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Dear Friend:

Welcome to A.C.T.'s 1994-95 season! We're honored to open with one of the most extraordinary American plays in decades. For all of us who love live theater, *Angels in America* is a heartening phenomenon. Just when you thought that Hollywood had swallowed the American theater, that the language of O'Neill and Williams had degenerated into "infotainment" soundbites, along comes a play bursting with imagination, relentlessly thought-provoking, and hugely theatrical...a play that travels from Brooklyn to Antarctica to heaven ("a city much like San Francisco") and back in a matter of moments...a play that celebrates our struggle to understand what it means to be American as we confront the approaching millennium. At the heart of *Angels* lies the magic of theatrical transformation, through which we watch a cast of eight actors perform nearly thirty roles across a span of generations. If playwright Tony Kushner grants us no easy answers, his monumental two-part epic offers our collective imaginations a seven-hour workout that makes us feel we have been part of a miraculous experience, rather than just witnesses to an event.

*Angels* reminds us of what theater can be when it breaks all the rules and begins to dream again. And it comes at a particularly auspicious time in A.C.T.'s history, when finally, after more than four years of struggle, we too are beginning to dream again. On June 13, A.C.T. celebrated the beginning of reconstruction on our beautiful home, the Geary Theater, so heavily damaged in the Loma Prieta earthquake. Suddenly it was as if (to use a San Francisco metaphor) the fog had lifted and we could see the future spread out before us: a future of major new plays, rich classics, and wonderful musicals taking place on what will surely be one of the finest stages in America. With the promise of returning to the Geary next season—to echo Kushner's angel—the great work begins.

So, to those of you who have been coming to A.C.T. for years, THANK YOU! You have been critical in realizing our dream—by staying with us as we travel from theater to theater, growing with us through an exciting artistic transition, and placing yourselves at the center of our ongoing dialogue about A.C.T.'s future and our role in the diverse communities that make up the Bay Area. We will strive to create theater for you that deserves the trust you have placed in us.

And to those of you joining A.C.T. for the first time with *Angels in America*, or returning for the first time in many years, WELCOME! We're thrilled to have you, and we hope that you'll get so hooked on live theater tonight that you'll come back for the rest of what promises to be a truly adventurous season—a season that, like *Angels*, celebrates the transformative powers of live theater. From the poetic and bittersweet world of David Storey's *Home* to the hilarious word games and identity confusion of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, from the elegant and absurd backstage antics of Molnar's *The Play's the Thing* to the horrifying crime of passion that drives Shakespeare's *Othello*, from *Angels in America* to Euripides' vivid revenge drama *Hecuba*, A.C.T. promises to amaze you, amuse you, and engage you.

As Prior Walter says in *Angels*: "You are fabulous creatures, each and every one...More life!"

Thank you for coming.

Carey Perloff, Artistic Director

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American Conservatory Theater

presents

ANGELS IN AMERICA
A Gay Fantasia on National Themes

by Tony Kushner
Directed by Mark Wing-Davey

Associate Director Nick Mangano
Scenery by Kate Edmunds
Costumes by Catherine Zuber
Lighting by Christopher Akerlind
Sound by James LeBrecht
Dialect Consultant Deborah Sussel
Casting by Ellen Novack, C.S.A.; Meryl Lind Shaw
Flight Coordinator Edward L. Raymond
Flight Consultants Anne Polland, David Heron
Fight Coordinator Michael Cawelti
Dance Coordinator John Loschmann

Bethesda Fountain Designed by Clair Stringer

Stage Management Staff
Donna Rose Fletcher, Thom Benedict, and Kimberly Mark Webb
Karin Tucker—Intern

Angels in America was commissioned by and received its premiere at the Eureka Theatre, San Francisco, in May, 1991.

Also produced by the Center Theatre Group/Mark Taper Forum of Los Angeles, Gordon Davidson, Artistic Director/Producer.


Angels in America was awarded a major grant from the Fund for New American Plays, a project of the John F. Kennedy Center for the Performing Arts with support from American Express in cooperation with the President’s Committee on the Arts and the Humanities.

The Marines Memorial Theatre is under the general direction of Charles H. Duggan.

Lozspeakers generously provided by Meyer Sound Laboratories.

This production of Angels in America was made possible in part by the generosity of James C. Hormel, San Francisco Focus, and the L.J. Skaggs and Mary Skaggs Foundation.
At the Stage Door Theatre

H.O.M.E.

By David Storey
October 20 - December 4

Four longtime A.C.T. company members unite on stage in this poetic portrait of people in search of a place to call “home.” At once comic and heartbreaking, David Storey’s award-winning Broadway drama is “a lovely play, a play to lose yourself in, to trust implicitly,” according to the New York Times.

Rosencrantz & Guildenstern are Dead

By Tom Stoppard
December 14 - February 5

This Tony Award winner is a madcap tale of major misadventure! Join the fun as two minor characters from Hamlet struggle to discern what role Shakespeare really intended them to play. Master of wit Tom Stoppard (Travesties, The Real Thing, Hapgood) turns the Bard upside down and concocts a delicious verbal dance that redefines absurdism.

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ANGELS IN AMERICA

PART TWO: PERESTROIKA
(1992)

The Cast
(in order of speaking appearance)

Aleksei Antediluvianovich Prelapsarianov
The Angel
Mr. Lies
Harper Amaty Pitt
Joseph Porter Pitt
Hannah Porter Pitt
Prior Walter
Belize
Henry, Roy’s doctor
Roy Cohn
Louis Ironson
Ethel Rosenberg
Mormon Mother
Emily, a nurse
The Angel Asiatica
The Angel Antarctica
The Angel Oceania
The Angel Africani
The Angel Europa
The Angel Australia
Rabbi Isidor Chemelwitz
Sarah Ironson

Cristine McMurdo-Wallis
Lise Bruneau
Gregory Wallace
Julia Gibson
Steven Culp
Cristine McMurdo-Wallis
Garret Dillahunt
Gregory Wallace
Cristine McMurdo-Wallis
Peter Zapp
Ben Shenkman
Cristine McMurdo-Wallis
Steven Culp
Lise Bruneau
Lise Bruneau
Cristine McMurdo-Wallis
Peter Zapp
Gregory Wallace
Julia Gibson
Steven Culp
Ben Shenkman
Cristine McMurdo-Wallis
Ben Shenkman

Understudies
Roy Cohn—Louis Parnell*; Louis Ironson—Neal Shorstein;
The Angel, Harper Pitt—Lisa Steindler; Prior Walter, Joe Pitt—Jamison Jones;
Hannah Pitt—Valerie O’Riordan; Belize—W. Allen Taylor*

*Also appearing in the ensemble

Act I: Spooj
January 1985

Act II: The Epistle
February 1986

Act III: Borborygmi
February 1986

Act IV: John Brown’s Body
February 1986

Act V: Heaven, I’m in Heaven
February 1986

Epilogue: Bethesda
January 1990

There will be two intermissions.
**Millennium Approaches**

**A Synopsis**

**Act I: Bad News**
(October - November 1985)
Roy Cohn, once Senator Joseph McCarthy's chief counsel and now a conservative power broker, offers a Justice Department job to Joe Pitt, a young Reaganite Mormon and clerk for the Federal Court of Appeals in Brooklyn. Joe's wife, Harper, is so anxious about her troubled marriage that she spends her days spinning Valium-induced fantasies about the disappearing ozone layer, knife-wielding men, and escapist travel. Joe is frustrated by Harper's refusal to move to Washington and her deteriorating mental health; Harper is heartbroken by Joe's obviously decreasing sexual attraction to her. Meanwhile, Prior Walter reveals to longtime lover Louis Ironson that he has discovered a Kaposi's sarcoma lesion on his arm—Prior has AIDS. Louis consults a rabbi about the moral consequences of abandoning someone you love.

Joe encounters Louis—a word processor for the appellate court—crying in the courthouse men's room. Louis immediately assumes that Joe is gay, which Joe denies. Prior and Harper meet in a mutual dream; Prior reveals to Harper that her husband is a homosexual. Harper confronts Joe, who again denies that he is gay; Harper claims to be pregnant. Louis admits to Prior that he can't deal with Prior's advancing illness. Roy gets the bad news from his doctor; he too has AIDS.

**Act II: In Vitro**
(December 1985 - January 1986)
Prior's condition worsens and Louis rushes him to the hospital; Louis steals out while Prior is sleeping and doesn't come back. Roy pressures Joe to leave Harper and take the job in Washington and tells Joe he is dying of liver cancer. Louis has sex with a stranger in Central Park. In the hospital, Prior tells Belize, his best friend and ex-lover, that he has been hearing a Voice (the sound of which gives him an erection) and despairs over Louis's inconstancy.

Joe has lunch with Roy and a Justice Department public relations man who has come to New York to persuade Joe to accept the job. Roy reveals that he is threatened by disbarment proceedings and asks Joe to use his influence in the new position to protect him. Although appalled by Roy's unethical suggestion, Joe agrees to consider it. Joe again meets Louis, this time on the steps of the courthouse. Late that night, Joe calls his mother, Hannah Pitt, in Salt Lake City, and blurts out to her that he is gay. She hangs up on him angrily. The next morning, Joe admits to Harper that, though he still loves his "buddy," he has no sexual feelings for her; she vanishes with the help of Mr. Lies, her imaginary travel agent.

Louis visits Prior in the hospital to tell him he is leaving; Prior curses Louis's worthless love. Hannah arranges to sell her house and move to New York.

**Act III: Not-Yet-Conscious, Forward Dawning**
(January 1986)
Prior is awakened in his apartment by the ghosts of ancestors who died in previous plagues. They announce the impending Infinite Descent of a heavenly Messenger. Louis meets Belize in a coffee shop and confesses his misery at betraying Prior. Belize refuses to help Louis and tells him that Prior is afraid he's going crazy: Prior has begun to see mysterious omens popping up in the hospital.

