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AMERICAN CONSERVATORY THEATER is a Tony Award-winning nonprofit 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 communities, new areas of dramatic literature, and new artistic forms. Central to A.C.T.'s work is the interaction of original and classical work on our stages and at the heart of our 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-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 as a leading theater and training company, winning a Tony Award for outstanding theater performance and training in 1979. From 1986 to 1992, A.C.T. experienced a period of rejuvenation and growth under the leadership of Artistic Director Edward Hastings. Today, A.C.T. continues to fulfill the expectations of Bay Area audiences as a company of national and international recognition with performance, education, and outreach programs that annually reach more than two hundred thousand people in the San Francisco Bay Area.

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-five-year-old Geary Theater, which was damaged in the San Francisco 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 rest-room facilities—and a total seismic restructuring. A.C.T. christens its refurbished, state-of-the-art performance space with a grand celebration, "A Galaxy on Geary," on January 10, 1996. To date, A.C.T.'s capital campaign has raised more than $27 million of the funds necessary to finance the reconstruction.

For more information, contact Robert Caulfield (415) 556-0121

Stagebill

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Above: Detail of the newly restored Geary Theater. Photo by Terrence McCarthy. On the cover: Photo of David Strathairn by Scott Peterson; design by Oh Boy, A Design Company.

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

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Geary Theater
415 Geary Street at Mason

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A.C.T. was the first independent theater in the nation to be fully accredited to grant a master of fine arts degree to students who train within its ranks. Up to fourteen hundred actors take part in the conservatory's programs each year. This season, fifty-three students are in residence in the two-year Advanced Training Program (ATP), the cornerstone of the Conservatory; more than thirteen hundred others receive short-term or part-time theater education as part of Studio A.C.T. (A.C.T.'s expanded and improved weekend and evening program, formerly the Academy) and the ten-week Summer Training Congress; while the Young Conservatory offers outstanding theater training for young people from eight to eighteen years old. In addition, more than one hundred ATP graduates are enrolled in A.C.T.'s Master of Fine Arts Program.

Distinguished actor and educator Melissa Smith assumed leadership of the A.C.T. Conservatory in June 1995 as conservatory director and master acting teacher of the ATP. Smith came to A.C.T. after a four-year tenure as director of Princeton University's theater and dance program. Since her arrival, she has been working with faculty and students to define her objectives and to tailor the curriculum to develop the inner life, as well as the technical expertise, of emerging actors.

"What most excites me about heading A.C.T.'s conservatory is inheriting a tradition of outstanding actor training and guiding it in new directions," says Smith. "Maintaining a link between training and performance has always been and will continue to be an integral part of A.C.T.'s mission. And as A.C.T.'s mainstage seeks to develop and produce new dramatic forms, so the conservatory seeks to incorporate new techniques to prepare actors to inhabit those forms.

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Each year hundreds of talented young actors from all over the country audition to be a part of the ATP. Each class receives intensive technical training in the classroom, as well as practical experience in the rehearsal and performance of full-length dramatic works, from the classical to the contemporary, directed by leading members of the theatrical profession. In addition to

continued on page 14
studying with the core faculty of working professionals, the ATP provides opportunities for students to learn from mainstage actors, as well as playwrights, designers, and directors.

This year for the first time, second-year ATP performance projects will be open to the public. In conjunction with the residence of playwright Mac Wellman at A.C.T. and the upcoming mainstage production of Eric Overmyer’s Dark Rapture, the conservatory is developing a “New Forms” series highlighting the work of contemporary and “heightened language” poets who are pushing the boundaries of dramatic literature. Second-year ATP students are currently working on four plays that will appear in repertory from February 2–10: Len Jenkin’s Dark Ride, directed by Loy Arcenas; Eric Overmyer’s In Perpetuity throughout the Universe, directed by Reid Davis; The Bad Infinity by Mac Wellman, directed by Larry Biederman; and Eric Ehm’s Anarchy in the Oklahoma Kingdom, directed by Chris McHugh.

For a performance schedule and more information about A.C.T. Conservatory programs, please call (415) 439–2451.

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For information and a class schedule, contact us at (415) 834–3286.
American Conservatory Theater
Carey Perloff, Artistic Director
Thomas W. Flynn, Administrative Director  James Haire, Producing Director
presents

THE TEMPEST
(1611)

by William Shakespeare

Directed by Carey Perloff

Original Music by David Lang
Music Performed by Kronos Quartet
Shadows by Larry Reed
Scenery by Kate Edmunds
Lighting by Peter Maradudin
Costumes by Deborah Dryden
Sound by James LeBrecht
Movement by Margaret Jenkins
Text Consultant Nancy Lane
Casting by Meryl Lind Shaw
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Shadow Casters
Drew Khalouf, Winter Mead
Diane Shields, Chris Sowers
Marc Bauman, Understudy

This production is made possible in part by the generosity of
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.

Carey Perloff
Artistic Director
THE TEMPEST
A SYNOPSIS

ACT I
1. A ship containing King Alonso of Naples, his son Ferdinand, and several attending lords battles a storm raised by the sorcerer Prospero. The passengers panic as the ship begins to break apart.

2. Meanwhile, Prospero tells his daughter, Miranda, their tragic history: Twelve years earlier, his own brother, Antonio, conspired with King Alonso to rob Prospero of his rightful position as duke of Milan. They set Prospero and Miranda adrift in a dilapidated boat, which miraculously landed safely on this enchanted island.

Prospero puts Miranda to sleep and confesses with his servant, the spirit Ariel. Ariel assures Prospero that he has fulfilled his assignment to wreck the ship and strand its passengers unharmed on the island. In exchange, he asks Prospero for his freedom, but is reminded of his debt to Prospero, who freed Ariel from the clench pine in which he had been imprisoned by the witch Sycorax.

Miranda wakes, and Prospero summons his slave Caliban, who complains bitterly of his bondage. Prospero reminds Caliban how meanly he repaid Prospero’s attempts to civilize him: by trying to rape Miranda. Caliban insists on his right to the island, inherited from his mother, Sycorax, but he is no match for Prospero, whose powers have grown during his exile. Ariel then leads Ferdinand to Prospero and Miranda. Miranda falls instantly in love with Ferdinand, and he with her. Prospero decides to test Ferdinand’s love with hard labor.

ACT II
1. On another part of the island, King Alonso mourns the loss of his son, who they believe has drowned. The invisible Ariel lulls them all to sleep, except Antonio, the usurper duke of Milan, and Alonso’s brother Sebastian. Antonio tells Sebastian to follow his example of usurpation by killing King Alonso and taking the throne of Naples. Ariel interrupts them by waking King Alonso.

