

STAGEBILL

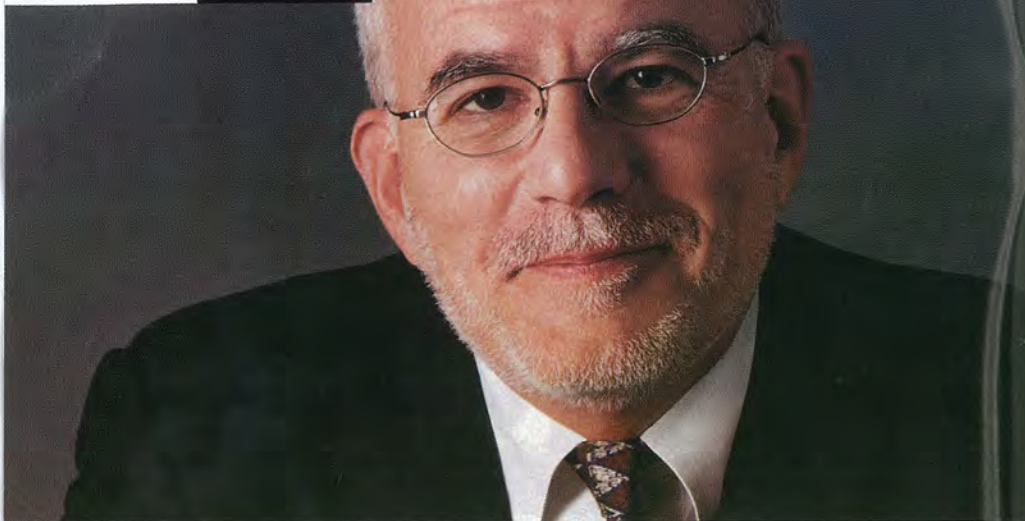
Celebration
and
The Room

by Harold Pinter

directed by Carey Perloff



A.C.T.



Q: Is being born into wealth a burden?

A: *It doesn't have to be. But it does come with its own set of complexities. Parents grapple with issues beyond the technical. What is the effect of inheritance? How do you instill a sense of responsibility in children who may never have to work? Even allowances can become an issue.*

Q: What is Family Advisory Practice?

A: *We're a division of The Citigroup Private Bank devoted to helping clients think through the human implications of their wealth.*

Q: Can you elaborate?

A: *It's not just about increasing or preserving assets. Parents want their wealth to bring about the best possible experience for those they care about most—their children. Family philanthropy is the next-most-common issue for us.*

Q: This doesn't sound like a banker talking.

A: *I'll take that as a compliment.*

Q: One would have expected to hear about financial products for affluent families.

A: *Obviously, we make our living providing comprehensive financial solutions for people. But we can do that much better when we have a clear understanding of our clients and their values. So it isn't all that far afield when you think about it.*

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Playwright Harold Pinter, 1983

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The solutions start here.



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1965 by William Ball.

Edward Hastings,
Artistic Director
1986-92

THE 2001-02 A.C.T. SEASON

CELEBRATION and THE ROOM

by Harold Pinter
Directed by Carey Perloff
September 13-October 14, 2001

JAMES JOYCE'S THE DEAD

Book by Richard Nelson
Music by Shaun Davey
Lyrics adapted and conceived
by Nelson and Davey
Directed by Richard Nelson
October 25-November 25, 2001

A CHRISTMAS CAROL

Adapted by Dennis Powers and
Laird Williamson
Directed by Margo Whitcomb
December 8-29, 2001

SPALDING GRAY'S SWIMMING TO CAMBODIA

December 26-31, 2001

THE BEARD OF AVON

by Amy Freed
Directed by Mark Rucker
January 10-February 10, 2002

BLITHE SPIRIT

by Noël Coward
Directed by Charles
Randolph-Wright
February 21-March 24, 2002

THE GLASS MENAGERIE

by Tennessee Williams
Directed by Laird Williamson
March 29-April 28, 2002

THE MOTHER

by Maxim Gorky
Directed by Carey Perloff
May 9-June 9, 2001

BURIED CHILD

by Sam Shepard
Directed by Les Waters
June 14-July 14, 2002

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Carey Perloff

Celebration and The Room

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Lyrics adapted and conceived by Nelson and Davey

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Directed by Charles Randolph-Wright

February 21–March 24, 2002

The Glass Menagerie

By Tennessee Williams

Directed by Laird Williamson

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The Mother (Vassa Zheleznova)

By Maxim Gorky

Adapted by Constance Congdon

Directed by Carey Perloff

May 9–June 9, 2002

Buried Child

By Sam Shepard

Directed by Les Waters

June 14–July 14, 2002



Carey Perloff, artistic director
Heather Kitchen, managing director



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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■



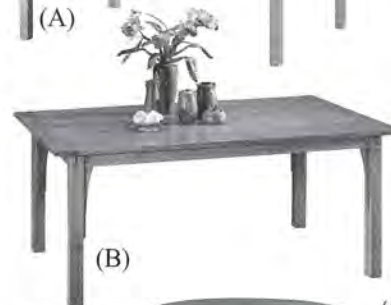
A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.

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(A)



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A.C.T.

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Domenique Lozano, *Director, Shakespeare*
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Voice & Speech, Dialects
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Suzy Graham-Adriani (Royal
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Resident Director

Accompanists

Tamara Finch
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A.C.T. EXTRAS

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

AUDIENCE EXCHANGES

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

WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for \$49; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for \$8 each.

ON CELEBRATION AND THE ROOM

A.C.T. PROLOGUE

Tuesday, September 18, 2001, 5:30 p.m.

Featuring Director Carey Perloff

AUDIENCE EXCHANGES

September 25, September 30 (matinee), and October 10 (matinee)

BEYOND THE FOOTLIGHTS: A CONVERSATION WITH HAROLD PINTER

Monday, October 15, 5:30 p.m.

Reserved seating only. Tickets are available free of charge, on a first-come, first-served basis, to A.C.T. subscribers (although donations are gratefully accepted).

