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1995–96 REPERTORY SEASON

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Geary Theatre

DARK RAPTURE
by Eric Overmyer
directed by David Petrarch
February 29, 1996 – March 31, 1996
Geary Theatre

in rotating repertory at the Geary Theatre

THE CHERRY ORCHARD
by Anton Chekhov
directed by Barbara Damashek
April 4, 1996 – June 7, 1996

THE MATCHMAKER
by Thornton Wilder
directed by Richard Seyd
April 18, 1996 – June 9, 1996

Tickets and Information: (415) 749–2ACT
AMERICAN CONSERVATORY THEATER is an artist-driven, Tony Award-winning theater whose mainstage work is energized and informed by a profound commitment to actor training. Under the leadership of Artistic Director Carey Perloff, A.C.T. is committed to nurturing its rich legacy while expanding its reach into new areas of dramatic literature, new artistic forms, and new communities. Central to A.C.T.'s work is the interaction of original and classical work on the mainstage and at the heart of the A.C.T. Conservatory.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the historic Geary Theater in 1967. During the company’s thirty-one-year history, more than two hundred productions have been performed to a combined audience of six million people in Japan, the U.S.S.R., and throughout the United States. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. Today, A.C.T.'s performance, education, and outreach programs annually reach more than two hundred thousand people in the San Francisco Bay Area.

Since Perloff’s appointment in 1992, A.C.T. has enjoyed unprecedented success with groundbreaking, innovative productions of classical works and bold explorations of contemporary playwriting. A.C.T. seeks plays that are provocative, entertaining, and complex in vision, plays that embrace the uniqueness of live performance. A.C.T. is particularly interested in theater that celebrates the richness of language, revolves around the transformative power of the actor, and invites multiple interpretations. Most importantly, A.C.T.’s goal is to create theater that engages the imagination of its audience.

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

The eighty-six-year-old Geary Theater, which was damaged in the Loma Prieta earthquake of 1989, has undergone major renovation resulting in updated stagecraft, enhanced patron amenities—including improved seating and sight lines, greater accessibility for the physically disabled, and expanded lounge and restroom facilities—and a total seismic restructuring. To date, A.C.T.’s capital campaign has raised more than $27 million of the funds necessary to complete the reconstruction.
A.C.T.'S TRIUMPHANT RETURN TO THE GEARY THEATER

January 1996 was a stellar month at A.C.T., as the company welcomed audiences to the reopening festivities of the gloriously refurbished Geary Theater.

On January 10, luminaries of stage, screen, and society flocked to A Galaxy on Geary to celebrate A.C.T.'s long-awaited return to the Geary. The sold-out event, a benefit for the A.C.T. Conservatory, began with elegant preperformance dinners at Macy's Home Store, The Pan Pacific Hotel, and the Grand Cafe. After dinner, street artists entertained patrons arriving for the all-star performance, created and directed by A.C.T. Associate Artist Albert Takazauckas.

A.C.T. Artistic Director Carey Perloff was joined onstage by special guests for a ribbon-cutting ceremony to officially reopen the Geary for "business." A parade of artists then took the stage to honor the Geary's triumphant return: colleagues from the Bay Area arts continued on page 10.
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THE ACADEMY)

The A.C.T. Conservatory has expanded its part-time theater training program for adults and given it a new name: Studio A.C.T. Formerly The Academy, Studio A.C.T. continues to provide lively, high-quality, and affordable classes to students eighteen and older.

Since taking the helm of Studio A.C.T. in November 1995, distinguished A.C.T. company member and acting teacher Bruce Williams has guided the program in exciting new directions, initiating three new programs in the Studio A.C.T. winter/spring session: "Weekend Intensives," all-day Saturday workshops exploring a variety of theater-related subjects; the "Backstage at the Geary Series," providing behind-the-scenes explorations of the rehearsal, design, and performance process of selected A.C.T. mainstage productions in the Geary Theater; and "Corporate Education Services," offering seminars on communication skills, public speaking, and stress management to businesses either in A.C.T. studios or on site. Williams is also available for individual counseling to help students tailor a course of study to their specific goals.

Studio A.C.T. continues to offer its regular curriculum of acting, scene study, voice and speech, audition techniques, Shake-speare, stage combat, musical theater, improvisation, directing for actors, Alexander Technique, and singing. Four ten-week sessions are offered throughout the year; the spring session begins April 1. For information, call (415) 834-3286.

PERSPECTIVES ON THEATER

The California Council for the Humanities (CCH) has honored A.C.T. with a $10,000 grant to fund the third consecutive season of A.C.T. Perspectives, a series of free public symposia highlighting the dramatic fusion of theater and contemporary life. The CCH, which receives its major funding from the National Endowment for the Humanities, is an independent, nonpartisan organization whose mission is to bring the insights of the humanities to the California public.

Thanks to the generosity of the CCH, A.C.T. audiences have already experienced "Chaos & Creativity" (Arcadia); joined August Wilson in conversation with director Lloyd Richards (Seven Guitars); and explored "The Transformation of Character" (The Tempest).

Still to come this season are "Adventures in Language: New Waves in Contemporary Playwriting," March 11 (Dark Rapture); and "The Playwright and the Actor: New Forms and New Methods," April 29 (The Cherry Orchard).

All symposia are held on selected Monday nights from 7 to 9 p.m. in the Geary Theater and are free of charge. For more information, call the A.C.T. literary department at (415) 439-2469.

continued on page 14
CATCHING NEW WAVES IN AMERICAN PLAYWRITING

This month's Dark Rapture installment of A.C.T. Perspectives, "Adventures in Language: New Waves in Contemporary Playwriting," explores the work of a revolutionary group of "heightened language" playwrights—which includes Eric Overmyer and A.C.T. playwright-in-residence Mac Wellman—who have challenged the conventional norms of American naturalism over the last two decades. Taking the daism on March 11 to discuss new dramatic forms are Wellman; the renowned poetry critic and humanities scholar, Professor Marjorie Perloff, from Stanford University; dramaturg and critic Marc Robinson, an assistant professor at the Yale School of Drama; and moderator Douglas Messerli, publisher of Sun & Moon Press.

The Monday-night panel discussion at the Geary Theater is part of a three-day celebration of new directions in American playwriting cosponsored by A.C.T. and the San Francisco State University (SFSU) Departments of Theatre Arts and Creative Writing and the Poetry Center and American Poetry Archives at SFSU. Wellman is joined by colleagues Overmyer, Len Jenkin, Jeffrey M. Jones, and Bay Area playwrights Erik Ehn, Octavio Solis, Eugenie Chan, Brighde Mullins, and Roy Conboy, as well as A.C.T. Artistic Director Carey Perloff, dramaturg Paul Walsh, and Professor Joel Schechter, chair of the SFSU Department of Theatre Arts, for a weekend of readings and workshops.

The weekend workshops take place from noon to 5 p.m. on Saturday, March 9, and from 10 a.m. to 5 p.m. on Sunday, March 10, in Knuth Hall, the Creative Arts Building at SFSU. For more information, call (415) 439-2469.

The James Irvine Foundation supports the A.C.T. CONSERVATORY

The James Irvine Foundation has awarded A.C.T. a three-year, $350,000 grant to fund development of the community outreach and public performance components of the Conservatory's Advanced Training Program (ATP). The San Francisco- and Los Angeles-based foundation, a longtime A.C.T. supporter, also provided critical support for extraordinary expenses during the transition period immediately after the 1989 Loma Prieta earthquake and the subsequent Geary Theater Campaign.

The Irvine Foundation's generosity enables the Conservatory to increase its emphasis on performance and community presence for ATP students. Most significantly, the grant will fund the development of a public performance series, cast with second-year ATP and M.F.A. Program students and presented in small Bay Area theaters. The plays selected will represent diverse cultural viewpoints to extend A.C.T.'s appeal to a wider audience.

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Carey Perloff, Artistic Director
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James Haire, Producing Director

DARK RAPTURE
(1992)
by Eric Overmyer

Directed by David Petrarca

Scenery by Adrianne Lobel
Costumes by Sandra Woodall
Lighting by Peter Maradudin
Sound and Original Music by Rob Milburn
Casting by Meryl Lind Shaw
New York Casting by Victoria Vaglio

Stage Management Staff
Juliet N. Pokorny
Elisa Guthertz
Sara K. McFadden-Intern

Dark Rapture received its premiere at the Empty Space Theatre, Seattle, in May 1992.

