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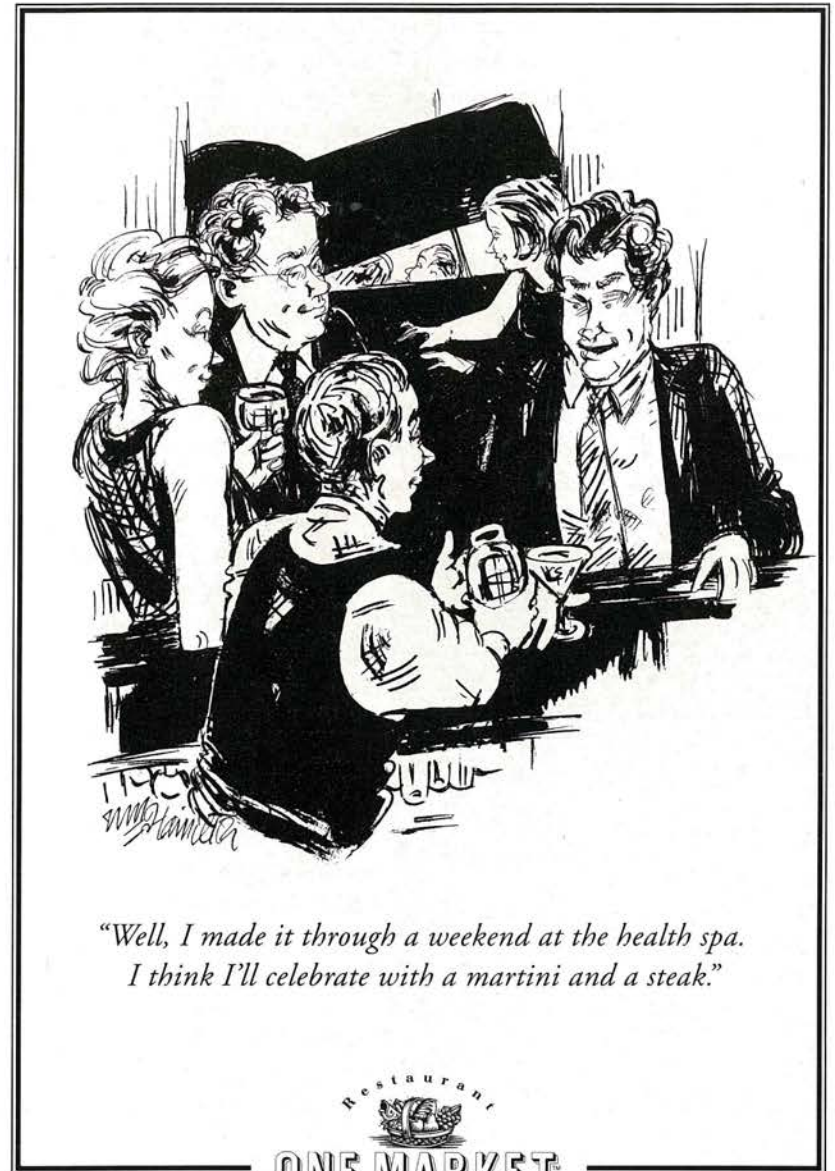


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# ABOUT A.C.T.

**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 200,000 people in the San Francisco Bay

Area. Last year, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujameyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and managing director Heather Kitchen, A.C.T. has expanded its audience base and produced challenging theater in the rich context of symposia, audience discussions, and community interaction.

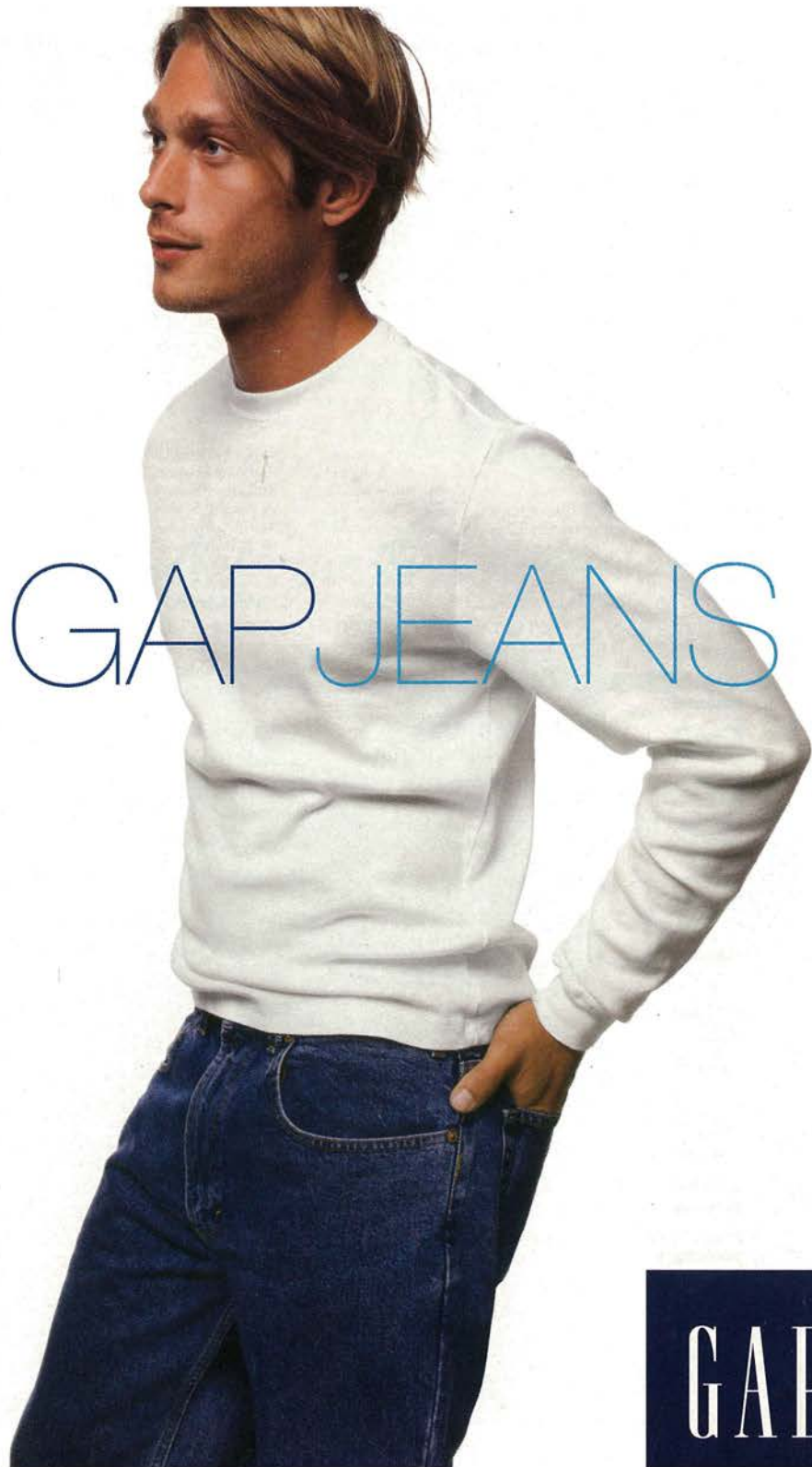
The conservatory, now serving 1,400 students every year, was the first training program not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With the 1995 appointment of Melissa Smith as conservatory director, A.C.T. renewed its commitment to excellence in actor training and to the relationship between training, performance, and audience. The A.C.T. Advanced Training Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



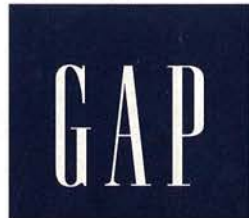
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*A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.*

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# AMERICAN CONSERVATORY THEATER

Carey Perloff Artistic Director  
 Heather Kitchen Managing Director  
 Melissa Smith Conservatory Director



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### THE 1997-98 A.C.T. SEASON

#### HIGH SOCIETY

*music and lyrics by Cole Porter*  
*book by Arthur Kopit*  
*directed by Christopher Renshaw*  
*based on the play The Philadelphia Story by Philip Barry*  
*and the Turner Entertainment Co. motion picture High Society*  
 September 4 - October 5, 1997

#### A STREETCAR NAMED DESIRE

*by Tennessee Williams*  
*directed by Richard Seyd*  
 October 23 - November 23, 1997

#### A CHRISTMAS CAROL

*adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson*  
*directed by Candace Barrett*  
 November 29 - December 28, 1997

#### IT'S A SLIPPERY SLOPE

*written and performed by Spalding Gray*  
 December 30, 1997 - January 4, 1998

#### INSURRECTION: HOLDING HISTORY

*by Robert O'Hara*  
*directed by Charles Randolph-Wright*  
 January 8 - February 8, 1998

#### GOLDEN CHILD

*by David Henry Hwang*  
*directed by James Lapine*  
 February 12 - March 15, 1998

#### MARY STUART

*by Friedrich Schiller*  
*translated by Michael Feingold*  
*directed by Carey Perloff*  
 March 26 - April 26, 1998

#### THE GUARDSMAN

*by Ferenc Molnar*  
*translated by Frank Marcus*  
*directed by Albert Takazauckas*  
 May 7 - June 7, 1998

#### OLD TIMES

*by Harold Pinter*  
*directed by Carey Perloff*  
 June 11 - July 12, 1998

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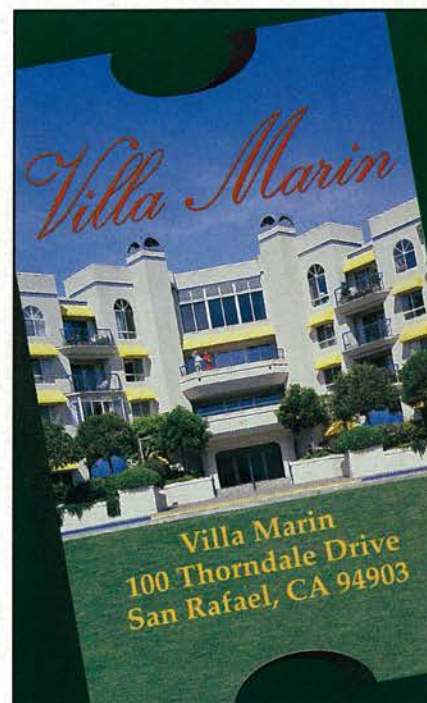


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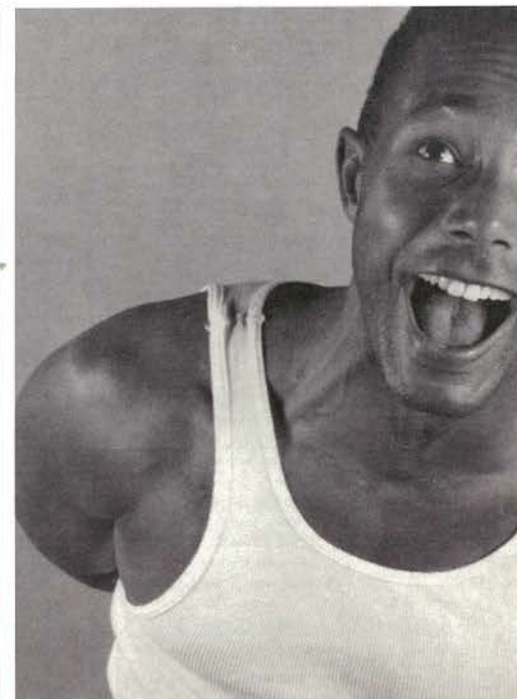
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*Stagebill* is published in San Francisco, Atlanta, Chicago, Dallas, Houston, Minneapolis, Philadelphia, St. Louis, New York's Lincoln Center for the Performing Arts and Carnegie Hall, and Washington's Kennedy Center for the Performing Arts. *Stagebill* is published by Stagebill, Inc., 314 4th Street, San Francisco, CA 94107 (415) 536-0122. © 1998 Stagebill, Inc. All rights reserved. Printed in U.S.A.

