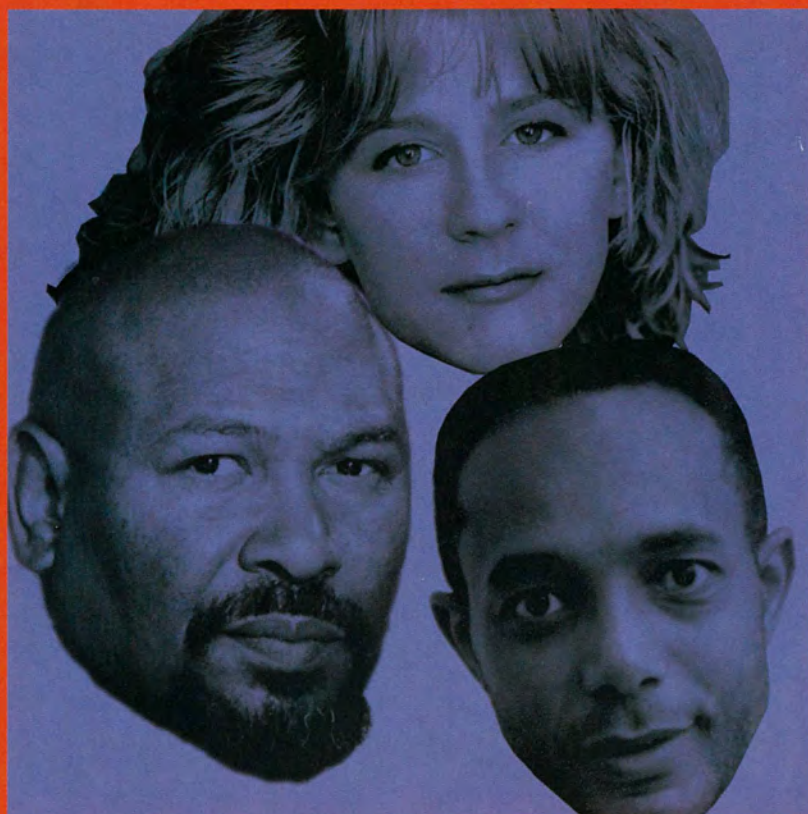


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THE DAZZLE

directed by Laird Williamson



by Richard Greenberg



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ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of

contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,500 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.



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

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A.C.T.

american conservatory theater

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Carey Perloff, Artistic Director • Heather Kitchen, Managing Director

presents

THE DAZZLE

(2002)

by Richard Greenberg

Directed by Laird Williamson

<i>Scenery by</i>	Robert Mark Morgan
<i>Costumes by</i>	Sandra Woodall
<i>Lighting by</i>	Don Darnutzer
<i>Sound by</i>	Garth Hemphill
<i>Musical Direction by</i>	Peter Maleitzke
<i>Dramaturg</i>	Paul Walsh
<i>Casting by</i>	Meryl Lind Shaw
<i>Choreography by</i>	Francine Landes
<i>Wigs and Makeup by</i>	Rick Echols

THE CAST

<i>Langley Collyer</i>	Gregory Wallace
<i>Homer Collyer</i>	Steven Anthony Jones
<i>Milly Ashmore</i>	René Augesen

UNDERSTUDIES

Langley Collyer—Mark A. Phillips; *Homer Collyer*—Tommy A. Gomez
Milly Ashmore—Jenny Lord

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
Shona Mitchell, *Assistant Stage Manager*; K Mauldin, *Intern*

TIME AND PLACE

Act I takes place in the Collyer mansion in Harlem during the early years of the 20th century.

Act II takes place years later, and many years later.

There will be one 15-minute intermission.

This production is sponsored in part by

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Michael A. Tompkins, Ph.D., Beverly Jones

Yamaha Disklavier Piano provided by Yamaha Corporation of America and Piedmont Piano Company.

Christmas carols performed by students in the A.C.T. Young Conservatory.

The Dazzle was produced in New York City in 2002 by Roundabout Theatre Company, Todd Haimes, artistic director.