The anguish Harper escapes into a fantasy Antarctica complete with a baby girl in her womb and an Eskimo husband. Hannah arrives from Salt Lake City and gets lost in the South Bronx; a homeless woman directs her to the Mormon Visitor's Center in Manhattan.

Joe turns down Roy's job offer. Furiously scornful, Roy instructs Joe in the necessity of putting effectiveness before morality and brags about his greatest accomplishment: convincing the judge to execute Ethel Rosenberg. After Joe leaves, Roy is visited by Ethel's ghost, who calls an ambulance when Roy collapses.

That night Joe follows Louis to Central Park; they kiss and go to Louis's apartment. Prior, home alone, is terrified by the unearthly beating of wings. With a great blaze of triumphant music, the Angel crashes into his bedroom and announces:

Greetings, Prophet;
The Great Work begins:
The Messenger has arrived.
The Mormon Church: Made in America

by Tim Fisher

On the night of September 21, 1823, near the Finger Lakes region of New York state, the angel Moroni descended to America and materialized in the bedroom of eighteen-year-old Joseph Smith, the son of a failed farmer. Moroni told Smith he had been chosen by God to recover a book of ancient gold plates on which were engraved the history of the former inhabitants of the continent and the everlasting Gospel as delivered by Jesus Christ. Two "seer stones"—called Urim and Thummim—would give him the power to translate them. Smith found the plates and stones the following day, buried in a hill four miles from the town of Palmyra, New York. In 1827, he began dictating a translation of the plates "reformed Egyptian" from behind a protective screen to his wife and two neighbors.

Three years later, the Book of Mormon was published. Similar to the old Testament in style and structure (twenty-seven thousand words were borrowed from it), and written in the language of the King James Bible, the Book of Mormon tells the troubled history of the people who inhabited America from 600 B.C.E. to 421 C.E. Distributed throughout the five-hundred-page narrative are exalted discourses on doctrine and social unrest, including a prophesy of the Messiah's return, a great apostasy to follow, and the eventual restoration of the Kingdom of God on Earth. A main accomplishment of the Book of Mormon was the lofty but no-nonsense way it addressed the religious and social anxiety of the day, which was marked by revival teaching, occultism, Indian wars, splintering Protestant faiths, adventism, new sects, and communal experiments such as the Shakers, Millerites, and Universalists.

Smith founded the Mormon church in Fayette, New York six months after the book was published. Revelations informed him that God was angry with the Christian churches because they had wandered from Christ's original teachings. The Mormons were to reconstruct the true Church of Christ (of the Latter-day Saints) as He had originally intended. By the following month, forty local people had been baptized as Mormons and recognized Smith as "Seer, a Translator, a Prophet, an Apostle of Jesus Christ, and Elder of the Church through the will of God the Father, and the grace of your Lord Jesus Christ."

With subsequent revelations, Smith attended to practical and administrative matters not covered in the Book of Mormon. Such revelations would come to each current president throughout the church's history, representing an early flexibility that enabled Mormon leaders to make rapid changes to fit the times. In light of its contemporary reputation for rigid conservatism and no-coffee/booze/sex/cussing prudishness, flexibility is an ironic characteristic, but in many cases the church's survival depended on it.

Onward and Westward

By late 1830, the Mormons numbered several hundred converts. Smith received a revelation that the church should create the New Jerusalem "on the border of the Lamanites"—the boundary of white territory in the West—and the first Mormon village was established the next year in Kirtland, Ohio. Here Smith announced the Order of Enoch, a revelation that called for all arriving converts to deposit their possessions with the bishop. The church prospered quickly from this pooling of resources, and as the population tripled, Smith ordered new colonies to be established in Missouri.

In both locations, the surrounding communities of non-Mormons (labelled "gentiles" by the Saints) became threatened by the industry and expansion of their neighbors. In 1834, the two thousand Missouri Mormons were attacked by southerners, who did not take kindly to Mormon abolitionism and its policy welcoming blacks. Death threats and mob violence eventually forced Smith to take his Mormons north to the tiny town of Nauvoo, Illinois.

A short-lived but rapid prosperity followed for the church. Thanks to missionary work, the first wave of some ninety thousand converts from abroad came pouring in. Nauvoo was granted a charter that made the church virtually its own theocratic principality. In 1840, Mormons demonstrated their voting power by handing a Democratic candidate a miraculous victory over his Whig opponent. During this time, through many revelations, Smith made doc-
In June 1844, Smith ordered the destruction of a Nauvoo press in retaliation for an anti-Mormon article it had published. This was the excuse many had been waiting for. “CITIZENS ARISE. ONE AND ALL!!” blasted one headline. “Can you Stand by and suffer such INFERNAL DEVILS! to Rob men of their property and rights, without avenging them?” A warrant for his arrest was issued by the governor, who promised Smith protection if he would give himself up. When Smith and his brother Hyrum surrendered at the jail in Carthage, the county seat, to await trial, they were put under special guard. The governor went to Nauvoo to investigate. Soon after he left, a mob stormed the first-floor cell holding the Smiths and lynched them both.

Brigham Young and Utah

Smith’s death brought Brigham Young, one of his closest advisors, to power amidst chaos. Fortunately Young’s organizational abilities and insistence that Smith’s revelations and administrative structure be followed to the letter prevailed, ensuring the Mormons’ ultimate survival. By 1850, under his leadership, sixty thousand Mormons had made the exodus from Nauvoo to the Great Basin, site of the future Salt Lake City, where they prospered beyond many expectations.

Although already on the path to becoming the straight-laced group they are thought of today, in Young’s time Mormons were far less repressed than their contemporaries. An advocate of good old-fashioned fun (as long as it did not become a priority above church work), Young had a penchant for dancing and built a giant resort area north of Salt Lake. He also constructed—before the Temple was finished or the Tabernacle begun—the Salt Lake Theater, a beautiful seven-thousand-seat house for a company of highly trained Mormon actors, including one of his daughters.

When Young died in 1877, the church stood steady, except for one final conflict. The federal government had passed increasingly powerful bills against polygamy; the last one (declared constitutional in 1890) ostensibly attacked the church’s right to exist. Washington had also held Utah’s statehood in abeyance as a bargaining chip. Wilford Woodruff, the Mormon president in 1896, cut a deal when he announced “the Manifesto,” a proclamation—not a revelation—that he would submit to the laws banning polygamy because the world was not yet enlightened enough for its introduction. Washington was satisfied; that year Utah was granted statehood, and the last battle ended.

Polygamy Justified

The now obsolete practice of polygamy is based on the Mormon concepts of the afterlife and family. For Mormons, the purpose of life is to work for the expansion (by procreating) and reunification (by saving souls) of all of God’s children—the Kingdom of God. They must also prepare for the millennium and achieve “perfection” in their lives by obeying the words of the current leader and the teachings of Christ. Mormons believe that when Jesus returns he will rule with the help of the members of His “only true church.” All humans will be resurrected and admitted into one of the three heavenly kingdoms. The unbaptized and sinful are banished to the lower two tiers—separated from God, their families, and humanity. Married Mormons who have practiced Christian charity are worthy to reside with God in the highest tier, reunited with their families and spouses and expected to continue procreating. Some also become godlike spirits to rule other planets as Jesus ruled Earth.

Once “sealed” in the marriage ceremony, a Mormon couple is literally married for eternity. But if a man’s wife dies, he is obligated to marry again and have more children. Therefore, according to Smith, he is simultaneously married to two women—both marriages being for eternity—and the true system of marriage is one of a plurality of wives. If a woman’s husband dies, however, she must marry again, although her first husband is the one she will be united with in eternity; she may never take more than one living husband.

To save those souls who died without having been baptized a Mormon or before the faith was established, Smith devised proxy baptism, a process by which a living Mormon individually performs the baptism ceremony for a dead soul in one of the Mormon temples. To save all the souls of the great family of humanity, Mormons collect the names of every person who has lived since the beginning of recorded history, storing them on genealogical databases in Salt Lake City. Over time, Mormons hope, each human being will be baptized before the coming apocalypse.

Mormons Today

The Mormon church is one of the richest in the world. Total assets reportedly approach $8 billion, with a yearly income of $2 billion, seventy-five percent of it from “tithes”—the requirement that members donate ten percent of their income to the church. Although they account for less than two percent of the population, Mormons are highly visible and powerful in American political and cultural affairs as owners and executives of organizations and businesses.

Scholarly disputes over the authenticity of the Book of Mormon and anthropological challenges to its version of ancient American history aside, the primary problems Mormons face today are associated with growth. It is the fastest growing church among major denominations in the United States, with more than nine million members worldwide in 140 countries; nearly half of them are not American.

Current social changes are putting pressure on Mormon leaders, mostly because the changes directly contradict familial and individual behavioral dictates. Expanding opportunities for women in American society have yet to be mirrored in the church, which fought the Equal Rights Amendment in the 1970s. Women have successfully demanded that offensive parts of the sacred marriage rites be dropped, but the rule banning them from the priesthood has not been lifted, as it was for black men in 1978. The current econ-
conomy has made it difficult for many families to raise the expected large number of children (Utah has the highest average number of births in the modern world), let alone finance two-year missions with a husband’s single income.

Homosexuals are also becoming a presence the church can no longer ignore, especially as gay rights receive increased endorsement in the rest of the country. Because the traditional heterosexual child-bearing family is the core of the Mormon faith, homosexuality is anathema and considered a condition that can be “cured.” As recently as the 1970s, Brigham Young University conducted experiments in “aversion therapy,” in which gay men received electric shocks while viewing homoerotic photographs as an attempt to change their sexual orientation. In 1987, Eugene England, a Mormon professor of English at BYU, published “A Case for Celibacy,” an article that accepted homosexual feelings as “natural,” but condemned homosexual behavior as sinful:

Recent scholarship on homosexuality can help Mormon homosexuals improve in Christian empathy and response and can perhaps help homosexuals increase in self-respect and thus better endure the prejudice and fear that their orientation still engenders. But to encourage homosexuals to think that the range of acceptable expression of feeling includes extra-marital sexual activity or even monogamous homosexual marriage is, I believe, not only wrong but also unhelpful. The other hand, celibacy can be a positive choice for those with same-sex orientation who wish to retain the principles and blessings of the restored gospel and church.