2. As Caliban grumblingsly does his chores, he is discovered by Trinculo, King Alonso’s jester. Trinculo seeks shelter from the renewed storm under Caliban’s cloak. The drunken Stephano, King Alonso’s butler, stumbles upon them, mistaking their misshapen form for a monster, and enchants Caliban with his first taste of alcohol. Trinculo reveals himself, and the reunited friends set off to explore the island with Caliban, who promises to worship Stephano as his god of “celestial liquor.”

ACT III
1. Ferdinand is hard at work, carrying books for Prospero, with an eager heart. Miranda joins him, and they shyly pledge their love as the hidden Prospero watches approvingly.

2. Caliban encourages Stephano to murder Prospero, marry Miranda, and claim the kingship of the island. Stephano agrees and approaches Caliban and Trinculo his viceroy. Ariel be-witches them with music, and they follow the sound of his drum into a brine pit outside Prospero’s cell.

3. Starving and exhausted, King Alonso and his lords finally rest. As Antonio strengthens Sebastian’s resolve to murder Alonso, the company is magically surrounded by music, spirits, and an elaborate banquet, all conjured by Prospero. Just as the lords are about to begin their feast, Ariel appears as a harpy and the food vanishes. Ariel denounces them for their crimes against Prospero and tells them that the shipwreck and Ferdinand’s loss are their punishment. Ariel disappears, and Alonso and his lords run away.

ACT IV
After betrothing Miranda to Ferdinand, Prospero conjures up a beautiful shadow “masque” to bless their union. Remembering Caliban’s new plot against his life, however, Prospero suddenly breaks off the festivities. He instructs Ariel to lay fine clothes in the path of the would-be assassins. Dazzled by the finery, Stephano and Trinculo forget all about their conspiracy. Spirits imitating wild dogs chase them back down into the pit.

ACT V
When Ariel tells Prospero how pitiful King Alonso’s company has become, Prospero is moved by his compassion and agrees to show mercy. Prospero vows to renounce his art as soon as he has finished this final work. Ariel leads the royal group into a magic circle drawn by Prospero, who agrees to forgive all, although only Alonso actually repents his crimes and promises to restore Prospero to his dukedom. The ship’s captain proclaims the miracle that the ship has been found intact. Prospero offers his hospitality for the night, after which they will all set sail for Naples for the wedding. He charges Ariel with ensuring the ship a safe journey home, after which task Ariel shall finally be free.
Prospero's Magic
by Stephen Orgel

Philosophy is odious and obscure,
Both law and physic are for petty wits;
Divinity is base of the three,
Unpleasant, harsh, contemptible, and vile.
'Tis magic, magic that hath ravished me.
—Dr. Faustus, by Christopher Marlowe

The Tempest has, since the early nineteenth century, generally been considered Shakespeare's last play. This conclusion has been accompanied by two fundamental assumptions: that The Tempest was the product of Shakespeare's old age, conceived as his farewell to the stage, and that Prospero's magic is an allegory for the playwright's art. Shakespeare's autobiographical summary and commentary on his own career. While both of these assumptions are suspect, they are also, in interesting ways, interdependent.

To begin with, The Tempest certainly was not Shakespeare's last play. We know of at least three other plays composed later: Henry VIII and two collaborations with John Fletcher, The Two Noble Kinsmen and a lost play based on Don Quixote called Cardenio. This does not, of course, mean that Shakespeare could not have intended The Tempest to be his last play. If we could establish that this was the case, then it would be logical to see in Prospero's renunciation of his magic an announcement by Shakespeare of his retirement from the stage.

The trouble with this argument, however, is that it is circular: there is good evidence that The Tempest was composed during the last months of 1610. The Winter's Tale, however, refers to an event that occurred on New Year's Day in 1611. Therefore, either the two plays were written simultaneously, or The Winter's Tale was written later. The only evidence we have for the date of Cymbeline, moreover, is of a performance in 1611; there is no reason to believe that it isn't later still. The assumption that The Tempest is Shakespeare's swan song in fact derives exclusively from the play itself.

The most interesting aspect of this assumption is that The Tempest is the product of Shakespeare's old age. In 1610, however, Shakespeare was forty-six years old, and in the seventeenth century, forty-six was not any older than it is now. Statistics tell us that in the mid-seventeenth century the average life expectancy of the population was around forty-five years.

Like most statistics, however, these numbers need to be closely examined: they are misleading because they include both infant mortality and women who died in childbirth; for men who managed to reach maturity and women who survived pregnancy, the life expectancy was about what it is today. Nor do statistics tell us anything about when people consider themselves old; the Bible sets the term of a man's life at seventy-three score and ten; and Ben Jonson, when he had a stroke at the age of fifty-four, felt he had been stricken before "years had made [him] old." Thus, while Elizabethans may have been more accustomed to seeing their loved ones die prematurely, a normal lifetime—if you read your Bible—was seventy years.

It is a fact that Shakespeare left London and moved back to Stratford around 1611. Did he retire because he felt himself to be old at the age of forty-six? The question, again, is misleading. We should ask first what it means to say that Shakespeare retired. He moved back to the town he apparently considered his permanent home, where his wife and daughters and the rest of his large family had always lived, but he continued to write plays, at least collaborative ones. He also had, moreover, a number of business interests that had nothing to do with playwriting. He owned income-producing property, both in London and Stratford; and he retained his considerable financial investment in the theatrical company, the King's Men, of which he was one-eighth owner.

Perhaps "retired" isn't the right concept for what Shakespeare did; perhaps "diversified" is the more accurate modern term. Or perhaps we should simply say that he decided, at the height of a very successful twenty-year career in the London theater, to pursue a different career—one that would allow him to spend time with his wife and daughters.

Shakespeare's Prospero

Nevertheless, The Tempest is almost universally regarded as the quintessential play of Shakespeare's old age and as a play that expresses the playwright's supremely humane wisdom in the figure of Prospero, who is generally represented as a benevolent magician. As a play of old age, The Tempest serves critics with patriarchal leanings (Shakespeare criticism has until quite recently been strongly patriarchal) as an antidote to King Lear; and it certainly is, in many ways, a powerful one. The message of this Tempest
olence is punctuated with a good deal of violence and hostility, and the reconciliation that we’re led to expect with his hated younger brother Antonio never takes place. Shakespeare’s Prospero is a complex, erratic, and even contradictory figure. The Tempest shares with The Winter’s Tale and Cymbeline a central character who is unpredictable, violent, and often motivated by rage and vindictiveness—qualities that have regularly been edited out of the play ever since the Restoration, when it was rewritten by Sir William Davenant and John Dryden, in an attempt to sentimentalize Prospero into a genial old sage.

