

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

NIGHT *and* DAY

by
tom stoppard

directed by
carey perloff

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We are thrilled to announce that A.C.T. has partnered with Encore Media Group, the distinguished Seattle-based custom publisher that produces programs for the major performing arts organizations in the Pacific Northwest, to create a new, A.C.T.-dedicated performance program. Using an innovative self-publishing model, A.C.T. will provide all editorial content for and maintain creative control over our programs, with Encore handling production and advertising sales. The San Francisco Opera, San Francisco Ballet, and Yerba Buena Center for the Arts have joined A.C.T. to work with Encore, as well.

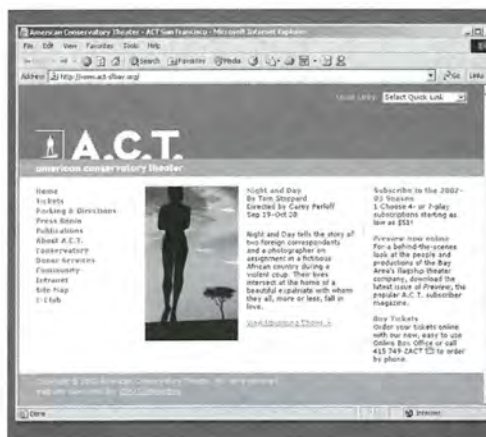
A.C.T.'s new venture with Encore was prompted by this summer's distressing news that Stagebill and Performing Arts, who together had published A.C.T.'s audience programs for more than 25 years, would cease publication as of August 31. The sudden and unexpected demise of two of this country's largest, oldest, and most-respected program publishers created an unprecedented crisis for arts organizations all over the United States, as we all struggled to find replacements in time for our season-opening performances in September.

We regret that due to the high cost of self-publishing, and the short notice we received from Stagebill, we will not be able to include in our programs the extensive dramaturgical information A.C.T. audiences enjoy. As the season progresses, we hope to be able to include more information about each play and its context.

If you would like to know more about *Night and Day*, you can pick up a copy of *Preview*, A.C.T.'s free subscriber magazine, in the box office, or purchase a copy of *Words on Plays*, A.C.T.'s popular and informative performance guides, at the merchandise stand in the lobby. A.C.T. subscribers can have *Words on Plays* sent to their homes by first-class mail before each production begins by subscribing to a full season.

For those of you who do not wish to take your programs home with you, we ask that you place them in the bins provided in the lobby, so we can reuse them on another night.

Please bear with us as we continue to develop the look and feel of the program, and let us know what you think (publications@act-sfbay.org).



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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 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.

GEARY THEATER AUDIENCE PHOTO BY KEN FRIEDMAN



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

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by Tom Stoppard
Directed by Carey Perloff
September 19–October 20, 2002

LACKAWANNA BLUES
Written and performed by
Ruben Santiago-Hudson
Directed by Loretta Greco
October 27–December 1, 2002

A CHRISTMAS CAROL
by Charles Dickens
Adapted by Laird Williamson
and Dennis Powers
Directed by Craig Slight
December 7–29, 2002

**THE LATE GREAT LADIES
OF BLUES AND JAZZ**
Created and performed by
Sandra ReAves-Phillips
December 27–31, 2002

AMERICAN BUFFALO
by David Mamet
Directed by Richard E. T. White
January 9–February 9, 2003

THE DAZZLE
by Richard Greenberg
Directed by Laird Williamson
February 14–March 16, 2003

THE CONSTANT WIFE
by W. Somerset Maugham
Directed by Kyle Donnelly
March 27–April 27, 2003

THE THREE SISTERS
by Anton Chekhov
Directed by Carey Perloff
May 8–June 8, 2003

URINETOWN, THE MUSICAL
Music and lyrics by Mark Hollmann
Book and lyrics by Greg Kotis
Directed by John Rando
Choreography by John Carrafa
June 24–July 27, 2003

FROM THE ARTISTIC DIRECTOR



“I like the way you have such a good time, dashing about for the glory of *The Globe*,” smiles Ruth Carson, the seductive heroine of Tom Stoppard’s *Night and Day*, as she eyes a naïve young reporter who has landed in her African home. No one in my experience has such a good time making theater as Tom Stoppard, which is probably why working on his plays is such a particular pleasure. Stoppard loves people who do things well, particularly people who do arcane things well, like translating Latin poetry or designing landscapes, or photographing explosions in a war zone. A master craftsman himself, he is fascinated by craftsmanship in others. And in *Night and Day*, he

lavishes his fascination on a profession that does not always receive such positive attention: journalism.

We chose to launch this season at A.C.T. with his 1978 play *Night and Day* in part because, in the wake of recent international events, we as a country are suddenly more aware of the role journalists are playing in our lives. We have begun to look with new eyes at the by-lines of people who risk their lives in remote places to tease out the complexities of breaking news. We have begun to understand that, as photographer George Guthrie says in *Night and Day*, when it comes to murky, dangerous situations, “information is light. Information, in itself, about anything, is light.” The journalists in this play jostle and compete with each other to seek out that light, and in the process, their own emotional and personal lives are transformed.