Produced through special arrangement with Broadway Play Publishing Inc. (BPPI), 56 East 81st Street, New York, NY 10028.
A.C.T. RETURNS TO THE GEARY THEATER

THE CHERRY ORCHARD

THE CHERRY ORCHARD BY ANTON CHEKHOV
TRANSLATED BY PAUL SCHMIDT
DIRECTED BY BARBARA DAMASHEK
GEARY THEATER APRIL 4 THROUGH JUNE 7
CALL (415) 749-2ACT or (510) 762-BASS.

DARK RAPTURE

The Cast
(in order of appearance)

Ray Richard Snyder
Babeck Shawn Elliott
Julia Deirdre Lovejoy
Lexington, Stones Matt DeCaro
Vegas, Mathis, Cabo San Lucas waiter Rod Gnapp
Tony, Danny Mark Feuerstein
Ron, Seattle bartender Mark Rosenthal
Renee, Key West waitress Jossara Jinaro
Max Zachary Barton
Nizam, Lounge singer Umit Celebi

Understudies
Ray—Phillip Stockton
Babeck, Lexington, Stones—Brian Keith Russell
Julia, Renee, Max, Key West waitress—Mollie Stickney
Vegas, Mathis, Tony, Danny, Cabo San Lucas waiter—Leith Burke
Ron, Nizam, Seattle bartender, Lounge singer—Christopher Hickman

There will be one intermission.
A painting is the revelation of a discovery, not the culmination of a plan.
—Picasso, paraphrased

The resistance to cliche is what distinguishes art from life.
—Kundera, paraphrased

I don’t speak any English, just American, without tears.
—Elvis Costello

I have tried to make discoveries in my plays, and I have tried to avoid cliche. A play ought to reveal itself slowly, to an audience and to its author. This takes patience, and contemporary audiences and critics are impatient, used to a diet of instantly recognizable cliche conventions. I want to be surprised in the theater. I want theatricality in the theater. I want charged, shaped, and heightened language. An authentic American language for the theater. No more Anglophilia. I want bravura performance. I want ideas as well as feelings. I want ambiguity and complexity and imagination. I don’t want literalness, preaching to the choir, sentiment, political correctness or polemic, easily explainable motivations or naturalistic dialogue or cliché characters. I’m not interested in what the dramaturg James Magruder characterizes as “talking about my problems in your living room.” I don’t want TV on stage. The American theater is in a parlous state. Our best writers remain underproduced in the regional theater, as well as in New York. Theaters and critics alike have failed to nurture an audience for new (in the best sense of the word) work, and the climate remains reactionary, mired in naturalism.

Theater cannot compete with film and television as a popular art form. If it is not to go the way of other antique, hand-made arts and become completely esoteric, it must rediscover its authenticity. As Chiaramonte says in Theatre in Utopia, theater is not elitist, but it is for those who love it. I hope [this play is] authentically theatrical, written in a real and new American, and I hope those who love theater will find some pleasure here.
—Eric Overmyer


This spring the work of several revolutionary writers, known for their imaginative and poetic use of the American language, is highlighted on the A.C.T. mainstage and in its conservatory. While the cast of Dark Rapture prepared to bring Overmyer’s work to the Geary Theater stage for the first time, Advanced Training Program students presented studio productions of A.C.T. Resident Playwright Mac Wellman’s Bad Infinity, Overmyer’s In Perpetuity throughout the Universe, Len Jenkins’ Dark Ride, and Erik Ehn’s AOK.

The production of these plays is a fundamental component of A.C.T.’s mission to complement innovative productions of classical drama with contemporary works that celebrate the uniqueness of live performance and engage the imagination of our audience. Although the new theatrical forms created by these “heightened language” playwrights may seem a departure from the familiar naturalism of twentieth-century American theater, they are in many respects—particularly in their concern with themes of shifting identity and poetic exploration of the modern English language—akin to the work of such British writers as Harold Pinter, Tom Stoppard, and David Storey, whose plays have been featured on the A.C.T. mainstage. From Sophocles to Overmyer, the journey may not be as long as it seems.

In this article, Marc Robinson—Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism at the Yale School of Drama—provides a context for the new movement in contemporary playwriting spearheaded by these writers and their colleagues.

Wellman, Overmyer, Jenkins, Ehn, and Jeffrey Jones are joined by several Bay Area playwrights for a weekend symposium on contemporary playwriting at San Francisco State University, March 9–11. Wellman and Robinson are also featured panelists at the subsequent A.C.T. Perspectives symposium on Dark Rapture, “Adventures in Language: New Waves in Contemporary Playwriting,” March 11 at the Geary Theater.
The Drama of the Great Escape

"I wanted to generate a real movement for the theater," Mac Wellman admits, allowing himself a self-deprecating smile as we discuss his two influential play anthologies, _Theater of Wonders_ and _7 Different Plays_. "There's not yet a tradition of American dramatic writing. It's wide open. So I started by picking those people who have a vision of drama that comes first of all from language."

The best-known writers included in Wellman's 1987 and 1989 collections (issued, respectively, by Sun & Moon Press and Broadway Play Publishing) are Len Jenkin, Eric Overmyer, Jeffrey Jones, and, unabashedly, Wellman himself. Each of these playwrights shows the influence of the ordinary and enthusiasm for the idiosyncratic, sometimes exotic, variations on stage speech. "Gritty, dirty, slimy American language, when spoken in the theater, can really hurt people," Wellman says, relishing the thought.

Not for these writers the docility of so many plays—"journalism with wings," Wellman calls them. Instead, the creations of Wellman and his colleagues dazzle with improbability, willfully disorienting spectators used to more temperate drama. The writing may not yet define a movement, but it has in recent seasons proven to be the American theater's most articulate alternative to comfortable realism—disruptive, unpredictable, and restless.

"Restless," in fact, may be the best word to use in attempting to unify collection of writers that so deftly and deliberately eludes classification. Wanderlust runs through much of their work, as they chafe against the restraints of convention by writing plays full of actual departures. Love of language has led the playwrights to search for—or create—fresh—places where people speak with unmistakable individuality about undiscovered experience. Jenkin ventures into obscure, shadowy regions of the American landscape; Overmyer slides back to periods or places where language approached music; Jones reclaims the gaudy never-never land of 1950s B-movies and the no-less-remote territory of classical Western literature; and Wellman lifts off to distant solar systems, sites for his bemused science fictons and loopy comedies of manners.

Even the titles of their plays reflect a fascination with travel and mythic destinations: Wellman's _Starluster, Cleveland, Albanian Softsho_, and _Professional Frenchman_, Overmyer's _On the Verge_, or the Geography of Yearning, and _In Perpetuity through the Universe, Jones's Tomorrowland_ and _Der Inka von Peru_, Jenkin's _Dark Ride, American Notes, and My Uncle Sam_. For writers based in the particularly insular theatrical world of New York, the geography of yearning simply amounts to the yearning for a larger sense of geography: Theirs is drama of the great escape.

Len Jenkin: The Renewal of Wonder

Len Jenkin is the most peripatetic. His characters are invariably on the road or only momentarily present. They often find themselves in seedy motels or all-night restaurants, communicating with others through pay phones or postcards. Jenkin's plays are lodged all over the U.S., yet his locales never seem familiar. His travelers maintain a foreigner's perspective on the landscape, staying just long enough in one place for its strangeness to register, and leaving before its mystery is solved.

The travel urge contains an idea of drama. "My theater resists one space," Jenkin said to me. "Most theater is comfortable with a living room set—you don't have to move anything. But plays only get interesting when the stage directions present impossible challenges, like the earthquake in [his 1982 adaptation of] _Candide_." To travel in Jenkin's world all a character need say is, "Let us start at once," and a boat slides on stage, manned with rowers, its prow sporting a model of the destination, Constantinople; its aft, one of the home port, Venice.

His dramas themselves are on the run, moving out of themselves as backgrounds, identities, and styles constantly change. The "viewmasters" that various characters carry in _My Uncle Sam_ are miniature versions of a typical Jenkin play. They present a world seen in facets; one catches discrete images of many places but, like a tourist, never acquires a full exposure to any single setting. Jenkin translates the traveler's segmented vision into dramatic structure. His plays are vast hives, and inside each compartment a partial view of
experience is on display.