**Advertising Offices** San Francisco: (415) 536-0121. Atlanta: (404) 256-3800. Chicago: Wrigley Building South, 400 North Michigan Avenue, Suite 1210, Chicago, Illinois 60611, (312) 832-7160. Dallas: (214) 387-1347. Detroit: (248) 557-7490. New York: 144 East 44th Street, New York, NY 10017, (212) 476-0640. Washington: Kennedy Center for the Performing Arts, Washington, D.C. 20566, (202) 416-7940.

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# CONTENTS

Vol. 4, No. 4, January 1998

ABOUT A.C.T.	4
A.C.T. STAFF	10
PROGRAM NOTES	17
NEWS FROM A.C.T.	30
WHO'S WHO	43
A.C.T. PROFILES	52
CONTRIBUTORS	55
FOR YOUR INFORMATION	61

### ABOVE

Photo of Gregory Wallace by Glen D. Wilson

### ON THE COVER

Photo of (l to r) Raphael Peacock, L. Peter Callender, and Gregory Wallace by Glen D. Wilson

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A.C.T.



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Heather Kitchen  
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# A.C.T.

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continued from page 10

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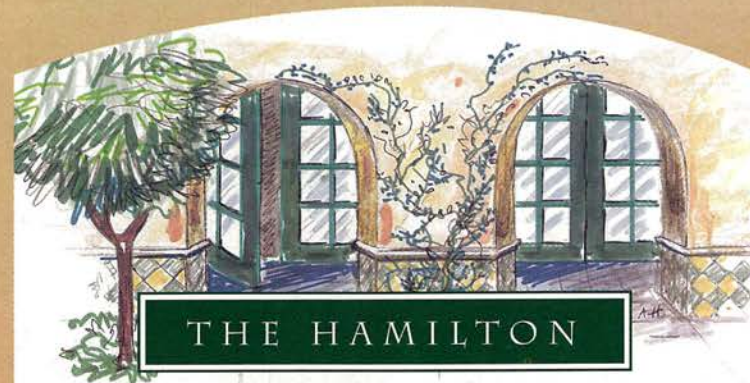
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### ON INSURRECTION: HOLDING HISTORY

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January 13, 1998, 5:30 p.m.

Featuring Director Charles Randolph-Wright

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# Insurrection: JOY! & HOPE!

by Robert O'Hara  
(1997)

Directed by Charles Randolph-Wright

*Scenery by* Yael Pardess  
*Costumes by* Beaver Bauer  
*Lighting by* Peter Maradudin  
*Lighting Associate* Dave S. King  
*Music by* Edwin Hawkins  
*Sound by* Garth Hemphill  
*Assistant Director* Margo Whitcomb  
*Dialect Consultant* Deborah Sussel  
*Fight Direction by* Gregory Hoffman  
*Casting by* Meryl Lind Shaw  
*New York Casting by* Judy Dennis

#### Stage Management Staff

Kimberly Mark Webb, *Production Stage Manager*  
Michele M. Trimble, *Assistant Stage Manager*  
Jim Gibbs, *Intern*

Originally produced by The Joseph Papp Public Theater/  
New York Shakespeare Festival,  
George C. Wolfe, Producer, in November 1996

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Heather  
Kitchen  
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Director

Melissa Smith  
Conservatory  
Director



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ABOVE: *BLOSSOM* (1991) BY HUNG LIU



## Insurrection: JOYISH Holdings

### The Cast

(in order of appearance)

Ron	Gregory Wallace
T. J.	L. Peter Callender
Octavia	Anika Noni Rose
Mutha Wit	Velina Brown
Nat Turner	Steven Anthony Jones
Hammet	Raphael Peacock*
Reporter	Marco Barricelli
Gertha	Shona Tucker
Cop	Marco Barricelli
Clerk Husband	Marco Barricelli
Clerk Wife	Shona Tucker
Clerk Son	June A. Lomena
Izzie Mae	June A. Lomena
Mistress Mo'tel	Shona Tucker
Katie Lynn	Anika Noni Rose
Buck Naked	Marco Barricelli
Mutha	Velina Brown
Ova' Seea' Jones	Steven Anthony Jones
Detective	Marco Barricelli
Family/Friends/Slaves	The Company

\*Student in the A.C.T. Advanced Training Program

### Understudies

For Gregory Wallace, L. Peter Callender, and  
Raphael Peacock—Michael Gene Sullivan  
For Velina Brown and Shona Tucker—Marcie Henderson  
For Steven Anthony Jones—LaKeith Hoskin  
For Marco Barricelli—Joshua D. Hartman  
For Anika Noni Rose and June A. Lomena—Dawn-Elin Fraser

Time Now and Then

Place Here and There

We now officially give you permission to laugh . . . out loud.  
—the director and the playwright

Warning: This is a play. These are paid professionals. Do not  
attempt to use this language at home.

—the director

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A.C.T. PRESENTS





THE COPCORAN GALLERY OF ART

## A LOVE AFFAIR WITH HISTORY

by Jessica Werner

**HISTORY IS A  
FABLE AGREED  
UPON.  
—NAPOLEON I**

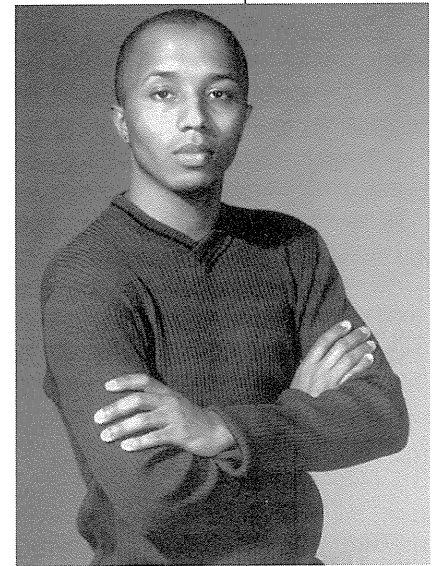
Robert O'Hara would probably be the first to admit that history, like beauty, is in the eye of the beholder—especially when looking at the history of slavery in the United States. In *Insurrection: Holding History*, his fantastic reimagining of the past, O'Hara blurs the boundaries between reality and fantasy, comedy and horror, in the process subverting contemporary clichés about race, slavery, and sexual identity, and shattering traditional notions of history as objective. “I have always been in love with history,” says O'Hara, “but mostly with the stories that we *invent* about history. *Insurrection* is not really about slavery. It is about what we think we know about slavery, about the stories and the myths that we make up about even horrific times.”

When conjuring up images of the antebellum American South, gay slaves and musical production numbers don't usually come to mind. But O'Hara has no qualms about flouting conventional narratives. By writing a play that whisks a young black man from the late 20th century back through time to the Nat Turner slave uprising of 1831, O'Hara suggests that much of history as we know it is a fiction and

ABOVE  
Into Bondage,  
by Aaron Douglas  
(1936)

thus calls into question the lessons we have learned from the past.

O'Hara is fascinated by humanity's need to spin historical fact out of that fiction. “My point [in writing *Insurrection*] was to explore slavery on a fantastical level,” he explains, “because we usually explore horrors on a very raw and realistic level. I am not interested in dealing with this issue in any real way, however, because I don't know what ‘real’ is.” The most influential events in African-American history—slavery, the Civil War, and Reconstruction—have been filtered through historical renderings and media images that reconstruct the past in oversimplified, easily digestible terms. Unable to see himself and the complexities of contemporary reality in conventional historical images, O'Hara decided to write his own. In his hands, the reinvention of history is less a radical act than it is a necessary part of an attempt to forge a meaningful relationship with the past. In the process, O'Hara treads the line between the real and the imaginary in a way that calls into question the distinction itself. *Insurrection's* protagonist, Ron, echoes his creator: “History begins and ends in memory. The in-between you make up.”



KEN FRIEDMAN

Playwright  
Robert O'Hara

### THE FORCE OF FANTASY

O'Hara describes himself as a dreamer who discovered early in his life the transcendent force of fantasy. “I have always had this wild, crazy imagination,” he says. “I would sit daydreaming on the edge of my bed, and my mother would tell me to get ready for school. She'd come back later, and I'd still be sitting there. I lived inside those dreams. I saw the way fantasy and fiction can transform human beings and take us out of our everyday reality. It is very powerful.”

O'Hara eventually discovered theater as the perfect medium for breathing life into his rich imaginings, and after graduating from Tufts University he entered Columbia University's Graduate Directing Program. A writer from a very young age, he made the bold decision at Columbia to write his own play to direct, rather than stage a play from the classical repertoire as most students do. He completed *Insurrection: Holding History* in 1994 and directed it as his master's thesis production with student actors in a Harlem-campus basement.

O'Hara's script attracted the attention of the Public Theater's artistic director, George C. Wolfe (author of the satirical *Colored Museum*, which O'Hara cites as a significant influence on his work). Wolfe decided to take a gamble on the promising 25-year-old playwright and slated *Insurrection* for its world-premiere production during the Public's 1996–97 season. O'Hara directed the production himself, garnering the prestigious Oppenheimer Award. He is also the recipient of the

**PEOPLE ARE  
TRAPPED IN  
HISTORY, AND  
HISTORY IS  
TRAPPED IN  
THEM.  
—JAMES  
BALDWIN**



I HAVE THIS  
IDEA THAT  
WE CARRY  
METAPHORICALLY  
THE SCARS OF  
OUR HISTORY.  
—ROBERT O'HARA

Mark Taper Forum's first Sherwood Award and the John Golden Award, and was recently selected by the NEA/TCG Theatre Residency Program for a year-long residency at A.C.T. O'Hara has also won the respect of his peers: Tony Kushner (*Angels in America*), also named among O'Hara's key literary influences, has in turn been quoted in the *New York Times* listing O'Hara as one of his favorite young political writers.

Such rapid and early success is formidable, considering O'Hara's youth, the fact that support for new play development is on the wane throughout the country, and that his work highlights controversial issues rarely brought together on the American stage. The focus of O'Hara's residency at A.C.T., for example, will be the development of a sequel to *Insurrection*, which is the second installment in what he calls a "thematic trilogy." The new play, entitled *-14, An American Maul*, jumps to a nightmarish future in which the U.S. Congress has reinstated slavery and abolished the 14th Amendment's guarantee of civil rights. Amid this maelstrom of regressive change, *-14* will explore similar issues "of family, history, and love in all its different aspects" within the context of an increasingly media-driven society.

#### A JOURNEY THROUGH TIME

Several years before O'Hara wrote *Insurrection*, the play began to evolve in his mind as part of his increasing fascination with the idea of traveling back in time. O'Hara had a heart-wrenching dream in which his deceased grandfather, T. J.—after whom O'Hara named the character in *Insurrection*—appeared and asked his grandson to take him home. O'Hara awoke from the dream in tears, realizing that his grandfather's request meant taking him back to the pre-Civil War South. "When he said 'home,' I knew he meant *home*," says O'Hara, "back to the place where our story began in this country."

O'Hara began to imagine what it would be like to accompany his grandfather back through history, arriving in 1831 with his modern irreverence and skepticism intact, tools with which he could take note of the absurdities great and small surrounding him. "There are so many movies and plays in which people travel back in time to some romantic place, find the love of their life, and decide to stay there. But if I went back in time, I would go back to slavery, because that's *my* past.

"I thought it might be funny if someone went back in time, taking a 1990s sensibility with him. I wanted to figure out what I would have been like in the past. *All* of me. Not just my blackness, not just my sexuality, but all of me. How would I have fit in?"

