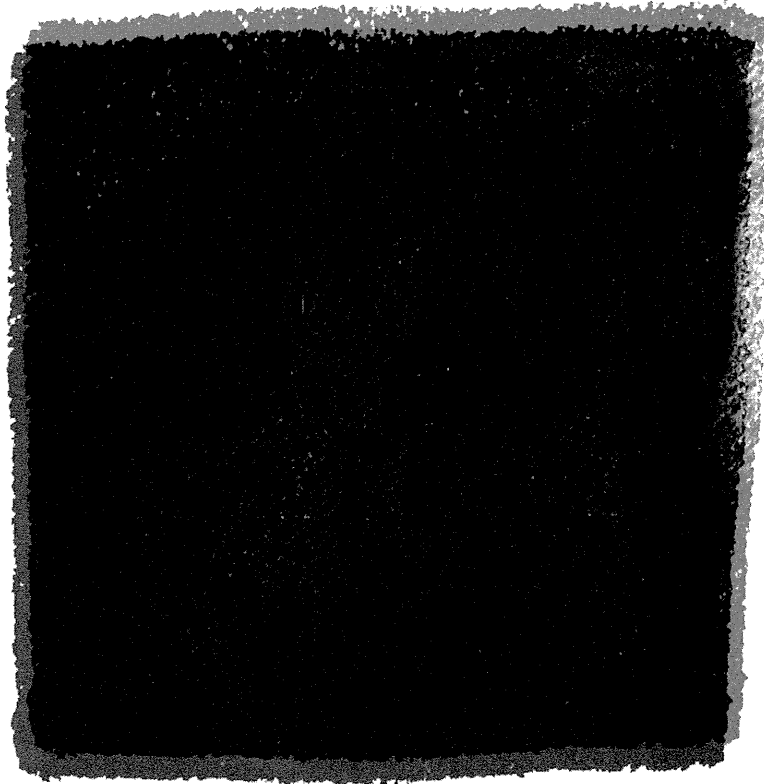


the  
**difficulty** of  
**crossing**  
a **field**

a new opera in seven tellings

music by **David Lang** libretto by **Mac Wellman**



directed by **Carey Perloff**  
music direction by **Peter Maleitzke**  
movement by **Francine Landes**  
performed by **Kronos Quartet**

Theater Artaud • Mar 22–24, 2002



american conservatory theater carey perloff, artistic director heather kitchen, managing director

## A NOTE FROM THE DIRECTOR

In 1913, a 71-year-old American satirist, abolitionist, and newspaperman from San Francisco walked into the Mexican desert and disappeared.

Years earlier, that writer, Ambrose Bierce, had written an extraordinary story entitled “The Difficulty of Crossing a Field” (first published in 1893), in which a slave owner in the antebellum South (Selma, Alabama, to be precise) walks into a field and disappears. This story was the catalyst for the new opera you are seeing today.

Few people remember that Bierce, in addition to creating the remarkable *Devil’s Dictionary*, was the author of the story (“The Moonlit Road”) that eventually, in its Japanese form, became the now-classic tale “Rashomon.” In Bierce’s crystalline, epigrammatic short stories, as in “Rashomon,” what concerns the author is less the “truth” of what has occurred than the ripple effects of that occurrence upon a community at large. “Nothing is so improbable as what is true,” wrote Bierce. “It is the unexpected that occurs; but that is not saying enough; it is also the unlikely—one might also say the impossible.” Bierce’s work is filled with ghosts, which he defined as “the outward and visible sign of an inward fear.” His work resonates with the collision between the relentless logic of the mundane, everyday world and the terrifying seismic shifts that sometimes occur beneath the surface of that world.

