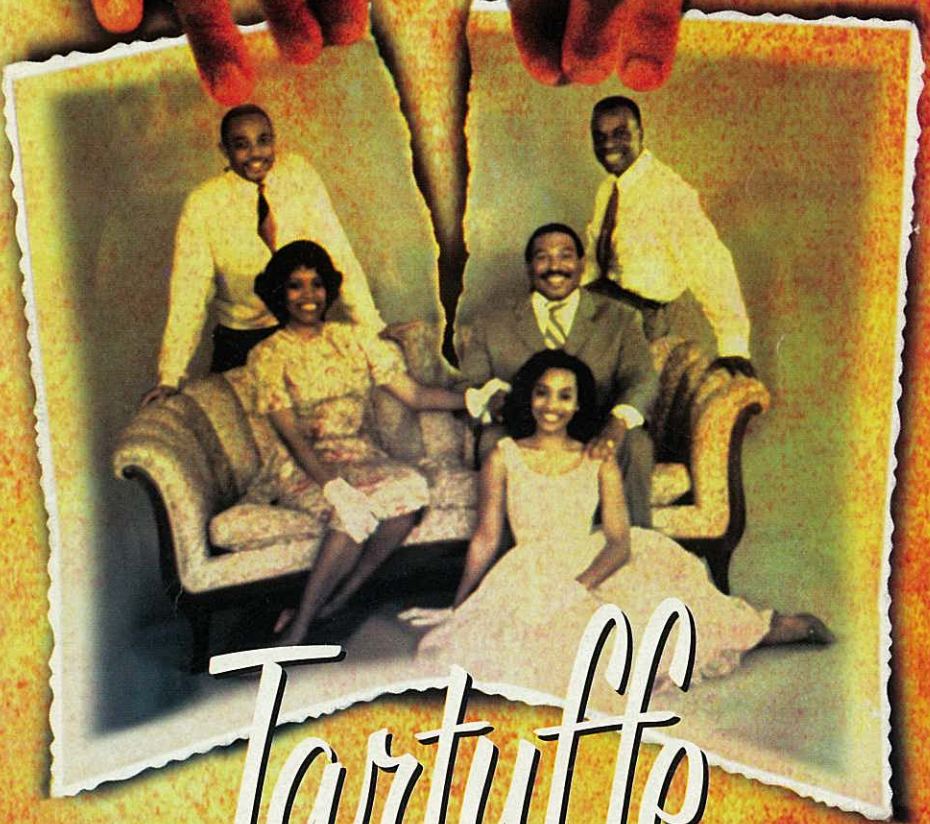




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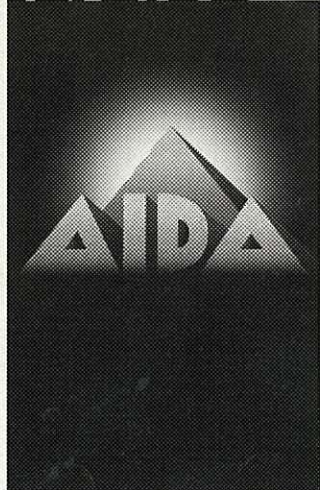


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ON THE COVER

Photoillustration by Diane Fenster

ABOVE

Reverend talking with parishioners

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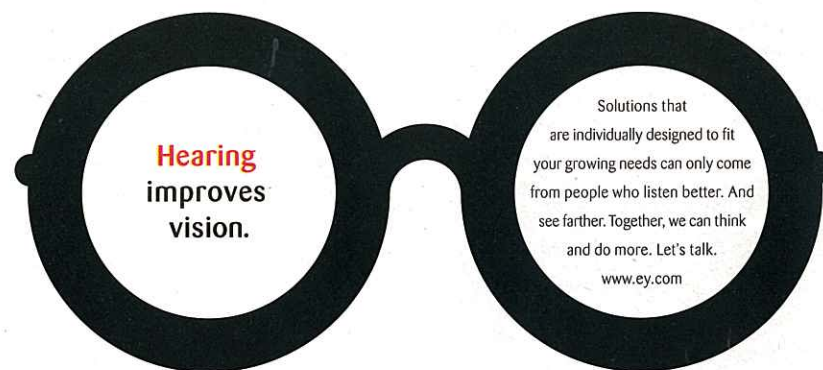
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ABOUT A.C.T.

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

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 Jujameyn Theaters Award.

Since Perloff's appointment in 1992, A.C.T. has enjoyed continued success with groundbreaking productions of classical works and bold explorations of contemporary playwriting. Guided by Perloff and Kitchen, who joined the company in 1996, A.C.T. has enjoyed a remarkable period of unprecedented audience expansion and renewed financial stability. The company continues to produce 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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1986-92

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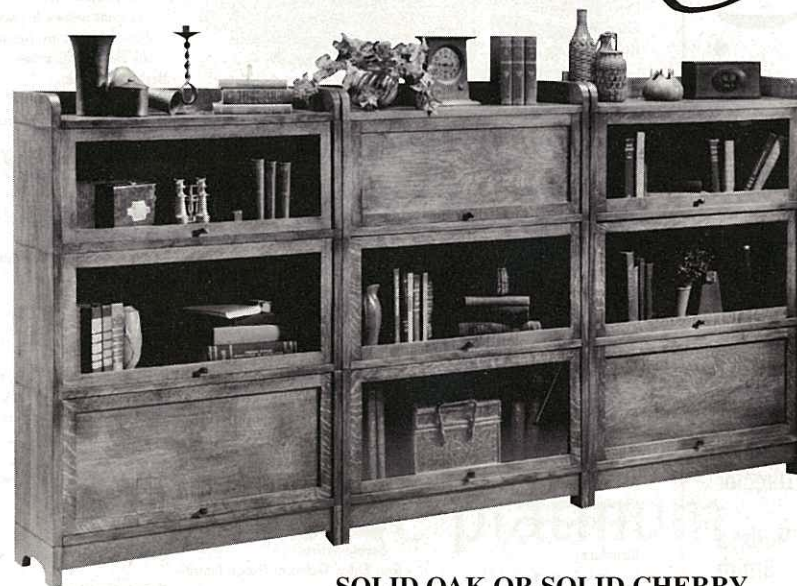
book and lyrics by Ain Gordon and David Gordon
music by Jeanine Tesori
directed by David Gordon
May 6-June 6, 1999

TARTUFFE

by Molière,
translated by Richard Wilbur
directed by Charles Randolph-Wright
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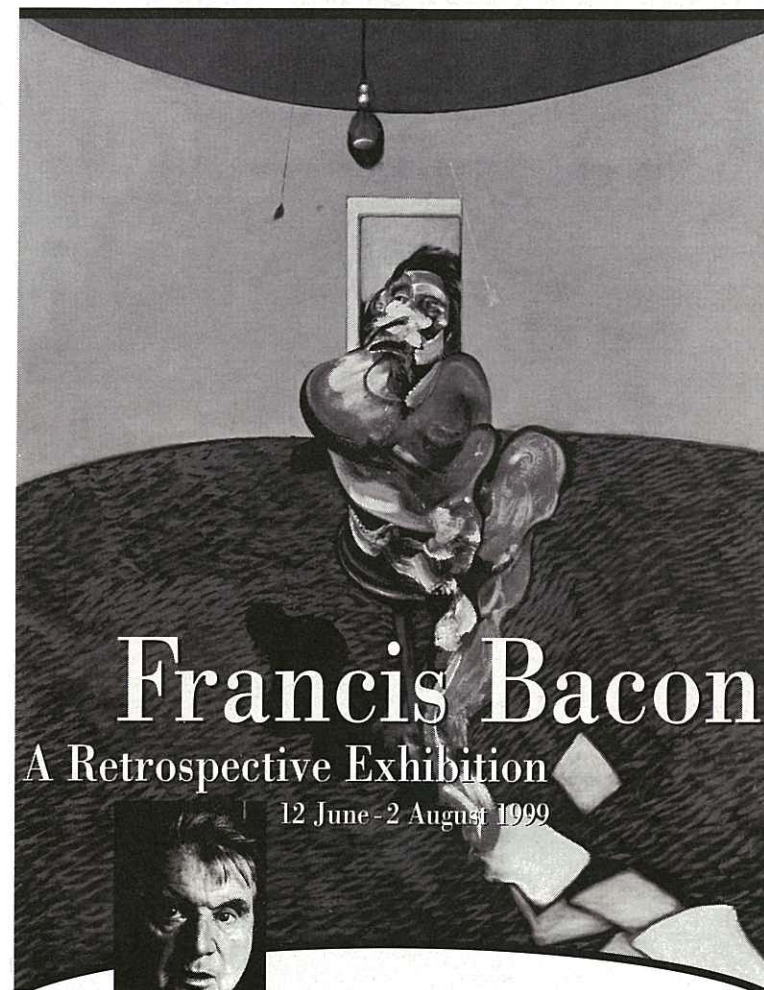
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(1664)

by Molière

Translated by Richard Wilbur (1965)