O'Hara believes that the widespread perception of slavery as an unmitigated monolith of evil respects the horror of the institution without honoring the reality of individual experience—that familiar images from such works as *Roots* and *Gone with the Wind* tell only one facet of an extremely complex story. "Slavery has become this huge shadow," he says, "but it's important to remember that people



LIBRARY OF CONGRESS/CORBIS

The hands of Henry Brooks, a freed slave in Green County, Georgia (1941)

lived through that time. I don't believe that everyone simply got up in the morning, did work, and went to bed without speaking, without laughing, without fighting, that no one had a good time *ever* in their lives. People had to live each day with whatever feelings they had.

"Homosexuality has been around since before the ancient Greeks, so it's ridiculous to believe, as some people would have you, that gay people did not exist before Stonewall, and that black people were invented during the civil rights movement. God forbid black *and* gay! Where did the voices and power of our culture come from if they didn't exist before 1969? If I exist now, someone like me had to exist before me or I wouldn't be here."

O'Hara embodies the painful lessons of history in the character T. J., who shoulders the double burden of surviving slavery and representing it. "I have this idea that we carry metaphorically the scars of our history," O'Hara explains. "So I made it literal with T. J.: His mother had her foot cut off for running away with him when he was a child; therefore he can't feel his foot. His father had his eye poked out for looking at a white woman; therefore T. J.'s eye is blinded." T. J. says: "The longer we live, the mo' it sho'," reminding his great-great-grandson, Ron, "You the one gon' carry my scars."

#### HORRIBLE HUMOR

By punctuating the horrific landscape of slavery with comic moments, O'Hara gives us permission to laugh, and then hopefully to heal some of the issues with which we still struggle about slavery's legacy. "Even during the most traumatic events, there was always this 'horrible humor' in my family," says O'Hara, who sees laughter as a necessary coping mechanism in painful times. "We have this image of slaves as back-hunched sun up to sun down, not looking at each other, but I know someone was out there kicking up some songs. Someone must have been telling a joke."

O'Hara even finds 'horrible humor' in Nat Turner's insurrection.



An event that would transpire a few weeks later as the bloodiest slave uprising in American history was initially thwarted when Turner got sick on the eve of his own rebellion. "He was originally going to do this [uprising] on July 4th," O'Hara says laughingly, "but he caught a cold. The comic timing in that is beautiful."

Few revisionaries have O'Hara's nerve to ask the unthinkable, but he realizes that, in the ongoing examination of slavery, the simple questions have been exhausted while gaping holes remain in the easy answers. He wonders, for instance, what happened to the women of Turner's community during the insurrection. "Did they just run along with their kids when [Turner's posse] started chopping people up?"

Arresting juxtapositions are O'Hara's forte. When looking at slavery, he stays focused on what he calls "the beauty in the horror of it all." "Plantations were incredibly beautiful places," he says. "I imagine beautiful people in beautiful clothes in a beautiful house sipping tea next to this beautiful window. Well, right outside that beautiful house was a man in rags picking cotton. *That* was the reality. How horrific and ironic it is to think of that, yet how beautiful the image still is."

While *Insurrection* tackles weighty issues, O'Hara considers it foremost a romance. "I think of *Insurrection* as a series of love stories—between a grandfather and his grandson, between a mother and a daughter (although that's a tough love story), between Ron and [the slave] Hammet, and between the past and the present."

#### "HOW FAR DO YOU GO?"

While O'Hara has said that all of his writing is inspired by "the emotional richness and individual craziness" of his own family, he insists that *Insurrection* is not autobiographical, but is rather an amalgamation of different parts of himself and his family members. "People like to believe that Ron is me, and I can see my sensibility in him, but he is a fictionalization. I haven't traveled back in time. Theater is not reality, so why try to mimic it on stage? In theater you can fly without fly-



The "resurrection" of Henry "Box" Brown, a Virginia slave who had himself shipped to freedom.

ing. You can be a different race, a different age. So why try to be so real?" O'Hara is held captive by his own imagination. "I love realism," he says. "I just can't write it."

O'Hara confesses that he lacks Ron's courage in the face of violence. "I am a complete pacifist," he explains. "I can't handle violence, which is perhaps why my plays are so violent. Writing is the only way I can deal with it."

For O'Hara, the attempt to reconcile pacifism with the need for violent struggle is one of the fundamental concerns of *Insurrection: Holding History*. "How far do you go, even in brutal times?" he wonders. "I have the benefit of hindsight. I can say now that the hundreds of deaths caused by Nat Turner's insurrection and its aftermath were not worth it. At the same time, I can also say that acts like that ended slavery. It is very complicated."

"Early in high school, I was struck by a quote from Martin Luther King I read on a poster: 'If you have nothing to die for, then you are not really living.'" Yet, O'Hara knows that if someone were to ask him (as Hammet asks Ron on the eve of the uprising) whether there were anything for which he'd give his life, his answer would have to be no. "I think everyone has too much to contribute to die."

Although O'Hara does not consider himself overtly political, his work exemplifies the maxim, "the personal is political." "Just being who I am—an out homosexual, someone who is proud to be black, and an artist who speaks his mind freely—makes me political in some way," he concedes, "and I do believe in political consciousness raising, although that's not why I write. I write because I think everybody has stories of significance that they need to tell."

O'Hara doesn't want audiences to leave *Insurrection* complacent about what they have seen and relishes the opportunity to stir up mixed reactions, hoping that those reactions will promote a much-needed dialogue. "*Insurrection* has to be a journey. It's like a bus ride: you can get on the bus, you can get off the bus, but you can't get on and say, 'I don't like this direction.' I want [*Insurrection*] to feel like it's sitting in the audience's throats," he says, "so they simply have to chew and talk it over for it to digest."

"I like to have people—white people, straight people, gay people, black people—all in the same room watching the same interaction on stage and having completely different takes on it. That's exciting to me: people from different cultures and backgrounds sitting and laughing at the same things, and at the same time choking on certain things."

"That's how I write. I love to see people laugh or get involved with something and then not be able to digest it wholly because it might be horrific or it might not be funny, really, and they have to ask themselves: What am I really laughing at? or Why am I laughing and none of the black (or white) people are laughing? or What are the gay people getting that I'm not? It's that kind of questioning that makes you realize who you are, who you are not, and what you can learn from other people." ■

BY PUNCTUATING THE HORRIFIC LANDSCAPE OF SLAVERY WITH COMIC MOMENTS, O'HARA GIVES US PERMISSION TO LAUGH, AND THEN HOPEFULLY TO HEAL . . . SLAVERY'S LEGACY.



# INSURRECTION

NAT TURNER  
REMAINS  
ONE OF THE  
MOST FASCINATING  
FIGURES OF  
AMERICAN  
HISTORY.

Around 2 a.m. on August 22, 1831, Nat Turner and a small band of insurgents attacked Turner's home farm in Southampton County, Virginia. Deeply religious and a charismatic preacher, Turner believed he was called by God to lead "the children of Egypt" out of bondage. His basic strategy was to move quickly throughout the surrounding area, killing all the white people at every farm they reached—men, women, and children. By mid day they had killed approximately 60 people at eleven farms and recruited from 50 to 60 mounted compatriots. Although their goal was to capture the nearby county seat of Jerusalem, by the next morning militia forces had captured or killed nearly all the rebels. Turner remained hidden in the area for nearly two months; finally apprehended on October 30, he was tried a week later and executed on November 11. In the wake of the uprising, almost 200 African Americans were tortured and killed in reprisal for the actions of Turner and his followers.

The primary source of information about the rebellion is *The Confessions of Nat Turner*, written by Thomas R. Gray, a white lawyer who claimed to have taken down Turner's statement word for word as he sat in a jail cell awaiting execution. Since Turner's death, historians, novelists, and dramatists have attempted to find in this document and the meager gleanings of oral and recorded history the real person behind the historical facade. From contemporary newspaper accounts to William Styron's controversial 1967 novel to Robert O'Hara's play, *Nat Turner*—mass murderer, spiritual leader, and heroic freedom fighter—continues to elude capture and remains one of the most fascinating figures of American history.

Of course I had heard of Nat Turner and studied him in college and high school. Then I started reading the *Confessions*, and I thought, Oh my God, this is such rich material. It was the most brutal slave insurrection in the history of America. At the same time, Turner was a very educated man able to read and speak eloquently. And then there was the whole controversy surrounding his "confessions." Drama!

*continued on page 38*



# HOLDING HISTORY

From Mutha Wit to Ron, *Insurrection* spans seven generations in a single family and more than 150 years of American history. Ron journeys from the contemporary urban South to the pre-Emancipation setting of his great-great-grandfather's youth, along the way learning lessons about life, love, and the African-American experience. Below, a few of the artists involved in this production share with us the ways in which their families, like Ron's, hold history.

My cousin Roberta Wright was the first one to tell me the full story of my family name. As a child, I had often heard that our last name was supposed to be Witherspoon, because my ancestors were on the Witherspoon plantation in South Carolina. My ancestors, however, didn't like Old Man Witherspoon, who was notorious for how poorly he treated the slaves, and they loved his son Isaac's wife, Margaret, who according to family legend tried to run the Underground Railroad through the plantation and taught the slaves to read. So when they were freed and most slaves took the last names of their masters, my family took Margaret's maiden name, which was Wright. My family told me: "Just as Malcolm X chose the initial X as his last name, we chose Wright. We fought for this name." That story always reminds me, even when I'm at my lowest, that I have to keep fighting.

There is a house on the main street in my hometown [York, South Carolina] called the Wright-Witherspoon house, which is where Isaac and Margaret Witherspoon lived. Descendants of the Witherspoons still live there. I recently went to that house for the first time. When I was growing up, I used to walk past it all the time, never knowing that it played a role in my family's history. I also went to the Yorkville Historical Society and pored through pages and pages of census records. The electricity that rushed through my veins when I touched the names of my family can not adequately be described. It took this play to coerce me to go home and hold my own history. It is an exhilarating feeling.

*—Charles Randolph-Wright*

THE  
REPERCUSSIONS  
OF WHAT  
HAPPENED IN THE  
PAST ARE VERY  
EASY TO SEE IF  
YOU JUST LOOK.  
—ANIKA NONI  
ROSE





Frances Anne "Frank"  
Rollin in the 1860s

From the moment I read the words Frances Anne Rollin wrote in Boston on January 1, 1868—"The year renews its birth today with all of its hopes and sorrows"—she became my beacon, the fore-mother who would finally share with me our collective past. Born into a free family of color before the Civil War, my great-grandmother was an abolitionist and a feminist. She wrote about issues of race, class, and womanhood over a hundred years before me. I was enthralled but also puzzled. What hadn't my mother told me about her while I was growing up? This question, with many others, sparked a search that went on for two decades. My children grew up during this time, and so did I.  
—Ione,  
*Pride of Family: Four Generations of American Women of Color* (Avon Books, 1991)

I know that my great-aunt Carrie Bentley was the first black person to vote in Tallahassee, Florida, but I can't say that there are many stories that are passed down, or at least not passed down to me. The repercussions of what happened in the past, however, are very easy to see if you just look. My grandmother and grandfather's names were very British: my grandmother's a Bentley, and my grandfather's a Radcliffe. My grandfather's people I never really met, some because they died, and some because a lot of his family decided to pass for white. My grandfather was very light-skinned, with grey-blue eyes and curly grey hair. When I was about two, I remember sitting on his lap, and I very seriously said, "Papa, are you white?" He laughed so hard, he turned completely red and said,

"No." But my grandmother is very dark. And when my grandfather brought her home to meet his family, they completely rejected them both. He couldn't bring this dark-skinned black woman into the house, because then what would the neighbors think?

I guess I'm upset that I never got to meet my grandfather's people, but I'm not upset at what they did, because I understand why, at that time, they would want to get the best of whatever they could get. It's not worthy of me to dislike those people who chose to pass for white. Who's to say that, if I could have, I would not have done the very same thing to be left alone, to be able to live like a human being, not some curiosity, some thing, some half-person or animal? Wouldn't you have wanted to choose the humanity portion of that picture? So I'm proud of them for surviving. I could be much more proud if they had said, "We don't care, we're just going to make it." But who am I to say that they're unworthy? I'm sure I've done some things that later on down the line somebody could say, "Well, Anika could've done better." But I didn't, because I chose to live.