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The Room (1957) and Celebration (1999)

by Harold Pinter

Directed by Carey Perloff

with

René Augesen Atosa Babaoff Marco Barricelli
Anthony Fusco Tommy A. Gomez Jason Butler Harner
Steven Anthony Jones Joan McMurtrey
Peter Riegert Melissa Smith
Diane Venora Gregory Wallace

<i>Scenery by</i>	Loy Arcenas
<i>Costumes by</i>	Deborah Dryden
<i>Lighting by</i>	Peter Maradudin
<i>Sound by</i>	Garth Hemphill
<i>Associate Director</i>	Margo Whitcomb
<i>Dramaturg</i>	Paul Walsh
<i>Dialect Coach</i>	Deborah Sussel
<i>Fight Director</i>	Gregory Hoffman
<i>Casting by</i>	Meryl Lind Shaw
<i>Casting Consultant</i>	Robin Gurland
<i>Hair and Makeup by</i>	Rick Echols

Stage Management Staff

Kimberly Mark Webb, *Stage Manager*
Francesca Russell, *Assistant Stage Manager*
Yamini Namjoshi, *Intern*

Please silence all cellular phones and pagers.

The actors and stage managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director



A.C.T.

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A.C.T.

american conservatory theater

Carey Perloff, artistic director
Heather Kitchen, managing director

The Room

The Cast

Rose Diane Venora
Bert Marco Barricelli
Mr. Kidd Peter Riegert
Mrs. Sands René Augesen
Mr. Sands Anthony Fusco
Riley Steven Anthony Jones

Understudies

Bert, Riley—Tommy A. Gomez
Mr. Kidd—Anthony Fusco; Mrs. Sands—Atosa Babaoft
Mr. Sands—Mark Rafael Truitt

There will be a 20-minute intermission
between *The Room* and *Celebration*.

Celebration

The Cast

Lambert Peter Riegert
Julie Joan McMurtrey
Matt Marco Barricelli
Prue Diane Venora
Russell Jason Butler Harner
Suki René Augesen
Waiter Gregory Wallace
Servers Atosa Babaoft,
Tommy A. Gomez
Richard Anthony Fusco
Sonia Melissa Smith

Understudies

Lambert—Anthony Fusco; Julie, Server—Celia Shuman
Matt—Tommy A. Gomez
Russell, Richard, Waiter, Server—Mark Rafael Truitt
Suki, Sonia—Atosa Babaoft

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Melissa Smith
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FROM THE DIRECTOR

PINTER ONCE SAID, "WRITING FOR ME IS AN ACT OF FREEDOM AND CELEBRATION."

With the opening of A.C.T.'s 35th-anniversary season, we celebrate the extraordinary career of one of the 20th century's greatest writers, Harold Pinter, by presenting the first American production of his new play, *Celebration*, in repertory with his very first play, *The Room*, written in 1957.

There is something breathtaking about visiting a writer's work 44 years later, but in the case of *The Room*, there is also a true jolt of familiarity: the potent and distinctive Pinter voice, filled with mystery and menace, with buried longing and hilarious non sequiturs, seems to have sprung fully formed from the mind of the then 27-year-old writer in the four days it took him to write the play. Pinter was an impoverished, out-of-work actor when he wrote *The Room*; his friend Henry Woolf encouraged him to write a play for a student drama competition in Bristol and, having nothing to lose, he did. It is a play steeped in the strange aftermath of World War II, set in a seedy London bed-sit with no central heating, inadequate light, and rashers of bacon on the stove. Pinter has said that his plays are always born from a single compelling image, and in this case the image was triggered by an encounter Pinter had at a party, during which he was taken upstairs into a room where a huge man was sitting silently at a table reading a comic while a small, birdlike man ministered to him, chattering incessantly as he sliced bread, poured tea and kept his silent companion satiated. That image became the image of Rose and Bert in *The Room*, of a woman desperate for intimacy in the haven of her room, terrified that a knock on the door could shatter all her illusions of security.

Pinter grew up as a Jewish boy in Hackney during the war, so it is not surprising that the terror of invasion and the longing for security in his own enclosed space was very real to him during those years. What is fascinating is that, 40 years later, those primal fears and desires are still at the forefront of Pinter's work. *Celebration*, a savage farce set in a trendy contemporary restaurant, would at first glance seem light years away from *The Room*: it revolves around three brash, nouveau-riche couples drinking too much and skewering each other while toasting a wedding anniversary. But the currents that run beneath the two plays are remarkably similar: the longing for intimacy, the fear of being exposed, the distrust of language, the search for home in a hostile world, the sexual tension, the appetite for life. I screamed with laughter the first time I read *Celebration*, but I was also moved by the image of a group of people who have to pay for attention in a restaurant where the head waiter is obsessed with T. S. Eliot and terrified of being ejected from the "womb" of his employment: "To be brutally honest, I don't think I'd recover if they



PHOTOS BY KEVIN SERINE

OPPOSITE
The Room and
Celebration in
rehearsal at A.C.T.:
(clockwise
from top left):

Diane Venora; director
Carey Perloff and Peter
Riegert; René Augesen;
(l to r) Venora,
Marco Barricelli, and
Joan McMurtrey;
Gregory Wallace

did a thing like that. This place is like a womb to me. I prefer to stay in my womb. I strongly prefer that to being born."

Celebration is Pinter at the top of his game: savage, muscular, precise, witty, and deeply human. He once said, "Writing for me is an act of freedom and celebration. Whatever I'm writing about, it's a celebration. What you're celebrating is the ability to write. There's an excitement about it that certainly transcends anything you might have been doing before. It takes you way out into another country." And one can sense in *Celebration* the joy of a writer in the act of creation. I recently had lunch with Pinter in New York, and once again I was struck by the sheer vitality of his presence, by the potency of his love of language, by his wit and his relish for the theater.

Perhaps this is why, as I thought about this season, my tenth at A.C.T., I was drawn to his work. I have collaborated with Pinter in the past at crucial moments in my own theatrical life. In fact, I first sat in a rehearsal room with him 12 years ago, just after I had given birth to my daughter, Lexie. I was directing the American premiere of his *Mountain Language*, a play about a political prisoner who has never been allowed to see his own baby. The presence of my own tiny child sleeping in the dressing room added an eerie reality to the proceedings. Pinter never allows you to be sloppy. His work is about being alert to the wonder and terror of each moment of life. It is filled with detail, precision, clarity, and surprise. It is unapologetic and unsentimental. And hugely exhilarating. It is an honor to launch his new play here in San Francisco, and to begin what I hope will be a thrilling season with all of you. Welcome, and thank you for being here!

—Carey Perloff

There are two silences. One when no word is spoken. The other when perhaps a torrent of words is being employed. This speech is speaking of a language locked beneath it. That is its continual reference. The speech we hear is an indication of that which we don't hear. It is a necessary avoidance, a violent, sly, anguished, or mocking smoke screen which keeps the other in its place. When true silence falls we are still left with echo but are nearer nakedness. One way of looking at speech is to say that it is a constant stratagem to cover nakedness.