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Lloyd C. Porter Roxanne Raja Anika Noni Rose
Darryl Theirse Shona Tucker Gregory Wallace

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<i>Casting Consultant</i>	Ellen Novack
<i>Hair and Makeup by</i>	Rick Echols
<i>Assistant Directors</i>	Margo Hall, Marco Barricelli
<i>Dramaturgical Assistance by</i>	Alice Moore

Stage Management Staff

Kimberly Mark Webb, *Stage Manager*
Elisa Guthertz, *Assistant Stage Manager*
Drew Stauffer, *Intern*

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Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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Tartuffe

The Cast

<i>Madame Pernelle, Orgon's mother</i>	Fannie Lee Lowe
<i>Orgon</i>	Steven Anthony Jones
<i>Elmire, Orgon's wife</i>	Shona Tucker
<i>Damis, Orgon's son and</i>	
<i>Elmire's stepson</i>	Gregory Wallace
<i>Mariane, Orgon's daughter and</i>	
<i>Elmire's stepdaughter</i>	Anika Noni Rose
<i>Valère</i>	Rudy Guerrero
<i>Cléante, Orgon's brother-in-law</i>	L. Peter Callender
<i>Tartuffe</i>	Darryl Theirse
<i>Dorine, Mariane's lady's maid</i>	Roxanne Raja
<i>Mr. Loyal/A Police Officer</i>	Tom Blair
<i>Flipote</i>	Nicole E. Lewis
<i>Laurent</i>	Lloyd C. Porter

Understudies

<i>Madame Pernelle, Elmire</i>	Margo Hall
<i>Orgon, Cléante</i>	Rhonnie Washington
<i>Damis, Valère, Laurent</i>	Michael Gene Sullivan
<i>Mariane, Dorine, Flipote</i>	June A. Lomena
<i>Tartuffe, Mr. Loyal/A Police Officer</i>	Marco Barricelli

Time and Place

Tartuffe takes place in Orgon's house in
Durham, North Carolina, in the 1950s.

There will be one intermission.

Special Thanks to

Linda Kerr Norflett, North Carolina Central University
Drama Department, for assistance with the dialects of
Durham, North Carolina
Sheila Head, Head Designs
Charles O'Hanlon at Charles Place
Wesley Hodge

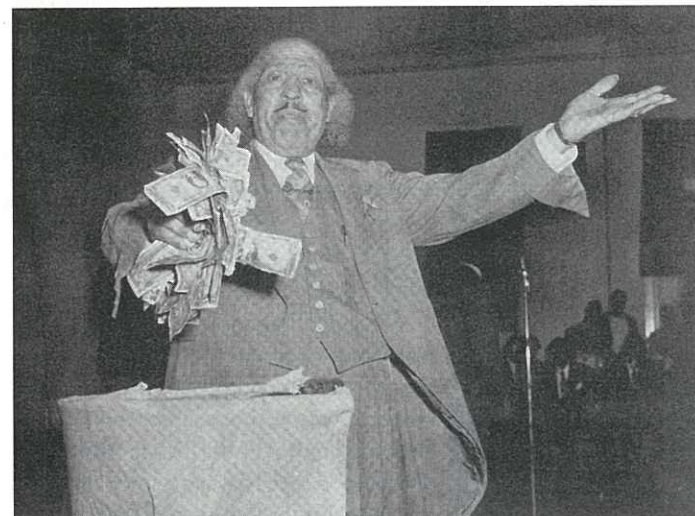
PROPHETS OF PROFIT

by Elizabeth Brodersen

The characters of Charles Randolph-Wright's *Tartuffe* may be part of the blue-blooded "400" who ruled African-American society during the 1950s, rather than high-born subjects of Louis XIV. Unlike their 17th-century counterparts, they may hum the tunes of Frank Sinatra instead of the operas of court composer Jean Baptiste Lully. Three hundred years after their invention, however, Orgon's family remains hilariously vulnerable to the machinations of Molière's charismatic predator in pious sheep's clothing.

MATERIALISTIC EVANGELISM

The God business has become exceedingly lucrative in the latter half of the 20th century. Self-appointed religion watchdog James A. McNaught reported in 1980 that the top 11 evangelists in the United States (Garner Ted Armstrong, Oral Roberts, Pat Robertson, Jim Bakker, Jerry Falwell, Billy Graham, Rex Humbard, Jimmy Swaggart, Robert Schuller, James Robison, and "Rev. Ike" Eikerenkoetter) raised an estimated collective yearly gross of almost \$400 million; by 1994 televangelism had become a \$2.5 billion industry. From *Tartuffe*-like charlatans to sincere spiritual shepherds, these prophets of profit have made a fortune from spreading the Word to the Orgons of the modern era. A.C.T.'s own *Tartuffe* is based on several real-life religious figures who led the African-American evangelist pack during the 1950s.



BEWARE OF
FALSE PROPHETS
WHO COME TO
YOU IN SHEEP'S
CLOTHING, BUT
INWARDLY THEY
ARE RAVENING
WOLVES.

—MATTHEW 7:15

"I am materially poor,
but in spiritual terms I
am the richest man in
the world."
—"Sweet Daddy"
Grace

Widely publicized throughout the fifties as the nation's most successful cult leader was **Charles M. "Sweet Daddy" Grace**, who founded his church—the House of Prayer for All People—in Charlotte, North Carolina, in 1926. Fond of the spotlight, Daddy Grace specialized in highly theatrical services: after he entered the church on a red velvet carpet strewn with flowers, two brass bands—one playing blues, the other more traditional tunes—would play, as members gyrated in ecstasy and spoke in tongues. Finance, however, was the backbone of his church, and giving to Daddy was considered the flock's highest spiritual obligation.

Daddy Grace pretended to limit himself to pious poverty, while making a fortune from fundraising and selling products that bore his name: magazines, toothpaste, face cream, tea, coffee from his Brazilian plantation, and eggs from his hatchery near Havana. "The products are blessed," he said. "People can even be cured by touching a piece of paper I throw away." Believed by his followers to have supernatural powers, Daddy Grace claimed he could heal all diseases, and once told a reporter that he had stopped World War II in 1945 "in five minutes." Although he warned his people that "the love of money is the root of all evil," he admonished potential donors to give in large denominations, because, he said, "The sound of metal hurts my ears." His fabulous ring collection and seven-car fleet presumably eased that pain.

Absolute obedience to Daddy was a fundamental tenet of his church. He once asked a female follower whom she loved better: him or her husband. She promptly answered, "You, Daddy!" Daddy Grace encouraged the use of cosmetics (especially his own line), and painted the fingernails on his left hand—which he wore up to four inches long—red, white, and blue.

The subject of one of the longest-running tax disputes involving a single individual in U.S. history, Daddy Grace tangled with the IRS in eight tax cases between 1932 and his death in 1960. When he died, he reportedly had \$80,000 in cash on him and left behind an estimated fortune of more than \$6 million and a national religious institution with churches in 110 cities and three million members.

Detroit's Prophet James Francis Marion Jones, ruler of the Universal Triumph and the Dominion of God, began prophesying at two, preaching at six, and broadcasting in 1940. Birmingham-born **Prophet Jones** started North in 1934 with \$1.47 in his pocket. By 1950 he had

an organization worth \$2 million, operating 362 Thankful Centers in 45 states and 16 countries, and lived in a 54-room castle (shipped from France, rebuilt in Detroit, and bought from a gangster for \$25,000) that held \$200,000 of furniture, jewelry worth \$100,000, twelve silver sets, 482 suits, a \$13,500 mink coat, three cars, twelve servants, and three adopted children—"all gifts from his worshipful subjects." He claimed six million followers, who showered him with gifts in gratitude for answering the prayers in their letters—most of which were never opened, but dumped into a nearby river.

