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Above: Illustration from the title page of William Hazlitt’s English translation of Le Roman comique, by Paul Scarfino (1676)

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There are a lot of people who claim to be financial guru.s. But are they?
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presents

ROSENCRANZTZ & GUILDENSTERN ARE DEAD

(1966)

by Tom Stoppard
Directed by Richard Seyd

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Costumes by D.F. Draper
Lighting by Peter Maradudin
Sound Design and Composition by Stephen LeGrand
Casting by Meryl Lind Shaw

Stage Management Staff
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ROSENCRANTZ & GUILDENSTERN ARE DEAD

The Cast

(in order of appearance)

Guildenstern  Dan Hiatt
Rosencrantz  Ray Porter
Player  Jarion Monroe
Tragedians  Jack Halton, Christopher Paul Hart, Tony Stovall, Peter James Meyers
Alfred  Boris Undorf
Claudius  Ken Grantham
Gertrude  Wanda McCaddon
Polonius  George Ward
Hamlet  Jamison Jones
Ophelia  Elisabeth Imboden
Ambassador/Soldier  Tom Lenoci
Horatio  Michael Fitzpatrick

Understudies

Rosencrantz—Christopher Paul Hart; Guildenstern—Michael Fitzpatrick; Player, Polonius—Jack Halton; Claudius, Hamlet, Horatio—Tom Lenoci; Gertrude, Ophelia—Bren McElroy; Soldier, Tragedians—George Polzer; Alfred—Richard Taylor; Ambassador—Peter James Meyers

Act One
Somewhere in Denmark

Act Two
The Danish Court
Later—Somewhere at Sea

There will be one intermission.
Tom Stoppard describes himself as “a bounced check”—spelled C-Z-E-C-H. Born in Zlin, Czechoslovakia, in 1937, he was soon taken to Singapore, where his father was staff doctor for the Bata shoe company. When the Japanese invaded in 1942, young Tom with his mother and brother were evacuated to India, but his father did not survive World War II. His widowed mother remarried an English major named Stoppard, and the boys took his name. In India, Tom attended an American school until his departure for England in 1946, where he boarded at what the English quaintly call a “public” school, which means that it was private and expensive. Upon graduation in 1954, he bounced around in journalism: as theater critic for Scene, he saw 132 plays during the seven-month life of that periodical. The experience must have convinced him he could do at least as well as some playwrights.

In quick succession Stoppard wrote short plays, short stories, and a novel, but not yet a full-length play—although he did acquire an agent. Kenneth Ewing by name, the agent failed to obtain a hoped-for television commission for Stoppard, and, trying to comfort his client, turned the conversation to the Old Vic production of Hamlet, which they had both seen. Ewing declared that there was a play to be written about Rosencrantz and Guildenstern after their arrival in England. Stoppard was enthused with the idea, and even came up with a tentative title: Rosencrantz and Guildenstern at the Court of King Lear. That’s as far as Stoppard got until 1964, however, when he found himself at the end of a Ford fellowship in Berlin—where he was having a marvelous time, but hadn’t produced a line of the play for which the fellowship had been awarded. So, like many others before him, he turned to Shakespeare pasteche.

Rosencrantz and Guildenstern Are Born

The script of Stoppard’s first Rosencrantz and Guildenstern has vanished, but there are rumors of a hilarious one-act verse farce. According to Stoppard:

The whole thing was unspeakable, but it did contain some of the dialogue which still exists in the play. . . . What I do remember is that the transition from [the earlier] play to the other was an attempt to find a solution to a practical problem—that if you write a play about Rosencrantz and Guildenstern in England, you can’t count on people knowing who they are and how they got there. So one tended to get back into the end of Hamlet a bit. But the explanations were always partial and ambiguous, so one went back a bit further into the plot, and as soon as I started doing this I totally lost interest in England. The interesting thing was [Rosencrantz and Guildenstern] at Elsinore.

So interesting was it that Stoppard’s play, by far the most popular of his thirty-odd original dramas, has bounced around the globe and even served as the basis of his subsequent screenplay (where he ruthlessly cut half the dialogue). In 1977, Ewing told the critic Kenneth Tynan:

Rosencrantz opened in London in 1967. Huge overnight success—it stayed in the National Theatre repertoire for about four years. The Broadway production ran for a year. Metro bought the screen rights. . . . The play had a short run in Paris . . . but it was quite a hit in Italy, where Rosencrantz was played by a girl. It did enormous business in Germany and Scandinavia and—oddly enough—in Japan.

The play’s success was, however, something of a surprise to Stoppard.

Rosencrantz and Guildenstern Are Dead was surprisingly not brought to life at the Royal Court Theatre, which supposedly thrived on new plays. Only two of the play’s three acts were completed by 1965, when the Royal Shakespeare Company took an option on it, perhaps because Stoppard was cotranslator of Mrozek’s Tango for that company. So the first production fell to a student group at the 1966 Edinburgh Fringe Festival—fell, and nearly fell through, as sometimes happens to fringe productions at the Edinburgh Festival. When the student director disappeared, Stoppard spent thirty-six sleepless hours whipping the play into such shape as was possible without costumes or scenery in a church basement. Nevertheless, critic Ronald Bryden reported in the influential weekly Observer: "[The production] is the most brilliant debut by a young playwright. . . . Erudite comedy, punning, far-fetched, leaping from depth to dizziness." Kenneth Tynan, as literary advisor of Britain’s National Theatre, at once acquired the performance rights, and within a year it was produced—that company’s first new play.

Stoppard tinkered with Rosencrantz during rehearsals at the National. Sir Laurence Olivier insisted that Stoppard add a scene in which Claudius commands Rosencrantz and Guildenstern to seek out Hamlet after he has killed Polonius. Even after the London opening,
Stoppard revised the ending. Although the reviews were not unanimously favorable, they were unanimously spirited. The rest is theater history.

Stoppard adroitly dovetails *Hamlet* into his own play. He excerpts fragments of some twenty Shakespeare scenes, sometimes juggling Shakespeare’s order. Significantly, Stoppard wins our affection for his protagonists—nicknamed “Ros” and “Guil”—by omitting the two Shakespeare scenes which implicate them in the anti-Hamlet actions of Claudius. In the *Hamlet* scenes that Stoppard does stage, Shakespeare’s characters—except for Ros, Guil, and the Player—speak Shakespeare’s words . . . well, some of his words. Upon Shakespeare’s royal characters, Stoppard foists occasional uncourteous gestures, and he belittles Hamlet when his Guilt plays the Dane, whereas Ros plays the nameless English king. Moreover, Stoppard turns Hamlet’s procrastination topsy-turvy, since it is Ros and Guil who fail to act against the resolve but unpleasant prince. Finally, Stoppard steals Shakespeare’s thunder by revealing his conclusion in the title: *Rosencrantz and Guildenstern Are Dead*. A good knowledge of *Hamlet* yields a keen appreciation of Stoppard’s deft touch, but hazy recollection still permits enjoyment.