Perhaps this is why Bierce’s writing provides fertile ground for music-theater. Beneath the simple, declarative statements of the characters in this opera lies the horror of secrets and lies. Bierce’s story is, in part, about the end of slavery, and about the huge fissure that opened up in American culture when the gap between reality and morality finally grew so wide that it cracked the country open. Mac Wellman’s libretto is full of these images: “Then there is a gap, or a gulf, in the factual evidence, and, consequently, in the truth,” says the Magistrate. “I think today would be the perfect day to drop into the hole of not talking,” says the Williamson Girl. Into that gulf, into the “black hole of history,” fall all our clichés, our rationalizations, our secret knowledge, our family stories. A man walks into a field and disappears. Everyone around him (his wife, his child, his slaves) has his or her own sharp view of what that disappearance means, of why it had to happen, and of what can happen now that there is a “hole” where a man used to be. No one knows the truth. Perhaps there is no truth. But there are infinite possible consequences.

—Carey Perloff, A.C.T. Artistic Director

*The Difficulty of Crossing a Field* would not have been possible without the extraordinary support of **Phyllis C. Wattis**. *The Difficulty of Crossing a Field* was developed during Mac Wellman’s residency at A.C.T., which was supported by the **National Theatre Artist Residency Program**. Administered by Theatre Communications Group, the national organization for the American nonprofit theater, the grant program is funded by **The Pew Charitable Trusts**. During its development process, this project was also funded by a **Theatre Communications Group/MetLife Foundation Extended Collaboration Grant**. Additional support was generously provided by the **National Endowment for the Arts, John S. and James L. Knight Foundation, Fleishhacker Foundation, and Creative Work Fund**.

# the difficulty of crossing a field

a new opera in seven tellings

music by **David Lang**

libretto by **Mac Wellman**

directed by **Carey Perloff**

music direction by  
**Peter Maleitzke**

movement by  
**Francine Landes**

performed by **Kronos Quartet**

*Scenery by* Kate Edmunds  
*Costumes by* David F. Draper  
*Lighting by* Nancy Schertler  
*Sound by* Garth Hemphill  
*Wigs and Makeup by* Rick Echols  
*Casting* Kathryn Clark, Meryl Lind Shaw  
*Assistant Director* Sarah O'Connell

## THE CAST

(in order of appearance)

<b>Mrs. Williamson, wife of a Selma planter</b>	Julia Migenes
<b>Virginia Creeper</b>	Anika Noni Rose*
<b>Chorus of Slaves</b>	Pamela Dillard*, Michelle E. Jordan*, Frederick Matthews, Anika Noni Rose, David Ryan Smith†, Fred Winthrop
<b>Boy Sam, The Williamson Girl's friend</b>	Jacob Ming-Trent†
<b>Presiding Magistrate</b>	Marco Barricelli*
<b>Armour Wren, a Selma planter</b>	Randall Gremillion*
<b>The Williamson Girl</b>	Lianne Marie Dobbs
<b>Mr. Williamson, a Selma planter</b>	Marco Barricelli
<b>Old Woman</b>	Michelle E. Jordan
<b>Andrew, the overseer and Mr. Williamson's brother</b>	Randall Gremillion

## STAGE MANAGEMENT STAFF

Kate Stewart\*, *Production Stage Manager*  
Katherine Riemann, *Production Assistant*  
Kea Watson, *Intern*

There will be no intermission.

The world premiere of *The Difficulty of Crossing a Field* is  
made possible by the generous support of Phyllis C. Wattis.

The opening night performance is dedicated to the memory of Dr. A. Jess Shenson.

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

† Student in the A.C.T. Master of Fine Arts Program

a.c.t. presents

**DAVID LANG's** (*Composer*) work is being heard more and more by audiences around the globe: in performances by such organizations as the Santa Fe Opera, the New York Philharmonic, the San Francisco Symphony, the Cleveland Orchestra, and Kronos Quartet; at Tanglewood, the BBC Proms, the Munich Biennale, the Settembre Musica Festival, the Sydney 2000 Olympic Arts Festival, and the Almeida, Holland, Berlin, Strasbourg, and Huddersfield festivals; in theater productions in New York, San Francisco, and London; in the choreography of Twyla Tharp, La La La Human Steps, Nederlands Dans Theater, and the Royal Ballet; and at Lincoln Center, the South Bank Centre, Carnegie Hall, the Kennedy Center, the Barbican Centre, and Brooklyn Academy of Music (BAM).