For the eighteenth century, The Tempest was the perfect Shakespeare play: magical and the marvelous were its essence, and Prospero’s magic was considered “solemn and poetical”; the magic was an aspect of the poetry. For the eighteenth-century actor, however, this approach was rather problematic—critics tended to view Prospero as too serene and untroubled; the role was full of pathos and dignity, but was felt to lack dramatic passion. Now the rage and tension in Prospero’s speeches are quite evident to us—Ferdinand at one point even calls attention to how “distempered” Prospero is—but to an age in search of serene perfection in the late Shakespeare, these elements became invisible.

So much for Prospero’s benevolence. As for Prospero’s age, just how old is he? Prospero refers to himself as old only once, in explaining his interruption of the masque to Ferdinand: “Bear with my weakness, my old brain is troubled.” This statement, together with his brief contemplation of impending mortality (“Every third thought shall be my grave”), constitute his only allusions to advancing age. How far we want to treat these as literal statements depends on our sense of the play as a whole—is Prospero’s advanced age a physiological fact, or a psychological one (is he really as old as he feels at those moments)?

Physiologically, Prospero need not be much older than his early thirties; he has one child, a fifteen-year-old daughter. The past action he recounts, the retirement to his library and Antonio’s usurpation, would perhaps have required more time than a teenage duke would allow for, and the younger brother, too, would have had to be old enough to rule and to carry out the usurpation. Prospero’s sense of his age, however, has more to do with his sense of power, or of his potency, which are embodied in his magic and his control over other people: Miranda, Ariel, Caliban, and, far less effectively, the shipwreck victims. Wizards, of course, are conventionally represented as old, but Prospero only declares himself old when his daughter is about to marry. There is surely more dramatic psychology in this pronouncement than physiology.

**Spectacular Theater**

It is the element of magic that has made The Tempest into such a popular spectacle for three hundred years. One thing Prospero’s magic certainly is, is spectacular theater, with its troupe of actors, flying machines, disappearing banquets, mysterious music, and masque of goddesses, and even a closet full of costumes, the glittering apparel that proves so fatally attractive to Stephano and Trinculo.

Although we know nothing about how it was produced in Shakespeare’s theater, we do know that The Tempest, after the Restoration, became one of the grandest theater spectacles of the age and retained this character for more than two centuries. The play was first revived in 1667, in a version for the most part by Davenant, with some additions by Dryden, called The Tempest, or the Enchanted Island. This version, which included less than a third of Shakespeare’s text, several additional characters, and a good deal of music and dance, was extremely popular, particularly after 1674, when Thomas Shadwell revised Davenant’s text into an opera. It was produced with very elaborate stage machinery and became one of the great theatrical spectacles of the time.

Although David Garrick undertook to present Shakespeare’s text of The Tempest in 1757, it was the spectacle and marvelous machinery of the Restoration Tempest that remained enormously popular for generations. Particularly thrilling were the play’s spectacular storm effects; in response to complaints from habitual latecomers, late
eighteenth-century audiences attending the Drury Lane Theatre's production were informed that "the Storm Scene will (by desire) begin the 2nd Act."

In 1838, William Macready at last announced a production of The Tempest "in the genuine text of the poet." Although the spectacular aspects of the play remained a major attraction, the performing version was at least firmly based on Shakespeare. The Tempest nevertheless remained overwhelmingly a "machine-play," in which the magical and the wonderful were very much the province of stagecraft, until the early years of this century, when Sir Herbert Beerbohm Tree presented the last of the great spectacular Tempests.

**The Darker Side of Magic**

While Prospero's magic is first and foremost theater, it is also Renaissance science and neoplatonic philosophy, the empirical study of nature leading to the understanding and control of all its forces. Sir Francis Bacon promised, as benefits deriving from the new science, many of Prospero's wonders: the power to raise storms at will, to control the seasons, to accelerate germination and harvest. In this context, both the opening storm and Prospero's masque constitute a scientific fantasy—marvelous, but not at all inconsistent with reason and virtue.

But does Prospero's magic work? The aim of his great scheme is not to produce illusions and weather, but to elicit repentance and reconciliation from his usurping brother and his accomplices. Here, on the whole, Prospero's magic is largely ineffective: Alonso repents, but the chief villain, the wicked Antonio, and his accomplice, Sebastian, remain obdurate.

The darker and more dubious side of magic is expressed by Prospero himself when he blames his philosophical pursuits for the loss of his kingdom. He shunned his powers as ruler and retreated to the pleasures of his study, turning over the government to his younger brother, for whose wickedness he also blames himself. In this view, magic is not a source of power, but a retreat from it, and his return to Italy and the reassumption of his throne necessitate the promise of a renunciation of his art—a renunciation that is never acted out in the play.

The darkest view of magic in The Tempest, however, is summed up in the figure of Caliban's mother, the witch Sycorax—the irational, violent, vindictive principle in nature, lover and agent of the devil on earth. On the surface Prospero and Sycorax appear to be absolute antitheses, white magic versus black magic.

In fact, however, Prospero has more in common with Sycorax than he admits. Like Prospero, Sycorax was an exile. Her sorcery resulted in her banishment from Algiers; she was pregnant with Caliban when she was apprehended, which saved her life—pregnant women could not be executed—demonstrating that children, even monstrous and diabolical ones, preserve us, just as Prospero says Miranda preserved him. Sycorax, like Prospero, was full of rage and vindictiveness, kept Ariel in servitude by means of threats and punishments, and finally penned him up in a pine tree when he would not obey her—this is also Prospero's chief threat to keep Ariel in line.

The battle between Prospero and Sycorax is in fact Prospero's battle with himself, and an important element in coming to terms with his past is his acceptance of the witch's monstrous offspring as his own: "This thing of darkness I acknowledge mine."

**Unfinished Business**

The magic of The Tempest, its marvels, are part of a deeply ambivalent view of the world and of human nature, but we will be blind to it as long as we sentimentalize the play and ignore its realities. When Miranda, seeing the shipwreck victims for the first time, says, "O brave new world that has such people in it," it is Prospero who gives the ironic reply, "'Tis new to thee." A reply full of his awareness of just how much unfinished business his story, at the play's end, still contains.

One way to understand The Tempest's imperfect reconciliations and unfinished business is to realize that the play, for all its magic, is not really a fantasy, after all. If The Tempest is about the power of the mind to order and control itself and its world, it is also about the limitations of that power, the inadequacy of the imagination to deal with, much less to control, the complexities of reality—the most complex of which, the most recalcitrant and perverse, is the human will.

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Stephen Orgel is the Jackson E. L. Reynolds Professor of Humanities at Stanford University. This article was written under the auspices of a grant from the California Council for the Humanities.
Considering The Tempest

O what a world of profit and delight,
Of power, of honor, of omnipotence
Is promised to the studious artisan!
All things that move between the quiet poles
Shall be at my command: emperors and kings
Are but obeyed in their several provinces,
Nor can they raise the wind, or rend the clouds;
But his dominion that exceeds in this
Stretches as far as doth the mind of man:
A sound magician is a mighty god. Here Faustus, try thy brains to gain a deity.