Another “problem” is that, at the church’s present growth rate, by the year 2000 only a minority of Mormons will be American. This statistic is good news for Joseph Smith’s dream of an ever-expanding Kingdom of God, but it may make many of the older leaders uneasy as the offices of Mormon power are expected to become more representative of the flock.

Still, Mormonism will always be distinctly American. It is a religion created by charismatic and brilliant leaders, themselves products of the social climate of a frontier nation. Steeped in optimism, in the success of reform, it promises—for a price—an all-inclusive stability and a happy ending.
Tony Kushner grew up in the Louisiana bayou town of Lake Charles. The gay son of progressive Jewish intellectuals, he learned early the insecurity of the outsider. "I remember being unhappy a lot," he has said, "a good childhood for a playwright."

His father and mother, musicians, were intensely political and passionately literate: family discussions ranged from the poems of Keats and Burns—which the children were encouraged to memorize—and the leitmotifs of Wagner’s Ring cycle, to the evils of McCarthyism. Initially angered by his sexuality, Kushner spent his high school and college years trying to submerge his secret in political debate. "I knew I was different since I was five, and that I was gay since I was nine or ten and dreamed about cross-dressing," he has said. "I wanted to be Mary Poppins, and I had terrible dreams of being found out and beaten up. . . . I believed in the issues . . . but there was probably an unconscious strategy to be known as the school radical, so I wouldn’t be known as the school sissy."

It wasn’t until three years after he graduated from Columbia University—and after four years of “curative” psychotherapy—that Kushner came out of the proverbial closet. Late one night he called his mother from a phone booth at Seventh Street and Second Avenue to tell her he was gay. She burst into tears; it took a long time for his parents to come to terms with his sexual identity. Kushner has since become an outspoken supporter of gay politics: "I feel very identified with the gay community in terms of political agenda. But I always felt I was sort of a failure as a homosexual. I wish I could be more fabulous. I have queen envy."

As an undergraduate medieval scholar at Columbia, Kushner became fascinated with religious mysticism and met his closest friend and mentor, Kimberly Flynn—whom Perestroika is dedicated. She initiated him into the mysteries of radical politics, social theory, literary criticism, and history, with an emphasis on Marxism and Freudian analysis. Liking his collaborative creative process to that of Bertolt Brecht, Kushner credits more than twenty people with contributing to Angels in America, and has said that he could not have written the plays without Flynn. "I’ve learned more from Kim than from anybody else on earth," he has admitted. "The thing I learned most from her is that justice is part of the human condition. Injustice is anti-life."

While in New York, Kushner immersed himself in the theater, developing a taste for “the immortals”: Shakespeare, Brecht, Beckett, Goethe, and Chekhov. He entered the graduate directing program (because, he says, he didn’t think he had anything to say as a writer) at New York University. His first produced play, A Bright Room Called Day, which compares the rise of fascism after the collapse of Weimar Germany with Reagan America, brought him to the attention of Oskar Eustis, then artistic director of San Francisco’s Eureka Theatre Company. After A Bright Room ran successfully in San Francisco, Eustis commissioned Kushner to write a one-act piece to support a National Endowment for the Arts grant application. Kushner responded with Angels in America, the Eureka won the grant, and the rest, as they say, is history.

Kushner’s writing reflects the alchemy of politics, history, spirituality, and art. "A distance from activism is calamitous for art; just being psychological isn’t enough," he has said. An early work, La Fin de la Baleine: An Opera for the Apocalypse (1982), reflects Flynn’s ideas on sadomasochism and environmental destruction; The Heavenly Theatre explores a sixteenth-century French peasant uprising; and The Illusion, a 1988 commission from the New York Theatre Workshop, is an adaptation of Corneille’s sixteenth-century romance about the dangerous seductiveness of love and magic. Kushner’s many other projects on the boards include adaptations of Goethe’s poem “Stella,” Brecht’s The Good Person of Szechuan and Mother Courage, and S. Anski’s The Dybbuk (a Yiddish classic about Hassidic pietism and mysticism), as well as Dutch Masters (about the painter Vermeer), Slave! or Thinking about the Longstanding Problems of Virtue and Happiness (a one-act based on scenes cut from his massive original draft of Perestroika), the screenplays for feature films of The Illusion and Angels in America (the latter to be directed by Robert Altman), and a nineteenth-century drama planned for a joint production with the Royal National Theatre in London and the New York Shakespeare Festival.

For Kushner, one of the fundamental concerns of Angels in America is the nature of forgiveness at a time when communities all over the world are in a crisis of self-redefinition, trying to let go of the past without forgetting crimes that have been committed. "The question I’m trying to ask is, how broad is a community’s embrace . . . how wide does it reach?" Ideally, there would be no outsiders. "Marx was right: the smallest divisible human unit is two people, not one," Kushner has written. "One is a fiction. From such nets of souls societies, the social world, human life spring. And also plays."
Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn more about the season's productions and to express your views on the issues they raise:

**A.C.T. Prologues**
Sponsored by the Junior League of San Francisco, these lively one-hour presentations are conducted by noted actors, directors, and designers who introduce each new A.C.T. play. Prologues are held before the Tuesday preview of every production at 5:30 p.m. in the same theater as the evening's performance.

**Audience Exchanges**
This post-show discussion forum began last season with A.C.T.'s acclaimed production of Oleanna, David Mamet's explosive examination of sexual harassment. These informal, anything-goes sessions are a great way to share your feelings with fellow theatergoers. Audience Exchanges take place for thirty minutes immediately after selected performances and are moderated by A.C.T. staff members.

**A.C.T. Perspectives**
This popular series of free public symposia, offered for the first time last season, is back in 1994-95 from 7 to 9 p.m. on selected Monday evenings throughout the season. Each symposium features a panel of scholars, theater artists, and professionals exploring topics ranging from aspects of the season's productions to the intersection of theater and the arts with American culture. Everyone is welcome—you need not have seen a play to attend.

**"Words on Plays"**
In response to our many patrons who have asked to receive program notes in advance, this season for the first time A.C.T. offers you the chance to study up on coming plays. Each audience handbook contains a synopsis of the play and background information about the playwright and the social and historical context of the work. A subscription for six handbooks is available by mail to full-season subscribers for $24; a limited number of copies of handbooks for individual plays are also available for purchase by single-ticket holders at the A.C.T. Central Box Office, located at 405 Geary Street at Mason, for $5 each.

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

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**On Angels in America**
Marines Memorial Theatre

**A.C.T. PROLOGUES**

*Millennium Approaches*
October 11, 1994

*Perestroika*
October 18, 1994
5:30 p.m.
Featuring
Director Mark Wing-Davey

**A.C.T. PERSPECTIVES**

I
The Theater of the Fabulous: Gay Playwriting in America*
November 7, 1994

II
Crises of Faith: Death and Dying in the New Millennium
January 9, 1994
7-9 p.m.
Speakers to be announced

**A.C.T. AUDIENCE EXCHANGES**

December 4, 1994
December 11, 1994
Immediately following the matinee performance

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* Funded in part by a grant from the California Council for the Humanities and the National Endowment for the Humanities.

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Each year hundreds of talented young actors from all over the country audition to be a part of the Conservatory's most intensive offering: the two-year Advanced Training Program. From this impressive pool of applicants, a select group of outstanding performers is chosen. A.C.T. would like to introduce this year's talented second-year class, who will graduate at the end of the season. Look for them on stages and screens everywhere!

For more information about A.C.T.'s Conservatory programs, call (415) 834-3350.

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continued on page 34
From the Conservatory to the Mainstage: A.C.T.'s 1994-95 Professional Theater Interns

A.C.T. proudly introduces the 1994-95 Professional Theater Interns (PTIs), eight recent graduates of the Conservatory's Advanced Training Program (ATP) who continue their training with professional company members on the mainstage in several productions this year. PTIs are selected from prior ATP classes based on the casting needs of the upcoming season's plays and earn membership in the Actors' Equity Association union as paid performers.

The season-long apprenticeship, with its extensive understudy responsibilities and packed rehearsal and performance schedules, is a lesson in the exhilarating and hectic life of the professional actor. PTIs meet regularly with members of the A.C.T. artistic staff, who guide their transition into the company and work with them on various aspects of their training, including project development toward a Master of Fine Arts degree.

All PTIs are sponsored through fellowships, as are many Conservatory students. For information about sponsorship opportunities, contact A.C.T.'s Development Department at (415) 834-3251.

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NEWS FROM A.C.T.

The 1994-95 A.C.T. Professional Theater Interns

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The Academy is one of the few programs available to the general public that is taught by working theater professionals; its unique approach to training puts prominent Bay Area actors and directors into the classroom. Nonspeaking roles in A.C.T.'s mainstage productions are occasionally made available to Academy students who wish to experience live theater first-hand by sharing the stage (and demanding schedule) of repertory performance with company actors. In the past, Academy students have appeared in Scapin, Full Moon, Pechong, The Learned Ladies, Dinner at Eight, The Pope and the Witch, and Creditor. Some students go on to more intensive study with the A.C.T. Conservatory's Summer Training Congress and full-time Advanced Training Program.

Academy classes, open to anyone in the community eighteen or older, meet once a week for three hours, on Monday through Thursday evenings or on Saturday. Four ten-week sessions are offered yearly. Enrollment is limited, and students are registered on a rolling admissions process; the fee for each course is $300. Winter classes start January 9, 1995. For information and application materials (a resume and picture are requested with all applications), contact Paul Tena, Academy Coordinator, at 834-3350.