**Injecting Godot into Hamlet**

Stoppard has admitted that Prufrock and Beckett are “the twin syringes” of his play. T.S. Eliot’s “Lovesong of J. Alfred Prufrock” is a blueprint for Ros and Guil:

*No! I am not Prince Hamlet, nor was meant to be;*

*Am an attendant lord, one that will do;*

*To swell a progress, start a scene or two . . .*

*Deferential, glad to be of use . . . Full of high sentence, but a bit obuse; At times, indeed, almost ridiculous— Almost, at times, the Fool.*

Stoppard borrows more pervasively from Beckett’s *Waiting for Godot*, however, than from Prufrock. Rosencrantz and Guildenstern are of course very minor characters in THE great tragedy of the Western cultural tradition. Stoppard presents them in an Elsewhere as unlocalized as Beckett’s country road, and we follow them in an act as suspenseless as Beckett’s celebrated wait. Like Beckett, Stoppard infiltrates vaudeville-type exchanges into passages of metaphorical yearning; from Beckett, Stoppard learned rising interrogative rhythms and swift disjunctive replies. In Stoppard’s drama, as in

Beckett’s, the two friends play while they wait, and in both their games have an improvisatory quality. Ros and Guil probe coins instead of hats and shoes; they meet more people, but the probing and the meeting are similarly repetitive. They, too, make a game of asking questions; they, too, tell jokes, impersonate their betters, and refer disparagingly to us in the audience. They borrow more lines from Didi and Gogo than they do from their progenitors in *Hamlet*. Like Beckett’s tramps, Stoppard’s noblemen try in vain to understand their situation, which is meant to reflect our own.

**A Play within a Play**

Stoppard is very well aware of his theater debts, and his play is an early example of the postmodern art of quotation. His subsequent career dazzles with the range of his sources: *The Real Inspector Hound* parodies the mystery story as well as theater reviews. *After Magritte* manages to quote Surrealist painting, and *Artist Descending a Staircase* refers to the famous Armory Show Duchamps. *Jumpers* moonwalks between moral philosophy and musical comedy. *Travesties* travels the Bolshoievic revolution, the Dadaist revolution, and James Joyce’s single-minded art within a Wilde *Earnest* frame. Stoppard’s most recent play, *Arcadia*, punctures arcadia with chaos theory, while pitting the unseizable past against contemporary academic one-upmanship. Stoppard’s theater has been pungently called pan-parodic, but his intellectual acrobatics are always dynamically theatrical.

Stoppard never shows off with quotation for its own sake. Particularly in *Rosencrantz and Guildenstern Are Dead*—a play as much about a company of actors as about minor characters in a Renaissance tragedy—imitation is deeply embedded in theater. Delighted as
Hamlet into the mime show of the players, replete with the deaths of Rosencrantz and Guildenstern. Stoppard’s protagonists thus become spectators of their own deaths in a play within a play within a play.

Overall, Stoppard bounce the word “play” through its several meanings. His plays open on a game, and the play’s first word is, fittingly, “Heads”—a word that applies to one side of a coin, as well as to what the audience members bring to the play. The dialogue of Stoppard’s play often second-guesses such audience reactions as boredom and inattention; the play reviews itself in a kind of interplay. And the actors not only play their parts, but those parts play with playing. In enactment, fair play and foul play begin to blur.

After the players’ several versions of violent deaths, the stage deaths of Ros and Guil fulfill the latter’s earlier definition of death: “an exit, unobtrusive and unannounced.” Once Ros and Guil disappear, ever uncertain of their identity, two ambassadors arrive from England. Stoppard’s Rosencrantz and Guildenstern Are Dead ends with the speech of Shakespeare’s Horatio, but Stoppard runs the blank verse line into journalistic prose which concludes: “purposes mistook fallen on the inventors heads: all this can I truly deliver.” Playfully, Stoppard has compelled our heads to mistake purposes, while he delivers the theatricality of “all this.”

And he makes us question such words as “truly.”

Ruby Cohn, retired professor of comparative drama at the University of California, Davis, is the author of the books Anglo-American Interplay, Retreats from Realism, New American Dramatists, 1960-90, From DESIRE to GODOT, and Modern Shakespeare Offshoots, among several others. On January 30, 1994, Professor Cohn will participate as a panelist in “Everyman’s Theater: Postwar British Playwrights, the third installment of this season’s free public symposium series, A.C.T. Perspectives.

FROM “THE LOVE SONG OF J. ALFRED PRUFROCK”

by T.S. Eliot

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep . . . tired . . . or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in
upon a platter,
I am no prophet—and here’s no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid . . .

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Polite, cautious, and meticulous;
Full of high sentence, and a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old . . . I grow old . . .
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.
Always too eager for the future, we
Pick up bad habits of expectancy.
Something is always approaching; every day
Till then we say,

Watching from a bluff the tiny, clear,
Sparkling armada of promises draw near.
How slow they are! And how much time they waste,
Refusing to make haste!

Yet still they leave us holding wretched stalks
Of disappointment, for, though nothing balks
Each big approach, leaning with brasswork prinked,
Each rope distinct,

Flagged, and the figurehead with golden tits
Arching our way, it never anchors; it's
No sooner present than it turns to past.
Right to the last

We think each one will heave to and unload
All good into our lives, all we are owed
For waiting so devoutly and so long.
But we are wrong:

Only one ship is seeking us, a black-
Sailed unfamiliar, towing at her back
A huge and birdless silence. In her wake
No waters breed or break.

26 January 1951

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If you are a playwright, the odds are less than favorable you will convince a theater—large or small—to risk a production of your new work; the odds of that work becoming a success once it's up and running are even more painful to contemplate. Behind every "successful" play is the story not only of its germination, but of its journey to first one stage, and then, with luck, more and more stages across the world. Rosenblatt and sandwich Are Dead beat the odds for Tom Stoppard, proving that with a single play an author can achieve success that is both overnight and permanent.

In 1964 Stoppard was finishing up a five-month Ford Foundation grant that had paid for twenty young European playwrights to live and write as part of a cultural exchange in a Berlin mansion. At the end of the grant term the recipients were expected to present excerpts of their works in progress for a troupe of amateur actors to perform. Stoppard composed a one-act burlesque called Rosenblatt and sandwich Meet King Lear, inspired by a question his agent had posed wondering which king the two lowly characters from Hamlet might have found upon reaching Britain. Soon afterwards, Stoppard scrapped that piece and began to write a new version using Hamlet as a starting point. Two of the three acts were completed a year later, and the Royal Shakespeare Company secured the rights to it for a twelve-month period. During this time Stoppard supported himself and his wife by writing for a BBC serial about the life of an Arab medical student in London.

When the RSC failed to fit the play into its repertoire, Rosenblatt and sandwich was given to the Amateurs of Oxford, asked to mount in the 1966 Edinburgh Fringe Festival—Edinburgh's off and off Broadway. The acting company was made up of undergraduate Oxford students who had no scenery, few props, and rehearsed in a musty church basement; the director quit early on. Expecting his recently published novel, Lord Malquist and Mr. Moon, to be his ticket to literary success, Stoppard had low expectations for Rosenblatt and sandwich, and was not surprised when the opening few performances received mostly lukewarm to bad reviews—he later remarked that it was received "politely rather than with hilarity." On the train back to London, however, he discovered the glowing
weekend review by Observer theater critic Robert Bryman: "[R&G] is the most brilliant debut by a young playwright since John Arden."