—Doctor Faustus, by Christopher Marlowe

In the "green world" of Shakespeare's comedies shepherds from pastoral Arcadia meet Elizabethan courtiers; the "forest" is at the same time near Athens and near Stratford. Perhaps this is why all "Arcadian" are so bitter, and the "Illyria" an illusion. The real world is ever present, and in the last act there is no escape.

These three hours between the past and the future are a time of transformation. In Renaissance symbolism three hours signify a "vestige of the Trinity," the unity of the past, present, and future. "Whereof what's past is prologue." The future is the epilogue.

Had I plantation of this isle, my lord—
I would wish such perfection
To excel the Golden Age....

In Gonzalo's musings on a utopian community only twenty-four lines divide "plantation" from "the golden age." In the same scene, in this terse syntax, two "languages" meet and collide with each other: of utopia and of experience. . . . By the end of Act 4, Prospero's plantation has become Circe's island where Odysseus' companions were transformed into hogs. But this new island of the old Circe appears at the end of the Renaissance, when the "brave new world" turns out to be a repetition of all the crimes and madness of the old.

—The Bottom Translation: Marlowe and Shakespeare and the Carnival Tradition, by Jan Kott

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Performance HIGHLIGHTS

As the twinkle of holiday trees fades, the winter season of performances gets San Franciscans re-energized. San Francisco Performances brings one of the original innovators of avant-garde dance, Trisha Brown, to the Center for the Arts Theater at Yerba Buena Gardens February 8–11. Brown and company will perform the West Coast premiere of M.O., a dazzlingly complex piece set to Bach’s Musical Offering, and Brown’s solo If You Couldn’t See Me. Then on February 17, Grammy-nominee Fred Hersch heads to Herbst Theatre with his jazz chart-topping trio. Though his dozens of discs and albums have received the kind of positive press artists dream of, Hersch has recently gotten even more attention for being positive himself. As an openly gay man living with HIV, he’s something of an anomaly in the jazz world and has helped raise awareness— and funds—for AIDS causes.

* * * * *

Cal Performances starts the spring thaw early. Investigating that model of a major modernist, Igor Stravinsky, conductor and balalaika player Dmitri Pokrovsky discovered that Stravinsky’s early music was rooted in Russian folk traditions. February 10 at Zellerbach Hall, The Pokrovsky Ensemble presents a collage of Russian folk wedding rituals, then plunges into Stravinsky’s Les Noces (“The Wedding”). Performing in the primal, ecstatic style of a peasant chorus, the ensemble of singers, dancers, and instrumentalists reinvent the work. On February 14, Cal Performances delivers a red-hot valentine—the Dance Theatre of Harlem. Begun in 1968 with a commitment to provide the people of Harlem with opportunities to study and excel in the performing arts, DTH has grown into a neo-classical ballet company heralded as one of the world’s finest. Finally on February 23, David Rousseve’s dance-theater company REALITY returns with their new work, Whispers of Angels. With choreography and text by Rousseve and original music by rap/house/funk composer M'Shell NdegeOcello, the company mixes the traditions of Black folklore with the hard-edged energy of contemporary urban African-American life.

* * * * *

Meanwhile, Seattle’s Paramount Theatre warms up from the glow of a huge chandelier—that comes crashing to the ground! That’s right, The Phantom of the Opera is back, February 3–March 24. The hugely popular, award-winning musical has broken box office records everywhere and shows no signs of slacking off. The cast (36 members), crew (60), orchestra (16), and elephant (1) in this national touring production use 230 costumes, 213 candles, and 550 lbs of dry ice per performance in a show designed to wow ’em in theaters from here to Paree. Vive l’Opéra!

—Peter Cleply

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Photo by Ken Friedman. Joshua Farrell, C’95, Jennifer Katz, C’94

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With the renovation process now complete, A.C.T. continues to face an exciting challenge. In March 1995, the prestigious Kresge Foundation awarded A.C.T. a $750,000 Challenge Grant to support A.C.T.'s $27.5 million Geary Theater Campaign. One of the largest grants ever made by Kresge to a regional theater, this strong endorsement of the Geary campaign by a major foundation lends enormous nationwide credibility to A.C.T.'s project, for which A.C.T. has already raised more than $27 million.

The Kresge award is intended to stimulate new and increased private gifts during the final phase of the campaign. The challenge terms are clearly stated: the Foundation will release the entire $750,000 award after A.C.T. has raised a total of $2.25 million. Since last March, the Kresge Challenge has helped A.C.T. leverage more than $1.9 million in gifts and pledges from A.C.T. trustees, local foundations, corporations, and individuals. The remainder of the goal must be achieved by June 1, 1996. Over the next few months, A.C.T. patrons can keep the momentum going—and help A.C.T. successfully complete the largest capital campaign in the history of American regional theater—with a gift to The Geary Theater Campaign.

The Kresge Foundation, based in Troy, Michigan, is an independent private foundation, created in 1924 by Sebastian S. Kresge. It is not affiliated or associated with any corporation or organization.

To find out how you can contribute to The Geary Theater Campaign, contact A.C.T.'s development department at (415) 439-2453.

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KRON/BayTV

When it comes to covering the arts in the Bay Area, no station does it better than KRON-TV. Channel 4 has a long history of supporting A.C.T. This season, KRON joins with its cable station BayTV as cosponsors of The Temper. KRON is the station northern Californians have been turning to for news and information since 1949. In 1994, KRON launched BayTV, the only twenty-four-hour news, talk, and information cable channel in the Bay Area (channel 35 on most Bay Area cable systems). To keep up with the latest developments in the arts, watch KRON and BayTV for illuminating entertainment reports by Henry Tenenbaum.
San Francisco Focus teams up with A.C.T. for the third time in two seasons with cosponsorship of The Tempest, following sponsorship of Arcadia earlier this season and last spring’s production of Hecuba.

Originally founded as the program guide for KQED television, San Francisco Focus has been an advocate for artistic excellence in the Bay Area for more than twenty-five years. Read by more than five hundred thousand Bay Area residents each month, Focus has become the leading publication in Northern California. In the last ten years alone, the magazine has been recognized with more than sixty national and regional awards for its editorial content and design, including the City and Regional Magazine Association’s 1994 Gold Medal for general excellence. The prestigious panel of judges declared Focus “journalistically aggressive, but not sensationalistic, wide-ranging in its appetite and interest, artful visually but never artsy. It is a truly handsome magazine that sets itself an ambitious mission without taking itself too seriously.”

