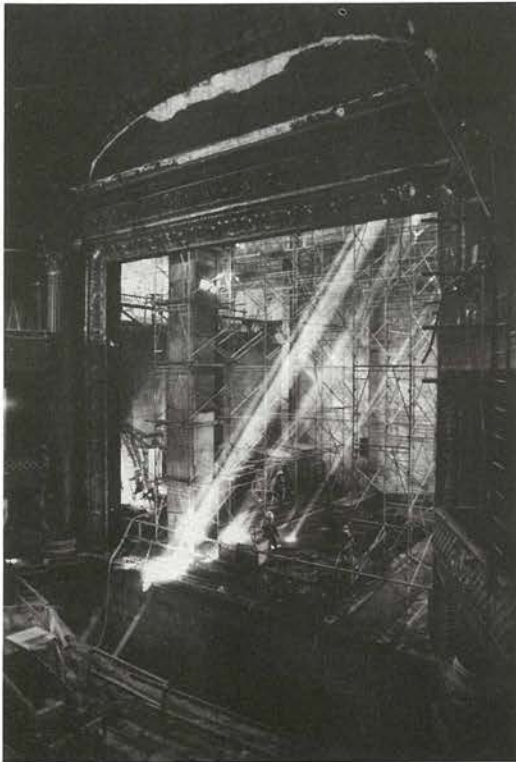
From the beginning, A.C.T.'s philosophy has called for the union of superior repertory performance and intensive actor training. Its conservatory, now serving fifteen hundred students every year, was the first training program not affiliated with a college or university accredited to award a master of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

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

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

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

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



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

Edward Hastings,
Artistic Director, 1986-92



Carey Perloff, *Artistic Director*

1995-96 REPERTORY SEASON

ARCADIA

by Tom Stoppard

directed by Carey Perloff

October 12, 1995 - November 26, 1995

Stage Door Theatre

SEVEN GUITARS

by August Wilson

directed by Lloyd Richards

November 9, 1995 - December 23, 1995

Marines Memorial Theatre

GASLIGHT

by Patrick Hamilton

directed by Albert 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

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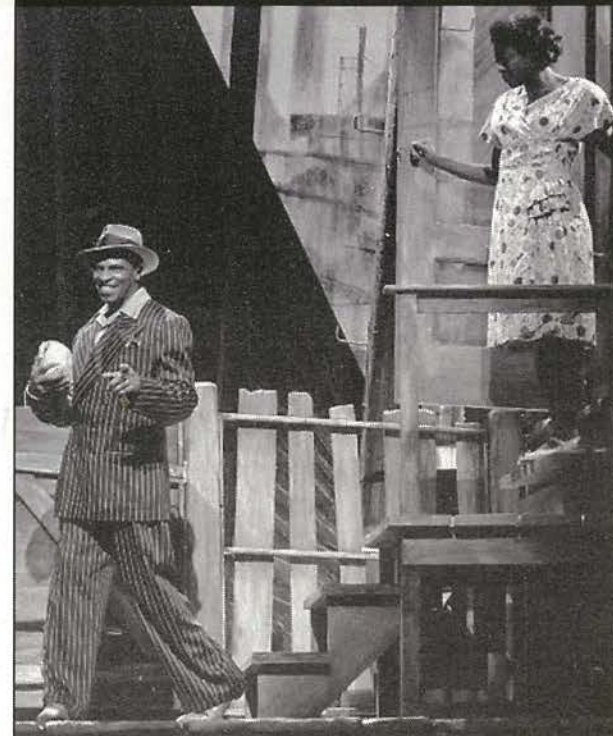
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Above: Keith David and Viola Davis in August Wilson's *Seven Guitars*.
 Photo by Joan Marcus.

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A.C.T. operates under an agreement 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 national organization for the nonprofit professional theater.

A.C.T. is a member of the League of Resident Theatres, American Arts Alliance, California Theater Council, Theatre Bay Area, Performing Arts Services, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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ssdc The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

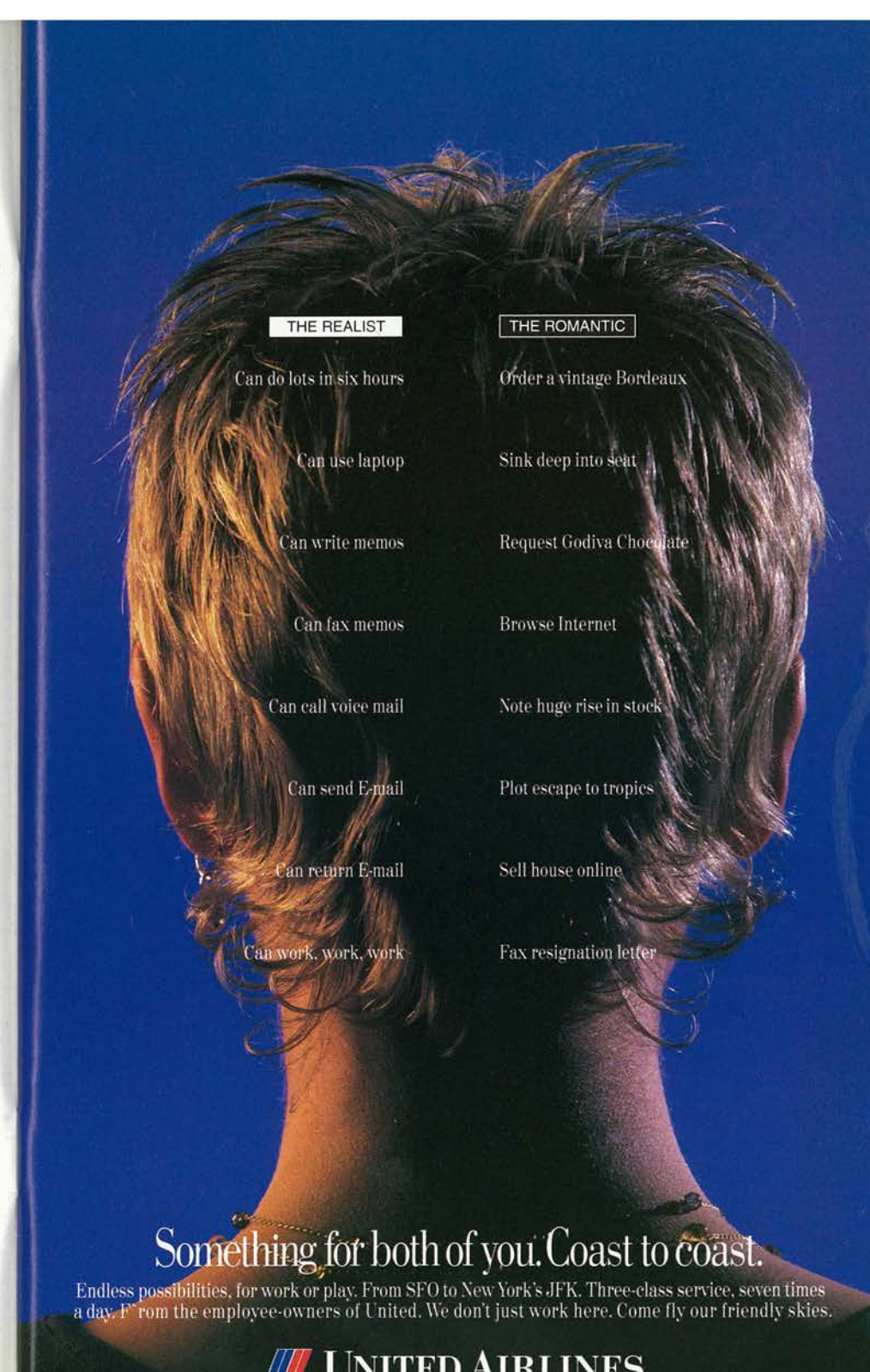
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Winner of the Tony Award for Outstanding Theater Performance and Training, San Francisco's flagship theater is energized and informed by a profound commitment to actor training. A.C.T.-trained actors can be found in every area of the entertainment 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.**

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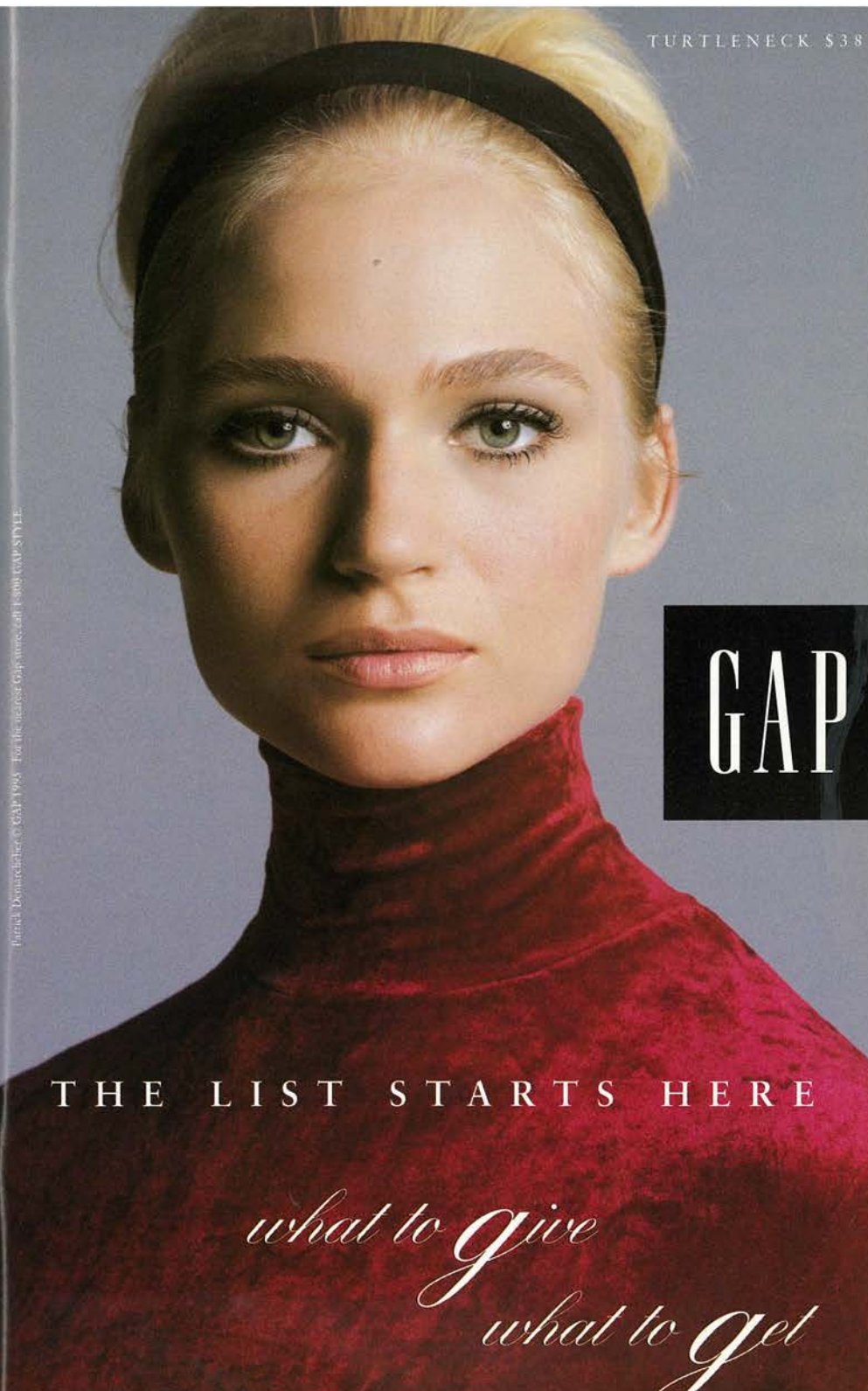
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American Conservatory Theater