Obedience was also a primary tenet of Prophet Jones's philosophy. His official handbook prescribed the proper way to bow and curtsy before the royal family, how to wire the Prophet in case of tumor (which he reportedly removed by telegram), and forbade such evils as social clubs, coffee, tea, gambling, smoking, dancing, marrying without his consent, and illegitimate children. Women were required to wear girdles in public and to own swim suits; steam baths should be taken often, a laxative once or twice a week.

Like Daddy Grace, the Rev. M. J. Divine professed to poverty, saying "I haven't a dime." His estimated assets of \$3 million, however, included a \$500,000 estate donated by a devoted follower and a 10-story Philadelphia hotel purchased with small bills for \$460,000. Most of **Father Divine's** property was held in the name of his Peace Mission Movement, whose members were forbidden to smoke, drink, use makeup, go to the movies, or have sex (even with their spouses). Father Divine raised eyebrows and headlines when he married a much younger Canadian woman, who (like many of his followers) worshipped him as the personification of God.

Although not in the same league as Daddy Grace, Prophet Jones, and Father Divine, several other figures of the era preyed on the vulnerable and devout: **Master X** made a small fortune selling lucky charms and offering marital advice to suffering followers. "**Father**" **Elbert Smith** of Detroit, a.k.a. James Douglas, served time in prison in Georgia, Indiana, Washington, D.C., and Michigan for swindling followers out of their life savings in fraudulent real estate deals. Posing as a priest, wearing a long black robe and a shiny cross, he operated a small mission where donations helped him carry on the "great work of God." St. Louis tent-preacher **Prophet Harvey Ambrose Green**, a self-styled evangelist, was a "gaudy, robe-wearing character" who, instead of preaching, bragged during his "services" about his worldly goods. His specialty was the sale of "blessed" cabbage leaves.

Probably the most blatantly materialistic evangelist to have emerged during the first decades after World War II is the infamous Frederick "**Reverend Ike**" Eikerenkoetter, whose weekly sermons



Rev. Ike, a.k.a. "The Money Preacher"

Prophet Jones, dressed in his \$13,500 mink coat, takes up a collection from devoted followers.



were broadcast by some 1700 television and radio stations across America during his heyday in the early 1970s; he still operates an aggressive direct-mail operation that brings in an estimated \$500,000 to \$1 million tax-free dollars a month. "The Money Preacher," as he is known, was the first African-American minister to harness the soul-saving and fundraising powers of television. Born in 1935 in Ridge-land, South Carolina, he opened his first faith-healing Miracle Temple in Boston in 1964 and moved to New York in 1966.

Reverend Ike—who sports \$1000 suits, drips gold chains and diamond rings, and reportedly owns 16 Rolls Royces ("My garages run-neth over"), luxury homes on both coasts, and a velvet throne—is very clear about the message of his ministry: "The best thing you can do for poor folks is not be one of them. . . . I am telling you, get out of the ghetto and get into the get-mo'. . . . You and me, we are not interested in a harp tomorrow, we are interested in a dollar today. . . . Money is not the root of all evil. I say lack of money is the root of all evil."

Fond of attractive young (male) aides, Reverend Ike was sued for sexual harassment in 1995 (like Tartuffe, he may be pious, but he's human, too). Ike's United Christian Evangelical Association now works out of inconspicuous offices in Massachusetts. The operation targets the elderly and poor, emphasizing those of African and Caribbean descent; Ike typically sends a letter containing a charm or a curse, telling the recipient to avert doom by mailing it back by the following day with a donation of \$20 to \$30 for his blessing. Although King Louis is no longer around to save latter-day Orgons and their families, the Suffolk District Attorney launched a fraud investigation into Ike's operation earlier this year.

THE AMBIGUITY OF GOOD AND EVIL

Daddy Grace's House of Prayer fed, clothed, housed, and provided pensions and burial insurance for the poorest people in the community. Reverend Ike employs the severely disabled to stuff envelopes with his "holy charms," and the huge printing projects necessary to maintain his direct mail campaigns feed many people in the Boston area. Even today, after Jim Bakker, Jerry Falwell, Jimmy Swaggart, and many others have sullied their crusades with scandal, eloquent and honorable promoters of the gospel continue to inspire millions of devout supporters worldwide.

Tartuffe director Randolph-Wright has said that he is "fascinated by the ambiguity of good and evil." Although the wise Cléante believes that "sincerity and cunning art [can] be told apart," and the saucy Dorine sees through Tartuffe's mask from the very beginning, it is not so easy for the rest of us to distinguish the genuinely pious from the deliberately pernicious. Thank God we have Molière to help us recognize the "difference . . . / Between true piety and hypocrisy," and to remind us that "it is best to err, if err one must, / As [Orgon has] done, upon the side of trust." ■

"EXISTENTIAL TWONESS"

While directing Robert O'Hara's Insurrection: Holding History at A.C.T. in 1998, director Charles Randolph-Wright realized that the story and characters of Tartuffe would be a perfect match for Insurrection's talented cast. Invited to recreate Molière's eternal comedy for A.C.T., he decided to stage the classic verse translation by poet laureate Richard Wilbur (developed with A.C.T. Founding Director William Ball in 1965 for Lincoln Center and produced as A.C.T.'s first production in the Geary Theater in 1967), to take advantage of the fact that these classically trained actors have an extraordinary facility with the poetry of Wilbur's text—of which not a word has been changed for this production.

Randolph-Wright then set out to envision a world that would be unique to this particular company of African-American artists, a contemporary setting in which it would be believable that a wealthy family, isolated from the community, could be duped by Molière's seductive "saint-in-residence." Raised in the small town of York, South Carolina, he found the perfect setting for Tartuffe in a place and time very close to home: Durham, North Carolina, in the 1950s. Below are a few observations on the people and period that inspired tonight's production.

During the 1950s, everything was changing for black Americans, especially after the Supreme Court decision to end segregation in 1954. It was a time of tremendous idealism; it was also a time of growing rebellion, especially in families: while the parents were listening to Sinatra and Nat King Cole, the kids were listening to bebop and jazz and attempting to dress like James Dean.

Having grown up in the South and gone to school at Duke, I know that Durham has one of the richest black populations in the country. Many black businesses—banks, insurance companies, etc.—were established and thrived there. We're talking generations of prosperity: upper-class African Americans who are almost never portrayed in the media.

W. E. B. DuBois talked about the concept of "existential twoness"—how wealthy black families are isolated because they can no longer relate to the black community, yet they are not accepted by the white community. That describes *Tartuffe's* family exactly: Orgon allows himself to be taken in by this person from another side of life because he is lonely and looking for a sense of meaning in his own life. Tartuffe's implied promise of eternal salvation is therefore extremely attractive to him.



OPPOSITE
Marguerite Bradshaw
(a cousin of Tartuffe
cast member Fannie
Lee Lowe) at her
cotillion ball in the
mid 1950s

FOLLOWING PAGE
A Girl Friends Ball of
Roses cotillion
formation at the
Waldorf-Astoria Hotel

I see *Tartuffe* as a kind of “Reverend Ike meets Dracula.” In the traditional lore, a vampire cannot enter your house unless you invite him in, and I think that’s what happens with *Tartuffe*, time and time again: he is invited into situations in which he completely takes advantage of his victims’ own weaknesses and his vampirism takes over. That is not to say that I believe the church is evil. But there are certain people, in any profession, who will try to exploit every advantage.

Every person on this stage is representative of someone I know (a scary thought). My desire for this production is that everyone will recognize people from their own lives. This is a family that’s being taken for a ride, and, 300 years after Molière penned this play, I think we can all relate to how easy it is still to go on that ride.

—Charles Randolph-Wright

HIGH SOCIETY

There is in [Durham, North Carolina,] a group of five thousand or more colored people, whose social and economic development is perhaps more striking than that of any similar group in the nation.



The Negroes of Durham County pay taxes on about a half million dollars’ worth of property or an average of nearly \$500 a family, and this property has more than doubled in the last ten years.

The chief interest of any visitor who stayed long enough to notice would, however, center in the unusual inner organization of this group of men, women, and children. It is a new “group economy” that characterizes the rise of the Negro American—the closed circle of social intercourse, teaching and preaching, buying and selling,

employing and hiring, and even manufacturing, which, because it is chiefly confined to Negroes, escapes the notice of the white world.