Focus Editor-in-Chief Amy Rennert is committed to ongoing coverage of the performing, literary, and visual arts. "San Francisco Focus is a monthly celebration of the creative talent in the Bay Area, and we are thrilled to join A.C.T., Carey Perloff, and her artistic team in presenting this ground-breaking new production of Shakespeare’s most magical play."

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On the significance of the Elizabethan court masque:

Thus the ruler gradually redeems himself through the illusionist's art, from a hero, the center of a court and culture, to the god of power, the center of a universe. Annually he transforms winter to spring, renders the savage wilderness benign, makes earth fruitful, restores the golden age. We tend to see in such productions only elegant compliments offered to the monarch. In fact they are offered not to him but by him, and they are direct political assertions.

The Renaissance empiricist was able to list among the promised benefits of the new learning the most fabulous wonders of masques: dominion over the seasons, the raising of storms at will, the acceleration of germination and harvest. Every masque is a celebration of this concept of science, a ritual in which the society affirms its wisdom and asserts its control over its world and its destiny.

—The Illusion of Power: Political Theater in the English Renaissance, by Stephen Orgel

And in the springtime the little birds
Sing that to us which we ourselves cannot.

—Ode in Time ofeed, by John Milton

—Medea's Incantation from Metamorphoses, by Ovid, trans. by Arthur Golding

Graham Beckel (Caliban) appeared at A.C.T. earlier this season as Bernard Nightingale in Arcadia, directed by Carey Perloff. He made his Broadway debut in Preston Jones's Texas Trilogy (LuAnn Hampton, Lorelly Oberlander, The Last Meeting of the Knights of the White Magnolias). Other Broadway credits include Sticks and Bones and Father's Day. A member of the Obie Award-winning company of Christopher Durang's Marriage of Bette and Boo at the New York Public Theater, he has also performed in the Public's productions of John Stanley's Big Funk, Tom Baker's Fathers and Sons, and Jack Gilhooly's Time Trial (with Tommy Lee Jones). His off-Broadway theatre credits include Vampires at Astor Place, dreamer examines his pillow at New York Stage and Company, and the revival of Little Murders with Christine Lahti at Second Stage Company. He has also performed at the Long Wharf Theatre, Hartford Stage Company, Stage-West, and Baltimore Center Stage. Beckel was featured in the Emmy Award-winning television productions of Separate But Equal with Sidney Poitier and Barbarians at the Gate with James Garner. He also appeared for a season on the NBC series Café America. His film credits include Jennifer Eight with Andy Garcia, The Paper Chase with John Houseman, the Academy Award-nominated Partners, and Leavin Las Vegas.

Leith Burke (Adrian), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), makes his A.C.T. mainstage debut in The Tempest. His ATP studio production credits include the roles of Biker in Judevine and Franklin in Good Man Charlie. He is a founding member of The Shotgun Players in Berkeley and has appeared with the San Francisco Shakespeare Festival, the San Francisco Mime Troupe, and at the Magic Theatre and Lorraine Hansberry Theatre.

L. Peter Callender (Sebastian) was last seen at A.C.T. in the 1993 production of The Learned Ladies. He has appeared on Broadway in Prelude to a Kiss at the Helen Hayes Theater and in several off-Broadway productions. His California Shakespeare Festival credits include Richard II, Julius Caesar, Romeo and Juliet, Hamlet, The Taming of the Shrew, A Comedy of Errors, Henry IV, Part 1, and Love's Labor's Lost. South Bay theater credits include The Elephant Man at San Jose Repertory Theatre and performances at Shakespeare Santa Cruz. Television and film credits include "The George Carlin Show," "ROC/Live!," "Web of Deception," and "Blue Steel," as well as the forthcoming Somebody Is Waiting and Don Johnson's "Bridges." Callender is a founding member of ClassACT! at Malcolm X School in Berkeley.

Daniel Cantor (Ferdinand), recipient of the Burt & Dee Dee McMurtry Professional Theater Intern Fellowship, is a 1995 graduate of the A.C.T. Advanced Training Program. He was last seen at A.C.T. earlier this season as Septimus Hodge in Arcadia. Regional theater credits include productions at the Cincinnati Playhouse, Shakespeare Santa Cruz, Worcester Foothills Theatre, Mill Mountain Theatre, National Shakespeare Company, Children's Theater of Massachusetts, and the Weston Playhouse. In New York, he has performed at the Polaris Repertory Company, La Mama La Galleria, and Stand-Up New York, where he performed his own one-man comedy show. Cantor has made television appearances on "Loving," "Soapbox," and the smash hit Korean television series "Asphalt Man." He is a graduate of Wesleyan University.

continued on page 43
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James Carpenter (Alonso) appeared at A.C.T. as Agamemnon in last season's Hecuba and as Frank in the previous season's Full Moon. He has spent several seasons with the Old Globe Theatre and the Oregon Shakespeare Festival and has performed locally with Marin Theatre Company, Theatre on the Square, San Jose Repertory Theatre, and the California Shakespeare Festival. During the past twelve years, Carpenter has appeared in a wide variety of roles in more than thirty productions at Berkeley Repertory Theatre, where he is an associate artist and fight choreographer.

Hector Correa (Boatsman) appeared most recently at A.C.T. in Light up the Sky, Cyrano de Bergerac, and Saturday, Sunday, and Monday. Last year he played Ganesh in A Perfect Ganesh at Marin Theatre Company, where he previously performed the role of Max in Lend Me a Tenor. Other local theater credits include The Caucasian Chalk Circle, Volpone, and The Misanthrope at Berkeley Repertory Theatre; The Taming of the Shrew, The Tempest, A Midsummer Night's Dream, Oh Kay!, and The Boys from Syracuse at the San Francisco Shakespeare Festival; and Love Diatribe, Eastern Standard, and Once Removed at the Magic Theatre. He created the role of Father Juan in Heroes and Saints and played Sterling in Jeffrey at Theatre on the Square. Correa's directorial credits include the premiere of Real Women Have Curves, a school production of Step on a Crack for Berkeley Repertory Theatre, and SALT at the Climate Theatre. Film and television credits include Beverly Hills Cop III, Wolf, and “America's Most Wanted.” In March he will appear in Marin Theatre Company's production of All in the Timing.

Vera Farmiga (Miranda) is a 1995 graduate of Syracuse University's drama department, where she performed the roles of Annie in The Real Thing, Edith Piaf in Bravo, Piaf!, Jean in The Mound Builders, Lula in Dutchman, and Nina in The Seagull, for which she won the 1995 American College Theatre Festival Award and in which she went on to perform at the Kennedy Center. Farmiga spent the last two summers at the White River Theatre Festival, where she appeared as Ophelia in Hamlet, Julia in Two Gentlemen of Verona, and Laura in The Glass Menagerie.