THE BROTHERS COLLYER

*The story of the Collyer Brothers, America's famous recluses, reads like a sensational tabloid piece. For more than 50 years, the facts surrounding the lives and deaths of Homer and Langley Collyer have not changed, but in the gaps between what is known and what can never be known, a legend has emerged—one that is part ghost story and part cautionary tale. Homer and Langley were two eccentric hermits who collected so much "stuff" it actually killed them. In *The Dazzle*, playwright Richard Greenberg lets his imagination run wild through the junk-filled rooms of the Collyer mansion to create an entirely fictional account of their fascinating story—less a historical chronicle than a prism through which to view the world. The following recounts the remarkable facts of what really happened to Homer and Langley Collyer.*

On March 21, 1947, the 122nd street police station in New York City received a call from a man claiming that there was a dead body at 2078 Fifth Avenue. The police knew the house, a decaying three-story brownstone in a run-down part of Harlem, and its inhabitants, Langley and Homer Collyer, two eccentric recluses. No one could recall having seen Homer for years. There were even rumors that his dead body was in the house. Langley was seen only when he went out for furtive sorties, usually after midnight.

The day after the call, patrolman William Barker broke into the second-floor bedroom. What he found there took his breath away. The room was filled from floor to ceiling with objects of every shape, size, and kind. It took him several hours to cross the few feet to where the dead body of Homer lay, shrouded in an ancient check bathrobe. The autopsy revealed that Homer had not eaten for several days and had died of a heart attack. There was no sign of Langley, and the authorities immediately began to search for him.

It took three weeks to sift through the estimated 136 tons of junk with which the house was filled. The bizarre collection of objects included 14 grand pianos, two organs, and a clavichord; human medical specimens preserved in glass jars; the chassis of a Model-T Ford; a library of thousands of medical and engineering books; an armory of weapons; the top of a carriage; six U.S. flags and one Union Jack; a primitive x-ray machine; and 34 bank deposit books with balances totaling \$3,007.18. Gradually the story of the "Hermits of Harlem" unfolded, and the presence of some of the contents of the house were explained.

Homer Lusk Collyer and Langley Collyer were born in 1881 and 1885 respectively. Their father, Dr. Herman L. Collyer, was an eminent gynecologist and their mother, Susie Gage Frost Collyer, a well-born lady noted for her musical abilities. The family set up

home at 2078 Fifth Avenue in then-fashionable Harlem. But around 1909, Herman left. When he died in 1923, all the furniture, medical equipment, and books that he had collected over the years were taken back to Fifth Avenue and crammed into his wife's house. Langley had been trained as an engineer; Homer became a lawyer. Both were eccentric in innocuous ways—increasingly so when left to fend for themselves after their mother's death in 1929.



POLICEMAN SEARCHING THE DEBRIS IN THE COLLYER MANSION, MARCH 29, 1947 (© BETTMANN/CORBIS)

The house was already cluttered with the contents of two large homes, but Langley stuffed it with yet more objects picked up on his nightly excursions. On more than one occasion thieves tried to break in and steal the fortune that was rumored to be kept in the house. Langley responded by building booby traps, intricate systems of trip wires and ropes that would bring tons of rubbish crashing down on an unwary burglar. A honeycomb network of tunnels carved out in the mountains of junk enabled Langley to grope his way to where Homer sat.

As the world's newspapers revealed the secrets of 2078 Fifth Avenue, there was a final, grisly twist. On April 8, one of the workmen commissioned to clear the place raised a pile of debris near a spot where Homer had been found. His horrified gaze fell first on a foot, then the remains of the body. It had been gnawed by rats, but there was no doubt that it was Langley Collyer. Langley had died some time before his brother,

suffocated under the garbage that had cascaded down upon him when he had sprung one of his own burglar traps.

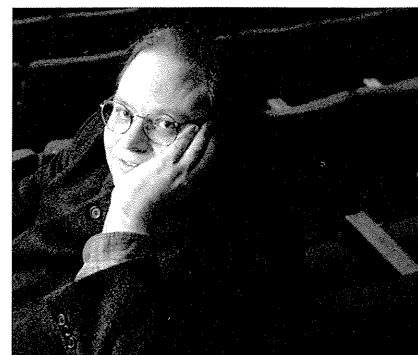
The house was gradually emptied and its more valuable contents sold at auction. But despite the Collyer brothers' lifelong hoarding, the 150 items raised only \$1,800. Condemned as a health and fire hazard, number 2078 Fifth Avenue was razed. Today it is a tiny park. ■

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INTRODUCING RICHARD GREENBERG...