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Performance Highlights

Presented by CHRYSLER

The American Conservatory Theater's production of Home, by British playwright David Storey, brings together a quartet of local legends. Ruth Kobart, Joy Carlin, Sydney Walker, and William Paterson, the play's four leads, represent fifteen decades of theater experience among them. All have a history with A.C.T. as well: Carlin is a former associate artistic director; Walker made his acting debut with A.C.T. in 1974; while Paterson and Kobart took their first bows at A.C.T. in 1967. Artistic director Carey Perloff, who will direct, has had Home in mind since coming to A.C.T. in 1992 "but the icing on the cake was the thought of Sydney, Bill, Joy, and Ruth working together on this moving script." Home begins performances at the Stage Door Theater on October 20.

Soprano Deborah Voigt stars as Elisabeth in San Francisco Opera's new production of Tannhäuser, which opens on October 12 and has additional performances on October 15, 20, 23, 26, 29, and November 2. This marks another step in Voigt's journey through the Wagner canon, the latest being a triumphant appearance as Senta in Metropolitan Opera's concert performances of The Flying Dutchman in Frankfurt. The singer's current espousal of the German repertoire extends to a solo recital at Herbst Theatre on October 31, where she also performs some Wagner—the Wesendonk Lieder—along with songs by Mascagni, Brahms, Strauss, and Charles Tomlinson Griffes. All proceeds benefit the San Francisco Opera Center, of whose training programs for young singers Voigt was once a member. Meanwhile, the SFO continues its collaboration with the Kirov Opera and the Maryinsky Theater of St. Petersburg with a production of Prokofiev's The Fiery Angel. Kirov Opera music director Valery Gergiev conducts a cast that includes Galina Gorchakova as Renata and Sergei Leiferkus as Ruprecht. Performances are on October 19, 21, 27, 30, and November 1, 5, 9.

As part of the San Francisco Symphony's Great Performer Series, the Kirov Orchestra of St. Petersburg comes to Davies Symphony Hall on October 4 for an evening of all-Russian music: Rimsky-Korsakov's Suite from The Legend of the Invisible City of Kitezh, Prokofiev's Piano Concerto No. 5 with soloist Alexander Toradze, and Stravinsky's The Firebird, performed under the baton of the busy Maestro Gergiev. Additional SFS attractions include the debut of percussionist Evelyn Glennie. Mastering a progressive loss of hearing since the age of eight, this astounding musician can be heard at Davies Symphony Hall on October 23.

---Robert Simonson

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LISE BRUNEAU (The Angel) most recently appeared as Masha in The Seagull at San Jose Repertory Theatre. Last season she portrayed Leonide in Steven Wadsworth’s adaptation of The Triumph of Love and Bolette in The Lady from the Sea at Berkeley Repertory Theatre. Other credits include Kate in Other People’s Money with the Center Repertory Company; Sarah in A Normal Life at TheatreWorks; Lady Macbeth with the Marin Shakespeare Company; Katherine in The Foreigner, Mrs. Keselberg in Devour the Snow, and Eleanor in The Middle Age with the San Jose Stage Company; and Sarah in Harold Pinter’s The Lover with the Santa Cruz Arts League. She trained for three years at the Royal Academy of Dramatic Art in London, where she stayed on to create the role of a crude and abusive hooker named Amanda in Lotus and the Rats and, as Mary Shelley, later to bring Bloody Poetry to Los Angeles.

GARRET DILLAHUNT (Prior Walter) has appeared off-Broadway as Agis in James MacGruder’s translation of Triumph of Love at the Classic Stage Company, Edwin in Austin Pendleton’s Booth at the York Theater, and in A Perfect Ganesh at the Manhattan Theatre Club, Mad Forest at the New York Theatre Workshop and the Manhattan Theatre Club, Len Jenkin’s Careless Love at SoHo Rep, and Streets of Gold at Circle Rep. Other credits include Laurent in the original production of Neal Bell’s Thesee Raquin at Williamstown Theatre Festival and Jack Stillings in Tim Nelson’s Eye of God at Seattle Repertory Theatre. On television, Dillahunt has appeared in HBO’s “Hardcore TV” and as Charly Moody in ABC’s “One Life to Live.” He is a recent graduate of New York University’s graduate acting program.

STEVEN CULP (Joe Pitt) most recently appeared in the premieres of Tony Kushner’s Slavs! and Phyllis Nagy’s Trips Cinch at the Actors Theatre of Louisville. He has appeared in the premieres of Terrence McNally’s The Lisbon Traviata at Theater Off-Park; Neil Simon’s Actors and Actresses at the Hartman Theater; A.R. Gurney’s Sweet Sue at the Williamstown Theatre Festival; Keith Reddin’s Highest Standard of Living at Playwrights Horizons; Lillian Garrett-Groag’s The White Rose at the Old Globe Theatre; and Arthur Giron’s Becoming Memories at the Pittsburgh Public Theater. On Broadway he appeared opposite Annette Bening in Coastal Disturbances. Other credits include work at the Public Theater, Ahmanson Theatre, Portland Stage, and Virginia Shakespeare Festival. Television credits include the Emmy Award-winning “Gore Vidal’s Lincoln”, “A Walton Thanksgiving”, and guest roles on “L.A. Law,” “Murphy Brown,” “Dream On,” “Diagnosis: Murder,” “Reasonable Doubts,” “Newater,” and “Hooperman,” among many others. He has also been seen in the films Dead Again, Fearless, Gross Anatomy, and Jason Goes to Hell.

JULIA GIBSON (Harper) returns to A.C.T. after portraying Henriette in The Learned Ladies two seasons ago. Most recently she appeared as Lucy in Mac Wellman’s Dracula at SoHo Rep in New York. Other New York stage credits include The Arabian Nights at Manhattan Theatre Club; Candide and The Learned Ladies at the Classic Stage Company; A Midsummer Night’s Dream and Love’s Labour’s Lost at Joseph Papp’s Public Theater; and The Crucible at the Roundabout Theatre. Regional credits include Sonya in Uncle Vanya and Nina in The Seagull at Philadelphia Festival Theatre; Rose in Dancing at Lughnasa at Milwaukee Repertory Theatre; and work at the Long Wharf Theatre, Great Lakes The-
CRISTINE McMURDO-WALLIS (Hannah Pit) has appeared in Salomé with Al Pacino at the Stamford Center for the Arts, in the Women’s Project’s off-Broadway production of The Autobiography of Aiken Fiction, and in off-Broadway productions with the About-Face Theater Company and Ensemble Studio Theatre. Regional stage credits include Shirley Valentine, My Sister This House, and the American premiere of Mrs. Klein at the American Stage in St. Petersburg, Florida; All My Sons, God’s Country, and Henny F (among others) at the Oregon Shakespeare Festival; New Music, August Snow, and Red Square at Seattle Repertory Theatre; A Lie of The Mind and the premiere performance of Tears of Rago at A Contemporary Theatre in Seattle; the premiere of Gloria Duplex at the Empty Space; Bus Stop and The Importance of Being Earnest at Alaska Repertory Theatre; and The Belle of Amherst and Les Miz at Leisure in Honolulu, Hawaii. Film credits include American Heart with Jeff Bridges and The Hand That Rocks the Cradle.

BEN SHENKMAN (Louis Ironson) has been seen in Baton Rouge at New York’s Ensemble Studio Theatre, Salomé (with Al Pacino) at the Stamford Center for the Arts, and A View from the Bridge at the Hangar Theatre. He has also appeared on television in “Law & Order” and Another World” and on film in Robert Redford’s Quiz Show. He is a 1993 alumnus of New York University’s graduate acting program, where he performed in Persepolis as Roy Cohn. Other favorite roles include Fox in Speed-the-Plow, Richard in Hay Fever, and Goldberg in The Birthday Party.

PETER ZAPP (Roy Cohn) has appeared on and off Broadway and at regional theaters nationwide for the past twenty years. He has been seen at the Actors Theatre of Louisville, the Old Globe Theatre, La Jolla Playhouse, Long Wharf Theatre, Cleveland Playhouse, Center Stage, and Philadelphia Drama Guild. Most recently, he performed in Conversations with My Father at Portland Repertory Theatre, in the short film The Stick, and, on television, in “The Phenom.” Zapp worked for a year with A Second City Touring Company and has been a member of Ensemble Studio Theatre (E.S.T.) in New York for twelve years. He is currently artistic director of Interact Theatre Company in Los Angeles. His favorite role is Cyrano, in his favorite play, Cyrano de Bergerac, and his favorite directing experience was The Magic Act at E.S.T.

GREGORY WALLACE (Belice) makes his debut at A.C.T. with Angels in America. He was last seen at South Coast Repertory as Adam in Someone Who’ll Watch Over Me. Other theater credits include Black Caesar in the Broadway debut of Our Country’s Good at the Nederland Theatre, Cobbe in Light Shining in Buckinghamshire at the New York Theatre Workshop, Le Beau in As You Like It at the New York Shakespeare Festival, Claudia in Much Ado About Nothing with the Alliance Theatre Company, The Screens at The Guthrie Theatre, The Queen and the Rebels at Center Stage, King Lear at The Whole Theatre, the national tour of Love’s Labour’s Lost, and Equus at the Welden Theatre, for which he received an Audeleco Award. Film credits include The Cabinet of Dr. Ramirezz, directed by Peter Sellers, Temptress, and The Beverly Hillbillies. Wallace is a recent graduate of the Yale School of Drama.

LOUIS PARNELL (Understudy) was most recently seen in The Loman Family Picnic at Marin Theatre Company and Speed-the-Plow at Genesis Theatre Company. A founding member of the Actors Theatre, he has performed in many of their productions, including La Maison Susdandue, Love and Anger, Italian-American Reconciliation, Hurlyburly, and After the Fall (for which he received a 1993 Drama-Logue Award for best actor). Other credits include Glengarry Glen Ross, The House of Blue Leaves, It Had to Be You, and the site-specific Time of Your Life. He has been nominated for five Bay Area Theatre Critics’ Circle Awards and won a supporting actor citation in 1989, as well as a 1991 Drama-Logue Award for directing. He has performed many roles in commercials, film, and television.