Recent projects include the amplified orchestra piece *The Passing Measures* (named one of the best CDs of 2001 by the *New Yorker* magazine); *Grind to a Halt* for the San Francisco Symphony; the opera *Modern Painters*; the evening-length piano solo *Psalms without Words*; and the comic book opera *The Carbon Copy Building*, with cartoonist Ben Katchor, Bob McGrath and the Ridge Theater, and composers Michael Gordon and Julia Wolfe (which won the 2000 OBIE Award for best new American work).

Lang has been honored with the Rome Prize, the BMW Music-Theater Prize (Munich), a Kennedy Center/Friedheim Award, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. In 1999 he received a Bessie Award for his music for choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed live by the Bang on a Can All-Stars at BAM's Next Wave Festival.

Lang is cofounder and coartistic director of New York's legendary music festival, Bang on a Can, and composer-in-residence at A.C.T. His work for A.C.T. has included scores for productions of *Mary Stuart*, *Hecuba*, *Singer's Boy*, *Antigone*, and *The Tempest*.

**MAC WELLMAN's** (*Libretto*) recent plays include *Description Beggared, or the Allegory of Whiteness* (commissioned by the Actors Theatre of Louisville for its 2001 Humana Festival) and *Jennie Richee*. He has received numerous honors, including National Endowment for the Arts and Guggenheim fellowships. In 1990 he received an OBIE Award (best new American play) for *Bad Penny*, *Terminal Hip*, and *Crowbar*. In 1991 he received another OBIE for *Sincerity Forever*. His most recent books are *Cellophane*, a collection of plays (PAJ/Johns Hopkins University Press), and *Miniature*, a book of poems (Roof Books). He is the Donald I. Fine Professor of Playwriting at Brooklyn College.

**CAREY PERLOFF** (*Director*) assumed artistic leadership of A.C.T. in June 1992 and is currently in her tenth season as artistic director. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*; the first

American production of Harold Pinter's *Celebration* and *The Room*; new A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayzavian's *Singer's Boy*; acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*; and the A.C.T. Master of Fine Arts (M.F.A.) Program's world premiere production of Marc Blitzstein's *No for an Answer*. In May she will direct A.C.T.'s Geary Theater production of Michel Tremblay's *For the Pleasure of Seeing Her Again*, featuring Olympia Dukakis and Marco Barricelli. Last summer her play *The Colossus of Rhodes* received its world premiere at Lucille Lortel's White Barn Theater and was a finalist for the Susan Smith Blackburn Award.

Before joining A.C.T., Perloff was artistic director of the 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, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as 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. M.F.A. Program.



**KRONOS QUARTET**—David Harrington, John Sherba, Hank Dutt, and Jennifer Culp—has emerged as a leading voice for new work since its inception in 1973. Known for its unique artistic vision and fearless

dedication to experimentation, Kronos has been commissioning new work since its earliest days. More than 450 pieces have been written or arranged for the group, whose extensive repertoire ranges from Alban Berg, Alfred Schnittke, Sofia Gubaidulina, and Morton Feldman to Hildegard von Bingen, Charles Mingus, and Astor Piazzolla. In addition to ongoing creative relationships with such composers as Terry Riley, Franghiz Ali-Zadeh, and Osvaldo Golijov, Kronos has collaborated with countless artists from all over the globe. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P. Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov, and Julia Wolfe.

Kronos performs more than 100 concerts annually throughout the world in concert halls, clubs, and at jazz festivals. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy

Center, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, the Prague Spring International Music Festival, the Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, the Théâtre de la Ville in Paris, and Vancouver's Chan Centre for the Performing Arts.

The quartet records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films, and in live dance and theater performances. Of Kronos's nearly 30 recordings, six have received Grammy Award nominations.