So glowing was Bryman’s review, in fact, that National Theatre literary advisor Kenneth Tynan immediately requested a script, and, after confering for a week with his boss, Sir Laurence Olivier, bought the rights to the play. Six months later it was in rehearsal. Stoppard met frequently with Olivier and Tynan to cut and revise the script, Olivier suggesting the addition of a key scene from Hamlet that had been left out in which Rosencrantz and Guildenstern accost Hamlet after he has hidden Polonius’s body. On April 11, 1967, the play had its London debut at the National’s Old Vic theater, directed by twenty-five-year-old Derek Goldby and starring John Stride as Rosencrantz and Edward Petherbridge as Guildenstern. At twenty-nine Stoppard was the youngest playwright ever to have a work produced by the prestigious National.

Although Stoppard ducked out of the performance after a man sitting in front of him said to his companion, “I do wish they’d get on with it,” Rosencrantz and Guildenstern was a smash hit. Overnight Stoppard found himself on the front pages of all the major papers, his play hailed as the most important first-produced work by a British playwright since Harold Pinter’s The Birthday Party, his name distinguished by the designation “boy genius.” Rosencrantz and Guildenstern ran in repertory at the Old Vic for three-and-a-half years; Stoppard won the Evening Standard’s 1967-68 Most Promising Playwright Award and the John Whiting Award.

In 1968, seven months after the London opening, Stoppard and his play traveled to New York—the first production of Olivier’s National Theatre to come to America. Again, praise from critics was overwhelming: “[Stoppard] is among the finest English-speaking writers of our stage.” The New York Times’s Clive Barnes, high priest of theater critics, wrote a rave that was the crowning glory. Rosencrantz and Guildenstern went on to win both the 1968 Tony and Drama Critics’ Circle awards for best play. That same year A.C.T. founding general director William Ball presented it for the first of three consecutive seasons, between 1968 and 1972, beginning a relationship between A.C.T. and Stoppard that would continue with productions of his Jumpers in 1974, Travesties in 1977 and 1978, Night and Day in 1981, The Real Thing in 1987, and Haygood in 1990, and would include frequent visits to A.C.T. by the playwright.

But perhaps the most savory "review" Stoppard ever received came that opening night in New York while he was at a pub near the theater with his (first) wife, Jose, and producer David Merrick—all three of them anxiously awaiting judgment from the press and the public. Once it became clear that the news from all corners was good, a bartender winked and grinned at Stoppard as he announced, “Ah, you’re in, kid!”

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Performance Highlights

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Of all the Nutcrackers opening at this time of year—and every city with a ballet must have one—the San Francisco Ballet’s annual tradition may be the most grand. SF Ballet presented America’s first full-length production of Tchaikovsky’s holiday tale 50 years ago, and this year celebrates the production’s golden anniversary. Opening night is December 13, and is given added moment by an appearance by nonagenarian William Christensen, who contributed additional choreography (along with Helgi Tomasson) to his brother Lew Christensen’s original work, and is this year’s honorary Chairman. After opening night, ballet enthusiasts and holiday revelers will find little excuse to miss The Mouse King and Sugar Plum Fairy: from December 14 through the 31, the ballet offers two performances every day—except, of course, on Christmas. The New Year’s Eve performance features a party running past midnight, along with dance bands, desserts, and champagne.

*****

New Year’s celebrations also get underway at the San Francisco Symphony. On December 20 at Flint Center and 29 and 31 at Davies Symphony Hall, the SFS takes concertgoers to “A Night in Old Vienna.” The evening is conducted by Erich Binder and features soprano Cheryl Parrish. The New Year’s Eve performance culminates in bubbly and box-steps onstage. In other holiday-oriented events, the San Francisco Symphony Chorus is featured in a “Candelight Christmas,” with a carol sing-along, on December 4; the Empire Brass and organist David Higgs are the stars of “Christmas Pipe Dreams,” which features the 9000-pipe Ruffatti organ (the largest concert-hall organ in North America); and, for more modern renditions of Yuletide tunes, there’s “The Colors of Christmas,” with Paabo Bryson, Sheena Easton, Roberta Flack, and James Ingram. Last, but not least, and just as dependable as the annual Nutcracker, is Handel’s Messiah. Three performances are presented on December 15, 16, and 17, conducted by James Paul and featuring soloists Ollie Watts Davis, Meredith Parsons, Tracey Welborn, and Richard Bernstein.

*****

At the Stage Door Theatre, the American Conservatory Theater joins a state-side Tom Stoppard renaissance which finds New York mountings of the playwright’s two latest plays, Arcadia and Haygoad. Director Richard Seyd goes back to Stoppard’s famous beginnings by reviving his first play, the classic absurdist puzzlebox Rosencrantz and Guildenstern Are Dead. Dan Hiatt and Ray Porter star as the titular Shakespearean bit players, and performances begin December 14 with opening night exactly one week later.

—Robert Simonson

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STOOPARD ON
ROSENCRANTZ AND
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One day, I tripped and fell against a typewriter, and the result was *Rosencreantz and Guildenstern.*

—The New Yorker

I once began writing it, I was depressed—it seemed like too much of an in-joke. What I'm really doing is to communicate my private neuroses to see if anyone shares them. I also want to share my private sense of humor, if I can.

—Newsweek

*Rosencreantz and Guildenstern* chose themselves to a certain extent. I mean that the play *Hamlet* and the characters *Rosencreantz* and *Guidenstern* are the only play and the only characters on which you could write my kind of play. They are so much more than merely bit players in another famous play. *Hamlet* I suppose is the most famous play in any language, it is part of a sort of common mythology. I am continually being asked politely whether I will write about the messenger in *Oedipus Rex,* which misses the point... There are certain things which they bring on with them, particularly the fact that they end up dead without really, as far as any textual evidence goes, knowing why. *Hamlet*'s assumption that they were privy to *Claudius*'s plot is entirely gratuitous. As far as their involvement in *Shakespeare*'s text is concerned they are told very little about what is going on and much of what they are told isn't true. So I see them much more clearly as a couple of bewildered innocents rather than a couple of henchmen, which is the usual way they are depicted in productions of *Hamlet.*

Influences such as appear in *Rosencreantz,* and any play of anybody else's, are I suppose admiration that have been unsuccessfully repressed or obscured. I don't mean consciously! But, of the influences that have been invoked on my behalf, and they have been *Beckett, Kafka, Pirandello,* of course, I suppose Beckett is the easiest one to make, yet the most deceptive. Most people who say Beckett mean *Waiting for Godot.* They haven't read his novels, for example. I can see a lot of Beckettian things in all my work, but they're not actually to do with the image of two lost souls waiting for something to happen, which is why most people connect *Rosencreantz* with *Waiting for Godot,* because they had this scene in common...