Carey Perloff, *Artistic Director*

Thomas W. Flynn, *Administrative Director*

James Haire, *Producing Director*

presents

August Wilson's

Seven Guitars

(1994)

Directed by Lloyd Richards

Scenery by Scott Bradley
Costumes by Constanza Romero
Lighting by Christopher Akerlind
Musical Direction by Dwight Andrews
Sound by Tom Clark
Casting by Meg Simon Casting

Stage Management Staff

Jane E. Neufeld

Narda Alcorn

Amy Baxt, Karin Tucker—Interns

Assistant to Mr. Wilson Sandi Carroll
Assistant to Mr. Richards Mary f. McCabe



A. C. T. presents *Seven Guitars* in association with **AT&T: OnStage®**

This production is also sponsored in part by **BankAmerica Foundation**



Seven Guitars was originally presented as a staged reading as part of the 1994 National Playwrights Conference at the Eugene O'Neill Theater Center, Lloyd Richards, artistic director.

Seven Guitars was first produced by the Goodman Theatre, Chicago, Illinois, on January 13, 1995.

Seven Guitars is produced by special arrangement with Sageworks.

ALSO AT A.C.T.



When the
gaslights dim,
another night
of terror
begins.

By Patrick Hamilton

Directed by

Albert Takazauckas

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A.C.T.

Seven Guitars

The Cast

(in order of appearance)

<i>Louise</i>	Michele Shay
<i>Canewell</i>	Ruben Santiago-Hudson
<i>Red Carter</i>	Tommy Hollis
<i>Vera</i>	Viola Davis
<i>Hedley</i>	Zakes Mokae
<i>Floyd Barton</i>	Keith David
<i>Ruby</i>	Rosalyn Coleman

Understudies

Louise—Gloria Weinstock
Vera, Ruby—Letha Remington
Floyd Barton, Canewell—W. Allen Taylor
Hedley, Red Carter—Steven Anthony Jones

Place

Pittsburgh, the Hill District

Time

Spring 1948

There will be one intermission.

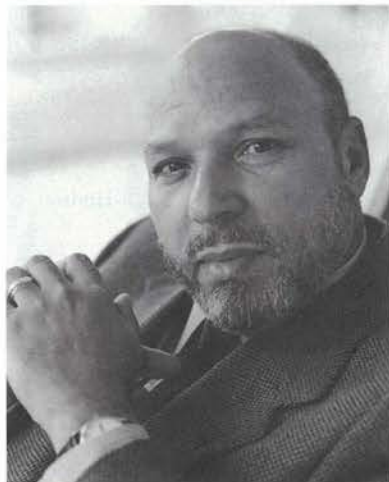


Please note: No live animals were injured during the production, rehearsal,
or performance of this show.

VOICES FROM THE HILL: THE AUGUST WILSON STORY

by Tim Fisher

Playwright August Wilson



“THE
WHOLE
WORLD CAME
INTO BEING
IN PITTS-
BURGH.”

August Wilson's *Seven Guitars* is the seventh installment of what is perhaps the most ambitious theatri-

cal project undertaken by a major contemporary playwright: a decade-by-decade chronicling of the African-American experience as it has unfolded in the twentieth century. Along the way Wilson has won nearly every award possible for dramatic work, including two Pulitzer Prizes, the first in 1985 for *Fences*, a play set in 1950s Pittsburgh at the dawning of the civil rights movement, and the second in 1987 for the 1930s-era *The Piano Lesson*, which was filmed for CBS's Hallmark Hall of Fame earlier this year. Artistic creations of the playwright's mind, Wilson's plays are not documentaries; the focus for many of them is the Pittsburgh neighborhood where he grew up, a place called "the Hill"

—once known as "little Harlem"—which, like any American locale, has adjusted with or against the times, giving the playwright a fixed perspective from which to measure the long-term changes in African-American culture. It is the voices from the Hill, heard by Wilson as a young boy, that later became the characters and stories of his plays. "The whole world came into being in Pittsburgh," he says. "I came into manhood there."

Wilson was born in 1945 to a white German father who was a baker and a black mother who worked as a janitor. Determined to become a poet, Wilson purchased a typewriter at the age of twenty. "When I bought the typewriter, that meant I was not going to be a bus driver and I was not going to be a lawyer," he says. "I was going to write." He had dropped out of school in the tenth grade and subsequently been ordered by his mother, a woman who raised six children by herself, to move out and find a job. In downtown Pittsburgh he made ends meet as a dishwasher and elevator operator, still trying to write and pursue his education. "When things were tight, I'd bring my typewriter [to the pawnshop] and get ten dollars for it," he recalls. "It cost me \$11.50 to get it back, and I had to claim it within four months. And every time I returned, the pawnbroker seemed just a little too eager to buy it from me for \$25. I refused. But you can't

imagine how many times I had to drop that thing off and pick it up again."

WILSON HEARS THE BLUES

It was about this time that Wilson, who had already collected some two thousand 78-rpm records at a nickel a piece, discovered Bessie Smith and the blues. The blues are the first and "biggest B" of the "four Bs" he says have most influenced his work—the artist Romare Bearden, who especially inspired *The Piano Lesson*, and writers Imamu Amiri Baraka and Jorge Luis Borges are the remaining three. "One day there was this typewritten yellow label and it said, 'Nobody in Town Can Bake a Sweet Jelly Roll Like Mine—Bessie Smith.' I'd never heard of Bessie Smith. I listened to it twenty-two straight times and I became aware that this stuff was my own... The music became the wellspring of my work. I took that stuff and ran with it."

Seven Guitars, in particular, is a product of Wilson's love for the blues and his appreciation of them as black America's own form of oral history. Spontaneous, collective, and fluid, blues music is a projection of the community through an individual, whose tale becomes a metaphor for the group's experience. So essential to black culture are the blues, says Wilson, that he likens them to an artifact which could be used, thousands of years in the future, to reconstruct the his-

A Note from the Playwright

Despite my interest in history, I have always been more concerned with culture, and while my plays have an overall historical feel, their settings are fictions, and they are peopled with invented characters whose personal histories fit within the historical context in which they live. I have tried to extract some measure of truth from their lives as they struggle to remain whole in the face of so many things that threaten to pull them asunder. I am not a historian. I happen to think that the content of my mother's life—her myths, her superstitions, her prayers, the contents of her pantry, the smell of her kitchen, the song that escaped from her sometimes parched lips, her thoughtful repose and pregnant laughter—are all worthy of art. Hence, *Seven Guitars*.

—August Wilson (1995)

Bluesman Lonnie Johnson

tory of the people. "I think that the blues are the best literature black Americans have," Wilson says. "They do everything literature is supposed to do; they are the response of black Americans to the world. All the ideas of rhythm and symmetry, of pleasure and pain, are there, so if you had only the music and had nothing else you would be able to tell a great deal about these people."

In downtown Pittsburgh Wilson roomed with struggling artists, political activists, and down-and-outs (one man claimed to specialize in counterfeit money), all of

whom he began to see—and hear—in a new way following his epiphany with the blues. “I began to look at the people in the house differently than I had before,” he says, “because somehow there was something about them, that came through in Bessie Smith, that I hadn’t known before.” While continuing to scrape by with odd jobs, Wilson became involved in many of the political movements of the late 1960s that were dedicated to elevating the level of black consciousness and making headway with civil rights legislation. With his playwright friend Rob Penny, Wilson cofounded Black Horizons, a community theater where he did some directing. He also tried writing a play, but met with frustration. “I could not make those characters talk,” he says. “So I said, ‘Hey Rob, how do you make your characters talk?’ And he said, ‘Oh, you don’t, you just listen to them.’ Just like that. I can’t say I considered that a great pearl of wisdom. But years later, that was what I started doing.”

Wylie Avenue in Pittsburgh’s Hill District



In 1977, another friend, Claude Purdy, heard Wilson recite a poem about a character named Black Bart. Purdy suggested that Wilson turn the material into a play, and reluctantly, after some prodding, Wilson wrote a draft in about a week, only to find that in the meantime Purdy had left for St. Paul. Two days later, however, Purdy sent a ticket to Wilson; he traveled there, rewrote the play, got a job cooking for a social service agency, married, and remained for the next several years. “I made \$88 a week,” he says of that time. “But it freed me up. I wrote *Ma Rainey’s Black Bottom* [Wilson’s first major play, which premiered on Broadway in 1984] while working there. I had all these ideas. It was cool.”

What “freed up” Wilson was the experience of hearing the voices of the Hill thrown into relief against the speech of the largely white, working-class area where he lived in St. Paul. A visit back to the Hill gave him the idea for writing a play about the neighborhood’s slightly illegal, independent taxi companies, called “jitneys.” As he wrote the play of the same name, Wilson says he was “creating characters who were talking black language for the first time.” Prior to that, he says, “I didn’t always value the ways black people talked. I thought in order to make art out of it, you had to change

it.” With *Jitney*, he had come to understand Rob Penny’s advice.

THE WILSON-RICHARDS CONNECTION

It was from St. Paul in the 1980s that Wilson began sending his work to the Eugene O’Neill Playwrights’ Conference. Of the first several plays he sent, all were rejected, including *Jitney*. He was devastated. “I said, I got to write a better play. I was already writing the best I could.” Finally, *Ma Rainey’s Black Bottom* caught the eye of the conference’s artistic director, Lloyd Richards. Receiving the telegram that invited him to the conference as a participant was one of the happiest moments of Wilson’s life. “Since then, I can’t tell you how many openings, and this award, and that award, but nothing has felt like that first telegram that said I was going to the O’Neill.”

At their first meeting to discuss the play, Wilson recalls that Richards told him, “You’ve got a lot of work to do,” and Wilson replied, “I ain’t ever been scared of hard work.” Richards wanted to do the play at Yale Repertory Theatre, where he was also artistic director, so Wilson asked him to direct it. “The first day of rehearsal,” Wilson remembers, “the actors read the script, and they had some questions. Before I could get it together, Lloyd started answering the questions. And he knew the answers. I found out that he knew the characters like I did.” *Ma Rainey* premiered at Yale Rep in 1984. From there, Wilson and his playwriting took off: *Fences* followed in 1985, *Joe Turner’s Come and Gone* in 1986, *The Piano Lesson* in 1987, *Two*

Trains Running in 1990, and now, *Seven Guitars*. All of Wilson’s major plays, with the exception of *Seven Guitars*, premiered at Yale, and most



August Wilson (left) in conversation with director Lloyd Richards (right) on the set of *Seven Guitars*

have had productions at A.C.T.

