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STAGEBILL



AMERICAN PREMIERE

# INDIAN INK

by TOM STOPPARD



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# ABOUT A.C.T.

KEN FRIEDMAN



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

**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 and Managing Director Heather Kitchen, 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 220,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn 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 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 1,900 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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#### ABOVE

*The Gale of Love*, Pahari, last quarter of the 18th century. Bharat Kala Bhavan, Varanasi.

#### ON THE COVER

Illustration by Cynthia Warren.

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings  
*Artistic Director*  
1986-92

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#### FOOL MOON

created by Bill Irwin and David Shiner  
with the Red Clay Ramblers  
September 3-October 4, 1998

#### HECUBA

by Euripides  
translated and adapted by Timberlake Wertenbaker  
directed by Carey Perloff  
original music by David Lang  
October 16-November 22, 1998

#### A CHRISTMAS CAROL

adapted from Charles Dickens's novella by Dennis Powers and Laird Williamson  
directed by Candace Barrett and Raye Birk  
November 28-December 27, 1998

#### MORNING, NOON AND NIGHT

written and performed by Spalding Gray  
December 29, 1998-January 3, 1999

#### JUNO AND THE PAYCOCK

by Sean O'Casey  
directed by Giles Havergal  
January 8-February 7, 1999

#### INDIAN INK

by Tom Stoppard  
directed by Carey Perloff  
February 18-March 21, 1999

#### LONG DAY'S JOURNEY INTO NIGHT

by Eugene O'Neill  
directed by Laird Williamson  
April 1-May 2, 1999

#### THE FIRST PICTURE SHOW

book and lyrics by Ain Gordon and David Gordon  
music by Jeanine Tesori  
directed by David Gordon  
May 6-June 6, 1999

#### TARTUFFE

by Molière  
directed by Charles Randolph-Wright  
June 17-July 18, 1999

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On behalf of the artists, staff, students, trustees, and volunteers of American Conservatory Theater, we'd like to thank you for being here today.

With more subscribers than any season since 1976 and frequent standing-room-only performances, A.C.T. is enjoying a level of support which enables and encourages us to create theater at ever-higher standards of artistic excellence—like the American premiere of Tom Stoppard's *Indian Ink*.

We appreciate your support and invite you to join us again this season and next.



Carey Perloff  
Artistic Director



Heather Kitchen  
Managing Director



A.C.T.



# A.C.T. STAFF

Carey  
Perloff  
Artistic  
Director

Heather  
Kitchen  
Managing  
Director

Melissa  
Smith  
Conservatory  
Director

James  
Hairston  
Producing  
Director



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Caresa Capaz, *Casting and Company Management Assistant*  
Kathryn Clark, *Casting Assistant*

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Loy Arcenas  
Marco Barricelli  
Larry Biederman  
Kate Edmunds  
David Lang  
Margo Lion  
Peter Maleitzke  
Peter Maradudin  
Ellen Novack  
Robert O'Hara  
Charles Randolph-Wright  
Albert Takazuckas

## Actors

Firdous Bamji  
Tom Blair  
David Conrad  
Kathryn Crosby  
Shelly Desai  
Susan Gibney  
Ken Grantham  
Steven Anthony Jones  
Anil Kumar  
Art Malik  
Roxanne Raja  
Dileep Rao  
Brian Keith Russell  
Christopher Rydman  
Adriana Sevan  
Jean Stapleton  
Adam Suleman  
Amir Talai

<sup>2</sup>Student in the A.C.T. Young Conservatory

## Directors

Candace Barrett  
Raye Birk  
David Gordon  
Giles Havergal  
Carey Perloff  
Charles Randolph-Wright  
Laird Williamson

## Composers

Lee Hoiby  
David Lang  
Michael Roth  
Jeanine Tesori

## Interns

Alice Moore, *Literary*

## PRODUCTION

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*Producing Associate*

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Peter Maradudin,  
*Resident Lighting Designer*  
Garth Hemphill,  
*Resident Sound Designer*  
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Frances Aronson, *Lighting*  
Beaver Bauer, *Costumes*  
Robert Blackman, *Scenery*  
Robert Brill, *Scenery*  
Lewis Brown, *Costumes*  
D. F. Draper, *Costumes*  
Walker Hicklin, *Costumes*  
Bill Kellard, *Costumes*  
Robert Morgan, *Costumes*  
Nancy Schurtler, *Lighting*  
Doug Stein, *Scenery*  
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Jack Lloyd, *Sound Intern*

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Pokorny, Michele M. Trimble,  
Kimberly Mark Webb, Kelly M.  
Zakis, *Stage Managers*  
Danielle Colburn, Drew Stauffer,  
*Interns*

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*Mechanics*  
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*Scenic Artists*  
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*Technical Design Intern*

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*Assistant Manager*  
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Sun. April 11, 2pm

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Christina Lewis, *Clown*  
Peter Maleitzke, *Singing*  
Mimi McGurl, *Humanities*  
Jared Sakren, *Acting*  
Gregory Wallace, *Acting*

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*Dynamic Movement*  
Michael Carroll, *Acting*  
Paul Finnochiaro, *Acting*  
Amy Freed, *Playwriting*  
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*Outreach Instructor*  
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Amy Mueller, *Acting*  
Pamela Ricard, *Acting*  
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A.C.T.

American Conservatory Theater - Carey Perloff, Artistic Director - Melissa Smith, Conservatory Director

# activate

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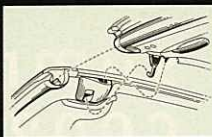
Letitia Bartlett (center) leads a physical acting class in the 1998 STC (photo by Paula Glostein)



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# INDIAN INK

(1995)

by Tom Stoppard

Directed by Carey Perloff

with

Firdous Bamji Tom Blair David Conrad  
Kathryn Crosby Shelly Desai Susan Gibney  
Ken Grantham Steven Anthony Jones Anil Kumar  
Art Malik Roxanne Raja Dileep Rao  
Brian Keith Russell Christopher Rydman  
Adriana Sevan Jean Stapleton  
Adam Suleman Amir Talai

*Scenery by* Loy Arcenas  
*Costumes by* Walker Hicklin  
*Lighting by* Frances Aronson  
*Original Music/Sound Score by* Michael Roth  
*Sound Design by* Garth Hemphill  
*Dramaturg* Paul Walsh  
*Dialect Consultant* Deborah Sussel  
*Movement Consultant* Ellie Klopp  
*Fight Director* Gregory E. Hoffman  
*Casting by* Meryl Lind Shaw  
*N.Y. and L.A. Casting by* Judy Dennis  
*Hair and Makeup by* Rick Echols  
*Assistant Director* Rob Melrose

*Stage Management Staff*  
Ray Gin, *Stage Manager*  
John David, *Assistant Stage Manager*  
Danielle S. Colburn, Drew Stauffer, *Interns*

Presented by special arrangement with Samuel French, Inc.

Dramaturgical Research Assistance by Alice Moore

A.C.T. PRESENTS

Carey Perloff  
Artistic Director

Heather  
Kitchen  
Managing  
Director

Melissa Smith  
Conservatory  
Director



A.C.T.

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## INDIAN INK

## The Cast

(in order of appearance)

Flora Crewe	Susan Gibney
Coomaraswami	Steven Anthony Jones
Nazrul/Questioner	Dileep Rao
Eleanor Swan	Jean Stapleton
Eldon Pike	Ken Grantham
Nirad Das	Art Malik
Anish Das	Firdous Bamji
David Durance	David Conrad
Dilip	Anil Kumar
Englishman	Brian Keith Russell
Englishwoman	Kathryn Crosby
Resident	Tom Blair
Club Servant	Amir Talai
Rajah/Politician	Shelly Desai
Rajah's Servant	Anil Kumar
Nell	Roxanne Raja
Eric	Christopher Rydman
Ensemble	Tom Blair, Kathryn Crosby, Roxanne Raja, Brian Keith Russell, Christopher Rydman, Adriana Sevan, Adam Suleman <sup>†</sup> , Amir Talai

## Understudies

Flora Crewe—Roxanne Raja  
 Coomaraswami, Rajah, Politician, Club Servant—Matthew Henerson  
 Nazrul, Questioner—Amir Talai; Nirad Das—Anil Kumar  
 Eleanor Swan—Kathryn Crosby; Eldon Pike—Tom Blair  
 Anish Das, Dilip, Rajah's Servant—Dileep Rao  
 David Durance, Resident, Englishman, Eric—Bryan Close  
 Englishwoman, Nell—Adriana Sevan

## Time and Place

The play is set in two periods:  
 1930 (in India) and mid 1980s (in England and in India).

There will be one intermission.

<sup>†</sup>Student in the A.C.T. Young Conservatory

## “AN IMPERISHABLE EMPIRE”

by Paul Walsh

*To fight for the right, to abhor the imperfect, the unjust or the mean, to swerve neither to the right hand nor to the left, to care nothing for flattery or applause or odium or abuse . . . but to remember that the Almighty has placed your hand on the great-est of ploughs . . . to drive the blade a little forward in your time, and to feel that somewhere among these millions you have left a little justice or happiness or prosperity, a sense of manliness or moral dignity, a spring of patriotism, a dawn of intellectual enlightenment, or a stirring of duty, where it did not exist before. That is enough. That is the Englishman's justification in India.*

—Lord Curzon, British Viceroy in India (1899–1905)

Speech at the Bombay Byculla Club, November 16, 1905

India was not the first colony in the British empire, nor was it the last to win independence; but it was in India, more than any other place, that British colonialism defined itself. And just as modern India was to some extent defined by British colonial presence from the first trading forts set up by the East India Company in the early 17th century through Independence in 1947, so modern Britain is a product of its own colonial rule in that vast and diverse sub-continent south of the Himalayas. The moral fervor and cultural jingoism, as well as the practical justifications and ethical compromises, that guided the British Raj (rule) in India during the 18th and 19th centuries became central to Britain's own changing understanding of itself in the early decades of this century.

*"It was as if the 1970s had been spirited away in the night, and the 1930s brought back in their place."*

—Philip Glazebrook, in his introduction to *Evening Ragas*, Derry Moore's collection of photographs of the fading Raj



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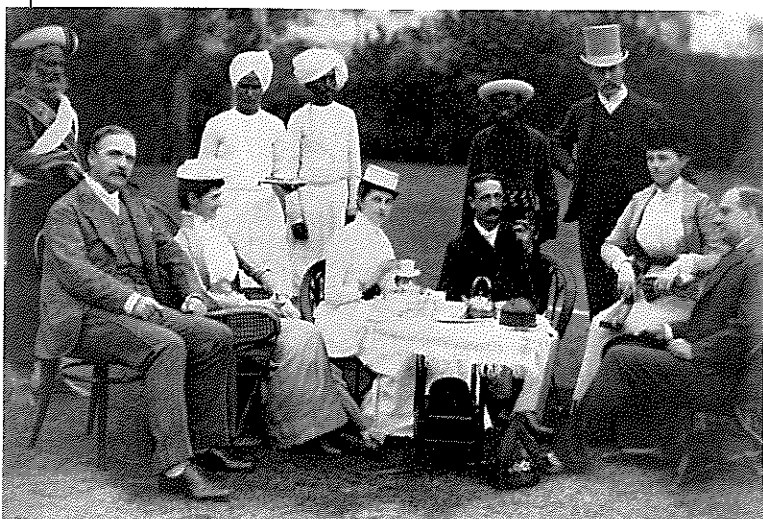
and  
DOWNTOWN  
CENTER GARAGE  
(opening night)



For the British, India was not just another colony during the Raj, nor was it simply a part of that empire upon which the sun never set. It was also always something more: a mental construct, a poetic trope, a fictional mirror that reflected British notions of moral sovereignty and cultural supremacy, as well as the right and rightness of British rule around the world. As such, that vast and exotic terrain called India—decidedly British and enticingly other—has continued to hold a special place in the minds and hearts of the British as the jewel in the crown of an empire, now lost, that once spanned the globe and defined both British greatness and British goodness. “As long as we rule India we are the greatest power in the world,” Lord Curzon proclaimed in 1901. “If we lose it we shall drop straightaway to a third-rate power.”