—Anika Noni Rose

I was born in Cincinnati, Ohio, and I escaped at 18 to Boston, which I refer to now as "up South." I escaped from Boston to New York for graduate school. No, my family did not pass down history, not willingly at least, not in the sense of "what happened with so-and-so." And that was so odd because I would hear, especially in college, those fantastic stories you hear about when you start to acknowledge your history. When I started reading slave narratives in college I thought of calling my grandmother and asking her about her own experiences. She said, "What are you talking about?" She was completely and totally uninterested in discussing it. My making her life fascinating was stupid to her. She just lived it. She had 12 kids and she lived.

—Robert O'Hara

continued on page 37

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WORK AROUND  
*INSURRECTION*  
EXEMPLIFIES  
A.C.T.'S  
COMMITMENT TO  
SERVING AS A  
COMMUNITY-  
RESPONSIVE ARTS  
ORGANIZATION.

## PLAYWRIGHT ROBERT O'HARA NOW IN RESIDENCE AT A.C.T.

*Insurrection* playwright Robert O'Hara has been selected by the NEA/TCG Theatre Residency Program for Playwrights to receive funding for a year-long residency at A.C.T. The program, developed and administered by Theatre Communications Group in collaboration with the National Endowment for the Arts, was created to afford playwrights the opportunity to create new work in residence at a host theater and to become an integral part of the theater's artistic life and community activities.

Artist residencies have become a vital component of A.C.T.'s efforts to develop new plays and establish ongoing relationships with emerging playwrights. A previous \$100,000 grant awarded to A.C.T. by a similar program in 1994 (under the auspices of TCG

and The Pew Charitable Trusts) supported a two-year residency for playwright Mac Wellman. A six-time OBIE Award winner, well known for his unique play with language and site-specific satire, Wellman completed four new works during his fruitful tenure at A.C.T., including a libretto for a new music-theater piece, *The Difficulty of Crossing a Field*, which A.C.T. is developing with composer David Lang (*Antigone, Hecuba*) and the renowned Kronos Quartet.

The focus of O'Hara's residency will be the development of his new play, *-14: An American Maul*, the third installment in a trilogy (of which *Insurrection: Holding History* is the second). Jumping to the future, this new play will, like *Insurrection*, explore issues of love, friendship, and race and the complexities of living in an increasingly media-driven society.

O'Hara has already become involved with myriad aspects of artistic life at A.C.T. In addition to the lengthy process of refining his *Insurrection* script through staged readings and workshops, O'Hara spent several weeks at the A.C.T. Conservatory last fall directing an Advanced Training Program (ATP) production of his own adaptation of Shakespeare's *Henry V*.

O'Hara's involvement with the conservatory will continue throughout the year. He plans to work with ATP students in readings and workshops of the *-14* script as it develops. Throughout his residency, O'Hara will also participate as a lecturer and advisor in A.C.T.'s ArtReach program, an in-school theater workshop series for San Francisco high school students.

## A.C.T. REACHES OUT WITH *INSURRECTION*

A significant element of A.C.T.'s continuing efforts to foster new work by emerging playwrights is the development of cross-cultural community collaboration. Such collaboration is especially crucial for plays like *Insurrection: Holding History* and *Golden Child*, which explore an array of controversial themes that speak to a diversity of communities which traditionally have not been well represented in mainstream American theater.

To maximize *Insurrection's* ability to reach as wide an audience as possible, A.C.T. embarked in September on an extensive outreach effort with several goals: to provide A.C.T.'s current subscribers with an historical and cultural context for the play, to diversify and sustain the A.C.T. community by making potential new audience members aware of A.C.T.'s work, and to create avenues for constituents of a wide range of communities to interact with an outstanding new play in its various stages of development—from a work-in-progress to a full-fledged mainstage production.

A.C.T.'s recent outreach activities have been spearheaded by consultant Nadine Denise Burton, who joined the staff in October to coordinate outreach efforts for *Insurrection* and *Golden Child* and to facilitate coalition building with other Bay Area organizations. Recent events have focused on encouraging exploration of the themes at the heart of *Insurrection: Holding History*—including concepts of racial, sexual, and religious identity and the elusive nature of history—to foster a dialogue within the ever-expanding community of Bay Area theatergoers.

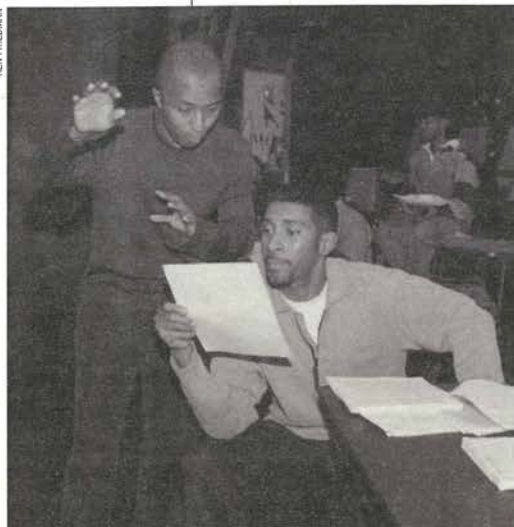
Among the wide range of *Insurrection*-related events A.C.T. has presented in collaboration with local organizations were the first public staged reading of *Insurrection*, hosted in September by City of Refuge, a community church committed to social ministry, at San Francisco's First Congregational Church, as well as a reading on December 6 in collaboration with the Ark of Refuge. Bank of America also hosted several outdoor lunchtime performances of selected scenes from *Insurrection* at their headquarters in San Francisco's financial district.

Educational events have included two events on December 9: a "Contemporary Queer Theater" class taught by O'Hara at the Harvey Milk Institute and a panel discussion featuring O'Hara hosted by City College's Afro-American studies and gay studies departments. Grace Cathedral has committed to presenting a series of forums focusing on issues of faith central to A.C.T.'s productions of *Insurrection*, *Golden Child*, and *Mary Stuart*. A.C.T. Artistic Director Carey Perloff (who will direct *Mary Stuart*) spoke at Grace Cathedral in October; the *Insurrection* forum takes place in January.

Educational efforts continue at home at A.C.T. throughout January: *Insurrection* cast members will lead a Conservatory Hour for students

*continued on page 34*

KEN FRIEDMAN



O'Hara (left) consults with director Charles Randolph-Wright at a workshop of *Insurrection: Holding History* at A.C.T. in November 1997.



# A Salute to Israel

50 YEARS OF STATEHOOD

## 1948-1998

### *The modern State of Israel was born 50 years ago.*

Its establishment, in the aftermath of the Holocaust, gave hope to millions of Jews around the world. Israel ensured a safe haven and provided a homeland, 1,878 years after the last Jewish state was destroyed. Israel continues to be a beacon of hope today.

We marvel at this modern miracle which — in just 50 years — has changed an arid desert into a thriving metropolitan nation.

Today's Israel is...

- a democratic society founded on the same core values as the United States;
- a modern economy which has set world-wide standards—in areas as diverse as computer software, medicine and agriculture;
- a safe haven for millions of persecuted Jews from Ethiopia to the former Soviet Union;
- a center of Jewish life and culture, with the largest number of orchestras, per capita, in the world.



יובל החמישים לישראל  
ISRAEL AT 50  
1948 - 1998

*The Jewish Community Federation* — the philanthropic umbrella of the organized Jewish community — is proud that so many members of our Bay Area community have played a significant role in the growth and development of the State of Israel. Thousands of members of our community, through their donations to the JCF Annual Campaign and Endowment Fund, have helped Israel to become a strong, thriving, pluralistic and democratic society.

*Together,  
we celebrate 50 years  
of Israeli statehood and  
our enduring commitment  
to a Jewish homeland.*

Jewish Community Federation  
121 Steuart Street San Francisco, CA 94105  
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Regional offices:  
San Rafael 415.499.1223  
San Mateo 650.349.1523  
Palo Alto 650.494.8444



SAN FRANCISCO, THE PENINSULA,  
MARIN AND SONOMA COUNTIES



continued from page 31

in the Advanced Training Program (ATP), and Stanley Williams, artistic director of the Lorraine Hansberry Theatre—one of the leading black theaters in the United States with a long history of collaboration with A.C.T.—will team up with other local talent for a special Conservatory Hour on local ethnic-specific theaters and theater artists.

The extensive outreach work around *Insurrection* exemplifies A.C.T.'s continuing commitment to serving as a community-responsive arts organization. A.C.T.'s audience has become younger and more diverse in recent years, a trend encouraged by the company's risk-taking productions of new plays like *Singer's Boy*, *Dark Rapture*, and now *Insurrection: Holding History*. While a commitment to the classic repertoire, the cornerstone of A.C.T.'s original mission, remains a crucial emphasis today, A.C.T.'s future is also dedicated to increasing the diversity of our artists and audiences, to nurturing new voices and new forms of dramatic literature, and to keeping alive the dialogue such works engender.

For more information about these and other *Insurrection*-related events, please call Nadine Burton at (415) 439-2333.

## WHAT'S NEW IN THE A.C.T. CONSERVATORY

This season's second series of **Advanced Training Program (ATP)** performance projects will be performed in mid February (dates to be announced). Second-year ATP students, who recently completed a semester of "Acting Techniques for Shakespeare," now have the opportunity to explore the demands of performing verse forms, including a masterful drama from Spain's Golden Age, a major work by Molière, and an Elizabethan classic.

*Insurrection's* Marco Barricelli, who is in residence all season as an A.C.T. associate artist, directs a play by Pedro Calderón de la Barca; Albert Takazauckas (who will stage A.C.T.'s mainstage production of *The Guardsman* in the spring) directs Molière, and ATP faculty member Jeffrey Bihl directs Shakespeare's *Midsummer Night's Dream*. All second-year projects are held in A.C.T.'s studios at 30 Grant Avenue and are open to subscribers, free of charge. For performance schedules and reservations, please call the conservatory at (415) 439-2350.

The **Young Conservatory** begins its winter/spring session on **February 23, 1998** (orientation takes place Saturday, February 21; the session runs through May 23), offering theater training for young people eight to eighteen years



KEN FRIEDMAN

(l to r) Christopher Rydman, Eric Siegel, and Andrew Alabran in the recent ATP production of Sean O'Casey's *Purple Dust*, directed by A.C.T. Artistic Director Carey Perloff

old, including classes in acting, directing, voice and speech, musical theater, performance workshops, audition, and improvisation. Students in the fall semester's Performance Workshop will perform Mark Leib's *Terry Won't Talk*, directed by recent Advanced Training Program graduate Tom Kane, on January 17 and 18. Call (415) 439-2444 for applications and information.

A.C.T. is currently enrolling students for **Studio A.C.T.'s** winter session (**January 5–March 22, 1998**). Several new courses are now available, including corporate education seminars (designed to help professionals develop communication, public speaking, and stress management skills using theater training techniques) and "Scene Study for Deaf Theater." Due to its popularity, the "Deaf Culture Improv" class, which was offered for the first time in the fall session, will be offered again this winter. Both Deaf classes are offered in American Sign Language. Also new this semester are two advanced scene-study classes focusing on the works of Eugene O'Neill and August Wilson.

Studio A.C.T.'s regular course offerings also include audition technique, voice and speech, directing for actors, Shakespeare, musical theater, playwriting, singing, improvisation, and beginning to advanced acting. For enrollment information and application materials, call (415) 439-2332.