THE DAZZLE IS BASED ON THE LIVES OF THE COLLYER BROTHERS,
ABOUT WHOM I KNOW ALMOST NOTHING.

—RICHARD GREENBERG



This Bay Area premiere of Richard Greenberg's *The Dazzle* marks the much-anticipated A.C.T. debut of a writer whose reputation as one of the American theater's finest and most vital voices has grown steadily since his first critical success, *Eastern Standard*, played on Broadway in 1988.

Introducing Greenberg's work to A.C.T. audiences is an important component of the company's ongoing and deepening commitment to nurturing and producing the work of both emerging and established theater artists whose individual voices enliven our collective theatrical experience. In recent seasons, A.C.T. has broadened this creative venture by presenting new work, and work by writers with whom our audiences might not yet be familiar, at the Geary Theater, as well as at smaller performance venues in San Francisco. Greenberg joins the company of playwrights Michel Tremblay (*For the Pleasure of Seeing Her Again*), Amy Freed (*The Beard of Avon*), Richard Nelson (*Goodnight Children Everywhere*, *James Joyce's The Dead*, and *Enrico IV*), Mac Wellman (*The Difficulty of Crossing a Field*), Constance Congdon (*The Misanthrope* and *The Automata Pietà*), Sarah Daniels (*Dust*), and A.C.T.'s own Carey Perloff (*The Colossus of Rhodes*), who have recently found at A.C.T. a supportive environment in which to take the artistic risks required to test and refine their work. *The Dazzle* also happens to serve as the perfect vehicle for the talents of three of the four members of A.C.T.'s core acting company.

Although Greenberg, at age 26, received *Newsday's* George Oppenheimer Award for best new American playwright for his 1985 play *The Bloodletters*, he first entered the national spotlight three years later when *Eastern Standard* moved to Broadway, following a strong review from the *New York Times's* Frank Rich. The prolific Greenberg has since built an impressive body of work, earning a reputation for writing exceedingly intelligent, often tender, and highly whimsical works for the stage that probe the basic longings of the human heart. Perhaps his best-known play is the time-traveling *Three Days of Rain* (1997), which was a hit in London and a finalist for the Pulitzer Prize for drama. Highlights of just the last year or so include his *Everett Beekin* at Lincoln Center, his adaptation of Strindberg's *Dance of Death* (starring Helen Mirren and Ian McKellen) on Broadway, and the premieres of Greenberg's epic homage to baseball, *Take Me Out*, which opened to acclaim at New York's Public Theater and London's Donmar Warehouse and moves to Broadway in February. His most recent play, *The Violet Hour*—like *The Dazzle*, also set in New York in the early years of the 20th century—premiered in the fall at

Greenberg's artistic home, South Coast Repertory in Costa Mesa, which has commissioned eight of his plays to date.

THE INELUCTABLE NATURE OF TIME

Set in the Collyers' now infamous Harlem mansion, *The Dazzle* found its roots in the playwright's Long Island childhood. Greenberg has said that, as a boy, he used to keep newspapers piled up in his room, drawing the ire of his parents. "They would say, 'It looks like the Collyer brothers in here,'" he recalled in a recent interview. While his father helped him research historical details, Greenberg has said that "some facts are absolutely accurate and true, but I've imagined it more than researched it." His aim was not to portray the Collyers literally, but to use them, in imagining how they might have come to such bizarre and tragic ends, to examine the proverbial question, Am I my brother's keeper?

The Dazzle offers no unequivocal answer, but rather provides a framework within which to consider the very essence of human relationship. "Why do people stay together?" Greenberg has said. "They are condemned to each other or destined to each other. If you spell it out further, you're lying. I get bored when everything is explained to me, and I just don't buy it. Human nature is too variable and deep."