In addition to directing all of Wilson’s major plays, Lloyd Richards has been, in a sense, caretaker of the African-American theater tradition ever since directing the original production of Lorraine Hansberry’s *Raisin in the Sun* in 1959. In 1978 he became the artistic director of Yale Rep, and a year later he became dean of the Yale School of Drama. His retirement in 1991 was honored with the establishment of the Lloyd Richards Distinguished Professor of Theatre Chair, the first permanently endowed chair at Yale University recognizing the achievements of an African American. *Fences*, the most critically and financially successful of Wilson’s plays, earned Richards a Tony Award for best director.

Ma Rainey piqued Richard’s interest, he says, because its characters used a quality of speech that was specific to black culture at a specific period of time. “You heard unique points of view,” Richards

says, "and you heard a combination of people—the articulate who had a large vocabulary and the articulate who had a small vocabulary. I say the articulate in each

Michele Shay
as Louise



Joan Haron

case because in the quest to express a complicated idea with a small vocabulary, one needs to use that in a very selective and special way. He or she ends up speaking very much in metaphor and the poetry of the streets.... I've been living in Pittsburgh for the past twelve years through these plays," he concludes.

A REPRESENTATIVE OF ANOTHER TIME

We will no doubt continue to hear voices through Wilson, with music as a primary source. "I know I'm a representative of another time," Wilson says, musing on his future plays that will be set in the later

years of this century, "but I think I can begin to understand this different generation by listening to the music. That's the key." When comparing the African-American past with its present, Wilson notes similarities and differences and changes, but black self-worth always emerges as a central theme. The characters in *Seven Guitars*, Wilson says, are "each defining themselves in their own way—Floyd in relation to his music, Hedley in relation to Marcus Garvey and Buddy Bolden and his beliefs. They're all trying to find their values. Once the store of value that was placed on the body was removed by the Emancipation Proclamation, you had to find your own value." Tensions within the black community, he says, have changed in name only. "I think the old divisions of the rural South, the old conflict of urban-rural that once existed in the black community, have largely been replaced by a class conflict, a growing middle class."

Wilson also wonders how the lure of an almost mythological North has changed black culture. "The northern cities were not prepared for the massive migrations of people, so blacks ended up there without jobs, and sixty years later that's still the case. A perfect example is Oakland, where blacks came out to work during the war in the shipbuilding trade. I think African Americans need to seriously look at what it has cost us to uproot our culture, which is an agrarian-based, southern rural slave culture, and transplant it in the industrial North." And as far as the blues are concerned, in Wilson's opinion, damage was done when they exploded from a rural folk music

into a million-dollar mainstream industry. While people such as Muddy Waters, Howlin' Wolf, and Bessie Smith have become legends, there were others who did not achieve the status of stars and many more who were ruined by the attempt to make it big.

There is a good reason Wilson does not write essays on these subjects. First and foremost, he is an artist, a playwright. "I write for an audience of one, which is the self," he says, referring to the early process of writing a new play. "When you sit down to write, you sit in the same chair that Tennessee Williams sat in or Eugene O'Neill or William Shakespeare. You're confronted with the same problems—how to get a character on stage, how to get him [or her] off, how to build a scene."

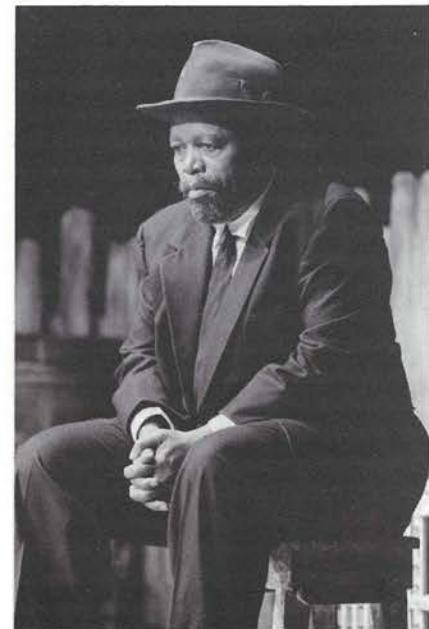
While sitting in that chair, Wilson continues to follow Rob Penny's advice, as well as his own instincts. When he first began to write *Seven Guitars*, for example, Wilson originally intended to write an all-male play. "Originally I was going to have seven guys with guitars on the stage, and they formed a little orchestra on the street corners. It was about their world of bluesmen, and how their world clashed with the white world who saw them as vagrants and as drunkards, and the black community who saw them as carriers of this tradition, these functional oral historians in this world.... Then [Vera] walked on stage, and everything changed.... She wanted her own story in there."

By the time Vera finished telling Wilson her story, three of the play's original characters had become women. "There are seven characters. Each one of the characters is

a guitar," explains Wilson. "I guess I wrote the music, and the characters have to play the guitar."

Following its run at A.C.T., *Seven Guitars* will play in Los Angeles

Zakes Mokae
as Hedley



Joan Haron

before opening on Broadway next March. Meanwhile, when not in rehearsals, Wilson will be at his desk, fashioning another play, listening to a new set of voices. "My goal, always, is to get back to my typewriter," he says. "No matter what I'm doing or where I am. Because for me, that is the real joy." ■

Material for this article was drawn from an interview with August Wilson and excerpts from other interviews published in The New York Times, Ebony, The Chicago Sun-Times, The Boston Globe, Onstage, and Vanity Fair.

GETTING THE BLUES

In terms of influence on my work, I have what I call my four Bs: Romare Bearden [the painter]; Imamu Amiri Baraka, the writer; Jorge Luis Borges, the Argentine short-story writer; and the biggest B of all: the blues.

—August Wilson

Frank Dugge Collection



Bessie Smith

In 1948, when Floyd Barton dreams of making it to Chicago, the blues scene in the Windy City was in full swing. The legendary guitarist Muddy Waters—Floyd's inspiration—was king, and the South Side was jumping to the tunes of musicians who arrived daily among the flood of immigrants from the South. Blues greats

Tampa Red, Bill Broonzy, Lonnie Johnson, Memphis Slim, St. Louis Jimmy Odum, Big Maceo, Lil Green, Memphis Minnie, and Washboard Sam—among many others—had been building a vital blues tradition in Chicago for more than twenty years and generally welcomed talented newcomers, like Floyd, to their turf.

Commonly believed to have grown out of the field “hollers” and work songs of slaves, the blues first developed a recognizable, characteristic form in the 1890s.

Singer Ma Rainey reportedly incorporated blues music into her act after hearing it for the first time in Missouri in 1902. Initially identified with the country sounds of the Deep South, particularly the Mississippi Delta, the blues evolved with the people as they made their way north during the first half of this century.

CHICAGO BOUND

For August Wilson, who credits Bessie Smith with awakening him to the musical speech of the community in which he grew up, the story of the blues is in many ways the story of African-American people in this country. The specifically urban blues of Muddy Waters and his colleagues were largely the product of a mass exodus of African Americans from the rural South to the industrialized urban North between the First and Second World Wars.

Francis Davis reports in his *History of the Blues* that an estimated 6.5 million African Americans migrated northward between 1910 and 1970. At the turn of the century, almost ninety percent of this country's black population lived in the South, most in country towns and villages, and as late as 1940, more than three-fourths still lived there. By 1970, however, more than half of the U.S.'s African Americans lived in the North, nearly eighty percent of them in cities.

The first great wave of 1917 was followed during the Second World

War by the northward migration of a half-million African Americans (almost as many as had migrated during the previous forty years). And half of those went to Chicago.

Chicago was seen as the Promised Land by many southern African Americans who, like Floyd and his friends, dreamed of a better life in the North. The introduction of the row tractor, mechanical cotton picker, and chemical defoliants nearly eradicated employment opportunities in the South. Especially in isolated rural areas, infant mortality was extremely high, tuberculosis and venereal disease were rampant, medical care was almost nonexistent, and murder was common. As Davis observes, “The unwritten law in the backwoods gambling dens in which the blues were performed was that you could kill anybody you pleased and the authorities would look the other way, so long as your victim was a fellow Negro and not a good worker.”

Yet most found that life in the North was not much easier. Competition for jobs was fierce, which contributed to increased racial tension, and—with several hundred hopefuls arriving at Illinois Central Station (nicknamed “the Ellis Island of the black migration”) each week—housing was scarce. Violence was still ever present. And all these themes made it into the music of the time.

MUDDY WATERS

The thirties and forties are viewed by many as the most productive period for the blues. While the earliest definitively urban blues in Chicago were produced by Georgia Tom and Tampa Red, it was Waters



Little Bill Gaither, Memphis Slim, and Big Bill Broonzy in the 1930s

who gave the electric blues, for which the city is famous, their form. As Floyd says: “I heard this music and walked in there and somebody told me that was Muddy Waters. I took off my hat. I had never heard nothing like that before.”

Born McKinley Morganfield, Waters was raised in a sharecropper's cabin in Rolling Fork, Mississippi. In 1943, at the age of twenty-eight, he boarded a train in Clarksdale and headed north. He carried only his guitar, which he had mail-ordered from Sears, Roebuck for \$11, and a suitcase with one change of clothes. Lucky enough to immediately land a day job on the loading dock of a paper factory, he was soon clearing about \$30 a week playing as a sideman with Chicago bluesmen Memphis Slim, Sunnyland Slim, Sonny Boy Williamson, and others.

Frank Dugge Collection

The legendary king of Chicago blues, Muddy Waters



Waters soon took up the electric guitar and harmonica, the instrumental fundamentals of postwar

Chicago blues, to be heard over the noise of crowded city bars. Called "deep blues," Waters's music incorporated the country sounds of his Delta home into the electrified urban music of his Chicago forebears, expressing the alienation and anxiety felt by many transplanted southern African Americans. Waters's champions included Big Bill Broonzy, another Mississippi emigré who until Waters's arrival had contended with Tampa Red for the blues crown of Chicago, and Sunnyland Slim, who introduced Waters to record company representatives.

In 1948, Aristocrat, a new Chicago-based label founded by the Chess brothers, recorded Waters performing "I Can't Be Satisfied." The record sold out by nightfall on the day it was released; rationing by record-store owners prevented even Waters himself from buying

more than one copy (he sent his wife back for a second). According to Mike Rowe (writing in *Chicago Blues*), Waters was taken aback by his sudden success:

He would be out driving his truck, still delivering Venetian blinds, and experience the eerie sensation of hearing his voice booming out from the open windows of a hundred tenements as the record was played and played again. He confessed: "I used to wonder if I had died!"