We have found in working on *Night and Day* that the brotherhood of international journalism is not unlike the brotherhood of theater: it follows its own rules and creates a kind of permanent mobile family that holds its members together in spite of ego, competition, chaos, and desire. More than ever, keeping these loose “families” together seems imperative. Tom Stoppard has been a key and beloved member of the A.C.T. family for almost as long as this theater has existed. He has brought joy and light and complexity and great laughs to the Geary Theater many times. We are grateful and thrilled that he is with us again, and that he is helping us to launch what we hope will be our most exciting season yet. Welcome, and thank you for being here!

Carey Perloff
Artistic Director

PHOTO OF CAREY PERLOFF IN *NIGHT AND DAY* REHEARSAL BY KEVIN BERNE



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

presents

NIGHT AND DAY

(1978)

by Tom Stoppard

Directed by Carey Perloff

<i>Scenery by</i>	Annie Smart
<i>Costumes by</i>	Judith Anne Dolan
<i>Lighting by</i>	Peter Maradudin
<i>Sound by</i>	Garth Hemphill
<i>Dramaturg</i>	Paul Walsh
<i>Dialect Consultant</i>	Deborah Sussel
<i>Fight Direction by</i>	Gregory Hoffman
<i>Casting by</i>	Meryl Lind Shaw
<i>Wigs and Makeup by</i>	Rick Echols
<i>Assistant Director</i>	Rona Waddington

THE CAST

(in order of appearance)

<i>George Guthrie</i>	Paul Whitworth
<i>Francis</i>	Gregory Wallace
<i>Ruth Carson</i>	René Augesen
<i>Alastair Carson</i>	Harley Grandin/Zachary Lenat
<i>Dick Wagner</i>	Marco Barricelli
<i>Jacob Milne</i>	T. Edward Webster
<i>Geoffrey Carson</i>	Anthony Fusco
<i>President Mageeba</i>	Steven Anthony Jones

UNDERSTUDIES

George Guthrie, Dick Wagner—Tommy A. Gomez
Ruth Carson—Emily Ackerman; *Jacob Milne, Geoffrey Carson*—Rod Gnapp
President Mageeba, Francis—Rhonnie Washington

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
Julie Haber, *Assistant Stage Manager* • K Mauldin, *Intern*

TIME AND PLACE

Night and Day takes place in the late 1970s in Kambawe, a (fictitious) former British colony in Central Africa.

There will be one 15-minute intermission.

Special Thanks to

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THE CRUCIAL THING

Tom Stoppard on *Night and Day*

BY JESSICA WERNER

Tom Stoppard once told critic Kenneth Tynan that the only thing that would ever make him leave England was control over free speech. For audiences familiar with the extravagant wordplay and primacy of intellectual pursuits in all of Stoppard's plays, this deep-seated conviction in the free, untrammelled traffic of ideas should come as no surprise. From *Rosencrantz and Guildenstern Are Dead* (1967) to his newest work, *The Coast of Utopia* (a nine-hour trilogy, which opened at London's National Theatre in July), Stoppard has trumpeted the fundamental

human desire to question, to scrutinize, and to expose unfamiliar, even obscure, thoughts to the light. As the biographer Hannah Jarvis says in *Arcadia* (1993), it's the questioning, more even than the elusive answers, that ultimately counts: "It's wanting to know that makes us matter. Otherwise we go out the way we came in."

ALL STORIES ARE WORTH TELLING

When Stoppard wrote *Night and Day* in the late 1970s, he fulfilled a longstanding desire to tackle head-on the subjects of journalism and the free press—which he called "the crucial thing, the one thing that makes a free society different from an unfree one." While the relative psychological realism of *Night and Day* was a stylistic shift for Stoppard—coming on the heels of his more absurdist hits *Jumpers* (1972) and *Travesties* (1974)—the play, thematically, sits squarely alongside his other works as it explores the very nature and methods of storytelling itself. *Night and Day* remains Stoppard's most personal expression to date of his abiding passion for the journalistic enterprise, and is also one of his most strident indictments of the oppressive forces that curtail free expression and make a free press worth fighting for. As the intrepid young reporter Jacob Milne says in the play, "No matter how imperfect things are, if you've got a free press, everything is correctable. Without it, everything is concealable."

When the play premiered in 1978, some critics, to Stoppard's astonishment, read *Night and Day* as an attack on the press, missing entirely the point he seems to make at the play's heart—that all stories are worth telling, and that taking seriously, with informed precision, every side of a question can make not just for good journalism, but for good drama.

"It is a debate, isn't it?" said Stoppard of *Night and Day* in a recent interview, as he prepared to revisit the script in preparation for A.C.T.'s production. Stoppard has since made significant changes to his 1978 text and was in residence at A.C.T. for the final week of technical rehearsals and preview performances to, as he says, "adjust the corners a bit" of a play about which he has always cared deeply.