In *Dark Ride*, Jenkin works a complex variation on this model of linear travel. The play pushes vertically into its own many-layered action: One scene presents a man reading a book; the next, an episode from that book, in which a woman reads a note from her absent lover; the third, a scene from that very note. The instability that comes from these fluctuating contexts is the protocol for all his drama, Jenkin suggests—and if he had his way the entire culture would show more distrust of permanence.

"I'd love to see theater energetically stomping around the U.S.A.," Jenkin has written. "Rent 7-11s and put on plays by the highwayside." Or, as Jenkin's character Gogol puts it (speaking of his performances and by extension all of Jenkin's plays), "I hope they have opened a wound that won't close, a dark space in the center of the chest, in which darkness, if they look carefully, they can see the stars."

Looking carefully, Jenkin himself shows the most delight; and that refreshing love of surprise is what distinguishes his aesthetic. Jenkin's surrogates are the writers that populate the fringes of his plays, enchanted by the action swirling around them and wondering, like us, what's next. The Author in *My Uncle Sam*, the reporters in *Kid Twist* and *American Notes*, the failed novelist in *Fever of Us* and, most explicitly, the translator trying to decode the story that becomes *Dark Ride* all call attention to the role language plays in the renewal of wonder. They also suggest that Jenkin's plays address themselves to writing, or the rush of discovery that accompanies writing, more than anything else. "The imagination is on the verge of recovering its rights," wrote Eric Overmyer, paraphrasing André Breton; and that sense of anticipation runs through Jenkin as well.

**The Native Speech of Eric Overmyer and Jeffrey Jones**

The search for ways to release the spectacular from the ostensibly banal propels much of Jeffrey Jones's and Eric Overmyer's work as well. For them, the imagination recovers more than its rights; it forages into a closely packed stash of cultural debris and retrieves situations, figures, idioms, even styles of syntax long discarded. Their plays are full of well-worn language transformed into bracing poetry.

In Overmyer's *On the Verge*, when three Victorian explorers travel forward in time to the 1950s, terms like "ja-cuzzi" and "rock-and-roll" and phrases like "let your hair down" take on otherworldly significance. The women's astonishment on hearing them for the first time becomes ours, and vernacular changes into hieroglyphics. In 1988's *In a Pig's Valise*, Overmyer's film noir musical with a score by Kid Creole, the speaking rhythms may be familiar from our reading of Raymond Chandler, but the words inside bounce away before we catch them.

When Divina quotes *How to Stuff a Wild Bikini*, Jeffrey Jones's recent collect of found material, the text sounds as mystical as the excerpts from Plato another character has just spoken. And the monosyllabic banter in his earlier *Seventy Scenes of Halloween*, which often concerns nothing more weighty than candy corn, has grim consequences in a setting populated by nutty witches and monsters. Jones's described the avant-garde as a quiet return to something lost, rather than relentless, worried invention; and after Overmyer and Jones make the trip they present their quirky findings with all the brio of a huckster in front of a Len Jenkin carnival attraction.

"We're all such talkers," says Jones about his colleagues, and he's right: A need to clarify experience with speech consumes many of their characters. Lyricism, however, rarely brings with it self-consciousness. In these plays, the loftiest linguistic flights usually take off from the rhythmic looseness of private patters or the rosy dimensions of small talk. This poetry is filled with what Overmyer calls "native speech" (the title of an early play). It may sound strange, but it retains the poignancy that underlies any attempt to forge a language as personal as one's point of view.

When *Hungry Mother*, the cre-
puscular deejay loping through Overmyer's Native Speech, goes on
the air, he barrages listeners with
manic, antic phrasemaking, giving
off sparks of inscrutable lingo
along the way. Caught up in
the addictive fever of speech, he
becomes an "argot astronaut." Mac
Wellman's characters give them-
sons over to language with the
same abandon; no one's language
sounds stranger than Wellman's,
but his esoteric verse is actually
closer to Overmyer's street-smart
variety than it at first appears.

Mac Wellman's
Delirious Narrative

Wellman has been called recklessly
obscure, but the opacity serves a
purpose. "Theater is only compre-
hsensible in this country if it can be
paraphrased," he complains. In
rebellion, he designs plays to allow
for verbal unruliness, a sprawling
ehullulence learned, perhaps, from
Joyce or Sterne. "I'd love to write
plays that read like Tristram Shandy,"
Wellman says.

But Wellman's writing shares
most with Gertrude Stein, and she
provides valuable lessons in how
to steer through them. She too was
frustrated with orthodox narration
and set out to vandalize its homey
structure of auspicious beginnings
and resounding ends. Since so
many people have stories to tell,
she reasoned, another one would
be merely superfloata. At any rate,
stories are better left to the life
spent outside of the theater. Inside,
the challenge is to depict experi-
ence "without telling what hap-
pened... to make a play the essence
of what happened."

Her strategies are also Wellman's.
He embraces Stein's celebrated idea
of a "continuous present," designed
to focus attention on individual
moments of a text, or a composi-
tion of elements, instead of on la-
oboriously paced linearity. Rather
than establish a narrative and then
embliss it with images, Wellman
works the other way around. "Was
it Heraclitus who said that the most
beautiful thing in nature is a ran-
dom assembly of objects?" he asks.
Wellman conjures an assort-
ment of mannerist figures, conver-
sations charged with sourceless
anxiety, turning points severed
from intrigues playing themselves
out off stage, and then, as he says,
"watches the struggle for a narra-
tive to emerge."

Those delirious narratives are
risky to ride and exhausting to re-
trace. In Cleveland, a high-school
coed named Joan
dreams of being a
Trotskyite anti-
pope, battles en-
emies from rival
territory, and
holds back a
counterreforma-
tion before finally
going to the
prom. With all
his plays, Well-
man, like a char-
acter in 1989's
Whirligig, longs
for "inarrarable"
stories—those, he explains, "which
are impossible to narrate." John
Sleight, a character from Well-
man's play The Bad Infinity, calls his
latest art work "safe, because it's
blank." "For blank read dead," says
a fellow character. To keep his own
inventions lively, Wellman feeds
them neologisms and red herrings,
then lets them churn dramatic situ-
ations until all the possible com-
binations of characters and conse-
quences of events have been ex-
husted. He displays the same
scavenger's miserliness shown by
the other three writers and san-
tioned by Stein, who advocated
"using everything" and making a
play "as simply different as possi-
ble." Stein termed the result a land-
scape; following suit, Wellman
calls his "an accumulation, like a
crystal."

Stein's terrestrial metaphor nicely
evokes Wellman's traveling sensi-
bility, which is even more adven-
turous than that of Jenkin,
Overmyer, or Jones, yet derived
from the same faith that life is else-
where. When it comes to his de-
sultory structure,
Wellman staunchly
believes a play
"should go where
it wants to go."
His characters do
the same: even
the planet's gravi-
ty can't restrain
them. Athenian Softshoe takes place
on galactic highways linking the ice
moons of Saturn. The tin-colored
Xiphus in Whirligig has just landed after a warying
trek from the distant orb of Tlooth. Language, as it is for all
these writers, is the preferred vehi-
cle for travel. In Whirligig a young
woman's verbal euphoria sends
her flying to all the places she can
list before taking a breath. Her cat-
ologue includes planets called
"Bistro," "Goethe," and "Hroswitha"—
"anywhere out of here," she
hollers, "you're all a bunch of ya-
hoos." The runaway never leaves
the dingy bus station where
Whirligig is set, yet by the end she
has transformed, with typical Well-
man effortlessness, into an ex-
traterrestrial "Girl Hun," eager to
vanquish any who threaten her in-
dependence.
The Perpetual Outsider