—W. E. B. DuBois, “The Upbuilding of Black Durham,” *The World’s Work* (1912)

Whether designated as an “aristocracy” or a “fashionable social circle,” a “strictly discriminated upper class” of blacks existed throughout the South in both small towns and large cities. . . . They perceived themselves as keepers of high ideals, guardians of culture, and models of proper decorum to be emulated by other blacks. But being “too high on a hill” and too far removed from ordinary black folk made the aristocrats a natural target for “snipers” from below who sometimes regarded them as “stuck up and impossible.” . . .

That group known as the “old upper class” or “old families,” as distinct from those that later made up an economic elite, was drawn largely from the ranks of free blacks (some of whom owned slaves), house slaves and other privileged bondsmen, and certain immigrants from the West Indies. Class distinctions developed among antebellum free blacks in the South, ranging from those whose poverty, illiteracy, and

continued on page 33

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MOLIÈRE AND TARTUFFE

Molière was born Jean-Baptiste Poquelin in Paris in 1622, the son of a wealthy tapestry merchant. He studied philosophy and law, then, at the age of 21, renounced the position at court which his father had secured for him, ran away with an actress, Madeleine Béjart, and founded with her a troupe of actors. His company toured the country under the protection of the Duke of Epemon, and Molière (the name he had taken in 1643) gained a reputation as a comic actor, writing and performing in his own plays.

In 1662 he married Armande Béjart, the young sister (or possibly even the daughter) of his former mistress Madeleine. By now the king, Louis XIV, had granted Molière's company a home at his theater in the Palais Royal. They had their first success there with *Les précieuses ridicules* in 1659, followed, notably, by *L'école des femmes* (1663), *Le misanthrope* (1667), and *Le bourgeois gentilhomme* (1671).

In 1664, during a week of court celebrations at Versailles, Molière held a private performance of his new play, *Tartuffe; ou, l'imposteur*. The court was amused, but Louis XIV, while recognizing the author's good intentions, forbade the play to be publicly performed. The *Gazette de France* applauded the king for having banned a dangerously antireligious play.

Pierre Roullé, doctor of the Sorbonne and parish priest, wrote in a pamphlet: *A man—or rather a demon clothed in flesh and dressed like a man, and a more notoriously blasphemous libertine than any hitherto known in history—has had the abominable impiety to conjure out of his diabolical spirit a dramatic work, intended for public display, which holds up the Church and its sacred duties to derision and scorn. . . . For this sacrilegious outrage, he deserves public and exemplary torture—even by fire itself, harbinger of the flames of hell—in order to expiate so grave a crime of divine lèse-majesté, calculated to destroy the Catholic religion.*

In 1667, a revised version of *Tartuffe* had its first public performance, in Paris. The next day, the play was banned by the parliamentary president. The archbishop of Paris issued a proclamation: "We hereby prohibit all persons in our diocese from presenting the aforesaid comedy, from reading it or hearing it read, either in public or in private, on pain of excommunication."

The play was resumed, by royal decree, in 1669, when it opened with enormous success at the Palais Royal. Lured by the simmering controversy, the crowd seeking admission was reportedly so large that many people suffocated.

Four years later, while playing the title part in his play *Le malade imaginaire*, Molière died. The king had to intervene to allow his burial in holy ground. ■

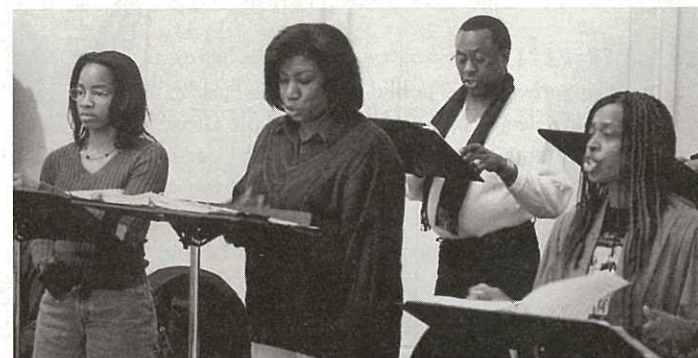


CORBISMICHAEL INCHOLSON

IN DEVELOPMENT AT A.C.T.: THE DIFFICULTY OF CROSSING A FIELD

In early April A.C.T. hosted a week-long workshop of *The Difficulty of Crossing a Field*, an extraordinary new music-theater piece currently being developed by A.C.T. Artistic Director Carey Perloff, playwright Mac Wellman, composer David Lang, and the acclaimed Kronos Quartet. The libretto for *The Difficulty of Crossing a Field* was written by Wellman during his playwriting residency (supported by Theatre Communications Group/Pew Charitable Trusts) at A.C.T. in 1995–96. Set on a Selma, Alabama, plantation in 1854, *Difficulty* is based on a short story by 19th-century San Francisco-based fiction writer and journalist Ambrose Bierce, whose searing examination of the human toll of the Civil War and the end of slavery remains unique in American literature.

continued on page 45



THE DIFFICULTY OF CROSSING A FIELD

(clockwise from top):
(l to r) chorus singers
Anika Noni Rose, Hope
Briggs, Fred Winthrop,
and Baomi Butts;
Kronos Quartet
members Hank Dutt
and Jennifer Culp;
A.C.T. Artistic Director
Carey Perloff, (l to r)
Dutt, musical director
Peter Grünberg, and
composer David Lang;
and singer Lianne
Marie Dobbs.

PHOTOS BY KEVIN BERNIE

A.C.T. NEWS

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AUDIENCE EXCHANGES

These informal, anything-goes sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

A.C.T. PERSPECTIVES

This popular series of free public symposia is back in 1998-99 from 7 to 9 p.m. on selected Monday evenings in the Geary Theater. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen the play to attend.

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis of the play, and additional background information about the playwright and the social and historical context of the work. A subscription for seven handbooks is available by mail to full-season subscribers for \$42 (\$21 for opening night subscribers); limited copies of handbooks for individual plays are also available for purchase at the Geary Theater Box Office, located at 405 Geary Street at Mason, and at the merchandise stand in the main lobby of the Geary Theater, for \$8 each.

ON TARTUFFE

A.C.T. PROLOGUE

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bacteria, nutri-

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tools you use. For

instance,

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try using soaker hoses. They

leak moisture into the soil

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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

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if everyone who
gardens composted.

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

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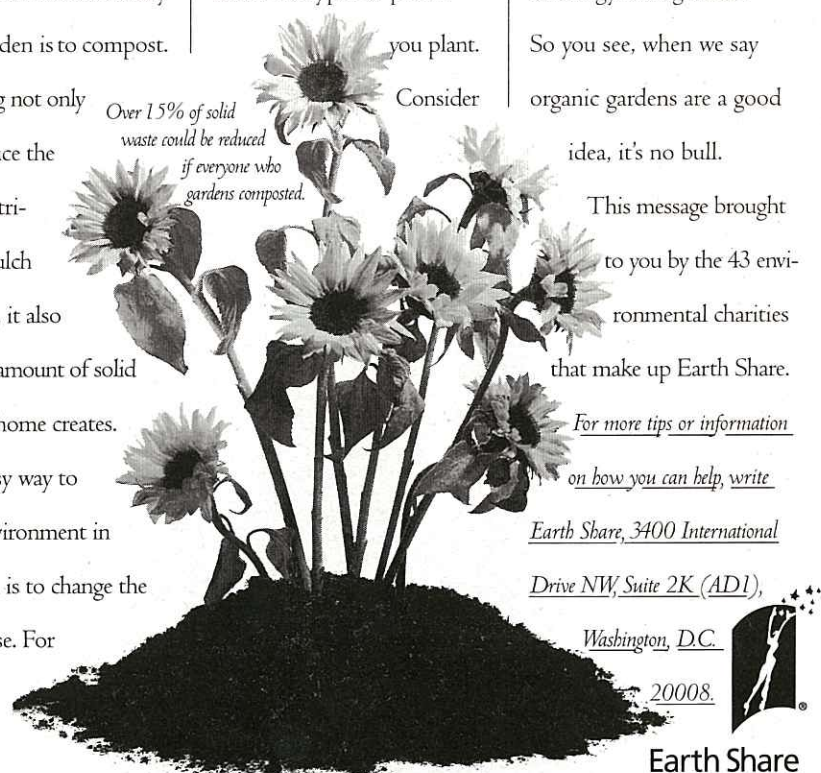
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American Premiere

THE INVENTION OF LOVE

By Tom Stoppard

Directed by Carey Perloff

2 PIANOS, 4 HANDS

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Directed by Ted Dykstra

World Premiere

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Adapted and directed by David Gordon

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Susan Gibney and Art Malik in Indian Ink (photo by Ken Friedman)

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AMERICAN SYMPHONY ORCHESTRA LEAGUE

continued from page 24

color placed them closer to the slave masses than to those free people of color whose wealth, education, values, and complexion more closely resembled upper-class whites, with whom they were sometimes related by blood. . . .

