NIGHT AND DAY

by tom stoppard

directed by carey perloff
A NEW PROGRAM FOR A.C.T.

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 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 ofPreview, 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-sbay.org).

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ABOUT A.C.T.

Kathrin B. Grigg
Chair  
Carol S. Reben
Caryl Sorokin
Fiduciary
Jonathan D. Joseph
Thompson
Edward J. Dobrinski
Secretary

AMERICAN CONSERVATORY THEATER promotes 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, of 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 Zazu 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 interactions.

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.

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Night and Day 5
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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 naive 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 Gahrbe 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, chess, 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

A.C.T. 2002–03
GEARY THEATER
SEASON

NIGHT AND DAY
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 Slaight
December 7–29, 2002

THE LATE GREAT LADIES OF BLUES AND JAZZ
Created and performed by Sandra ReVay-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

Night and Day by Carey Perloff, Artistic Director  •  Heather Kitchen, Managing Director

NIGHT AND DAY
(1978)
by Tom Stoppard
Directed by Carey Perloff

Scenery by Annie Smart
Costumes by Judith Anne Dolan
Lighting by Garth Hempill
Sound by Paul Walsh
Dramaturg by Deborah Sussel
Dialect Consultant by Gregory Hoffman
Wigs and Makeup by Rick Echoles

The Cast
(in order of appearance)

George Gahrbe  •  Paul Whitworth
Ruth Carson  •  Gregory Wallace
Alistair Carson  •  Rene Augesen
Dick Wagner  •  Harley Grandin/Zachary Lenat
Jacob Miles  •  Marco Baricelli
Geoffrey Carson  •  T. Edward Webster
President Mageba  •  Anthony Fusco
Emily Ackerman  •  Steven Anthony Jones
Ruth Carson  •  Tommy A. Gonzalez

Understudy

George Gahrbe, Dick Wagner—Tommy A. Gonzalez
Ruth Carson—Emily Ackerman; Jacob Miles, Geoffrey Carson—Rod Gnapp
President Mageba, Francis—Ronnie Washington

Stage Management Staff
Kimberly Mark Webb, Stage Manager
Julie Haber, Assistant Stage Manager  •  K Maudlin, Intern

Time and Place
Night and Day takes place in the late 1970s in Kambwe, a fictitious former British colony in Central Africa.

There will be one 15-minute intermission.

Special Thanks to
Jim Bettinger, James Isser, Orville Schell, Neil Henry, Ellen Novack, Jane Holder, Craig Slaight, Kimberley Hill

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Carey Perloff
Artistic Director
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 privacy of intellectual pursuits in all of Stoppard’s plays, this deep-seated conviction in the free, untrammeled 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 (1995), “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 scathing indictments of the oppressive forces that curtail free expression and make a free press worth fighting for.

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 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 "beaman" 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. Ruthe 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 venalistic 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 Britton’s Western Daily Press. He dreamed 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
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journalism "indescribably 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 lazy 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 says 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, which 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 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 transmission 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 acknowledged the issues 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."
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 1961 as Enter a Free Man), and left journalistic aspirations behind to write for the theater, not just about it.

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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); Tuesday, October 8 (matinee), Wednesday, October 16 (matinee).

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

Saturday, September 26, 10:30 a.m.—noon, Gusy Theatre

Panelists Include:

Phil Benson, executive editor of the San Francisco Chronicle

Julie McCarthy, London Bureau Chief of National Public Radio

Oriella Schaff, dean of the Graduate School of Journalism at UC Berkeley

Moderated by Carey Perloff

Supported by the Commonwealth Club of California

Tickets are $15; $10 for A.C.T. subscribers and Commonwealth Club members.

415 749-2AC (2228) or www.aact.org

10 American Conservatory Theater

Night and Day 11
RENE AUGUSEN (Rush Carson), an A.C.T. associate artist and core acting company member, made her Geary Theatre debut two seasons ago in The Missaephe, the appearance last season in Celebration and The Room, The Board of Aton, Bithys Spirit, and Buried Child. New York credits include Spinning into Batter at Lincoln Center Theater, Machbeth (with Alec Baldwin and Angela Bassett) at the Public Theater, Dr 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 Gloria Foster) at the Huntington Theater Company; several productions, including the world premieres of The Board of Aton and The Hidden Lands, at South Coast Repertory, and productions at the Great Lakes Theater Festival, Baltimore Center Stage, the Los Angeles Repertory Theatre, 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 Secret Magie. Augusen is a graduate of the Yale School of Drama.