—Harold Pinter

HIS GENIUS IS TO FIND THE DRAMA BETWEEN THE WORDS

by Michael Billington



Playwright, director, and actor Harold Pinter

Who exactly is Harold Pinter? Obviously one of the best-known playwrights in the Western world. Also, as the recent Pinter Festival at Lincoln Center showed, a versatile actor, director and film writer with more than 20 screenplays to his credit.

Yet words like "enigmatic," "mysterious," and "menacing" are routinely applied to his plays, as if they were theatrical cryptograms in urgent need of decoding. Pinter is no less famous for his dramatic silences and for the most astute use of the theatrical pause since the heyday of Jack Benny.

No one would deny that Pinter is a challenging dramatist and that his work often has an unresolved quality—"like a Hitchcock film with the last reel missing," wrote an English critic in 1958—that opens up debate. Yet one thing I learned from writing a critical biography of him in 1996 is that plays like *The Birthday Party*, *The Caretaker*, *The Homecoming*, and *Betrayal* are not teasing abstractions spun out of thin air; they are highly concrete plays that have their roots in lived experience. It would be limiting to suggest that they are simply about the particularities of Pinter's own life.

But Pinter is essentially an intuitive rather than a conceptual writer, a poet rather than a peddler of theses: his plays are invariably triggered by an image, an incident, or even a phrase from the past that

PINTER'S OWN
PERSONAL
PLANET MAY BE
AN UNNERVING
PLACE...BUT
JUDGING FROM
THE GLOBAL
REACH OF HIS
PLAYS, WHAT IS
REVEALING IS
THAT IT IS A
WORLD THAT
MANY OF US
NOT ONLY
INSTANTLY
RECOGNIZE BUT
ALSO INHABIT
EVERY DAY OF
OUR LIVES.

takes obstinate root in his memory. Once the image or incident has become embedded, Pinter then sees where it will lead him creatively.

As with any writer, many of the clues to his artistic identity can be found in the early years. Born in Hackney in the East End of London in 1930, Pinter was the only child of a hard-working tailor and his ebullient wife. All four grandparents were Ashkenazic Jews who had fled from pogroms in Poland and Russia at the turn of the century. Not only was there an ancestral memory of persecution: as a child, Pinter lived through the worst of the London Blitz, where death was a daily reality.

To his horror, he then discovered that fascism was still alive in the postwar East End world in the shape of crudely nationalistic newspapers, bookshops, debating societies, and even itinerant gangs. It would be facile to suggest that Pinter's sense of menace stems simply from the memory of teenage encounters with roving thugs under Hackney railway arches. What really rankled among Pinter and his Jewish friends was the passive tolerance of a 1945 Labor government that made no attempt to prohibit a resurgent English anti-Semitism.

Pinter's sense of injustice was also coupled, from an early age, with a defiant, nonconformist individualism. At 13, after his bar mitzvah, he renounced religion. And his hostility to the structures of the state was manifested at 18 in his refusal to do the obligatory two years of peacetime military service—a refusal that could easily have brought him imprisonment but resulted in a heavy fine.

The young Pinter was a bit of a Hackney Hamlet: brooding, skeptical, formidably well read. From an early age he devoured Dostoyevsky, Kafka, Joyce, Eliot, and Pound, who reinforced his sense of life's uncertainty. Even in his early years as a jobbing actor in England and Ireland, he wrote reams of poetry.

What changed his career was a sudden request in 1957 from an old Hackney friend, Henry Woolf, to write a one-act play for a group of Bristol drama students. The result was *The Room*, and it offers a vital theatrical template. As would often happen in later years, Pinter's imagination was sparked by a particular memory: that of meeting at a house in Chelsea a talkative, vividly appareled figure—who he later learned was Quentin Crisp—serving a meal to a lugubriously silent partner. But while *The Room* starts from a recollected image, it also deals with an archetypal Pinter situation: an anxious recluse, here called Rose, resisting the insidious demands of the outside world. You can see the play in social, psychological, or even lit-crit terms as a distant echo of Samuel Beckett's novel *Murphy*. The real discovery, however, is of a writer staking out his own particular territory: the tension between solitude and society rendered in a vivid vernacular.

After the initial failure in 1958 of his first full-length play, *The Birthday Party*—which deals with the capture of a fugitive seaside recluse by agents of the conformist state—Pinter's career gradually took off with the help of radio and television commissions. But it was

The Caretaker in 1960 that catapulted him to fame and spawned a number of low-life imitations. It also offers a classic example of Pinter's ability to lend a local circumstance universal resonance.

Pinter wrote the play while living in a two-room West London flat with his first wife, the actress Vivien Merchant, and their baby. In these hard-pressed circumstances, Pinter became intrigued by the house's night-owl owner and his brain-damaged handyman brother who one day brought back a truculent hobo. Passing an open door, Pinter's eye was suddenly drawn to the sight of the tramp rooting around in a vast bag and the handyman standing with his back to him gazing silently out of a window. From that frozen moment came a dynamic play about power, territory, the tramp's manipulation of the two brothers, and his eventual expulsion from this squalid Eden.

Over the years, the play has been performed everywhere and subjected to multiple interpretations: one Romanian production began with the Christlike handyman bathing the tramp's feet to the sound of Bach's Mass in B Minor, as if the whole play were a religious allegory. Yet it all began from the simple fact of Pinter pausing on the stairs in a Chiswick lodging house. Exactly like *Death of a Salesman* or *American Buffalo*, it is a play that originates domestically and resonates internationally.

That was more than 40 years ago and Pinter's life and career have undergone profound changes since then. Pinter is now a world-renowned writer who lives with his second wife, the historian Lady Antonia Fraser, in the leafy West London environs of Holland Park. Stylistically, his work also underwent a profound change in the mid 1960s after *The Homecoming*. Dispensing with the impedimenta of realism, his plays became starker, leaner, less cluttered, as if seeking to explore the poetic resonance of a dominant image.

And in the 1980s, starting with *One for the Road*, which deals with the process of interrogation, Pinter began to write more overtly political plays: pungent, imagistic works often dealing with cruelty, torture, abuse of human rights, or what Pinter sees as the double standards of the Western democracies. Having initially been attacked as willfully obscure, he was now accused of overexplicitness.

Pinter's increasing outspokenness, both in print and public forums, about the multiple faces of tyranny has also led to his being caricatured in the British press as an angry curmudgeon. It has, however, earned him respect in the rest of Europe, where the idea of the committed writer is celebrated rather than mocked.