Known for the Wildean wit of his dialogue ("Greenberg is one of the funniest playwrights of his generation," wrote Nancy Franklin in the *New Yorker*) and the eloquent humanity of his characters, Greenberg laces his plays with a haunting sense of poetry and a profound awareness of the relentless passage of time. "Is there a hum in your brain?" Greenberg asked an interviewer recently. "Something that's always there, so you barely notice it?... For me it's the arithmetic of time passing. The ineluctable nature of time, and the tricks of it. It's all I ever think about, so it finds its way into the plays."

In *The Dazzle*, as the years pass, Homer and Langley retreat into a private realm of mounting disorder and isolation, watching the everyday world go by beneath their window in all its disenchanting mundanity. "I only retrospectively realize the similarities," Greenberg has said about his work, "but when I look back at the plays, they're about characters attempting to shape their own destinies, and people attempting to shape their own characters. And time and history happening in spite of them. Not to spite them, but despite them." ■

Richard Greenberg's quotations are drawn from interviews published in the *Los Angeles Times* and *San Diego Union-Tribune*.

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Andy Warhol, *Red Liz*, 1962; Collection SFMOMA, fractional purchase through a gift of Phyllis Wattis, © Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

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Who's Who



RENÉ AUGESEN*
(*Milly Ashmore*), 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*, and this season in *Night and Day*. 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.



STEVEN ANTHONY JONES* (*Homer Collyer*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in

Night and Day, 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 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."



GREGORY WALLACE*
(*Langley Collyer*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Night and*

Day, 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 Sellers'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.



TOMMY A. GOMEZ*
(*Understudy*) recently returned from a season with the Georgia Shakespeare Festival, where he played Launce in *The Two Gentlemen 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 seven productions of *A Christmas Carol*. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California's juvenile justice system, and in the A.C.T. Summer Training Congress.



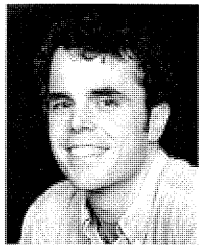
JENNY LORD*
(*Understudy*) has performed with Berkeley Repertory Theatre (*The Green Bird, An Ideal Husband*), Marin Theatre Company

(*Indiscretions, The Turn of the Screw, Company*), the San Francisco Shakespeare Festival (*King Lear, Much Ado about Nothing, The Comedy of Errors*,

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

Who's Who

The Taming of the Shrew, Oh, Kay!, The Boys from Syracuse), Aurora Theatre Company (*Transcendental Wild Oats*), 42nd Street Moon (*It's a Bird, It's a Plane...., Lady, Be Good!*), East L.A. Classic Theatre (*Much Ado about Nothing*), American Musical Theatre of San Jose (*Me & My Girl*), and Sacramento Theatre Company (*A Christmas Carol*). Her cabaret acts include *Weill* and *Cityscapes*. She also directs, most recently *A Christmas Carol* for the Dallas Theater Center.



MARK A. PHILLIPS

(*Understudy*) was last seen as Len in *Book of Days* at TheatreWorks, where his other appearances include

Charley's Aunt (Jack), *Over the River and through the Woods* (Nick), *The Cripple of Inishmaan* (Bobby), and *The Grapes of Wrath* (Tom Joad), for which he received a 2000 Bay Area Theatre Critics' Circle Award. He was seen recently in *Stories*, by Tobias Wolff, and *Cannery Row*, both for Word for Word. Other Bay Area credits include *True West* (Austin) and the U.S. premiere of *Stones in Her Pockets* (1999 Bay Area Theatre Critics' Circle Award) at the Magic Theatre, as well as roles with Berkeley Repertory Theatre, the California Shakespeare Festival, and Marin Theatre Company.

LAIRD WILLIAMSON (*Director*) has staged for A.C.T. *The Glass Menagerie*, "Master Harold"...and the boys, *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, *Pantagloize*, and the original production of *A Christmas Carol*.

He has worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest, where he directed award-winning productions of *The Physicists*, *Blood Wedding*, and *Indians*. He has also directed for Western Opera Theater, Intiman Theatre, Seattle Repertory Theatre, and Brooklyn Academy of Music. For the Denver Center Theatre Company, he has directed *Gross Indecency*, *Arcadia*, *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *The Skin of Our Teeth* at the Denver Center; *Life Is a Dream* and *Julius Caesar* at the Oregon Shakespeare Festival; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy*, by Mark Harelik, at the Old Globe Theatre.