"I think most Americans feel a profound desire to escape," says Wellman. "I sure do. But I know there's nowhere to escape to." Traces of his despair also turn up in Jenkin, Overmyer, and Jones, and darken their superficially whimsical plays. The wanderlust that pervades their work, Wellman suggests, has its origin in anger, a deep dissatisfaction with the skewed, wasteful, and wasting spirit of everyday life. In many of these plays the characters are questioning and unsure, cut off and cagey. Jenkin speaks of his fascination with people who get lost, who suddenly say, "Whoops, where are my shoes?" before stumbling into the random violence that erupts in every one of his plays. Hungry Mother rages to the blight around him, his radio show reaching almost no one in the abandoned slum. The figures of Overmyer's later plays don't even bother to protest—instead they seek refuge in nostalgia. Even in Wellman's drama, where characters come in clusters, no one quite meshes with anyone else. Conversation is replaced by talking past one another or perpetually changing the subject. At moments in the work of all four writers, characters shrewdly dislodge themselves from societies on the brink of collapse. That detachment leaves many of them free to assume experimental personalities and deploy temporary attitudes towards the disarray before them. Jenkin's characters let shifting situations determine what aspects of themselves to reveal. Like space and time, his characters also are composed of compartments. No single view of a person is definitive. The denizens of Overmyer's In a Pig's Value, shrouded in fog and unfiltered cigarette smoke, spend the entire play trying to unmask true identities or keep aliases intact. Disguise is a staple of Wellman's work, too. Most of his creatures are foreigners—Americans finding themselves in Lisbon (Star cluster), Europeans trapped in suburban Washington, D.C. and eager to dissemble (The Professional Frenchman), or (as he calls the inhabitants of The Bad Infinity) "appearances variously modulated." And the moody, mod sextet of Jones's quotation plays trade names, genders, and biographies as frequently as Jones shifts sources for their dialogue. Characters flee identities with the same zest they flee cities and countries. In a rejection of the musty convention of character "consistency," they abandon the old, easily labeled figments of themselves, changing facades to maintain their distinctiveness and preserve a liberating outsiderhood.

For these characters, perpetual

continued on page 45
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 each show’s director. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

**Audience Exchanges**
These informal, anything-goes sessions are a great way to share your feelings and reactions 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 is back in 1995–96 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. Funded by a grant from the California Council for the Humanities and the National Endowment for the Humanities.

**“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 $35; limited 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 $6 each.

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On Arcadia
Chaos & Creativity
October 30, 1995
Stage Door Theatre
Simon Williams
Director, Interdisciplinary Humanities Center, UC Santa Barbara
Katherine Hayles
Professor of English, UCLA
Moderated by Carey Perloff
Artistic Director, A.C.T.

On Seven Guitars
In Conversation:
August Wilson and Lloyd Richards
November 13, 1995
Marines Memorial Theatre
August Wilson, Playwright, Seven Guitars
Lloyd Richards, Director, Seven Guitars
Moderated by Margaret Wilkerson
Professor and Director/Chair, Center for Theater Arts, UC Berkeley

On The Tempest
The Transformation of Character
February 5, 1996
Geary Theater
Stephen Greenblatt
Professor of English, UC Berkeley
Harry Berger, Jr.
Professor Emeritus of Literature and Art History, UC Santa Cruz
Larry Reed
Shadow-Puppet Master and Theater Historian
Moderated by Carey Perloff

On Dark Rapture
American Language in Contemporary Literature
March 11, 1996
Geary Theater
Marjorie Perloff
Sadie Delahunty Patek Professor of Humanities, Stanford University
Marc Robinson
Assistant Professor (Adjunct) of Dramaturgy and Dramatic Criticism, Yale School of Drama
Mac Wellman
Playwright-in-Residence, A.C.T.
Moderated by Douglas Meisner, Publisher, Sun & Moon Press

On The Cherry Orchard
The Chekhov-Stanislavsky Connection and Beyond
April 29, 1996
Geary Theater
Anne Bogart
Director, Associate Professor of Drama, Columbia University; Co-Artistic Director, Saratoga International Theater Institute
Richard Hornby
Chair of Theater Arts, UC Riverside, Author of The End of Acting
Moderated by Melissa Smith
Director, A.C.T. Conservatory

Panelists and moderators are subject to change without notice.

* Funded by a grant from the California Council for the Humanities
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If you like your classics with a scoop of fun and a dollop of whimsy, try Quartetto Gelato. The current favorite flavor of the classical crossover craze, the quartet combines accordion, mandolin, oboe, and violin in sets that mix Mozart, gypsy fiddling, and “Danny Boy.” But their popular, populist approach to classical music is grounded in a virtuosity that makes critics take the fun seriously. Catch them at Herbst Theatre on April 14, courtesy of San Francisco Performances. On April 17, SFP brings Trio Fontenay to the Herbst for an all-Beethoven concert. The Fontenays are “almost without peer among trios currently in circulation,” according to the New York Times. Then on April 20, SFP presents Nnenna Freelon, an ascending star in the jazz pantheon. The chanteuse and songwriter was singing in obscurity in North Carolina until Ellis Marsalis discovered her. Three albums and numerous raves later, she’s now being compared to Ella, Billie, and Sarah.

* * * *

George Gershwin’s popular songs have long served as perfect vehicles for excursions by jazz singers and soloists. On April 21, Cal Performances brings jazz piano wunderkind Marcus Roberts to Hertz Hall in Berkeley, playing selections from his latest album, Gershwin for Lovers. The 31-year-old Roberts got his break when he met—you guessed it—Ellis Marsalis, who hooked him up with Sonny Rollins. After six years in Wynton’s quartet, Roberts’ new solo career is soaring. On April 24, Salif Keita comes to Zellerbach Hall. Keita fuses African, jazz, funk, Europop, and R&B influences into his own passionate version of roots rock. Then on April 28, the Ensemble Modern takes the stage at Zellerbach with composer John Adams conducting. The Europeans rank among the most renowned ensembles today specializing in contemporary music. They’ll play selections from Adams’ recent collaboration with June Jordan and Peter Sellars, and Frank Zappa’s Yellow Shark.

* * * *

Comfortably resettled into their refurbished home at the Geary Theater, American Conservatory Theater shakes things up with an ambitious expedition in rotating repertoire. A.C.T.’s stellar season concludes with Chekhov’s Cherry Orchard and Thornton Wilder’s Matchmaker, which features the legendary Jean Stapleton. The Cherry Orchard runs April 4–June 7; The Matchmaker, April 18–June 9.

—Peter Gepli

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CAREY PERLOFF
(Artistic Director) assumed artistic leadership of A.C.T. in June 1992. Known for directing innovative productions of classics and new works adapted from or inspired by classical works and themes, Perloff opened her first A.C.T. season with August Strindberg's Creditors, followed by acclaimed productions of Timberlake Wertenbaker's new translations of Sophocles' Antigone, Anton Chekhov's Uncle Vanya, and David Storey's Home. Her world-premiere production of Wertenbaker's version of Euripides' Hecuba, with Olympia Dukakis in the title role, played to ninety-nine percent capacity for its entire run during A.C.T.'s record-breaking 1994-95 season. This season she directed A.C.T.'s highly successful West Coast premiere of Tom Stoppard's Arcadia and the Geary Theater inaugural production, Shakespeare's Tempest.

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

In Los Angeles, Perloff staged Pinter's Collection at the Mark Taper Forum (winning a Dramalogue Award for outstanding direction) and was associate director of Steven Berkoff's Greek (which earned the Los Angeles Drama Critics' Circle Award for best production).

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

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

JAMES Haire (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater. Among the productions he managed were The Misanthrope of Chaillot (with Le Gallienne, 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 Swoops to Conquer, and The Comedy of Errors. He also stage-managed the Broadway productions of Georgy (a musical by Carole Bayer Sager), And Miss Reardon Drinks a Little (with Julie Harris and Estelle Parsons), as well as the national tour of Woody Allen's Don't Drink the Water. Off Broadway he produced Ibsen's Little Eyolf (directed by Marshall W. Mason) and Shaw's Arms and the Man. Haire joined A.C.T. in 1971 as production stage manager. In 1985 he was appointed production director, and continued on page 42.
in 1993 he assumed his current position. Haire and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area ‘Theatre Critics’ Circle.

MELISSA SMITH (Conservatory Director), the master acting teacher in A.C.T.’s Advanced Training Program, has taught acting to students of all ages in many venues throughout the United States. Prior to assuming leadership of the A.C.T. Conservatory in June 1995, she was director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed off-off-Broadway and in regional theater: her credits include Sonya in Uncle Vanya, directed by Lloyd Richards at Yale Repertory Theatre and in New York, and numerous other plays including the work of Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama. She has also trained and taught at the Cymichael Patten Studio in New York.