JAMISON JONES (Understudy), recipient of the Joan & Harrison Sadler Professional Theater Intern Fellowship, is a recent graduate of A.C.T.’s Advanced Training Program. He has been seen at the Los Altos Conservatory Theatre in the title role of Dracula, as Frank Merlo in Tennessee in the Summer, and as Spooner in Purple Hearts, and performed in the European premieres of Tennessee in the Summer and Purple Hearts in Edinburgh, Scotland. A professional stage combat choreographer and instructor, he has choreographed for and taught at the Napa Valley Shakespeare Festival, California Shakespeare Festival, and A.C.T. His voice can be heard at MGM Studios in Las Vegas, and he can be seen in the film Radioland Murders. Jones received his B.A. in theater arts from California State University at Fullerton.

VALERIE O’RIORDAN (Understudy) was awarded the Lotta Crabtree Theatrical Trust last fall to complete her studies in the A.C.T. Advanced Training Program after a twelve-year hiatus. This year she is the recipient of the Mrs. Paul L. Wattis Professional Theater Intern Fellowship. For the past eight years, she has been directing and teaching regionally, specializing in mask characterization. She was co-founder and artistic director of the Haight-Ashbury Repertory Theatre, where she acted, directed, and produced for six years before joining forces with the Climate Theatre as a founding board member and assistant producer of such events as the annual Solo Mio Festival.

LISA STEINDLER (Understudy) is a graduate of A.C.T.’s Advanced Training Program and recipient of the Dr. Jerome & Mrs. Evelyn Oremland Professional Theater Intern Fellowship. Her most recent A.C.T. studio credits include Marina in Uncle Vanya, Nan Powell in Light up the Sky, Sarah in The Lovers, Liz in Ludyhouse Blues, and Hermione in The Winter’s Tale. She has also appeared in As You Like It, Educating Rita, The Taming of the Shrew, Extremities, and David Budbill’s recent tour of Jaderine. After receiving her B.A. in theater from the University of Vermont, Steindler co-founded the Garage Theater, where she produced, directed, and acted in numerous productions, including Waiting for Godot and Lysistrata.

W. ALLEN TAYLOR (Understudy) spent last season in Chicago, where he was seen in Get Ready and Wipe That Smile at the Victory Gardens Theater and A Christmas Carol at the New American Theater. Other credits include the national Broadway tour of The Piano Lesson, which he also performed at Seattle Repertory Theatre, A Soldier’s Play with the Negro Ensemble Company, and the role of Malcolm X in Malcolm’s Time at La Mama E.T.C. in New York. He has also performed at A.C.T., the Magic Theatre, the Eureka Theatre, and San Jose Repertory Theatre. Screen appearances include “Midnight Caller,” “All My Children,” and
Brian De Palma's Raising Cain. Taylor is a graduate of the A.C.T. Advanced Training Program.

NEAL SHORSTEIN (Understudy) is a member of Minds into Matters, which recently created and performed Why Bother (a comic revue from the people who do) at the 1994 Bay Area Intimate Theatre Festival. He appeared as Gene in Scenes from My Love Life at Theatre Rhinoceros and created the role of Kent in Exunt Severally for Theatre Forte. Shorstein spent five years at the Acrosstown Repertory Theatre in Gainesville, Florida, performing in Waiting for Godot, Vivien, Zoo Story, and Planes of Existence. Directing credits include The Dybbuk and The Sea Horse.

TONY KUSHNER (Playwright) is the author of the play A Bright Room Called Day, his adaptation of Pierre Corneille's The Illusion, and, most recently, Slavs! or Thinking about the Longstanding Problems of Virtue and Happiness. His work has been produced at the Mark Taper Forum, New York Shakespeare Festival, New York Theatre Workshop, Hartford Stage Company, and Berkeley Repertory Theatre, as well as other theaters around the United States and abroad. He is the recipient of a 1990 Whiting Foundation Writers' Award and playwrighting and directing fellowships from the New York State Council on the Arts and the National Endowment for the Arts. For Millennium Approaches Kushner has received a Kennedy Center American Express Fund for New American Plays Award; the London Evening Standard Award; Drama Critics' Circle Awards for best play in San Francisco, London, Los Angeles, and New York; New York's Drama Desk and Tony Awards; and the Pulitzer Prize. Perestroika won the 1994 Tony Award for best play. Kushner grew up in Lake Charles, Louisiana and lives in New York City.

MARK WING-DAVEY (Director) won an Obie Award and a Drama Desk nomination for outstanding direction of Caryl Churchill's Mad Forest, which under his direction had its world premiere in London and its American premiere at the New York Theatre Workshop in 1991. Remounted by the Manhattan Theatre Club and produced at Berkeley Repertory Theatre, Mad Forest won the Los Angeles Drama-Logue Award and the Bay Area Theatre Critics' Circle Award for best direction and best production. In 1993, Wing-Davey directed Churchill's The Host at New York Theatre Workshop, for which he received the Lucille Lortel Award for best revival, and the world premiere of Howard Korder's The Lights at Lincoln Center, for which he won a second New York Drama Desk nomination for best director. He has also directed Howard Barker's The Castle at New York University, David Mamet’s Oleanna at Seattle Repertory Theatre, and Friedrich Dürrenmatt's The Visit at Milwaukee Repertory Theatre. Wing-Davey has directed plays and workshops in London for the Central School of Speech and Drama, where he was artistic director from 1988 to 1990, as well as at the Royal Court Theatre and the Royal National Theatre. He has taught master classes at Yale University and Barnard College and has been a visiting professor at New York University's graduate acting program. In March 1994, Wing-Davey directed Monged's Heart, by Milhau Babak, featuring William Paterson, for the Edinburgh Royal Lyceum Theatre. In January 1995, he begins work on Silence, Canning, Exile for the Public Theater in New York.

NICK MANGANO (Associate Director) joined A.C.T.'s artistic staff in 1992 after working with Carey Perloff at the Classic Stage Company in New York. Last year he became a full-time faculty member and director for A.C.T.'s Conservatory and recently received a grant from the National Endowment for the Humanities to coordinate curriculum development. Recent directing credits include Lips Together, Teeth Apart in New York and the world premiere at Yale University of Burning Bright, a new American grand opera by Frank Lewin based on the play by John Steinbeck. The production toured Germany in the fall of 1995. Mangano was the Assistant Director for Steve Reich's The Cave, which premiered at the Vienna Festival in 1993; he restaged The Cave in Amsterdam and again in Turin in 1994. Mangano holds a B.A. in history (Phi Beta Kappa) and an M.F.A. from Columbia University, where he studied under directors Liviu Ciulei and Judith Malina.

KATE EDMUNDS (Scenic Designer) created the sets for Oleanna, Uncle Vanya, Full Moon, Scapin, Pecorino, Antigone, and Hamlet at A.C.T., where she is designer in residence. She has designed more than fifteen productions for Berkeley Repertory Theatre and has designed extensively throughout the United States at a wide range of regional, Broadway, and off-Broadway theaters. She would like to acknowledge her most consistent A.C.T. collaborator, Technical Director Ed Raymond, for his contributions to Angels in America.

CATHERINE ZUBER (Costume Designer) recently designed costumes for Two Gentlemen of Verona at the Delacorte Theatre in Central Park in New York City, Philadelphia, Here I Come at the Roundabout Theatre, and last season's The Red Shoes on Broadway. She has designed costumes for many regional theaters and opera companies, including the Guthrie Theatre, Goodman Theatre, La Jolla Playhouse, Mark Taper Forum, Seattle Repertory Theatre, Houston Grand Opera, Glimmerglass Opera, Hartford Stage Company, Center Stage, Shakespeare Theatre, Public Theater, and American Repertory Theatre, where she is designer in residence.

CHRISTOPHER AKERLIND (Lighting Designer) has collaborated with Mark Wing-Davey on Mad Forest and The Lights at the Lincoln Center Theater (winning Drama Desk nominations for both), Oleanna at Seattle Repertory Theatre, and The Visit at Milwaukee Repertory Theatre. His work has been seen at theater, opera, and dance companies throughout the country, including the American Repertory Theatre, Goodman Theatre, Opera Theatre of St. Louis, Dallas Theatre Center, Hartford Stage, Boston Lyric Opera, Tulsa Opera, and New York Theatre Workshop (where he is design associate). Recent credits include work at the Cherry Lane Theater, McCarter Theatre, Long Wharf Theatre, Berkeley Repertory Theatre, Center Stage, and Roundabout Theatre on Broadway. In 1990 he received an American Theater Wing Design Award nomination for the Broadway production of The Piano Lesson.

JAMES LEBRECHT (Sound Designer) was the resident sound designer for more than ten years at Berkeley Repertory Theatre, where his design credits include In the Belly of the Beast, The Sea, The Night of the Iguana, The Stick Wife, and Fish Head Soup. He has designed sound for the La Jolla Playhouse, Old Globe Theatre, Eureka Theatre Company, New York Shakespeare Festival, Bay Area Playwrights' Festival, BRAVA! for Women in the Arts, and the Theatre of Yugen. He has also designed for feature films, television, and multimedia. His work can be heard in Ruff's Bone, a CD-ROM published by Living Books. LeBrecht is the co-author of the book Sound and Music for the Theater: The Art and Technique of Design.

DONNA ROSE FLETCHER (Production Stage Manager) last worked for A.C.T. on Full Moon. She has stage-managed numerous productions for Berkeley Repertory Theatre and the California Shakespeare Festival. She has had a long-standing relationship with the musical Little Shop of Horrors, beginning with the original WPA workshop and including five years with the off-Broadway company, brief stints with the Los Angeles and Boston companies, stage manager of the 1990 and 1992 European tours, and as co-director of the French company of La Petite Boutique des Horreurs, which ran for a year in Paris.