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MARCO BARCELLI (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 Cricket on the Hearth, The Board of Aton (as Edward de Vere), Celebration and The Room, Enrions IV’ (title role, Dean Goodman Award), and The Missaephe. On Broadway he was in Tom Stoppard’s 111 Real Thing and The Real Inspector Hound. Off-Broadway credits include Simon Gray’s The Holy Theatre, Shaw’s Man and Super Career, David Mamet’s A Life in the Theatre (opposite F. Murray Abraham), and Irr Levy’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 22 Angry Men, the world premiere of Jules Feiffer’s Anthony Ross, and Opera Comique, by Nagle Jackson. Television credits include “The Sopra- nons,” “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) has made his profes- sional theater debut in Night and Day, and although he 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 his birthday party this winter; he also plays trumpet in his school orchestra.

GREGORY WALLACE (President Magueda), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Bithys Spirit, Harold Pinter’s Celebration and The Room, Master Harold… and the boys, The Missaephe, Edward II, A Christmas Carol, Tartuffe, Insurrection: Holding History, and Angels in America (Bay Area Repertory Critics’ Award). Other theater credits include Coney Island, The Whales of Pern, The Quai and the Rebel and The Crooks at Center Stage, and The Beaux Stratagem at Berkeley Repertory Theatre. Television credits include Peter Sellar’s Cabinet of Dr. Ramires, The Beverly Hillbillies, Dark Goddess, “Crime Story,” and Internal Affairs. Wallace is a graduate of the Yale School of Drama.

Who’s Who

T. EDWARD WEBSTER (Jared Milner) 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 premieres of Marc Blitzstein’s Night for an Answer (directed by Casey Perhoff) 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.

ZACHARY LENAT (Alastair Carson) makes his stage debut in Night and Day. He is a sixth-grade student at Boreal Middle School in San Mateo, as well as a student in the A.C.T. Young Conservatory. His interests include soccer, computers, games, tennis, and collecting “Yu-gi-oh” cards.

EMILY ACKERMAN (Undertudy) was most recently in 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 Reincarnation and Goldsmiths Are Dead, among others. Other Bay Area theater credits include The Entertainer, St. Joan, and The Weir with the Aurora Company Theatre, Kissing the Witch at the Magic Theatre, Candida at Marin Theatre Company, Translations at Center Rep, and The Glacier Bay Milliner’s Museum at Phoenix II (for which she received a Bay Area Theatre Critics’ Circle Award). In New York, Ackerman was in Red Poppy Theatre’s production of Poles and Maelstrom. She is currently on the drama faculty at Redwood High School.

PAUL WHITWORTH (George Guibert) acquired his Royal Naval Signalman, in the company of a group of other Royal Navy Signalmen, and since then has worked in the Theatre, Sheffield Crucible Theatre, and the Cambridge Theatre Co. Work in the United States includes Piggyman at Seattle Repertory Theatre, Angel Street at Indiana Repertory Theatre; and Amadusa, The Dresser, Damn Yankees, Waiting for Godot, Othello, and the title roles of Hamlet, Richard III, Tartuffe, and King Lear 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 Tres de Molins’ The Rape of Tamer for the Lyric Hammersmith in London in his own translation (pub- lished 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.

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RENE AUGEREN (Ruth Carsson), an A.C.T. associate artist and core acting company member, has appeared in A.C.T. in Buried Child, For the Pleasure of Saving Her Again, The Clybourne Park Field, The Board of Aven (as Edward de Vere), Celebration and The Room, Enrío IV* (title role; Dean Goodman Award), and The Missusbrophy, the appearance last season in The Missusbrophy, the surprise last season in Celebration and The Room, The Board of Aven, Blithe Spirit, and Buried Child. New York credits include spinning into Beret 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 Gregory Mosher) at the Huntington Theater Company; several productions, including the world premieres of The Board of Aven and The Helenus Lands, at South Coast Repertory; and productions of the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Repertory 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 Secret Magic. Augerén is a graduate of the Yale School of Drama.

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Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan Department of Corrections 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 as well 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. She earned a B.A. 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’s Three Days of the Theatre Festival regional finals. He was last seen on stage in Thick Description’s production of Brigadoon Miller’s Glencoe Award-winning play, Dancin’ Dancin’, at San Francisco Playhouse. 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 (Lost Michael and Mr. Moor), 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 play, the trilogy The Coast of Utopia, which opened at London’s National Theatre in January. Stoppard’s translations and adaptations include Chekhov’s The Seagull, Lorca’s The House of Bernarda Alba, Schneider’s The Unrelated Country and Daillant, Nesmy’s On the Razzle, director by Michael Galav’s Largo Desolato, and Rough Crossing (based on Ferenc Molnar’s The Play in the Castle). He has written screenplays for Despair, The imaginative Englishman (coauthored, the Human Factor, Brazil (coauthored), Empire of the Sun, The Russia House, Billy Bathgate, Rosencrantz and Guildenstern Are Dead (which he also directed and which won the Prize 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 1999.

