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American Buffalo

directed by

RICHARD E. T. WHITE



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 **A.C.T.**
american conservatory theater

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ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE



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 270,000 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. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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 financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. 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 3,500 students every year. It was the first actor 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.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

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Carey Perloff, *Artistic Director* • Heather Kitchen, *Managing Director*

presents

AMERICAN BUFFALO

(1975)

by David Mamet

Directed by Richard E. T. White

Scenery by Kent Dorsey
Costumes by Christine Dougherty
Lighting by Peter Maradudin
Sound by Garth Hemphill
Assistant Director Dylan Russell
Dialect Consultant Deborah Sussel
Fight Direction by Gregory Hoffman
Casting by Meryl Lind Shaw
Wigs and Makeup by Rick Echols
Dramaturgical Assistance by Hannah Knapp

THE CAST

(in order of appearance)

Don Dubrow Matt DeCaro
Bob Damon Seawell
Walter Cole, called "Teach" Marco Barricelli

UNDERSTUDIES

Don Dubrow—Tommy A. Gomez
Bob—Jonathan Rhys Williams
Teach—Rod Gnapp

STAGE MANAGEMENT STAFF

Julie Haber, *Stage Manager*
Katherine Riemann, *Assistant Stage Manager*
Les Reinhardt, *Intern*

THE SCENE

Don's Resale Shop, a junk shop in Chicago

THE TIME

One Friday. Act I takes place in the morning. Act II starts around 11:00 that night.

[Chicago] isn't so much a city as a vast way station where three and a half million bipeds swarm with a single cry, "One side or a leg off, I'm gettin' mine." It's every man for himself in this hired air. Yet once you've become part of this particular patch, you'll never love another. Like loving a woman with a broken nose, you may find lovelier lovelies. But never a lovely so real.
— *Chicago: City on the Make*, by Nelson Algren (1951)

There will be one 15-minute intermission.

American Buffalo is presented by arrangement with Samuel French, Inc.

WHO'S WHO



MARCO BARRICELLI (*Teach*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Night and Day*, *Buried Child*, *For the*

Pleasure of Seeing Her Again, *The Difficulty of Crossing a Field*, *The Beard of Avon*, *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 Theatre Company Subaru; the title roles of *Hamlet*, *Henry V*, and *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*. Barricelli is a graduate of The Juilliard School.



MATT DeCARO (*Don Dubrow*) was seen most recently as Dave Moss in *Glengarry Glen Ross* at the Dublin Theatre Festival, to which the produc-

tion was invited after a successful run with the Steppenwolf Theatre Company. At A.C.T. he has appeared in *A Streetcar Named Desire*, *Machinal*, and *Dark Rapture*. Recent Chicago credits include the world premieres of *Spinning into Butter* and *Boy Gets Girl* at the Goodman Theatre. He reprised both roles for their New York openings at Lincoln Center Theater and Manhattan Theatre Club, respectively. Other Goodman credits include *Richard II* and *The Night of the Iguana*. Elsewhere in Chicago he has appeared in *Slaughterhouse V* for the Steppenwolf; *A Midsummer Night's Dream*, *The Mystery Cycle*, and *The House of Blue Leaves* at Court Theatre; *Dinah Was*, *Away*, and *Talley's Folly* at The Northlight Theatre; and *Driving Miss Daisy* and *Laughter on the 23rd Floor* at the Briar Street Theatre. Regional credits include productions at the Dallas Theater Center, Philadelphia Theatre Company, and Alliance Theatre Company, and a very special production of *The Cherry Orchard* at Santa Fe Stages. Film and television credits include *U.S. Marshals*, *Richie Rich*, "Law & Order: SVU," "Cupid," "Turks," "The Untouchables," and "ER," among others.



DAMON SEAWELL (*Bob*) has appeared in *The Unseen Hand* and *Balm in Gilead* at the Magic Theatre; the West Coast premieres of *No Mercy* and *Hidden*

Parts with the Encore Theatre Company; and *Scapin* with the Odyssey Theatre Ensemble in Los Angeles. Film and television credits include *Prime Time Kid*, *The Grail*, *Schizopolis* (dir. Steven Soderbergh), "Titus," "Dodge's City," "Chicago Hope," and "Freakylinks." Seawell earned his B.A. from Louisiana State University and his M.F.A. from the A.C.T. Master of Fine Arts Program.

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.