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

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

PETER MARADUDIN (Associate Artist), lighting designer in residence at A.C.T., has designed The Tempest, Gaslight, Aracdia, Othello, The Play’s the Thing, Rosecrants and Guildenstern Are Dead, Home, Oleana, Full Moon, Scapin, Uncle Vanya, Pocion, Pymal нель, The Learned Ladies, Antigone, and Hecuba. On Broadway, he designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom, and for regional theater he has designed more than 150 productions for such companies as The Guthrie Theater, Kennedy Center, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Old Globe Theatre, Alliance Theatre Company, Pittsburgh Public Theatre, Oregon Shakespeare Festival, and South Coast Repertory. Other recent Bay Area productions include The Caucasian Chalk Circle and The Woman Warrior for Berkeley Repertory Theatre. Maradudin has received four Los Angeles Theatre Critics’ Circle Awards, twenty Drama-Logue Awards, and an Austrohm Award for lifetime achievement in lighting design.

RICHARD SEYD (Associate Artist) served as associate artistic director of A.C.T. from 1992 to 1995. He has received Drama-Logue and Bay Area ‘Theatre Critics’ Circle Awards for his productions of Cloud 9, About Face, Noises Off, Oleana, and Rosecrants and Guildenstern Are Dead. As associate producing director of the Eureka Theatre Company, he directed (among other plays) The Threepenny Opera, The Island, and The Wish. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irvin, and Larry Pisoni at the Marin’s Memorial Theatre; A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Women for the Mark Taper Forum’s New Play Series. He directed The continued on page 44
A.C.T. Profiles

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Learned Ladies (with Jean Stapleton) for the Classic Stage Company (CSC) in New York during the 1991-92 season and directed A Midsummer Night's Dream for the California Shakespeare Festival in 1991. That year he also directed Sarah's Story at the Los Angeles Theatre Center; Born Yesterday at Marin Theatre Company; and King Lear at the Oregon Shakespeare Festival in Portland. For A.C.T. he has directed The Learned Ladies, the American premiere of Dario Fo's Pipe and the Witch, Bernard Shaw's Pygmalion, the Bay Area premiere of David Mamet's Oleanna, Tom Stoppard's Rosencrantz and Guildenstern Are Dead, and Shakespeare's Othello. This season at A.C.T. he directs Thornton Wilder's Matchmaker.

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

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

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

Four, continued from page 28

outsiderhood strengthens their acute awareness of the unexplored aspects of environment and experience—because they are not wedged into societies, they're not inured to its delights and take nothing for granted. Only by keeping their distance, by cultivating what Wellman calls antisocial behavior, can they retain their special sense of the unleashed capacities in language or continue to take childlike joy in novelty.

On a broader level, their refusal to be known or placed may reflect their creators' impatience with a theater community's persistent efforts to bleach over the sometimes lurid individuality of its artists. For these four playwrights are outsiders themselves (Jones calls them "literary juvenile delinquents"), rarely mentioned when critics ask "where are the American playwrights?" and passed over in discussions of their putative kindred spirits, the artists of Theatre of Images. Jones thinks full acceptance will never come. "If the Aunt Sallies and Aunt Polly are running the theater," he says, "then the Huck Finns are going to have trouble." With inclusion ever more elusive, these writers have made marginality the substance—and transience the driving force—of their drama. Until they win acknowledgment as a movement, they will keep moving, sending back chronicles written in the local languages and as crowds with attractions as their itineraries.

This article was excerpted by permission from the September 1989 issue of American Theatre magazine, published by Theatre Communications Group.

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New Forms in the A.C.T. Conservatory

Paralleling the production of Eric Overmyer's Dark Rapture on the mainstage, the A.C.T. Conservatory is experimenting this spring with new forms of contemporary theater in studio productions and workshops. During the 1996 winter/spring session, the conservatory's Advanced Training Program inaugurated its New Forms Performance Series with innovative productions of plays by Overmyer and several of his colleagues, while the Young Conservatory launched the sixth season of its renowned New Plays Program. The conservatory's commitment to new work is part of the larger A.C.T. mission to foster the artistic expression of living writers, while offering students a rare opportunity to explore the poetic—and often unconventional—linguistic riffs of contemporary playwriting.

Through the Eyes of the Young

The A.C.T. Young Conservatory (YC) has a long tradition of nurturing playwrights and their plays. Founded in 1989 by YC Director Craig Slaight, the New Plays Program commissions original works by outstanding writers specifically for performance by students attending the YC's Performance Workshop each summer. Previous playwrights have included Paul Zindel, Timothy Mason, Mary Gallagher, Joe Pintauro, Brad Slaight, and Lynne Alvarez. Their work has been compiled by Slaight and published by Smith & Kraus in New Plays from A.C.T.'s Young Conservatory, as well as produced on professional stages and in classrooms throughout the United States. (Smith & Kraus released Volume II of New Plays in February.)

The YC has commissioned playwright and novelist Jim Grimsley, author of the acclaimed Mr. Universe and a finalist for the 1995 PEN/Hemingway Award for his novel Winter Birds, to write a new play for the 1996 workshop. In addition, YC students will perform Pulitzer Prize-winning playwright Horton Foote's most recent play, Laura Den- nis, in the spring senior performance workshop, for students fourteen to eighteen years old. Foote has been the New Plays Program's advisor since its inception.

The New Plays Program encourages playwrights to tackle themes relevant to the often difficult journey to young adulthood. "I seek plays that see the world through the eyes of the young, without talking down to them or perpetuating clichés about childhood and adolescence," says Slaight. He envisions the program as a way to develop in aspiring young actors an appreciation for the role of the playwright at the heart of the theater, as well as the opportunity A.C.T. has to nurture and challenge writers. "The YC is an ideal environment," he believes, "for playwrights to develop challenging new work in a creative atmosphere, free from the demands for commercial success."

For last summer's Performance Workshop, the YC commissioned a new play from Paul Zindel, who won the Pulitzer Prize for his play The Effect of Gamma Rays on Man-in-the-Moon Marigolds and is a successful author of children's fiction. Zindel was in residence at the YC for two weeks to work on Every Seventeen Minutes the Crowd Goes Crazy! "There in San Francisco that summer," he has written about the experience, "I got to know [the young actors] well during the rehearsal period. We used improvisations, interviews, and theater exercises to plumb the memories and dreams of the cast—many of these young people were living the stuff of the comedy and anguish in my play. They gave of their hearts and souls to make the characters come alive." Major funding for the New Plays Program is provided by the LEF Foundation, the Roberts Foundation, and the Fred Gellert Foundation.

Writing for the Next Generation

This season Conservatory Director Melissa Smith implemented the New Forms series to highlight the writing of Overmyer and others whose work shares a heightened sense of language and imagination. In February, second-year Advanced Training Program (ATP) students performed four of the plays
IN MEMORIAM

Dennis Powers

On December 12, 1995, A.C.T. lost one of the most beloved members of the company, Dennis Powers. He was fifty-nine.

Best known for his and director Laird Williamson's popular adaptation of Charles Dickens's Christmas Carol, which ran for eighteen consecutive seasons at A.C.T., Powers worked at A.C.T. for twenty-seven years until his retirement in the spring of 1995.

Born and raised in Oakland, Powers graduated from UCLA in 1958 and began his career as a copy clerk at the Oakland Tribune. He rose through the ranks to become book review editor and theater editor, before accepting a management position at Stanford Repertory Theatre. In 1967, A.C.T.'s founding artistic director, William Ball, hired Powers as a press representative. During his almost three-decade tenure at A.C.T., Powers worked as an adaptor, casting director, publications director, and associate artistic director.

A skilled writer and editor, Powers served as dramaturg or adaptor on A.C.T. productions of Oedipus Rex, Cyrano de Bergerac, The Cherry Orchard, The Bourgeois Gentleman, King Richard III, The Winter's Tale, Saint Joan, and Diamond Lil. Williamson 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 Powers was associated are the Long Wharf Theatre in New Haven, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theater. His reviews and articles appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, and San Francisco Chronicle.

Powers was intimately involved with all aspects of A.C.T.'s life, and was much loved for his compassion, humor, and unfailing respect for the artist's voice in every person he encountered. "Dennis was one of the first people who guided me through the richness of A.C.T.'s tradition," says A.C.T. Artistic Director Carey Perloff. "Yet he also had an unyielding belief in A.C.T.'s future and an incredible love for actors."