### MORE BRITISH THAN BRITAIN

Throughout the 18th and 19th centuries, India served as a kind of social laboratory for the principles of classical British liberalism. Just as India was the training ground for the British army, so it was the testing ground, through the prestigious Indian Civil Service, for a competitive government bureaucracy in which personal merit, rather than family prestige or political patronage, was valued and rewarded. Nineteenth-century laissez-faire economic arguments were used to pry Indian markets away from the monopolies of the East India Company and open them to cotton cloth manufactured in British mills, which sold for half or a quarter of the price of hand-woven Indian cloth. While British fortunes were made, millions of Indian spinners and weavers were forced back to the land as subsistence farmers. As the British colonial economy flourished, so British society was rejuvenated as the younger sons of Britain’s finer families, who had no better prospects of employment at home, went out to



Afternoon tea in Calcutta, 1890

INDIA OFFICE LIBRARY, LONDON

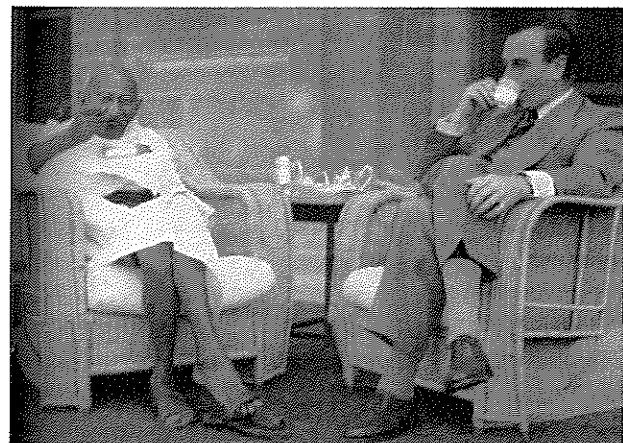
India to uphold the tradition of British colonial guardianship among “the natives.”

New strictures of protocol and formality based on social position, education, regiment, class, and conduct ruled the lives of British colonialists in India, imparting to the Raj a sense of mannered formality, elegance, taste, and civility that boasted a way of life known the world over as resound-

ingly British. The colonies were at times more British in their sensibilities and manners than Britain itself, creating for the metropol a mirror society upon which to judge and moderate its own rates of change. From the stories of Rudyard Kipling to such novels as E. M. Forster’s *Passage to India* and Paul Scott’s *Raj Quartet*, the fictionalized lives of British colonialists in India—administrators and judges with the Indian Civil Service, officers in the British Indian Army, traders, planters, and businessmen in the profitable cotton and jute trades, as well as their wives, daughters, and visitors from home—became an intrinsic part of British attitudes toward themselves and toward the world, exerting a more profound influence on British sentiments than any other of her colonies has ever done. British colonial rule in India thus helped to remake Britain even as the British colonialists sought to remake India.

### CIVILIZED AND CIVILIZING RULE

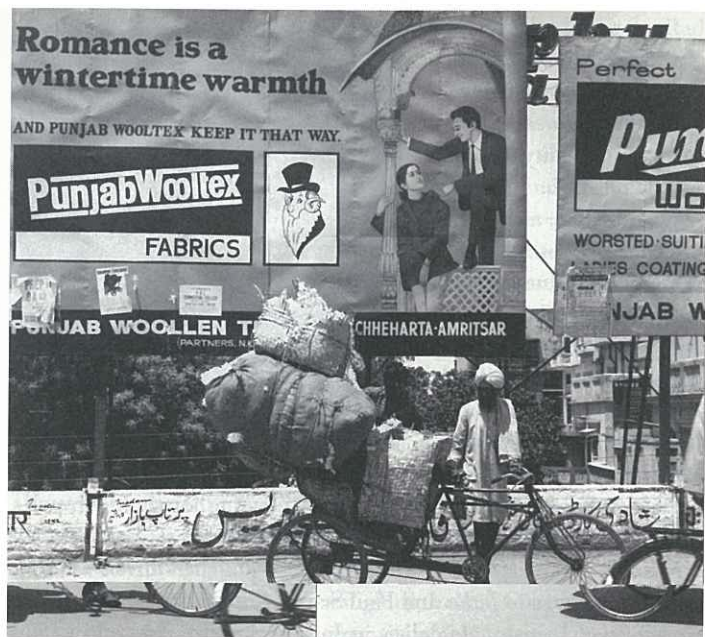
If the Indians were generally disregarded and exploited in the process, the colonialists argued, this was a small price to pay for the civilized and civilizing rule they enjoyed under the British Raj—a rule based on such western principles as universal law, private property, individual liberty, and modern education. Along with the introduction to India of these western notions came challenges to the ancient aristocracies, traditional religious beliefs, and centuries-old histories of local glories, dreams, and animosities that had kept the subcontinent divided. Along with the notion of private ownership of land came such other modern institutions as rents, taxes, collateral loans, credit, and bankruptcy. Old elites were replaced by absentee moneylenders in the new financial centers of Calcutta, Madras, and Bombay, and a new generation of British-educated Indian bankers and bureaucrats became the leaders of the social and political revolutions of the 19th and early 20th centuries. And along with the introduction of western education came a dismissal of and dissociation from traditional learning and indigenous literatures that had



Mahatma Gandhi takes his morning meal with Lord Mountbatten, the last Viceroy of India, in April 1947 (shortly before Independence).

COMMANDER PETER DOWES, R.A.





linked Indians to the greatness of their own past. English came to serve as a unifying national language, bridging the linguistic barriers that had helped to keep the diverse peoples of the Indian subcontinent apart.

The modernizing infrastructural changes that British rule brought to India in the 19th century, including the British-built railway system and the Post & Telegraph Service (both constructed, at great cost to India, to facilitate colonial rule), also contributed to nascent Indian national consciousness. Improved communication helped people from Bengal to Bombay and from Madras to the Punjab to realize their shared experience of colonial suppression and their common desire for personal liberty and national freedom. In this sense, as in so many others, the movement for Indian national independence that gave birth to the Indian National Congress in 1885 and Mahatma Gandhi's program of civil disobedience in pursuit of *purna swaraj* (complete independence) throughout the early decades of the 20th century was more a fulfillment of the British Raj than it was a betrayal.

#### INTRICATE INTERCHANGE

As early as 1833, British liberal historian and statesman Thomas Babington Macaulay had advocated introducing English education in India, predicting that by doing so the administrators of the East India Company would not only prepare a class of educated Indians to serve the needs of British administration but would also secure India's future cultural and economic dependence on Britain. As Macaulay argued before the House of Commons in 1833:

*It may be that the public mind of India may expand under our system till it has outgrown that system; that by good government, we may educate our subjects into a capacity for better government; that, having been instructed in European knowledge, they may, in some future age, demand European institutions. Whether such a day will ever come I know not. . . . Whenever it comes, it will be the proudest day in English history.*

It is easy today to condemn the cultural arrogance of Macaulay's proposal to educate a class of Indians who were "English in taste, in opinions, in morals, and in intellect" and to open the way to a free and independent India that was also "an imperishable empire of our arts and our morals, our literature and our laws." But simply to condemn is also to ignore the intricacy of the interchange between western modernization and the growing tide of Indian nationalism that would lead from the unification of India under British rule in the 19th century to the struggle for Indian independence in the 20th. English, the language of the colonizing power, served also as the language of national unification, as those who had been educated in English schools—including such nationalist leaders as Mahatma Gandhi himself—turned the lessons of western literature and culture, of the Enlightenment and the age of revolutions, against their own suppressors.

Politics, it has been said, is always a question of who is doing what to whom. Flora Crewe echoes these sentiments in Stoppard's *Indian Ink* when she reminds Nirad Das: "Who whom. Nothing else matters." Stoppard has said that when he first sat down to write the radio play *In the Native State*, later adapted for the stage as *Indian Ink*, he intended to write a play about a poet posing for a painter while writing a poem about being painted. This complex communion between artist and model betrays the politics of who/whom to which Flora refers, becoming instead a richly complex metaphor for the equally complicated ethics of colonial interchange at the heart of both Stoppard's play and of the fictional mirror and historical fact called the British Raj. ■

## ON *INDIAN INK*

### AUDIENCE EXCHANGES

March 2, March 7 (matinee), and March 17 (matinee)

### A.C.T. PERSPECTIVES

March 8, 7-9 p.m.

Featuring New York Times theater writer Mel Gussow,  
UC Berkeley Professor of History Thomas R. Metcalf,  
Stanford University Assistant Professor of English Suvir Kaul,  
and Director Carey Perloff

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ALSO TO IGNORE  
THE INTRICACY  
OF THE  
INTERCHANGE  
BETWEEN  
WESTERN  
MODERNIZATION  
AND THE  
GROWING TIDE  
OF INDIAN  
NATIONALISM.



# INDIAN INSPIRATION

by Elizabeth Brodersen

*I don't think of my life as a well into which I drop my bucket with a sense of going deeply into myself. The area in which I feed off myself is really much more to do with thoughts I have had rather than days I have lived.*

—Tom Stoppard

"MY FIRST  
MEMORIES ARE  
OF INDIA. I  
LOVED INDIA  
WHEN I WAS  
THERE, AND I  
LOVED IT STILL  
WHEN I  
RETURNED."

Time travel, epistolary mysteries, clueless academics, dialectical discussion, doomed romance, witty conversation, the interplay between heart and mind, desire and creativity: *Indian Ink* has all the elements of a truly Stoppardian creation. In a play described as his most mysterious to date, Stoppard's characters search for the key to the enigmatic alchemy that is the creative process: Anish seeks to understand his father's identity as a painter, Pike tries to decode the clues to Flora's life, loves, and poetry, while Flora and Nirad struggle to cross a divide of cultural misunderstanding to find each other and themselves. An equally intriguing artistic riddle is the attempt to understand how one man can synthesize so many ideas on so many subjects into works of theatrical and emotional power.

## CHILDHOOD MEMORIES

Although not an autobiographical work, *Indian Ink* does draw on Stoppard's vivid memories of the four years he spent in India as a young boy. "My first memories are of India. I loved India when I was there," he says, "and I loved it still when I returned."

Born in Zlín, Czechoslovakia, in 1937, young Thomas Straussler and his family fled to Singapore in 1938, where they lived until 1942. Mrs. Straussler, Thomas, and his older brother were then evacuated to India, leaving Dr. Straussler behind. In 1946, after receiving news of her husband's death at the hands of the Japanese, Mrs. Straussler married the thoroughly British Major Kenneth Stoppard, who brought the family back to England, instantly turning her young sons into equally British schoolboys. "People tend to assume my first language was Czech," says Stoppard, "but it's not true. By the time I was old enough to go to school, I was in India, going to English-speaking schools. I don't recall speaking any language but English."