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WHO'S WHO



TOMMY A. GOMEZ

(*Understudy*) recently returned from a season with the Georgia Shakespeare Festival, where he appeared in *The*

Two Gentlemen of Verona, *Death of a Salesman*, and *The Merry Wives of Windsor*. At A.C.T. he has performed in *Enrico IV* and in seven productions of *A Christmas Carol*. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California's juvenile justice system, and in the A.C.T. Summer Training Congress.



ROD GNAPP

(*Understudy*) has been acting in theaters around the Bay Area for the last 15 years. He has been seen at A.C.T. in *Glengarry Glen Ross*, *Juno and the*

Paycock, *The Royal Family*, and *Dark Rapture* and in numerous productions at Berkeley Repertory Theatre. He was last seen locally in Tony Kushner's *Homebody/Kabul* at Berkeley Rep and as John Proctor in *The Crucible* at Marin Theatre Company. He also appeared in the world premiere of Sam Shepard's *The Late Henry Moss*. Gnapp also does voice-over work, as well as film and television.

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JONATHAN RHYS WILLIAMS

(*Understudy*) just completed a critically acclaimed run of *The Woman in Black* for the Delta King Theatre in Sacramento. Other

Northern California credits include *The Blue Room* for Theatre on San Pedro Square; *Charley's Aunt*, *Floyd Collins*, *Triumph of Love*, *Violet*, *Under Milkwood*, and *Galileo* for TheatreWorks; *Biederman and the Firebugs*, *A View from the Bridge*, *Amateur Night at the Big Heart*, *Cumberland Blues*, and *Angry Housewives* for San Jose Stage Company; *King Lear* and *Merry Wives of Windsor* for the San Francisco Shakespeare Festival; *Twelfth Night* and *The Taming of the Shrew* for the Tahoe Shakespeare Festival; *The Beauty Queen of Leenane* for the B Street Theatre in Sacramento; and *Phantom* and *Three Musketeers* for American Musical Theatre of San Jose. Williams has been recognized on many occasions for his work, including several Dean Goodman Choice Awards and a Bay Area Theatre Critics' Circle Award.

DAVID MAMET (*Playwright*) is the author of the plays *Oleanna*, *Glengarry Glen Ross* (1984 Pulitzer Prize and New York Drama Critics' Circle Award), *American Buffalo*, *The Old Neighborhood*, *A Life in the Theater*, *Speed-the-Plow*, *Edmond*, *Lakeboat*, *The Water Engine*, *The Woods*, *Sexual Perversity in Chicago*, *Reunion*, *The Cryptogram* (1995 OBIE Award), and *Boston Marriage*. His translations and adaptations include *Red River*, by Pierre Laville, and *The Cherry Orchard*, *Three Sisters*, and *Uncle Vanya*, by Anton Chekhov. His films include *The Postman Always Rings Twice*, *The Verdict*, *The Untouchables*, *House of Games* (writer/director), *Oleanna* (writer/director), *American Buffalo*, *Glengarry Glen Ross*, *Vanya on 42nd Street*, *Homicide* (writer/director), *The Spanish Prisoner* (writer/director), *Hoffa*, *The Edge*, *Wag the Dog*, *The Winslow Boy* (writer/director), *State*

and *Main* (writer/director), *Lakeboat*, *Hannibal*, and *Heist* (writer/director). Mamet is also the author of *Warm and Cold*, a book for children with drawings by Donald Sultan, and two other children's books, *Passover* and *The Duck and the Goat*; *Writing in Restaurants*, *Some Freaks*, and *Make-Believe Town*, three volumes of essays; *The Hero Pony*, a book of poems; *Three Children's Plays*, *On Directing Film*, *The Cabin*, and the novel *The Village*. His most recent writings include a new play, *The Tragedy of Dr. Faustus*; a novel, *The Old Religion*; an acting book, *True & False*; and the films *The Diary of a Young London Physician*, *Whistle*, and *The Shadow Box*.

RICHARD E. T. WHITE (*Director*) is chair of the theater department at Seattle's Cornish College of the Arts, where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Toin and Gakushuin universities and was resident director at Tokyo's Theatre Company Subaru. In addition to serving as artistic director of San Francisco's Eureka Theatre and the Wisdom Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (*The Marriage of Figaro*, *Taking Steps*), Berkeley Repertory Theatre, the Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theater, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Intiman Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/performer Rinde Eckert and composer Paul Dresher, he developed and directed the electronic opera *Slow Fire*, which has been performed at venues throughout the United States and Europe. White has received eight Bay Area Theatre Critics' Circle Awards and eight Drama-Logue Awards for outstanding direction. Recent

WHO'S WHO

directing credits include Dael Orlandersmith's *Monster* at ACT Theatre and *The Beauty Queen of Leenane*, *Spinning into Butter*, and *Copenhagen* at Seattle Rep.

