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The Three Sisters

by Anton Chekhov | directed by Carey Perloff



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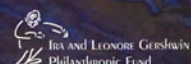
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by William Saroyan
Directed by Tina Landau
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by Constance Congdon
Adapted from Maxim Gorky's *Vassa Zheleznova*
Directed by Carey Perloff
Featuring Olympia Dukakis
May 13–June 13

Final play of the season to be announced soon.



Carey Perloff, artistic director
Heather Kitchen, managing director

Geary Theater
San Francisco

Photos, from top: Giles Havergal; Samuel Beckett (© Hulton-Deutsch Collection/CORBIS); Henrik Ibsen; Sherry Shephard-Massat (photo by Melanie Simonet); Steppenwolf Theatre Company's production of The Time of Your Life (photo by Michael Bosilow); Olympia Dukakis

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ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE



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 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.



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

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

presents

THE THREE SISTERS

(1901)

by Anton Chekhov

Translated by Paul Schmidt

Directed by Carey Perloff

<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Beaver Bauer
<i>Lighting by</i>	James F. Ingalls
<i>Sound by</i>	Garth Hemphill
<i>Music Direction and Arrangements by</i>	Peter Maleitzke
<i>Dramaturg</i>	Paul Walsh
<i>Speech and Text Coaching by</i>	Deborah Sussel
<i>Choreography by</i>	Francine Landes
<i>Casting Director/Assistant Director</i>	Meryl Lind Shaw
<i>New York Casting by</i>	Bernard Telsey Casting
<i>Wigs and Makeup by</i>	Rick Echols
<i>SDCF (Stage Directors and Choreographers Foundation) Observer</i>	Dave Sikula

THE CAST

<i>Andrei Prózorov</i>	Tommy A. Gomez
<i>Ólga, his eldest sister</i>	Lorri Holt
<i>Másha, his second sister</i>	René Augesen
<i>Irina, his third sister</i>	Katharine Powell
<i>Natasha, a local girl, later his wife</i>	Mirjana Jokovic
<i>Kulýgin, Másha's husband, a high school teacher</i>	Gregory Wallace
<i>Vershínin, colonel, battery commander</i>	Marco Barricelli
<i>Baron Túzenbach, first lieutenant</i>	Anthony Fusco
<i>Solyóny, captain</i>	John Keating
<i>Chebútykin, army doctor</i>	Steven Anthony Jones
<i>Fedótik, second lieutenant</i>	Jacob Ming-Trent
<i>Róhde, second lieutenant</i>	Brud Fogarty
<i>Ferapónt, an old porter from the Council Office</i>	Frank Ottiwell
<i>Anfisa, the Prózorovs' nurse</i>	Joan Mankin
<i>Orderly/Musician</i>	David Ryan Smith
<i>Nurse/Maid</i>	Jenny Lord

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Dear Friends,

Welcome to *The Three Sisters*! It has been a long-held dream of mine to direct this greatest of Chekhov's plays, and the moment finally seemed right with the formation of our extraordinary core acting company. Chekhov's work is never about "star turns"; it is about ensembles, groups of people deeply entwined in each other's lives and histories. The family members in *The Three Sisters* know everything there is to know about each other: their fantasies, infidelities, sorrows, dreams, and despair. They interrupt each other in mid sentence, they contradict each other, they make each other laugh, and they plow blindly forward into a future they cannot comprehend. When you have a company of actors who have a comparable history with each other, there is enormous pleasure in creating that secret knowledge and developing a family together.

The Three Sisters is about many things, among them the question of how to live one's life in a mysterious and indifferent world. Chekhov's characters have huge vitality, a relentless will to live, and an endless capacity to question their existence. In the absence of a belief in God, they are thrown back onto their own resources as they attempt to explain to themselves why things have not worked out quite the way they imagined they would. Written in 1900, the play is clearly millennial in its passions and questions: What will the future look like? Is happiness possible? Will our own lives matter to generations to come? Because these are middle-class Russians with a lot of time on their hands and huge amounts of pent-up emotional and sexual energy, the theories fly fast and loose across the stage. One of the things that make the play so funny is that each character is certain that his or her own problems are unique and uniquely interesting. Of course, to everyone else, their problems might seem trivial and unsurprising. But such is life.

With this production, we welcome some remarkable new artists to A.C.T., we celebrate some of our favorite actors, and we introduce you to a few of our finest young talents. We're delighted to have you with us.