During the family's years in India, the Stoppards moved around frequently, living in the settlements of the northern region where *Indian Ink*'s native state of Jummapur (which means "smallville" in Hindi) would lie if it existed: Nainital, Darjeeling, Lahore, Cawnpore, Calcutta, Delhi. Caught between cultures, the Stoppards were obviously not members of the native population, nor were they really, as

he has said, "Raj people": "We were white, but we were also refugees in a sense," Stoppard remembers. "My memories are of a rather free childhood. I wasn't very supervised." The Stoppard boys spent most of their time at Mt. Hermon School, a multiracial school run by American Methodists in Darjeeling, rather than one of the famous Anglo-Indian schools established for sons of the British Raj.

## RADIO DAYS

The family eventually settled in Bristol, where, after leaving school at 17, Stoppard worked for several years as a journalist and theater critic before turning his hand to writing drama. Several of his early plays were written for British radio, a venue where struggling playwrights were somewhat more likely to find an income and an audience. (BBC Radio Drama, which at the time called itself the "National Theatre of the Air," presented the work of such writers as Samuel Beckett, Harold Pinter, John Mortimer, and Joe Orton at critical stages of their development.) Stoppard's first radio plays included *The Dissolution of Dominic Boot* (1964), "*M*" *Is for Moon among Other Things* (1964), *If You're Glad I'll Be Frank* (1966), and *Albert's Bridge* (1967), which won the 1968 Italia Prize and helped to establish him as a professional playwright.

Despite the spectacular success of his writing for the stage, including *Rosencrantz and Guildenstern Are Dead* (1966), which earned Stoppard the 1967 Tony Award for best play and instant international prominence, *Jumpers* (1972), *Travesties* (1974), and *The Real Thing* (1982), and the financial rewards of screenwriting (his credits include scripts for *Brazil*, *Empire of the Sun*, *Billy Bathgate*, *The Russia House*, and the recent Golden Globe Award winner *Shakespeare in Love*), Stoppard has continued to write occasionally for radio.

In 1989, John Tydeman, then head of drama for the BBC, commissioned Stoppard to write a new play for Radio 3. Occupied with other projects, including adapting and directing the film version of *Rosencrantz and Guildenstern Are Dead*, Stoppard finally began work on the radio script in September 1991 and delivered the finished play in October, a year late.

Stoppard says he started with a "tiny notion" of writing about the conversation between a poet and a painter, intrigued by the circular nature of the situation: while the painter was painting her portrait, she would be writing a poem about the experience of having her portrait painted. He was also interested in writing "something about the ethics of empire," but Flora and her poetry soon took over. "It began



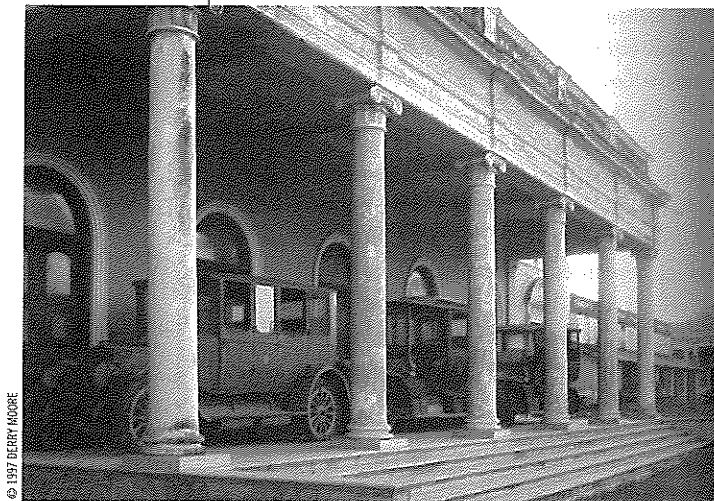
Tom Stoppard in Darjeeling in 1992



"Old cars! . . . Not a 'collection' in the western sense, not choice items deliberately assembled, this line of cars was the outcome of buying and never selling, for to sell a car would have hinted at indigence, with consequent lowering of prestige."

—Philip Glazebrook

Cars, Chanmahalla Palace, Hyderabad



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as odd pages, dialogue and stuff," he has said. "I kept trying to find what play they belonged to. . . . Then I found the idea of her poetry so perversely enjoyable I went on writing her poetry far longer than you'd believe." The result was *In the Native State*, later expanded to become *Indian Ink*.

Written for the actress Felicity Kendal, who played Flora on the air and in the original stage production, *Indian Ink* is dedicated to Felicity's mother, Laura Kendal, who was part of a traveling Shakespearean company of actors that toured India. How and when the play actually ended up in India is still something of a mystery, however. "I had only been thinking about [India] in the general sense of using what I've got," Stoppard has said. "I've got India. It feels that one should be using it sometime sooner or later."

## THE MYSTERIES OF CREATION

In *Shakespeare in Love*, the recent film cowritten by Stoppard about Shakespeare's search for the romantic muse that would inspire *Romeo and Juliet*, Stoppard examines the mystifying process of making theater. Stoppard's Shakespeare exploits the events of everyday life, finding inspiration in everything from offhand suggestions by a rival playwright and conversations overheard in the street to bedroom scenes with a beautiful noblewoman.

Stoppard himself seems equally unsure of the source of his creative impulse. He reads voraciously, mostly nonfiction books and journalism, always on the lookout for the idea that will become his next play. His library holds thousands of volumes, and he travels with a custom-made portable bookshelf. For *Indian Ink* alone, he says he "must have read a million words on the British rule of India" in some 50 to 60 books, mostly nonfiction. Particularly obsessed with newspapers, he reads three a day, five or six on Sundays, and subscribes to the *Spectator*, *New York Review of Books*, *London Review of Books*, and the *New Statesman*, among others. "I'm addicted to newsprint and the weekly periodicals," he says. "They stack up behind me, and I seem to be pathologically incapable of throwing them away. Eighty percent of my reading goes on newsprint. If I didn't read any of that stuff, I'd proba-

bly read three times as many books as I do."

Stoppard claims that all of this reading is done for pleasure, not "in the spirit of dogged research." The ideas he gleans accumulate slowly in his subconscious mind (he keeps no journal, although he wishes he did); when the concepts colliding in his brain reach critical mass, they emerge spontaneously, almost miraculously as a play. "I can never remember why I write anything," he says. "I tend to get going on a play when several strands begin to knit together. . . . It's when things turn out to be possibly the same play that I find I can get going."

Stoppard denies the existence of a single, identifiable inspiration for a particular work. "I talk about, or [am encouraged] to talk about, a book or a thought which generates everything that follows," Stoppard has said. "It's true in a limited sense, but an alternative way of making a picture of the process would be to say that it's something that starts you up, like a motor gets started up, like a cranking handle. Then you throw the handle away, and drive off down the road somewhere and see where the road goes.

"One of the reasons that I tend to deliver plays late, which I do," he has said, "is that I can't shake off this idea each time that I can't possibly write anything until I've worked out exactly what's going to happen and why. I tend to start writing a play at the point where I just give up in despair and just *start* and hope that something works itself out. Clearly that's the way plays *ought* to be written because it allows them to be organic, and I think that if you work to plan too much from a set of principles as it were, just have a matrix and then knock the thing off in three weeks, I think probably you'd end up with something too schematic."

When a play is finished, the inspirational reservoir is empty, and Stoppard begins the quest anew for the next idea and the next play. "I use everything I've got hanging around so that whenever I finish a play I have absolutely nothing left at all," he says. "I just use it up and move on."

## AN ACADEMIC ASIDE

Over the years, Stoppard's appetite for arcane information has covered a vast array of scientific, historical, literary, and philosophical fields, a catalogue of which would in itself make an impressive university syllabus. Just a few of the topics he has incorporated into his work over the last decade or so would include wave-particle physics and espionage (*Hapgood*, 1988); chaos theory, Byronic biography, and landscape architecture (*Arcadia*, 1993); and A. E. Housman and ancient Roman poetry (*The Invention of Love*, 1997, his most recent play).

For someone who derives so much joy from learning, Stoppard takes (and gives) surprising pleasure in ridiculing professional academics. The pretentious figures who stereotypically inhabit such academic institutions as Cambridge and Oxford appear often in his plays,

continued on page 37



# THE *RASA* EXPERIENCE

by Jessica Werner

AS COMPLICATED  
AS IT IS  
SEDUCTIVE,  
*RASA* THEORY  
HAS CAPTURED  
THE IMAGINATION  
OF CENTURIES  
OF ARTISTS  
AND POETS.

"My painting has no *rasa* today," laments Nirad Das to Flora Crewe in *Indian Ink*. "What is *rasa*?" responds Flora, with those three small words asking Nirad to unlock for her, and thereby for the audience, the mysteries of this ancient Sanskrit term, arguably the single most important concept of India's 2,000-year-old theory of art and aesthetics. "A painting must have its *rasa*," Nirad explains, "which is not in the painting, exactly. *Rasa* is what you must feel when you see a painting, or hear music: it is the emotion which the artist must arouse in you."

*Rasa* is still a vital term in contemporary discussions of Indian art and aesthetics, and in it Stoppard has discovered an apt guiding principle for *Indian Ink*, very much a play about the relationship between desire and creativity, and about the complex processes by which we experience both art and love.

## A STATE OF HEIGHTENED DELIGHT

As it is most widely used in the daily parlance of India, *rasa* literally means the "juice" or "sap" of plants, fruits, and vegetables, as well as "taste" or "flavor." Secondly, *rasa* also signifies the best or finest part of a thing, its immaterial essence or "ideal beauty," which, like perfume, is of the material world yet virtually indescribable. In its subtlest sense—most relevant to the term's application to art and aesthetics—*rasa* has come to refer to a state of heightened awareness or delight evoked by a work of visual art, drama, poetry, music, or dance. *Rasa* is that which one most hopes to experience in a work of art, and it is exalted in Hindu texts as a force capable of connecting viewers with the sublime and transporting them into a higher state of consciousness or spiritual bliss (*ananda*).

As complicated as it is seductive, *rasa* theory has captured the imaginations of centuries of artists, theoreticians, poets, and scholars and remains central to the vocabulary of 20th-century Indian art. The artistic applications of *rasa* were enunciated for the first time by Bharata, the first great theoretician of Sanskrit drama, in his *Natya shastra*, a comprehensive work on theater and dance which dates back to the beginning of the Christian era. *Rasa*'s roots in theater in fact go back even further: Bharata acknowledges a debt to his predecessors and cites the concept of *rasa* in the *Mahabhasya*, a theater treatise dated circa 150 B.C.E.

Bharata delineates in the *Natya shastra* eight specific sentiments (to which a ninth has been added by later scholars), each of which contributes to *rasa* in a particular work of art: *shringara* (the erotic),



**OPPOSITE**  
The Pavilion of Love:  
Radha and Krishna,  
Pahari, late 18th  
century; from the  
family workshop of  
Seu-Nainsukh

continued on page 40





JACK SURBER

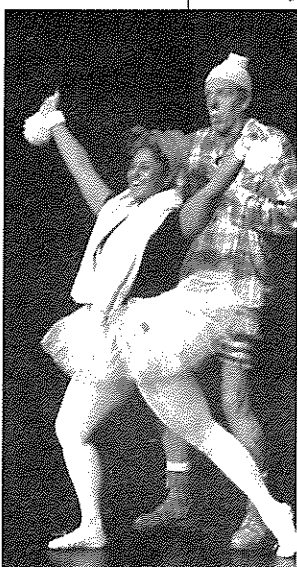
## WHAT'S NEW IN THE A.C.T. CONSERVATORY

The second-year students of the A.C.T. Advanced Training Program (ATP) will present imaginative interpretations of Shakespeare's *Pericles* and *As You Like It* April 19–May 8 at San Francisco's Magic Theatre. Showcasing the talents of the entire ATP class of 2000, these plays are the fifth public production of A.C.T.'s expanded Master of Fine Arts Program.