Stoppard views the misunderstandings with those early critics in hindsight as a "lovers' tiff," and explains that the play "is an argument, rather than an editorial for or against the press. Apart



ABOVE: PHOTO OF TOM STOPPARD, 1983 © MICHAEL ROMANOS (www.michaelromanos.com). OPPOSITE (L TO R): WORLD WAR II CORRESPONDENT RUSS MUNRO (PHOTO © HULTON-DEUTSCH COLLECTION/CORBIS); KEN CLARKE OF THE *DAILY TELEGRAPH*, JOHN PLATTER OF UPI, AND WALTER PARTINGTON OF THE *DAILY EXPRESS* HITCH A RIDE TO THE BIAFRAN WAR WITH NIGERIAN TROOPS, 1967; WAR PHOTOGRAPHER TIM PAGE IN CAO LANH, VIETNAM, 1965 (FROM THE TIM PAGE COLLECTION).



**“I THINK THE GLAMOUR OF BRINGING THE NEWS BACK FROM
A DISTANT PLACE, ESPECIALLY A WAR, WILL ALWAYS BE
INTERESTING. IT WILL ALWAYS BE DRAMATIC.”**

Tom Stoppard

from anything else, *Night and Day* is a work of fiction in which various people argue and put forth points of view.”

The three journalist characters in *Night and Day* represent three very different approaches to covering the news and debate the questions of what makes a good correspondent and what constitutes responsible reporting. Milne, the freelancer covering his first international “hot spot,” is idealistic, passionate, and exceedingly articulate, and speaks more than any other character for the playwright’s own conviction that a free press is inextricable from a free society and is worth risking everything to uphold. Australian correspondent Dick Wagner, by contrast, the cocky seasoned veteran writing for London’s *Sunday Globe*, is more of an opportunist (a “fireman” reporter, leaping from crisis to crisis around the world), whose careerism and obsession with breaking the story carry more weight than any moral imperative. George Guthrie, the most laconic of the three, is emotionally rattled by the suffering he’s witnessed, yet embodies the photographer’s bias that actions speak louder than words and that nothing tells a story like a grisly picture. Ruth Carson, the lonely expatriate wife at whose house the reporters lives—and stories—intersect, represents the toll of another kind of journalism altogether, as the victim of the voracious British tabloid press that hounded her following a divorce back in London.

Living up to his reputation for seamlessly weaving more ideas into one play than many playwrights manage in an entire

career, Stoppard in fact examines in *Night and Day* just about all that is right and wrong with the Fourth Estate—the heroism and sense of adventure, the

fierce competitiveness, the fine line between exploitation and information, and, perhaps most importantly, the question of whether a story is ever worth dying for. “I still think the press is vitally and crucially important to a civilized society,” he says. “That is not to say that it can’t be improved.”

“MY FIRST AMBITION”

“I got into journalism quite casually really, but it bit me quite deep,” says Stoppard of his early experiences as a journalist. “It certainly took hold of me when I was in it.” Stoppard dropped out of school in 1954, at the age of 17, to take his first writing gig as a junior newspaper reporter for Bristol’s *Western Daily Press*. He dreamt of being a great foreign correspondent: “My first ambition was to be lying on the floor of an African airport while machine-gun bullets zoomed over my typewriter.” Within two years he was writing feature stories, but he calls his early



journalism “indefatigably facetious” and self-referential. Nevertheless, in 1958, the *Bristol Evening World* offered him a position as a feature writer, humor columnist, and drama critic, which brought him into the world of theater.

He began frequenting Bristol’s Old Vic, where 24-year-old Peter O’Toole’s performance as Hamlet had “a tremendous effect” on Stoppard. “It was everything it was supposed to be,” he remembers. “It was exciting and mysterious and eloquent. I used to dash back from evening jobs, or rather get the reporter on the rival newspaper to cover for me, to catch the end of it.” By 1960 Stoppard had completed his first full-length play, *A Walk on the Water* (later produced in 1968 as *Enter a Free Man*), and left journalistic aspirations behind to write for the theater, not just about it.

“Journalism was a way of life which I enjoyed while I was in it,” he says, “and probably would have gone on enjoying for quite a long time—but ultimately probably not. I think reporting is a young man’s game.” He is among the world’s most productive playwrights (and most voracious readers), yet calls himself “quite lazy.” “I work harder than I used to when I was a reporter, but it feels different. I do it for myself. I like working for myself and not being told where to go and so on. But I enjoyed being the lowly journalist when I was one.” Stoppard also dismisses much of his early feature writing as “the fringes of journalism.” “What I mean by journalism is getting the news,” a trade with which he has always remained fascinated.