But although Pinter's milieu and style have evolved, it would be false to suggest that there are two radically distinct Pinters—that he



Peter Riegert (above)
and
Steven Anthony Jones
in rehearsal at A.C.T.



Photos by Kevin Berne

has simply moved from the world of down-and-outs to the drawing room, from naturalism to symbolism, from unspecified menace to clear-cut message bearing.

What is really significant is the organic unity of Pinter's career. For a start, by his own admission, the creative process remains precisely the same whether he is writing about sexual tensions in a male-dominated domestic jungle as in *The Homecoming* or about state totalitarianism as in *One for the Road*.

Pinter himself claims that, whatever the subject, he needs an igniting image and has no idea of his dramatic destination when he sets out on the journey. Even the idea that Pinter suddenly woke up to politics in the 1980s is inaccurate: one of his best and least-known early plays—*The Hothouse*, written in 1958—is an oddly prophetic and faintly anarchic black comedy about a state institution that uses electroshock treatments to reduce its inmates to numbed conformity.

The most consistent feature of Pinter's career, however, has been a preoccupation with language. In the words of Peter Hall, who directed many of his plays, "Pinter made poetry out of demotic speech." Pre-Pinter, poetry in the British theater was dominated by the bejeweled eloquence of Christopher Fry and the scholarly allusiveness of T. S. Eliot. But Pinter's achievement was to discover in the repetitive rhythms, the bus-stop banalities, and even the rancid articulateness of common speech a new form of theatrical discourse. He also realized that everyday speech is rarely neutral: it can be a negotiation for advantage, a weapon of attack, a source of evasion, a means of avoiding communication. That—along with his demolition of the idea of the omniscient dramatist who knows all the answers—is his enduring legacy. And his numerous beneficiaries range, stylistically, from Britain's Joe Orton, and younger writers—like Patrick Marber in the sexually exploratory *Closer* and Sarah Kane in the politically explosive *Blasted*—to America's David Mamet and Neil LaBute.

More than 40 years separate *The Room* and *Celebration*, Pinter's first and latest works. The former takes place in a dingy lodging-house room whose petrified inhabitant is invited by a visitor to "come home," the latter in a swank restaurant where the diners' crude conviviality is interrupted by an intrusive waiter. The two worlds are diametrically different. Yet both plays show us hermetic figures whose safe haven is threatened by territorial invaders.

Both also confirm the truth of G. K. Chesterton's dictum that at the back of every artist's mind is "a secret planet" in which he or she chooses to wander. Pinter's own personal planet may be an unnerving place filled with a dark, scabrous humor as well as insecurity, fear, domestic power battles, and official intimidation. It is a planet Pinter has individually colonized. But judging by the global reach of his plays, what is revealing is that it is a world that many of us not only instantly recognize but also inhabit every day of our lives. ■

Michael Billington, the theater critic of *The Guardian* (London), is the author of *The Life and Work of Harold Pinter* (Faber and Faber, 1996). This article first appeared in the *New York Times*, July 15, 2001. Reprinted with permission.



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carey perloff, artistic director

heather kitchen, managing director

melissa smith, conservatory director

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amy hengerer '00 and chris ferry '00 in *pains of youth*, by ferdinand bruckner (photo by ken friedman)

HAROLD PINTER



Carey Perloff in rehearsal with Harold Pinter in 1988

Born in London in 1930, Harold Pinter was once called "the greatest living contemporary playwright" by Tennessee Williams, a view now almost universally shared. Success in school plays and his first positive review ("Master Harold Pinter made a more eloquent, more obviously nerve-racked Macbeth than one or two professional grown-ups I have seen in the part") directed him towards a stage career. After touring

Britain with various repertory companies as an actor, Pinter's first full-length play, *The Birthday Party*, was produced in 1958. But his first real breakthrough came two years later with *The Caretaker*. Pinter's reputation as a daringly innovative playwright quickly spread to North America. His 1964 play *The Homecoming* was a huge success in London and New York, where it won both a Tony Award and the New York Drama Critics' Circle Award.

Two new dramatic terms became part of common parlance: the "Pinter pause" (a meaningful silence) and "Pinteresque," referring to his unique style. Pinter's plays often deal with themes of nameless menace, erotic fantasy, jealousy, family conflict, and mental disturbance, written in terse dialogue almost as controlled as verse. In total, he has written 29 plays (see chronology, opposite), most recently *Celebration*. Pinter has also directed 27 theater productions, written 21 screenplays, and continues to perform on stage and screen. Harold Pinter is a Commander of the British Order and has won numerous awards, such as the Pirandello Prize, Shakespeare Prize, and Laurence Olivier Award. Playwright David Hare recently remarked, "Pinter did what Auden said a poet should do. He cleaned the gutters of the English language, so that it ever afterwards flowed more easily and more cleanly."

In October, Pinter is one of 14 artists honored for his transformational contribution to world culture at Harbourfront Centre in Toronto, Canada, as part of "World Leaders: A Festival of Creative Genius," presented by American Express.

A PINTER CHRONOLOGY

	PLAYS	SCREENPLAYS
1957	<i>The Room</i> <i>The Birthday Party</i> <i>The Dumb Waiter</i>	
1958	<i>A Slight Ache</i> <i>The Hothouse</i>	
1959	<i>The Caretaker</i> <i>Sketches: The Black and White; Trouble in the Works; Last to Go; Request Stop; Special Offer; That's Your Trouble; That's All; Interview; Applicant; Dialogue for Three</i> <i>A Night Out</i>	
1960	<i>Night School</i> <i>The Dwarfs</i>	
1961	<i>The Collection</i>	
1962	<i>The Lover</i>	<i>The Caretaker</i>
1963		<i>The Pumpkin Eater</i>
1964	<i>The Homecoming</i>	
1965		<i>The Quiller Memorandum</i>
1966	<i>The Basement</i>	<i>Accident</i>
1967	<i>Landscape</i>	<i>The Birthday Party</i>
1968	<i>Silence</i>	
1969	<i>Sketch Night</i>	<i>The Go-Between</i> <i>The Homecoming</i>
1970	<i>Old Times</i>	<i>Langrishe Go Down</i>
1972	<i>Monologue</i>	<i>A La Recherche du Temps Perdu</i>
1974	<i>No Man's Land</i>	<i>The Last Tycoon</i>
1978	<i>Betrayal</i>	
1980	<i>Family Voices</i>	<i>The French Lieutenant's Woman</i>
1981		<i>Betrayal</i>
1982	<i>Victoria Station/A Kind of Alaska/Family Voices (under the title Other Places)</i>	<i>Victory</i>
1983	<i>Sketch Precisely</i>	
1984	<i>One for the Road</i>	<i>Turtle Diary</i>
1987		<i>The Handmaid's Tale</i>
1988	<i>Mountain Language</i>	<i>Reunion</i> <i>The Heat of the Day</i>
1989		<i>The Comfort of Strangers</i> <i>The Trial</i>
1991	<i>The New World Order</i> <i>Party Time</i>	
1993	<i>Moonlight</i>	
1996	<i>Ashes to Ashes</i>	
1997		<i>The Dreaming Child</i>
1999	<i>Celebration</i>	
2000		<i>The Tragedy of King Lear</i>

Cafe Florian, 1998

SUSAN KATZ: *FOR LOVE OF VENICE*

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2001-02 season.