Formerly a two-year certificate program (with the option of earning an M.F.A. degree), the ATP was expanded in 1996 to include a third year of study emphasizing public performance in venues throughout San Francisco and culminating in the award of the advanced degree. The ATP expansion was made possible by a generous three-year grant from the James Irvine Foundation. The three-year ATP was inaugurated with a public production of Lynne Alvarez's *Reincarnation of Jaimie Brown* at New College, followed by successful productions of *A Mouthful of Birds*, by Caryl Churchill and David Lan; *The Lover* and

*The Collection*, by Harold Pinter, at New Langton Arts; and *Raised in Captivity*, by Nicky Silver, at the Magic Theatre. A.C.T.'s M.F.A. productions have become increasingly popular among a growing local audience enthusiastic for adventurous work. By the year 2000, the A.C.T. Conservatory hopes to present four public productions each season.

*Pericles* is directed by Dominique Serrand, coartistic director of Minneapolis's award-winning experimental theater company Theatre de la Jeune Lune, who performed in the Bay Area in *Don Juan Giovanni* at Berkeley Repertory Theatre. *As You Like It* is directed by Richard Rossi, resident director at Napa Valley College and a founding member of the Aurora Theatre Company, who has also directed productions at Marin Theatre Company. All performances of *Pericles* and *As You Like It* are open to the public; tickets are available for \$10 (\$8 for students and full-time teachers, and seniors with valid ID). For tickets and more information, please call the A.C.T. Box Office at (415) 749-2ACT.



JACK SURBER

Studio A.C.T., the conservatory's evening and weekend program of theater classes for adults, offers several new courses in its spring session (March 22–June 6): **Tennessee Williams Scene Study** is a wonderful opportunity to focus exclusively on the work of the Pulitzer Prize-winning playwright whose most famous works—including *A Streetcar Named Desire* and *The Rose Tattoo*, both seen in highly acclaimed productions at A.C.T. in recent seasons—number among the great classics of the American theater. **August Wilson Scene Study** explores the work of another Pulitzer Prize-winning writer whose plays chronicle the African-American experience as it has unfolded in the 20th century. (A.C.T. presented the Broadway-bound production of Wilson's *Seven Guitars* in 1995.) The spring session also offers students the chance to act in a fully staged **Advanced Studio Project** production of George Bernard Shaw's *Misalliance*, which will be presented in A.C.T.'s studios in late May. Auditions will be held in April and are open to students at all levels of experience. Studio A.C.T.'s winter session was fully enrolled with a long waiting list, so sign up early! For enrollment information call (415) 439-2332.

Studio A.C.T. also continues to offer **A.C.T. Corporate Educational Services**, designed to help professionals develop communication, public speaking, and team-building skills using theater-training techniques. The workshops can be scheduled on site in the client's work place or at A.C.T.'s studios in downtown San Francisco. For more information, or to arrange a consultation, please call (415) 439-2486.

## MAKE IT TO BROADWAY WITH A.C.T.

A.C.T. invites you on an exciting springtime theater tour of New York City. Following the overwhelming success of recent A.C.T.-led trips to Dublin and London, this special tour will unite theatergoers and A.C.T. professionals to experience the nation's most exciting city.

The group will spend six days and five nights (April 21–26) in Manhattan and will attend two of the biggest Broadway blockbuster musicals of all time, *The Lion King* and *Ragtime*, as well as David Hare's new play *Any's View*, starring Dame Judi Dench, direct from London. Other trip highlights include lunch at the legendary Tavern-on-the-Green restaurant in Central Park; special tours of Carnegie Hall and Ellis Island;

*continued on page 34*

**A.C.T. SUBSCRIBERS SAVE \$5!**

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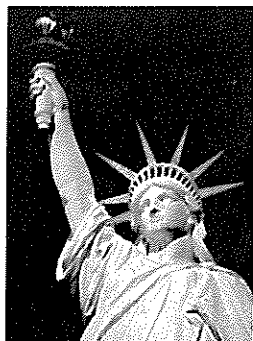
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guided walking tours of New York's historic neighborhoods; and a breakfast and theater forum at The Players (a private club founded in 1888 by stage star Edwin Booth, which houses the Hampden-Booth Theatre Library); as well as time to visit New York's many museums and shopping destinations.

The \$1795 package price includes round-trip airfare from San Francisco; first-class accommodations at the Millennium Broadway Hotel in Times Square; a welcome dinner party at a local restaurant; tickets to all productions; and a tax-deductible donation to A.C.T. For a free information packet, please call (415) 439-2313.

## A.C.T. SUPPORTS THE FIGHT AGAINST AIDS

For the fifth consecutive season, A.C.T. has joined forces with Broadway Cares/Equity Fights AIDS (BC/EFA) to raise money for AIDS organizations through postperformance audience appeals. A.C.T.'s involvement with BC/EFA began during the long-running 1994-95 production of *Angels in America*, during which A.C.T. audiences contributed more than \$24,000. In December 1998, the dedicated cast of *A Christmas Carol* raised a grand total of \$18,000, which will be distributed to a host of local and national organizations dedicated to AIDS research, prevention, and care. Congratulations to the cast and many thanks to the generous patrons who have joined A.C.T. in the continuing fight against this terrible disease.

## A "DARLIN'" BENEFIT

On January 11, members of the A.C.T. Board of Trustees were treated to an evening of wisdom and wit by A.C.T. Artistic Director Carey Perloff and Giles Havergal, artistic director of Glasgow's famed Citizens' Theatre and director of A.C.T.'s recent production of *Juno*

*continued on page 36*

The 1998 cast of  
*A Christmas Carol*



JENNIFER CALESSE

# WHY ORGANIC GARDENING ISN'T JUST A BUNCH OF MANURE.

Organic gardening is a lot more than natural fertilizer. And organic gardens do a lot more than make your yard look pretty. They help make



To conserve water, use soaker hoses instead of sprinklers.

the environment healthier. So let's dig in and see

how you can help.

The first step to creating an environmentally friendly garden is to compost.

Composting not only helps produce the bacteria, nutrients and mulch plants need, it also reduces the amount of solid waste your home creates.

Another easy way to help the environment in your garden is to change the tools you use. For instance,

instead of using sprinklers, try using soaker hoses. They leak moisture into the soil at slow rates, so water gets absorbed instead of running off. You may also consider using a rake, instead of gas-powered blowers.

Rakes use no fuel and give you some exercise. Next, think about the types of plants you plant.

Consider

planting perennials. Perennial beds provide refuge for animals and insects that will eat pests and reduce your need for chemicals. Finally, think about planting a tree in your backyard. Trees keep harmful carbon dioxide from entering the atmosphere and create lots of energy-saving shade. So you see, when we say organic gardens are a good idea, it's no bull.

This message brought to you by the 43 environmental charities that make up Earth Share.

For more tips or information on how you can help, write

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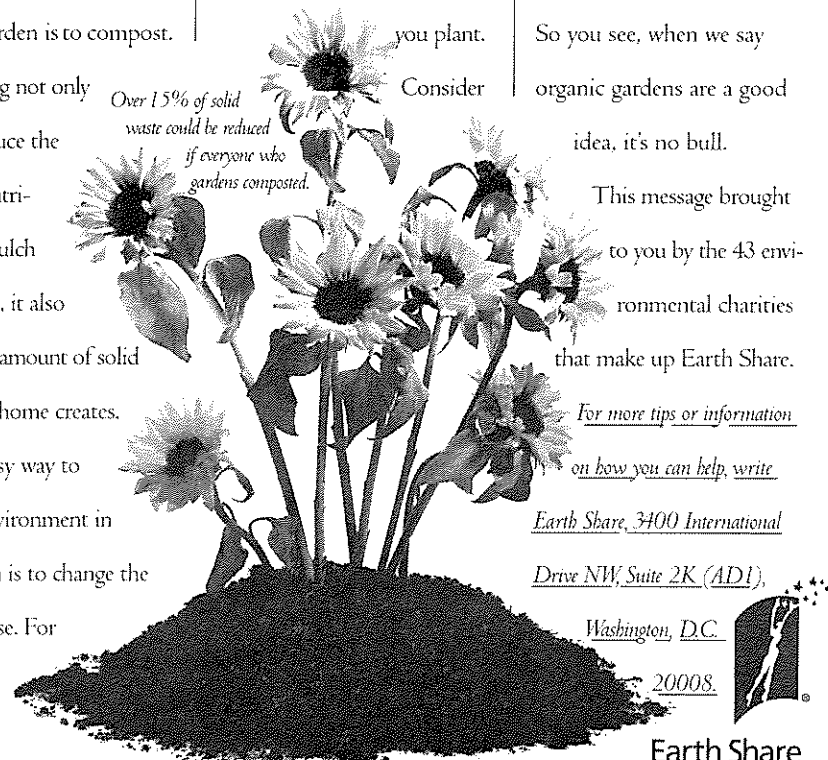
Washington, D.C.

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Earth Share



IT'S A CONNECTED WORLD. DO YOUR SHARE.





and the *Paycock*, the Irish classic by Sean O'Casey. The event was hosted by Board President Kaatri Grigg and her husband, painter



(l to r) Douglas W. Grigg, Kaatri Grigg, Carey Perloff, and Giles Havergal

Douglas W. Grigg, at his painting studio, the restored and converted San Francisco landmark North End Police Station. The evening featured elegant cocktails, hors d'oeuvres, and a performance by Havergal (an acclaimed actor in his own right) of monologues from *Travels with My Aunt* and *Chinchilla*, as well as an enlightening discussion of the ups and downs of running a nonprofit arts organization in today's economic climate. Proceeds from the event benefit A.C.T.'s artistic programs. Many

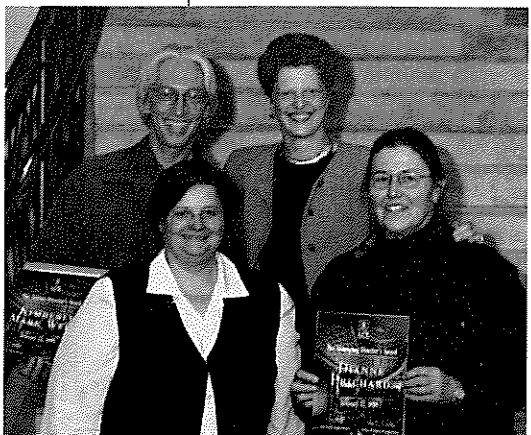
thanks from A.C.T. to the Griggs, Havergal, and the generous individuals who attended the event.

## A.C.T. CELEBRATES LIFE IN THE GEARY THEATER

On January 15, A.C.T. staff, students, and friends gathered in Fred's Columbia Room in the lower lobby of the Geary Theater for the second annual celebration of the reopening of A.C.T.'s theatrical home. (After suffering extensive damage in the 1989 Loma Prieta earthquake and undergoing extensive reconstruction, A.C.T.'s landmark Geary Theater reopened on January 10, 1996.)