Yours,

Carey Perloff
Artistic Director

UNDERSTUDIES

Andréi Prózorov—Jacob Ming-Trent
Ólga, Másha, Anfisa, Nurse/Maid—Jeri Lynn Cohen
Irína, Natásba—Jenny Lord
Kulýgin, Baron Túzenbach, Solyóny, Orderly/Musician—David Mendelsohn
Vershínin—Brud Fogarty; *Chebutýkin, Ferapónt*—Robert Ernst
Fedótik, Róhde—David Ryan Smith

STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*
Shona Mitchell, *Assistant Stage Manager*
K Mauldin, *Intern*

TIME AND PLACE

The Three Sisters takes place over four years in and around the Prózorov house in a provincial garrison town in early 20th-century Russia.

ACT I: The Prózorov home. Spring.
ACT II: A year and a half later. Winter.
ACT III: The next year. A summer night at 2 a.m.
ACT IV: A year later. Autumn.

There will be one 15-minute intermission (after Act II).

SPECIAL THANKS TO

Scott Cmiel, Galina Alexandrova

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Photo of Carey Perloff by Kevin Berne

HOW WILL WE LIVE?

BY JESSICA WERNER

“Sometimes I think what it would be like to start life all over again, and do it deliberately,” says Colonel Vershinin in the first act of *The Three Sisters*. “The life we’d already lived would be a kind of rough draft, and the new one would be a clean copy!” Characters in Chekhov’s plays consistently echo this desire to shed one’s illusions and mistakes, to greet the future with greater clarity and self-awareness. This theme of questioning what might constitute a happy life—which particular admixture of toil and folly, the known and unknown, the romantic and the mundane—suffuses many of Chekhov’s short stories and all four of his great plays: *The Seagull* (1896), *Uncle Vanya* (1899), *The Three Sisters* (1901), and *The Cherry Orchard* (1904).

Women and men in Chekhov’s all-too-real theatrical worlds, in which hopes and dreams are so often dashed, search relentlessly for meaning, and ultimately for happiness, wondering all the while if the two are possible in a world that doesn’t grant second chances. “Life is given us only once,” says the consumptive narrator of Chekhov’s 1893 short story “An Anonymous Story,” “and one wants to live it boldly, with full consciousness and beauty.” This line, or its

variant, appears repeatedly throughout Chekhov’s oeuvre. The will to live—and thereby to learn and to grow—in the face of life’s supreme uncertainties is heard in the reflections, actions, and arguments of *The Three Sisters*’s Prozorov family and their community of friends and lovers. Hope springs from the mouths of the seemingly hopeless. In spite of everything—loss, confusion, heartbreak—Vershinin retains “a terrific desire to live.” Masha declares that they “must go on living.” Olga affirms that they “*want* to live!” Perhaps it is this resilient will to embrace one’s future, this commitment to the risk-filled adventure that is modern life, with its abundant ironies and disappointments, that has made Chekhov’s plays resonate with theatergoers for more than 100 years.

ON THE BRINK OF A NEW AGE

The 20th century had only just dawned when the Moscow press reported, with its customary zeal for the progress reports (both personal and professional) of Russia’s beloved storyteller, that Anton Chekhov was working on a new play. In March 1900, the 40-year-old Chekhov wrote to Vladimir Nemirovich-Danchenko (cofounder with Konstantin Stanislavsky of the Moscow Art Theatre, which presented all four of Chekhov’s full-length plays) that “it’s pecking through the shell,” his first reference to what would take shape within the year as *The Three Sisters*.

The play’s turn-of-the-century setting is significant. As Chekhov worked on what would arguably become the greatest and most influential play of the 20th century, Russia’s democratic movement against the autocracy of the tsars was gathering momentum, premonitions of the 1905 Revolution were on the horizon, and radical changes would soon usher Russia into the modern era.

Sitting on the brink of a new age, Chekhov’s characters engage directly with the challenge of trying to discern a new way of orienting themselves in a disorienting world. Through their longings, Chekhov asks us to consider the truths that are our birthright, and whether it is imperative, in the face of uncertainty, to buttress one’s sense of self against the threat of the unknown.

The Three Sisters’s army lieutenant Tuzenbach speculates about “a storm gathering, a wild, elemental storm,” and hints of changes to come, both mild and monumental, are uttered by characters throughout the play: What will the future look like? Will it—and will *I*—be recognizable? How will we live? When nothing has worked out as one hoped, is faith, or love, or industriousness any consolation? “This is a play that sits on the edge of the future,” says director Carey Perloff. “These people want to be part of the 20th century. You do feel like something has woken them all up—but has it given them what they need to greet tomorrow?”