"One of the great things about working with Dennis was his belief in the power of words, the integrity of language," adds former A.C.T. Artistic Director Edward Hastings. "It was an inspiration to ask Dennis, 'What do you think of this?' and, with his critical eye and ear, he would always answer with something helpful and meaningful. I miss him—we all miss his good advice, and his laughter."

This season's production of Patrick Hamilton's Gaslight was dedicated to Powers, and A.C.T. hosted a memorial service in his honor on February 26 at the Geary Theater. Powers is survived by his father, Godfrey Powers; his sister, Deborah Powers; and his brother, Dale Powers.
Celebrate A.C.T.'s Homecoming

The stunning artwork for *The Tempest* and our Homecoming Celebration Logo with architectural detail of the Geary Theater grace T-shirts, sweatshirts, mugs, notecards, and posters. Great gifts for the theater-lovers on your list!

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- **$20** *Tempest* Nightshirt
- **$1** *Tempest* Notecard

All items available at the Geary Theater Box Office and at the lower lobby level gift shop.

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**ZACHARY BARTON** (Max) has lived and worked in San Francisco since 1983. She previously appeared at A.C.T. as Hyacinthe in *Scapin* and as a member of the ensemble in *The Duchess of Malfi*. Other theater credits include *Brilliant Traces* and David Barth’s *Und Grettel* at Encore Theatre, Warehouse Repertory’s *Midsummer Night’s Dream*, Barth’s *Dance along the Precipice* at Intersection for the Arts, Claire Chafee’s *Why We Have a Body* at the Magic Theatre, Sharr White’s *Body of Proof* in A.C.T.’s student cabaret and at Studio 2505 Mariposa, and Ken Prestinizi’s *Beholder* at the West Coast Playwrights Festival. Additional credits include the interactive feature *Psychic Detective*, *Star Wars: Rebel Assault II* and *F1ll Throttle* on CD-ROM, and Sega’s *Exo* commercial, “Goldfish Dreaming.” Her solo cabaret, *One Scary Woman!,* ran for three months last season at the 450 Geary Studio Theatre and will be produced in New York City later this year. In May Barton can be seen in Craig Lucas’s *Missing Persons* at Berkeley Repertory Theatre.

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**SHAWN ELLIOTT** (Raback) extensive theater credits include the original Broadway cast of *City of Angels*, *Jacques Brel Is Alive and Well and Living in Paris*, *A Park in Our House* at the McCarter Theatre Center; *Principia Scriptoriae* at the Manhattan Theatre Club; the Young Playwrights Festival at Playwrights Horizons; *Crack*, *New Jerusalem* and *Montonga* at the New York Shakespeare Festival; *End of a Small-Time Thief* at the Ensemble Studio Theatre; *Nothing Sacred* at the New York Stage and Film Company; *The Promise* at the Los Angeles Theatre Center; *The Tempest* at the La Jolla Playhouse; *Death and the Maiden* at the Philadelphia Drama Guild; *Who’s Afraid of Virginia Woolf?* at the Colonial Theatre; and Eduardo Machado’s *Floating Island* at the Mark Taper Forum. Television credits include “Ghost Writer,” “Law and Order,” “Miami Vice,” “The Cosby Show,” “A Man Called Hawk,” “Hunter,” “Gideon Oliver,” “Oye Willie,” “The Days and Nights of Molly Dodd,” and the movies *Promised a Miracle*, *Death in Small Doses*, and *Someone Had to Be Benny*. Elliot’s film credits

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**MATT DeCARO** (Lexington, Sonue) resides in Chicago, where he has appeared most recently at the Goodman Theatre in *Night of the Iguana* and *Richard III*, as Billy Einhorn in *The House of Blue Leaves* and God in *The Mystery Cycle* at the Court Theatre, as Ira in *Laughter on the 23rd Floor*, and as Boodle in *Driving Miss Daisy* at the Briar Street Theatre. He has received four citations from Chicago’s Joseph Jefferson Committee for outstanding achievement in performance. His television credits include roles as policemen on “Crime Stories,” “The Untouchables,” “Goodnight, Sweet Wife,” “The Howard Beach Story,” and “Jack and Mike,” and he appeared most recently in the film *Richie Rich*. DeCaro is the chairman of the theater department at The Chicago Academy for the Arts.
include Crossover Dreams, Short Eyes, Beat Street, The Dead Pool, Do the Right Thing, and Impulse.

MARK FEUERSTEIN’s (Tony, Danny) numerous off-Broadway credits include Clandestine and Dubois in The Misanthrope, Seyton and Donalbain in Macbeth at Classic Stage Company, and the title role of Funky Crazy Boogaloo Boy at Naked Angels. Regional theater credits include Tony Kushner’s Dybbuk at Hartford Stage Company and Lanford Wilson’s Three Sisters at the McCarter Theatre Center for the Performing Arts. He also performed the roles of Malvolio in Twelfth Night, Platonov in Wild Honey, and Sullen in The Beaux Stratagem at the MacOwan Theatre in London. While a student at Princeton University, he portrayed Stanley Kowalski in A Streetcar Named Desire, Edmond in King Lear, Sir Toby Belch in Twelfth Night, Treat in Orphans, and Hotspur in Henry IV. Feuerstein studied at LAMDA and the Ecole Phillipe Gaulier on a Fulbright Scholarship.

JOSPARA JINARO (Renee, Key West waitress) is a recent graduate of the theater department at Columbia College in Chicago, where her credits included Chicago, Lady from Maxim’s, and Blood Wedding. She appeared in Raft of the Medusa, Dreamgirls, The Trip, and Joe Turner’s Come and Gone at Western Michigan University, and in The House of Blue Leaves at the Kalamazoo Civic Theatre. Jinaro is also an accomplished singer, dancer, and choreographer.

ROD GNAPP (Vegas, Mathis, Cabo San Lucas waiter) is a graduate of the A.C.T. Advanced Training Program and has worked in theaters throughout the Bay Area. Recent credits include Touchstone in the San Francisco Shakespeare Festival production of As You Like It, Kingfish at the Magic Theatre, and the Marin Theatre Company production of Keely and Du. Gnapp also performed in the Berkeley Repertory Theatre productions of Mad Forest, Lady from the Sea, and The Caucasian Chalk Circle.

DEIRRE LOVEJOY (Julia) appeared in John Guare’s Six Degrees of Separation on Broadway and in its first national tour. Off-Broadway credits include the role of Helena in the New York Shakespeare Festival production of A Midsummer Night’s Dream and the Obie Award-winning Machinal at The Public Theatre; Henry IV, Part I, directed by Joseph Papp at the Delacorte Theatre; the world premiere of The Preservation Society at Primary Stages; and several productions at the Vineyard Theatre. She created the role of Cassie Doob in Keith Curran’s Church of the Sole Survivor at Portland Stage and has appeared at Baltimore’s Center Stage, Indiana Repertory Theatre, the Actors Theatre of Louisville, and the Philadelphia Festival Theatre. Television and film credits include The Kennedys of Massachusetts, Punch and Judy Get Divorced for PBS, “All My Children,” “One Life to Live,” and “Law and Order.” Lovejoy received her M.F.A. from New York University.

MARK ROSENTHAL (Ron, Seattle bartender) has performed in New York productions of Phaedra at the Vineyard Theatre and The Basement at the Bottom of the End of the World at Joseph Papp’s Public Theatre. Other theater credits include Marvin’s Room at the Goodman Theatre Studio in Chicago and at Playwrights Horizons off Broadway in New York (Theatre World Award and Drama Desk Award nominations), as well as Balm in Gilead at the Big Game Theatre and Carnie Vale at the Econo Art Theatre in Chicago. Film credits include Uncle Buck and Stiff; Rosenthal also appeared on the television series “Tribe,” “Law and Order,” “Joe’s Apartment,” “All My Children,” and “Another World.”