By the beginning of the 1950s, there were more than fifty blues clubs in Chicago. Waters, though challenged by rival contemporaries Howlin' Wolf and Sonny Boy Williamson, continued to rule the scene throughout the decade. His band became the proving ground for legions of bluesmen whom he fostered in his turn, as he was mentored by Broonzy. As Wilson posits in *Seven Guitars*, who knows what might have happened if Floyd had indeed made it to Muddy's side? ■

—Elizabeth Brodersen



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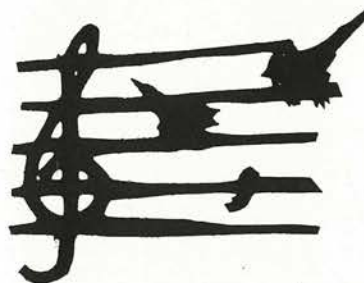
Performance HIGHLIGHTS

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

* * * *

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

* * * *



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* * * *

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

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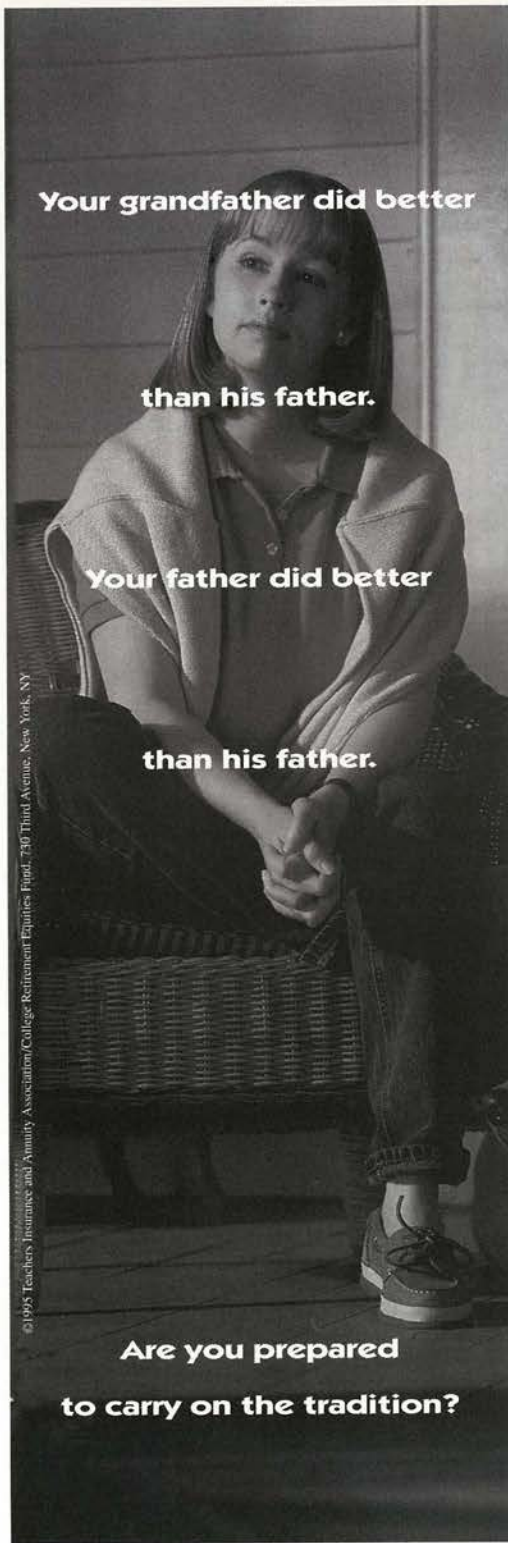
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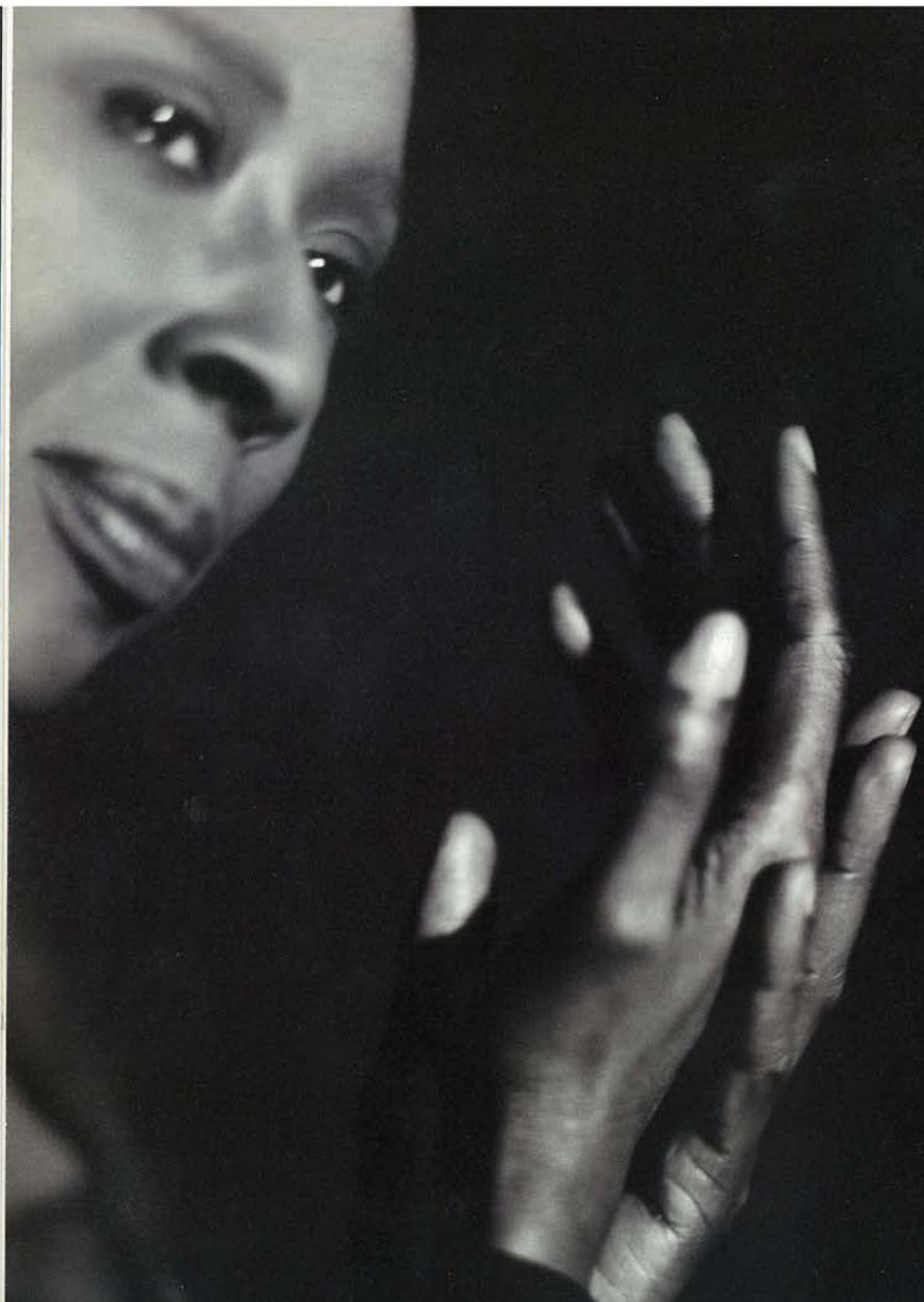
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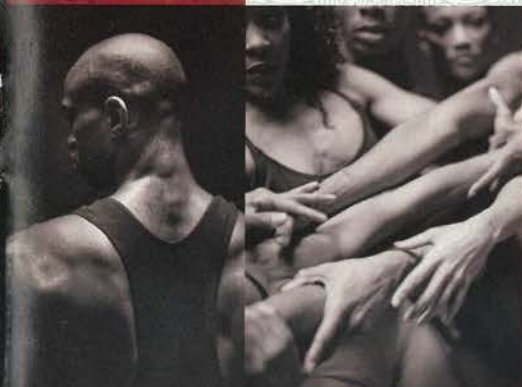
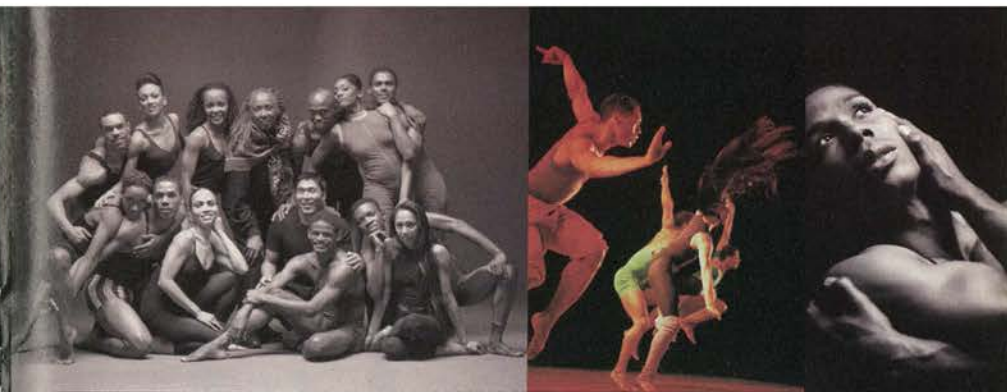


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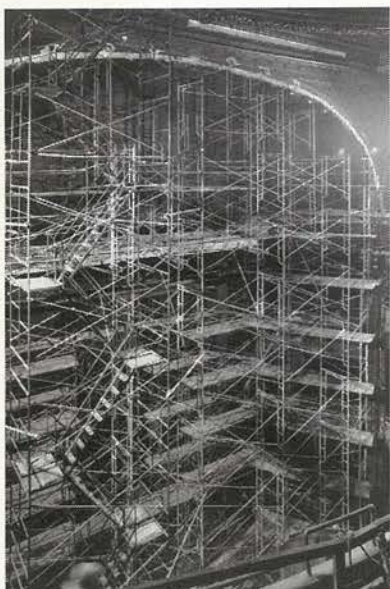


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HELP A.C.T. MEET THE KRESGE CHALLENGE



The reconstruction of the Geary Theater is nearly complete.

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

are installed.

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

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

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

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

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

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A.C.T. WELCOMES NEW BOARD PRESIDENT TONI REMBE



Toni Rembe, the new president of the A.C.T. board of trustees

A.C.T. is pleased to announce the appointment of Toni Rembe as the new president of the board of trustees of the American Conservatory Theater Foundation. First elected to the A.C.T. board in 1989, she has become increasingly involved with company planning and fundraising during the renovation of the Geary

Theater and preparation for A.C.T.'s 1995-96 Geary homecoming season.

The dynamic Rembe is a tax lawyer with Pillsbury, Madison & Sutro in San Francisco, where she was the first woman partner and the first woman member of the firm's management team. A San Francisco resident since 1964, Rembe has been attending A.C.T. productions since the company's 1967 San Francisco premiere, and she and her husband, Arthur Rock, have given generously to The Geary Theater Campaign over the last several years. Rembe eagerly anticipates a deeper level of involvement with A.C.T.

"I think strong artistic organizations are especially important to a city—in fact, they are what make a city great," she says. "Theater brings people together. We have a very sophisticated and diverse audience in San Francisco, and I think Carey Perloff has done an outstanding job of creating

seasons with a balance of works that both challenge and inspire in their scope and diversity."