I find Beckett deliciously funny in the way that he qualifies everything as he goes along, reduces, refines and dismantles. When I read it I love it and when I write I just guess it comes out as other things come out. As for *Pirandello,* I know very little about him, I'm afraid. I've seen very little and I really wasn't aware of that as an influence. It would be very difficult to write a
play which was totally unlike Beckett, Pirandello, and Kafka, who’s your father, you know? —TransAtlantic Review

I can’t invent plots. I’ve formed the habit of hanging my plays on other people’s plots. It’s a habit I’m trying to kick. —The New Yorker

Heroes have been seen through. We don’t want myths today. —Newsweek

As I went to bed last night [after R&G opened in London to rave reviews], I had an awful thought that this was some monstrous hoax the world was perpetrating on me. —The Sun

I liked [Lord Malquist and Mr. Moon, Stoppard’s novel, which sold fewer than seven hundred copies when it was published in 1966] enormously when I wrote it—I worked on it for months, all day and half the night . . . and I thought it would be a great success and that Rosencrantz, which I’d just finished, would simply be an interesting episode. . . . Things you write tend to go off, like fruit. There are very few things I’ve written that haven’t tended to decompose, later on, before my startled gaze—that is perfectly natural, since literary material isn’t mineral but organic, and nature changes—but Malquist wears well, at least for me. —The New Yorker

My play was not written as a response to anything about alienation in our times. . . . It would be fatal to set out to write primarily on an intellectual level. Instead, one writes about human beings under stress—whether it is about losing one’s trousers or being nailed to the cross. —Life

Whenever I talk to intelligent students about my work, I feel nervous, as if I were going through customs. “Anything to declare, sir?” “Not really, just two chaps sitting in a castle at Elsinore, playing games. That’s all.” “Then let’s have a look in your suitcase, if you don’t mind, sir.” And, sure enough, under the first layer of shirts there’s a pound of hash and fifty watches and all kinds of exotic contraband. “How do you explain this, sir?” “I’m sorry, Officer, I admit it’s there, but I honestly can’t remember packing it.” —The New Yorker

I might subscribe to certain beliefs on Monday, Wednesday, and Friday and to a totally different set on Tuesday and Thursday. I think that a sense of conflict between one’s emotional response to absolute morality and one’s rational sense of the implausibility of there being a God is obviously a part of what I call “the Ping Pong game.” I always write about two people arguing. I play Ping Pong with myself, but there is no killing shot. It is like Ping Pong against a clock; there is a tendency for the argument to be won by the person who finishes speaking when the bell goes, rather than because there is nothing left to say. —Time

There is a God, and he looks after English playwrights. —The New Yorker

Tom Stoppard interlaced some two hundred and fifty lines of Hamlet into the script of Rosencrantz and Guildenstern Are Dead. While it is not necessary to know Hamlet to appreciate Rosencrantz and Guildenstern, it certainly helps.

Act I

The mood at the royal Danish court at Elsinore is fearful and gloomy: the ghost of the late King Hamlet has been haunting the ramparts. The dead king’s brother, Claudius, has hastily married Gertrude, the widowed queen, and ascended to the throne, usurping the title that should have gone to young Prince Hamlet, who has been moping about the palace since his father’s death two months before. The kingdom is on the brink of war with Norway.

Claudius and Gertrude scold Hamlet for his continued melancholy; left alone, the prince vents his grief and outrage at his mother’s “incestuous” remarriage. Ophelia, Hamlet’s love, is warned by her father, Polonius, Claudius’s chief counselor, and his brother, Laertes, not to continue her relationship with the prince. That night, the old king’s ghost appears to Hamlet, demanding retribution for his foul and unnatural murder. The prince is horrified to learn that the murderer is Claudius, who seduced his mother and poured poison in his father’s ear as the king slept. Hamlet agrees to execute his father’s revenge.

Act II

Weeks pass, and Hamlet cannot bring himself to move against Claudius. To avert suspicion while he ponders whether to act or not to act, Hamlet pretends madness, in the process frightening Ophelia, who has dutifully agreed not to see him any more. Claudius and Gertrude want to know why Hamlet is behaving so strangely; Polonius says that Hamlet’s insanity is driven by thwarted love. Claudius sends two of Hamlet’s friends, Rosencrantz and Guildenstern, to see the prince and try to figure out what’s wrong with him. A troupe of travelling players comes to the castle, and Hamlet arranges for them to enact before the court a tragedy containing an incident very like the alleged murder of his father, so that he can watch Claudius’s reaction and thus confirm his uncle’s guilt.

Act III

The next day, Hamlet shocks Ophelia with wild denuncia-
tions against women and marriage. During the players’ performance, a visibly distraught Claudius flees the hall and orders Rosencrantz and Guildenstern to take his lunatic nephew away to England. Hamlet goes to his mother’s chamber and condemns her so ferociously that she cries out in fear; Polonius, spying from behind an arras, also shouts out. Hamlet, believing the spy to be Claudius, stabs and kills Polonius through the arras. The ghost interrupts to remind Hamlet of his vengeful duty; Hamlet drags Polonius’s body away.

**Act IV**

Now convinced that her son is truly crazy, Gertrude tells Claudius about Polonius’s death. Claudius orders Rosencrantz and Guildenstern to escort Hamlet to England; they carry documents ordering Hamlet’s execution upon his arrival there. Laertes returns to Elsinore from France demanding an explanation for the murder of his father; a deranged Ophelia wanders around singing distractedly. Claudius explains what happened to Polonius and that he dare not punish Hamlet because of the love of the queen and country for the prince. Sailors arrive, bearing letters from Hamlet: to his close friend Horatio he writes that pirates attacked the ship bound for England and that they have helped him return to Elsinore. Frustrated, Claudius and Laertes plot an “accidental” death for the prince; Laertes will engage Hamlet in a sword fight using a poison-tipped foil. The queen enters to announce that Ophelia has drowned herself.

**Act V**

Hamlet meets Horatio in the graveyard at Elsinore, where they come across Ophelia’s funeral, and Hamlet and Laertes fight over her grave. Hamlet tells Horatio how he discovered the plot to kill him in England and escaped, after forging an order for Rosencrantz and Guildenstern to carry that would guarantee the execution of his (former) friends upon their arrival in England.

As Hamlet and Laertes later fence before the court, Claudius drops a poisoned pearl into a drink intended for Hamlet; the queen unwittingly drinks from the cup instead. In the frenzy of the fight, Laertes wounds and switches foils with Hamlet, who in turn mortally wounds Laertes. The queen swoons as she warns her son about the poisoned cup. The dying Laertes begs Hamlet’s forgiveness and blames Claudius for the scheme. Hamlet runs Claudius through and forces him to drink the poison. Horatio in his grief tries to take the cup, as well; but, as he dies in Horatio’s arms, Hamlet stops his friend with a plea to live to tell the truth of the tale. Ambassadors from England enter the corpse-strewn hall and announce that “Rosencrantz and Guildenstern are dead.”

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**The Pan Pacific Hotel**

**San Francisco**

With cosponsorship of Rosencrantz and Guildenstern Are Dead, the Pan Pacific Hotel San Francisco returns to sponsor its seventh A.C.T. production. Located at the corner of Post and Mason Streets, a convenient stroll for theatergoers headed to the Stage Door Theatre or Marines Memorial Theatre, the Pan Pacific is a luxury hotel, designated one of the Leading Hotels of the World, which features 311 rooms, 19 suites, and some of the finest dining in the city.