ABOVE: ANTON CHEKHOV WITH OLGA KNIPPER, SHORTLY AFTER THEIR MARRIAGE
(PHOTO © ARCHIVO ICONOGRAFICO, S.A./CORBIS)

LIKE LIFE ITSELF

The Three Sisters has been interpreted alternately as a tragedy and a comedy. On the play's title page Chekhov wrote the words "A Drama," distinguishing it from what he considered his "vaudeville," *Uncle Vanya*, written just one year prior. It has also been viewed as an apolitical rendering of idleness, and as a pre-Revolutionary farce deriding fin-de-siècle decadence. The fact is that the play defies categorization, yet no one disputes its significance as the harbinger of an altogether new kind of drama. With *The Three Sisters*, the playwright whose name alone would one day conjure the notion of "subtext"—what characters are thinking but not necessarily saying—forever changed the way plays are written, acted, and experienced. Chekhov is credited with banishing melodrama from the modern stage. In its place he brought to life a world in which silences, interruptions, even fatuousness and ineptitude, are the agents that, surprisingly, reveal both the depth of human pain and the humor of the human predicament.

His characters can be seen as the prototypes of those that would appear in the theatrical imaginings of later playwrights such as Samuel Beckett and Harold Pinter, whose men and women confront the absurdity of human existence in a seemingly meaningless world. In Chekhov we find an essential, universal comprehension of human character that exists independently of context and even of plot. "This is the overwhelming demand of dramaturgy—this understanding, or its lack, divides those who can write from those who can *really* write: how much can one remove, and still have the composition be intelligible?" wrote David Mamet in a recent essay. "Chekhov removed the plot. Pinter, elaborating, removed the history, the narration; Beckett, the characterization. We hear it anyway."

Actors still struggle with Chekhov's insistence on leaving every moment open to interpretation. To the company of actors at the Moscow Art Theatre, for whom Chekhov specifically wrote *The Three Sisters*, it seemed he was out to create plays that sabotaged the very nature of drama, the history of a tradition that honored artificiality—the artificial nature of well-structured moments, conflicts, resolutions—as opposed to the messiness and unpredictability of real life. Disruption, lives turned upside down, catastrophe brought about by absurd accidents, people moving through a world where everything is somehow askew—these are some of the things that

fascinated Chekhov. "His plays seem to have no shape, to pass no judgments, to be morally neutral—to be, in other words, like life itself," writes biographer Philip Callow.

DETAILS ARE THE THING

The oddly, reassuringly hopeful tone that rings throughout *The Three Sisters* is itself astonishing, given that Chekhov suffered from tuberculosis for much of his adult life, and the illness was in its acute stage when he wrote his penultimate play. As early as 1884, at age 24, Chekhov had begun suffering from a deep cough that he tried to make light of to others, telling his family not to worry: "Oh, nothing; it's no matter. . . . Don't tell Masha and Mother," he

wrote to his brother that year, after Nicholas spied Anton's handkerchief spattered with blood. But to his good friend and publisher Alexei Suvorin, he confided that "there's something ominous about blood coming from the mouth like the glow of a fire." The illness caused Chekhov great, intermittent pain (tuberculosis characteristically causes serious periods of debilitation, followed by apparent remission) and progressively impeded his ability to live a normal life—which surely informed his sense of human fragility and mortality.

Chekhov was trained as a physician before he became a writer, and continued to treat patients throughout his life, even after achieving tremendous fame for his short stories and plays. He spoke of medicine as his wife and writing as his mistress, that when he tired of one he spent time with the other. The struggle

to reconcile being a doctor whom people trusted to alleviate their suffering with being a patient himself, for whom there was no foreseeable cure, defined his identity as a man and as an artist.

Although reticent throughout his short life about the specific ways practicing medicine influenced his playwriting, he was forthright about the importance, in both medicine and writing, of studying the world with clinical perspicacity. "*Details* are also the thing in the sphere of psychology," he wrote to his brother Alexander, "God preserve us from generalizations." Concerning the characters in his first full-length play, *Ivanov* (1887), he wrote to Suvorin: "I am telling you in all sincerity and in accordance with the dictates of my conscience that these people were born in my head and not out of ocean spray, or preconceived ideas, not out of intellectuality, and not by sheer accident. They are the result of observation and the study of life."