KENT DORSEY (*Set Designer*) has designed scenery and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, Milwaukee Repertory Theater, and Seattle Repertory Theatre. His New York theater productions include *About Time*, *Alligator Tales*, *Another Antigone*, *The Cocktail Hour*, *Silence*, *Suds*, and *Yankee Dawg You Die*. Dorsey designed the scenery and lighting for *Silence/Chinmoku*, a world premiere in Tokyo by The Subaru Acting Company and the Milwaukee Repertory Theater. His scenic design has been seen at A.C.T. in *Light Up the Sky*, *Pygmalion*, *The Pope and the Witch*, and *The Marriage of Figaro*. Lighting designs at A.C.T. include *The Pope and the Witch*, *Bon Appétit!*, and *The Late Great Ladies of Blues and Jazz* (1992).

CHRISTINE DOUGHERTY (*Costume Designer*) has previously designed for A.C.T.: *Taking Steps*, *The Pope & The Witch*, and *The Play's The Thing*. She designed the world premiere of *The Late Henry Moss*, written and directed by Sam Shepard, for the Magic Theatre/Theatre on the Square, starring Nick Nolte, Sean Penn, Woody Harrelson, James Gammon, Cheech Marin, and Sheila Tousey. Her recent credits include *House & Garden* and *Who's Afraid of Virginia Woolf?* for GEVA Theatre and *Pavilion* for the Old Globe Theatre. New York theater credits include *About Time* with James Whitmore and Audra Lindley. Other theater credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Milwaukee Repertory Theater,

Cleveland Play House, ACT (Seattle), Studio Arena Theatre, Indiana Repertory Theatre, San Jose Repertory Theatre, Westwood Playhouse, San Diego Repertory Theatre, California Shakespeare Festival, Valparaiso Opera, Long Beach Opera, Opera San Jose, BalletMet, and Chicago Repertory Dance Ensemble. Film credits include *Boys' Night Out* and *The Outsiders*. Dougherty has worked for Bulgarian artist Christo as troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects *Running Fence*, *Wrapped Walkways*, *Surrounded Islands*, *Wrapped Reichstag*, *Le Pont-Neuf Empaqueté*, and *The Umbrellas* with her father, Ted Dougherty.

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 *Night and Day*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "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 *The Oresteia* and *Homebody/Kabul* 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 sixth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *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). 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*.

JULIE HABER (*Stage Manager*) is the administrative stage manager for A.C.T. This season she stage-managed *Lackawanna Blues* and assisted on *Night and Day*; she recently stage-managed A.C.T. productions of *For the Pleasure of Seeing Her Again*, *Blithe Spirit*, *James Joyce's The Dead* (also at the Huntington Theatre Company), "Master Harold"...and the boys, and Richard Nelson's *Goodnight Children Everywhere*. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

KATHERINE RIEMANN (*Assistant Stage Manager*) has worked on several productions in the Bay Area over the last few years: *Wrong Mountain*, *The Invention of Love*, *The House of Mirth*, *Shockheaded Peter*, *Frank Loesser's Hans Christian Andersen*, *Fool Moon*, and *The Difficulty of Crossing a Field* for A.C.T.; *The Oresteia*, *Culture Clash in AmeriCCa*, and *Cloud Nine* at Berkeley Repertory Theatre; and *Serious Money*, *The Beaux' Stratagem*, and *No for an Answer* for the A.C.T. Master of Fine Arts Program.

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard's *Night and*

Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Last season her work also included the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*. Her play *The Colossus of Rhodes* was a finalist for the Susan Smith Blackburn Award and was developed at the O'Neill Playwrights Conference in Waterford, Connecticut, last summer; it will be produced by A.C.T. at Zeum Theater in January 2003. Later this season Perloff will stage Chekhov's *The Three Sisters* with A.C.T.'s core company.

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, 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. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



HEATHER M. KITCHEN

(*Managing Director*) joined A.C.T. in 1996. Since that time, Kitchen has overseen the company's expansion and been instrumental in

fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of

stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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.