Designed by architect John Portman, the Pan Pacific Hotel San Francisco is one of twenty luxury hotels operated by Pan Pacific Hotels and Resorts in fourteen countries throughout the Pacific Rim, including Malaysia, Singapore, Indonesia, Bangladesh, China, Japan, Australia, New Zealand, Hong Kong, the islands of Vanuatu, Micronesia, and Canada, as well as The Mauna Lani Bay Hotel and Bungalows on the big island of Hawaii and properties in San Diego and Anaheim.

The Pan Pacific Hotel bestows lavish attention upon its guests, including complimentary Rolls Royce local transportation and twenty-four-hour personal valet and room service. Since opening its doors in 1987, the Pan Pacific Hotel has generously extended its hospitality to A.C.T. patrons: at the renowned Pacific restaurant, A.C.T. theatergoers can savor an outstanding prix-fixe dinner—served nightly for only $29 per person—including valet parking, while A.C.T. major donors (at the Benefactor level and above) enjoy additional benefits at the hotel. For hotel reservations, call (415) 771-8600; for dinner reservations, call (415) 929-2087.
SPONSOR PROFILES

SIMPSON PAPER COMPANY

Now in its second century as a leading U.S. producer of fine writing, printing, and technical papers, and a pioneer in the replanting of harvested forests and development of recycled paper products, Simpson Paper Company knows well the principles of long-term commitment. To A.C.T., this has meant eleven consecutive years of support, including sponsorship of Dinner at Eight, Cat on a Hot Tin Roof, The Gospel at Colonus, King Lear, and, most recently, last season’s Light up the Sky. Simpson has once again, for the third consecutive season, donated all of the paper on which Preview, A.C.T.’s subscriber newsletter, is printed. Founded in Washington State in 1890, Simpson has grown from a small logging company (“fifty men and twelve horses”) into a nationwide leader in paper sales and technology, with ten mills and almost five thousand employees across the country. After more than twenty years in San Francisco, the company has relocated its headquarters to Seattle. A.C.T. extends its continuing gratitude for Simpson’s devoted support and best wishes for success in the company’s new home. We will miss our good friends.

BANKAMERICA FOUNDATION

As the philanthropic arm of the Bank of America, one of the country’s leading financial institutions, BankAmerica Foundation has for more than twenty-five years awarded major grants in a broad spectrum of categories, including economic development, affordable housing, education, conservation and environment, and health and human services.

BankAmerica Foundation views support of the arts as a fundamental adjunct to its banking enterprise. “The two go hand-in-hand,” says Caroline Boitano, the Foundation’s president. “A.C.T. performances infuse life into the cultural scene, attracting people and business to the community. BankAmerica Foundation’s contributions to those performances in turn reflect our own commitment to the vitality of the local community.”

WHO'S WHO

MICHAEL FITZPATRICK (Horatio), a graduate of the A.C.T. Advanced Training Program, is the recipient of the Burt and DeeDee McMurtry Professional Theater Intern Fellowship. Studio productions at A.C.T. included Awake and Sing, Light up the Sky, and The Lower Depths. He is also a graduate of the Pacific Conservatory of the Performing Arts (P.C.P.A.) and attended the College of Santa Fe in New Mexico. As a member of the P.C.P.A. company and a teacher in their Young Conservatory, he appeared in Big River, Joseph and the Amazing Technicolor Dreamcoat, The Normal Heart, and Baby, among others. Fitzpatrick has also worked at many Sacramento theaters, winning six Elly Awards for acting and design.

JACK HALTON (Tragedian) apprenticed at The Old Theater on the Wharf in Provincetown in 1966 and graduated from the American Academy of Dramatic Arts in 1969. Since making his San Francisco debut in the Sunken Meadow with Margrit Roma’s New Shakespeare Company in 1972, he has worked with the San Francisco Repertory Company, Illustrated Stage Company, Intersection for the Arts, North Beach Repertory Company, Antenna Theater, Theatre of Yugen, Gulf of the Farrallons, and Exit Theatre. He founded the Banam Place Theater in 1987, is artistic director of San Francisco’s Trinity Shakespeare Company, and is a company member of the award-winning Actors’ Theater of San Francisco.

KEN GRANTHAM (Claudius) last appeared at A.C.T. in Antigone, directed by Carey Perloff. He has acted with Houston’s Alley Theatre, Berkeley Repertory Theatre, the Eureka Theatre Company (where he served as associate artistic director and literary manager), the Magic Theatre, and the Z Collective, and in such long-running hits as Cloud 9, Noises Off, and Dracula. A cofounder of San Francisco’s Magic Theatre, he directed John O’Keefe’s Chamber Piece there in 1971 and All Night Long in 1980. He has also directed for the San Francisco Shakespeare Festival, Berkeley Shakespeare Festival, Lincoln Center Performance Ensemble, Lincoln Center Institute for the Arts, and numerous colleges and universities. Recently he directed Keely and Du and Death and the Maiden for the Alley Theatre.

CHRISTOPHER PAUL HART (Tragedian) holds an M.F.A. in acting from U.C.L.A. He has performed in A Map of the World (for which he received a Drama-Logue Award) at the Odyssey Theatre in Los Angeles; Love’s Labor’s Lost, Man of La Mancha, A Funny Thing Happened on the Way to the Forum, and Cabaret at the P.C.P.A. Theaterfest; Two Gentlemen of Verona at the Shakespeare Festival/L.A.; A Midsummer Night’s Dream at the Sterling Renaissance
Fair, New York; Richard II and Two Gentlemen of Verona at the Theatre at Monmouth, Maine; and A Christmas Carol with the Imagination Company, among others. On screen he can be seen in the film Renaissance Man.

DAN HIATT (Guilderstern) has performed in dozens of plays in the Bay Area over the past twenty years or so. Most recently, he appeared in Laughing Wild at the Mason Street Theatre, which followed an extended run in the role of Lucky in Waiting for Godot at the Y Theatre in the Tenderloin. His most recent A.C.T. appearance was in The Pope and the Witch (also directed by Richard Seyd). Other favorites include Lips Together Teeth Apart, Glengarry Glen Ross, and Born Yesterday at Marin Theatre Company; As You Like It, A Midsummer Night’s Dream, King Lear, The Winter’s Tale, and others at the California Shakespeare Festival; Noises Off, Greater Tuna, and Curse of the Werewolf at various theaters; and Undiscovered Country and The Way of the World at the Huntington Theatre in Boston.

JAMISON JONES (Hamlet), recipient of the Joan and Harrison Sadler Professional Theater Intern Fellowship, is a graduate of A.C.T.’s Advanced Training Program. He has been seen at the Los Altos Conservatory Theatre in Dracula, Tennessee in the Summer, and Purple Hearts, and performed in the European premieres of Tennessee in the Summer and Purple Hearts in Edinburgh, Scotland. He has also recently completed work on the world’s first all-digital production of a live-action film, Mail Bonding, produced by Pure Grain Digital Productions. His voice can be heard at MGM Studios in Las Vegas aboard the “Deep Earth Exploration,” and he can be seen in the film Radoland Murders. Jones received his B.A. in theater arts from California State University at Fullerton.