RICHARD GREENBERG (*Playwright*) has worked extensively with South Coast Repertory, where his plays *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics' Circle Award, Pulitzer Prize finalist), *Night and Her Stars*, and *The Extra Man* received their world premieres. His other plays include *The Dazzle* (Outer Critics' Circle Award), *Safe as Houses*, *The American Plan*, *Life under Water*, *Eastern Standard*, *The Maderati*, and *The Author's Voice*. Last season his adaptation of Strindberg's *Dance of Death*, starring Ian McKellen, Helen Mirren, and David Straithairn, could be seen on Broadway, and his most recent play, *Take Me Out*, which traveled from London to New York last summer in the first coproduction of the Donmar Warehouse and The Public Theater, transferred to Broadway in February. He is the recipient of the Oppenheimer Award and was the first winner of the PEN/Laura Pels Award for a playwright in mid career.

ROBERT MARK MORGAN (*Scenic Designer*) has designed productions of *Behind the Broken Words*, *Bernice and Butterfly*, and *Copenhagen* for the Denver Center Theatre Company, where he serves as a scenic design associate. For Portland Center Stage, he designed productions of *A Christmas Carol*, *Dirty Blonde*, and *Bus Stop*. Other Portland design credits include *Lips*, *No Mercy*, *The Price*, and *The Ride Down Mt. Morgan* (Profile Theatre). He received his M.F.A. in scenic design from San Diego State University; his thesis design for *The Kentucky Cycle* was selected and displayed as part of the U.S. exhibit at the 1999 Prague Design Quadrennial in the Czech Republic. He has also worked professionally for The Muny Opera in St. Louis, San Jose Repertory Theatre, Ft. Worth Dallas Ballet, the Old Globe Theatre in San Diego, and The Children's Theatre Company in Minneapolis.

SANDRA WOODALL (*Costume Designer*) has designed costumes for A.C.T. (*The Duchess of Malfi*, *Light Up the Sky*, and *Saint Joan*, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, Margaret Jenkins Dance Company, Stuttgart Ballet, the Kronos Quartet, Singapore Ballet Theatre, and the Magic Theatre. In 2002, she was visual director for the eight-hour world premiere of Stan Lai's *Dream Like a Dream* at Hong Kong Repertory Theatre, and designed sets and costumes for Helgi Tomasson's *Chin-Lin* at San Francisco Ballet and the concert staging of Rimsky-Korsakoff's opera ballet, *Mlada*, for the San Francisco Symphony, conducted by Michael Tilson Thomas. As a Fulbright Scholar in Taiwan in 1999–2000, she taught at the National Institute of Arts in Taipei. Other design credits include Eureka Theatre Company's original production of *Angels in America* and *The Gates* for

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

Who's Who

Margaret Jenkins Dance Company. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics' Circle Awards in costume design.

DON DARNUTZER (*Lighting Designer*) designed the lighting for the Tony-nominated (best new musical) Broadway show *It Ain't Nothin' But the Blues* and recently finished designing the off-Broadway show *Lost Highway* for Manhattan Ensemble Theater. He has also worked for the Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Mark Taper Forum, The Shakespeare Theatre (Washington, D.C.), Arena Stage, Milwaukee Repertory Theater, the Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlanta Opera, the Coconut Grove Playhouse (Florida), Palm Beach Opera, the Minnesota Orchestra, La Société Lyrique d'Aubigny (Québec), the Minnesota Opera, the Alabama Shakespeare Festival, Anchorage Opera, Arizona Theatre Company, ACT Theatre (Seattle), San Diego Repertory Theatre, Fundacion Teresa Carreno (Caracas, Venezuela), and the San Antonio Festival.

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., *American Buffalo*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*,

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Who's Who

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*.