By the 1920s the black aristocracy was scarcely the same that had existed 20 years earlier. The rising tide of racism and the fading of hopes for an integrated society, as well as the decline in the economic base of the old upper class, eroded the prestige and influence of a group that had nurtured ties with whites and advocated assimilation into the larger society. . . . Some of the genteel families . . . chose not to compete with the new economic elite and instead preserved their traditions in splendid isolation from the black community.

—*Aristocrats of Color: The Black Elite, 1880–1920*, by Willard B. Gatewood

The typical patrician family is home-centered, entertains frequently and lavishly, patronizes the opera, ballet, and concerts. The husband either is prominent in a profession or owns a prosperous business. The wife is a charming hostess, well-Posted (Emily) on all the social graces. The son and daughter belong to one of the national Greek-letter fraternities or sororities. They marry within their own set, but only after the girl has made her formal debut.

Today's high society is very different both from the early era when "blue blood" families were in social power and from the wild epoch of the '20s when heiress A'Leilia Walker Robinson gave her daughter a "million-dollar wedding" from the profits of her mother's hair-straightening devices. It has departed from the tradition of the Negro Renaissance when literary figures were feted in art salons such as the Dark Tower of the "mahogany millionairess."

Today's social lights neither assume the airs of the early ancestor-worshipping gentry nor indulge in the lush and lavish party display of the Walker era. The new crowd zoomed to the top after the depression of the '30s and chipped off some of high society's polish and glitter. The war years gave many newcomers a chance to move into the upper brackets and become "pillars of society."

—"How Society Had Its Birth," *Ebony* (1947)

[Nat King] Cole escorted [his daughter Cookie] to the premiere of *Breakfast at Tiffany's*. *Ebony* featured her debut at the Links Cotillion, covering "a day in the life of a debutante" and beginning at the Cole home at 4 a.m. The Cole children knew neither poverty nor the overt racism experienced by less-sheltered black youngsters. They lived a comparatively rarified existence, one that many other blacks, not to mention whites, resented. Maria Cole didn't seem to display a great deal of concern about how anyone else felt; she simply wanted the best for herself and her family. "A lot of people were alienated because they thought she was living too grand to be black," says Kelly Cole. "They thought it was an affectation, but it really wasn't an affectation with



WILLIAM P. GOTTLES

her. It was her New England formality that alienated people. Black people really do have a chip on their shoulder about other black people succeeding. They tried to make her feel guilty, but she wouldn't accept it."

—Nat King Cole, by James Haskins

AMEN

Today Negro America is dotted with fine modern churches whose predominantly female congregations are led by men with tremendous charm as well as deep spiritual powers. Church census data shows that women membership in Negro congregations is 73 per cent compared to 62 per cent among white churches and inevitably the handsome minister is better able to fill the pews on Sunday. Chicago's Rev. J. C. Austin . . . puts it bluntly into these words: "Where there is no passion, there is no power. A minister must have power, he must have a flash in his eye and a spring in his step if he is to maintain his position as a leader. It is when he loses his restraint that he steps down from his standard of righteousness."

—"Ministers with Sex Appeal," *Ebony* (1949)

SOUNDS OF CHANGE

Ever since the middle of the 1940s, the average age of record-buyers had been dropping fast. But in the early years of the '50s that average age had not yet skidded into the teens; the typical record-store customer was in his early 20s, a so-called young adult. To suit his taste, most popular music was still bland and "sophisticated." . . .

But while the grownups were dozing to Mario Lanza and Tony Bennett, the age level of record purchasers kept plummeting until 1958, when teenagers were buying 70 per cent of all records. Simultaneously the world of popular music was inundated by a wild new sound called rock and roll, a thundering mixture of country-western music with Negro rhythm and blues.

—"From Pop to Rock," *The 1950s*

For the first time in history, a Negro blues singer is the heavyweight champion of "Million-aire" row. Fats Domino is Number One gold-record winner for the period of 1948-1958. Chugging ahead with a phenomenal 16 disks that have sold over 1 million each, the 200-pound singing piano-pounder has come within four of beating out the all-time "Million-aire" Bing Crosby whose lifetime total is 20. Fats is so far ahead of the most well-known recording stars of today, that he's lonesome. Lagging far behind the 30-year-old New Orleans rock-'n'-roll boss are Nat King Cole, Frank Sinatra, Harry Belafonte, and Johnny Mathis.

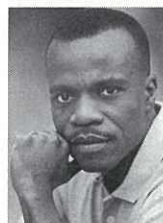
—"Million-Aires," *Ebony* (1959)

Question: Is it a sin to play rock-'n'-roll music for a living? Answer: . . . It seems to me that one must decide to either play gospel music or rock and roll. The two are totally incompatible. . . . The former serves to lift men's souls to higher levels of reality, and therefore to God; the latter so often plunges men's minds into degrading and immoral depths. . . . Never seek to mix the two.

—Rev. Martin Luther King, "Advice for Living," *Ebony* (1958)



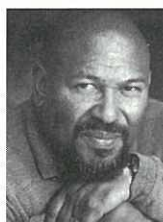
TOM BLAIR* (*Mr. Loyal/Police Officer*) has worked at many of this country's leading regional theaters, including A.C.T. (*Indian Ink*, *The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, the Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory 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 Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



L. PETER CALLENDER* (*Cléante*) has appeared at A.C.T. in *Hecuba*, *Insurrection: Holding History*, *A Streetcar Named Desire*, *The Tempest*, and *The Learned Ladies*. He recently appeared as Paul Laurence Dunbar in *Oak and Ivy*, directed by Charles Randolph-Wright, at Arena Stage and *A Question of Mercy* at the Magic Theatre. Callender has performed in theaters from Broadway to the Bay, including the Helen Hayes Theatre, New York's Public Theater, the Pittsburgh Public Theater, Milwaukee Repertory Theater, Berkeley Repertory Theatre, and the California Shakespeare Festival. Favorite productions include *Playboy of the West Indies*, *Richard II*, *The Elephant Man*, *The Hairy Ape*, *Julius Caesar*, and *The Tempest*. Screen credits include "Nash Bridges," *Dr. Dolittle*, *A Nightmare before Christmas*, *Blue Steel*, and several soap operas. He has trained at the Juilliard School, the Webber/Douglas Academy in London, and the Tadashi Suzuki Company in Japan.



RUDY GUERRERO* (*Valère*) made his Geary Theater debut earlier this season in *A Christmas Carol*. He is a recent graduate of the A.C.T. Advanced Training Program and recipient of the Joan Sadler Professional Theater Intern Fellowship. Bay Area credits include *The Best Little Whorehouse in Texas* at Pacific Alliance Stage Company; *Romeo and Juliet* at Marin Shakespeare Company; *Grease* at the Willows Theater Company; *A Question of Mercy* at the Magic Theatre; and *Josephine*, *The Human Comedy*, *Miami Lights*, and *The Rink* at TheatreWorks. On television he played Eddie in the Emmy Award-winning special *Secrets*. Guerrero has a B.F.A. in musical theater from the Boston Conservatory and an M.F.A. in acting from A.C.T.



STEVEN ANTHONY JONES* (*Orgon*) was last seen at A.C.T. in *Indian Ink* and *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."