“I read three newspapers a day as a minimum, five on Sunday,” he once told theater critic Mel Gussow. “I’m addicted to newsprint and the weekly periodicals. They stack up behind me, and I seem to be pathologically incapable of throwing them away. Eighty percent of my reading goes on newsprint.” Stoppard has always had immense admiration for the men and women on the front lines of information gathering, whom he puts center stage in *Night and Day*. “I didn’t set out thinking that I wanted to write a play about foreign correspondents, but I did feel I had a play in me about newspapers,” he says, recalling the narrative choice “to come at the subject through the actions of foreign correspondents working abroad in a dangerous war.

“Perhaps more so in those days than now, but I was always kind of a romantic about journalism. I thought the practice was a very important one, and I admired journalists who did their jobs in dangerous situations.”

THE COMPLEXITIES OF COVERING WAR

Stoppard wrote *Night and Day* at a time when foreign correspondents were very much in the news themselves, much as they are today. Stoppard says he remembers being affected by the 1977 book *Dispatches*, a kaleidoscopic account of Michael Herr’s experiences covering Vietnam, that has since become a literary icon for the horrifying, and at times paradoxically exhilarating, complexities of covering war. “I remember the photojournalist

Tim Page being quoted as saying something like ‘war is glamorous,’” says Stoppard. (Page was the high-energy, drug-addled photojournalist who served as the inspiration for Dennis Hopper’s legendary character in *Apocalypse Now*.)

One of *Night and Day*’s most pertinent questions—particularly when asked in the context of the post-9/11 world, in which reporters are increasingly at risk around the globe and readers are hungry for news reports that shed light on global conflicts—is why someone would choose to court such enormous danger to get a story. Does reporting foreign news to readers back home, many of whom are unlikely to give it more than a cursory glance, justify risking one’s life?

Stoppard has called reporting an “adventure,” but he has also been quick to remind that it is foremost a business, and not only a public trust. “I was very

interested in the idea of the war correspondent who fights for the privilege of being sent into an arena where he stands a good chance of being killed or wounded for what is, in the real world, a commercial enterprise,” he says of his inspiration for *Night and Day*.

“News is overtaken so quickly,” Stoppard says, lamenting that important stories can have an absurdly short shelf-life, as they are pushed off the front pages by editors driven by the profit motive to churn out new stories at a relentless pace, trying to keep one step ahead of the public’s perceived short attention

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BUT IT’S WORSE IN PLACES
WHERE EVERYBODY IS
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INFORMATION IS LIGHT.
INFORMATION, IN ITSELF,
ABOUT ANYTHING,
IS LIGHT.”**

George Guthrie,
Night and Day

span. “A story somehow used to last longer. I think stories get erased by the next story too quickly.”

Stoppard most likely modeled the country of Kambawe in *Night and Day* on several postcolonial African nations—the Congo, Nigeria, and Ethiopia, in particular—whose political turmoil was headlining the news in the 1960s and ’70s, yet which are now hardly mentioned. “Africa in a strange way has been abandoned by western journalism in general,” says Stoppard. “I think there is as much news happening in Africa, of the same kind [as in *Night and Day*], but it doesn’t seem to have as much focus for western newspaper readers.”

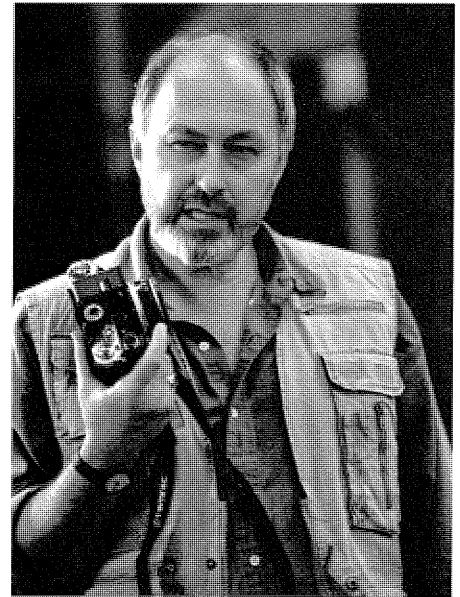
“IT WILL ALWAYS BE DRAMATIC”

Even Stoppard, a self-confessed news junkie, has a deep-rooted love-hate relationship with journalism, and—like the characters in *Night and Day*—still struggles with his views on the press, believing as fervently as ever that papers are a crucial “line of defense” for a true democracy, yet harboring real concerns about the devolution and dubious motives of the mainstream press. “I think the power of journalism is used much more casually, and irresponsibly, especially about personal individuals.” (Stoppard knows all too well the prying powers of today’s newspapers; his divorce from his second wife Miriam and relationship with actress Felicity Kendal were tabloid fodder in the UK for more than two years.)

“I think it is a strange profession now. There’s rarely a penalty for failure or for error. Mistakes never seem to be as important as they used to be and they aren’t taken as seriously. My impression is that people used to rely on newspapers to tell

them the truth much more than they do nowadays. I don’t think people really have much faith in newspapers, which I think is a pity—but not surprising.”