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The Downtown Center Garage, opening night sponsor of *American Buffalo*, has had a close relationship with A.C.T. for more than 25 years. Located at the corner of Mason and O'Farrell streets, just steps away from the Geary Theater, the garage provides convenient parking for A.C.T. audiences.

Built in 1955 with a thousand stalls on 11 floors, the garage received accolades for its innovative space utilization, which has since been copied by major garages throughout the world.

Donors who contribute \$1,500 or more to A.C.T. enjoy free parking at the garage during all subscription performances. Other A.C.T. audience members can take advantage of the Downtown Center Garage's evening special to park after 5:30 p.m. and out by 9:30 a.m. for just \$12.50. The garage operates 24 hours a day, seven days a week. General Manager Pete Demos welcomes all A.C.T. patrons to the Downtown Center Garage.

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Heather Kitchen
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Jennifer Williams, *Senior Scenic Artist*
B. J. Frederickson, *Scenic Artist*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Cynthia Quiroga, *Design Assistant*
Brian Perkins, *Administrative Assistant*
Thiem Ma, Quyen Ly, *Tailors*
Kirsten Tucker, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*

Costume Rentals

Callie Floor, *Supervisor*
Maggie Whitaker, *Rentals Assistant*

Properties

Tom Fortier, *Supervisor*
Jeff White, *Assistant*
David Katz, *Artisan*

Wigs

Rick Echols, *Wigmaster*

Geary Theater Stage Staff

Maurice Beesley, *Head Carpenter*
Jim Dickson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
Mark Pugh, Ed Schultz, Tim Wilson,
Stagehands
Todd Bergman, *Wardrobe Supervisor*
Karl Pribram, *Stage Door Monitor*

Interns

Rachel Dulaney, Laurie O'Brien, *Properties*
Amanda Mendelsohn, *Wigs*
K Mauldin, Les Reinhardt,
Stage Management

Jeremy Katz, *Technical Design*
j. j. Bergovoy, *Sound Design*
Claire Townsend, *Costume Shop*
Kyra, *Costume Rentals*

ADMINISTRATION

Jeffrey P. Malloy, *General Manager*
Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Vivien M. Baldwin, *Executive Assistant to the Managing Director & Assistant Secretary to the Board of Trustees*
Barbara Gerber, *Volunteer Coordinator*
Beulah Steen, *Receptionist*

Development

Sharyn Bahn, *Director*
Candler Gibson, *Associate Director*
Michele Casau, *Manager of Individual Giving*
Leah A. Hofkin, *Manager of Foundation and Government Relations*
Anne Marie Sanders, *Development Officer*
Courtney Holst Ebner,
Membership Coordinator
Jen McKay, *Special Events Coordinator*
Sharon Boyce, *Donor Systems Coordinator*
Sarah L. Kahn, *Development Research*
Connie McCue, *Assistant*

Finance

Cheryl Kuhn, *Controller*
Matt Jones, Linda Lauter, Jennifer Starkey,
Associates
Kate Stewart, *Human Resources Administrator*
Tryn Miller, *Office Assistant*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Assistant*
Conchita Payne, *Macintosh IT Associate*

Public Relations

Luis Palomares, *PR Director/Artistic Associate*
Victoria Shelton, *PR Representative*
Jon Wolanske, *PR & Marketing Associate*
Jim Neuner, *PR & Marketing Intern*

Publications

Elizabeth Brodersen, *Editor*
Jessica Werner, *Associate Editor*

Marketing

Andrew Smith, *Director*
Valerie York, *Manager*
Randy Taradash,
Audience Development Manager
Catherine Weis, *Graphic Artist*
Edward Budworth,
Group Sales Representative

Box Office

Richard Bernier, *Manager*
David Engelmann, *Head Treasurer*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Demetrius
Martin, Leslie McNicol, Alberta
Mischke, Ranielle Rodrin, Sam Kekoa
Wilson, *Treasurers*

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Mark C. Peters, *Manager*
Travis Porter, Carol M. Yamasaki, Doris
Yamasaki, *Coordinators*

Teleservices

Cavett Hughes, *Manager*
Stephen Burnham, Carrie Campbell,
Tara Coupland, Anietie Ekanum,
Cathryn Hrudicka, Jeremy Hyde,
Kelly Kelley, Perry Klecak, Jerry Mark,
Melinda McDermott, Alicia Perusse,
Frederic Poirier, John Raymond,
Doug Ross, Nancy Tibbon,
Kenny Tolnay, Jette Vakkala,
Molly Viebrock, *Agents*