KEN FRIEDMAN

Damon Seawell in *Erisa Kironde's Trick*, directed in the ATP by Kevin Jackson

Second-year A.C.T. Advanced Training Program (ATP) students Raphael Peacock and Elizabeth Mitchell in a studio production of Oscar Wilde's *Woman of No Importance*, directed by Margo Whitcomb



KEN FRIEDMAN



## SPOTLIGHT ON A.C.T.'S TENDERLOIN OUTREACH PROJECT

The A.C.T. Young Conservatory's Tenderloin Outreach Project recently launched its third season of on-site acting classes for students in after-school programs in San Francisco's Tenderloin District. Founded in 1992, the Tenderloin Outreach Project has brought the art of live drama to hundreds of young people who might not otherwise be able to attend theater or performance classes. The project began by offering students who live in the Tenderloin full scholarships to Young Conservatory classes at A.C.T.; in 1995, A.C.T. Young Conservatory faculty began to offer hands-on instruction in the facilities of Tenderloin agencies, making it possible to reach more students by setting the classes in the familiar territory of their own neighborhood. Past agency participants have included the Bay Area Women's Resource Center, Glide Memorial Church, the Tenderloin Recreation Center, and the Vietnamese Youth Development Center; this season the project reaches out to the Tenderloin unit of the Columbia Park Boys and Girls Club.

A.C.T.'s Tenderloin Outreach Project is enriched this year by the involvement of theater artist Mary Sutton, a renowned actor and director, as well as a dynamic theater educator who has pioneered unique approaches to using drama and communication arts in disadvantaged urban communities and youth-at-risk programs. Before joining A.C.T., Sutton taught dramatic literature and acting at Harvard University (where she received a teaching award) and was an artist-in-residence teaching drama to students in N.E.A.-sponsored programs in rural areas of Virginia and North and South Carolina.

Under the auspices of A.C.T.'s Tenderloin Outreach Project, Sutton is in residence for ten weeks at the Tenderloin branch of the Columbia Park Boys and Girls Club (which meets at 201 Turk Street), where she instructs a diverse group of 11- to 14-year-olds in the basics of acting. The students write and perform in their own short scenes, most of which focus on conflict resolution, and Sutton uses video in the classroom to help focus the young actors.

"Initially, it's often difficult to get students interested in theater, because it's an art form most of them have never seen," Sutton explains. "It's much easier to turn on the video camera, with which they are all comfortable, and then dive into exploring the craft of acting." In addition to their weekly classroom sessions, Sutton takes her students to local theatrical productions, which for many of them is their very first experience with live theater. To date this season, they have attended a performance of *Chita and All that Jazz* and received a backstage tour of *CATS*. They have also enjoyed a tour of the Geary Theater and attended A.C.T.'s production of *A Christmas Carol*.

The Tenderloin Outreach Project is made possible in part by a grant from the Van Loben Sels Foundation. A.C.T. hopes to obtain funding to continue the project in coming seasons. ■

*A.C.T.'s Tenderloin Outreach Project is enriched this year by the involvement of theater artist Mary Sutton.*



*Holding History, continued from page 28*

On my mother's side of the family, we have a bible that records births, deaths, and marriages all the way back to the time of my great-grandfather, who was an English indentured servant named Nathaniel Kendrick. My older relatives described him as a slave, although I have never heard of anybody white who was a slave. He married a black woman who was a slave, around the 1850s before Emancipation. My grandfather, the son of that Englishman, was named Fletcher Kendrick, so that means that my grandfather was half-white; he married a woman who was either half-white or half-Indian.

On my father's side of the family, the information is largely lost because there is nothing written down. But, because we have this extensive record on my mother's side, we know that my great-grandfather was an Englishman, which means that my sons' great-great, and my grandsons' great-great-great-grandfather was an Englishman. How many people do you know who are able to talk knowledgeably about a great-great-great ancestor? I feel an absolute responsibility to preserve and expand that information.

I went to see my newest grandchild recently, who was born this year, and I held him. Barring any problems, he will live into the year 2030; in the same week I held that family bible in my hands, which took me back to around 1830. So my hands in a sense spanned 200 years. I was holding history and the future. It was a heady experience. I thought, Damn, I'm just a kind of stopping point in a historic continuum, just passing the time. I don't know if it's a function of my growing older, but I never thought of myself, or my family, that way before. It was powerful. It still is.

—Steven Anthony Jones

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**I WAS HOLDING HISTORY AND THE FUTURE. IT WAS A HEADY EXPERIENCE. I THOUGHT, DAMN, I'M JUST A KIND OF STOPPING POINT IN A HISTORIC CONTINUUM, JUST PASSING THE TIME.**  
—STEVEN ANTHONY JONES

Bill and son (1966)



I didn't want Nat Turner to overwhelm my story, which actually has very little to do with Nat Turner as a character, but more with Nat Turner as a force of nature at the time. So it was very important to me to make this a story with certain things in it that revolve around Nat Turner, but it is not *about* Nat Turner.

My take on Nat Turner is completely different from everyone else's. Certain people I'm sure thought Nat Turner was out of his mind, that he was crazy. He said he spoke to God, saw stars, and saw things on trees and blood and people talking to him. I know someone at some point must have said to him, "Honey, I know you want to be

free, but you need to see a doctor." That's how people react. Everyone was not this valiant hero. I am not interested in dealing with the events in any sort of real way because I have no way of knowing what the reality was. I can only put my own spin on it.

—Robert O'Hara

The fact: [Nat Turner] was a person of conspicuous ghastliness....[E]arly on I was struck by the impression that our hero was a madman. A singularly gifted and intelligent madman, but mad nonetheless. No attempts on my part of

sympathetic reinterpretation could alter this conclusion: his apocalyptic and deranged visions, his heavenly signs and signals, his belief in his own divinely ordained retributive mission, his obsessive fasting and prayer, his bloodthirsty megalomania and self-identification with the Deity (to a provocative question about himself by Gray, he replied: "Was not Christ crucified?")—there was no shaking the fact that on the record Nat Turner was a dangerous religious lunatic....

The killing of Margaret [Whitehead] is near the climax of Nat Turner's chronicle, and it might be a convenient place to reflect on the immense effect the uprising may have had on American history, and how its violence may have helped churn up a larger violence undreamed of by even the most obdurate slaveholder in 1831. Throughout that year the Virginia legislature had been engaged in a debate concerning the abolition of slavery; due to strong anti-slavery feeling in the Piedmont region and the western counties, where slaves were few, it appeared likely that abolition would become a

reality, if not immediately, then in the near future. The Turner cataclysm caused a wave of fear to sweep through the state as well as much of the rest of the South, and may have been the most important factor in assuring the continuation of slavery in the Old Dominion....Had Virginia, with its great prestige among the states, abolished slavery during that critical time, the impact on the future (especially in terms of the possible avoidance of events leading to the Civil War) is awesome to contemplate.

—William Styron, in the Afterword to the 1997 edition of *The Confessions of Nat Turner*

Nat Turner struck a blow for freedom; Nat Turner was a revolutionary who did *not* fail, but rather one who furthered the idea and cause of freedom precisely because he chose to act for freedom....The rebellion of 1831, led by Nat Turner, is important today for blacks to understand and whites to accept precisely because its lesson is that there will be leaders who *will* rise up—against all odds—to strike blows for freedom against an oppressive, inhumane system. And there can be no refuge in the thought that Turner felt himself divinely inspired or waited for signs from heaven, etc. The important thing is that the desire for human freedom resides in the black breast as well as in any other. No amount of explicating about the harshness of slavery or the gentleness of slavery, about the docility of the masses of slaves, etc. can keep that desire from exploding. Man—black or white or yellow or red—moves to maximize his freedom: THAT is the lesson of Nat Turner....Nat Turner is our hero, unequivocally understood. He is a man who had profound respect and love for his fellow blacks and who respected black womanhood and held utter contempt for those white slavemasters who violated the purity and beauty of our black women. Nat Turner *was a success* because he perpetuated the *idea* of freedom—freedom at all cost. He will not be denied his place in the revolutionary annals of black people by white people who—through the guise of art or otherwise—feel a conscious or subconscious need to belittle him. If white America feels a need to relieve its conscience, to soften *its* confession, let it be clear it will not be done, unchallenged, at the expense of our black brothers—past or present. That day is done. That deed is denounced.

—Charles V. Hamilton, William Styron's *Nat Turner: Ten Black Writers Respond* (1968)

A fanatic preacher by the name of Nat Turner (Gen. Nat Turner) who had been taught to read and write and permitted to go about preaching in the country, was at the bottom of this infernal brigandage. He was artful, vindictive, without any cause or provocation.

—The Richmond Compiler (*August 29, 1831*)

MAN—BLACK OR WHITE OR YELLOW OR RED—MOVES TO MAXIMIZE HIS FREEDOM: THAT IS THE LESSON OF NAT TURNER. —CHARLES V. HAMILTON

HISTORICAL PICTURES/STOCK MONTAGE



19th-century rendering of Nat Turner's insurrection



EACH OF US,  
HELPLESSLY AND  
FOREVER,  
CONTAINS THE  
OTHER—MALE IN  
FEMALE, FEMALE  
IN MALE, WHITE  
IN BLACK, AND  
BLACK IN WHITE.  
WE ARE PART OF  
EACH OTHER.  
—JAMES  
BALDWIN

According to the historical data, the real Nat Turner was a virile, commanding, courageous figure....The real Nat Turner was one with his destiny. He was one with his people.

—Lerone Bennett, Jr., *Ten Black Writers Respond*

The calm, deliberate composure with which he spoke of his late deeds and intentions, the expression of his fiend-like face when excited by enthusiasm, still bearing the stains of the blood of helpless innocence about him; clothed with rags and covered with chains; yet daring to raise his manacled hands to heaven, with a spirit soaring above the attributes of man; I looked on him and my blood curdled in my veins.

—Thomas R. Gray,  
*The Confessions of Nat Turner (1831)*

What's the big mystery about Nat's motivation? He was a slave, PERIOD, which meant, no matter how you sugar-coated it, he was a non-man. Every slave is a potential revolutionary....The most obvious way for a non-man to become a man is to wreak violence upon the men who have raped him of his manhood. Let me speak plainly. Every black American, then and now, was and is, a potential Nat Turner.

—John Oliver Killens, *Ten Black Writers Respond*

Much is made of [Louis] Farrakhan's capacity to strike fear into the hearts of white liberals. And it does seem that for many of them Farrakhan represents their worst nightmare: the Nat Turner figure, crying out for racial vengeance....A subject that receives far less attention is the fear that Farrakhan inspires in blacks....He denounces the fallen in our midst, invokes the wrath of heaven against us: and his outlandish vitriol occasions both terror and a curious exhilaration....

Thirteen decades have passed since Emancipation, and half of our black men between 24 and 35 are without full-time employment. One black man graduates from college for every hundred who go to jail. Almost half of black children live in poverty. People say that Farrakhan is now the leading voice of black rage in America. One day, America will realize it got off easy.

—Henry Louis Gates, Jr.,  
*Thirteen Ways of Looking at a Black Man (1997)*

Fanatical Nat Turner, a semi-educated Negro preacher who had visions, organized a conspiracy which resulted in the butchering of about sixty white Virginians, mostly women and children. The outburst was speedily crushed, but an understandable wave of hysteria swept over the South.

—Thomas A. Bailey, *The American Pageant:  
A History of the Republic*

Mr. (Benjamin) Phipps came suddenly upon him. Mr. Phipps not knowing him, demanded, "Who are you?" and was answered, "I am Nat Turner." Mr. Phipps then ordered him to hand out his arms and he delivered up his sword, which was the only weapon he had. Mr. Phipps then took him to Mr. Edwards', whence the news of his capture spread so rapidly, that in less than an hour a hundred persons had collected at the place, whose feelings on beholding the blood-stained monster, were so much excited, that it was with difficulty he could be conveyed alive to Jerusalem . . . . He still pretends he is a prophet, and relates a number of revelations which he says he has had, from which he was induced to believe that he could succeed in conquering the county of Southampton! (what miserable ignorance!) as the white people did in the revolution.