While certain aspects of reporting portrayed in *Night and Day* have changed quite dramatically since Stoppard wrote the play—namely, technology allowing near-instant transmittal of copy from almost anywhere, the increasing numbers of women journalists in the field, and tabloid journalism’s even deeper entrenchment in our lives—Stoppard acknowledges that the issues at the play’s heart remain remarkably germane. “I think the glamour of bringing the news back from a distant place, especially a war, will always be interesting. It will always be dramatic.” ■



ON NIGHT AND DAY

AUDIENCE EXCHANGES

Free postperformance discussions with the actors and other members of the audience

Tuesday, October 1 (after the 7 p.m. performance); Sunday, October 6 (matinee); Wednesday, October 16 (matinee)



**A New “Behind the Footlights” Event!
TOM STOPPARD’S NIGHT AND DAY:
THE THEATER OF
INTERNATIONAL REPORTING**

Saturday, September 28, 10:30 a.m.–noon
Geary Theater

Panelists Include:

Phil Bronstein, executive editor
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Julie McCarthy, London Bureau Chief
of National Public Radio

Orville Schell, dean of the Graduate School
of Journalism at UC Berkeley

Moderated by **Carey Perloff**

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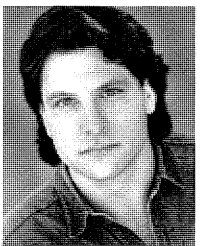
NIGHT AND DAY IN REHEARSAL AT A.C.T.: PAUL WHITWORTH (GEORGE GUTHRIE); T. EDWARD WEBSTER (JACOB MILNE); RENÉ AUGESEN (RUTH CARSON). PHOTOS BY KEVIN BERNE.

WHO'S WHO



RENÉ AUGESEN* (*Ruth Carson*), an A.C.T. associate artist and core acting company member, made her Geary Theater debut two seasons ago in

The Misanthrope; she appeared last season in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, and *Buried Child*. New York credits include *Spinning into Butter* at Lincoln Center Theater, *Macbeth* (with Alec Baldwin and Angela Bassett) at the Public Theater, *It's My Party...* (with F. Murray Abraham and Joyce Van Patten) at the Arc Light Theater, and *Overruled* with the Drama League. Regional theater credits include *Mary Stuart* (directed by Carey Perloff) at the Huntington Theatre Company; several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and 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.



MARCO BARRICELLI* (*Dick Wagner*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Buried*

Child, *For the Pleasure of Seeing Her Again*, *The Difficulty of Crossing a Field*, *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*, 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.



ANTHONY FUSCO* (*Geoffrey Carson*) has been seen at A.C.T. in *Celebration* and *The Room*, *A Christmas Carol*, *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 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.

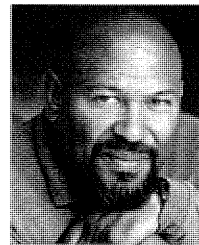
Television credits include "The Sopranos," "Law & Order," "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based soaps. Fusco is a graduate of The Juilliard School.



HARLEY GRANDIN

(*Alastair Carson*) makes his professional theater debut in *Night and Day*, although he has had many roles in school

plays, including his performance as Young Patrick in the musical *Mame*, a Parent Association fundraiser. In addition to his interest in acting, Harley also has a passion for circus arts—static trapeze and Spanish rope—as well as magic, which he has studied with a professional magician for more than a year. Harley will perform as a junior magician at a birthday party this winter; he also plays trumpet in his school orchestra.



STEVEN ANTHONY

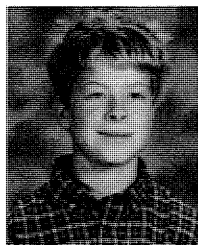
JONES* (*President Mageeba*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in

Buried Child, *A Christmas Carol* (Ebenezer Scrooge), *Celebration* and *The Room*, "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*, and *Feathers*. 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

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

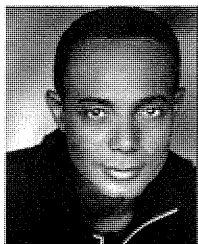
WHO'S WHO

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."



ZACHARY LENAT (*Alastair Carson*) makes his stage debut in *Night and Day*. He is a sixth-grade student at Borel Middle School in San

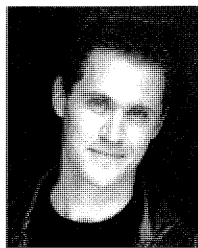
Mateo, as well as a student in the A.C.T. Young Conservatory. His interests include soccer, computer games, tennis, and collecting "Yu-gi-oh" cards.



GREGORY WALLACE* (*Francis*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Blithe Spirit*, Harold

Pinter's *Celebration* and *The Room*, "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 Festival, *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*. Wallace is a graduate of the Yale School of Drama.