Gerald Hiken (Gonzalo) appeared at A.C.T. most recently as Jellaby in Arcadia and Tahlibios in last season's production of Hecuba. His other A.C.T. credits include Antigone, The Learned Ladies, Pygmalion, and Scapin.

Geoff Hoyle (Stephano) first appeared at A.C.T. as the Pope in Dario Fo's The Pope and the Witch. An accomplished mime, he clowned with San Francisco's Pickle Family Circus for seven seasons and with Cirque du Soleil on tour throughout Canada and the United States. He has also written and performed the award-winning solo productions Boomer!, Feats of Fools, and The Convict's Return. Hoyle's most recent Bay Area credits include The Revs and Berkeley Repertory Theatre's Beaux Stratagem and Genii (in which he portrayed himself).

David Patrick Kelly (Artemis) made his Broadway debut in Working, a play based on Studs Terkel's book by the same name. He has also appeared on Broadway in Is There Life After High School? Kelly created roles in several plays by Richard Foreman, including The Cave,
Film Is Evil, Radio Is Good, which won an Obie Award, and The Mind King. He has also won critical praise for his classical roles, particularly the title roles of Wayzak, directed by Foreman, and Tartuffe, directed by Mark Lamos at Hartford Stage Company, for which he received the Connecticut Critics’ Circle Award. On television, he played Jerry Horne on the ABC series “Twin Peaks.” Kelly made his film debut in The Warriors; other film credits include Wim Wender’s Hammett, Dreamscape, Commando, 48 Hours, Arthur Penn’s Penn and Teller Get Killed, The Adventures of Ford Fairlane, David Lynch’s Wild at Heart, Malcolm X, The Crow, and Spike Lee’s Crooklyn. Upcoming films include Flighting with Disaster and Walter Hill’s Gideon. His first play, Looping in the Land of the Living, was recently produced at the HERE Performing Arts Center.

DREW KHALOUIF (Ship Master), a 1995 graduate of the A.C.T. Advanced Training Program (ATP) is a member of the ATP’s Master of Fine Arts Program. He is currently working on his M.F.A. project—The Muse, a play with music directed by Kevin Jackson of Australia’s National Institute of Dramatic Arts—which he will present in the spring. Before relocating to San Francisco, Khalouf worked as a singer and actor with several touring and repertory companies in the Midwest, most recently on a nationwide tour as an interpreter and “voice” for the Cleveland Playhouse-based Fairmount Theater of the Deaf. Khalouf teaches acting in the A.C.T. Young Conservatory.

CHRISTOPHER MOSLEY (Francisco), a 1995 graduate of the A.C.T. Advanced Training Program (ATP), makes his A.C.T. mainstage debut in The Tempest. His ATP studio production credits include the roles of Josh in The Runners of Eldritch, Sir Toby in Twelfth Night, and Forante in Molière’s Bourgeois Gentleman. He received his B.A. from the University of Arizona, where he appeared as Dromio in A Comedy of Errors and Franny in Lanford Wilson’s Balm in Gilead.

MICHAEL SANTO (Antonio) has appeared in regional theaters throughout the United States, including Seattle Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, the Cincinnati Playhouse in the Park, Portland Repertory Theatre, The Empty Space Theatre, Alaska Repertory Theatre, A Contemporary Theatre, the Pioneer Theatre Company, the Tacoma Actors Guild, Portland Stage Company, the Denver Center Theatre Company, and The Shakespeare Theatre. Bay Area theater credits include the California Shakespeare Festival and San Jose Repertory Theatre, where he appeared as Raul in Extremity and Richard in Macbeth. He was featured as Eddie in the Bay Area première of Conversations with My Father at TheatreWorks. Santo has also directed at Portland Repertory Theatre and worked as a sound designer for the Intiman Theatre Company.

DAVID STRATHAIREN (Prospero) has extensive New York and regional theater credits, including The Seagull at the Kennedy Center, directed by Peter Sellars; A Doll’s House at Hartford Stage Company, directed by Emily Mann; A Moon for the Misbegotten at Yale Repertory Theatre; Hopgood at Lincoln Center, directed by Jack O’Brien; and A Lie of the Mind at the Promenade, as well as Carey Perloff’s productions of Harold Pinter’s Birthday Party and the U.S. premiere of Pinter’s Mountain Language at Classic Stage Company. He has also appeared in numerous films, including John Sayles’ Matewan, Eight Men Out, Passion Fish, and City of Hope. Other film credits include Dolores Claiborne, Losing Isaiah, Lost in Yonkers, The River Wild, and Home for the Holidays. On television Strathairn has appeared in “Days and Nights of Molly Dodd,” the Hallmark Hall of Fame production of O Pioneers! and Day One: The Making of the Atomic Bomb.

MICHAEL TUCKER (Trinculo) returns to the stage to make his San Francisco theater debut after ten years in Los Angeles portraying Stuart Markowitz on “L.A. Law.” He has been a member of the resident companies of Milwaukee Repertory Theater, Arena Stage in Washington, D.C., and the Long Wharf Theatre in New Haven, Connecticut, and he spent three summers with Joseph Papp’s Shakespeare in the Park. Tucker has also appeared on and off Broadway and at numerous noncommercial theaters in New York.

GREG HOFFMAN (Understudy) appeared at A.C.T. in the 1994–95 season production of Othello. He has performed featured and leading roles at numerous Bay Area theaters, including Theatre Rhinoceros, Theater Artists of Marin, Center Repertory Theatre, the Phoenix Theater, the Stinson Beach Shakespeare Company, and Theatre Exchange. He was most recently seen in The Tempest and King Lear at the 1995 Shakespeare Santa Cruz Festival and portrayed Starbuck in the San Francisco Theatre Workshop’s production of The European. Other credits include Hudson Theatre’s production of Born This Berkeley Repertory Theatre’s Importance of Being Earnest, the long-running San Francisco production of Beyond Therapy, and the 1988 California Shakespeare Festival season. Hoffman is a graduate of the A.C.T. Advanced Training Program.

TINA JONES (Understudy) appeared at A.C.T. earlier this season as Thomasina in Arcadia. The recipient of the Colin Higgin Foundation Professional Theater Intern Fellowship, she is a 1995 graduate of A.C.T.’s Advanced Training Program, where she performed the role of Lady Macbeth in Macbeth and Kate in Dancing at Lughnasa. While at the Idaho Shakespeare Festival last summer, she appeared as Sylvia in Two Gentlemen of Verona and Lady Percy in parts one and two of Henry IV. Jones is originally from Toronto, Canada, where she has played various roles with the summer stock companies Park Street Players and K.A.M.P.