THOM BENEDICT (Assistant Stage Manager) is now in his third season at A.C.T., where he has served as Assistant Stage Manager for Light up the Sky, Scapin, Dinner at Eight, and Miss Ever's Boys. He served as Assistant Stage Manager of the Eureka Theatre Company's 1991 world premiere of Angels in America as Production Manager for their 1991-92 season. He has since stage-managed for the Ellen Webb Dance Company, Magic Theatre, and California Shakespeare Festival. He was the Production Stage Manager and Technical Director for an international touring dance show, Men Dancing, featuring Gregg Lizenbery, and has worked as a lighting and scenic
designer for the Mendocino Performing Arts Center and produced and directed with an independent company, Caught in the Act.

KIMBERLY MARK WEBB (Assistant Stage Manager) recently celebrated the eighteenth anniversary of her association with Berkeley Repertory Theatre, where she served as Production Stage Manager for such plays as The Woman Warrior, Man and Superman, The Tooth of Crime, Hard Times (as part of New York’s Joyce Festival), Our Country’s Good, American Buffalo (co-produced with Milwaukee Repertory Theatre) and The Triumph of Love. Other credits include The Lady from the Sea at Boston’s Huntington Theatre Company. He hails from Dallas, where he served as Production Stage Manager at Theatre Three for six years.

DEBORAH SUSSEL (Dialect Consultant) returns for her twentieth season with A.C.T. She has appeared in numerous plays and served as speech and dialect coach for more than twenty productions, including last season’s Full Moon and Oleana. She has also worked as dialect coach at Berkeley Repertory Theatre on Dancing at Lughnasa and at the Marin Theatre Company on Shadowlands. Sustell is on the faculty at Mills College and University of California at Berkeley and in is private practice as a voice, speech, and communications consultant. She recently finished a three-year term on A.C.T.’s Board of Trustees.

ELLEN NOVACK (Casting Consultant) affiliates with A.C.T. for a third season. She was the managing and/or casting director with Carey Perloff at the Classic Stage Company for six years and received Artios Award nominations for three plays she cast there: Elektra, The Birthday Party, and The Restless Rise of Artoo Ut. She has also cast more than twenty productions for the New York Shakespeare Festival and has worked at eighteen regional theaters. She recently cast the motion picture Under Heat, starring Lee Grant. Television credits include serving as casting director for NBC’s “Another World” and co-casting the CBS pilot “NYPD Mounted.” She is the casting director for ABC’s “One Life to Live,” for which she won the 1992 and 1993 Artios Awards for best soap casting.

Special Thanks to the following individuals and organizations who generously contributed their experience, time, and love to this production of Angels in America:

Rabbi Daniel Breslauer
Ellen and Russell Breslauer
Connie Champagne
Jeanne Coffey
Andrew Cowitt
Julianne Crofts-Palma
E-MU Systems, Inc.
Sy Felt
Trauma Flintstone
Steve Funk
Joyce Ketay
Kelly Kittell
Margo Lion
Marco Maccione and Le Cirque Restaurant
Megan McEnulty
Medium Rare Records
Meyer Sound Laboratories, Inc.
J.B. Molaghan, R.N., N.P
Porter Mortell
Howard Nemerovski
Project Inform
San Francisco General, Ward 86
The Shanti Project
Shirley Shapiro
Peter Shaw
Rabbi Malcolm Sparer
and Spatial Sound, Inc. of Fairfax, California, for the use of the sound processors

Additional Credits

Assistants to the Lighting Designer
Blake Burbank, Michael Romero, Bryon Winn
Assistants to the Sound Designer
Matthew Sprio, David Tier
Fight Captain
Garret Dillahunt

Seven years after Tony Kushner began writing Angels in America, and thirteen years into the AIDS epidemic, an estimated fourteen million people worldwide have been infected with this deadly virus, and the toll continues to rise unchecked. While slow progress continues to be made in research, there is still no drug proven to prolong life for more than a few years, a workable vaccine is still only a distant possibility, and hopes for a cure remain dim.

In conjunction with this production of Angels in America, A.C.T. joins forces with a number of Bay Area community-based organizations (CBOs) in the fight against AIDS. Twenty-eight CBOs have responded to A.C.T.‘s invitation to participate in the new “Bay Area Angels” project. Each CBO has named an “Angel” for outstanding service in AIDS prevention, research, or care, to be recognized at dedicated performances of the play; representatives of the CBO may be present to distribute information about their work. Participating CBOs can also take advantage of A.C.T.’s group rates by purchasing tickets at discount prices to resell for self-organized benefits. A.C.T. also offers CBOs two-for-one vouchers to enable persons with AIDS and their caregivers to attend the show at substantial savings.

A.C.T. honors these very special “Bay Area Angels.” Look in the lobby for information about the organization and individual(s) celebrated at tonight’s performance.

To find out how you can help, call the contact numbers below.

CHUCK ROTH AIDS BENEFITS COUNSELORS (415) 558-9845

Chuck Roth’s timely and generous financial and technical assistance allowed ABC to survive its infancy. ABC depends on the support of donors and volunteers as it assists people with HIV disease to secure the most effective benefits available.

DAVID SLOCOMBE AIDS EMERGENCY FUND (415) 558-6999

David Slocombe has worked hard for many years as a volunteer collecting money from jars throughout the city. The familiar “Every Penny Counts” containers are part of one of the more visible projects of the Fund, which helps people living with AIDS meet their basic and essential living expenses.

All Volunteers AIDS/HIV Nightline (415) 434-AIDS or (800) 273-AIDS

The AIDS/HIV Nightline provides emotional support and crisis counseling to anyone with HIV concerns when other AIDS service agencies are closed. The dedication of trained volunteers, serving throughout the difficult nighttime hours, has made it possible to help more than twenty thousand callers each year.
Brian Dowling
AIDS Project of Contra Costa
(510) 356-2437
Brian Dowling has been a dedicated volunteer trainer, support-group facilitator, and HIV prevention educator for APCC since 1987. APCC serves more than four hundred people with AIDS by providing emergency financial assistance, information and referrals, support groups, and ongoing case management.

Hank Tavera
AIDS Theater Festival
(415) 554-8436
Hank Tavera conceived and directs the AIDS Theater Festival, now in its fifth year, which showcases HIV-related plays, performance art, music, and dance from throughout California in conjunction with the National AIDS Update Conference.

Robert A. Sorenson
ARIS Project
(408) 293-2747
A founder and the first executive director of Aris Project, Bob Sorenson has led the fight against AIDS in the South Bay for nine years. The primary HIV/AIDS service provider in Santa Clara County, Aris Project offers services and activities for people living with AIDS, HIV prevention education, and policy leadership.

Noel Talens
Asian AIDS Project
(415) 227-0946
Tirelessly volunteering his time and energy to help stop the spread of HIV, Noel Talens is a shining example of the strength and dedication of AAP's volunteers. AAP provides education and prevention services for the Asian and Pacific Islander community in the Bay Area.

Frank Davis
18th Street Services
(415) 861-4898
18th Street Services, an outpatient substance-abuse counseling agency for gay and bisexual men, also houses a street-based HIV and substance-abuse prevention program. As executive director and later as a volunteer, Frank Davis led the agency through its most significant growth period.

Colette Hoffman
Ellipse Peninsula AIDS Services
(415) 572-9702
Executive Director Colette Hoffman has guided ELLIPSE through tough times while maintaining service to its San Mateo County clients. Her leadership and commitment have enabled ELLIPSE to offer food, emotional and practical support, bus vouchers, and financial assistance to its four hundred twenty-five clients.

Douglas Yaronon
GAPA Community HIV Project (GCHP)
(415) 579-3939
A founding member of the Third World AIDS Advisory Task Force and co-founder of GCHP, Douglas Yaronon has blazed many trails for AIDS and HIV programs in the Bay Area’s Asian and Pacific Islander communities, for whom GCHP is the largest community-based provider of AIDS/HIV services.

Aileen Heine
KAIROS SUPPORT FOR CAREGIVERS
(415) 861-0877
Aileen Heine, a former caregiver herself, has been volunteering to help Kairos host a weekly social for weary AIDS caregivers for more than six years. Kairos offers emotional support for thousands of partners, spouses, friends, family members, service providers, and volunteers who care for HIV-affected persons.

Stephen Sims
Larkin Street Youth Center
(415) 673-0911
A member of Larkin Street’s board of directors since 1989, Stephen Sims has been a staunch advocate on behalf of youth, championing in particular HIV prevention and treatment services for homeless adolescents. HIV/AIDS services are an important part of Larkin Street’s mission to provide homeless and runaway young people with long-term alternatives to street life.

Margarita Benitez
LEuego California, Latina/o Lesbian, Gay & Bisexual Organization
(415) 554-8436
A mother, lesbian, and activist, Puerto Rican-born Margarita Benitez died in June 1994 of AIDS-related symptoms. She was the first treasurer of the board of directors of the statewide LEuego.
California, which advocates for civil rights, health/HIV, and cultural concerns.

**DOROTHY BARTOMOLUCCI**

**LYON-MARTIN WOMEN’S HEALTH SERVICES**

(415) 565-7667

Dorothy Bartomolucci has been an impassioned advocate of Lyon-Martin in public forums concerning HIV-positive women, particularly lesbians. Sharing her story to help break through the denial surrounding lesbians and HIV, she embodies the Lyon-Martin mission of making healthcare accessible to women in a safe and empowering environment.

**ISSAN DORSEY**

**MAITRI AIDS HOSPICE**

(415) 863-8508


**PAMELA KRASNEY**

**MARIN AIDS PROJECT**

(415) 457-2487

As a member of the board of directors, volunteer training facilitator, philanthropist, and emotional-support volunteer, Pamela Krasney has shared her openhearted spirit with people living with AIDS for eight years. The Marin AIDS Project offers prevention education as well as direct services and volunteer support to people living with HIV/AIDS.

**BAY AREA THEATER WORKERS FACING LIFE-THREATENING ILLNESS/MARY MASON MEMORIAL LEMONADE FUND**

(415) 957-1557

The Lemonade Fund sweetens life for members of the Bay Area theater community diagnosed with life-threatening diseases. For seven years, the Fund has disbursed grants of up to $1,000 each to acting actors, technicians, designers, and administrators, who may use the money for any nonmedical purpose.