Currently on view is *For Love of Venice*, an exhibit by San Francisco-based photographer Susan Katz. The exhibit highlights photographs from Katz's many journeys to Venice, which will appear in an upcoming book by the same name. Honored by the National Organization of Women as one of "Fifty Leading Contemporary Woman Photographers," Katz has exhibited and published her work internationally for more than 20 years. During that time she has created images in 50 countries on five continents, endeavoring to capture the essence of each country she visits.

"I love places that are unimpeded by civilization," explains Katz, "places that take you, like Alice, back through the looking glass." Photographing one of the world's most-documented and -beloved cities presented Katz with particular challenges. "I spent a lot of time in Venice photographing from unusual perspectives, at all times of the day and night, in different parts of the city, while also speaking with locals to gather original quotations. My style is to portray not just what a location looks like, but what it feels like, as well. In the case of Venice, I hope to evoke some of the essence of this complex city, and what it is about its facets, moods, and textures that affects people so deeply."

There will be a reception honoring Katz on October 11 from 5 to 7 p.m. at the Geary Theater. Each artwork purchase benefits A.C.T. For more information please call Susan Katz at (415) 928-0879.

A RETURN TO COMPANY

Among Carey Perloff's long-cherished goals as artistic director of A.C.T. is a return to the idea of a resident acting company, one of the fundamental principles on which the theater was founded in 1965. A.C.T. is therefore proud to announce that beginning this season, Marco Barricelli, Steven Anthony Jones, Gregory Wallace, and René Augesen have officially become members of A.C.T.'s new core acting company.

As members of the nascent company, these four actors are on season-long, full-time contracts with A.C.T. that allow each of them to create three to four major roles at the Geary Theater, as well as to teach and direct in the conservatory, throughout the year. As performers and teachers, the core company will strengthen the ties between the acting and training wings of A.C.T. and participate thoroughly in the planning of future seasons and setting of artistic goals. It is possible that the core company will expand gradually in future years to include a larger pool of resident actors, as well as artists from other theatrical disciplines.

Some of A.C.T.'s most powerful productions—including last season's *Master Harold*...and the boys, *Glengarry Glen Ross*, and *Enrico IV*—have been built around Jones, Wallace, and Barricelli, who have been associate artists at A.C.T. for several years. They are joined by Augesen, who played the lovely Célimène in *The Misanthrope* last season and triumphed as the Scottish queen when A.C.T. took Perloff's production of *Mary Stuart* to the Huntington Theatre Company. Augesen moved to the Bay Area from New York this summer in time for rehearsals of Pinter's *Celebration* and *The Room*, which feature all four core company members.

"I know that the idea of an 'acting company' is one of the reasons the Bay Area first fell in love with A.C.T.," says Perloff, "and I am thrilled to be able to return to that principle for A.C.T.'s 35th season. Each of the four artists who are taking part in this new endeavor brings a unique voice, a deep commitment, and a truly transformational spirit to the work they do as actors and educators. We hope that as our audiences watch René, Marco, Steven, and Gregory play radically different roles throughout the season, they will delight in the alchemy of acting that makes live theater so compelling."



A.C.T.'s new core acting company (left to right): Marco Barricelli, Gregory Wallace, Steven Anthony Jones, René Augesen

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Sandra Lloyd has had a varied career as a film producer, public television writer and producer, magazine editor, and photographer. A graduate of the Sorbonne, she has studied acting, directing, contemporary drama, and business management. She worked as medical researcher in charge of animal surgery in Houston and was a founding board member of Planetree, a nonprofit organization dedicated to developing new models of health care delivery.

Lloyd has also served on the boards of Grace Cathedral, the Museum of Fine Arts in Houston, the University of Texas M. D. Anderson Cancer Center, and the Houston Ballet. She is currently a member of the board of directors of the UCSF Foundation and is a member of the Photography Accessions Committee of the San Francisco Museum of Modern Art.



RENÉ AUGESSEN (Mrs. Sands/Suki), a new member of A.C.T.'s core company of resident actors, made her Geary Theater debut last season in *The Misanthrope*. She has performed in New York in *Spinning into Butter* at Lincoln Center Theater, *Macbeth* at the Public Theater, *It's My Party...* at the Arc Light Theater, and *Overruled* with the Drama League. Regional theater credits include *Mary Stuart* (dir. Carey Perloff) at the Huntington Theatre Company; the world premieres of *The Beard of Avon* and *The Hollowlands*, *A Delicate Balance*, *Tartuffe*, and *The Triumph of Love* at South Coast Repertory; *The Beauty Queen of Leenane* at the Great Lakes Theatre Festival; *Galileo* at Baltimore Center Stage; *Othello* at the Los Angeles Shakespeare Festival; *The Beaux' Stratagem* at Yale Repertory Theatre; and *Taking Steps* and *Prelude to a Kiss* at Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



ATOSA BABAOEFF (Server) makes her Geary Theater debut in this production. She is a recent graduate of the A.C.T. Master of Fine Arts Program, where some of her favorite roles included Cecily in *The Importance of Being Earnest* and Franceschina in *The Son of Arlecchino*. She was last seen as Farah in Golden Thread Production's *Deep Cut*. She will perform in *Much Ado about Nothing* at Berkeley Repertory Theatre later this fall.



MARCO BARRICELLI (Bert/Matt), an associate artist at A.C.T. since 1997 and a member of A.C.T.'s new core company of resident actors, has appeared in *Enrico IV* (title role), *Glengarry Glen Ross*, *The Invention of Love* (Bay Area Theatre Critics' Circle Award, Dean Goodman Award), *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits also include *Tamara* on Broadway; *Silence* with the Japanese theater company Subaru; *Hamlet*, *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. A graduate of The Juilliard School, Barricelli teaches and directs in the A.C.T. Master of Fine Arts Program.