A.C.T. Artistic Director Carey Perloff and Managing Director Heather Kitchen bestowed annual awards on selected staff members whose dedication to A.C.T. has been particularly noteworthy. This year's recipient of the A.C.T. Artistic Director's Award is stage manager Kimberly Mark Webb, a treasured member of the company who has been with A.C.T. for five seasons and stage-managed many of our most complex productions, including *Hecuba*, *Mary Stuart*, and *A*

(clockwise from back left) Kimberly Mark Webb, Perloff, Dianne Prichard, and Heather Kitchen



*Streetcar Named Desire*. The Managing Director's Award went to Dianne Prichard, a dedicated A.C.T. veteran who for nearly 30 years has provided invaluable service and unflagging support in almost every part of the organization, including the box office, the marketing department, development, and the business office, as well as in her current position as general/company manager.

Happy (re)birth day to the Geary, and congratulations to this year's honorees! ■

from the gymnastic philosophers of *Jumpers* to *Arcadia*'s blustering Bernard Nightingale and *Indian Ink*'s Eldon Pike. "I haven't got anything against them," he says. "But I do think it's time somebody called me on this note of tolerant amusement, which I'm sure is quite unfair."

"What we're really talking about here is a kind of shy compliment. It's a backhanded way of revealing a sort of fascination for academics. I never went to university, and I think probably that was very bad for me. I think it's left me with an attitude toward university people."

In *Indian Ink*, Stoppard directs his anti-academic attitude for the first time against an American (although there was "a kind of proto-Pike" in his 1977 play *Professional Foul*). His decision to make Pike an American "is the result of a discreditable subconscious working out a play," he says, "although there is some deep background. America is a place where everything good and everything bad comes from, in a way. We get many good things from there. I think we also get a sort of overanalytical response to literature—but maybe that's completely untrue. It may be there are just too many people doing it, and there are only a few things that can be said about a work of art."

"I think it's time I grew up about America. It's always been, since my childhood, the great, glamorous country, but it is also a naive country, and it's this combination of glamour and naiveté which makes it attractive, but also makes it a culture which one tends to make fun of, to a degree."

## DISCOVERING RASA

One of the great mysteries of the creation of *Indian Ink* is Stoppard's fortuitous discovery of *rasa*, a fundamental precept of Indian art theory that stresses the emotional response of the viewer to a work of art, and a principal theme of the play. Browsing in a shop in London's Charing Cross Road, Stoppard came across a volume that described the various kinds of *rasa*, with their corresponding colors and deities. "It's quite alarming how casually one trawls the ocean for things that end up important in one's work," he has said. "I wasn't engaged in a systematic search, [*rasa*] wasn't something I would have inevitably come across. It was simply a case of being early for an appointment and going into a bookshop to kill some time. That's a bit alarming. I had already started work on the play."

Stoppard says he had never even heard of *rasa* before writing *Indian Ink*. "This is my new system," he says. "I just blindly stumble forward, relying on destiny to bring me what I need. I'm completely shameless that way. I just grab what I need while I'm working on it."

Once accused of writing coldly intellectual, if brilliantly hilarious, "argument plays" with interchangeable characters (as he said in a 1972 interview: "I write plays because writing dialogue is the only respectable way of contradicting yourself"), Stoppard has of late been writing work of increasing emotional complexity and warmth. He seems to have mastered the ability to portray what *Indian Ink*

ALTHOUGH HE  
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STOPPARD'S  
RECENT WORK.



director Carey Perloff (who also staged the West Coast premiere of *Arcadia* at A.C.T. in 1995) calls "the eroticism of a really good idea."

Although he denies having become "*rasa-conscious*" since writing *Indian Ink*, the emotional side of the theatrical equation does seem to be more heavily weighted in Stoppard's recent work—particularly in *Arcadia*, *Indian Ink*, *The Invention of Love*, and *Shakespeare in Love*, all of which have profoundly moving love stories at their core. Is this development an intentional response to his early critics? "Intent" isn't quite the word," he says. "I think I wasn't aware of it. I think what's happened to me is that as I got older I cared less about, oh, hiding behind the play, really. I cared less about self-exposure. Maybe I warmed up so I wrote warmer plays."

Stoppard has admitted, however, to surprise at *Indian Ink*'s "benevolence." "It's much more an intimate play than a polemical play," he has said. "There are no villains in it. It's a very cozy play in many ways. . . . But I really enjoy its lack of radical fierceness. It has its checks and balances. There's no ranting or storming around; there are no long monologues."

## BACK TO THE FUTURE

Stoppard says that scenes of India continued to appear in his dreams until a return visit to India in 1992, after he finished *In the Native State*, put his childhood visions to rest. He found Darjeeling "remarkably unchanged," but adorned with the trappings of contemporary life; the horses of his romantic past, for example, have become the Land Rovers of the mechanized present.

Now that he has "used up" his Indian inspiration, Stoppard has moved on to the quest for his next play, but is skittish about discussing the details of his work in progress. "I tend to get overenthusiastic or overoptimistic and start blabbing about what I think I'm going to write next, and then it turns out I lose traction on it and do something else," he says. "I'm just vaguely reading in a Russian area, but I don't know whether I'm doing it to any purpose at the moment. I'll keep going as

long as I find it interesting." As will we. ■

*Material for this article was drawn from an interview with Tom Stoppard conducted on December 28, 1998, and excerpts from other interviews, particularly Mel Gussow's Conversations with Stoppard, published by Grove Press (available for purchase in the lobby).*

# HOBSON-JOBSON

An anglicization of the Arabic expression, "Ya Hasan! Ya Hosain!," "*Hobson-Jobson*" is used as a generic term for words and phrases modified from indigenous Indian languages to approximate sounds already familiar in English (akin to the American term "Spanglish" [Spanish+English]). Hobson-Jobson—which became an alternative title for Yule and Burnell's 1868 Glossary of Anglo-Indian Colloquial Words and Phrases—included direct borrowings like pajamas and verandah, as well as more fanciful terms. Below are a few of the expressions heard in *Indian Ink*:

**char:** tea (from the Hindi *chai*, "tea"); *Tahsa char*, *garumi garum* ("fresh tea. hot, hot") is a common train-station tea vendor's cry.

**dak:** post; a *dak bungalow* is a rather spartan government guest house for travelers.

**dhobi:** laundry or washerman.

**ghat:** a mountain pass, named for the two mountain ranges along the coasts of southern India; also a flight of steps leading down to a river landing for ritual bathers.

**gymkhana:** sports ground or sports meeting.

**kedgeree:** a dish consisting of boiled rice, eggs, and fish or vegetables (from the Hindi *khichri*).

**maidan:** public land or parade ground.

**pani:** water.

**peg:** a shot of whiskey; *burra-peg* is a double whiskey (*burra-* is a prefix meaning "great" or "big," thus a *burra-khana* is a "big dinner" or "celebration").

**pukkah:** proper or real; a *pukkah sahib* is a "real gentleman."

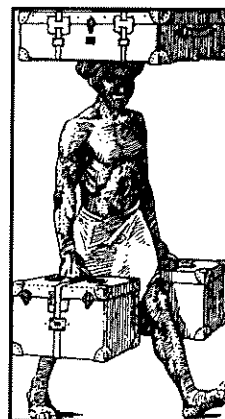
**punkah:** fan (from the Hindi *pankha*, "fan"); a palm frond, or a large, fixed swinging fan formed of cloth stretched on a rectangular frame, attached to the ceiling and kept in motion by a servant (*punkah-wallah*) to circulate the air in a room.

**sahib:** sir (from the Hindi *sahib*, "master"); used in colonial India as a form of respectful address for a European man; a *memsahib* is a lady (from "madam-sahib").

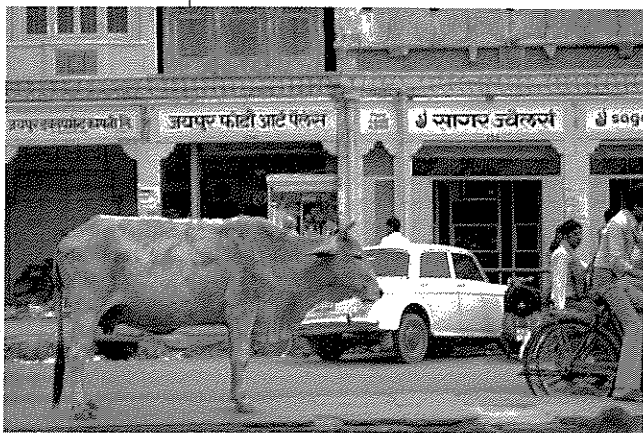
**tiffin:** luncheon.

**wallah:** man or fellow (from the Hindi *wala*, "inhabitant"); used to form typical Anglo-Indian compounds that identify someone specifically by his trade (e.g., a *char-wallah* is a tea vendor, a *pani-wallah* is a water carrier, and a *tiffin-wallah* sells meals); incorporated into contemporary Indian English in some amusingly modern constructions (e.g., *Pepsi-wallah*, *Coke-wallah*).

**ICS:** the Indian Civil Service, a system of administration set up by the British for governing their holdings in India; appointment to the ICS by examination was opened to Indians in 1854, creating a new educated elite class of civil servants.



Downtown Jaipur,  
in Rajasthan



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**RASA IS EXALTED  
IN HINDU TEXTS  
AS A FORCE  
CAPABLE OF  
CONNECTING  
VIEWERS WITH  
THE SUBLIME.**

*Rasa, continued from page 28*

*hasya* (the comic), *karuna* (the pathetic), *raudra* (the furious), *vira* (the heroic), *bhayanaka* (the terrible), *bibhatsa* (the odious), *adbhuta* (the wondrous), and *shanta* (the quiescent). Each sentiment is associated with a presiding Hindu deity and an affiliated color scheme.

The erotic sentiment *shringara*—which has been described as “king of the sentiments” (*rasaraja*) and figures most prominently in *Indian Ink*—is presided over by the god Vishnu (most often in his incarnation as Krishna, India’s archetypal hero and lover) and is linked to the color blue-black. (Krishna is always depicted pictorially as the “blue-skinned god.”) The evocation of a particular *rasa* is predicated on an elaborate system of determining factors, which a viewer trains his or her eye to recognize in a work of art—“the moon, the scent of sandalwood, or being in an empty house,” for example, are known to set the stage for a *shringara* experience, as Nirad provocatively tells Flora in *Indian Ink*.

### IN THE EYE OF THE BEHOLDER

Unlike most western modes of art appreciation, India’s indigenous theory of art stresses above all else the active role of the viewer. Ancient Indian thinkers like Bharata postulated that the aesthetic experience resided not within the work of art itself, nor with the artist who created it, but rather in the responsive viewer (*rasika*), who must put him- or herself in an appropriately receptive state to behold a work of art. Indian-art expert Vidya Dehejia explains that, “by way of analogy, the ancient writers pointed out that the taste of wine rests not in the jug that contains it, nor with the vintner who produced it, but with the person who tastes it.” Just as the potential lover must open him- or herself to the possibility of love, so must the connoisseur of art observe with an open heart and mind, allowing for the possibility of transcendence, or *rasa*.