NICOLE E. LEWIS⁺ (*Flipote*), a second-year student in the A.C.T. Advanced Training Program (ATP), performed most recently in the ATP production of *As You Like It* at the Magic Theatre. She earned a B.A. in theater and psychology from Yale University, where she performed in *The Colored Museum*, *Suddenly Last Summer*, and *Once on This Island*. Credits also include *The Tempest* at the Williamstown Theatre Festival, *Ain't Misbehavin'* at the Weathervane Theatre, *Children of Eden*, and *Odysseus* at Carnegie Hall Studio, as well as singing at Brandy's Piano Bar in New York.



FANNIE LEE LOWE^{*} (*Madame Pernelle*), from Pocatello, Idaho, came to San Francisco for a two-week vacation and stayed 34 years. She performs with her jazz trio and appeared most recently on "Nash Bridges" and in *Tongues*, directed by Joseph Chaikin, at the Magic Theatre. She worked with Harry Elam and Robert Kelley as Lola in *Jar the Floor* and Mrs. Antrobus in *The Skin of Our Teeth* at TheatreWorks. She has also appeared in feature roles in original Danny Duncan productions for 25 years.



LLOYD C. PORTER⁺ (*Laurent*), a second-year student in the A.C.T. Advanced Training Program (ATP), performed most recently in the ATP production of *As You Like It* at the Magic Theatre. He graduated in 1996 from CSU Fresno with a B.A. in theater arts. Past ATP credits include Borgheim in Ibsen's *Little Eyolf*, the title role of Seneca's *Thyestes*, Peacham in *The Threepenny Opera*, and Morachio in *The Fan*.



ROXANNE RAJA^{*} (*Dorine*), a recent graduate of the A.C.T. Advanced Training Program and recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, recently appeared at the Geary Theater as Nell in *Indian Ink* and as Polyxena in *Hecuba*. 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 Corin and Vanessa Redgrave). Raja spent last summer at the Williamstown Theatre Festival, where she played Polyxena in *Hecuba* and Scheherazade in *The Blue Demon*.



ANIKA NONI ROSE^{*} (*Mariane*) was last seen on the Geary stage in *Insurrection: Holding History* (Bay Area Theatre Critics' Circle Award for best ensemble). She received a 1998 *Backstage West*/Garland Award, Brad Rosenstein's Upstage/Downstage Award, and a Dean Goodman Choice Award for her performance in *Valley Song* at Berkeley Repertory Theatre. A 1997 graduate of the A.C.T. Advanced Training Program (ATP), her studio credits include several roles in *Mules*, Muriel in *Ah, Wilderness!* and the title roles of *Iphigenia at Aulis* and *Hedda Gabler*. She also performed in the A.C.T. Master of Fine Arts Program production of *A Mouthful of Birds*, by Caryl Churchill and David Lan; *Afrobluesoulpower's Watermelon*, with Thick Description at New Langton Arts; and *Hydriotaphia, or the Death of Dr. Browne* at Berkeley Repertory Theatre. Rose received her B.A. in theater from Florida A&M University.



DARRYL THEIRSE^{*} (*Tartuffe*) makes his A.C.T. debut in *Tartuffe*. He played Paul in South Coast Repertory's *Six Degrees of Separation*, for which he received a Drama-Logue Award. Other theater credits include *The Importance of Being Earnest*, *Jeffrey* (original cast), *Playboy of the West Indies* (Gerald Guittierrez, dir.), *Richard II* (Stephen Berkoff, dir.), and *Death of the Last Black Man in the Whole Entire World* at Yale Repertory Theatre. Television credits include starring with Bob Newhart and Judd Hirsh on "George and Leo," "The Monroes" (series regular), "The Osiris Chronicles," the television movies *Cagney and Lacey* and *Voice from the Grave*, and guest appearances on "Jesse" and "Becker." Film credits include *Turbulence*, *I Love You, Don't Touch Me!* *The Jerky Boys*, and *Chicago Cab*. This fall he can be seen on the new show "Popular." Theirse is a graduate of the Yale School of Drama.



SHONA TUCKER^{*} (*Elmire*) appeared at A.C.T. in *Insurrection: Holding History*. She recently appeared in *Oak and Ivy*, directed by Charles Randolph-Wright, at Arena Stage. She has appeared off Broadway in *Henry VI*, *Twelfth Night*, and *The African Company Presents Richard III* at the Public Theater; *A Light Shining in Buckinghamshire* (Obie Award) and *The Investigation of the Murder in El Salvador* at the New York Theatre Workshop; *From the Mississippi Delta* at Circle in the Square; *Marvin's Room* at Playwrights Horizons; *Greeks* at Manhattan Theatre Club; and *The Caucasian Chalk Circle* at the New York Shakespeare Festival. She has worked at many regional theaters, including Syracuse Stage, Seattle Repertory Theatre, Indiana Repertory Theatre, Milwaukee Repertory Theater, the Acting Company, the Goodspeed Opera House, the Dallas Theatre Center, and Arena Stage. Screen credits include *Boys on the Side*, Woody Allen's *Alice*, "New York Undercover," "One Life to Live," and "Loving." Tucker received her B.S. from Northwestern University and M.F.A. from New York University and has been honored with a Fulbright Scholarship and an Audelco Award.



GREGORY WALLACE^{*} (*Damis*) was previously seen at A.C.T. as Ron in *Insurrection: Holding History* and as Belize in the long-running production of *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *Someone to Watch over Me* at South Coast Repertory, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellers's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and "Internal Affairs." Wallace is a graduate of the Yale School of Drama and teaches acting in the A.C.T. Advanced Training Program.

MARCO BARRICELLI^{*} (*Understudy/Fight Consultant/Assistant Director*), an associate artist at A.C.T. since 1996, has appeared in *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Among his other favorite theatrical experiences are: *Magic Fire* at the Guthrie Theater; *Silence* with the Japanese theater company Subaru and Milwaukee Repertory



Theater; *A Moon for the Misbegotten* at Milwaukee Repertory Theater; *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award); *Richard III* and *Cat on a Hot Tin Roof* at Missouri Repertory Theatre; and *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with the Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, Utah Shakespearean Festival, California Shakespeare Festival, and Illinois Shakespeare Festival, among many others. Screen credits include "L.A. Law," *Romeo and Juliet*, *Cipango!* and *11th Hour*. A graduate of the Juilliard School, Barricelli teaches and directs in the A.C.T. Advanced Training Program.



MARGO HALL* (*Understudy/Assistant Director*) has appeared at A.C.T. in *Hecuba* and *A Streetcar Named Desire*. She recently appeared as Alice Dunbar in *Oak and Ivy*, directed by Charles Randolph-Wright, at Arena Stage. She made her San Francisco theatrical debut as Anita Hill in *Unquestioned Integrity: The Hill Thomas Hearings* at the Magic Theatre. Last year she received critical acclaim in *Polaroid Stories* and earned a Goldie Award for her acting and directing achievements. She has appeared with WORD FOR WORD in *Rose Johnny* and *The Blues I'm Playing* (which toured Paris). As a member of Arena Stage's acting company, she appeared in *A Midsummer Night's Dream*, *Guess Who's Coming to Dinner?*, *Conquest of the South Pole*, and *Playboy of the West Indies*. Hall's screen work includes "Nash Bridges" and *Coming Home Again* with Kirk Douglas. She received her M.F.A. from Catholic University of America and is a core member of San Francisco's Campo Santo.



JUNE A. LOMENA* (*Understudy*) made her A.C.T. debut last season in *Insurrection: Holding History*. Her theater credits also include *Venus* and *The America Play* with Thick Description, *Late Bus to Mecca* with Theatre Rhinoceros and the Black Artists' Contemporary Cultural Experience, *A Midsummer Night's Dream* and *As You Like It* with the San Francisco Shakespeare Festival, *Sirens* and *Pieces of the Quilt* with the Magic Theatre, *Pericles* and *Twelfth Night* with Shakespeare Santa Cruz, and *Macbeth* with Berkeley Repertory Theatre. Lomena attended the A.C.T. Summer Training Congress in 1993 and apprenticed at the California Shakespeare Festival in 1994. She studied political science and English literature at Brown University.



MICHAEL GENE SULLIVAN* (*Understudy*) last appeared at A.C.T. in *The First Picture Show*. Other A.C.T. credits include *Machinal*, *Pecong*, and, for the past three years, *A Christmas Carol*. He is also a member of the Tony and Obie Award-winning San Francisco Mime Troupe, where he has performed in, written, or directed over 20 productions. Other credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, and the Eureka and Lorraine Hansberry Theatres, as well as performances off Broadway, at the Kennedy Center, and at theater festivals in Hong Kong, Jerusalem, South Korea, Canada, and Belgium. This fall Sullivan's one-person show, *Did Anyone Ever Tell You—You Look Like Huey P. Newton?* will world premiere at the New York International Fringe Theatre Festival.