ANTHONY FUSCO (Mr. Sands/Richard) has been seen at A.C.T. in *Enrico IV*, *Edward II*, and *The Misanthrope*. On Broadway he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Off-Broadway credits include Simon Gray's *The Holy Terror*, Shaw's *Man and Superman*, David Mamet's *A Life in the Theatre* (opposite F. Murray Abraham), and Ira Levin's *Cantorial*. He has also performed in many regional theater productions, including the title role of *Macbeth*, the American premiere of Harold Pinter's adaptation of *12 Angry Men*, the world premiere of Jules Feiffer's *Anthony Rose*, and *Opera Comique*

by Nagle Jackson. Television credits include "The Sopranos," "Law & Order" (four appearances), "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based "soaps." Fusco is a graduate of The Juilliard School.



TOMMY A. GOMEZ (Server) was last seen at the Geary Theater in A.C.T.'s *Enrico IV*, and will return later this season for his sixth production of *A Christmas Carol* as Dickens and the Ghost of Christmas Present. Recent credits include *A Midsummer Night's Dream* and *Macbeth* during his second season with Shakespeare Santa Cruz. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, and the Wisconsin Shakespeare Festival, as well as four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, to incarcerated youth in Michigan and Alabama's juvenile justice system, and in the A.C.T. Summer Training Congress.



JASON BUTLER HARNER (Russell) has appeared at A.C.T. in *Long Day's Journey into Night* and the American premiere of Tom Stoppard's *The Invention of Love*. Recent theater credits include the American premiere of *Observe the Sons of Ulster Marching towards the Somme* at the Williamstown Theatre Festival, *Crimes of the Heart* at Second Stage in New York, *Juno and the Paycock* with the Roundabout Theatre Company, and the American premiere of *An Experiment with an Air Pump* at Manhattan Theatre Club. He has performed with The Public Theater/New York Shakespeare Festival in *Macbeth* (with Alec Baldwin and Angela Bassett) and *Henry VIII*. Other New York credits include *Loved Less* with VIA Theatre, *Berlin* at the Ensemble Studio Theatre, and directing Eight Productions' premiere of *The Edge of Lonely*. Regional theater credits include *The Woman in Black* at Bay Street Theatre, *The Beauty Queen of Leenane* at Seattle Repertory Theatre, *Picnic* at the Actors Theatre of Louisville, *Transit of Venus* at the Berkshire Theatre Festival, *Romeo and Juliet* with the Commonwealth Shakespeare Company of Boston, and the world premiere of *Petersburg* and *Galileo* at Yale Repertory Theatre. Harner earned his M.F.A. from New York University. He can be seen in the independent features *Garmento*, *Trifling with Fate*, *The Three Little Wolves*, and *For Donald*.



STEVEN ANTHONY JONES (Riley), an associate artist and member of the core company of resident actors at A.C.T., has been seen in "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, *Feathers*, and *A Christmas Carol*. Other local theater credits include *Fuente Ovejuna* and *McTeague* at Berkeley Repertory Theatre; *As You Like It* at the San Francisco Shakespeare Festival; *The Cherry Orchard*, *Every Moment*, and *The Island* at the Eureka Theatre; *Sideman* at San Jose Repertory Theatre; and *Division Street* at Oakland Ensemble Theatre. He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



JOAN McMURTREY (*Julie*) starred in Carey Perloff's first production at A.C.T., Strindberg's *Creditors*, in 1992. Her New York theater appearances include the title role of *Molly Sweeney*, written and directed by Brian Friel, at the Roundabout Theatre and the world premiere of A. R. Gurney's *Overtime* at Manhattan Theatre Club. She played the role of Pfeni Rosensweig in the national tour of *The Sisters Rosensweig*, directed by Dan Sullivan. Her extensive regional work includes leading roles at the Old Globe Theatre, Hartford Stage Company, Berkeley Repertory Theatre, South Coast Repertory, Huntington Theatre Company, and the Williamstown Theatre Festival. Film credits include *Class Action*, *Roxy Carmichael*, *No Way Out*, and numerous made-for-television movies. Most recently, television audiences have seen her in "C.S.I.," "The Practice," "Malcolm in the Middle," "ER," and HBO's "Six Feet Under." McMurtrey is a graduate of the Yale School of Drama.



PETER RIEGERT (*Mr. Kidd/Lambert*) has been seen on Broadway in *The Old Neighborhood*, *An American Daughter*, *The Nerd*, *Censored Scenes from King Kong*, and *Dance with Me*. Off-Broadway credits include *Road to Nirvana*, *The Birthday Party* (dir. Carey Perloff), *Isn't It Romantic?* and *Sexual Perversity in Chicago*. His extensive film career includes *Animal House*, *Local Hero*, *A Man in Love*, *Crossing Delancey*, *Object of Beauty*, *Oscar*, *Utz*, *The Mask*, *Cold Blooded*, *Infinity*, *A Shock to the System*, *How to Kill Your Neighbor's Dog*, *Jerry and Tom*, and most recently, Steven Soderbergh's *Traffic*. His numerous television credits include key roles in HBO's "The Sopranos," *Bojangles*, and *Barbarians at the Gate* (Emmy nomination); Showtime's *The Baby Dance*, *North Shore Fish*, and the upcoming (in April) *Bleacher Bums*; the PBS miniseries "Concealed Enemies" for American Playhouse, "W. Eugene Smith" for American Masters, and "Ellis Island"; CBS's *Gypsy*; and "Middle Ages." Riegert directed the Academy Award-nominated live-action short *By Courier*.



MELISSA SMITH (*Sonia*) has performed in New York and in regional theaters across the country, including Soho Rep, Dance Theater Workshop, Hangar Theatre, Studio Arena Theatre, and Yale Repertory Theatre. Past roles include Dora in *The Hyacinth Macaw*, Laura in *The Glass Menagerie*, Sally in *Lips Together, Teeth Apart*, Fefu in *Fefu and Her Friends*, and the solo piece *The Miller's Daughter*. Smith has been director of the A.C.T. Conservatory since 1995.