Rembe is especially enthusiastic about taking on her new position as A.C.T. poises for its return to the Geary Theater. "The Geary is such a beautiful and enchanting space in which to experience the joy of theater. Past Board President [current Vice President] Patrick Flannery and Chairman Alan Stein have done terrific jobs overcoming the challenges of presenting multiple, simultaneous productions in different theaters and dealing with budgetary constraints. I'm looking forward to getting to know the inner workings of the theater, and to helping the board get more involved with this wonderful organization."

ABSOLUT THEATRE: A.C.T. COLLABORATES IN THE FIGHT AGAINST AIDS

A.C.T. joins forces during the run of August Wilson's *Seven Guitars* with Broadway Cares/Equity Fights AIDS (BC/EFA) and Absolut Vodka in the Absolut Theatre fundraising project. The program, which has already been successful

continued on page 42

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

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



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



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



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



San Francisco's Clift Hotel

“STRONG ARTISTIC ORGANIZATIONS ARE WHAT MAKE A CITY GREAT.”



in Philadelphia and Miami, raises money for AIDS organizations through audience appeals. Half of the collected donations from *Seven Guitars* goes to the local AIDS organization of A.C.T.'s choice—Communities of Color United Against AIDS (COCUA), a coalition of AIDS prevention and service organizations which specifically serves people of color in the Bay Area—while the other half goes to BC/EFA and will be part of the grants made to the Actors' Fund AIDS Initiative and diverse AIDS service organizations nationwide. Absolut has pledged to match the total amount collected nationally with a generous donation of up to \$125,000 to BC/EFA. The project also will be supported by contributions from San Francisco performances of *The Phantom of the Opera*.

A.C.T.'s participation in Absolut Theatre continues the company's long-standing commitment to community collaboration and AIDS prevention. Last season, A.C.T. raised more than \$24,000 for AIDS research, prevention, and care, which included the donation of the net proceeds from two preview performances of *Angels in America* to COCUA.

Absolut Theatre was launched on October 30 at a press luncheon. Absolut Vodka also hosted the *Seven Guitars* opening night party.

We sincerely hope that patrons of *Seven Guitars* will join A.C.T., Absolut Vodka, Broadway Cares/Equity Fights AIDS, and COCUA in the continuing fight against AIDS.

CO-SPONSORING CONTINUING EDUCATION

On November 13, A.C.T. presents playwright August Wilson and director Lloyd Richards in conversation in the second installment of the 1995–96 A.C.T. Perspectives season. Through A.C.T. Perspectives, the company's free public symposium series, A.C.T. invites renowned scholars, theater artists, and professionals to discuss issues raised by the season's plays. In the spirit of A.C.T.'s continuing commitment to community collaboration, the Wilson/Richards symposium is cosponsored by the Lorraine Hansberry Theatre and the San Francisco Poetry Center, and is funded in part by a mini-grant from the California Council for the Humanities and the National Endowment for the Humanities.

A.C.T. has a long history of creative collaboration with The Lorraine Hansberry Theatre and August Wilson. One of A.C.T.'s most distinguished sister theaters in the Bay Area, the Hansberry coproduced the 1988 production of Wilson's *Joe Turner's Come and Gone* at A.C.T., as well as his *Piano Lesson*, which began its national tour here in 1991.

The Lorraine Hansberry Theatre has earned a reputation as one of the leading black theater companies in the United States and as a showcase for the multicultural performing arts. Named for one of this country's foremost black writers, it was founded in 1981 with the mission of

presenting high-quality, professionally directed plays by leading black playwrights and providing employment and career-building opportunities for local black actors, directors, designers, and technicians. After seven seasons of performing in various small venues throughout San Francisco, the Lorraine Hansberry Theatre moved into its permanent home at 620 Sutter Street and became the first African-American arts organization in downtown San Francisco.

A.C.T. Perspectives symposia are held on selected Monday nights throughout the season from 7 to 9 p.m. For information about upcoming symposia, call (415) 834-3269.

A.C.T. REACHES OUT TO SAN FRANCISCO SCHOOLS

This fall A.C.T. launches the second phase of its popular ArtReach project, a visiting artist program for San Francisco schools. The pilot phase of the program, funded by a \$15,000 grant from the Tesis Foundation, focused on students who attended last season's A.C.T. production of *Hecuba*. Thanks to a \$35,000 grant from The Hearst Foundations, the program has been expanded during the 1995–96 season to include one thousand additional students from approximately ten schools throughout the San Francisco Unified School District.

A.C.T.'s existing Student Matinee Series (SMATS) currently offers discount tickets, study guides, and postperformance discussions to approximately fifteen thousand Bay Area students each year—many of whom are A.C.T. SMAT is their first experience of live theater.

A.C.T. plans through ArtReach to extend the SMATS to a more diverse audience, including many inner-city students who would otherwise be unable to attend A.C.T. performances.

The ArtReach program is staffed by representatives of the A.C.T. Conservatory and artists from the A.C.T. mainstage. In addition to funding free tickets and expanded educational materials, the ArtReach grants support pre- and postperformance interactive workshops in classrooms at designated schools, helping students explore issues raised by A.C.T. productions relevant to their lives and interests.

This season's ArtReach program takes off with August Wilson's *Seven Guitars* and will extend to A.C.T.'s upcoming productions of Shakespeare's *Tempest* and Chekhov's *Cherry Orchard*.



A.C.T. Professional Theater Intern Michael Fitzpatrick (leaning, right) helps students at San Francisco's High School for the Arts stage a Greek tragedy in last season's ArtReach workshop on *Hecuba*.

Ground-breaking playwright Lorraine Hansberry



AT&T

A.C.T. is honored to welcome AT&T, a world leader in communications services and products, as a cosponsor of August Wilson's *Seven Guitars*. During its six-year collaboration with A.C.T., AT&T has generously supported A.C.T. productions of *Hecuba*, *Dark Sun*, and *Good*. In underwriting the seventh installment of August Wilson's epic chronicle of the African-American experience in the twentieth century, AT&T illustrates a firm commitment to deepening its relationship with the arts. AT&T has always sought to encourage works that challenge our understanding of the world we inhabit, and in supporting this production AT&T recognizes the importance of taking risks and exploring new realms.

A leading corporate sponsor of the arts for more than fifty years, AT&T created the AT&T Foundation in 1984 as the company's principal instrument for philanthropy and its centerpiece for public service in communities where AT&T employees live and work. One year later, the company created *AT&T OnStage*, a program designed to encourage innovative

regional and institutional theater companies to develop and present bold new plays and musicals for the American stage. *AT&T OnStage* is an important facet of the AT&T Foundation's arts and culture program, which focuses on enhancing communication, bridging differences among people, and stimulating innovation in society, with a special emphasis on helping women and artists of diverse cultures to present their work to a wide range of audiences. Since its inception, the program has presented fifty-one productions in partnership with premiere cultural institutions worldwide and has formed artistic alliances with arts institutions in the United Kingdom, France, Italy, Germany, Canada, the United States, Mexico, Japan, and Taiwan.

AT&T Public Relations Vice President Ross Markwardt is one of the company's many senior executives who takes a personal interest in the arts. "AT&T is proud to continue its support of A.C.T. with cosponsorship of this production of August Wilson's *Seven Guitars*," says Markwardt.



AT&T OnStage
cosponsored A.C.T.'s 1995
production of *Hecuba*,
featuring Olympia Dukakis.

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BANKAMERICA FOUNDATION

BankAmerica Foundation continues its generous support of A.C.T. with cosponsorship of August Wilson's *Seven Guitars*, following last season's cosponsorship of Tom Stoppard's highly acclaimed *Rosencrantz and Guildenstern Are Dead*. BankAmerica Foundation's impressive charitable record spans more than twenty-five years and includes major grants in a broad spectrum of categories, such as economic development, affordable housing, education, conservation and environment, and health and human services.

As the philanthropic arm of the Bank of America, one of the country's leading financial institutions, BankAmerica Foundation views support of the arts as a fundamental adjunct to its banking enterprise. "The two go hand-in-hand," says Caroline Boitano, the Foundation's president. "A.C.T. performances infuse life into the cultural scene, attracting people and business to the Bay Area. BankAmerica Foundation's contributions to those performances in turn reflect our own commitment to the vitality of the local community."

HONORING A.C.T.'S FRIENDS

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

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

Edwarda Adams	Esther Jennings	Joe Ravicini	Sam Thal
Alison Augustin	Bettye Krider	Dana Rees	Ruth Tisdale
Marie Bauer	Ines Lewandowitz	Katherine Robinson	Betty Tsunada
Elaine Foreman	Riva Mintz	Joe Rosenthal	Isabel Wiel
Susan Fox	Roy Ortopan	Beverly Saba	Don Williams
Phil Gerrard	Bruce Paul	Philip Shulman	
Celia Gersco	Miriam Perusse	Ellen Spinrod	
Barbara Gerber	Terry Pickett	Sol Stecklow	

A JOURNEY THROUGH THE TWENTIETH CENTURY WITH AUGUST WILSON

Seven Guitars is the seventh work in a decade-by-decade series of plays by August Wilson chronicling the twentieth-century African-American experience. Here is a brief overview of his dramatic journey to date.

Joe Turner's Come and Gone (1986) is set in a Pittsburgh boardinghouse in 1911, as the first wave of the great black migration from the rural South to the urban North begins. After years of forced labor on a southern farm, a man searches for his wife and daughter.

Ma Rainey's Black Bottom (1984) is set in the 1920s in a Chicago recording studio, where a group of musicians, including the famous blues singer of the play's title, confronts racism and violence in the music industry and in society.

The Piano Lesson (1987) is set in Pittsburgh in 1936. Boy Willie, a former sharecropper, journeys north to persuade his sister to sell their joint inheritance, an intricately carved piano, so he can buy Mississippi farmland with the proceeds.

Seven Guitars (1994) is set in 1948 Pittsburgh, where a group of blues musicians and their women dream of fame and a better life in Chicago and struggle to survive in a world of violence and poverty.



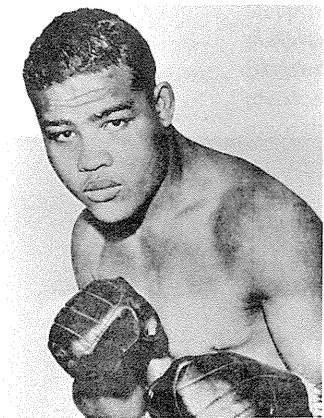
In A.C.T.'s 1988-89 season production of August Wilson's *Joe Turner's Come and Gone*, Mark Daniel Cade, Steven Anthony Jones, Roscoe Lee Browne, and Delores Mitchell portrayed Pittsburgh boardinghouse dwellers.

Fences (1985) is set in inner-city Pittsburgh in the 1950s. The play concerns a former star baseball player, now an ordinary laborer, whose views on life clash with those of his rebellious son, mirroring the increasing tension of the years just before the civil rights movement takes off.

Two Trains Running (1990) is set in a luncheonette in Pittsburgh in the 1960s, just one month after the assassination of the Reverend Martin Luther King, Jr.