Both Nirad and Flora wrestle in *Indian Ink* with obstacles that stand in the way of their attempts to experience *rasa* personally. Yet, it is perhaps the academic Eldon Pike who suffers, more than any of Stoppard’s characters, from a lack of understanding of *rasa*, the awareness of which could enrich his pedantic response to Flora’s life and work. Indian-art historian B. N. Goswamy describes his own awakening to the concept of *rasa* in his *Essence of Indian Art*:

*I remember quite sharply an occasion when I took some keen doubt of mine, a small inquiry regarding the date or style of a painting, to that great connoisseur of the arts of India, the late Rai Krishna Dasa in Benaras. Rai Sahib, as he was almost universally called, heard my questions with his usual grace and patience, then leaned back on the comfortable round bolster on his simple divan and said softly: “These questions I will now leave to you eager historians of art. All that I want to do, at this stage of my life”—he was past 70 years of age then and in frail*

*health—“is to taste rasa.” Nobody knew more than Rai Sahib about the kinds of questions that I had taken to him at that time, but somehow he had moved on to, or back toward, what the real meaning or purpose of art was.*

### THE LANGUAGE OF SYMBOLS

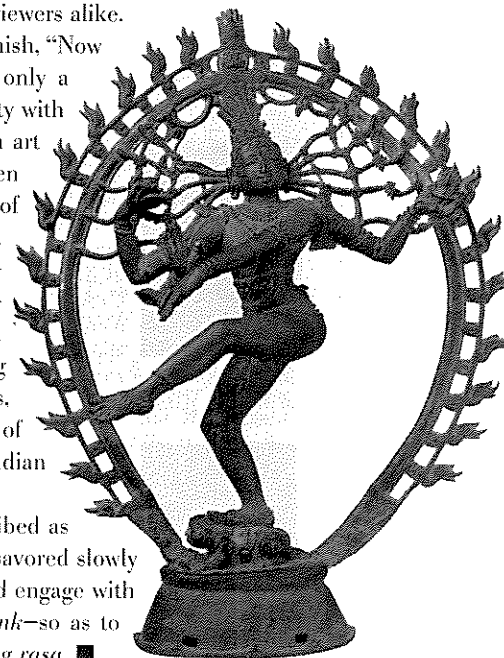
Because India’s indigenous artistic traditions developed as a means of instructing and heightening religious awareness—not simply to convey visual magnificence—symbolism has consistently been the dominant style of Indian painting. The contemporary approach to artistic analysis (including the current zeal for literary biography) which emphasizes the role of the individual artist and his or her craftsmanship above all else was alien to pre-modern India.

“To us Hindus, everything is interpreted in the language of symbols,” Nirad’s son, Anish, tells us in *Indian Ink*, a statement which is particularly true of India’s Rajput painters, whom Nirad greatly admires. Between the early 16th and early 19th centuries, when much of northern India was under Muslim rule, art and culture flourished in the many Hindu Rajput kingdoms of northwestern India. Rajasthani narrative art, using a palette of vibrant, saturated colors, chronicled stories from the legendary epics of Hindu literature, notably the *Ramayana* and the *Gita Govinda*, the 12th-century sacred poem by the poet-saint Jayadeva which tells, in highly erotic detail, of Krishna’s love for the cowherd girl (*gopi*) Radha. Scenes of the divine lovers’ illicit assignations are read by some on a metaphorical level as the soul’s longing for union with the divine, and they continue to inspire Indian artists and viewers alike.

When Eleanor Swan admonishes Anish, “Now really, Mr. Das, sometimes a vine is only a vine,” she betrays her own unfamiliarity with the fact that visual elements in Indian art were not traditionally meant to be taken at face value, but rather as emblems of specific concepts and emotions drawn from centuries of shared cultural history and mythology. Rajasthani miniaturists, whose palm-leaf manuscripts and delicately brushed portraits are among India’s most exquisite artistic creations, were particularly fluent in a language of symbols that still resonates with Indian viewers.

Indian miniatures have been described as “visual chamber music,” meant to be savored slowly and intensely—just as one ideally would engage with a theatrical composition like *Indian Ink*—so as to enhance the probability of experiencing *rasa*. ■

*Shiva, or Nataraja (also known as the King of Dance), South India, c. 970. Asia Society Galleries, New York.*







**FIRDOUS BAMJI\*** (*Anish Das*) has appeared off Broadway in *The Changeling* and *Measure for Measure* at Theatre for a New Audience, *subUrbia* at Lincoln Center Theater, and *Crocodiles in the Potomac* with Women's Project and Productions. His regional theater credits include numerous productions at the Shakespeare Theatre in Washington, D.C.; *Galileo* and *As You Like It* at Center Stage in Baltimore; *In the Heart of America* at the Long Wharf Theatre; *Much Ado About Nothing* at the McCarter Theatre; *The Lisbon Traviata* at the Studio Theatre; several productions at Trustus in Columbia, South Carolina; and *Sweet Milky* at the Universal Theatre. Television credits include "One Life to Live," "All My Children," and CBS pilots for "New York News" and "Firehouse." Film credits include the soon-to-be-released *The Sixth Sense*, with Bruce Willis.



**TOM BLAIR\*** (*Resident*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. He has performed in Tadashi Suzuki's *Tales of Lear* throughout the United States and at the Yogi and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



**DAVID CONRAD\*** (*David Durance*) recently made his Broadway debut in Terence Rattigan's *Deep Blue Sea* with Blythe Danner. Regional theater credits include the American premiere of *The Clearing* by Helen Edmundson and *Arcadia* in Pittsburgh. On film he has appeared in *Snow White* (with Sigourney Weaver) and *Return to Paradise* (with Anne Heche, Vince Vaughn, and Joaquin Phoenix). Television credits include the ABC television series "Relativity." Next season he will be in HBO's new drama, "L.A. Confidential," based on James Ellroy's *L.A. Quartet*. Conrad attended Brown University and Juilliard.



**KATHRYN CROSBY\*** (*Englishwoman*) has appeared at A.C.T. in *Charley's Aunt*, *Cyrano de Bergerac*, *The House of Blue Leaves*, *Broadway*, and *Family Album*. She also appeared as Melissa Frake in the Broadway production and national tour of *State Fair*. Other credits include *The Seagull* (as a guest artist in Russia), *The Cocktail Hour*, *Lion in Winter*, and *The Music Man*. As a member of the Red Torch Theater Troupe in Russia, she appeared in *The Matchmaker*, *Lion in Winter*, and *Hello Dolly*. This spring she will perform in the English-Russian monospectacle of *My Life with Bing* (Gold Mask Award nominee) in Moscow.



**SHELLY DESAI\*** (*Rajah, Politician*) has appeared on Broadway in *Gandhi*, *Babu*, and *A Talent for Murder* and off Broadway in numerous productions, including *Indian Wants the Bronx*, *The Merchant of Venice*, *The Tempest*, *Hamlet* (with Rip Torn), *The Merry Wives of Windsor*, *Savages*, and *Nightshift*. Regional theater credits include productions at the Goodman Theatre in Chicago and *Ten Little Indians* in Cincinnati, among many others. He has also appeared in Los Angeles at the

Taper Too in *The Wedding* (*L.A. Weekly* and Drama-Logue awards) and *The Shavel*, by David Mamet. His extensive film credits include *Thelma and Louise*, *Toys*, *Project X*, *The Serpent* (Q), *Maniac Cop II*, *Denial*, and *Forces of Nature*; television credits include "ER," "Friends," "Martin," "A-Team," "Hunter," "thirty-something," "The Doctors," "Moonlighting," and "Guiding Light." He recently completed work on Kevin Costner's new film *For Love of the Game*.



**SUSAN GIBNEY\*** (*Flora Creive*) appeared in the title role of *Mary Stuart* (directed by Carey Perloff) at A.C.T. last season. Off-Broadway credits include the premiere of the rock musical *Fallen Angel*, *Phaedra Britannica* (also directed by Perloff), *Love in Wartime*, and the one-woman show *Noble Rot*. Regional theater credits include *Aunt Dan and Lemon*, *Road to Nirvana*, Nora in *A Doll's House* and Bergman's *Nora*, *Abingdon Square*, and *The Poet's Corner*. Television credits include the Showtime series "Bedtime" (CableACE Award for best dramatic actress); recurring roles on "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," "The Cape," and "Diagnosis Murder"; an extended stay on "One Life to Live"; appearances on "Spenser: For Hire," "The Equalizer," "The Pretender," "Columbo," "L.A. Law," "The Larry Sanders Show," "Chicago Hope," and "JAG"; and featured roles in the television movies *Unforgivable* and *The Secret She Carried*. Film credits include *The Waterdance*, *The Great White Hype*, and the independent features *Dinner and Driving* and *April V*. She received her M.F.A. from the Yale School of Drama.



**KEN GRANTHAM\*** (*Eldon Pike*) has appeared at A.C.T. in *The Play's the Thing*, *Rosencrantz and Guildenstern Are Dead*, *Othello*, and *Antigone*. He has also acted with Houston's Alley Theatre, Berkeley Repertory Theatre, the Eureka Theatre Company (where he served as associate artistic director and literary manager), San Jose Repertory Theatre, and the Z Collective, and in such long-running hits as *Picasso at the Lapin Agile*, *Cloud 9*, and *Noises Off*. A cofounder of San Francisco's Magic Theatre, he directed John O'Keefe's *Chamber Piece* there in 1971 and *All Night Long* in 1980. He staged *Keely and Du* and *Death and the Maiden* for the Alley Theatre and has directed for the San Francisco Shakespeare Festival, California Shakespeare Festival, Lincoln Center Performance Ensemble, and the Lincoln Center Institute for the Arts. Film credits include *Peggy Sue Got Married*, *True Believer*, *Tucker*, *Babies*, and *Sibling Rivalry*.



**STEVEN ANTHONY JONES\*** (*Coomaraswami*) was last seen at A.C.T. in *Hecuba*. A.C.T. credits also include *Insurrection: Holding History*, *Seven Guitars*, the title role of *Othello*, *Antigone*, *Miss Evers' Boys*, *Clara*, *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."





**ANIL KUMAR\*** (*Dilip, Rajah's Servant*) made his New York stage debut with Alec Baldwin and Angela Bassett in the New York Shakespeare Festival's production of *Macbeth*, directed by George C. Wolfe. He participated in the original readings of Terrence McNally's *Corpus Christi* with Joe Montello at Manhattan Theatre Club (MTC) and helped develop *The Tale of the Allergist's Wife* at MTC with Linda Lavin, Valerie Harper, and Charles Bush. Regional credits include *Romeo and Juliet* at the New Jersey Shakespeare Festival, Canton Player's Guild, and the Holmdel Summer Theatre Festival (HSTF); *Arcadia* at HSTF; *Amadeus*; *The Tempest*; and *Macbeth*. Film credits include *Double Dragon* and the soon-to-be-released *Story of a Bad Boy*; television credits include the PBS series "White House 20500" and "Blow the Roof Off." Kumar is a graduate of the Professional Actor's Training Program at Rutgers University.



**ART MALIK\*** (*Nirad Das*) originated the role of Nirad Das in the world premiere of *Indian Ink* at London's Aldwych Theatre in 1995. U.K. theater credits also include *A Man for All Seasons* and *Equus* at the Leeds Playhouse; *Destiny* and *Timon of Athens* at the Bristol Old Vic; *Romeo and Juliet* and *The Government Inspector* for the Prospect Theatre Company at the Old Vic; as well as *Othello*, *Cymbeline*, and *Great Expectations*. Film credits include *A Passage to India*, *True Lies*, *City of Joy*, *The Living Daylights*, *A Kid in King Arthur's Court*, *Clock Work Mice*, and *Side Streets*. Malik has also appeared in numerous made-for-television movies, including *The Jewel in the Crown*, *Path to Paradise*, *Death Is Part of the Process*, *The Clinic*, *After the War*, *Shadow of the Cobra*, *Stolen*, *The Greek Myths*, and *Beauty*.