WANDA McCADDO (Gertrude) has appeared in the Bay Area as Maria Voinitsky in Uncle Vanya at A.C.T., Julia in Lend Me a Tenor and Juba in Heaten Valley at San Jose State Company, Mrs. Boyle in Mousetrap at San Jose Repertory Theatre, Lady Bracknell in The Importance of Being Earnest at Sunnyvale Repertory Theater, and Martha in Who’s Afraid of Virginia Woolf at California Repertory Theater/Monterey. Regional credits include Romeo and Juliette and Penny for a Song at the Oregon Shakespeare Festival, and Happy Days and Road to Mecca at Theatre Works in Colorado Springs. She has won a Drama-Logue Award for acting and two San Francisco Chronicle awards for directing. Film and television credits include “Wolf,” “Midnight Caller,” “Partners in Crime,” Howard the Duck, Ishi, Tenderloin, and So I Married an Axe Murderer.

ELISABETH IMBODEN (Ophelia), recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, graduated in May 1994 from the A.C.T. Advanced Training Program, where she appeared in staged productions of The Seagull, All My Sons, and The Winter’s Tale. She received her B.A. in drama from San Francisco State University in 1992 and currently resides in Los Angeles. She recently completed filming a supporting role in the Showtime anthology series “Love Street,” and can be seen and heard at MGM Las Vegas as the captain of the “Deep Earth Exploration” ride.

TOM LENOCI (Soldier, Ambassador), recipient of the Shep Pollack and Paulette Long Professional Theater Intern Fellowship, is a 1993 graduate of A.C.T.’s Advanced Training Program. At A.C.T. he has appeared in mainstage productions of Home, directed by Carey Perloff, Robert Woodruff’s production of The Duchess of Malfi, and studio productions of A Prayer for My Daughter, Cymbeline, Ivanov (in the title role), and The Lower Depths. Bay Area credits also include 25 Fish in Dogpatch for the Bay Area Playwrights’ Festival, Shadowlands at Marin Theatre Company, David Barth’s A Dance along the Precipice at Inter-Continental, and Brilliant Traces for Stage Two at Marin Theatre Company.

ELISABETH IMBODEN (Ophelia), recipient of the Colin Higgins Foundation Professional Theater Intern Fellowship, graduated in May 1994 from the A.C.T. Advanced Training Program, where she appeared in staged productions of The Seagull, All My Sons, and The Winter’s Tale. She received her B.A. in drama from San Francisco State University in 1992 and currently resides in Los Angeles. She recently completed filming a supporting role in the Showtime anthology series “Love Street,” and can be seen and heard at MGM Las Vegas as the captain of the “Deep Earth Exploration” ride.

PETER JAMES MEYERS (Tugard) recently appeared in A Midsummer Night’s Dream at Marin Shakespeare Company, The Heidi Chronicles and The Old Boy at TheatreWorks in Palo Alto, Nebraska at the Magic Theatre, Glen-garry Glen Ross at Marin Theatre Company, and American Buffalo and The Zoo Story at Vector Theatre. Directing credits include Manhattan Hurts, Profile for Murder, and The Secret Order at Theater Artists of Marin and Danny and the Deep Blue Sea and Brilliant Traces for Stage Two at Marin Theatre Company.

JARION MONROE (The Player) has performed in most of the major theater venues in the Bay Area. Favorite stage credits include the Devil/Mendoza in Man and Superman at South Coast Repertory Theatre and the roles of Dr. Waxing and Casper T. Willis, which he created for the world premieres of Search and Destroy and Santos y Santos, respectively. He appeared opposite Sydney Walker in Berkeley Repertory Theatre’s A Prelude to a Kiss and can be seen in the upcoming Hallmark Hall of Fame production of “Redwood Curtain” on ABC, the feature film Farmer and Chase, and as the arch villain Max Mirage in Black Diamond. He appears with his wife, Anni Long, in the NBC movie of the week Web of Deception.

RAY PORTER (Rosen- crantz) has performed as Dromio in A Comedy of Errors at the Oregon Shakespeare Festival, Portland; and as Dogberry in Much Ado about Nothing, Francisco in The Tempest, Etienne in A Flea in Her Ear, Quince in A Midsummer Night’s Dream, Valere in La Bête, Norfolk in Henry VI, Part 2, Howie Newsome in Our Town, Bedford in Henry V, Cloten in The Winter’s Tale, and Reverend Eddie in The Illuminati at the Oregon Shakespeare Festival, Ashland. Other credits include Valentine in The Two Gentlemen of Verona at the Kern Shakespeare Festival, S.B. in Bludgoned at the Tesque Over-all Theatre, and Ludwig in Oscar at The Kennedy

TONY STOVALL (Tragedian) is a graduate of Stanford University, where he majored in international relations, and of A.C.T.'s Summer Training Congress. In the Bay Area he has appeared in Dreamgirls, A Chorus Line, The Wiz, and La Cage aux Folles. He recently returned from a tour of the United States and London with the group Pomo Afro Homos.

BREN MCELROY (Understudy), recipient of the Jerry and Maria Markowitz Professional Theater Intern Fellowship, is a 1994 graduate and M.F.A. candidate of A.C.T.'s Advanced Training Program, where her studio credits included Yelena in Uncle Vanya and Irene in Light up the Sky. She is returning from the New Jersey Shakespeare Festival, where she appeared in The Merry Wives of Windsor and Diary of a Sondrul, among others. She earned her B.A. at Kenyon College, where she received the Joanne Woodward Acting Trophy, and has received awards from the National Forensic League and the National Foundation for Advancement in the Arts.

BORIS UNDORF (Alfred), fifteen, came to the United States in 1989 from the Ukraine. A student of the A.C.T. Young Conservatory, he began acting in 1992 and has appeared locally in productions of A Midsummer Night's Dream, Measure for Measure, and an all-male The Merry Wives of Windsor. He has appeared on television in commercials and is currently rehearsing for a role in his first feature film.

GEORGE POLZER (Understudy) most recently performed in Golden Boy and A Midsummer's Night Dream at the University of San Francisco's Multi-Ethnic Theater and in Lotto at the Black Repertory Theater. Born in Vienna, Polzer received his B.A. in liberal arts and an M.A. in business and computer science. His past studies have included classical piano and dance.

GEORGE WARD (Polo- nius) has directed or appeared in more than thirty productions with TheatreWorks, where his recent credits include A.R. Gurney’s The Old Boy and Uncle Sid in Ah, Wilderness! He was nominated by the Bay Area Theatre Critics’ Circle for his performances in T Bone ‘n’ Weasel and A Rosen by Any Other Name. Other credits include On Golden Pond, Love Letters, Prelude to a Kiss, I’m Not Rappaport, The Boys Next Door, and A Walk in the Woods. Ward trained at Wayne State University, the University of Michigan, and Louisiana State University, and has taught drama and English at Woodside High School for thirty-one years. This is his first appearance at A.C.T.

RICHARD TAYLOR (Understudy) is a senior at Lick-Wilmerding High School, where he has been an active member of the theater department. He has also attended A.C.T.'s Young Conservatory for three years, performing in Performance Workshop productions of Class Action and A Separate Peace.