**"LET EVERYTHING ON THE
STAGE BE JUST AS COMPLEX
AND AT THE SAME TIME
JUST AS SIMPLE AS IN LIFE.
PEOPLE HAVE DINNER,
MERELY DINNER, BUT AT
THAT MOMENT THEIR
HAPPINESS IS BEING MADE
OR THEIR LIFE IS BEING
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Anton Chekhov

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The Russian scholar Vladimir Kataev has suggested that Chekhov's underlying approach to character—his absolute insistence that individuals be seen as unique, with their own singular range of emotions and afflictions, and never as “types”—was shaped specifically by Chekhov's medical professor at Moscow University, G. A. Zakharin. Chekhov held Zakharin in the highest esteem, placing him on a level in medicine that he granted to Tolstoy in literature. Zakharin urged his students to apply rigorous individualization to “every field of practical activity in the real world,” and to avoid treating the *illness* as if it were identical for everyone, but rather to treat the *patient* with all of his or her individual peculiarities.

Applying the scientific method to the infinitely complex manifestations of human emotion and behavior was a radical departure from the norms of 19th-century medicine; it was also a fitting philosophy for the playwright whose stylistic inventiveness would be an audacious break with the conventions of melodrama. In his plays, Chekhov sought to create complex, nuanced characters who reveal themselves slowly and with touching honesty. “Chekhov says you cannot apply any of the well-known general solutions to the questions that confront his heroes,” writes Kataev.

Chekhov's characters confront their failings and their longings without recourse to theories, so that their act of living is itself a process of discovery. “When you read about [love] in books it all seems terribly silly and predictable,” says Másha (in the third act of *The Three Sisters*), “but when you fall in love yourself you realize nobody knows anything about it, everyone has to figure it out for herself.”

THE PAIN OF EXILE

Following a sudden hemorrhage of the lungs during a dinner at The Hermitage in March 1897, Chekhov was rushed to a private hospital for a month, and then moved to a villa in the Crimean seaside town of Yalta, where he would live out the last winters of his life and write his last two great plays, *The Three Sisters* and *The Cherry Orchard*.

For a man who had always sought out life's adventures and joys with vigor, being forced into exile by his worsening health was a heartbreaking blow. Yalta was a slowly traveled 800 miles from Moscow. Chekhov deeply felt the separation from cultural and intellectual life, notably from the recently formed Moscow Art Theatre and, most poignantly, from the young actress Olga Knipper, with whom Chekhov was falling in love and for whom he wrote the role of Másha. Although they would marry the following year, their separation was exceedingly painful—with Anton in the country tending his own illness, tending the patients who flocked to his door in great numbers, tending his beloved garden, and tending the play he acknowledged as his most difficult to date, and Olga far away in the cosmopolitan bustle of the great city.

The couple's frenetic correspondence was turbulent and suffused with a longing that would be heard in the voices of the three Prózorov sisters who long for the idealized life they left behind in Moscow. Chekhov wrote to Knipper from Yalta as he struggled with the first draft of *The Three Sisters*: “I don't know what to tell you except what I've told you ten thousand times before and will as likely as not go on telling you for a long time to come, that is, I love you, that's all. If we're not together now, neither you nor I am to blame, it's the devil who planted the bacilli in me and the love of art in you.”

We must wonder to what extent Chekhov's awareness that he would never see old age informed his art as well as his life. He married Knipper shortly after *The Three Sisters*'s premiere in 1901, despite the knowledge that their union would almost certainly be brief; he died three years later at the age of 44. “The time will come when we will know what all of this is for,” says the youngest Prózorov sister, Irína. As Janet Malcolm writes in her book *Reading Chekhov*, “Those of us who do not live under such a distinctly stated sentence of death cannot know what it is like. Chekhov's masterpieces are always obliquely telling us.” ■

RIGHT: DETAIL OF THE THREE SISTERS SET MODEL DESIGNED BY RALPH FUNICELLO

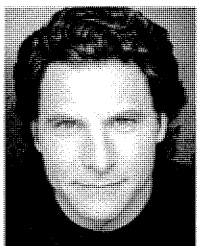


WHO'S WHO



RENÉ AUGESEN* (*Masha*), an A.C.T. associate artist and core acting company member, made her Geary Theater debut two seasons ago in *The Misanthrope*; she

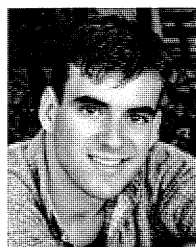
appeared last season in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, and *Buried Child*, and this season in *Night and Day* and *The Dazzle*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (directed by Carey Perloff, 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* (*Vershinin*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *American*

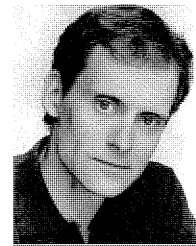
Buffalo, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Difficulty of Crossing a Field*, *The Beard of Avon*, *Celebration* and *The Room*, *Enrico IV* (title role, Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman

Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits also include *Tamara* on Broadway; *Silence* with the Japanese 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.