LEITH BURKE (Underside), a recent graduate of the A.C.T. Advanced Training Program (ATP), appeared at A.C.T. earlier this season as Adrian in The Tempest. His ATP studio production credits include Translations, The Bourgeois Gentelman, Love’s Labor’s Lost, and Dissol. A founding member of The Shotgun Players in Berkeley, with whom he performed David Mamet’s Frog Prince, he has also appeared with the San Francisco Shakespeare Festival and San Francisco Mime Troupe and at the Magic Theatre and Lorraine Hansberry Theatre, among others. Burke’s film credits include 99 Million Miles from the Sun and the soon-to-be-released Telefunkin’, with Ismail Azim.

RICHARD SNYDER (Ray) most recently appeared as Albert Einstein in the Steppenwolf Theatre Company production of Steve Martin’s Picasso at the Lapin Agile at the Westwood Playhouse in Los Angeles. He has also appeared in Steppenwolf productions of Libra, Ghost in the Machine, Road to Nirvana, Curse of the Starving Class, the Tony Award-winning Grapes of Wrath, Love Letters (opposite Kate Nelligan), A Walk in the Woods, Lydia Breeze (at festivals in Australia), You Can’t Take It with You, A Moon for the Misbegotten, and Balm in Gilead. Additional Chicago credits include A Christmas Carol and Down the Shore at the Goodman Theatre, Wenceslas Square, and Who’s Afraid of Virginia Woolf? and The Rear Column at the Northlight Theatre. Television credits include “Crime Story,” “First Steps,” “Lady Blue,” “Legacy of Lies,” “The Woman Who Loved Elvis,” and guest-starring roles on “The Untouchables,” “Missing Persons,” and “Chicago Hope.” Snyder’s film credits include Meet the Applegates, The Taskege.

CHRISTOPHER HICKMAN (Understudy), recipient of the Mrs. Paul L. Watts Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program (ATP). At A.C.T., he was seen earlier this season as Augustus and Gus Coverly in Arcadia and appeared in ATP studio productions of Measure for Measure, Dancing at Lughnasa, Judas, The Wedding, Twelfth Night, and The Imaginary Invalid. During two summers with the PCPA Theatrefes, he appeared in Forever Plaid, Love’s Labor’s Lost, and The Man of La Mancha. In Chicago, he performed with the Next Theatre Company and Chicago Children’s Theatre and wrote and directed God Bless Adrian, Michigan for the Still Hunt Theater Company.
BRIAN KEITH RUSSELL (Understudy) has performed in A.C.T. productions of The Duchess of Malfi, Light up the Sky, Pygmalion, and A Christmas Carol. He appeared most recently as Squire Sullen in The Beaux’ Stratagem at Berkeley Repertory Theatre. Other Bay Area appearances include The Two Precious Maidens Rivalled and The Forced Marriage at Centralworks, The Elephant Man at San Jose Repertory Theatre, Wilder, Wilder, Wilder at Marin Theatre Company, and Down the Road at Encore Theatre Company, as well as Len Jenkin’s Poor Folks’ Pleasure, Mac Wellman’s Harm’s Way, Charles Marowitz’s adaptation of The Taming of the Shrew, and Sam Shepard’s Unseen Hand for Diggin’ Hole Productions of San Francisco. Russell is a graduate of A.C.T. Advanced Training Program.

PHILIP STOCKTON (Understudy) was last seen at A.C.T. in the 1992 production of Good. A Bay Area resident for seven years, he has appeared as Henry Harry in Brilliant Traces and various roles in Search and Destroy for Encore Theatre Company, Carl in Nobody and a Fella in the world premiere of David Barth’s Dance along the Precipice at Intersection for the Arts, and Pale in Burn This for Kudzu Productions. Other local theater credits include productions at George Coates Performance Works, Bay Area Theatre District, and the San Francisco Theatre Project, among others. He has spent five seasons at the PCPA Theaterfest, where his roles have included Lewis Keseberg in Devil’s Snow, Pastor Manders in Ghosts, and Jonathan Small in The Crucible. Stockton has also worked in television and film in New York and Los Angeles and received Drama-Logue Awards for John C. Fletcher of production of Good at PCPA and Kudzu’s Burn This.

MOLLIE STICKNEY (Understudy) made her A.C.T. mainstage debut earlier this season as Chloe in Tom Stoppard’s Arcadia and appeared subsequently as Nancy in A.C.T. ‘s production of Gaslight. A 1995 graduate of the A.C.T. Advanced Training Program (ATP), she is the recipient of the Mrs. Albert J. Moorman Professional Theater Intern Fellowship. As a member of the ATP, she appeared in studio productions of Measure for Measure, The Rimer’s Eldritch, and The Miser. While still a Young Conservatory student, she performed in mainstage productions of A Christmas Carol and When We Are Married (both with Sydney Walker). Other Bay Area theater credits include the title role in Romeo and Juliet at the Los Altos Conservatory Theatre and Anya in The Cherry Orchard and Lydia Languish in The Rivals at the Hillbarn Theatre.

DAVID PETRARCA (Director) is a resident director at the Goodman Theatre, where he has staged Richard II, The Skin of Our Teeth, and The Visit, as well as the world premieres of Wendy MacLeod’s Sin (also at the Second Stage Theatre off Broadway), Tom Donaghy’s Down the Shore, David Cale’s Somebody Else’s House and Deep in a Dream of You (also at The Public Theatre off Broadway), Sally Nemeth’s Mill Fire (also at the Women’s Project off Broadway), and Scott McPherson’s Marvin’s Room. Petrarca also directed subsequent productions of Marvin’s Room at the Hartford Stage Company, the Kennedy Center, Playwrights Horizons, and Minetta Lane off Broadway (Outer Critics Circle Award nomination), as well as in London’s West End (London Fringe Award). Additional credits include the world premiere of Tom Donaghy’s Northeast Local at Trinity Repertory Company and Seattle Repertory Theatre;

A Midsummer Night’s Dream at the Dallas Theater Center; Chicago productions of Keith Reddin’s Peacekeeper for American Blues Theatre, Nothing Sacred and Three Postcards at the Northlight Theatre, and Lloyd’s Prayer at the Remains Theatre; and productions at the Studio Theatre in Washington, D.C., Ohio Performance Space in New York City, Cincinnati Playhouse in the Park, and Woodstock Opera House. Petrarca has received a TCG/NEA Director Fellowship and has served as associate artistic director of the Cincinnati Playhouse and the Chelsea Theatre Centre in New York. Later this year, he will stage the premiere of the new musical The House of Martin Guerre by Leslie Arden and Anna Gascio at the Goodman Theatre, as well as Chay Yu’s Porcelain off Broadway.

ADRIANNE LOBEL (Set Designer) designed the sets for the Tony Award-winning musical Passion on Broadway. She has also designed the sets for Peter Sellars’ Nixon in China at the Brooklyn Academy of Music (BAM); The Marriage of Figaro and Cosi Fan Tutte at Pepsico Summerfare in Paris and Vienna; The Magic Flute at the Glyndebourne Festival; Street Scene at the Houston Grand Opera, for Francesca Zambello; and The Hard Nut and L’Allegro, il Penseroso ed il Moderato at Opera National de la Monnaie in Brussels, for Mark Morris. Lobel has also worked in many American regional theaters, including Arena Stage, Hartford Stage Company, the Goodman Theatre, The Guthrie Theater, and the La Jolla Playhouse. She has designed premiere productions of plays by John Patrick Shanley, Jon Robin Baitz, Harry Kondoleon, Beth Henley, and Michael Weller, among others, and received an Obie Award for her work on Broadway. Film credits include Five Corners and Life with Mikey. She is currently designing a new ballet for the Pacific Northwest Ballet, Mark Morris’ Of Pho ed Euridice, and Rake’s Progress for the Rose Theater at the Met Opera in Paris.

SANDRA WOODALL (Costume Designer) received Bay Area Theatre Critics’ Circle Awards for A.C.T. productions of Light up the Sky and Saint Joan. Other A.C.T. credits include The Duchess of Malfi, Faustus in Hell, Burn This, Saturday, Sunday and Monday, and Cat on a Hot Tin Roof. Recent credits include Signs and Wonders for the Dance Theater of Harlem, The Boys from Syracuse for the San Francisco Shakespeare Festival, Hartford Ballet’s Music of Chance, and Remnants of Light and Double Contrast for the Nashville Ballet. She also designed costumes for The Gates for the Margaret Jenkins Dance Company and the Eureka Theatre Company’s world premiere of Angels in America. Woodall collaborated with designer Robert Israel on costumes for the Philip Glass opera Akhenaten and for Joseph Papp’s New York Shakespeare Festival presentation of Miracolo d’Amore, by Martha Clarke. At the Magic Theatre she collaborated with Irene Fonseca on Drowning and Oscar and Bertha and with Joseph Chaikin on Talk to Me Like the Rain, Counting the Ways, Tongues, and Savage/Love.