D.F. DRAPER (Costume Designer) has designed costumes locally for Joe Turner's Come and Gone, The Cocktail Hour, and Oleanna for A.C.T.; Waiting for Godot for Shakespeare Santa Cruz; and independent productions of Song of Singapore (codesigner) and Babies in Arms. He has also designed for the Minneapolis Children's Theater Company, Annapolis Opera, Baltimore Ballet, and Baltimore Actors’ Theater. He was designer in residence at the Balto School for the Arts for six years before joining A.C.T. as costume director in 1988.

PETER MARADUIDIN (Lighting Designer), designer in residence at A.C.T., has designed Home, Oleanna, Full Moon, Scapin, Uncle Vanya, Pecog, Pymaloin, The Learned Ladies, and Antigone. 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 one hundred and fifty productions for such companies as The Guthrie Theatre, The 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. Maraduidin has received four Los Angeles Theatre Critics’ Circle Awards, twenty Drama-Logue Awards, and an Angstrom Award for lifetime achievement in lighting design.

KATE EDMUNDS (Scenic Designer), created the sets for Angels in America, Oleanna, Uncle Vanya, Full Moon, Scapin, Pecog, Antigone, and Hamlet at A.C.T., where she is an associate scenic designer and currently designs more than fifteen productions for Berke-
Oleanna, Full Moon, Uncle Vanya, Scapin, A Christmas Carol, Pecong, Pygmalion, Creditor, The Pope and the Witch, Miss Evers’ Boys, Antigone, Dinner at Eight, Good, Charley’s Aunt, Taking Steps, Cat on a Hot Tin Roof, The Marriage of Figaro, The Seagull, and Faustus in Hell. With collaborator Eric Drew Feldman he has received awards for the music for The Lady’s Not for Burning at A.C.T., The Tooth of Crime and The Rivals at Berkeley Repertory Theatre, and Fen at the Eureka Theatre. He also wrote scores for Yankee Dawg You Die, Lulu, and Fuente Ovejuna at Berkeley Repertory Theatre and music for The Visit at the Mark Taper Forum.

ALICE ELLIOTT SMITH (Stage Manager) is in her seventeenth season at A.C.T., where she has been the company’s master scheduler, production coordinator of Plays in Progress, and director of staged readings and studio and plays in Progress productions. A partial listing of her stage-managing credits includes Private Lives, The Lady’s Not for Burning, The Floating Light Bulb, Faustus in Hell, A Lie of the Mind, Diamond Lil, Woman in Mind, Joe Turner’s Come and Gone, Jadevine, Hapgood, Burn This, Food and Shelter, Dark Sun, Cat on a Hot Tin Roof, A Christmas Carol, Cyrano de Bergerac, The Cocktail Hour, The Pope and the Witch, Antigone, The Learned Ladies, Pecong, Uncle Vanya, Oleanna, and Home. Smith is also program director of the Beckett Prison Project, producing the works of Samuel Beckett in maximum security prisons.

STEVIE LUKENS (Assistant Stage Manager) most recently served as assistant stage manager for Full Moon, Uncle Vanya, and Pecong at A.C.T. He was production stage manager for Encore Theatre Company for three seasons, where he worked on productions of Down the Road, Uncle Vanya, and Road to Nirvana. He was also on the stage management staff for Assassins at San Jose Civic Light Opera and for The Visit and Book of the Night at the Goodman Theater in Chicago. He is a graduate of the theater department of Northwestern University.

DANIEL KURTZ (Associate Director) returns to A.C.T. to work with Richard Seyd after assistant directing Pygmalion. His directing credits include Morning’s at Seven at California Conservatory Theatre, Annie Get Your Gun at Peninsula Musical Theatre, Walls and The Crucible with the Asian American Theatre Project, Every Good Boy Deserves Favour with the Redwood Symphony, and Yankee Dawg You Die for the Stanford Centennial and City Lights. He has been the assistant director for The Taming of the Shrew at California Shakespeare Festival, The Swan at the Magic Theatre, and A Normal Life, The Royal Hunt of the Sun, and Skin of Our Teeth at TheatreWorks.

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 season at A.C.T. with August Strindberg’s Creditors, followed by Timberlake Wertenbaker’s new translation of Antigone, last season’s acclaimed Uncle Vanya, and this season’s Home, by David Storey. In 1993 she staged the world premiere of Steve Reich and Beryl Korot’s new music-theater-video opera The Cow 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, Lynne Alvarez’s translation of Tirso de Molina’s Don Juan de Sevilla, Michael Feingold’s version of Alexandre Dumas’s The Tower of Evil, Beckett’s Happy Days (with Charlotte Rae), Brecht’s The Reckless Rise of Arturo Ui (with John Torturro), and Len Jenkins’s Candidate. 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’ Hekabsa 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 Evers’ 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 direction); Miss Evers’ Boys at the Alabama Shakespeare Festival (filmed excerpts from which appeared in Deadly Deception on the acclaimed PBS series "Nova" in 1993); Inces at the Oregon Shakespeare Festival, Portland; and Sherley Anne Williams’s 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 Drivison 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 Noises Off. As Associate Producing Director of the Eureka Theatre Company, he directed The Threepeny Opera, The Island, and The Wish. He has directed the Piddle 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; As You Like It for 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 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 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 Maidwoman 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 staged-managed the Broadway productions of Georgy (a musical by Carole Bayer Sager), And Mrs Beardon 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 Edinburg 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.

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 adapter include Onlipus Rex, Cynano de Besnace, The Cherry Orchard, The Bourgeois Gentleman, King Richard III, The

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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 Theatre, Pacific Conservatory of the Performing Arts, and San Francisco's Valencia Rose Cabaret Theatre. Power's reviews and articles have appeared in the New York Times, Chicago Tribune, Saturday Review, Los Angeles Times, American Arts, and San Francisco Chronicle.

MERLIND 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 Bon 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, Acsar Theatre, and Center Stage in Baltimore. She directed Will and Marie 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 codirector for The Sea at Berkeley Repertory Theatre, The Cherry Orchard at the Eureka Theatre, Bonjour, L'Amour 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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A.C.T.

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A.C.T.'S ANGELS TAKES WING

The initial run of A.C.T.'s acclaimed production of Angels in America, originally scheduled at the Marines Memorial Theatre through January 22, 1995, has sold out. To accommodate the Bay Area's enthusiastic response to Tony Kushner's Pulitzer Prize-winning two-part epic, A.C.T. has extended the run. The telephones in the A.C.T. box office have been ringing off the hook since early September, so call now (415-749-2ACT) to order tickets to the production Steven Winn of the San Francisco Chronicle called "a journey any adventurous theatergoer will not want to miss."

IN REMEMBRANCE OF ANGELS

To commemorate its landmark production of Angels in America, A.C.T. is offering angelic souvenirs for purchase at A.C.T.'s Central Box Office, the Marines Memorial Theatre, and Macy's San Francisco souvenir shop. Now available are posters, one hundred percent cotton tee shirts, and greeting cards—all featuring Thomas Heiner's stunning photograph of A.C.T.'s elegant Angel, Lise Bruneau—as well as copies of the play's two-volume script, published by Theatre Communicat-
A.C.T.'S SUPERLATIVE SUBSCRIPTIONS

This season A.C.T. welcomes more than nine thousand returning full-season subscribers and more than seven thousand new subscribers to its theatrical family—a total subscription audience of almost seventeen thousand theater lovers. Seven-play subscribers returning from the 1993-94 season renewed at a rate of eighty percent, while total 1994-95 subscriptions reflect an overall increase of almost twenty percent over last year—the greatest increase in A.C.T.'s subscription audience in eight years. Not since the 1986-87 season has the A.C.T. fold numbered so many, or included so many new members.