Jitney (1982), set in the 1970s, was the first play in the cycle to be written. It takes place at a taxi stand, where independent drivers fight for economic survival. ■

THE *Y*EAR OF SEVEN GUITARS: A CHRONOLOGY OF 1948



Joe Louis, world heavyweight boxing champion, 1937-49

January 7: President Harry S. Truman, in his annual state of the union address, calls for an immediate tax cut of \$40 per person, and lists five goals for the next decade: to secure essential human rights for U.S. citizens, to increase the national standard of living, to conserve the natural resources of the United States, to develop the country's human resources, and to achieve world peace based on principles of justice, freedom, and the equality of nations.

January 12: Ada Sipuel becomes the first black law graduate at the University of Oklahoma after the U.S. Supreme Court ruling that black students hold the right to have "an opportunity to commence in the study of law at state institutions at the same time as [other students]."

February 2: Truman presents civil rights package to Congress that includes measures to end employment discrimination and segregation in schools; these proposals will cause Truman to lose white voters' support in many parts of the Deep South in the November presidential election.

March: Lloyd Richards leaves Detroit, Michigan for New York City.

March 8: The U.S. Supreme Court declares religious education in public schools a violation of the

First Amendment (separating church and state) and rules that state funding cannot be used for religious schools.

March 31: Labor leader A. Philip Randolph, one of the nation's leading black spokesmen, urges black youths to refuse military induction unless racism is prohibited in the armed forces, and creates the League for Non-Violent Civil Disobedience Against Military Segregation.

April 2: The U.S. Economic Assistance Cooperation Administration provides more than \$500,000 in aid to Western Europe under the Marshall Plan.

April 20: The American Negro Theatre opens *Sojourner Truth* in New York.

May 1: Senator Glen Taylor of Idaho is arrested in Birmingham, Alabama for attempting to enter a meeting through the "Negro" entrance.

May 3: In *Shelley v. Kramer*, the U.S. Supreme Court rules that federal and state courts cannot enforce restrictive housing covenants which bar persons from owning or occupying property because of race.

May 14: Israel declares itself an independent nation.

May 27: Attorney General Tom C. Clark rules that no member of the Communist Party may hold a federal job.

June 25: Joe Louis defeats "Jersey Joe" Walcott with an eleventh-round punch, successfully defend-

ing his heavyweight title, which he has held since 1937. (Louis retires soon after.)

July 17: Southern democrats form the States' Rights or "Dixiecrat" party and nominate Governor Strom Thurmond of South Carolina for president; former Alabama Governor Frank Dixon states in the keynote speech at the Dixiecrat convention that "the Truman civil rights (plan) wants to reduce us to the status of a mongrel, inferior race, mixed in blood, our Anglo-Saxon heritage a mockery."

July 26: An executive order barring segregation in the armed forces and calling for an end to racial discrimination in federal employment meets resistance Congress.

August 16: Babe Ruth dies.

September 13: Howard University political scientist Ralph Bunche is confirmed by the United Nations Security Council as mediator for Palestine; two years later Bunche will become the first African American to receive a Nobel Peace Prize for his work.

October 1: The Supreme Court of California rules that the state's law prohibiting interracial marriages is unconstitutional.

October 24: In a speech outlining Russian-American relations, financier and presidential advisor Bernard Baruch states: "Although the war is over, we are in the midst of a cold war that is getting warmer."



Philip Randolph leads a civil rights march in Philadelphia.

November 2: Republican Margaret Chase of Maine becomes the first woman to be elected a U.S. senator.

November 3: In a surprise victory for the incumbent, Harry S. Truman defeats Governor Thomas E. Dewey of New York in the race for president. The *Chicago Tribune* prints the famous erroneous headline "Dewey defeats Truman" hours before tallying the votes is completed.

December 16: The Declaration of Human Rights is adopted by the United Nations general assembly.

AMERICA IN 1948

- ★ The per capita disposable personal income in the United States is \$1,410.
- ★ The most popular radio programs include "Walter Winchell's Journal," "Arthur Godfrey Time," and "The Phil Harris-Alice Faye Show."
- ★ Andrew Wyeth paints *Christina's World*.
- ★ The number of men in military service is 1,445,000, as compared to 6,358,200 in 1943.
- ★ The Selective Service Act provides for continued military draft (through 1973).
- ★ The Cleveland Indians (American League) beat the Boston Braves (National League) to win the World Series, 4-2.
- ★ Tennessee Williams's *Streetcar Named Desire* wins the Pulitzer Prize for drama.
- ★ James A. Michener's novel *Tales of the South Pacific* wins the Pulitzer Prize for fiction. Best-selling novels include *The Naked and the Dead*, by Norman Mailer, and *Raintree County*, by Ross Lockridge, Jr. Other notable books published include *Other Voices, Other Rooms*, by Truman Capote; *The Plague*, by Albert Camus; *Cry, the Beloved Country*, by Alan Paton; and *How to Stop Worrying and Start Living*, by Dale Carnegie.
- ★ A Buick Roadmaster costs \$2,900; a DeSoto convertible costs \$2,500.
- ★ WDIA, in Memphis, becomes the first U.S. radio station to adopt all-black programming.
- ★ Malcolm Little, who later changes his name to Malcolm X, serves the second of a six-year prison term for burglary.
- ★ Laurence Olivier's film of Shakespeare's *Hamlet* wins Academy Awards for best picture and best actor (Olivier).
- ★ The long-playing (LP) record is invented by Peter Goldmark and introduced by Columbia Records.
- ★ Leonard Chess of Aristocrat Records in Chicago reluctantly releases Muddy Waters's first hit, "I Can't Be Satisfied/I Feel Like Going Home." The initial pressing sells out that same day.

These chronologies were adapted and reprinted from the Huntington Theatre Company's program for Seven Guitars, compiled by Jayme Koszyn and Peter Altman.

Dr. Peter Goldmark, inventor of the long-playing (LP) record, holds a pile of 33-rpm records containing the same music as an eight-foot stack of 78s.

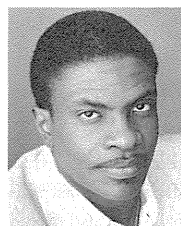


W H O ' S W H O



ROSALYN COLEMAN (*Ruby*), last seen at A.C.T. as Mediyah in *Pecong*, originated the role of Ruby in the Goodman Theatre production of *Seven Guitars*. She also portrayed Grace in the Broadway and A.C.T. productions

of August Wilson's *Piano Lesson*, a role she recreated for CBS's Hallmark Hall of Fame, and Risa in Wilson's *Two Trains Running* at the Philadelphia Drama Guild and Center Stage in Baltimore. She has also appeared on Broadway in *Mule Bone* and in the off-Broadway productions of *The Destiny of Me* at Circle Repertory Company, *The Eclipse* at Manhattan Class Company, *The Suppliant Women* at the New York Shakespeare Festival, and *The Wheat and the Moon* in the Circle Rep Lab. Other resident theater credits include Valerie/ Farkas in *God's Heart* at Trinity Repertory Company, Adriana in *The Comedy of Errors* for Shakespeare & Company, and roles at Yale Repertory Theatre. On television, Coleman recently portrayed Dee on "All My Children." She is a graduate of Howard University and the Yale School of Drama.

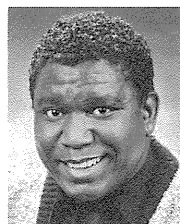


KEITH DAVID (*Floyd Barton*) earned a Tony Award nomination for his portrayal of the Chimney Man in *Jelly's Last Jam* on Broadway. Other awards include the Actors' Equity St. Clair Bayfield Award for his performance as Tullus Aufidius in *Coriolanus* at The Public Theatre. David gained wide attention in 1986 for his role as King in the Academy Award-winning film *Platoon*; other film credits include *Article 99* with Ray Liotta and Keifer Sutherland, *Final Analysis*, *Bird*, and *Always*. He also appears in the Hughes brothers' film *Dead Presidents*, Spike Lee's *Clockers*, and the upcoming *Nickel and Dime* and *Eye for an Eye*. David is the voice of Goliath, the lead character in the new Disney animated television series "Gargoyles." He is a graduate of the Juilliard School.



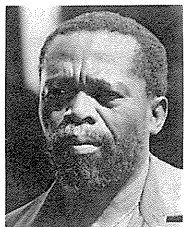
VIOLA DAVIS (*Vera*) originated the role of Vera in the Goodman Theatre production of *Seven Guitars*. Last seen at A.C.T. as the chorus leader in *Hecuba*, her regional theater credits also include *The Rover* at The

Guthrie Theater; *As You Like It* and *House of Lear* at the New York Shakespeare Festival; Isabella in *Measure for Measure*; Mattie in *Joe Turner's Come and Gone*, and Sabine in *Red Noses* at Trinity Repertory Company; and Vennie in *Jar the Floor* at New Repertory Company. Davis is a graduate of the Juilliard School, where her credits included *The Winter's Tale*, *Journey of the Fifth Horse*, *Cloud Nine*, *Richard III*, and *The Caucasian Chalk Circle*. She has also studied the dance, music, and folklore of the Mandinka, Wolof, Sousou, and Jola tribes in Gambia, West Africa, and appeared at the Edinburgh Fringe Festival in Scotland. Davis will soon be seen in the upcoming film *Substance of Fire*.

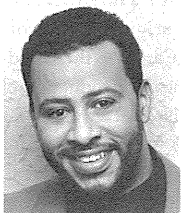


TOMMY HOLLIS (*Red Carter*) originated the role of Red Carter in the Goodman Theatre production of *Seven Guitars*. He received a Theatre World Award for outstanding Broadway debut for his portrayal of Reverend

Avery in August Wilson's *Piano Lesson*, a role he recreated in the recent CBS Hallmark Hall of Fame production. He also originated roles in George C. Wolfe's *Colored Museum* in New York, London, and Los Angeles, which he recreated for PBS's Great Performances series. Hollis also originated the role of Bailey in Gloria Naylor's *Bailey's Cafe* and had a recurring role on the critically acclaimed television series "I'll Fly Away." Hollis was featured in Charles Fuller's *Zooman* on Showtime and in the Emmy Award-winning productions of *Separate But Equal*, with Sidney Poitier, and Alex Haley's *Queen*. He costarred with James Earl Jones in *The Vernon Johns Story* and played Malcolm X's father in Spike Lee's film, *Malcolm X*.



ZAKES MOKAE (*Hedley*) received a Tony Award for his performance in *Master Harold...and the Boys* and was nominated for a second Tony for *The Song of Jacob Zulu*. Other New York credits include *A Lesson from Aloysius*, *The Cherry Orchard*, *Fingernails Blue as Flowers*, *An Attempt at Flying*, *Boesman and Lena*, *The Last Days of British Honduras*, and *The Trial of Vessey*. Mokae has performed extensively in the United Kingdom, including appearances at the Royal Court Theatre, Hampstead Theatre, and Regents Park. His numerous film credits include *Outbreak*, *Waterworld*, *Rage in Harlem*, *A Dry White Season*, *Dad*, *Gross Anatomy*, *Cry Freedom*, *The Serpent and the Rainbow*, *The Island*, *The Comedians*, *Darling*, and *Vampire in Brooklyn*. He has been seen on television in "Dream On," "Law and Order," "Rise and Walk: The Dennis Byrd Story," and "One in a Million: The Ron LeFlore Story."