**DR. RICHARD D. WRIGHT**

**MISSION NEIGHBORHOOD HEALTH CENTER**

(415) 552-3870

Dr. Wright was a respected staff member of Mt. Zion Hospital and founder of the Most Holy Redeemer AIDS Support Group. Until his death from AIDS in 1992, he volunteered at MNHC’s Clinica Esperanza, caring for HIV-positive patients. MNHC provides multilingual, multicultural HIV testing, counseling, and medical services, with a special emphasis on the Latino/a community.

**NAN SCHLOSBERG, MFCC**

**OPERATION CONCERN**

(415) 626-7000

For a decade Nan Schlosberg has been an innovator in advocacy for women with HIV/AIDS. She developed a model of mental health services for HIV-positive lesbian and bisexual women at Operation Concern, which provides mental health, substance abuse, HIV, and senior services to the lesbian and gay community.

**JUDITH BLACKFIELD COHEN**

**PROJECT A.W.A.R.E.**

(510) 451-0342

A strong advocate for the participation of women in clinical AIDS trials, a women-inclusive definition, and increased funding for women’s services, Judith Cohen helped found AWARE in 1983. She and the project have provided support, education, HIV testing, and advocacy services for more than three thousand women in the Bay Area.

**JOEL THOMAS**

**PROJECT INFORM**

(415) 558-8669

A long-term survivor of HIV disease, Joel Thomas is an extraordinary volunteer, treatment advocate, and long-time board member of San Francisco’s Project Inform, the leading HIV/AIDS treatment information and advocacy organization in the United States. Through worldwide public appearances at seminars and commissions and before community groups—including the cast of Angels in America—Joel actively and aggressively seeks new treatment options for everyone with HIV/AIDS.

**RUTH BRINKER**

**PROJECT OPEN HAND**

(415) 558-0600

As the founder of Project Open Hand, Ruth Brinker established the world’s largest provider of home-delivered meals and groceries for people living with AIDS. Project Open Hand has become a model response to the nutritional needs of people with AIDS and is emulated around the world.

**JERRY TURNER**

**STOP AIDS PROJECT**

(415) 621-7177

“I want people to know that I am a person living with HIV,” says STOP AIDS Project volunteer Jerry Turner. “I’m convinced that people with HIV contribute enormously to the lives of others in the community.” Jerry and other STOP AIDS volunteers contribute by facilitating discussion groups for gay and bisexual men on HIV prevention.

**NELLY VELASCO**

**STREET SURVIVAL PROJECT**

(415) 267-6900

Once homeless and a practitioner of high-risk behavior, Nelly Velasco now helps other young women facing similar challenges as an outreach worker for the Street Survival Project. The Street Survival Project offers opportunities for lesbian, bisexual, and questioning young women who have been or are now on the streets working in the survival sex industry.
VNH Volunteers
Visiting Nurses and Hospice of San Francisco
(415) 861-8705
VNH provides care and support to individuals with life-threatening, chronic, or disabling illness in their homes or in alternative settings like the Coming Home Hospice Residence. All VNH volunteers are angels and, with our donors, are vital to VNH’s ability to provide quality care.

Barbara Garcia
Women’s AIDS Network
(415) 621-4160
Barbara Garcia is a board member and volunteer of WAN, which advocates for improvement of public policies, education, and services for women affected by HIV/AIDS. She also works full time at Planned Parenthood seeing women with HIV, serves on the board of W.O.R.L.D., and is a longtime volunteer with Prevention Point Needle Exchange.

Allan Stinson
Youth Empowerment Services Center
(415) 487-5777
Allan Stinson was a powerful force in the creation of YES, a resource development, education, and advocacy project for HIV-positive and -affected youth. As a respected leader in the struggle against HIV/AIDS, he provided a wealth of insight, guidance, support, and motivation. His spirit lives on in everything YES does.

James C. Hormel
A.C.T. is deeply honored to list as a co-sponsor of Angels in America prominent philanthropist, gay rights advocate, and leader in the fight against AIDS James C. Hormel. Hormel’s extensive record confirms that he is a man who gets things done—where the doing is most needed. He has given generously of his financial and spiritual resources as a member of a variety of boards, including the San Francisco Chamber of Commerce, Human Rights Campaign Fund (founding member), American Foundation for AIDS research, City Club of San Francisco (founding member), KQED, San Francisco Performing Arts Library and Museum, and 18th Street Services (founding member), the substance-abuse counseling and recovery program which serves the gay community. Hormel also has committed his efforts to creating the Gay and Lesbian Center in San Francisco’s new main library, which will be the largest collection of gay and lesbian material in the world.

An alumnus of Swarthmore College (where he has been a member of the board of managers since 1988), Hormel received his J.D. degree from the University of Chicago Law School and later served as its Dean of Students and, more recently, as Chairman of the Visiting Committee. In 1986 he established the James C. Hormel Public Service Program at the law school to encourage students to explore careers in the public and social service fields.

Currently Hormel is in the midst of plans for the fundraising event Classical Action: A concerted effort against AIDS, which he is co-chairing. Presented by the San Francisco Ballet, San Francisco Opera, San Francisco Symphony, and San Francisco Performances, the February 20, 1995 gala features outstanding classical artists and includes stars from Hollywood, Broadway, the popular music industry, and around the world. He has published a companion piece to the event, Stand up to Be Counted: A Great City Must Respond to AIDS. The project, administered by the Tides Foundation, was

“Jim has successfully brought the force of his personality to bear on AIDS, the arts, and human rights, and he has done so with a special grace and goodness which makes him a truly uncommon hero.”

"Heaven is a city much like San Francisco," writes Tony Kushner in his Pulitzer-Prize winning drama, Angels in America. It is fitting then that San Francisco Focus magazine—an advocate of artistic excellence in the Bay Area for more than twenty-five years—has joined A.C.T. as a co-sponsor of Kushner's monumental two-part epic, bringing the play back to this heavenly city for the first time since its Broadway success.

Although Focus originally began in 1955 as a program guide for KQED television, it soon came into its own as "the eyes and ears of the Bay Area," producing award-winning journalism and showcasing the best of the Bay Area. Focus has been recognized nationally with more than fifty awards for journalism and design, including the City and Regional Magazine Association's 1994 Gold Medal for general excellence.

In keeping with its belief that the Bay Area is among the most diverse and talented communities in the country, Focus provides extensive coverage of the local arts scene with in-depth interviews, a monthly "Hot Tickets" feature, and the annual Fall Arts Preview issue, which is used as a reference guide to the arts by more than two hundred fifty thousand readers throughout the year.

"We are delighted to connect with A.C.T., Angels in America, and Tony Kushner," says Focus editor-in-chief Amy Remert. "Focus is especially committed to encouraging and illuminating outstanding local talents who achieve national prominence. Angels in America is a work of major proportions and national significance, but it also has many ties to the Bay Area. It is important to us that Millennium Approaches was first produced here in San Francisco and that Tony Kushner chose to return to the Bay Area—to the Russian River—to write much of Perestroika. We are excited to be helping San Francisco's flagship theater bring full productions of both plays to Bay Area audiences for the first time."

The collaboration between A.C.T. and San Francisco Focus took off with the August issue, which features A.C.T.'s Angel, Lise Bruneau, in a stunning full-page insert. In September, the Fall Arts Preview issue opens with a profile of Tony Kushner. On October 28, 1994—"KQED Night" at A.C.T.—KQED members can see Millennium Approaches for half price. And watch for the feature on A.C.T.'s artistic director, Carey Perloff.

Perloff opened her first season at A.C.T. with August Strindberg's Creditors, followed by Timberlake Wertenbaker's new translation of Antigone and last season's acclaimed production of Anton Chekhov's Uncle Vanya. In the summer of 1993 she staged the world premiere of Steve Reich and Beryl Korot's new music-theater-video opera The Cave at the Vienna Festival, which was subsequently presented at the Hebbel Theater in Berlin, Royal Festival Hall in London, and Next Wave Festival at the Brooklyn Academy of Music. Perloff served as Artistic Director of New York's CSC Repertory, Ltd.-The Classic Stage Company from 1986 to 1992, where she directed the acclaimed world premiere of Ezra Pound's version of Sophocles' Elektra (with Pamela Reed and Nancy Marchand), the American premiere of Harold Pinter's Mountain Language (with Jean Stapleton and Peter Riegert) on a double bill with his The Birthday Party, Tony Harrison's Phaedra Britannica, Thornton Wilder's The Skin of Our Teeth, Lyne Alvarez's translation of Tirso de Molina's Don Juan of Seville, Michael Feingold's version of Alexandre Dumas's The Tower of Evil, Beckett's Happy Days (with Charlotte Rae), Brecht's The Resistible Rise of Arturo Ui (with John Turturro), and Len Jenkins' Candide. Under her direction, CSC won the 1988 Obie Award for artistic excellence, as well as numerous Obies for acting, design, and production.

Perloff has directed and developed numerous new plays and translations and is completing work with Timberlake Wertenbaker on a new version of Euripides' Hecuba for A.C.T. to be produced in the spring of 1995. In Los Angeles, she staged Pinter's The Collection at the Mark Taper Forum (winning a Drama-Logue Award for outstanding direction), and was Associate Director of Steven Berkoff's Greek (which earned the Los Angeles Drama Critics' Circle Award for best production). Perloff received her B.A. (Phi Beta Kappa) in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford University. She is the proud mother of Lexie and Nicholas.