—The Norfolk Herald (*November 4, 1831*)

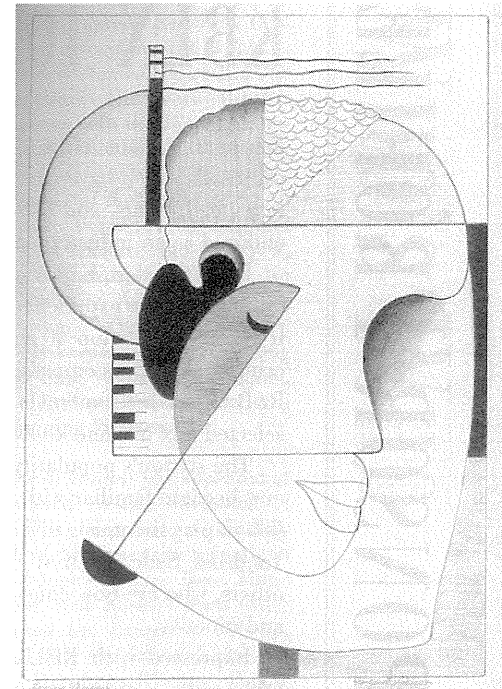
My Nat Turner is the Nat Turner in *Insurrection*, who enabled me to go to an Ivy League university, who allowed me to walk down Geary street drinking a smoothie and see my name on a billboard. It's about appreciating where I am because of what people like Nat Turner did. Of course, I don't condone murder. But, like Ron in *Insurrection*, I realize that I'm privileged because of people like Nat Turner, who sacrificed their lives to be heard.

Unfortunately, we've stopped listening to each other. We stopped listening in the eighties and we started lying. And now we're afraid to say anything that might offend someone. What's important is finding a place in our hearts where we can survive, where we can get past all the pain, talk to each other, and move on.

—Charles Randolph-Wright

If I have one word for fellow Christians, I would ask them to...not confuse the blood at Calvary with the Kool-Aid of homophobia in America. Because Kool-Aid is thin and shallow...but the blood, as thick as it is, is open enough for everybody...[which] means that we have to call into question our own particular prejudices that we inherit that have nothing to do with the loving gospel of Jesus.

—Cornel West,  
*All God's Children*



Lenox Avenue  
(c. 1938), by Sargent  
Claude Johnson



## KBLX 102.9 FM

Few radio stations in the United States have survived the many musical trends which have come and gone over the years. While radio stations, call letters, and formats continue to change daily, KBLX has endured as an industry leader and music innovator since 1979.

From the start, KBLX envisioned a format offering adult listeners a unique music experience not available anywhere else in the country. In contrast to top-40 and album-rock formats, KBLX began delivering a sound encompassing a wide range of music—from pop and R&B to jazz instrumentals and soundtrack recordings. This carefully selected mix became known as “soft and warm, the Quiet Storm.”

The station’s popularity soared as more Bay Area adults tuned in and became familiar with KBLX’s musical diversity. KBLX was the first to play the music of such artists as Anita Baker, Kenny G, Luther Vandross, Sade, Whitney Houston, Will Downing, Toni Braxton, and others, who are now considered the music superstars of the eighties and nineties.

Impressed with KBLX’s success reaching adult demographics, other radio stations began copying the station’s format, and “Quiet Storm,” adult alternative, and new adult contemporary stations began to appear around the country. Acknowledged as a leader in contemporary music by the radio and record industries, KBLX continues to break new ground in its music and is committed to achieving musical excellence in the future. ■

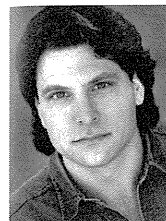
## Special Thanks to

Helen Anderson, *Audio Video Television Services*  
 Michael Feno, *Lucca Ravioli Company*  
 Pastor Yvette Flunder, *City of Refuge*  
 Randy Jensen, *Sweet Inspirations*  
 Mike Meracle, Manager, *Walgreen Drug Store*



## Additional Thanks to

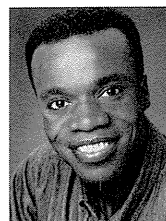
Graylin Thorton, Valvia Jefferson, Tracey Jones, David Perry,  
 Louis Knox, Rochon Tucker, Noah’s Bagels,  
 The City of Refuge Usher Board



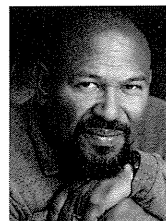
**MARCO BARRICELLI\*** (*Buck Naked, Reporter, Cop, Clerk Husband, Detective*), an associate artist at A.C.T., has appeared here in *A Streetcar Named Desire* and *The Rose Tattoo* (Drama-Logue Award). His favorite theatrical experiences include: *Silence* with the Japanese theater company Subaru and Milwaukee Repertory Theater; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V, Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include “L.A. Law,” *Romeo and Juliet*, *Cipango!*, and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program.



**VELINA BROWN\*** (*Mutha Wit, Mutha*) has appeared at A.C.T. in *A Streetcar Named Desire, Machinal, A Christmas Carol, A Funny Thing Happened on the Way to the Forum*, and *Right Mind*. She was seen recently in the San Francisco Mime Troupe’s *Killing Time*. Mime Troupe credits also include *Soul Suckers from Outer Space, Social Work, Knocked Up, Escape to Cyberia, Gotta Getta Life, and Coast City Confidential*. She has worked with the Lorraine Hansberry Theatre, Pacific Jewish Theatre, Thick Description, CitiArts, Eureka Theatre Company, Oakland Ensemble Theatre, 42nd Street Moon, Magic Theatre, Oregon Cabaret Theatre, and Oregon Shakespeare Festival. Brown will appear soon in an episode of “Party of Five,” the HBO movie *Under Wraps*, and the feature film *Mad City*.



**L. PETER CALLENDER\*** (*T. J.*) has appeared at A.C.T. in *A Streetcar Named Desire, The Tempest*, and *The Learned Ladies*. He has performed in theaters from Broadway to the Bay Area, including the Helen Hayes Theater, New York’s Public Theater, the Pittsburgh Public Theater, Arena Stage, Milwaukee Repertory Theater, Berkeley Repertory Theatre, and the California Shakespeare Festival. Favorite productions include *The Playboy of the West Indies, Richard II, The Elephant Man, The Hairy Ape, Julius Caesar*, and *The Tempest*. He received his formal training at the Juilliard School, the Webber/Douglas Academy in London, and the Tadashi Suzuki Company in Japan. Callender is on the faculty at San Francisco School of the Arts.



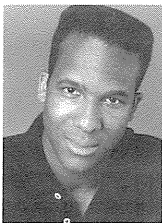
**STEVEN ANTHONY JONES\*** (*Nat Turner, Ova’ Sea’ Jones*) was last seen at A.C.T. in August Wilson’s *Seven Guitars*. Recent A.C.T. credits also include the title role of *Othello, Antigone, Miss Evers’ Boys*, and *Clara*; he has also appeared at the Geary Theater in A.C.T. productions of *Joe Turner’s 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; *Master Harold . . . and the Boys* at San Jose Repertory Theatre; and *Division Street* at Oakland



Ensemble Theatre. He also created the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. Jones's many film and television credits include two seasons of "Midnight Caller."



**JUNE A. LOMENA\*** (*Izzie Mae, Clerk Son*) attended the A.C.T. Summer Training Congress in 1993 and apprenticed at the California Shakespeare Festival in 1994. Her theater credits include *The America Play* with Thick Description, *Late Bus to Mecca* with Theatre Rhinoceros and the Black Artists' Contemporary Cultural Experience, *As You Like It* with the San Francisco Shakespeare Festival, *Sirens* and *Pieces of the Quilt* with the Magic Theatre, *Pericles* and *Twelfth Night* with Shakespeare Santa Cruz, and *Macbeth* with Berkeley Repertory Theatre. Lomena studied political science and English literature at Brown University.



**RAPHAEL PEACOCK\*** (*Hammet*) is a second-year student in the A.C.T. Advanced Training Program and recipient of the ACT I Scholarship and Mr. and Mrs. Arthur Rock Fellowship. His A.C.T. studio credits include *Buried Child*, *A Woman of No Importance*, and *Three Sisters*. His credits also include *Cymbeline* and *Bang the Drum Slowly* with the Huntington Theatre Company; *Hamlet*, *Pericles*, and *Henry V* with the Utah Shakespearean Festival; and his one-person show on the Reverend Dr. Martin Luther King, Jr., *Romeo and Juliet*, and *The Taming of the Shrew* with ROSE International. He also performed in the "Shakespeare and Violence" series produced by the Massachusetts Collaborative for Educational Television. Peacock is a member of the Roxbury Outreach Shakespeare Experience, a Southwark, England-based theater education company.



**ANIKA NONI ROSE\*** (*Octavia, Katie Lynn*), recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, is a 1997 graduate of the A.C.T. Advanced Training Program. A.C.T. studio credits include the roles of Bridie, Piglette, Bad Girl #2, and Rose in *Mules*, Muriel in *Ah, Wilderness!*, and the title roles of *Iphigenia at Aulis* and *Hedda Gabler*. Other local theater credits include the A.C.T. master of fine arts production of *A Mouthful of Birds*, by Caryl Churchill and David Lan, and Afrobluesoulpower's *Watermelon* with Thick Description at New Langton Arts. She can be seen this spring in Athol Fugard's *Valley Song* at Berkeley Repertory Theatre. Rose received her B.A. in theater from Florida A&M University.



**SHONA TUCKER\*** (*Gertha, Clerk Wife, Mistress Mo'tel*) has appeared off Broadway in *Henry VI*, *Twelfth Night*, and *The African Company Presents Richard III* at the Public Theater; *A Light Shining in Buckinghamshire* (Obie Award) and *The Investigation of the Murder in El Salvador* at the New York Theatre Workshop; *From the Mississippi Delta* at Circle in the Square; *Marvin's Room* at Playwrights Horizons; *Greeks* at Manhattan Theatre Club; and *The Caucasian Chalk Circle* at the New York Shakespeare Festival. She has worked at many regional theaters, including Syracuse Stage, Seattle Repertory Theatre, Indiana Repertory Theatre, Milwaukee Repertory Theater, the Acting Company, the Goodspeed Opera

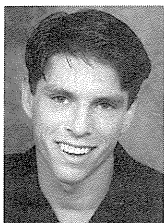
House, the Dallas Theatre Center, and Arena Stage. Screen credits include *Boys on the Side*, Woody Allen's *Alice*, "New York Undercover," "One Life to Live," and "Loving." Tucker received her B.S. from Northwestern University and M.F.A. from New York University and has been honored with a Fulbright Scholarship and an Audelco Award.



**GREGORY WALLACE\*** (*Ron*) was last seen at A.C.T. as Belize in the long-running production of *Angels in America* (Bay Area Theatre Critics' Circle Award). He recently performed at Berkeley Repertory Theatre in *The Beaux' Stratagem*; other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at The Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at The Guthrie Theater, *Someone to Watch Over Me* at South Coast Repertory, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, and *The Queen and the Rebels* at Center Stage. Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and "Internal Affairs." Wallace is a graduate of the Yale School of Drama.



**DAWN-ELIN FRASER\*** (*Understudy*), recipient of the Joan Eckart Professional Theater Intern Fellowship, is a 1997 graduate of the A.C.T. Advanced Training Program. She appeared at A.C.T. earlier this season in *A Christmas Carol* and last season in *Shlemiel the First*. Her conservatory credits include Clytemnestra in *Iphigenia at Aulis*, Alice Maitland in *The Voyage Inheritance*, King Henry in *Henry V*, Lou in *Mules*, and the A.C.T. master of fine arts production of *A Mouthful of Birds*, directed by Barbara Damashek. She spent last summer touring with the San Francisco Shakespeare Festival as Ursula in *Much Ado about Nothing*.