ANNIE MACK (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 Wys燮ck Medea, Georges Dandin, and The Bald Prima Donna as designer for the Donetsk (Ukraine) Studio Theatre; Maddalena, Beauty and the Beast, and Giselle as head of design for the Liverpool Playhouse; School for Scandal and Harunarahfa for the Bristol Old Vic Theatre Royal; The Vagabond Inheritance, The Swan, Fox in the Lake, and More Female Trouble at the Edinburgh Festival; and The Father, Man, Beast and Virtue, Black Smoke, The Mountain Giants, and The Skivvy for the Royal National Theatre. Her U.S. designs include The Threepenny Opera for A.C.T., Fox and Ice Cream and Hot Fudge for the Public Theater; Queencs Alaine at Arena Stage, The House of Bernarda Alba at the Guthrie Theater; Osbello for Theatre for a New Audience, Nora, The Importance of Being Earnest, 2003, and 2005, and La Jolla Playhouse; and R. Buckminster Fuller: The History (and Mysteries) 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 A Midsummer Night’s Dream for A.C.T. She has worked with Harold Prince on Parade on Broadway and Candid (1997 Tony Award) for New York City Opera, Willie Stark for the Houston Grand Opera, and Stephen Sondheim, Merrily We Roll Along on Broadway, and The Petrified Prince at New York’s Public Theater. (Lucille Lortel Award and Drama Desk Award nominations). 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, 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 MARADUNI (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 Board of Avon, Celebration and The Room, Master Harold... and the boys, Ennui IV, The House of Mirth, The Threepenny Opera, Tarzetta, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ms Rainey’s Black Bottom on Broadway and Harurt at Last, Ballad of Yachiyo, and Runners on 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 Manufacturing Co. for Berkeley Repertory Theatre and By the Bag of Cats for San Jose Repertory Theatre. He is the founding principal designer of Light and Theatre and an associate professor of advanced lighting-based 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 Pleasure of Seeing Her Again, The Glass Menagerie, Blithe Spirit, The Board of Avon, Celebration and The Room, Master Harold... and the boys, Ennui IV, The House of Mirth, The Threepenny Opera, Tarzetta, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ms Rainey’s Black Bottom on Broadway and Harurt at Last, Ballad of Yachiyo, and Runners on 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 Manufacturing Co. for Berkeley Repertory Theatre and By the Bag of Cats for San Jose Repertory Theatre. He is the founding principal designer of Light and Theatre and an associate professor of advanced lighting-based design consultancy for themed entertainment and architecture.

MERYL LIND SHAW (Stage Manager) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Company Theatre, the San Francisco Symphony and Opera, the San Francisco Mime Troupe and Picassos at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Odys. Before joining A.C.T. as casting director, she stage-managed more than 50 productions in theaters throughout the Bay Area, including A.C.T.’s Creations and Bon Appetit! 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 board and Los Angeles Equity of the 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 Board of Avon, James Joyce’s The Dead, and Celebration and The Room. During 19 years with Berkeley Repertory Theatre he was stage-managed more than 70 productions. Other credits include Picassos at the Lapin Agile in San Francisco, The Woman Warrior for Creste Group Theatre in Los Angeles, Mary Stuart and The Lady from the Sea at Boston’s Huntington Theatre Company, Headcut at the Williamstown Theatre Festival, and The Philanderer at Antoine Group Theatre in Los Angeles. 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 at For the Pleasure of Seeing Her Again. As Assistant Stage Manager 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 Godwright Children Everywhere. For 20 years Haber was the company stage manager for South Coast Repertory, where he worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theatre, 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.
Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan’s Department of Corrections youth and California’s juvenile justice system, and in the A.C.T. Summer Training Congress.

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ANNE SMART (Scenic Designer), 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 Wyszenie Medua, Georges Dandin, and The Bald Prima Donna as resident designer for the Lincoln and London Studio Theatre, 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, arcania (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 her American premiere by Perloff at A.C.T. in 1999). In addition to his most recent plays, the trilogy The Coast of Utopia, which opened at London’s National Theatre in November. Stoppard’s translations and adaptations include Chekhov’s The Seagull, Loni’s The House of Bernarda Alba, Schiller’s The Undiscovered Country and Daquiri, Nesmy’s On the Razzle, Ibsen’s Havel’s Large Douclets, and Rough Crossing (based on Ferenc Molnár’s The Play in the Castle). He has written screenplays for Despair, The Singing Detective, English Village, (coauthored), the Human Factor, Brazil, (coauthored), Empire of the Sun, The Russia House, Billy Bathgate, Rosencrantz and Guildenstern Are Dead (which he also directed and which won the Prize of 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.