BRUD FOGARTY (*Róhde*), a member of the A.C.T. Master of Fine Arts Program class of 2003, appeared at A.C.T. earlier this season in *A Christmas Carol*.

Last summer he played Malcolm in *Macbeth* and the First Murderer in *Richard III* at the Colorado Shakespeare Festival. His favorite roles in the A.C.T. M.F.A. Program include Injarit in *The Ramayana*, Toby Belch in *Twelfth Night*, Zackerman in *Serious Money*, and Torvald Helmer in *A Doll's House*. Fogarty received his B.A. in theater and English from the College of the Holy Cross in Worcester, Massachusetts.



ANTHONY FUSCO* (*Baron Túzenbach*) has appeared at the Geary Theater under Carey Perloff's direction in *Night and Day*,

Celebration and *The Room*, *Enrico IV*, and *The Misanthrope*. Other A.C.T. productions are *A Christmas Carol* and Mark Lamos's notorious *Edward II*. He recently appeared in A Traveling Jewish Theatre's hit production of *The Chosen*. For the California Shakespeare Festival, Fusco has performed in *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth*; this summer he will star in Shaw's *Arms and the Man*. On Broadway he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound* and off Broadway in Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*, among others. Television credits include "The Sopranos," "L.A. Law," and "Law & Order." He is a graduate of The Juilliard School.



TOMMY A. GOMEZ* (*Andréi Prózorov*) 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 six 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

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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.



LORRI HOLT*
(*Ólga*) has appeared at A.C.T. in *The House of Mirth*, *The Invention of Love*, *The Learned Ladies*, and *Taking Steps*. Regional theater

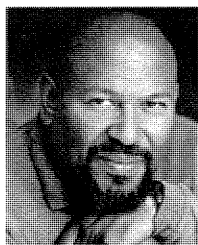
credits also include leading and title roles in *The Music Lesson*, *Molly Sweeney*, and *Keely & Du* at Marin Theatre Company; *Dinner with Friends*, *Dancing at Lughnasa*, *Reckless*, *Serious Money*, *Our Country's Good*, *Blue Window*, *Dream of a Common Language*, and *The Tooth of Crime* at Berkeley Repertory Theatre; *The Skin of Our Teeth* at the California Shakespeare Festival; *The Vagina Monologues* at Theatre on the Square; *Three Days of Rain*, *Icarus*, *Blithe Spirit*, and *The Baby Dance* at San Jose Repertory Theatre; *Hilary and Soon-Yi Shop for Ties* and *Three Hotels* at the Magic Theatre; and ten years with the Eureka Theatre Company, where she originated the role of Harper Pitt in *Angels in America*. Holt works frequently in the voiceover field and is a published fiction writer. She will appear this fall in David Edgar's new political epic, *Continental Divide*, at Berkeley Repertory Theatre.



MIRJANA JOKOVIC*
(*Natasha*) has performed in *Electra* at Hartford Stage Company and on Broadway. Her regional theater

credits include *Othello*, *Three Farces and a Funeral*, *Mother Courage and Her Children*, *Full Circle*, *The Winter's Tale* (American Repertory Theatre), and *Romeo and Juliet* and *Electra* (McCarter

Theatre Center). Her film credits include *Underground* (Palme d'Or, 1995), *Private Property*, *A Better Way to Die*, *Cabaret Balkan*, *Side Streets*, *Hornet*, *Three Summer Days*, *Vukovar Poste Restante*, and *The Serbian Girl*. Yugoslav Film Festival honors include *The Little One* (best actress, 1991), *Time of the Miracle* (best actress, 1999), and *The Forgotten* (best actress, 1988). San Sebastian Film Festival: *Eversmile New Jersey* (best international actress); Rio de Janeiro Film Festival: *Southbound* (best actress, 1988).



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

A.C.T. in *The Dazzle*, *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* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (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."