DIANE VENORA (*Rose/Prue*) has performed in New York in *Macbeth* (with Kelsey Grammer) on Broadway; *Hamlet*, *The Winter's Tale*, *A Midsummer Night's Dream*, and *Penguin Touquet* at the Public Theater/New York Shakespeare Festival; *Tomorrow's Monday* at Circle Rep; *Miss Julie* at Lincoln Center Theater; and *The Seagull* at City Center. Theater work also includes *The Tongue of a Bird* at the Mark Taper Forum; *Peer Gynt* at the Williamstown Theatre Festival; and *Uncle Vanya* at La Mama. Venora's extensive film career

includes roles in *Romeo + Juliet* (dir. Baz Luhrmann), *The Insider* and *Heat* (dir. Michael Mann), *Hamlet* (dir. Michael Almereyda), *True Crime* and *Bird*, for which she received a New York Film Critics' Circle Award and Golden Globe nomination (dir. Clint Eastwood), *The Cotton Club* (dir. Francis Ford Coppola), *All That Jazz* (dir. Bob Fosse), *Surviving Picasso*, *The 13th Warrior*, *The Jackal*, and the upcoming *Megiddo: Omega Code 2*. Television credits include "Thunder Alley," "Chicago Hope," the NBC miniseries "Anno Domini," and the CBS movie of the week *Special Report: Journey to Mars*.



GREGORY WALLACE (*Waiter*) an associate artist and member of the core company of resident actors at A.C.T., has been seen in "Master Harold"...and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* on Broadway, *A Light Shining in Buckinghamshire* at the New York Theatre Workshop, *As You Like It* at the Public Theater, *Much Ado about Nothing* at the Alliance Theatre, *The Screens* at the Guthrie Theater, *The Learned Ladies* at the Williamstown Theatre, *King Lear* at the Whole Theater, *The Queen and the Rebels* at Center Stage, and *The Beaux' Stratagem* at Berkeley Repertory Theatre. Screen credits include Peter Sellars's *Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. A graduate of the Yale School of Drama, Wallace teaches and directs in the A.C.T. Master of Fine Arts Program.



CELIA SHUMAN (*Understudy*), recently seen in Brava!'s *Apertura Modotti* and the Magic Theatre's production of Charles Mee's *Summertime*, has also performed with A.C.T., Berkeley Repertory Theatre, San Jose Repertory Theatre, Marin Theatre Company, and the Goldie Award-winning Fifth Floor Productions. She received a Bay Area Theatre Critics' Circle Award for originating the role of Jackie-O in *The House of Yes* at the Magic Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM *Top Gun: Fire at Will*. Shuman holds a B.F.A. in acting from Penn State.



MARK RAFAEL TRUITT (*Understudy*) recently appeared at the Bay Area Playwrights' Festival in Venus Opal Williams's *Redemption*. His other stage roles have ranged from Dorian Gray at Chicago's Wisdom Bridge Theatre Company to Bertram in *All's Well That Ends Well* at American Stage in Florida. He was seen as a Yaley in James Cameron's *Titanic*, and among his television credits are appearances on "The Practice," "Star Trek: Voyager," and "Babylon 5." He is a graduate of the Yale School of Drama.

LOY ARZENAS (*Scenic Designer*) has designed *Glengarry Glen Ross*, *The Invention of Love*, *Indian Ink*, *Singer's Boy*, *The Matchmaker*, and *High Society* for A.C.T. World and/or New York/American premieres include *Love! Valour! Compassion!*, *Corpus Christi*, *Once on This Island*, *Prelude to a Kiss*, *Three Hotels*, *Spunk*, *Spic-o-Rama*, *Cry the Beloved Country*, *Nomathemba*, *Blue Window*, *Simpatico*, *Blown Sideways through Life*, *The Baltimore Waltz*, and *Ballad of Yachiyo*. He has received a Bay Area Theatre Critics' Circle Award, a Los Angeles Drama Critics' Circle Award, a Jeff Award, two Drama Desk Award nominations, and an OBIE for sustained excellence of set design. Directing credits include *Watcher*, *Middle Finger*, *Flipzoids*, *Swoony Planet*, *Whirligig*, and *The Theory of Everything* in New York City, *Stop Kiss* for Brava! and *Hedda Gabler* for the Aurora Theatre. He recently codirected with Carey Perloff her play *The Colossus of Rhodes*. Arcenas is from the Philippines.

DEBORAH DRYDEN (*Costume Designer*) has designed the costumes for A.C.T. productions of *Enrico IV*, *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also

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designed for the La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre Company, Alley Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, Guthrie Theater, Huntington Theatre Company, Asolo Theatre Company, Portland Center Stage, Milwaukee Repertory Theater, Minnesota Opera Company, Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had an 18-year affiliation with the Oregon Shakespeare Festival, where she is resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costuming. She is also the author of the book *Fabric Painting and Dyeing for the Theatre*. Dryden is professor emeritus of design at UC San Diego.

PETER MARADUDIN (*Lighting Designer*), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including "Master Harold"...and the boys, *Enrico IV*, *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include *Oresteia* and *The First Hundred Years* for Berkeley Repertory Theatre and *By the Bog of Cats* for San Jose Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

GARTH HEMPHILL (*Sound Designer*) is in his fifth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., "Master Harold"...and the boys, *Enrico IV*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos, 4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

MARGO WHITCOMB (*Associate Director*) has worked for A.C.T. in several capacities over the last five years. She has taught extensively in the conservatory, where her M.F.A. Program directing credits include *Hippolytus*, *The Reincarnation of Jaimie Brown*, and *A Woman of No Importance*. Collaborations on Geary Theater productions with A.C.T. directors include *Hecuba*, *The Tempest*, *Singer's Boy*, *Mrs. Warren's Profession*, *A Christmas Carol*, *Insurrection: Holding History*, *The Threepenny Opera*, *The Misanthrope*, and *Enrico IV*. Recent directing credits also include the award-winning *Glacé Bay Miners' Museum*, *The Road to Mecca*, *Hamlet*, *Women of the Bear*, *Cloud Nine*, *Top Girls*, and last spring's production of Marsha Norman's

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Getting Out at San Francisco's Il Teatro Theatre. Whitcomb holds a B.F.A. in acting from the University of Minnesota, an M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

PAUL WALSH (*Dramaturg*) joined A.C.T. as dramaturg and director of humanities in 1996 after teaching at Southern Methodist University and working with the Minneapolis-based Theatre de la Jeune Lune on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. He has served as production dramaturg on more than 15 plays at A.C.T., including "Master Harold"...and the boys, *Enrico IV*, *The Misanthrope*, and *Edward II*, which he adapted with director Mark Lamos. Walsh received his Ph.D. from the University of Toronto in 1988. His translations of plays by Strindberg and Ibsen have been produced across the United States and in Canada. Publications include articles in *The Production Notebooks*, *Reinterpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study at the London Academy of Music and Dramatic Art. She is currently in her 26th season with A.C.T., where she has been featured in numerous plays and has served as speech and dialect coach for more than 40 productions. Her most recent work includes "Master Harold"...and the boys, *Glen-garry Glen Ross*, *The Invention of Love*, *The Misanthrope*, and *Indian Ink*. She is a member of the core faculty of the A.C.T. Master of Fine Arts Program and a lecturer at UC Berkeley and Mills College.