To its newfound friends, A.C.T. extends a hearty welcome...and to its dedicated box office, marketing, and subscriptions staff, profound thanks!

THE CALIFORNIA COUNCIL FOR THE HUMANITIES SUPPORTS FABULOUS THEATER

The California Council for the Humanities (CCH) has awarded A.C.T. a "minigrant" to fund "The Theater of the Fabulous: Gay and Lesbian Playwriting in America," the first installment of A.C.T.'s second annual series of free public symposia, A.C.T. Perspectives. 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. Since its creation in 1975, the CCH has awarded more than $10 million to more than thirteen hundred nonprofit organizations to present exhibits, lectures, film and radio programs, reading-and-discussion series, and conferences that directly promote dialogue among humanities scholars and out-of-school adults.

The generosity of the CCH enabled A.C.T. to invite a panel of distinguished speakers—including theater columnist Dennis Harvey; Stanford English professor Terry Castle, Ph.D.; Los Angeles playwright and actor Michael Kearns; and Brian Freeman, the artistic director of San Francisco's Pomo Afro Homos—to discuss the development of gay and lesbian American playwriting, using A.C.T.'s production of Angels in America as a starting point. Speaking to a full house at the Marines Memorial Theatre on November 7, these scholars inaugurated the A.C.T. Perspectives season with a lively and provocative two-hour discussion.

Upcoming A.C.T. Perspectives symposia include "Cries of Faith: Death and Dying in the New Millennium" (January 9, 1995 at the Marines Memorial Theatre), and "Everyman's Theater: Postwar British Playwriting" (January 30, 1995 at the Stage Door Theatre). In May, 1995, look for symposia related to A.C.T.'s productions of Otello and Heebea. All symposia are on Monday nights from 7 to 9 p.m. and free of charge. For more information, call the A.C.T. box office at (415) 749-2ACT.

JOHN GOLDMAN HEADS THE GEARY THEATER MAJOR GIFTS CAMPAIGN

While construction on the earthquake-damaged Geary Theater proceeds apace, A.C.T. embarks on the final phase of the capital campaign to raise the funds necessary to complete the historic theater's renovation and seismic restructuring; $3.5 million still remains to be raised on the $26 million project. Challenged with meeting this challenge is trustee John D. Goldman, newly appointed chairman of the Major Gifts Committee of A.C.T.'s Geary Theater Campaign, which is seeking individual gifts of $10,000 or more.

A native San Franciscan and graduate of Swarthmore College and the Stanford Graduate School of Business, Goldman is president of Richard N. Goldman & Co., a prominent San Francisco insurance brokerage firm. He has also served in the Office of the Legislative Analyst and as Assistant Secretary of Transportation for the State of California. Active in community and philanthropic activities, he is a past president of the board of Jewish Family and Children's Services and currently serves on the boards of the Crystal Springs-Uplands School and American-Israel Public Affairs Committee; the board of governors of the Western Association of Insurance Brokers; the advisory boards of the Wildlife Conservation Society and the Trust for Public Land; and the Academy Council of the California Academy of Sciences and the President's Council of the Coyote Point Center for Environmental Education. Goldman is also an honorary board member of Project Open Hand, a trustee of the Goldman Environmental Foundation, and a former board member of the Institute on Aging of Mt. Zion Health Systems.

A.C.T. welcomes Goldman's commitment to the Geary Theater Campaign and invites those interested in participating to contact David Hagar, Director of Development, A.C.T., 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3333.
INTRODUCING A.C.T.'S NEW RESIDENT PLAYRIGHT: MAC WELLMAN

A.C.T. has received a $100,000 grant from Theatre Communications Group (TCG) to fund a two-year playwriting residency for Mac Wellman, a New York writer, editor, and dramaturg well known in off-Broadway circles for his site-specific satires and outrageous way with words. Beginning in December 1994, and continuing into the 1996-97 season, Wellman's residency will round out A.C.T.'s artistic staff with the fresh voice of a leading contemporary playwright, while providing Wellman with financial and institutional support to produce new work.

The author of some forty plays—including the signature pieces *The Hyacinth Macaw* and *Swagger* (a series of monologues delivered by vampires flying over New York City)—and winner of six OBIE awards, Wellman has a penchant for producing his works in thematically relevant locations. He has put up his plays in the Hall of Dinosaurs in the Smithsonian Institution, the lake in Central Park, and a Staten Island landfill.

Most of Wellman's time at A.C.T. will be spent writing two full-length plays—the first a site-specific work on the themes of earthquake and "chthonic wonderment." Written for a company of Bay Area actors and graduates of A.C.T.'s Conservatory, this new play will first be presented in a workshop production in the spring of 1995.

Wellman will also take part in the artistic life of A.C.T. As an advocate for the local playwriting community, he will advise on play selection for both the A.C.T. mainstage and for the development of a second stage, which A.C.T. hopes to bring to fruition once construction on the Geary is completed. In his role as resident mentor, he will work with the PTIs and will lead a three-month community workshop on dramatic script analysis, and dramatic criticism. A.C.T. hopes through Wellman's visibility and interaction with the community to create a blueprint for a second stage that will benefit from a practicing playwright's perspective and to take a more active role in the encouragement of new American playwriting.

WINTER SEMESTER AT THE A.C.T. CONSERVATORY

Now is the time to sign up for dramatic instruction in the A.C.T. Conservatory. The winter session of the A.C.T. Academy, which offers evening and weekend classes to anyone eighteen or older in all levels of acting and in myriad aspects of the dramatic arts, begins January 9, 1995.

For information and application materials, call Paul Tena at (415) 834-3286.

The winter/spring session of A.C.T.'s Young Conservatory, which begins on February 21, 1995, will include a wide range of theater training for children eight to eighteen in acting, directing, voice and speech, physical acting, musical theater, performance workshops (featuring a new play by Lynne Alvarez, who will be in residence at the Young Conservatory in February), audition, and improvisation. Call (415) 834-3244 for applications and information.
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The American Conservatory Theater wishes to thank the following individuals, corporations, and foundations, who as of October 1, 1994 have generously pledged more than $22 million toward the renovation of the Geary Theater.

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BOX OFFICE INFORMATION
The A.C.T. Central Box Office is located at 403 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/Videocine.

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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 cert-ificates are perfect for every celebration and can be pur-

chased 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. pro-duction. 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 Fran-cisco.

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 pro-ductions to the general relation of theater and the arts to Amer-i-can 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 col-lege 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 of 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.

AT THE THEATER Beepers! If you carry a pager, beeper, watch, or alarm, please make sure that it is set to the “off” position while you are in the theater to avoid disturbing the performance. Alternately, 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.

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 Theater is the new state-of-the-art theater at Yerba Buena Gardens, located at 700 Howard Street at Third.

Stage Door 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.


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