BENNY SATO AMBUSH (Associate Artistic Director) has directed at A.C.T. Miss Eses' Boys and Pecong (each nominated for eight, and each winning three, Bay Area Theatre Critics' Circle Awards), and Full Moon. For A.C.T.'s 1990-91 Plays-in-Progress series, he directed Pigeon Egghead, a play about Native Americans which helped inspire the creation of a new Bay Area Native American theater company, Turtle Island Ensemble, currently operating under A.C.T.'s auspices. Other regional directing credits include Playland at the Magic Theatre; the world premiere of Out of Purgatory at the Old Globe Theatre (which won Ambush a nomination for the Los Angeles Robbie Award for best director of a drama); Miss Eses' Boys at the Alabama Shakespeare Festival (filmed excerpts from which appeared in Deadly Deception on the acclaimed PBS series "Nova" in 1993); fences at the Oregon Shakespeare Festival, Portland; and Sherley Anne Williams' Letters from a New England Negro for the 1991 National Black Theater Festival and the 1992 International Theater Festival of Chicago (the only American entry). He has also directed the annual Bay Area McDonald's Gospel Fest since 1990.

Before joining A.C.T., Ambush was the Artistic/Producing Director of the Oakland Ensemble Theatre (1982-90), Oakland's first and only resident professional theater, where his directing credits included Division Street, A Night at the Apollo, MLK: We Are The Dream, Tamer of Horses, and Alterations (which won a Drama-Logue Award for outstanding direction in 1985). He is a board member of Theatre Communications Group and the Bay Area Playwrights' Foundation, producers of the annual Bay Area Playwrights' Festival. He has been active locally, regionally, and nationally in advocacy for cultural equity, non-traditional casting, and pluralism in American art. Ambush received his B.A. from Brown University and his M.F.A. from the University of California, San Diego.
RICHARD SEYD (Associate Artistic Director) was appointed Associate Artistic Director of A.C.T. in 1992. He has received Drama-Logue and Bay Area Theatre Critics’ Circle Awards for his productions of Cloud 9, About Face, and Noise Off. As Associate Producing Director of the Eureka Theatre Company, he directed The Threepenny Opera, The Island, and The Wish. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; A Doll’s House at the San Francisco Shakespeare Festival, and Unfinished Stories for the Mark Taper Forum’s New Play Series. He directed The Learned Ladies (with Jean Stapleton) for CSC Repertory, Ltd. in New York during the 1991-92 season and directed A Midsummer Night’s Dream as the opening production for the California Shakespeare Festival’s new outdoor amphitheater in 1991. That year he also directed Sarah’s Key at the Los Angeles Theatre Center; Born Yesterday at Marin Theatre Company; and King Lear at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed The Learned Ladies, the American premiere of Dario Fo’s The Pope and the Witch, Bernard Shaw’s Pygmalion, and the Bay Area premiere of David Mamet’s Oleanna. This season at A.C.T. he directs Tom Stoppard’s Rosencrantz and Guildenstern Are Dead and Shakespeare’s Othello.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva LeGallienne’s National Repertory Theater. Among the productions he managed were The Madwoman of Chaillot (with LeGallienne, Sylvia Sydney, and Leora Dana), A Touch of the Poet (with Denholm Elliott), The Seagull (with Farley Granger), The Rivals, John Brown’s Body, She Stoops to Conquer, and The Comedy of Errors. He also stage-managed the Broadway productions of Geogry (a musical by Carole Bayer Sager), And Mrs. Reardon Drinks a Little (with Julie Harris and Estelle Parsons), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Ibsen’s Little Eyolf (directed by Marshall W. Mason) and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971 as Production Stage Manager. In 1985 he was appointed Production Director, and in 1993 he assumed his current position. 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.

JOHN LOSCHMANN (Conservatory Executive Director) has been working at the American Conservatory Theater for fourteen years teaching ballet, musical theater, and acting and directing student projects. He has also taught at Northern Illinois University and San Jose State University, and for eight years he was a teacher and dancer with the Pacific Ballet. Loschmann won a Bay Area Theatre Critics’ Circle Award for his portrayal of Gregor Samsa in the San Francisco Theatre Project’s acclaimed production of Kafka’s Metamorphosis, which went to the Edinburgh Theatre Festival in Scotland. He graduated from Antioch University with a degree in dance and has an M.F.A. in acting from A.C.T.

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

DENNIS POWERS (Senior Editor & Professional Advisor) joined A.C.T. in 1967, during the company’s first San Francisco season, after six years as an arts writer at the Oakland Tribune. Before being named to his present position by Carey Perloff, he worked with William Ball and Edward Hastings as a writer, editor, and casting associate. The A.C.T. productions on which he has collaborated as dramaturg or adaptor include Oedipus Rex, Cyranos de Bergerac, The Cherry Orchard, The Bougeois Gentleman, King Richard III, The
Winter’s Tale, Saint Joan, and Diamond Lil. The most popular of his adaptations, A Christmas Carol, was written with Laird Williamson, who was also his collaborator on Christmas Miracles, which premiered at the Denver Center Theatre Company in 1985 and was later published. Among the other theaters with which he has been associated are the Long Wharf Theatre in New Haven, Stanford Repertory Theater, Pacific Conservatory of the Performing Arts, and San Francisco’s Valencia Rose Cabaret Theater. Powers’s reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, and San Francisco Chronicle.

MERYL LIND SHAW ( Casting Director) joined the A.C.T. artistic staff in 1993 after sixteen years as a regular in the Bay Area theater community, where she has stage-managed more than sixty productions. At A.C.T., she stage-managed Ben Appetit! and Creditors. She was Resident Stage Manager at Berkeley Repertory Theatre for twelve years, Production Stage Manager at the Berkeley Shakespeare Festival for three seasons, and has stage-managed at the San Francisco Shakespeare Festival, Eureka Theatre, Alcazar Theater, and Center Stage in Baltimore. She directed Wits and Muse at the Julia Morgan Theatre, and Joy Carlin in The Belle of Amherst for the U.C. Berkeley library, and has served as assistant or co-director for The Sea at Berkeley Repertory Theatre, The Cherry Orchard at the Eureka Theatre, Bonjour, Lad! Bonjour at the Berkeley Stage Company, and Bill Talen’s Rock Fables at Intersection Theater. She has been active with Actors’ Equity Association for many years and served on the A.E.A. negotiating team for the current L.O.R.T. contract.

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

BOX OFFICE INFORMATION
The A.C.T. Central Box Office is located at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Central Box Office hours are 12 to 7 p.m. Tuesday through Saturday, and 12 to 6 p.m. Sunday and Monday.

Box Offices at the Stage Door, Marines Memorial, and Center for the Arts Theaters: Full-service box offices are open 90 minutes before each performance in these venues.

Bass:
A.C.T. tickets are also available at all Bass centers, including The Wharehouse and Tower Records/Videos.

Ticket Information/Charge by Phone/Charge by Fax:
Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card number to (415) 749-2291.

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

TICKET PRICES

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<th>Box Office</th>
<th>Price</th>
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*Indicates prices for Angels in America.

Subscriptions:
Seven-play season subscribers save up to 31% and receive special benefits including parking, restaurant, and extra-ticket discounts, the ability to reschedule performance dates by phone, and more. Call the Subscription Hotline at (415) 749-2250.

Discounts:
Half-price tickets are sometimes available on the day of performance at TIX on Union Square in San Francisco. Half-price student and senior rush tickets are available at the theater box office up to 90 minutes prior to curtain. Matinee senior rush price is $6. All rush tickets are subject to availability, one ticket per valid I.D. Student subscriptions are also available at half off the box-office prices.

Group Discounts:
For groups of 15 or more, call Linda Graham at (415) 346-7805 for special savings.

Gift Certificates:
Give A.C.T. to a friend, relative, co-worker, or client. Gift certificates are perfect for every celebration and can be purchased in any amount from the A.C.T. box office.

Mailing List:
Call (415) 749-2ACT to request advance notice of A.C.T. shows, special events, and subscription information.

SPECIAL PROGRAMS

A.C.T. Prologues:
A series of one-hour discussions conducted by noted actors, directors, and designers who introduce each new A.C.T. production. Presented before the Tuesday evening preview of each production, in the same theater as the evening’s performance, from 5:30 to 6:30 p.m. Doors open at 5 p.m. Sponsored by the Junior League of San Francisco.

A.C.T. Audience Exchanges:
Informal audience discussions moderated by members of the A.C.T. staff, held after selected performances. For information, call (415) 749-2ACT.

A.C.T. Perspectives:
A symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the season’s productions to the general relation of theater and the arts to American culture. The symposia are free of charge and open to everyone. For information, call (415) 749-2ACT.

Student Matinees:
Matinees offered at 1 p.m. to elementary, secondary, and college groups for selected productions. Tickets are specially priced at $8. For information, call Jane Tarver, Student Matinee Coordinator, at (415) 749-2230.
FOR YOUR INFORMATION

"Words on Plays": Handbooks containing a synopsis and background information on each of the season's plays can be mailed in advance to Full Season subscribers for the special price of $24 for the entire season. A limited number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Central Box Office for $5 each (sorry, no phone or mail orders for individual handbooks). For information, call (415) 749-2ACT.

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

Costume Rental: A large collection of costumes, ranging from hand-made period garments to modern sportswear, is available for rental by schools, theaters, production companies, and individuals. Call (415) 749-2296 for more information.

Parking: A.C.T. patrons can park for just $6 at the San Francisco Hilton and Towers. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price for up to five hours of parking, subject to availability. Full Season subscribers enjoy an even greater discount. (Subscriber discount parking packages are already sold out.)

LISTENING SYSTEM:
Head sets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance.

Photographs and Recording:
A.C.T. performances are strictly forbidden.

Smoking: is not permitted in the auditorium.

Wheelchair Access:
The Stage Door, Marines Memorial, and Center for the Arts Theaters are accessible to persons in wheelchairs.

VENUES:
The Stage Door Theatre is located at 420 Mason Street at Geary, one block from Union Square.
The Marines Memorial Theatre is located at 609 Sutter Street at Mason.
The Center for the Arts Theatre is the new state-of-the-art theater at Yerba Buena Gardens, located at 700 Howard Street at Third.

Marines Memorial Theatre Exits
Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.

All Across Europe, As The New Day Arrives, So Do We.


All across Europe, American arrives just as the day begins. And this spring, we'll add new service to London from Philadelphia, Raleigh/Durham and Nashville.

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