RICK ECHOLS (*Hair and Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hair-styling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

KIMBERLY MARK WEBB (*Stage Manager*) is in his eighth season at A.C.T., where he worked most recently on *Texts for Nothing*, *Enrico IV*, *Glen-garry Glen Ross*, and *The Misanthrope*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

FRANCESCA RUSSELL (*Assistant Stage Manager*) has stage-managed and assisted on numerous dance, music, and theater productions throughout the Bay Area and San Diego. Favorites include Danny Scheie's production of *Cymbeline* at Shakespeare Santa Cruz, Mabou Mines' *Peter and Wendy* at Berkeley Repertory Theatre, and *Fool Moon* at A.C.T.



CAREY PERLOFF (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Misanthrope*, *Enrico IV*, *The Threepenny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and Shakespeare's *The Tempest*. This season she directs Pinter's *Celebration* and *The Room and Gorky's The Mother*.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN (*Managing Director*), now in her 27th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

MELISSA SMITH (*Conservatory Director*), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by 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.

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

A.C.T. CELEBRATES THE ARTS WITH THE CALIFORNIA ARTS COUNCIL

Year of the Arts



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The California Arts Council (CAC) has designated 2001 the Year of the Arts and launched a major visibility campaign to increase public awareness of, and support for, the importance and impact of the arts in California. Coinciding with the CAC's 25th anniversary, the campaign is designed to inform the public about the breadth and scope of the arts in California communities and to demonstrate—through media attention, community celebrations, public festivals, awards ceremonies, and specially designated months dedicated to artistic disciplines—the importance the arts play in the state's economy and civic life, and the positive long-term effects of arts education.

September 2001 has been designated Theater Month in California and will include award events for theater artists, organizations, training groups, and theater companies throughout the state. In addition, special events in September include "Art in the Parks," featuring artists performing in famous California State Parks and California Missions, and the California Medal of the Arts ceremony honoring artists for lifetime achievement.

California Arts Day is October 10, a time to celebrate the major impact the arts, culture, and creativity have on California's economy, education, and the health and vitality of civic life in our state.

As we salute the arts and artists throughout the state, and in the Bay Area in particular, it is important to remember the incredible ongoing need for adequate arts and arts education funding in state budgets. A.C.T. values your support of the arts and encourages you to make the case to your local and statewide representatives for ensuring the arts remain a vital presence in this state.



A.C.T. staff rallying
for the arts
in Sacramento in June

DID YOU KNOW...?

- Nonprofit arts organizations contribute \$2.5 billion in economic activity, 150,000 jobs, and nearly \$100 million in state and local tax revenues.
- The arts in California generate nearly \$360 million in tourist spending.
- An estimated 500,000 professional artists live and work in California—more than in any other state.
- Arts education funding has been in a state of continuing crisis for decades, in great part due to the fiscal shortages that resulted from the passage of Proposition 13 in 1978.
- According to the College Board, SAT scores in 1995 for students who studied the arts for more than four years were 59 points higher on the verbal and 44 points higher on the math portion than students with no coursework or experience in the arts.
- In a majority of California school districts, only 10–25% of students participate in some form of arts education.
- No school district in California has more than 50% of its students involved in arts education.
- California ranks 50th among the states in the ratio of music teachers to students.
- There are strong correlations between involvement in instrumental music during the middle- and high-school years and higher mathematics proficiency. Additionally, involvement in theater arts correlates to higher reading proficiency.
- Youth involved in arts programs are more likely to work with other young people to build community resources. They are also more likely to attend one or more institutions of higher learning and are more active in their community places of worship, neighborhood centers, and unions.
- Arts partnerships give at-risk and under-privileged youth access to resources needed for workplace success, such as universities, schools, places of worship, businesses, and social service agencies.



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PROGRAM B (SEPT 21-23): *GISELLE*



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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, (415) 834-3200. On the Web: act-sfbay.org

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

Online

Tickets are also available 24 hours/day on our Web site at act-sfbay.org. Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

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Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 90 minutes before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. also offers one **Pay What You Wish** performance during the run of each production.

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For groups of 15 or more, call Edward Budworth at (415) 439-2473.

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A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

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Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

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For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

ASL

American Sign Language-interpreted performances are offered to selected productions throughout the season for Deaf audience members. For performance dates and times, visit act-sfbay.org/community or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to deafcommunity@act-sfbay.org. Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

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More than 10,000 costumes, from hand-made period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

Parking

A.C.T. patrons can park for just \$9 at the Hilton SF for up to five hours, subject to availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

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AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Posters, sweatshirts, t-shirts, note cards, scripts, and *Words on Plays* are available for purchase at the Geary Theater Box Office.

Refreshments

Bar service is available one hour before the performance in the main lobby, Fred's Columbia Room on the lower level, and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers!

If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

Latecomers

A.C.T. performances begin on time. Latecomers will be seated before intermission only if there is an appropriate interval.

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

Restrooms are located in the lower lobby, the balcony lobby, and the uppermost lobby.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by the Pew Charitable Trusts.

A.C.T. logo designed by Landor Associates.



The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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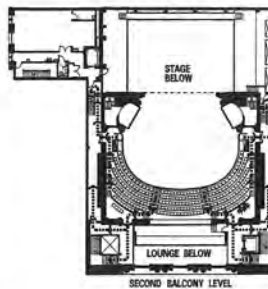
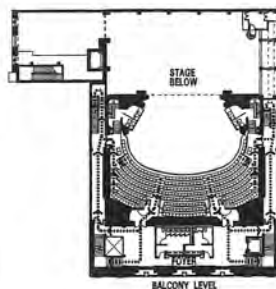
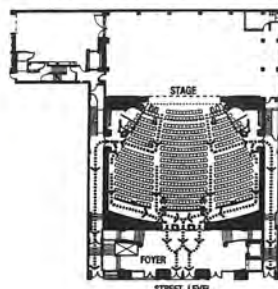
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