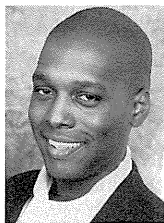


**JOSHUA D. HARTMAN\*** (*Understudy*), a 1997 graduate of the A.C.T. Advanced Training Program (ATP) and an M.F.A. candidate, appeared most recently in the A.C.T. M.F.A. production of *A Mouthful of Birds*. His A.C.T. studio credits include the title role of Brecht's *Baal*, Major Booth Voysey in *The Voyage Inheritance*, and Chorus in *Henry V* (adapted and directed by Robert O'Hara). He also played Buck Naked in the original staged reading of *Insurrection: Holding History* at A.C.T. Hartman received his B.A. in theater and philosophy from the University of Notre Dame.



**MARCIE HENDERSON\*** (*Understudy*) has appeared in numerous theater productions in the Bay Area. Most notable roles include Thelma in *One Mo' Time*, Cora Dix in *Homer G. and the Rhapsodies in the Fall of Detroit*, and Beautiful Music in *The Human Comedy*. She recently portrayed Rasheeda Henderson in a voice over project for The Learning Company's *Grade Builder-Algebra* CD-ROM. When away from theater, Henderson works with at-risk youth and sings with local musicians to challenge her vocal skills.





**LaKEITH HOSKIN\*** (*Understudy*) made his A.C.T. main-stage debut in *A Christmas Carol*. A 1997 graduate of the A.C.T. Advanced Training Program and recipient of the Sylvia Coe Tolk Professional Theater Intern Fellowship, his studio credits include Judge Brack in *Hedda Gabbler*, Sid Davis in *Ah, Wilderness!*, and Agamemnon in *Iphigenia at Aulis*. Other theater credits include a season with the California Shakespeare Festival, as well as performances with the Actor's Shakespeare Company in Albany, New York, the Excalibur Shakespeare Company in Chicago, and the New Jersey Shakespeare Festival's Next Stage Ensemble. Hoskin is a graduate of Princeton University.



**MICHAEL GENE SULLIVAN\*** (*Understudy*) has appeared at A.C.T. in *A Christmas Carol*, *Machinal*, and *Pecong*. He is an actor, writer, and director with the San Francisco Mime Troupe, where his many appearances include *Back to Normal*, *I Ain't Yo Uncle*, and the Obie Award-winning *Seeing Double*. Other credits include *Servant of the People* at the Lorraine Hansberry Theatre and *As You Like It*, *The Marriage of Figaro*, and *The Merry Wives of Windsor* at the San Francisco Shakespeare Festival. Sullivan has performed off Broadway, at the Kennedy Center, and at festivals in Hong Kong and Jerusalem and is writing a one-man show, *Did Anyone Ever Tell You—You Look Like Huey P. Newton?*

**ROBERT O'HARA** (*Playwright*) developed *Insurrection: Holding History* through the Public Theater's New York Now! reading series and the Mark Taper Forum's play development program. Also a director, he staged the world-premiere production of *Insurrection* in November 1996, after serving as a 1995-96 artist-in-residence at the New York Shakespeare Festival/Public Theater. A Van Lier Fellow at New Dramatists, he is also a recipient of the Mark Taper Forum's Sherwood Award, the John Golden Award for playwriting, and *Newsday's* 1996 Oppenheimer Award for most impressive New York debut by an American playwright, and was recently honored by the NEA/TCG Theatre Residency Program for Playwrights with a year-long residency at A.C.T. Recent projects include a screenplay about Richard Pryor for Universal Pictures and Martin Scorsese and a screenplay about Admiral Mike Boorda for Fine Line Pictures. He is currently writing a new play and working on several film projects. O'Hara received his M.F.A. from Columbia University.

**CHARLES RANDOLPH-WRIGHT** (*Director*) cowrote and directed *Home-work* (with Kim Coles; recently acquired by 20th-Century Fox) in New York and Los Angeles, *The Diva Is Dismissed* (with Jenifer Lewis) at the New York Shakespeare Festival/Public Theater and in Los Angeles, and *Agency*, also in New York and Los Angeles. Theater directing credits also include the 20th-anniversary production of *Hair* at the United Nations, *Music and Remembrance* at Carnegie Hall, *The Tragic and Horrible Life of the Singing Nun* and *Miss Coco Peru* in Los Angeles, and productions at the New York Theatre Workshop, Manhattan Theatre Club, Mark Taper Forum, CSC, and Lincoln Center. He was a writer/consultant on the Fox TV series "Lush Life" and the new NBC series "You Send Me." Screenplay credits include *Fools' Hill* and *Family Tree* for Walt Disney Pictures, *Guns, Wigs & Lipstick*, *Legacy*, *White Cousins*, *Tilt*, and *Clear Channel*, which he will also direct. Wright is an honors graduate of Duke University.

**Yael PARDESS** (*Scenic Designer*) has designed for theater, film, and television productions across the United States and has received numerous awards for her work. Theater credits include *Stand-Up Tragedy* and *Homework* on Broadway, *Macbeth* at The Guthrie Theater, *Burning Patience* at the Sacramento Theatre Company, *The Kiddie Pool* at the Alley Theatre, *1492* at Duke University, and *Lost in Yonkers* at Tennessee Repertory Theatre. Los Angeles theater credits include *Blade to the Heat* (L.A. Drama Critics' Circle Award), *Death and the Maiden*, *Richard II*, *Stand-Up Tragedy*, *Julius Caesar*, *50/60 Vision*, and *Scenes from an Execution* at the Mark Taper Forum, as well as *The Killing of Michael Malloy*, *Medea*, *Woman in Mind*, *Of Mice and Men*, *Mother's Son*, and *The Tragic and Horrible Life of the Singing Nun*, among many others.

**BEAVER BAUER** (*Costume Designer*) has designed costumes for A.C.T. productions of *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. She has designed extensively for the San Francisco Shakespeare Festival, Berkeley Repertory Theatre, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked in all capacities for the Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed an international circus that travelled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

**PETER MARADUDIN** (*Lighting Designer*), lighting designer in residence at A.C.T. since 1993, has designed 27 productions for the company. He designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at The Public Theater. For regional theater he has designed more than 200 productions for companies across the United States. Recent Bay Area productions include *Pentecost* for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, 24 Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light & Truth, a San Francisco-based lighting-design firm, and is on the faculty of the California Institute of the Arts.

**EDWIN HAWKINS** (*Composer*) recorded the biggest gospel hit record of all time, "O Happy Day," on the album *Let Us Go into the House of the Lord* in 1968. Over the last three decades, he has recorded dozens of albums and been nominated for ten Grammy Awards. He won his first Grammy in 1970 for "O Happy Day," followed by Grammys for "Every Man Wants to Be Free" (1972), "Wonderful" (1980), and "If You Love Me" (1983). Recent projects include arranging and producing *Kings and Kingdoms* and *Joyful Music* for Sony Music, producing *All Things Are Possible*, and appearing on PBS in "An Evening with the Boston Pops." Hawkins is the founder of the Edwin Hawkins Music and Arts Seminar and cofounder of the Northern California State Youth Choir.

**GARTH HEMPHILL** (*Sound Designer*) has been A.C.T.'s resident sound designer since relocating to the Bay Area last spring. He designed more than 60 productions in Southern California during the last seven years, including many for South Coast Repertory during his five years there as resident sound designer. He earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, and *Fortinbras*. Over the past six years, Hemphill has also served as technical director and sound designer



# WHO'S WHO

for eight productions of *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS-related charities.

**DEBORAH SUSSEL** (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. Currently in her 23d season with A.C.T., she has been featured in numerous plays and has served as speech and dialect coach for more than 20 A.C.T. productions. In recognition of her work on the faculty of the A.C.T. Advanced Training Program for the past 21 years, she was awarded an honorary M.F.A. by the conservatory in 1995. Sussel is also on the faculty at Mills College and UC Berkeley and is in private practice as a voice, speech, and communications consultant. She has also served on A.C.T.'s board of trustees.

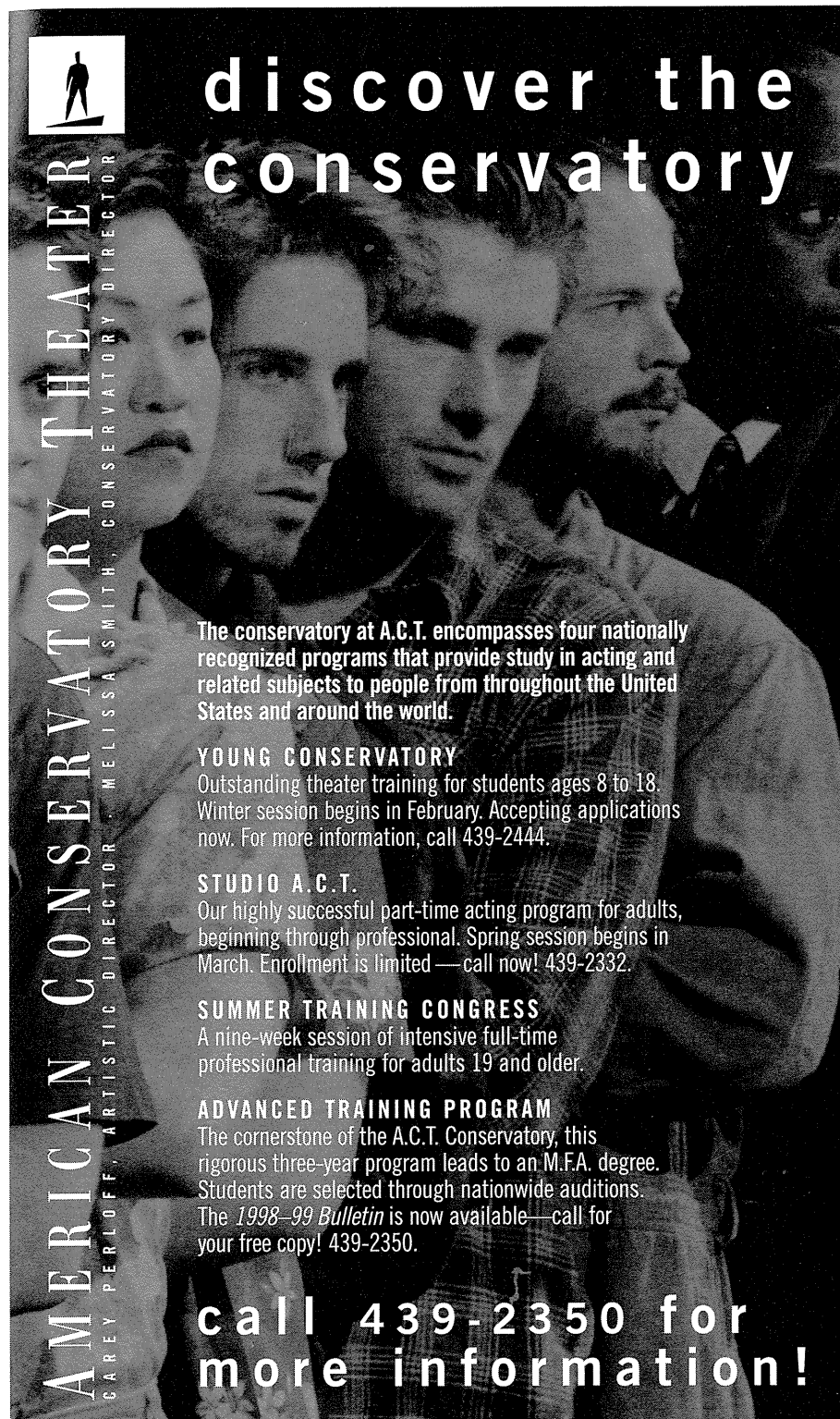
**KIMBERLY MARK WEBB\*** (*Production Stage Manager*) has worked at A.C.T. on *Mrs. Warren's Profession*, *The Royal Family*, *Travels with My Aunt*, *The Rose Tattoo*, *The Cherry Orchard*, *The Tempest*, *Arcadia*, *Angels in America*, and *A Streetcar Named Desire*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo*, *The Norman Conquests*, *American Buffalo*, *The Tooth of Crime*, *Man and Superman*, *Hard Times*, *Our Country's Good*, *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile*, *The Woman Warrior* for the Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Originally from Dallas, Webb served as production stage manager at Theatre Three for six years.