T. EDWARD WEBSTER* (*Jacob Milne*) is a 2002 graduate of the A.C.T. Master of Fine Arts Program. His A.C.T. credits include *Edward II*, *A*

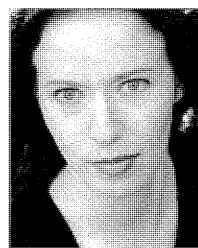
Christmas Carol, and the world premiere of Marc Blitzstein's *No for an Answer* (directed by Carey Perloff) at Zeum Theater. Theater credits also include *Cymbeline*, *The Skin of Our Teeth*, *Romeo and Juliet*, and *Macbeth* at the California Shakespeare Festival, and *The Taming of the Shrew* at Pioneer Memorial Theatre.



PAUL WHITWORTH* (*George Guthrie*) acted with the Royal Shakespeare Company in Stratford-upon-Avon and London

from 1976 to 1982. Other UK work includes appearances with Birmingham Repertory Theatre, The Sheffield Crucible Theatre, and the Cambridge Theatre Co. Work in the United States includes *Pygmalion* at Seattle Repertory Theatre; *Angel Street* at Indiana Repertory Theatre; and *Amadeus*, *The Dresser*, *Damn Yankees*, *Waiting for Godot*, *Othello*, and the title roles of *Hamlet*, *Richard III*, *Tartuffe*, and *Kean* at Shakespeare Santa Cruz. Whitworth recently directed *Arms and the Man*, *Cinderella*, and *Gretel & Hansel* for Shakespeare Santa Cruz. He directed the first English-language production of Tirso de Molina's *The Rape of Tamar* for the Lyric Hammersmith in London in his own translation (published by Oberon Press, London). Whitworth is currently on leave from his post as artistic director of

Shakespeare Santa Cruz. He studied modern languages at the Universities of St. Andrews and Oxford.



EMILY ACKERMAN* (*Understudy*) was seen most recently in *The Seagull* at the California Shakespeare Festival, where she has

performed previously in *Twelfth Night*, *Romeo and Juliet*, *The Skin of Our Teeth*, *Love's Labour's Lost*, and *Rosencrantz and Guildenstern Are Dead*, among others. Other Bay Area theater credits include *The Entertainer*, *St. Joan*, and *The Weir* with the Aurora Theatre Company, *Kissing the Witch* at the Magic Theatre, *Candida* at Marin Theatre Company, *Translations* at Center Rep, and *The Glacier Bay Miner's Museum* at Phoenix II (for which she received a Bay Area Theatre Critic's Circle Award). In New York Ackerman appeared in Red Poppy Theatre's production of *Pelleas and Melisande*. She is currently on the drama faculty at Redwood High School.

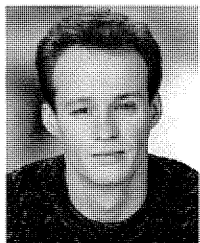


TOMMYA. GOMEZ (*Understudy*) has just returned from a season with the Georgia Shakespeare Festival where he played Launce in

The Two Gentleman of Verona, Charlie in *Death of a Salesman*, and Pistol in *The Merry Wives of Windsor*. At A.C.T. he has performed in *Enrico IV* and in six productions of *A Christmas Carol*. Other theater credits include Berkeley Repertory Theatre, 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

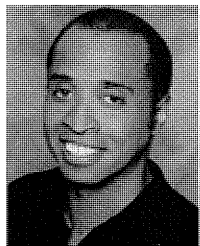
WHO'S WHO

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*.



RHONNIE WASHINGTON (*Understudy*) is on the faculty of the theater arts department, within the College of Creative Arts, at San Francisco State University. He earned a Ph.D.

from the University of Michigan, Ann Arbor, with a major in directing and a minor in theater history and criticism. His most recent directing project, *When You Comin' Back, Red Ryder?*, by Mark Medoff, was invited to the Kennedy Center/American College Theatre Festival regional finals. He was last seen onstage in Thick Description's production of Brighde Mullin's Glickman Award-winning play, *Dominant-Looking Males*. Washington was honored by the *San Francisco Bay Guardian* with a Goldie

(*Guardian* Outstanding Local Discovery) Award in 1999 and 2001. He holds the distinction of being the only multiple Goldie Award winner.

TOM STOPPARD (*Playwright*) worked as a freelance journalist while writing radio plays, a novel (*Lord Malquist and Mr. Moon*), and the first of his plays to be staged in England, *Rosencrantz and Guildenstern Are Dead*, winner of the 1968 Tony Award for best play. His subsequent plays include *The Real Inspector Hound, After Magritte, Jumpers, Travesties* (Tony Award), *Every Good Boy Deserves Favour* (with André Previn), *Night and Day, The Real Thing* (Tony Award), *Hapgood, Arcadia* (Olivier Award, New York Drama Critics' Circle Award, and Tony Award nomination; directed by Carey Perloff at A.C.T. in 1995), *Indian Ink* (directed in its American premiere by Perloff at A.C.T. in 1999), *The Invention of Love* (directed in its American premiere by Perloff at A.C.T. in 2000), and his most recent plays, the trilogy *The Coast of Utopia*, which opened at London's National Theatre in August.