PETER MALEITZKE (*Musical Director*) is resident musical director of A.C.T., where he most recently worked on *A Christmas Carol*, Carey Perloff's *The Colossus of Rhodes*, Stephen Sondheim's *Saturday Night*, and Jason Robert Brown's *Songs for a New World*. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* and Marc Blitzstein's 1941 opera *No for an Answer*, as well as A.C.T.'s acclaimed production of *The Threepenny Opera* (Bay Area Theatre Critics' Circle Award). Before coming to A.C.T., he was the conductor of the first national production of *Phantom of the Opera*. His regional musical-direction credits include *Gypsy, A Little Night Music, Rags*, and *The Most Happy Fella*. Maleitzke earned his bachelor's and master's degrees in piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tilson Thomas and was the resident conductor of the Tuscan Music Festival. He is currently developing the new musical *The Count of Monte Cristo*.

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 *Night and Day, 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*.

FRANCINE LANDES (*Choreographer*) staged the movement for A.C.T. productions of *The Misanthrope, The Difficulty of Crossing a Field, A Christmas Carol* and "Master Harold"...and the boys, as well as the A.C.T. Master of Fine Arts Program production of Marc Blitzstein's *No for an Answer*. She has been choreographing for the last 25 years throughout Europe, Australia, Canada, and the United States. She has choreographed for film, television, the New York Shakespeare Festival, and the New York Opera Company. Her professional performance career includes membership with the Louis Falco Dance Company, Martha Renzi and Dancers, Martha Clarke, and Susan Marshall and Dancers. She was in the original cast of *The Mystery of Edwin Drood* on Broadway and played the role of Eve in Martha Clarke's *The Garden of Earthly Delights*. Landes has taught on the faculties of Princeton, Columbia, and Wesleyan universities. She has a B.F.A. from The Juilliard School and an M.A. from Columbia University and is currently on the faculty of the A.C.T. M.F.A. Program.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his ninth season at A.C.T., where he worked most recently on *Night and Day, 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.

SHONA MITCHELL* (*Assistant Stage Manager*) is pleased to return to A.C.T. after having worked on previous productions of *The Glass Menagerie* and *A Christmas Carol*. Other Bay Area credits include *The House of Blue Leaves, Homebody/Kabul*, and *36 Views* for Berkeley Repertory Theatre; *Misalliance* and *Candida* for Marin Theatre Company; *Kissing the Witch, 5 Women on a Hill in Spain*, and *Howie the Rookie* for the Magic Theatre; and *Candide* for the San Francisco Symphony; as well as work at Theatre on the Square, where she was the assistant stage manager on *The Late Henry Moss* and *Dirty Blonde*. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and Blue Man Group.

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

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed

revival of Tom Stoppard's *Night and Day*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Last season her work also included the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, followed by the West Coast premiere of her own play *The Colossus of Rhodes*, which premiered at the White Barn Theater in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O'Neill Playwrights Conference. Later this season Perloff will stage Chekhov's *The Three Sisters* with A.C.T.'s core acting company.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988

OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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



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

and been instrumental in fortifying the organization's infrastructure and increasing support for A.C.T.'s artists and employees. After earning her B.A. in drama and theater arts at the University of Waterloo in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada's largest regional theater. Following 15 years of stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at The University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a past member of the San Francisco Leadership Board of the American Red

Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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

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

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A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sfbay.org.

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts

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

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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 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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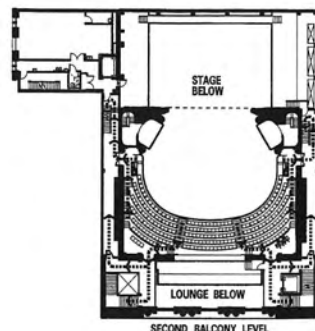
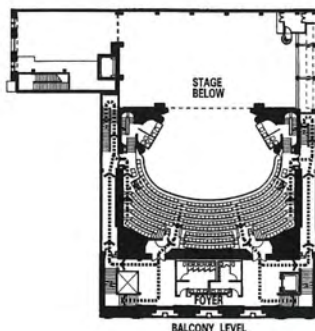
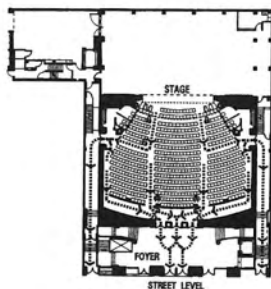


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