RHONNIE WASHINGTON* (*Understudy*) is part of the College of Creative Arts Department of Theatre Arts at San Francisco State University (SFSU). An associate artist with Thick Description, he has appeared there in Suzan-Lori Parks's *Venus*, *Blade to the Heat*, *Santos y Santos*, *King Lear*, and *The America Play*. He played Agmar in the American CitiZen's Theatre production of *The Gods of the Mountain*. Washington directed Tennessee Williams's *Glass Menagerie* at SFSU last fall and will direct Lanford Wilson's *Burn This* in October.

CHARLES RANDOLPH-WRIGHT (*Director*) directed *Insurrection: Holding History* at A.C.T. last season. He currently is a producer and writer of Showtime television's critically acclaimed series "Linc's." He recently directed *Oak and Ivy* at Arena Stage, and cowrote and directed *The Diva Is Dismissed* at the New York Shakespeare Festival/Public Theater and in Los Angeles and *Homework* in New York and Los Angeles. Other theater directing credits include the 20th-anniversary production of *Hair* at the United Nations, *Miss Coco Peru's Liquid Universe* in New York and Los Angeles, and productions at Lincoln Center, New York Theatre Workshop, Manhattan Theatre Club, Classic Stage Company, Mark Taper Forum, and Carnegie Hall. His productions have received NAACP Image, Drama-Logue, Ovation, *L.A. Weekly*, Robbie, Garland, and Bay Area Theatre Critics' Circle awards. Screenplay credits include *Homework* for 20th Century Fox, *Fool's Hill* for Walt Disney Pictures, *The Angela Davis Story* for Castle Rock Entertainment (coproducer) and the recently completed *White Chocolate* (cowritten with John Leguizamo). Upcoming projects include producing and cowriting *Bloodlines*, a Showtime film starring Vanessa L. Williams. An honors graduate of Duke University, he is a founding member of the Wright Foundation of South Carolina.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design from 1989-90; he most recently designed the sets for *Mary Stuart* and *Machinal*. He has designed the scenery for more than 150 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theater, Arizona Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

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

PETER MARADUDIN (*Lighting Designer*) has designed the lighting for more than 30 A.C.T. productions, including *Long Day's Journey into Night*,

Juno and the Paycock, Hecuba, Old Times, Mary Stuart, Insurrection: Holding History, Mrs. Warren's Profession, Singer's Boy, The Royal Family, Machinal, A Christmas Carol, The Rose Tattoo, Shlemiel the First, The Matchmaker, The Cherry Orchard, Dark Rapture, and The Tempest. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Ballad of Yachiyo* at the Public Theater. His regional theater designs include more than 200 productions for companies across the United States; other recent Bay Area productions include *Hydriotaphia, Skylight, Valley Song, and Pentecost* for Berkeley Rep. Maradudin has received four Los Angeles Theatre Critics' Circle Awards, more than thirty Drama-Logue Awards, and an Angstrom Award for lifetime achievement. He is a principal designer with Light and Truth, a San Francisco lighting-design firm, and is on the faculty of the California Institute of the Arts.

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 *The First Picture Show, Long Day's Journey into Night, 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 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 *Divas Simply Singing*, a benefit for Project Angel Food and other AIDS charities.

RICK ECHOLS (*Hair and Makeup*) has worked on 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*.

KIMBERLY MARK WEBB* (*Production Stage Manager*) returns this year for his fifth season at A.C.T., where he has worked most recently on *Long Day's Journey into Night, Juno and the Paycock, Hecuba* (at A.C.T. and the Williamstown Theatre Festival), *A Streetcar Named Desire, Insurrection: Holding History, Mary Stuart, and Old Times*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions, including the Mark Taper mainstage inaugural production of Brecht's *Galileo, The Norman Conquests, American Buffalo* (coproduced with Milwaukee Repertory Theatre), *The Tooth of Crime, Man and Superman, Hard Times* (as part of New York's Joyce Festival), *Spunk*, and *An Ideal Husband*. Other credits include the San Francisco production of *Picasso at the Lapin Agile, The Woman Warrior* for Center Theatre Group in Los Angeles, and *The Lady from the Sea* at Boston's Huntington Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

ELISA GUTHERTZ* (*Assistant Stage Manager*) was assistant stage manager for *Long Day's Journey into Night* earlier this season at A.C.T. Other A.C.T. credits include *Mary Stuart, A Streetcar Named Desire, The Royal Family, The Rose Tattoo, Gaslight, and Dark Rapture*. She was also recently the stage manager for Berkeley Repertory Theatre's production of *Collected Stories*. She has stage-managed numerous productions with the California Shakespeare Festival, including *Othello, Richard III, and Pericles*.



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, and the American premiere of Tom Stoppard's *Indian Ink*. Other work at A.C.T. includes Friedrich Schiller's *Mary Stuart* and Harold Pinter's *Old Times*; 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 Ayvazian'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 M. KITCHEN (*Managing Director*), now in her 25th year of professional theater management and production, joined A.C.T. as managing director in 1996. She is a member of the executive committee of the U.S. League of Resident Theatres (LORT), the arts evaluation and accreditation team of the Western Association of Schools and Colleges, the board of governors of the Commonwealth Club of California, and the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, she has served as a strategic planning consultant for leading arts and educational institutions, taught at eight universities and colleges throughout the country, and served on the Canada Council Theatre Advisory Committee and the executive committee of the Edmonton Professional Arts Council. 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.

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

†Students in the A.C.T. Advanced Training Program

Conservatory in 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (*Producing Director*) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

CRAIG SLAIGHT (*Young Conservatory Director*) spent ten years in Los Angeles directing theater and television before joining A.C.T. in 1988. An award-winning educator, Slaight is a consultant to the Educational Theater Association and the National Foundation for Advancement in the Arts and is a frequent 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 Teenage." 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*.

VISA U.S.A.

San Francisco-based Visa U.S.A. is proud to continue its support of A.C.T. as part of the company's commitment to performing arts that enrich the lives of people in the Bay Area and beyond.

For patrons of the arts, Visa is truly "everywhere you want to be." Visa supports a variety of events each year that entertain, excite, and educate customers. These events touch upon a wide variety of interests, ranging from musical performances to world-class exhibits and tours. In addition to being the preferred card of A.C.T., Visa is involved with the San Francisco Symphony, The Orchestra Partnership (TOPS), and "A Grand Design: The Art of the Victoria and Albert Museum"—the first traveling exhibition of selections from the London museum's legendary masterpieces (on view in San Francisco at the Legion of Honor February 13–May 9).

Visa card products, preference programs, and special offers help to bring the arts closer to thousands of patrons nationwide. Last holiday season, for example, preferred seating was available to patrons who used their Visa cards to purchase tickets to A.C.T.'s *Christmas Carol*.

KBLX 102.9 FM

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

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

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

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

BISCUITS & BLUES

Biscuits & Blues, in the heart of San Francisco's downtown theater district, is an intimate restaurant, bar, and music venue serving the best in contemporary southern cuisine and offering live music nightly. The facility features the best of Bay Area and national blues artists with a concert-quality sound system that heightens the listening experience. Biscuits & Blues serves fresh and updated seasonal American cuisine with an emphasis on influences from the American South, including seafood, steak, chicken, vegetarian options, salads, appetizers, and homemade desserts. Yep—we have biscuits!

Biscuits & Blues offers live entertainment, without age limits, with dinner served from 5 p.m. Monday through Friday, and from 6 p.m. Saturdays and Sundays. Happy hours are 5–7 p.m. nightly. The mirror-backed, full-service premium bar offers reasonably priced beverages with an emphasis on upscale liquors, local micro brews on draft, and California wines.

Biscuits & Blues is conveniently located at 401 Mason Street, across the street from the Geary Theater and just one short block from historic Union Square. The box office is open after 10 a.m. Monday through Saturday. Tickets and reservations can be arranged by calling (415) 292-2583.

HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

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

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For information about the Friends of A.C.T., call (415) 439-2301.