**ROXANNE RAJA\*** (*Nell*), a recent graduate of the A.C.T. Advanced Training Program and recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, recently appeared as Polyxena in *Hecuba* at the Geary Theater. Other credits include *Much Ado about Nothing* and *The Would-Be Gentleman* at the Colorado Shakespeare Festival, *The Monogamist*, *She Stoops to Conquer*, *The Man Who Came to Dinner*, and Alley Theatre productions of *A Streetcar Named Desire*, *Julius Caesar*, and *Antony and Cleopatra* (directed by and featuring Colin and Vanessa Redgrave). Raja spent last summer at the Williamstown Theatre Festival, where she played Polyxena in *Hecuba* and Scheherazade in *The Blue Demon*.



**DILEEP RAO\*** (*Nazrul, Questioner*) is a 1998 graduate of the A.C.T. Advanced Training Program, where he played Tuzenbach in *Three Sisters*, Cléante in *Tartuffe*, Tom Quinn in *Escape from Happiness*, and Basil Stoke in *Purple Dust* (directed by Carey Perloff). He also appeared in the A.C.T. Master of Fine Arts Program production of *The Lover*, by Harold Pinter, and recently completed filming *Heroes Always Die*. Rao is a graduate of UC San Diego.

**BRIAN KEITH RUSSELL\*** (*Englishman*) has performed in A.C.T. productions of *The Duchess of Malfi*, *Light Up the Sky*, *Pygmalion*, and *A Christmas Carol*. He appeared most recently in *Affirmative Action Adventure* for Campo Santo, *Mascara* for the Shotgun Players, *The*



*Halfway Diner* for Word for Word, and Stephen Sondheim's *Putting It Together* at TheatreWorks. Other Bay Area appearances include *The Pharmacist's Daughter* at the Magic Theatre, Steve Martin's *Picasso at the Lapin Agile*, *Santos y Santos* with Campo Santo, *The Beaux' Stratagem* at Berkeley Repertory Theatre, *The Two Precious Maidens Ridiculed* and *The Forced Marriage* at Centralworks, *The Elephant Man* at San Jose Repertory Theatre, *Wilder, Wilder, Wilder* at Marin Theatre Company, and *Down the Road* at Encore Theatre Company. Russell is a graduate of the A.C.T. Advanced Training Program.



**CHRISTOPHER RYDMAN\*** (*Eric*) performed most recently in *Juno and the Paycock* and *A Christmas Carol* on the A.C.T. mainstage and in Nicky Silver's *Raised in Captivity*, produced by the A.C.T. Master of Fine Arts Program. A 1998 graduate of the A.C.T. Advanced Training Program and recipient of the Burt and Deedee McMurtry Professional Theater Intern Fellowship, he has appeared in A.C.T. studio productions of *Some-Kind-of-A Wind-in-the-Willows*, *A Midsummer Night's Dream*, *Purple Dust*, *Three Sisters*, *A Woman of No Importance*, and *Hurlyburly*. Rydman has also performed in *Blood Dues* and *The Iceman Cometh* in New York; and at the Edinburgh Fringe Festival in *Pasta with Chopsticks*.



**ADRIANA SEVAN\*** (*Ensemble*) is a founding member of Kristen Linklater's Shakespeare Company, The Company of Women, with whom she has played the role of Goneril (opposite Linklater's Lear), and the Dauphin/Orleans/Alice in *Henry V*. She has also worked with the Sundance Theater Lab, the McCarter Theatre in New Jersey, and in New York at the Public Theater, Classic Stage Company, New Dramatists, Playwrights Horizons, and H.E.R.E. Favorite roles include Lady Macbeth, Yelena, Marie Antoinette, Goneril, and Cassandra. Screen credits include Stephen King's *Thinner*, "One Life to Live," and "Dellaventura." In April she will appear in Nilo Cruz's *Two Sisters and a Piano* at South Coast Repertory.



**JEAN STAPLETON\*** (*Eleanor Swan*) has appeared at A.C.T. in *The Matchmaker*, *Learned Ladies*, and *Bon Appétit!* She has performed on Broadway in *Arsenic and Old Lace*, *Rhinoceros*, *In the Summer House*, *Funny Girl*, *Bells Are Ringing*, *Damn Yankees*, and *Juno*. Off-Broadway credits include *The Roads to Home*, and *Night Seasons*, by Horton Foote, at the Signature Theatre. Theater highlights also include *The Entertainer* at Classic Stage Company in New York, *Blithe Spirit* at South Coast Repertory, *Romeo and Juliet* at the Shakespeare Theatre in Washington, D.C., and *Cinderella* with the New York City Opera. She has won an Obie Award for her performances in two Harold Pinter plays (directed by Carey Perloff) at New York's Classic Stage Company, three Emmy Awards and three Golden Globe Awards for "All in the Family," and Emmy Award nominations for *Eleanor: First Lady of the World* and *Grace Under Fire*. Television credits also include *Chance of a Lifetime*, "Caroline in the City," "Murphy Brown," "Everybody Loves Raymond," and Horton Foote's *Lily Dale* for Showtime. Recent film credits include *You've Got Mail*, *Michael*, and voices in *Pocahontas II* and *Dr. Doolittle*. Following *Indian Ink*, Stapleton will resume touring her one-woman show, *Eleanor: Her Secret Journey*, in Arizona and California.





**AMIR TALAI\*** (*Club Servant*), a recent UC Berkeley graduate, has spent the past eight years working in community and university theater. His theater credits include Che in *Evita*, Nathan Detroit in *Guys and Dolls*, and Sam Byck in *Assassins*, as well as multiple roles in John Fisher's *Combat!* and *Titus!* at Yerba Buena Gardens in San Francisco. He recently directed the hugely successful *Assassins* at UC Berkeley.



**BRYAN CLOSE\*** (*Understudy*) has appeared at A.C.T. in *Juno and the Paycock*, *Mary Stuart*, *The Royal Family*, and *Travels with My Aunt* (Bay Area Critics' Circle Award for best ensemble). He has also performed in the Bay Area in *The Heiress* at Berkeley Repertory Theatre, *The Lady's Not for Burning* at San Jose Repertory Theatre, and *Cowboys #2* as part of the Magic Theatre's Samfest. He has performed at theaters across the country, including Arizona Theatre Company, Charlotte Repertory Theater, Tennessee Stage Company, the Colorado Shakespeare Festival, and, most recently, the Looking Glass Theatre in New York. His film work includes the soon-to-be-released Lawrence Kasdan movie *Mumford*. Close received his M.F.A. from the A.C.T. Advanced Training Program.



**MATTHEW HENERSON\*** (*Understudy*) recently completed a workshop production of *Fanny at Chez Panisse* at the Z Space Studio. He has appeared locally with the American Citizens' Theatre, Network Theatre Company, Holy Theatre, American Musical Theatre of San Jose, Woodminster Amphitheatre, San Jose Stage Company, and Shakespeare Santa Cruz. Regional theater credits also include work at the La Jolla Playhouse, San Diego Repertory Theatre, American Repertory Theatre, A Noise Within, Colorado Shakespeare Festival, Sledgehammer, Knightsbridge, and Warehouse Repertory Theatre. Henerson attended Yale and UC San Diego.

**TOM STOPPARD** (*Playwright*) worked first as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing* (Tony Award), *Hapgood*, and *Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination; directed by Carey Perloff at A.C.T. in 1995). His translations and adaptations include Lorca's *House of Bernarda Alba*, Schnitzler's *Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *Play in the Castle*). He has written screenplays for *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Rosencrantz and Guildenstern Are Dead* (which he also directed and won the Prix d'Or for best film at the 1990 Venice Film Festival), and *Shakespeare in Love* (Golden Globe Award). *Indian Ink* opened at the Aldwych Theatre in London in 1995. The Royal National Theatre's production of Stoppard's most recent play, *The Invention of Love* (nominated for a 1998 Olivier Award), is currently running at the Haymarket Theatre in London.

**LOY ARCENAS** (*Scenic Designer*) has designed *High Society*, *Singer's Boy*, and *The Matchmaker* at A.C.T. His Broadway design credits include *Love!*

*Valour! Compassion! Prelude to a Kiss, Once on This Island, The Glass Menagerie* (with Julie Harris), *High Society*, and *The Night of the Iguana*. He designed the New York and/or world premieres of *Corpus Christi*, *Blown Sideways through Life*, *The Baltimore Waltz*, *The Day Room*, *Mountain Language*, *Three Postcards*, *Blue Window*, *Three Hotels*, *Spic-o-Rama*, and *Spunk*. Opera credits include *Così fan Tutte* and *Tales of Hoffmann* for Portland Opera and *Elektra* for Dallas Opera. He has received an Obie Award for sustained excellence in set design, a Los Angeles Drama Critics' Circle Award, a Jeff Award, and two Drama Desk Award nominations. He directed Ralph Pena's *Flipzoids* and Han Ong's *Swoony Planet* in New York. For the Advanced Training Program he has directed *Dark Ride* and *Buried Child*. He is originally from the Philippines.

**WALKER HICKLIN** (*Costume Designer*) has designed costumes for A.C.T. productions of *Old Times*, *Arcadia*, and *Mrs. Warren's Profession*. He has designed more than 150 productions for the theater, both on and off Broadway and in America's leading regional theaters. He received the 1993 Los Angeles Drama Critics' Circle Award for distinguished achievement in costume design. Feature film credits include *Longtime Companion*, *Prelude to a Kiss* (with Alec Baldwin and Meg Ryan), *Reckless* (starring Mia Farrow), and the upcoming *Foolish Hearts*, *Iris and Rose*, *Breathing Space*, *English Girls in Paris*, and *Never Tomorrow*.

**FRANCES ARONSON** (*Lighting Designer*) designed the lighting for Carey Perloff's 1992 production of *Creditors* at A.C.T. She also worked with Perloff at the Classic Stage Company in New York on many productions, including *Phaedra Britannica*, *Elektra*, and *Tower of Evil*. She designed the lighting for the Broadway production of *Falsettos* and off-Broadway productions of *You Never Can Tell*, *The Dining Room*, *The Old Settler*, *Das Barbecü*, *Painting Churches*, and *Bosoms and Neglect*. Her work has also been seen in New York at the Roundabout Theatre Company, the Public Theater, Second Stage, the Signature Theatre Company, Primary Stages, and at major regional theaters across the country. She received an Obie Award for sustained excellence in lighting design.

**MICHAEL ROTH** (*Original Music/Sound Score*) is a composer and sound designer whose Bay Area credits include *A Streetcar Named Desire*, *The Rose Tattoo*, and *Arcadia* at A.C.T.; *Heartbreak House* at Berkeley Repertory Theatre (all recognized by Bay Area Theatre Critics' Circle awards or nominations); and the music and lyrics for Culture Clash's rock musical of *The Birds*, seen last year at Berkeley Repertory Theatre. He has been the resident composer at the La Jolla Playhouse and a resident artist at South Coast Repertory, having worked on more than 35 productions at both theaters, including the premieres of *Sight Unseen*, which moved off Broadway, and *A Walk in the Woods*, seen on Broadway and on PBS. Recent projects include the premiere of Donald Margulies's *Dinner with Friends*, the independent feature *Holy Days*, Des McAnuff's film *Bad Dates*, Anne Bogart's production of *The Women*, and *tigertigertiger* (a children's musical written with Mac Wellman). Collaborations with Randy Newman include editing a recent anthology for Warner Bros. and writing the orchestrations for his *Faust*. Roth's chamber opera, *Their Thought and Back Again*, is available in the lobby and at Rothmusik@aol.com.