RICH PRINDLE (Understudy) has acted off Broadway in New York, with the Colorado Shakespeare Company, and at many theaters in the Bay Area, including Berkeley Repertory Theatre (where he won the Bay Area Theatre Critics’ Circle Award for his portrayal of Harry
Hope in The Iceman Cometh), the Magic Theatre, and the Addison Stage Company (where he earned San Francisco Chronicle awards for Benefactors and Betrayal). Also an accomplished director and teacher, he was the artistic director of the former One Act Theatre of San Francisco and is currently on the theater and dance faculty at California State University, Hayward. Prindle has earned five awards for outstanding direction from the American College Theatre Festival.

CHARLES SHAW ROBINSON (Undertudy) has appeared as Petrushchio in The Taming of the Shrew at the Watery Star Theatre in New York and in the title roles of Pericles at Center Stage and Hamlet at the Cincinnati Playhouse in the Park. Bay Area theater credits include Benedick in Much Ado about Nothing for the Berkeley Shakespeare Festival, Mercutio in Romeo and Juliet for the San Francisco Shakespeare Festival, and Iago in Othello for Shakespeare Santa Cruz.

DAVID LANG (Composer) wrote the music for A.C.T.'s Hecuba and Antigone. He holds degrees from Stanford University, University of Iowa, and the Yale School of Music (Ph.D. 1989) and has studied with Jacob Druckman, Hans Wernier Henze, and Martin Bresnick. His numerous awards include the Rome Prize, BMW Music-Theatre Prize, Kennedy Center Friedheim Award, New York Philharmonic Reunion Fellowship, and grants from the Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. His commissions include International Business Machine for the Boston Symphony Orchestra, Eating Living Monkeys for the Cleveland Orchestra, Benefish for the American Composers Orchestra, Spud for the St. Paul Chamber Orchestra, and By Fire for the BBC Singers. Last summer, Santa Fe Opera premiered his commissioned opera Modern Painters. Upcoming projects include a large-scale work for the San Francisco Symphony and a music theater project based on the novel Hunger by Knut Hamsun. Lang is co-founder of New York's Bang on a Can Festival.

KRONOS QUARTET—David Harrington, John Sherba, Hank Dutt, and Joan Jeanrenaud—has emerged as a leading voice for new work since its inception in 1973. Kronos's extensive repertoire ranges from Stockhausen, Webern, Bartok, and Ives to Astor Piazzolla, John Cage, Raymond Scott, and Howlin' Wolf. In addition to working with such modern masters as Terry Riley, John Zorn, and Henryk Gorecki, Kronos commissions new works from today's most innovative composers from all over the globe, including Zimbabwe, Poland, Australia, Japan, Argentina, and Azerbaijan. Kronos performs annually throughout the world in concert halls, clubs, and at jazz festivals. Recent tours have included the Concertgebouw in Amsterdam, the Kennedy Center, the Montreux Jazz Festival, Carnegie Hall, the Sydney Opera House, Tanglewood, London's Royal Festival Hall, La Scala, Théatre de la Ville in Paris, and Chicago's Orchestra Hall. Kronos records exclusively for Nonesuch Records and has received numerous Grammy Award nominations for its catalogue of more than twenty recordings.

LARRY REED (Shadow Master), artistic director of Shadowlight Productions, has been working with shadows since 1972. His most recent work, which uses large-scale projected shadows and multiple light sources, includes the 1993–94 production of In Xanadu, a fantasy about Kublai Khan and his wife, Chabi. In Xanadu was presented at the Cowell Theater and Theater Artaud in San Francisco and at the Public Theater in New York. In 1995 he produced and directed The Wild Party, a jazz-age poem by Joseph March, which premiered at Theater Artaud and was featured in the National Puppetry Conference at the Eugene O'Neill Theater Center. He also directed and acted in Siddha Karya, a collaboration with four Balinese artists and Berkeley's Gamelan Sekar Jaya. For the past twenty years, Reed has performed Wayang Bali, the traditional form of improvised chamber theater which has been passed down intact from generation to generation since the eleventh century. In 1985 he created a Balinese setting for The Tempest which has been performed at theaters and festivals across the country. Other experimental work includes shadow settings for the Santa Fe/Los Angeles Opera production of Ofleo (with Marilyn Horne), The Conquest of Mexico for the New Music America Festival, Freedom Song for the ITP/Mark Taper Forum, and his own Dream Shadows for Japanese dancers and gamelan. Reed has received citations for excellence from UNIMA, the international puppeteers organization, for In Xanadu and Wayang Bali.

DEBORAH DRYDEN (Costume Designer) has designed costumes for regional theaters throughout the United States, including the La Jolla Playhouse, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Old Globe Theatre, Alaska Repertory Theatre, the Alliance Theatre in Atlanta, the Intiman Theatre Company, Indiana Repertory Theatre, Portland Center Stage, the Minnesota Opera Company, the Mark Taper Forum, and the Alley Theatre in Houston. She is also the costume designer for the Malashock Dance Company based in San Diego. She is the author of Fiberic Painting and Dying for the Theatre, and her fabric designs have been seen at The Guthrie Theater, the Mark Taper Forum, and in exhibits nationwide. Dryden is the resident costume designer for the Oregon Shakespeare Festival and is a professor of design at U.C. San Diego.

JAMES LeBRECHT (Sound Designer) was the sound designer for A.C.T.'s Angels in America. As the Berkeley Repertory Theatre's resident sound designer for more than ten years, his design credits have included The Beaux Stratagem, Fish Head Soup, The Stickwife, The Night of the Iguana, The Sea, and In the Belly of the Beast. He has also designed sound for the La Jolla Playhouse, Old Globe Theatre, Eureka Theatre Company, New York Shakespeare Festival, Bay Area Playwrights Festival, and BRAVA! for Women in the Arts, as well as for feature films, television, and multimedia productions. His work can be heard at the Rock and Roll Hall of Fame, as well as on numerous CD-ROM titles, including Snootz Math Trek, Bumpsey Science Carnival, Juilliard Music Adventure, and Ruff's Bone. LeBrecht is coauthor of the book Sound and Music for the Theatre: The Art and Technique of Design.

MARGARET JENKINS (Movement Consultant) designed the movement for A.C.T.'s Hecuba last season. She is the artistic director of the Margaret Jenkins Dance Company, founded in San Francisco in 1973. Before returning to San Francisco, she danced in New York with Twyla Tharp's original company, among many others, and served as Merce Cunningham's special assistant for twelve years. In celebration of her company's twentieth anniversary in 1993, she created her first evening-length work, The Gates (far Away Near) with her frequent collaborators, poet and translator Michael Palmer, writer and performer Rinde Eckert, composer Paul Dresher, and Associate Artistic Director Ellen Kloppe. The Gates, which had its European tour last summer during a three-week tour of Hungary, Poland, and the Czech Republic, has been seen in most major American cities, and tours this year to Hawaii, Los Angeles, and Arizona. Jenkins and her company are in the second year of a three-year artist-in-residence relationship with the U.C. Berkeley Center for Theater Arts. Jenkins is a Regents' Lecturer at U.C. for the 1995–96 academic year, conducting a seminar series with an interdisciplinary panel of faculty and students in conjunction with the development of her next evening-length work, Fault, which will have its West Coast premiere at Zellerbach Playhouse in November 1996.