**PETER MALEITZKE** (*Music Director*) has served as music director for Geary Theater productions of *A Christmas Carol*, *The First Picture Show*, and *The Threepenny Opera* at A.C.T., as well as last fall's A.C.T. Master of Fine Arts (M.F.A.) Program world premiere production of Marc Blitzstein's *No for an Answer* at Zeum Theater. Maleitzke made his concert piano debut in Paris's Salon Pleyel in 1975. He completed a master's degree at the University of Michigan, studying with Leon Fleisher. He has toured the United States and Europe as a pianist/vocalist; an active studio player, he has worked for all the major television networks. Maleitzke has numerous other regional music direction credits, including *Gypsy*, *A Little Night Music*, *Rags*, and *The Most Happy Fella*, and was conductor of San Francisco's *The Phantom of the Opera*. He studied conducting with George Mester, worked as musical assistant to Michael Tilson Thomas, and was resident conductor of the Tuscan Music Festival, Italy. Maleitzke is on the A.C.T. Artistic Council and teaches in the A.C.T. M.F.A. Program. He is currently music director on the new musical *The Count of Monte Cristo*.

**FRANCINE LANDES** (*Movement Coordinator*) has staged the movement for A.C.T. Geary Theater productions of *The Misanthrope*, "Master Harold"...and the boys, and *A Christmas Carol* and for the A.C.T. Master of Fine Arts (M.F.A.) Program world premiere of Marc Blitzstein's *No for an Answer* at Zeum Theater. She has been choreographing for the last 20 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Falco Dance Company, Martha Renzi and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of *The Mystery of Edwin Drood* on Broadway and played the role of Eve in Martha Clarke's *The Garden of Earthly Delights*. Landes has taught on the faculties of Princeton, Columbia, and Wesleyan universities. She has a B.F.A. from The Juilliard School and an M.A. from Columbia University and is on the faculty of the A.C.T. M.F.A. Program.

**KATE EDMUNDS** (*Scenic Designer*) has designed many productions for A.C.T., including *Blithe Spirit*, *The Misanthrope*, *The House of Mirth*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, *Antigone*, *Uncle Vanya*, *Rosencrantz and Guildenstern*

*Are Dead*, *Oleanna*, *Arcadia*, and *Othello*. She has also designed many shows for Berkeley Repertory Theatre, including *Twelfth Night*, *The Revenger*, *The Misanthrope*, *Endgame*, *Sight Unseen*, *The Winter's Tale*, *Heartbreak House*, *Slavs!*, and, most recently, *The Heiress* and *How I Learned to Drive*. She has also designed extensively throughout the United States at a wide range of regional, off-Broadway, and Broadway theaters, and her designs have garnered many local and national awards. A graduate of the Yale School of Drama, Edmunds teaches scenic design at UC Berkeley.

**DAVID F. DRAPER** (*Costume Designer*) has designed A.C.T. productions of *Hecuba*, *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, and *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award), and served as costume design supervisor of A.C.T.'s *A Christmas Carol*. Bay Area credits also include *May I Now* and *Breathe Normally* (Izzie Award nomination) for Margaret Jenkins Dance Company, *Waiting for Godot* at Shakespeare Santa Cruz, and independent productions of *Song of Singapore*, *Hitting for the Cycle*, *Jane Loves Dick*, and *Babes in Arms* (Theatre Critic's Award). He has designed for the Children's Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. as costume director in 1988.

**NANCY SCHERTLER** (*Lighting Designer*) designed the Broadway productions of *Abbey's Song* and Bill Irwin's *Fool Moon* and *Largely/New York* (for which she earned a Tony Award nomination). Off-Broadway credits include *Texts for Nothing* at Classic Stage Company, *The Brides of the Moon* at New York Theatre Workshop, and *Falsettoland* at Playwrights Horizons. She has also worked extensively at regional theaters throughout the United States, including *Fool Moon* and *Texts for Nothing* at A.C.T., as well as productions at the Huntington Theatre Company, McCarter Theatre Center, Milwaukee Repertory Theater, Roundabout Theatre Company, Seattle Repertory Theatre, The Shakespeare Theatre, and Arena Stage, where she is an associate artist. Her opera work includes *Don Giovanni* and *The Daughter of the Regiment* for Boston Lyric Opera and *Così fan tutte*, *La Cenerentola*, and *Julius Caesar*, among others, at Wolf Trap Opera Company. Schertler has received numerous Helen Hayes Award nominations and an American Theatre Wing Design Award nomination.