ROB MILBURN (Original Music, Sound Design) returns to A.C.T., where he designed the sound for The Gospel at Colonus in 1990. Broadway credits include the sound for The Grapes of Wrath and The Song of Jacob Zulu; he also designed the music and sound for From the Mississippi Delta and Marvin’s Room off Broadway and the sound for the national tour of Angels in America. Milburn is the resident sound designer for the Goodman Theatre and works extensively with the Steppenwolf Ensemble. His work has traveled to the Kennedy Center, Arena Stage, The Guthrie Theater, Hartford Stage Company, Seattle Repertory Theatre, the La Jolla Playhouse, Trinity Repertory Company, and theaters in Tel Aviv, Sydney, and London.
JULIET N. POKorny (Stage Manager) worked at A.C.T. most recently on the 1994–95 season productions of Angels in America and The Play's the Thing. She has stage-managed several San Francisco premiere productions, including Tony 'n' Tina's Wedding and Pageant. Other local stage management credits include productions at Marin Theatre Company, Berkeley Repertory Theatre, the California Shakespeare Festival, and the Magic Theatre, among others. She has also stage-managed at the Seattle Children’s Theatre. Pokornay received her B.A. in acting and directing from California State University, Long Beach.

ELISA GUTHERTZ (Assistant Stage Manager), a Bay Area native, completed a stage management internship at A.C.T. in 1993 and was the assistant stage manager for A.C.T.’s production of Gaslight and A Galaxy on Geary earlier this season. She has been a production assistant for the past three seasons with the California Shakespeare Festival and Berkeley Repertory Theatre. Guthertz is a graduate of the North Carolina School for the Arts.

California Arts Council Challenges A.C.T. to Support New Plays

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

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

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

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

Additional Credits
Jeremy Cohen, Casting Associate
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A.C.T. Membership—Making a Difference

A.C.T. spends nearly two-thirds of its budget on artistic, educational, and production expenses; customer service and administrative expenses represent the balance. While A.C.T.’s subscription and single-ticket income covers seventy-five percent of all operational costs, the Annual Fund makes up the critical difference.

Membership contributions support mainstage productions, as well as a variety of culturally enriching educational and outreach programs, including A.C.T.’s Student Matinee Series (SMATS). Tickets to SMATS are offered to schools at a fraction of the normal ticket price. Your Annual Fund donation is a powerful resource for introducing young people to live theater.

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For more information, please call A.C.T.’s development department at (415) 439-2451.
On behalf of the artists, staff, students, alumni, volunteers, and trustees of American Conservatory Theater, thank you for your support during our time outside the Geary Theater. We are elated by our homecoming and delighted that you have chosen to share this joyous occasion with us. Thank you so much.

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Mr. Peter L. Ward
Ms. Anaette F. Warden
Mr. and Mrs. Daniel Warner
Ms. Jane Webb
Mr. and Mrs. John E. Weigel
Dr. Stephen Weinstein
Mr. and Mrs. Paul E. Weiss
Mr. Michael D. Wenzl
Ms. Timmie Will
Mr. Randall Wittorp
Ms. Sally R. Wolf
Mr. David Wood
Mr. and Mrs. Ervin Woodward
Mrs. Gila Wylie
Mr. A. Lee Ziegler
Lore A. and Hermann Zutrau
Dr. and Mrs. Marvin B. Zweirin

MEMORIAL GIFTS
Geoffrey A. Bell
Fred S. Geick
Edith Markson
Mrs. Bessie Sussman

For information about the Friends of A.C.T., please call (415) 834-3301.

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

TICKET PRICES

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<tr>
<td>Preview</td>
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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 Darve, Student Matinee Coordinator, at (415) 439-3283.

"Words on Plays":
Handbooks containing a synopsis, advance program notes, and other background information about each of the season's plays can be mailed in advance to Full Season subscribers for the special price of $35 for the entire season. A limited number of handbooks is available for the benefit of the public. For more information, please call (415) 439-2469.

SPECIAL PROGRAMS
A.C.T. Prologues:
One-hour discussions conducted by each show's director. Presented in the Geary Theater before the Tuesday preview of each 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) 439-2469.

A.C.T. Perspectives:
A public symposium series held from 7 to 9 p.m. on selected Monday evenings throughout the season, featuring in-depth panel discussions by noted scholars and professionals. Topics range from aspects of the general season's production to the general relations of theater to the arts and culture in America. Free of charge and open to everyone. For information call (415) 439-2469.
number of copies of individual handbooks are also available for purchase by single-ticket holders at the A.C.T. Central Box Office for $6 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, thea ters, production companies, and individuals. For information call (415) 439-2377.

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. After five hours, the regular rate applies. (A limited number of Full Season subscribers enjoy an even greater discount, but the offer is already sold out for this season.)

AT THE THEATER

The Geary Theater is located at 415 Geary Street at Mason.

Beeper!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the “off” position while you are in the theater to avoid disturbing the performance. Alternatively, you may leave it with the house manager, along with your seat number, so you can be notified if you are called.

Latecomers:
Latecomers will be seated before the first intermission only if there is an appropriate interval.

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

Wheelchair Access:
The Geary Theater is accessible to persons in wheelchairs.

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

Smoking is not permitted in the building.

Bar service is available in Fred’s Columbus Room, on the lower level, and in the Upper Lounge, on the second balcony level.

Food and drink are not permitted in the auditorium.

GEARY THEATER EXITS

Please note the nearest exit. In an emergency, WALK, do not run, to the nearest exit.

40th MUSIC FESTIVAL AT SEA

ABOARD THE MERMOZ

1st to 13th September 1996

IN THE COMPANY OF

\begin{itemize}
  \item Piano
    \begin{itemize}
      \item Maria João Pires
      \item Jean-Yves Thibaudet
      \item Markus Groh
      \item (1st Prize, Queen Elizabeth Competition, Belgium 1995)
    \end{itemize}
  \item Violin
    \begin{itemize}
      \item Salvatore Accardo
      \item Augustin Duany
      \item Vladimir Spivakov
    \end{itemize}
  \item Viola
    \begin{itemize}
      \item Yuri Bashmet
      \item with Michael Martinson - Piano
    \end{itemize}
  \item Soprano
    \begin{itemize}
      \item Barbara Hendricks
    \end{itemize}
  \item Cello
    \begin{itemize}
      \item Mstislav Rostropovich
    \end{itemize}
  \item Baritone
    \begin{itemize}
      \item Thomas Quasthoff
      \item with Peter Langshagen - Piano
    \end{itemize}
  \item Flute
    \begin{itemize}
      \item James Galway
    \end{itemize}
  \item Clarinet
    \begin{itemize}
      \item Paul Neubert
    \end{itemize}
  \item Ensembles
    \begin{itemize}
      \item STOCKHOLM CHAMBER ORCHESTRA
        \begin{itemize}
          \item Conductor: Joseph Swensen
        \end{itemize}
      \item THE MOSCOW SCOUTS CONDUCTOR AND SINGERS
        \begin{itemize}
          \item Yuri Bashmet
        \end{itemize}
      \item Lecturers
        \begin{itemize}
          \item John Adams - Alan Dinelet
        \end{itemize}
    \end{itemize}
\end{itemize}

* Subject to change in case of force majeure

YOUR ITINERARY

\begin{itemize}
  \item sept. 1 Toulouse (France)
  \item sept. 9 At sea
  \item sept. 10 Yaletta (Malta)
  \item sept. 11 At sea
  \item sept. 12 Sainto Corin (Greece)
  \item sept. 13 At sea
  \item sept. 14 Ashdod (Israel)
  \item sept. 15 Haifa (Israel)
  \item sept. 16 Limassol (Cyprus)
  \item sept. 17 At sea
  \item sept. 18 Tesu (Turkey)
  \item sept. 19 Rhodes (Greece)
  \item sept. 20 Departure to Paris
\end{itemize}

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