NANCY LANE (Text Consultant) was the dialect coach for A.C.T.'s 1993 production of Pygmalion. Currently the company voice coach for the Playmakers Repertory Company in Chapel Hill, North Carolina, she also taught at the Juilliard School for six years and has served on the faculty of New York University's graduate act-
ing program and the Circle in the Square Theater School. Her voice coach credits include on-and-off-Broadway productions, including Carey Perloff’s Classic Stage Company productions of *Mountain Language*, *The Birthday Party*, and *Phaedra Britannica*. Her regional theater credits include work for Center Stage, Seattle Repertory Theatre, The Shakespeare Theatre, A Contemporary Theater, and Chautauqua Theatre Company. Lane has a degree in voice studies from the Central School of Speech and Drama in London.

KIMBERLY MARK WEBB (Stage Manager) made his A.C.T. debut with last season’s acclaimed production of *Angels in America* and returned to stage-managed *Arcadia* earlier this season. During nineteen years with Berkeley Repertory Theatre, he stage-managed more than seventy productions, including the Mark Taper mainstage inaugural production of Brecht’s *Galileo*, *The Norman Conquests*, *American Buffalo* (coproduced with Milwaukee Repertory Theater), *The Tooth of Crime*, *Man and Superman*, *Hard Times* (as part of New York’s Joyce Festival), *Our Country’s Good*, *Spunk*, and most recently, Stephen Wadsworth’s production of *An Ideal Husband*. Last spring he stage-managed *The Woman Warrior* for Sharon Ott at Berkeley Rep and the Center Theatre Group in Los Angeles, Webb is originally from Dallas, where he served as production stage manager at Theatre Three for six years.

BEN KAPLAN (Assistant Stage Manager) was assistant stage manager for previous A.C.T. productions of *Food and Shelter*, *Saturday*, *Sunday and Monday*, *Charley’s Aunt*, and *The Pope and the Witch*. For the past three seasons he has been the assistant production manager at San Jose Repertory Theatre, where he also stage-managed numerous productions, including *Cole!*, *Baby Dance*, and *Lonely Planet*.

MARGO WHITCOMB (Assistant Director) collaborates with Carey Perloff for the third time, having assisted her on A.C.T.’s *Arcadia* earlier this season and the 1994–95 season production of *Hecuba*. This year she also adapted and directed Euripides’ *Hippolytus* for the A.C.T. Conservatory. Favorite directorial productions include *The Illusion*, *Conduct of Life*, *On the Verge*, and the American premiere of *The Sisterhood*. She received her M.F.A. in theater history and literature from U.C. Santa Barbara. Also an actor, Whitcomb has appeared in numerous plays, films, and television programs. This past season she appeared at Seattle’s New City Theatre as Phyllis Freud, coadapting and portraying the title character based on the essay by Gloria Steinem, and played Joanne in the Alice B Theatre’s production of *Company*.

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 directs A.C.T.’s West Coast premiere of Tom Stoppard’s *Arcadia*, and her new production of Shakespeare’s *Tempest* opens the renovated Geary Theater.

In the summer of 1993, Perloff staged the world premiere of Steven 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’ *Electra* (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 *Birthday Party*, Tony Harrison’s *Phaedra Britannica*, Thornhill 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*, Bettek’s *Happy Days* (with Charlotte Rae), Brecht’s *Re sistible Rise of Arturo Ui* (with John Turturro), and Len Jenkin’s *Candide*. 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 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.

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 Madwoman of Chaillot* (with Le Gallienne, Sylvia Sydney, and Leora Dano), *A Touch of the Poet* (with Denholm Elliott), *The Seagull* (with Farley Granger), *The Rivals*, *John Brown’s Body*, *She Stoops to Conquer*, and *The Comedy of Errors*. He also stage-managed the Broadway productions of *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 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-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 Caymichael Patton 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 Young Playwright’s 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. The release of volume two of New Plays is scheduled for December 1995.

KATE EDMUNDS (Associate Artist), scenic designer in residence at A.C.T., has created the sets for Gaslight, Arcadia, Hamlet, Antigone, Pecig, Scapin, Uncle Vanya, Full Moon, Oleanna, Angels in America, Rosencrantz 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 MARADUIN (Associate Artist), lighting designer in residence at A.C.T., has designed Gaslight, Arcadia, Othello, The Play’s the Thing, Rosencrantz and Guildenstern Are Dead, Home, Oleanna, Full Moon, Scapin, Uncle Vanya, Pecig, Pygmalion, The Learned Ladies, Antigone, and Hecuba. On Broadway, he designed the lighting for 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. Maraduin has received four Los Angeles Theatre Critics’ Circle Awards, twenty Drama-Logue Awards, and an Angstrom 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?, About Face, Noises Off, Oleanna, and Rosencrantz and Guildenstern Are Dead. As associate producing director of the Eureka Theatre Company, he directed (among other plays) The Three-Penny Opera, The Island, and The Wash. He has directed the Pickle Family Circus in London; Three High with Geoff Hoyle, Bill Irwin, and Larry Pisoni at the Marines Memorial Theatre; A View from the Bridge and Who’s Afraid of Virginia Woolf? for Berkeley Repertory Theatre; As You Like It for the San Francisco Shakespeare Festival; and The Mad Dancers for the Mark Taper Forum’s New Play Series. He directed The 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 Pope 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 include 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 at 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 de Figaro, which will inaugurate a new theater in Wildwood Park for the Performing Arts in Arkansas. Takazaukas 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, Burn This, Diner at Eight, and Light up the Sky. This season at A.C.T. he directs Patrick Hamilton’s Gaslight and a Galaxy on Geary,” which celebrates 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 Ben Appétit! 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 Swop and Dracula performed at Soho Repertory Theatre, The Hysciah Maccow 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, Guggenheim fellowships. In 1990 he received a Village Voice Obie Award for best new American play for Bad Penny, Terminal Hip, and Cowbar. In 1991 he received another Obie for Sincerity Forever. 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 Wool’s Clothing, his third collection of poetry, and Wellman’s most recent novel, Annie Salem.
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Box Office at the Stage Door Theater: A full-service box office is open ninety minutes before each performance in this venue.

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