Stoppard's translations and adaptations include Chekhov's *The Seagull*, Lorca's *The House of Bernarda Alba*, Schnitzler's *The Undiscovered Country* and *Dalliance*, Nestroy's *On the Razzle*, Vaclav Havel's *Largo Desolato*, and *Rough Crossing* (based on Ferenc Molnar's *The Play in the Castle*). He has written screenplays for *Despair, The Romantic Englishwoman* (coauthor), *The Human Factor, Brazil* (coauthor), *Empire of the Sun, The Russia House, Billy Bathgate, Rosencrantz and Guildenstern Are Dead* (which he also directed and which won the Prix d'Or for best film at the 1990 Venice Film Festival), *Shakespeare in Love* (Golden Globe and Academy awards with coauthor Marc Norman), and *Enigma*. Stoppard received a knighthood in 1997.

ANNIE SMART (*Scenic Designer*), as a former UK resident, designed sets and

costumes for dozens of theaters in London, including the Joint Stock Theatre, Royal Court, Hampstead Theatre, Bush Theatre, Stratford East, Shared Experience, Almeida, and Old Vic. Other UK credits include *Woyzeck, Medea, Georges Dandin, and The Bald Prima Donna* as resident designer for the Leicester Haymarket Studio; *Miss Julie, Beauty and the Beast, and Gotcha* as head of design for the Liverpool Playhouse; *School for Scandal* and *Hiarwatha* for the Bristol Old Vic Theatre Royal; *The Voyage Inheritance, The Swan, Fire in the Lake, and More Female Trouble* at the Edinburgh Festival; and *The Father, Man, Beast and Virtue, Black Snow, The Mountain Giants, and The Skriker* for the Royal National Theatre. Her U.S. designs include *The Threepenny Opera* for A.C.T.; *Fen* and *Ice Cream and Hot Fudge* for the Public Theater; *Ourselves Alone* at Arena Stage, *The House of Bernarda Alba* at the Guthrie Theater; *Othello* for Theatre for a New Audience, *Nora, The Importance of Being Earnest, and Loot* for La Jolla Playhouse; and *R. Buckminster Fuller: The History (and Mystery) of the Universe* for Foghouse.com in San Francisco. Smart is an associate professor at UC San Diego.

JUDITH ANNE DOLAN (*Costume Designer*) has designed costumes for opera, film, television, and theater, including *For the Pleasure of Seeing Her Again, The First Picture Show, High Society, and Machinal* for A.C.T. She has worked with Harold Prince on *Parade* on Broadway and *Candide* (1997 Tony Award) for New York City Opera, *Willie Stark* for the Houston Grand Opera, Stephen Sondheim's *Merrily We Roll Along* on Broadway, and *The Petrified Prince* at New York's Public Theater (Lucille Lortel Award and Drama Desk Award nomination). Dolan's designs have also been seen at the Abbey Theatre in Dublin, the Kennedy Center, and Brooklyn Academy of Music. Recent work includes *Hollywood Arms,*

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by Carol Burnett and Carrie Hamilton, directed by Harold Prince, for the Goodman Theatre, which opens on Broadway this fall. She is a professor at the UC San Diego department of theater and dance.

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 *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 *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 sixth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *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*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

PAUL WALSH (*Dramaturg*) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including *Buried Child*, *For the Pleasure of Seeing Her Again*, *Celebration* and *The Room*, *Enrico IV*, *The Misanthrope*, and *Edward II*, which he adapted with director Mark Lamos. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he worked on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre* and *Studia Neophilologica*.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, the San Francisco productions of *Jitney* and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley

Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his ninth season at A.C.T., where he worked most recently on *Buried Child*, *The Glass Menagerie*, *The Beard of Avon*, *James Joyce's The Dead*, and *Celebration* and *The Room*. 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.

JULIE HABER* (*Assistant Stage Manager*) is the administrative stage manager for A.C.T. and 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.

A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director)

celebrated her tenth season as artistic director of A.C.T. last year. 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 Tom 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 at A.C.T. in January 2003. This season at A.C.T. Perloff directs Stoppard's *Night and Day* and Chekhov's *The Three Sisters*.

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.

A.C.T. CONTRIBUTORS

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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-sfbay.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.

Beeper!

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.

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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.



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



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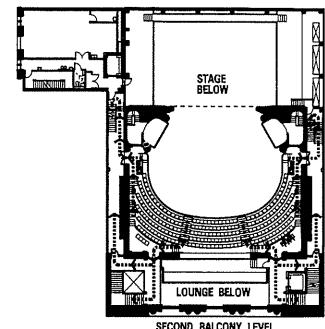
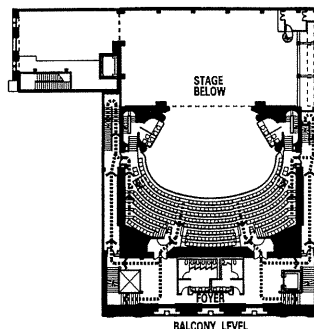
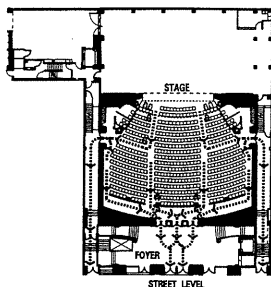


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A.C.T. is funded in part by the California Arts Council, a state agency.