**GARTH HEMPHILL** (*Sound Designer*) is in his second season as A.C.T.'s resident sound designer. He has designed more than 70 productions in the past eight years, including A.C.T. productions of *Juno and the Paycock*, *Hecuba*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his

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work on *Jar the Floor, A Christmas Carol* (at South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together, Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. During the past seven years, Hemphill has also served as technical director and sound designer for ten productions of *Diras Simply Singing*, a benefit for Project Angel Food and other AIDS charities.

**DEBORAH SUSSEL** (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is 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 25 A.C.T. productions. Her most recent work includes *A Streetcar Named Desire* at the San Francisco Opera, *Juno and the Paycock* at A.C.T., and *Collected Stories* at Berkeley Repertory Theatre.

**RICK ECHOLS** (*Hair and Makeup*) has designed hair and makeup for more than 200 A.C.T. productions since 1971. He designed wigs and makeup for A.C.T.'s television productions of *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew*, as well as many other television and film productions. He also designed hair and makeup for the original production of *Cinderella* at the San Francisco Ballet, *Hamlet* for the American Shakespeare Festival, *A Life for the Citadel Theatre* in Edmonton, Canada, and *Angels in America* for the Eureka Theatre Company. Echols returned to A.C.T. in 1996 after four and a half years on the road with the national tour of *Les Misérables*.

**RAY GIN\*** (*Production Stage Manager*) just completed the record-breaking five- and four-year runs of *The Phantom of the Opera* in San Francisco and Los Angeles, respectively. He returned to A.C.T. last season, after a 20-year hiatus, to stage-manage *High Society*. His Broadway, touring, and regional credits include *Les Misérables*, *As Is*, *CATS*, *Torch Song Trilogy*, *Monday after the Miracle*, *A Little Night Music*, *Side by Side by Sondheim*, *I'm Not Rappaport*, *1776*, *Promises, Promises*, *Cabaret*, *The Sunshine Boys*, and *Last Summer at Bluefish Cove*, as well as productions at BAM Theatre Company and Circle Repertory. During his previous tenure at A.C.T. (1972-78), he stage-managed A.C.T.'s premiere production of *A Christmas Carol*, *The Visit*, *The Ruling Class*, *A Month in the Country*, and *The Taming of the Shrew*, among many others.

**JOHN DAVID\*** (*Assistant Stage Manager*) returns to A.C.T. (where he was a stage-management intern for *End of the World with Symposium to Follow*) after completing *The Phantom of the Opera*'s five-year run next door at the Curran Theater. Other stage-management credits include the second national tour of *Phantom*, *Evita*, *Me and My Girl*, *I'm Not Rappaport*, *The Wizard of Oz*, *Jeeves Takes Charge*, *Chess*, *Sammy Cahn's Words and Music*, and *Greater Tuna*.

**CYNTHIA WARREN** (*Cover Illustrator*) studied illustration and graphic design in London. After living and working abroad for six years, she returned to the Bay Area, where she is a freelance illustrator. Recent clients include Coca-Cola, Frito Lay, Niebaum Coppola Vineyard, and Williams-Sonoma.

## Special Thanks to

Dr. Forrest McGill, Chief Curator; John Stucky, Librarian; and the Asian Art Museum Staff Artists Ann Curran Turner and Kimberly Eckert Iaconetti

The Mathematical Society

Ellen Novack

Carine Suleman

Kula Shaker, for use of the song "Radhe, Radhe"



**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 Jujamcyn Theaters Award and the triumphant reopening of the Geary Theater following its \$28.2 million restoration. Known for directing innovative productions of classics and championing new writing for the theater, Perloff's work at A.C.T. includes this season's highly acclaimed remounting of Euripides'

*Hecuba* with Olympia Dukakis, a new production Perloff began at the Williamstown Theatre Festival in August 1998. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; Tom Stoppard's *Arcadia*; Tennessee Williams's *Rose Tattoo* with Kathleen Widdoes and Marco Barricelli; Sophocles' *Antigone*; August Strindberg's *Creditors*; Paul Schmidt's new translation of Anton Chekhov's *Uncle Vanya*; David Storey's *Home*; the world premiere of Leslie Ayzarian'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. She recently staged Christoph Gluck's *Iphigénie en Tauride* for the San Francisco Opera Center.

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 Pinter's *Mountain Language* and *The Birthday Party* with Jean Stapleton, 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, for whom she recently staged a cabaret version of *The Threepenny Opera*. She is the proud mother of Lexie and Nicholas.



**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



# A.C.T. PROFILES

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 speaker and adjudicator throughout the country. He has published ten anthologies for young actors, three of which were selected by the New York Public Library as "outstanding books for the teenager." In 1989, he founded the Young Conservatory's New Plays Program; 11 new works by professional playwrights have been developed, nine of which have been published by Smith & Kraus in *New Plays from A.C.T.'s Young Conservatory*. In January 1998 Carey Perloff awarded Slaight the first Artistic Director's Award for his contributions to A.C.T.

**BRUCE WILLIAMS** (*Director of Summer Training Congress & Community Programs*) has had a 23-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** (*Artistic Manager/Casting Director*) joined the A.C.T. artistic staff in 1993. During the previous 17 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 San Francisco's *Picasso at the Lapin Agile* and the CD-ROM game *Obsidian*.

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## UNITED AIRLINES

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: [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. During nonperformance weeks, business hours are 12 to 6 p.m. daily.

#### BASS

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

#### Online

Tickets are also available 24 hours/day on our Web site at [www.act-sfbay.org](http://www.act-sfbay.org).

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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.

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#### 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. **Senior citizen discounts** are available for full-season and sampler series subscriptions. A.C.T. also offers one **Pay What You Wish** performance during the regular run of each production: patrons are allowed to pay any amount for tickets when they bring in a donation of canned food for Project Open Hand.

#### Group Discounts

For groups of 15 or more, call Linda Graham, Group Services, 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 or for A.C.T. merchandise.

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For information on A.C.T. Prologues, Audience Exchanges, A.C.T. Perspectives symposia, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" 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, including new Corporate Education Services, 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

More than 10,000 costumes, ranging from handmade period garments to modern sportswear, are 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./FYI.



# 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.

A.C.T. logo designed by Landor Associates.



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



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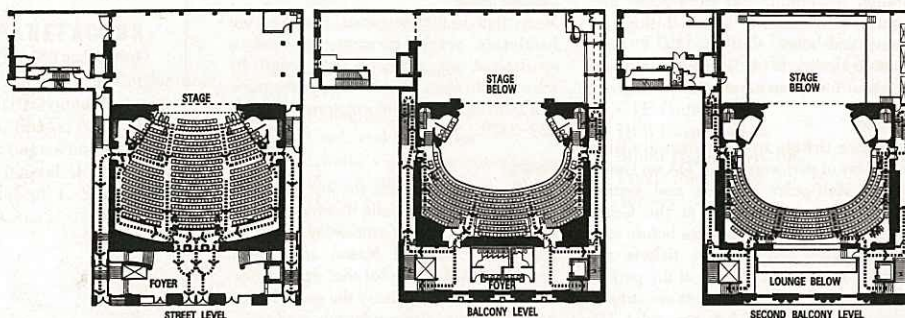
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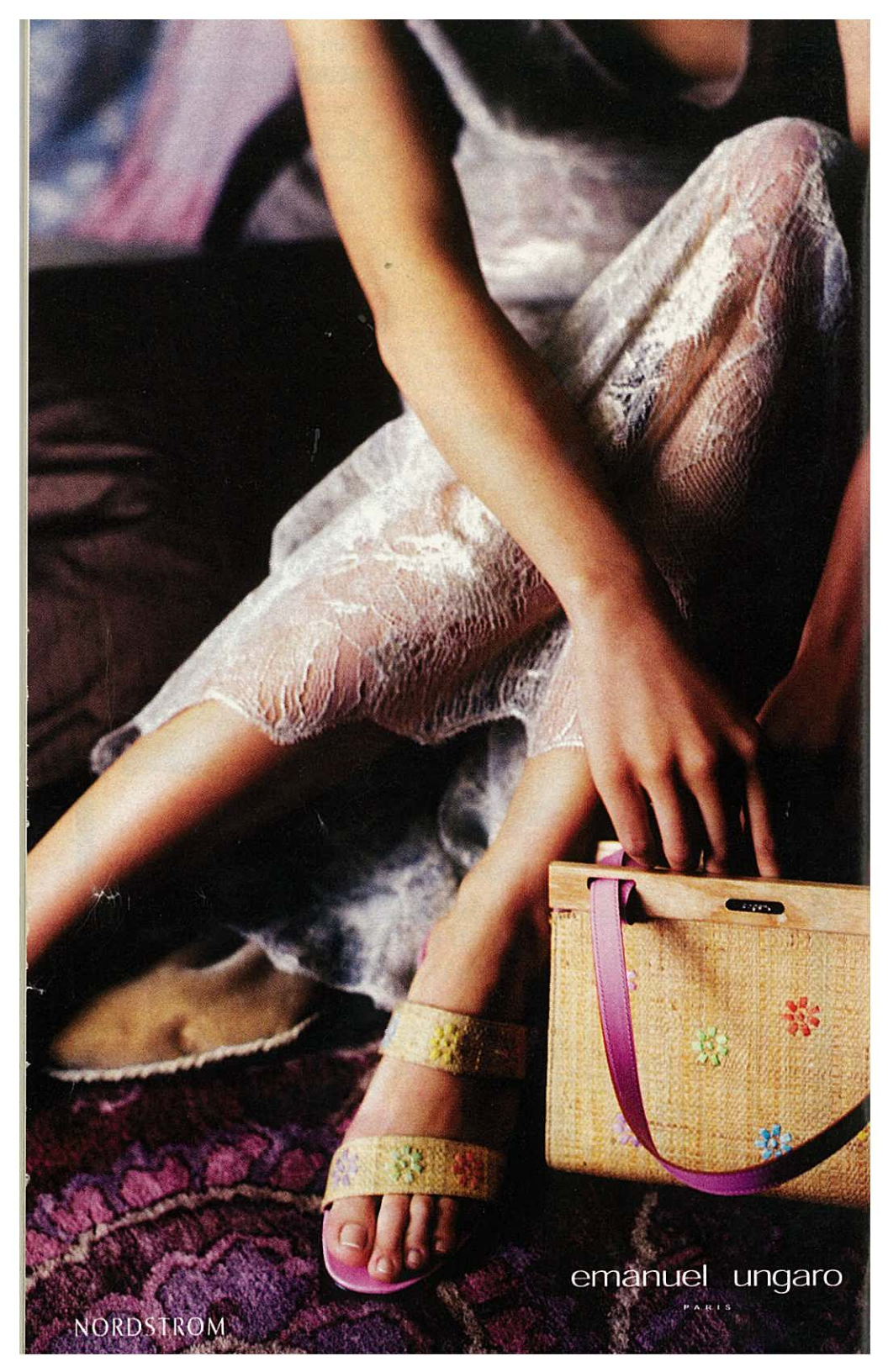
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