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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, Billete 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 Harner was the company stage manager for South Coast Repertory, where he worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Santa Fe Festival Theatre, the Guthrie Theatre, 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.
American Conservatory Theater is deeply grateful for the generous support of the many individuals, corporations, foundations, and government agencies whose contributions make great theater possible.
A.C.T. STAFF

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Artistic Director

Heather Kitchen
Managing Director

Melissa Smith
Conservatory Director

James Haise
Producing Director

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Marc Bumb濡
Steve Anthony Erass
Lisa Fifer
Craig Hata

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David Lang
Michael Lang
Eliza Neuert
Charles Randolph-Wright

Directors
Kyle Davis
Lanre Gansa
Casey Perloff
John Sheedy
Richard E. T. White

Carpenters
Los Nieto
Daniel Ruiz

PRODUCTION
Edward Layton, Production Manager
Jeff Rodgers, Production Supervisor
Wendy Gilchrist, Production Department Administrator
Jennifer Culbert, Production Department Administrator
Michelle Bechler, Production Experience Administrator

Designers
Gretta Malagari, Associate Scenic Designer
Chris Aliperti, Lighting
Baron Nuon, Costume
Monique Chiu, Costume & Scenery
Jeff Ceder, Stage
Kendra Davis, Costume
Jeff Durante, Costume
Joshua Noffsinger, Costume
Dana A. O’Halloran, Costume

Stage Managers
John Hull, operations Stage Manager
Eli Gatlin, house Manager
Katherine Remmers, Production Assistant
Kimberly Mack Wells, Stage Manager

Stage Crew
Aaron Brown, stage Manager
Toby Beveridge, stage Manager
Lauren Mclain, Lighting
Mark Lam, Lighting Engineer
David Campbell, Production Stage Manager
R. J. Frizkun, costume Manager
Jennifer Williams, costume Manager

Construction Shop
Dennis F. Chang, Manager
Joyce Reynard, Assistant Manager
Caryn Green, Props Associate
Brian Perkins, Administrative Assistant
Thom McQueen, Props, Technical Director
Kathryn Tuttle, Wardrobe, Shop Manager
Kathleen Monahan, Shop Manager

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Jeff Weiss, Assistant
David Katz, Artist

Muse
Rob Edsbitt, Programmer

Gary Theatre Stage Staff
Moderne Roenda, House Manager
Janet Dehos, Stage Manager
Tanya Bohler, Stage Manager
Bill McGuire, Stage Manager
Marilyn Niffenegger, Stage Manager
Tina Hoffmar, Stage Manager
Debra Davis, Stage Manager

Isbella
Rebecca Lefroy, Lauren O’Bryan, Apparel
Amanda Wanek, Wig & Makeup
K. T. Kelleher, Stage Manager
James Nagle, Technical Director
J. B. Bass, Stage Manager
Deborah Dargis, Costume Shop
Kirsten Gornik, Costumer

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Cynthia Davis, Development Officer
Christine Tang, Development Officer
Kara Calhoun, Development Coordinator
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Valerie Tisdale, Manager
Kandy Tomaino, Associate Director
Andrew Development Manager
Liam O’Shea, Director of Development
Kathleen Childs, Development Coordinator
David C. Whiteman, Development Coordinator

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Gary Theatre, Supervisor
Shane Dietz, Assistant
Tina Hoffmar, Supervisor
Tina Hoffmar, Stage Manager

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Mark C. Posen, Manager
Trina Potts, Cassie, M. Yamada, Dodi Yamada, Cassie

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Janet Schermerhorn, Programs Assistant
Debra Davis, Subscription Assistant

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Linda Perez, Manager
Barth Smith, Associate Facilities Manager
Gary Theatre, Operations Manager

CONSERVATORY
Kathleen Best, Director

CONSERVATORY
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Bob Zilberman, Director of Development
Dana Krugman, Conservatory Coordinator
Kurt Swing, Conservatory Coordinator

Meenakshi Thakur, Development Associate
Lena Lapin, Director, Development
Jack Shuster, Director of Academic Affairs
John D’allesandro, Conservatory Associate

Christopher Franco, Financial Advisor

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Kathleen Zinck, Director of Student Life
Joe Bristow, Library Coordinator

Alaina Ayers, Associate Director

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Milo Klay, Director

Jessie Arceneaux, Assistant Director
Annie Hoff, Production Manager

Brett Overholt, Director, Technical Director

Fredric Bell, Director, Technical Director

Elsie Stahl, Director, Technical Director

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Annie Hoff, Associate Director

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

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