GEARY THEATER EXITS



A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

ARTISTIC

Meryl Lind Shaw, *Casting Director*
Paul Walsh, *Dramaturg*
Peter Maleitzke, *Music Director*
Greg Hubbard, *Casting Associate*
Hannah Knapp, Stephanie Woo,
Literary/Publications Interns

Associate Artists

René Augesen
Marco Barricelli
Steven Anthony Jones
Peter Maleitzke
Luis Palomares
Craig Slight
Gregory Wallace

Artistic Council

Kate Edmunds
David Lang
Margo Lion
Peter Maradudin
Ellen Novack
Charles Randolph-Wright

Directors

Kyle Donnelly
Loretta Greco
Carey Perloff
John Rando
Craig Slight
Richard E. T. White
Laird Williamson

Composers

Lee Hoiby
David Lang

PRODUCTION

Edward Lapine, *Production Manager*
Jeff Rowlings, *Production Supervisor*
Wendy Gilmore, *Production Department Administrator*
Jennifer Caleshu, *Producing Associate*
Miesha Brodsky, *Production Department Assistant*

Designers

Garth Hemphill, *Resident Sound Designer*
Chris Akerlind, *Lighting*
Beaver Bauer, *Costumes*
Myunghee Cho, *Costumes & Scenery*
Jeff Curtis, *Sound*
Kent Dorsey, *Scenery*
Christine Dougherty, *Costumes*
Judith Dolan, *Costumes*
Kate Edmunds, *Scenery*
Ralph Funicello, *Scenery*
James F. Ingalls, *Lighting*
Brian MacDevitt, *Lighting*
Peter Maradudin, *Lighting*
Anna R. Oliver, *Costumes*
Scott Pask, *Scenery*
Nancy Schertler, *Lighting*
Annie Smart, *Scenery*
Jim Vermeulen, *Lighting*
Kimberly J. Scott, *Lighting Design Associate*
Dustin O'Neill, *Scenic Design Associate*

Stage Management

Julie Haber, *Administrative Stage Manager*
Elisa Guthertz, Shona Mitchell,
Katherine Riemann, Francesca Russell,
Kimberly Mark Webb, *Stage Managers*

Scene Shop

Adam Benes, *Shop Foreman*
Jonathan Young, *Lead Builder*
Leo Loverro, *Mechanic*
Brad Lublin, *Purchasing Agent*
Demarest Campbell, *Chargeman Scenic Artist*
B. J. Frederickson, Jennifer Williams,
Scenic Artists

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, Tim Wilson, *Stagehands*
Todd Bergman, *Wardrobe Supervisor*
Tom Blair, Kevin Shea, *Stage Door Monitors*

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*
Danielle Domingue, *Costume Shop*
Kyra, *Costume Rentals*

ADMINISTRATION

Jeffrey P. Malloy, *General Manager*
Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Nathan Baynard, *Executive Assistant*
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 Ebner, *Membership Coordinator*
Jen McKay, *Special Events Coordinator*
Jay Martin, *Donor Systems Coordinator*
Sarah L. Kahn, *Development Research*
Connie McCue, *Assistant*
Y-Jean Mun, *Special Events 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*

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

Marketing

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Valerie York, *Manager*
Randy Taradash,
Audience Development Manager
Sean O'Donoghue, *Art Director*
Catherine Weis, *Graphic Arts Assistant*
Edward Budworth,
Group Sales Representative

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

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Travis Porter, Carol M. Yamasaki, Doris
Yamasaki, *Coordinators*

Teleservices

Steve Leeds, *Manager*
Janny Hazelaar, Nancy Hermione, Cathryn
Hrudicka, Keith Klipenstein, Miriam
Korpi, Jerry Mark, Frederic Poirier,
Patrick Praetzel, John Raymond, Molly
Viebrock, Sarah Zesmer, *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, *T'ai 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/Clothing*
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*
Robert Witt, *Puppet Theater*

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Sarah Daniels (London),
Resident Playwrights

Accompanists

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Naomi Sanchez
Danny Stevens
Lila Zheltova

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Photo of Steven Anthony Jones by Kevin Berne



Sandra ReAves-Phillips as Ethel Waters

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adapted from Charles Dickens
by Laird Williamson and Dennis Powers
directed by Craig Slight
starring Steven Anthony Jones

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Washington Post

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This exhibition is organized by the American Federation of Arts and The British Museum.

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*This exhibition and its national tour are made possible by Ford Motor Company.
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