Front of House

Larry Vales, *Geary Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Colleen Rosby, *Assistant House Manager*
Joseph Fernandes, Colleen Rosby,
Door Persons
Alberta Mischke, *Guided Tour Director*
Oliver Sutton, *Head of Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/Geary Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Seth Margolies, *Crew*
Curtis Carr, Jr., Mike Fernandez, *Security*

CONSERVATORY

Barbara Hodgen, *Administrator*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Kate Brickley, *Young Conservatory Off-Campus Education Director*
Tom Haygood, *Production Manager*
Maureen McKibben, *Director of Student Affairs*
Jerry Lopez, Susan Pace, *Financial Aid*
Jack Sharrar, *Director of Academic Affairs*
John Dixon, Mark Jackson, *Conservatory Associates*
Christopher Rader, *Financial Aid/Conservatory Assistant*
Carrie Winchell, *Young Conservatory Assistant*
Matt Jones, *Bursar/Payroll Administrator*
Joe Rosenthal, *Library Coordinator*
Alison Augustin, *Receptionist*

Master of Fine Arts Program

CORE FACULTY

Patrick Anderson, *Humanities*
René Augesen, *Acting*
Marco Barricelli, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Improvisation*
Francine Landes, *Movement*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

ADJUNCT FACULTY

Nancy Benjamin, *Voice*
Glen Canin, *Alexander Technique*
Leslie Felbain, *Mask*
Greg Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Kimberly Hill, *Speech*
Jack Sharrar, *Humanities*

Studio A.C.T.

Andy Alabran, *Acting*
Letitia Bartlett, *Dynamic Movement/Physical Acting/Clowning*
Cynthia Bassham, *Voice and Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
John Dixon, *Acting*
Jeffrey Draper, *Voice and Speech/Acting*
Joseph Feinstein, *Voice and Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Katie James, *Tap Dance*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Brent St. Clair, *Acting*
Ava Victoria, *Singing*
Krista Wigle, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Letitia Bartlett, *Physical Character*
Kate Brickley, *Acting, Voice & Speech*
Mike Carroll, *Acting*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Sarah Fry, *Physical Character*
Jane Hammett, *Musical Theater*
Domenique Lozano, *Director, Shakespeare*
David Maier, *Acting*
Christine Mattison, *Dance*
Kimberly Mohne, *Voice & Speech, Dialects*
Pamela Ricard, *Acting*
Amelia Rosenberg, *Acting*
Andy Sarouhan, *Improvisation*
Jack Sharrar, *Directing*
Craig Slight, *Director, Acting*
John Sugden, *Improvisation, Acting, Jr. Performance Workshop*
Gene Thomas, *Camera*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Sarah Daniels (London),
Resident Playwrights

Accompanists

Carrie Collins
Naomi Sanchez
Lila Zheltova

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.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 through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts

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 two hours 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. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, videos, travel mugs, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refreshments

Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. 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 the first 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.

Rest rooms are located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

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 and funded by the Pew Charitable Trusts.



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



A.C.T. is supported in part by a grant from the National Endowment for the Arts.

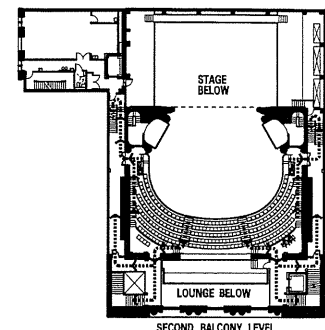
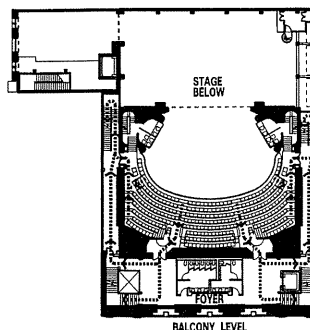
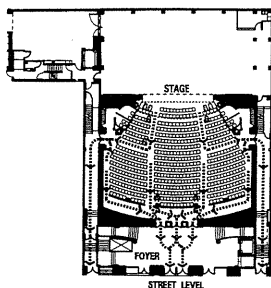


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GEARY THEATER EXITS




GODIVA.
Liqueur

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