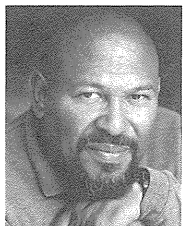


RUBEN SANTIAGO-HUDSON (*Canewell*) originated the roles of Canewell in the Goodman Theatre production of *Seven Guitars* and Buddy Bolden in *Jelly's Last Jam* on Broadway. His off-Broadway credits include *East Texas Hot Links* at The Public Theatre, *Measure for Measure* at the New York Shakespeare Festival's Delacorte Theatre, and *Ceremonies in Dark Old Men* with the Negro Ensemble Company. His film appearances include *Blown Away*, *Coming to America*, and the Showtime world premiere of *Solomon and Sheba*, as well as the forthcoming *Bleeding Hearts*. His television credits include "N.Y.P.D. Blue," "New York Undercover," "Law and Order," "The Cosby Mysteries," "Another World," "The Return of the Hunter," and "Dear John."

MICHELE SHAY (*Louise*) originated the role of Louise in the Goodman Theatre production of *Seven Guitars*. She is best known for her Broadway performances in *Home* and *For Colored Girls Who Have*



Considered Suicide/When the Rainbow is Enuf. Her off-Broadway credits include Mama Benin in *The Playboy of the West Indies* at Lincoln Center, *Split Second*, *Meetings* at the Phoenix Theatre (for which she won an Obie Award), and Titania in *A Midsummer Night's Dream* (opposite William Hurt) in Central Park and at the Williamstown Theatre Festival. She has been a member of the Negro Ensemble Company and the Minnesota Theatre Company and has performed roles in resident theaters across the United States and Canada, including Kate in *The Taming of the Shrew* and Curley's Wife in *Of Mice and Men* at The Guthrie Theater, Cleopatra in *Antony and Cleopatra* at Shakespeare & Company, Jocasta in *Oedipus* at San Jose Repertory Theatre, Nora in *An American Doll's House* at the Alliance Theatre, and First Love in *The Task* at the Mark Taper Forum, which won the *L.A. Weekly* Production of the Year Award. Her television credits include "The Cosby Show," "Skokie," "Miami Vice," *The Trial of Bernard Getz*, and "Manhunter," and she appeared as Henrietta Morgan on NBC's "Another World." A developing writer/director/producer, Shay is a graduate of Carnegie-Mellon University.

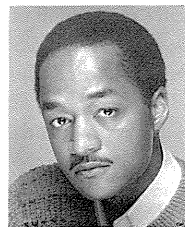


STEVEN ANTHONY JONES (*Understudy*) was most recently seen at A.C.T. in the title role of last season's *Othello*. He also played Teiresias in Carey Perloff's 1993 production of Sophocles' *Antigone*, Dr. Eugene Brodus in *Miss Evers' Boys*, and Detective Lieutenant Fine in the A.C.T./Lorraine Hansberry Theatre coproduction of *Clara*. His A.C.T. Geary Theater credits include roles in *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre Company; *Mas-*

ter Harold...and the Boys at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He created the role of Pvt. James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. Jones has appeared frequently in film and on television, including two seasons of "Midnight Caller."



LETHA REMINGTON (*Understudy*) recently moved to the Bay Area from Washington, D.C. Her regional theater credits include *Twelfth Night* at The Shakespeare Theatre, the D.C. premiere of Richard Westley's *Talented Tenth*, and *Ceremonies in Dark Old Men* with Al Freeman at Howard University's Sun Aldridge Theatre. Her film and television credits include *In the Line of Fire*, *The Distinguished Gentleman*, and "All My Children." Remington is a graduate of Howard University's school of drama.



W. ALLEN TAYLOR (*Understudy*) most recently appeared at A.C.T. in last season's *Angels in America*. Other credits include the national Broadway tour of August Wilson's *Piano Lesson*, which he also performed at Seattle Repertory Theatre, *A Soldier's Play* with the Negro Ensemble Company, and the role of Malcolm X in *Malcolm's Time* at La Mama E.T.C. in New York. He has also performed in Chicago at the Victory Gardens Theater and in the Bay Area at the Magic Theatre, the Eureka Theatre, and San Jose Repertory Theatre. His screen appearances include "Midnight Caller," "All My Children," Brian De Palma's *Raising Cain*, and the recent CBS film *Stolen Innocence*. Taylor is a graduate of the A.C.T. Advanced Training Program.

GLORIA WEINSTOCK (*Understudy*) has appeared in A.C.T. productions of *Full Moon*, *The Pope and the Witch*, and *The Duchess of Malfi*. She received the Bay Area Theatre Critics' Circle



Award for the role of Roberta in *Sugar Mouth Sam Don't Dance No More*, as well as a nomination for the Mother in *You Can Lead a Horse to Water*. Other theater credits throughout the United States include *Tamer*

of Horses, *The Three Sisters*, *Resurrection of Lady Lester*, *A Raisin in the Sun*, *Aria da Capo*, *Konvergence*, *Three Acts of Recognition—A Trilogy*, *Execution of Justice*, *Flyin' West* and *Todd...a Boy Todd* at the Oakland Ensemble Theatre, and the Alley Theatre production of August Wilson's *Joe Turner's Come and Gone*. Weinstock currently appears in the film *Jade*. She is on the teaching staff of San Francisco City College's theater department.

AUGUST WILSON (*Playwright*) was born in 1945 in the Hill District of Pittsburgh, the setting of many of his plays, including *Seven Guitars*. He first became involved in theater in the late 1960s as a cofounder of Black Horizons, a Pittsburgh community theater. His first play to be produced, at St. Paul's Penumbra Theatre in 1981, was *Black Bart and the Sacred Hills*, a satirical western Wilson adapted from an earlier series of poems. In 1982, Wilson's *Ma Rainey's Black Bottom* was accepted for a workshop at the National Playwrights Conference at the O'Neill Theater Center in Connecticut. The workshop marked the beginning of Wilson's association with director Lloyd Richards, head of the Playwrights Conference. With *Ma Rainey* and his subsequent plays—*Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, and now *Seven Guitars*—Wilson has explored the heritage and experience of African Americans over the course of the twentieth century. His plays have been produced at regional theaters across the country, as well as on Broadway. The current presentation of *Seven Guitars* marks the fourth time (following *Ma Rainey's Black Bottom* in 1986–87, *Joe Turner's Come and Gone* in 1988–89, and *The Piano Lesson* in 1991–92) that a Wilson play has been coproduced by A.C.T. Wilson has won two Pulitzer Prizes, for *Fences* (1987) and for *The Piano Lesson* (1990), as well as New York Drama Critics'

Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Two Trains Running*, *The Piano Lesson*, and *Joe Turner's Come and Gone*. He has received several fellowships, including Rockefeller and Guggenheim Fellowships in playwriting, and is a winner of the Whiting Writers Award. He is an alumnus of New Dramatists and a member of the American Academy of Arts and Sciences. He was recently inducted into the American Academy of Arts and Letters. Wilson makes his home in Seattle. He is the father of a daughter, Sakina Ansari Wilson, and is married to costume designer Constanza Romero.

LLOYD RICHARDS (*Director*) has completed his tenure as dean of the Yale School of Drama and artistic director of the Yale Repertory Theatre, positions which he held from 1979–91. He has been honored by Yale with the creation of the Lloyd Richards Professor of Theatre Chair, the first permanently endowed chair at Yale recognizing the achievements of an African American, and with the appointment to professor emeritus of the Yale School of Drama. *Seven Guitars* marks his sixth collaboration with playwright August Wilson, following *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, and *Two Trains Running*. The CBS Hallmark Hall of Fame production of *The Piano Lesson* received eight Emmy Award nominations, including Richards's nomination for outstanding individual achievement in directing for a miniseries or special. He was also nominated for the Tony Award for best director for three of these plays and received the award for the Broadway production of *Fences* in 1987. As an artist, educator, innovator, and administrator, Richards has acted and directed on and off Broadway, as well as on radio and television, winning recognition (and his first Tony nomination) early in his career for his direction of the original production of Lorraine Hansberry's *A Raisin in the Sun*. Since 1968, he has been artistic director of the National Playwrights Conference at the Eugene O'Neill Theater Center. Richards was president of the Society of Stage Directors and Choreographers for ten years, the Theatre Development Fund for three years, and also served as president of Theatre Communications Group. He served on the Connecti-

cut Commission on the Arts and was appointed by President Reagan in 1985 to serve as the first representative from nonprofit professional theater on the National Council for the Arts. His television work also includes segment six of "Roots: The Next Generation," Bill Moyer's "Journal," and American Playhouse's *Medal of Honor Rag*. In recent years he has been honored with the Bushfire Theatre-Walk of Fame and the Paul Robeson Award from Actors' Equity Association, and in 1994 he became the first recipient of the Huntington Theatre Company's Lifetime Achievement in Theatre Award. He has been honored by the Connecticut Commission on the Arts, the Arts Council of Greater New Haven, the Urban League, the National Theatre Conference, the New England Theatre Conference, and the Writers' Guild of America as "one whose contribution to the writing community has brought honor and dignity to writers everywhere." In the fall of 1993, President Clinton presented Richards with the National Medal of Arts.

SCOTT BRADLEY (*Set Designer*) also designed the set for the Goodman Theatre production of *Seven Guitars*. Most recently, he designed the sets for Steve Martin's *Picasso at the Lapin Agile* at the Promenade Theater and Wendy McLeod's *Sin* at Second Stage. He designed A. C. T.'s coproduction of *Joe Turner's Come and Gone*; his design for the Broadway production of *Joe Turner* was nominated for the New York Drama Desk Award. Other off-Broadway theater credits include *An Unfinished Song* at the Provincetown Playhouse, *The Return* and *Modigliani* at the Jewish Repertory Theatre, and Tony Kushner's *Slavs!* at the Steppenwolf Theater. He has designed extensively for the Goodman Theatre, including, most recently, Mary Zimmerman's *Journey to the West*. He also created the set for Zimmerman's adaptation of *The Notebooks of Leonardo da Vinci*, which was selected for the Serious Fun! Festival at Lincoln Center last summer. Bradley's resident theater credits also include designs for the Philadelphia Drama Guild, New Mexico Repertory Theatre, Indiana Repertory Theatre, Alley Theater, American Repertory Theatre, Old Globe Theatre, Arena Stage, Alliance Theatre Company, Portland Stage Company, Seat-

tle Repertory Theatre, and Yale Repertory Theatre. He has designed sets for "Late Night with David Letterman" at NBC and was production designer for two feature films, including *Pushing Hands*, written and directed by Ang Lee. Bradley is head of the scene design program at Boston University and a graduate of the Yale School of Drama.