For information about ushering, call (415) 439-2349.

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VISIT IRELAND WITH A.C.T.

Experience the great Irish literary tradition on A.C.T.'s second tour to the Emerald Isle, September 29–October 9, 1999. This ten-day excursion brings A.C.T. professionals and fellow travelers together for a dramatic journey to the heart of the Irish theater, which has become increasingly popular on this side of the Atlantic in recent years as contemporary Irish drama has taken Broadway and off-Broadway stages by storm.

The trip begins with three nights in the lively city of Galway, where we'll visit the Druid Theatre (home to the Tony Award-winning director Garry Hines) and meet with leading members of that city's vibrant theater community. On a day trip to the isolated Aran Islands, the setting of John Synge's plays, you can glimpse the Ireland of centuries past before continuing up the coast to spend two days in the region immortalized in Yeats's poetry. The journey concludes with four nights in the capital city during the world-renowned Dublin Theatre Festival. This annual festival features a rich variety of productions, including plays from Irish writers old and new, as well as the best of new international drama and the performing arts. You'll receive tickets to three productions and the chance to meet the festival director at the Dublin Writer's Museum.

The \$2,750 package price includes round-trip air travel from San Francisco on Delta Airlines, nine nights' accommodations (including breakfast daily), guided sightseeing tours, theater tickets and discussions, five dinners, all taxes and portage, and a tax-deductible contribution to A.C.T. Reserve your place now! Call (415) 439-2313 for a free brochure.

RING IN THE MILLENNIUM WITH A.C.T. IN LONDON

It's not too early to start planning your millennial New Year's Eve celebration with A.C.T. in London. From December 26, 1999 through January 2, 2000, A.C.T.'s fourth annual New Year's London tour will bring together A.C.T. professionals and fellow theater lovers for a dramatic journey to the heart of English theater for a once-in-a-millennium opportunity to welcome the year 2000 at Windsor Castle.

The group will spend seven days and six nights in London attending the best current theatrical offerings, including West End shows, a production at the renowned Royal National Theatre, and a New Year's Day performance at the recently restored Globe Theatre (including a backstage tour and afternoon tea). Other highlights include personalized guided tours of London, a day trip to William Shakespeare's home, Stratford-upon-Avon (and a matinee at the



Video still from *The Crossing* (Bill Viola, 1996); *The Bohemian Foundation Collection*, promised gift to the Solomon R. Guggenheim Museum, New York




KIRA PEROV

Royal Shakespeare Theatre), and a special New Year's Eve visit to Windsor Castle, including the queen's official residence which was recently reopened to the public after a five-year, \$63 million renovation. You can celebrate New Year's Eve with a private dinner at London's famous Beefeater's Banquet Hall and, as the seconds tick down to the year 2000, view the magnificent fireworks from St. Katherine's dock along the Thames River.

The \$2,999 package price includes round-trip, nonstop airfare from any city in the U.S., first-class accommodations at the Millennium Gloucester Hotel, located just a few blocks from Hyde Park and Kensington Gardens, full English breakfast daily, orchestra-seat tickets to all productions, a London transportation pass, all taxes and portage, and a tax-deductible contribution to A.C.T. For a free information packet, please call (415) 439-2313.

A.C.T. JOINS CITYSEARCH ON THE WEB

 CitySearch7.com and A.C.T. have teamed up to provide an exciting new forum for discussion of Bay Area theater. Now you can see what fellow theatergoers think of *Tartuffe* anytime, day or night, and respond with your own thoughts. Simply log on to CitySearch7.com at www.citysearch7.com, click on "Post on Our Message Boards," click on the A.C.T. discussion, and register your opinion. CitySearch7.com—it's how to get to the good stuff in the Bay Area.

A.C.T. APPLAUDS SFMOMA FOR DRAMATIC PRESENTATION OF BILL VIOLA EXHIBITION

A.C.T. encourages you to enjoy a theatrical experience in an unexpected location. Journey through a dramatic series of video installations and experience a wide spectrum of emotional states as the San Francisco Museum of Modern Art presents "Bill Viola," a full-scale overview of the work of the California-based media artist, on view from June 25 through September 12. Widely recognized as the leading figure in his field, Viola creates environments that poignantly address the universal themes of life and death, the passage of time, the power of nature, human spirituality, and personal relationships. Viola's longtime friend, renowned theater director Peter Sellars, contributed his talents to the staging of the time-based theatrical works, enhancing the presentation of this highly moving exhibition.

SFMOMA is located at 151 Third Street. For hours and exhibition information, please call SFMOMA at (415) 357-4000. ■

American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible. The list below reflects gifts received between April 10, 1998, and April 12, 1999.

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Full-season subscribers save up to 29% and receive special benefits including parking, restaurant, and extra-ticket discounts, performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 to find out about four- and seven-play packages.

Discounts

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

Student subscriptions are also available at half price. **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.

SPECIAL PROGRAMS

A.C.T. Extras

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./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.

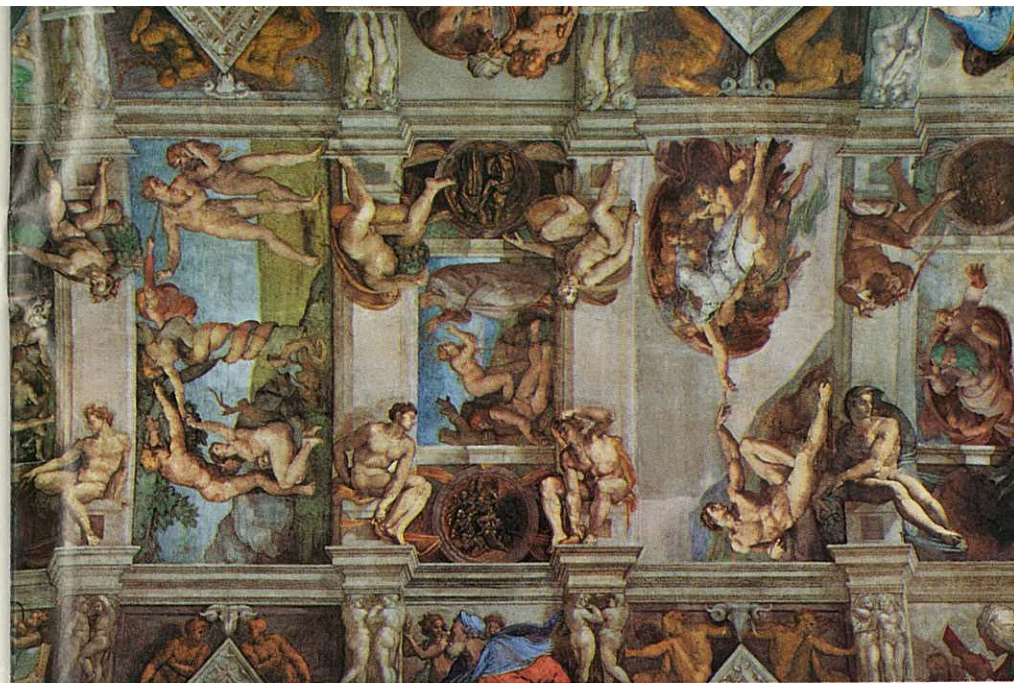


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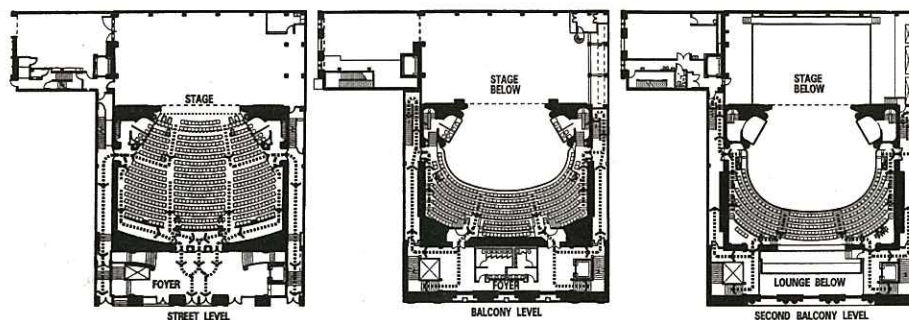
A.C.T. is funded in part by the California Arts Council, a state agency.

A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.



Here's to never being satisfied.

GEARY THEATER EXITS



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