**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., *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award).

# who's who

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.



**MARCO BARRICELLI** (*Mr. Williamson, Presiding Magistrate*), an A.C.T. associate artist and core company member, has appeared in *The Beard of Avon* (as Edward de Vere), *Celebration* and *The Room*, *Enrico IV* (title role; Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *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; the title roles of *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, Williamstown Theatre Festival, 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.



**PAMELA DILLARD** (*Chorus*), a mezzo-soprano, performed the title role of *Carmen* with the Atlanta Symphony Orchestra and the title role of Offenbach's *La Belle Hélène* with Opera Theatre of Saint Louis. She has performed major and supporting operatic roles with the San Francisco Opera, Boston Lyric Opera, Opera Columbus, and other regional houses. She has also sung with several major symphonies, including the Boston Symphony Orchestra, Boston Pops Orchestra, St. Louis Symphony, and Colorado Symphony. She has worked with many renowned conductors, including Donald Runnicles, Seiji Ozawa, Keith Lockhart, John Williams, and Yoel Levy. Dillard can be heard on the CDs *Watch and Pray: Spirituals and Art Songs by Black Women Composers* (Koch International Classics) and *Preschool Favorites* (Music for Little People) and on the soundtrack of Steven Spielberg's *Amistad* (Sony Records).



**LIANNE MARIE DOBBS** (*The Williamson Girl*) originated this role in A.C.T.'s concert presentation of *The Difficulty of Crossing a Field* in 1999. Last fall at A.C.T. she was seen in *James Joyce's The Dead*. Theater credits also include the concert performance of Polly

Pen's *Her Lightness* at San Jose Repertory Theatre; *Evita* with American Musical Theatre of San Jose; *Funny Face*, *Babes in Arms*, and *Dear World* with 42nd Street Moon; *A Little Night Music* at Lamplighters Music Theatre; *Closer* at Pacific Repertory Theatre; and *The Night of the Iguana* and *The Wizard of Oz* at Center Rep. She is completing her B.A. in theater arts at San Francisco State University; she has also studied with the British American Drama Academy and the A.C.T. Summer Training Congress.



**RANDALL GREMILLION** (*Armour Wren, Andrew*) originated his roles in the concert presentation of *The Difficulty of Crossing a Field* in 1999. He has also been seen at A.C.T. in *The Threepenny Opera* (directed by Carey Perloff) and *A Christmas Carol*. He spent five years performing in the San Francisco production of *The Phantom of the Opera*. Other local theater credits include *Big River* and *South Pacific* (American Musical Theatre of San Jose) and *Sunday in the Park with George* (TheatreWorks). As a recitalist, he received the Jan de Gaetani Prize (Naumburg Awards).



**MICHELLE E. JORDAN** (*Old Woman, Chorus*), a Bay Area native, has performed in *Ain't Misbehavin'* at Oakland Ensemble Theater; *Go Down Garvey*, *Hi Hat Hattie*, and *Dreamgirls* (Bay Area Theatre Critics' Circle Award) at TheatreWorks; *Cole!* at Theatre on the Square; *Tune the Grand Up* (Drama-Logue Award); and *Ma Rainey's Black Bottom* at the Lorraine Hansberry Théâtre. She was a featured vocalist with the New Traveling Voices, touring Europe in the 1980s, and is featured on the CD *Triumph of the Human Spirit*. Jordan has been the choir director for East Bay Church of Religious Science in Oakland, which has performed in Los Angeles, Atlanta, Accra (Ghana), and New York (Carnegie Hall). She studied at Cal State Hayward and the San Francisco Conservatory of Music and teaches in East Bay schools.