CONSTANZA ROMERO (*Costume Designer*) recently designed the costumes for *Richard II* at the Oregon Shakespeare Festival. Her other costumer design credits include *Seven Guitars* at the Goodman Theatre, *The Comedy of Errors* at the Oregon Shakespeare Festival, *From the Mississippi Delta* at Seattle's Intiman Theatre, *Hamlet* at Indiana Repertory Theatre, and *The Phantom Tollbooth* for The Acting Company. Her scenic design credits include *Homebound* at Milwaukee Repertory Theater, *Indiana Dog* at Cucaracha Theater, *The Devils* at the University of California, Santa Cruz, *A Little Night Music* at the Clarence Brown Theater, and *Richard II* at the Santa Cruz Shakespeare Festival. Romero is a graduate of the Yale School of Drama and resides in Seattle.

CHRISTOPHER AKERLIND (*Lighting Designer*) returns to A. C. T., where he designed the lighting for *Angels in America* and August Wilson's *Piano Lesson*. He was nominated for an American Theatre Wing Design Award for the latter's subsequent Broadway production. His work is seen at theater, opera, and dance companies throughout the country, as well as on and off Broadway. Recent credits include *A Midsummer Night's Dream* and Randy Newman's *Faust* for the La Jolla Playhouse; *The Lights* at the Lincoln Center Theater (Drama Desk Award nomination); Horton Foote's new play *The Young Man from Atlanta* for the Huntington Theatre Company; *Troilus and Cressida* and *Silence, Cunning, Exile* for the New York Shakespeare Festival; *The Triumph of Love* at Berkeley Repertory Theatre (Drama-Logue Award and Bay Area Critics' Circle Award nomination); *Philadelphia, Here I Come!* for the Roundabout Theatre; Classic Stage Company's New York premiere production of Ellen McLaughlin's *Iphigenia and Other Daughters*; *Mirandolina* and *A Change of Heart* at the McCarter Theatre; and *Tosca*, *Armida*, and *The Woman at Otowi Crossing* at

the Opera Theatre of Saint Louis, where he is resident designer. Akerlind is also an associate artist at the New York Theatre Workshop, where his work has included *Mad Forest* (Drama Desk Award nomination), *Traps*, *Owners*, *Blown Sideways through Life, Love and Anger*, *The Rez Sisters*, and the New York premiere of Tony Kushner's *Slavs!*

DWIGHT D. ANDREWS (*Music Director*) has been widely recognized for his series of collaborations with playwright August Wilson and director Lloyd Richards, having served as the composer and music director for the Broadway productions of Wilson's *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, and *The Piano Lesson*. He directed the music for *A Raisin in the Sun* and *From the Mississippi Delta* for the Huntington Theatre Company and composed music and designed sound for the Goodman Theatre production of *Miss Evers' Boys*. He also directed the music for the Goodman's production of *Seven Guitars*. From 1979 to 1986, Andrews was the resident musical director for Yale Repertory Theatre, under Lloyd Richards, where his credits included musical segments for *The Resurrection of Lady Lester* and Athol Fugard's *Blood Knot*. Other regional theater credits include Pearl Cleage's *Flyin' West* and *Blues for an Alabama Sky*, David Feldshuh's *Miss Evers' Boys*, Eric Overmyer's *Heliotrope Bouquet*, and James Lapine's Obie Award-winning production of Gertrude Stein's *Photograph*. A recipient of an NAACP Theatre Award and a TCG/Pew Artist Fellowship, he now lives in Atlanta, where he is a resident artist at the Alliance Theatre and an associate professor of music theory at Emory University. He is currently collaborating with Regina Taylor on a new musical about the Fisk Jubilee Singers. Andrews is a native of Detroit and received his music training at the University of Michigan and Yale University.

TOM CLARK (*Sound Designer*) designed the sound for the Goodman Theatre production of *Seven Guitars*. He has also provided the sound for the Broadway productions of *Laughter on the 23rd Floor*, *The Goodbye Girl*, *Two Trains Running*, *The Piano Lesson*, and *A Walk in the Woods*. Recent off-Broadway designs include *Fallen Angels* at Circle in the Square, *The Fiery*

Furnace at Circle Repertory Company, *Down the Road* at Atlantic Theatre, and the upcoming premiere of Harold Pinter's *Moonlight* for the Roundabout Theatre. He spent three years as the faculty sound design advisor and resident sound designer at the Yale School of Drama/Yale Repertory Theatre and serves as the sound director for the Santa Fe Opera.

JANE E. NEUFELD (*Stage Manager*) has stage-managed productions of *Twilight: Los Angeles, 1992*, *Abe Lincoln in Illinois*, *Lend Me a Tenor*, *Strange Interlude*, *42nd Street*, *Porgy and Bess*, and *A Moon for the Misbegotten* (starring Colleen Dewhurst and Jason Robards). She was stage manager for the Paris Opera Ballet at the Kennedy Center and for "Robin Williams at the Met" for HBO. In addition to stage-managing, Neufeld has been a production manager at several regional theaters, including the Walnut Street Theatre in Philadelphia, and she was an associate producer for the PBS special "Broadway Sings: The Music of Jule Styne." She was coproducer of major AIDS benefits in Dallas and Chicago and coordinator for the ground-breaking AIDS benefit, "The Best of the Best" at the Metropolitan Opera House.

NARDA ALCORN (*Assistant Stage Manager*) was on the stage management team for the Goodman Theatre production of *Seven Guitars*. Her previous credits include stage-managing *Antigone* in New York and Theatre de la Jeune Lune's *Green Bird* at Yale Repertory Theatre. Other credits include *The Merry Wives of Windsor* at the New York Shakespeare Festival, *Pericles* and *Macbeth* at Shakespeare Repertory in Chicago, *Rigoletto* and *Carmen* at San Francisco Opera, and *A Midsummer Night's Dream*, *The Taming of the Shrew*, and *All's Well That Ends Well* at Shakespeare Santa Cruz. Most recently, she stage-managed three of the four special events for the New York Shakespeare Festival's "Mondays at the Delacorte" series: *Son Mu Ga: Zen Dance*, *The Children's Orchestra Society*, and *Dance Traditions and Imitations: Brooklyn and Beyond*. Alcorn is a graduate of the Yale School of Drama.

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

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

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

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

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



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first

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

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

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

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

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

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

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

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

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

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

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

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

the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom*, and for regional theater he has designed more than 150 productions for such companies as the Guthrie Theatre, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include *The Caucasian Chalk Circle* and *The Woman Warrior* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

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

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

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

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

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

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

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

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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) 749-2ACT.

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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

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Listening Systems:

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Smoking is not permitted in the building.

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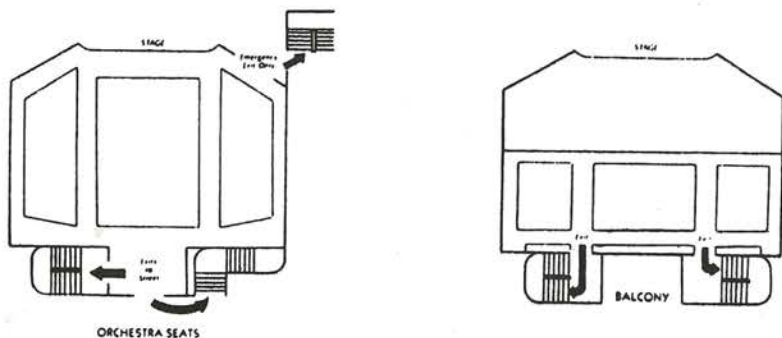
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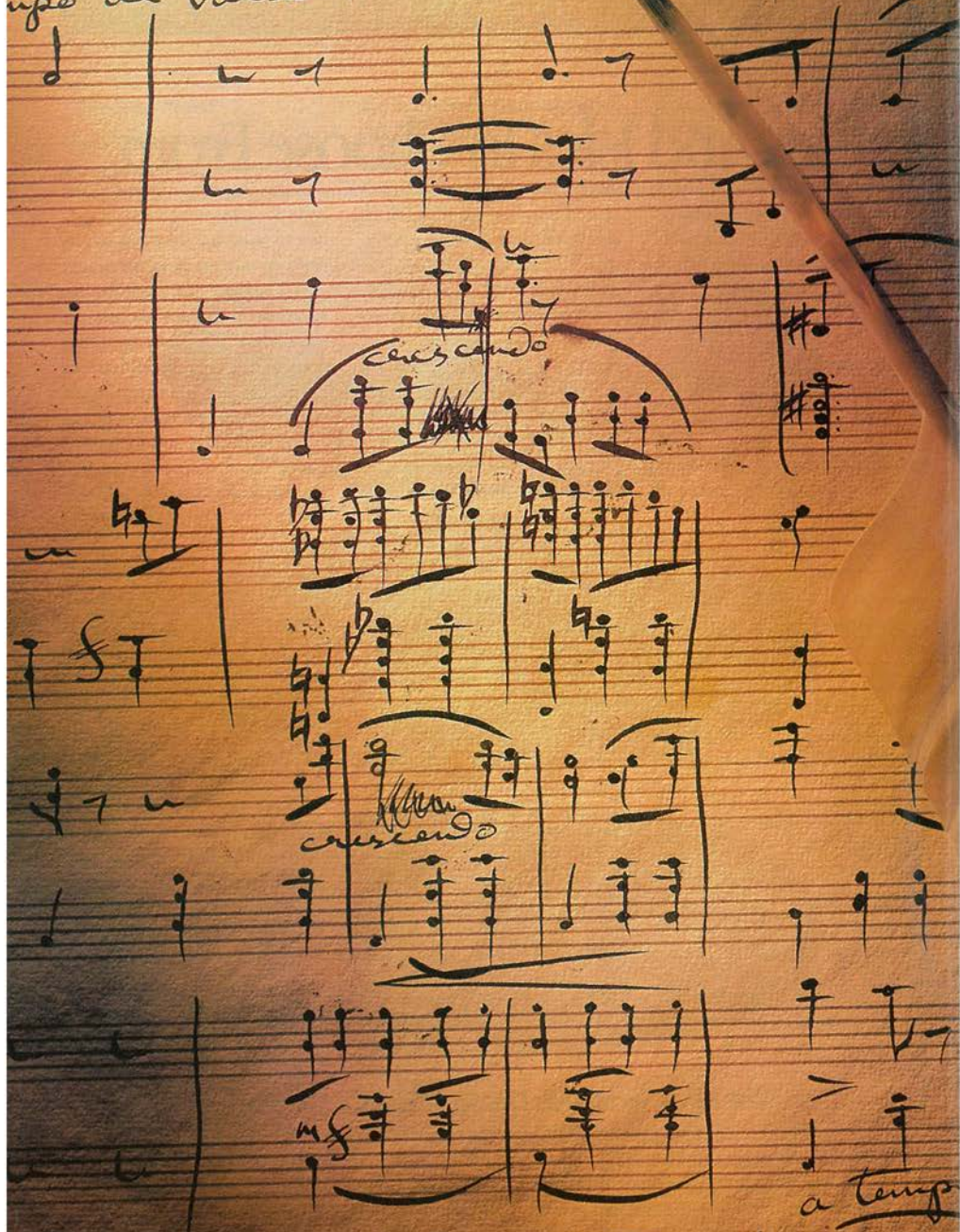


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