**MICHELE M. TRIMBLE\*** (*Assistant Stage Manager*) has worked on A.C.T. productions of *Singer's Boy*, *Machinal*, *A Christmas Carol*, *Shlemiel the First*, *The Matchmaker*, *The Cherry Orchard*, *Arcadia*, *Hecuba*, and *The Play's the Thing*. Other stage-management credits include Berkeley Repertory Theatre's *Pentecost*, San Jose Repertory Theatre's *Mirandolina*, and Marin Shakespeare Company's *Richard III* and *Much Ado about Nothing*.

**MARGO WHITCOMB** (*Assistant Director*) has worked extensively with A.C.T. as an assistant director, on *Mrs. Warren's Profession*, *Singer's Boy*, *The Tempest*, *Arcadia*, and *Hecuba*. For the A.C.T. Advanced Training Program (ATP), she staged the 1996 and 1997 showcases in New York City and Los Angeles, directed the first M.F.A. production, *The Reincarnation of Jaimie Brown*, adapted and directed Euripides' *Hippolytus*, and directed Oscar Wilde's *A Woman of No Importance*. Recent projects include guest directing *Cloud Nine* and *Hamlet* at UC Riverside. She received her M.A. in theater history and literature from UC Santa Barbara and her M.F.A. in directing from the University of Washington in Seattle and teaches humanities in the ATP. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs.

**GLEN D. WILSON** (*Cover Photographer*) commutes weekly between Los Angeles and San Diego, where he recently completed his first film project—an experimental short entitled *You Are Here*—in conjunction with the binational (U.S. and Mexico) art exhibition, InSite97. His photography-based installation, "drum," was recently exhibited at the Los Angeles Center for Photographic Studies, where he is cocreative director of "On the Line," a youth-focused online project.

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



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**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in June 1992. Perloff has since led the company to unprecedented success, including the receipt of the prestigious 1996 Jujameyn Theaters Award and the triumphant reopening of the Geary Theater following its \$27.5 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes a highly acclaimed production of Timberlake Wertenbaker's new version of Euripides' *Hecuba* which featured Olympia Dukakis; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes; Sophocles' *Antigone*; Strindberg's *Creditors*; Paul Schmidt's new translation of Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayzavian's *Singer's Boy*; and the Geary Theater inaugural production of Shakespeare's *Tempest*, which featured David Strathairn and the Kronos Quartet. In 1993, Perloff directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and the Brooklyn Academy of Music.

Before joining A.C.T., Perloff was artistic director of CSC Repertory (the Classic Stage Company) in New York, where she directed the world premiere of Ezra Pound's *Elektra* with Pamela Reed and Nancy Marchand; the American premiere of Harold Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, David Strathairn, and Peter Riegert; Bertolt Brecht's *Resistible Rise of Arturo Ui* with John Turturro and Katherine Borowitz; and many other classic works. Under Perloff's leadership, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and direction.

Perloff received a B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She was on the faculty of the Tisch School of the Arts at New York University for seven years and currently teaches and directs in the A.C.T. Advanced Training Program.

This season at A.C.T. Perloff directs Pinter's *Old Times*, featuring Turturro and Borowitz, and the world premiere of Michael Feingold's new translation of Friedrich Schiller's *Maria Stuart*.



**HEATHER KITCHEN** (*Managing Director*) joined A.C.T. as managing director in November 1996. She has extensive experience in theater management and production, has served as a strategic planning consultant for arts and educational institutions, and has taught for more than 20 years throughout Canada. Most recently she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex which produced up to 16 productions annually. Prior to her work at the Citadel, she was production manager at Theatre New Brunswick for three years. Her stage management experience includes the Stratford Festival, the Canadian Stage Company in Toronto, the Canadian Opera Company, and the New Play Centre of Vancouver. She was also company manager for the Stratford Festival while on tour. Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from the Richard Ivey School of Business at The University of Western Ontario.

**MELISSA SMITH** (*Conservatory Director*), the master acting teacher of the A.C.T. Advanced Training Program, has taught acting to students of all ages throughout the United States. Before assuming leadership of the A.C.T. Conservatory in 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 in regional theaters and in numerous off-off Broadway plays. 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.

**JAMES HAIRE** (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), 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. He 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.

**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 the National Foundation for Advancement in the Arts and is a frequent guest speaker and adjudicator throughout the country. He has published eight anthologies for young actors, three of which have been selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; to date 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in two volumes of *New Plays from A.C.T.'s Young Conservatory*.

**BRUCE WILLIAMS** (*Director of Summer Training Congress & Community Programs*) has had a 22-year working relationship with A.C.T., where he has taught in the Advanced Training Program (ATP), Summer Training Congress, and Studio A.C.T. (which he also administers), directed numerous ATP studio productions, and acted in more than 40 mainstage productions. He has also performed on numerous other West Coast stages and has worked extensively in film, television, and voice-over.

**PAUL WALSH** (*Dramaturg & Director of Humanities*) has extensive experience as a dramaturg, translator, and adaptor, including many years collaborating with the Minneapolis-based Theatre de la Jeune Lune on such projects as *Children of Paradise*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. His translation of Strindberg's *Creditors* was directed by Carey Perloff at CSC in New York in 1991 and at A.C.T. in 1992. Walsh received a Ph.D. in drama from the University of Toronto and taught theater history and dramatic literature at Southern Methodist University. His critical writings appear in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theater Symposium*, and *Essays in Theater*.

**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 16 years, she stage-managed more than 60 productions throughout the Bay Area, including A.C.T.'s *Bon Appétit!* and *Creditors*. She was resident stage manager at Berkeley Repertory Theatre for 12 years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She was active with Actors' Equity Association for many years and served on the AEA negotiating committee in 1992 and 1993. Other casting projects include the San Francisco production of *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*. Shaw also teaches in the A.C.T. Advanced Training Program.



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## ADMINISTRATIVE OFFICES

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

## WEB SITE

Visit A.C.T. on the World Wide Web at [www.act-sfbay.org](http://www.act-sfbay.org).

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

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

### BASS

Tickets are also available at BASS centers, including The Warehouse and Tower Records/Video.

### Charge by Phone or Fax

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

### Purchase Policy

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

### Mailing List

Call (415) 749-2ACT to request subscription information and advance notice of A.C.T. events.

### Ticket Prices

Ticket prices range from \$11 to \$51.

### Subscriptions

Full-season subscribers save up to 32% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. *New this season:* create your own four-play subscription. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

### Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the Geary Theater Box Office 90 minutes before curtain. Matinee senior rush tickets are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. Student

subscriptions are also available at half price. *New* senior citizen discounts are available for full-season and sampler series subscriptions.

### Group Discounts

For groups of 15 or more, call Linda Graham at (415) 346-7805.

### Gift Certificates

A.C.T. gift certificates can be purchased in any amount by phone, fax, or in person at the Geary Theater Box Office. Gift certificates are valid for three years and may be redeemed for any performance.

## SPECIAL PROGRAMS

### Entertaining Education

For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "Entertaining Education" page of this program.

### Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are specially priced at \$10. For information call (415) 439-2383.

### Conservatory

A.C.T. offers classes, training, and advanced study in a wide range of theater disciplines. The Advanced Training Program offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The Summer Training Congress is an intensive program for those with some performing arts background. Studio A.C.T. offers evening and weekend classes to theater enthusiasts at every level of background and training. The Young Conservatory is a broad-based program for students between the ages of 8 and 18. Call (415) 439-2350 for a free brochure.

### Costume Rental

A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. For information call (415) 439-2379.

### Parking

A.C.T. patrons can park for just \$8 at the San Francisco Hilton and Towers for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

# A.C.T./F.Y.I.



# A.C.T./F.Y.I.

## AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

### A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and *Words on Plays* are available for purchase in the main lobby and at the Geary Theater Box Office.

### Refreshments

Bar service is available one hour before the performance in Fred's Columbia Room on the lower lobby level and in the Sky Lobby on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during the hour before performance. Food and drink are not permitted in the auditorium.

### Beepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

### Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

### Latecomers

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

### Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will

react to the sound system and make a disruptive noise.

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

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

## AFFILIATIONS

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 Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau.

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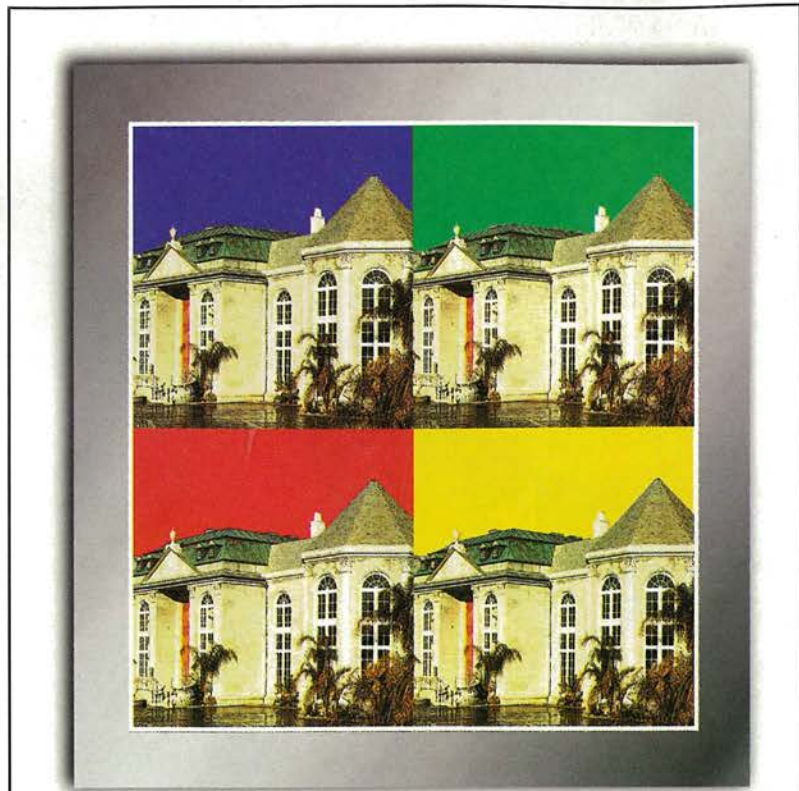
The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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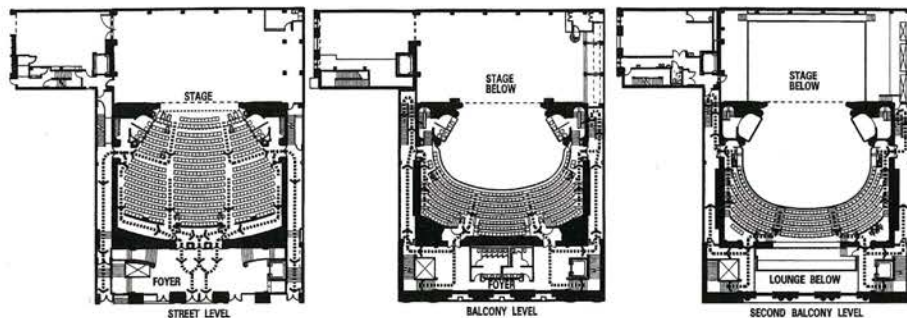
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