**FREDERICK MATTHEWS** (*Chorus*) has appeared to great acclaim on many concert and opera stages. A North Carolina native who recently relocated to the Bay Area, he has been seen in a variety of roles with the San Francisco Opera (where he serves as a tenured member of the Opera Chorus), including: the Corporal, opposite Kathleen Battle and Frank Lopardo, in Donizetti's *La Fille du régiment*; Ein Diener in Berg's *Lulu*; the Official Registrar in Puccini's *Madame Butterfly*; the Auction Buyer in *Rake's Progress*; Marschallin Lackey in *Der Rosenkavalier*; and Inmate #5 in the world premiere of *Dead Man Walking*, which is now available on CD. Matthews is also featured in the Academy Award-winning documentary *In the Shadow of the Stars*, produced by Light-Saraf Films.



**JULIA MIGENES** (*Mrs. Williamson*) began her Broadway career in the original cast of *Fiddler on the Roof* (with Zero Mostel) and playing Maria in *West Side Story*. Her opera career was launched with her much-acclaimed performance as a substitute in the title role of *Lulu* at the New York Metropolitan Opera. Migenes then appeared in Geneva in the title role of Maurice Béjart's *Salomé*, followed by Bizet's title character in Francesco Rosi's film treatment of *Carmen* (Migenes received a Grammy Award for the soundtrack). She has appeared in all the major opera houses of the world and recorded more than 20 albums. Among her most recent recordings are *Vienna*, conducted by Lalo Schiffrin (a gold record six months after its release); *Man of La Mancha*, conducted and arranged by Paul Gemignani, with Plácido Domingo, Samuel Ramey, and Mandy Patinkin; *Robert Stolz* and *The Music of Franz Lehar* for BBC; and Donizetti's *Catarina Cornaro*. Migenes has performed her one-woman show, *Diva on the Verge*, in French throughout France and French-speaking countries and is preparing a Spanish version for a Latin American tour. She also interpreted *The Seven Deadly Sins* and *Happy End* at the Zarzuela Theater in Madrid. Last spring, she created *Passions Latines*, a choreographed recital of classical and traditional Latin music, which she performed at the Paris Olympia and will present at the Royal Festival Hall in London this spring.



**DAVID RYAN SMITH** (*Chorus*) is a second-year student in the A.C.T. Master of Fine Arts Program, where he has performed in *Love and War*, *Mourning Becomes Electra*, *Putting It Together*, and *Fathers and Sons*. Last summer he appeared in the Bay Area Playwrights Festival workshop of *Motherhouse*, by Victor Lodato. He received his B.F.A. in theater performance from the University of Evansville.



**FRED WINTHROP** (*Chorus*) has performed leading roles in more than 50 operas, including: Radames in *Aida*, Don José in *Carmen*, Manrico in *Il Trovatore*, Cavaradossi in *Tosca*, and Rodolpho in *La Bohème*, among many others. In 1997 he sang the role of Des Grieux in Berkeley Opera's *Manon Lescaut* and Turridu in Oakland Lyric Opera's *Cavalleria Rusticana*. Recent performances also include Lt. Pinkerton in *Madame Butterfly* at Sonoma Community Center, Cavaradossi in San Francisco Lyric Opera's *Tosca*, and Rodolpho in Berkeley Opera's *Luisa Miller*. He has been a full-time member of the San Francisco Opera Chorus since 1995.

**KATE STEWART** (*Stage Manager*) has stage-managed numerous productions for A.C.T., including *Buried Child*, *Hay Fever*, *A History of the American Film*, *Hotel Paradiso*, *Julius Caesar*, *Othello*, and, most recently, *Singer's Boy*. In New York, she worked as a stage manager, company manager, and production manager for many theaters, including Circle Repertory Company, Manhattan Theatre Club, Playwrights Horizons, the American Opera Center at the Juilliard School, and Lincoln Center Theater. Favorite productions include *The House of Blue Leaves* at Lincoln Center, *Crimes of the Heart* at Manhattan Theatre Club, and *Scandal*, Michael Bennett's final production. She was a stage manager for *The Phantom of the Opera*'s five-year run in San Francisco.



**JACOB MING-TRENT** (*Boy Sam*), a tenor, is a second-year student in the A.C.T. Master of Fine Arts Program, where he has performed in *Mourning Becomes Electra* and *The King Stag*. Before attending A.C.T., he performed in and around Pittsburgh and the New York area. Favorite productions and roles include *Jesus Christ Superstar* (Herod), *A Midsummer Night's Dream* (Thisbe), *The Wiz* (Lion), and *Godspell* (Judas).



**ANIKA NONI ROSE** (*Virginia Creeper*, *Chorus*) originated her role in A.C.T.'s concert presentation of *The Difficulty of Crossing a Field* in 1999. She has also been seen at A.C.T. in productions of *The Threepenny Opera* (directed by Carey Perloff), *Tartuffe*, and *Insurrection: Holding History* (Bay Area Theatre Critics' Circle Award for best ensemble). She appeared on Broadway as Rusty in *Footloose* and received a 2001 OBIE Award for her performance in the world premiere of *Eli's Comin'* off Broadway at New York's Vineyard Theatre. She also received a 1998 *Backstage West/Drama-Logue/Garland Award* and a Dean Goodman Choice Award for *Valley Song* at Berkeley Repertory Theatre. Other local theater credits include Afrobluesoulpower's *Watermelon* with Thick Description at New Langton Arts and *Hydriotaphia, or the Death of Dr. Browne* at Berkeley Repertory Theatre. Rose received her M.F.A. from the A.C.T. Master of Fine Arts Program. She guest-stars this month as Monay on NBC's "Third Watch."

**AMBROSE GWINNETT BIERCE** (b. 1842, Meigs County, Ohio—d. 1914, Mexico?), an American newspaper columnist, satirist, essayist, and author of sardonic short stories and novels, settled in San Francisco after being injured fighting in the Civil War. A staunch critic (nicknamed "Bitter Bierce") and an enigmatic figure, he soon developed a reputation as the West Coast's literary arbiter. His "Prattler" column for the *San Francisco Examiner* specialized in attacks on fraud of all kinds. He is perhaps best known for his numerous short stories, collected in *Tales of Soldiers and Civilians* (1891; revised as *In the Midst of Life*, 1892). Bierce's death remains a mystery. Weary of American life, he went to Mexico during Pancho Villa's revolution in 1913 and disappeared. He is presumed to have been killed during the siege of Ojinaga in January 1914.

# american conservatory theater

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Barry Lawson Williams

Alan L. Stein  
*Chairman Emeritus*

American Conservatory Theater  
was founded in 1965 by William Ball.

Edward Hastings  
*Artistic Director, 1986-92*

**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.

## ADDITIONAL CREDITS

*Scenery construction and painting, properties, costumes,  
and wigs were provided by A.C.T. shops and staff.*

### Theater and Performance Crew

<i>Master Carpenter</i>	Tom Tischler
<i>Stage Hand</i>	Blake Manship
<i>Master Electrician</i>	Jared O'Hirsch
<i>Light Board Operator</i>	Michael Ford
<i>Audio Master/Sound Operator</i>	Garth Hemphill
<i>Audio Assistant</i>	Andy Lipnick
<i>Wardrobe/Wigs</i>	Grace Lee, Janice Stephenson
<i>Technicians</i>	Phillip Trevino, Lisa Hori-Garcia, Dylan Mills, Lydia Baldwin, Cliff Caruthers, Alex Jimenez, Ralph Cutler
<i>Rehearsal Pianist</i>	Steve Sanders

### A.C.T. Resident Associates

<i>Producing Associate</i>	Jennifer Caleshu
<i>Lighting Design Associate</i>	Kimberly J. Scott
<i>Scenic Design Associate</i>	Dustin O'Neill

**A.C.T. gratefully acknowledges the contributions of everyone on the A.C.T. staff who helped  
make this production possible.**

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