JOHN KEATING*
(*Solyón*) appeared most recently as Stephano in *The Tempest*, directed by Emily Mann, at McCarter Theatre, where he previously

was seen in Mark Lamos's production of *The School for Scandal*. Other theater credits include *Juno and the Paycock* at Roundabout Theatre Company; *Under Milkwood* at Hartford Stage Company; *The Cat and the Moon* at La MaMa Experimental Theatre Club; and *Moonshine*, *Bar and Ger*, *Celtic Tiger*, and *Poor Beast in the Rain* at the Irish Arts Center. He has appeared in eight mainstage productions with the Irish Repertory Theatre, including O'Casey's *Dublin Trilogy* and *A Life*, and is a regular performer with the Independent Shakespeare Company. Film credits include *The Street*, *Like Someone in Love*, *The Sensitive Guy*, and *Fairytale of New York*. Keating recently narrated the audio book of Julia Glass's National Book Award-winning novel, *Three Junes*.



JENNY LORD*
(*Maid/Nurse*) 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 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*

Who's Who

Carol). Her cabaret acts include *Weill* and *Cityscapes*. She also directs, most recently *A Christmas Carol* for the Dallas Theater Center and Kurt Weill's *Street Scene* for San Francisco State University.



JOAN MANKIN* (*Anfisa*) has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, Dell'Arte Players Company,

and Make-A-Circus. She has also performed with A.C.T., the California and San Francisco Shakespeare festivals, San Diego Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, A Traveling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include *Made in America* and *Desert Hearts*. She has directed for the Magic Theatre, San Francisco Shakespeare Festival, Make-A-Circus, the Phoenix Theater, Theater Works of Colorado Springs, and the Bricks and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival, which were filmed for HBO. Mankin has taught at A.C.T., San Francisco State University, UC Santa Cruz, and Antioch University in Ohio, and she is an artist-in-residence at the High School of the Performing Arts in San Francisco.



JACOB MING-TRENT (*Fedótik*), a member of the A.C.T. Master of Fine Arts Program class of 2003, has appeared at A.C.T. in this season's

production of *A Christmas Carol* and in the world-premiere production of David

Lang and Mac Wellman's *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana*, *Mourning Becomes Elektra*, *The King Stag*, and *Serious Money*.



FRANK OTIWELL* (*Ferapónt*) has taught the Alexander Technique at A.C.T. since the company's Pittsburgh begin-

nings in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Soloviova Studio of Acting and the American Center for the Alexander Technique. He has appeared in more than 15 productions at A.C.T., including the 1969 production of *The Three Sisters* (which also played on Broadway), *The Matchmaker*, *Desire under the Elms* (which toured the Soviet Union), *Macbeth*, *Dinner at Eight*, *A Christmas Carol*, and Carey Perloff's 1994 production of *Uncle Vanya*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallelujah!*, *A Christmas Carol*, and *Cyrano de Bergerac*.



KATHARINE POWELL (*Irina*) recently received her M.F.A. in acting from the Tisch School of the Arts at New York University, where she

performed in *The Three Sisters*, *The Matchmaker*, *Don Juan Comes Back from War*, *Absent Friends*, *Red Noses*, *Picnic*, *Troilus and Cressida*, *Dutchman*, and *The Caucasian Chalk Circle*. She received her B.A. from Brown University. This production is her professional debut.



DAVID RYAN SMITH (*Orderly/Musician*), a member of the A.C.T. Master of Fine Arts Program class of 2003, has appeared at A.C.T. in this

season's production of *A Christmas Carol* and in the world-premiere production of David Lang and Mac Wellman's *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana*, *Serious Money*, *Love and War*, *Fathers and Sons*, and *As You Like It*. He has appeared as Florizel in *The Winter's Tale* (California Shakespeare Festival) and as Frank in *Abingdon Square* (Shotgun Players). He has a B.F.A. from the University of Evansville.



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

and *Day*, *Blithe Spirit*, *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* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (Center Stage), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story,"

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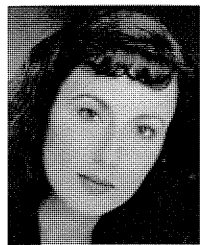
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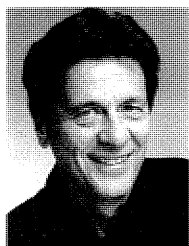
and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama.



JERI LYNN COHEN*

(*Understudy*) was seen most recently as Miss Foxhill in Berkeley Repertory Theatre's critically acclaimed produc-

tion of Tennessee Williams's *Suddenly Last Summer*. Also at Berkeley Rep, she originated several roles in the world premiere of *Menocchio* and was a last-minute replacement for Bunny Flingus in *The House of Blue Leaves*. She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also performed at the Aurora Theatre Company, Encore Theatre, Eureka Theatre, Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

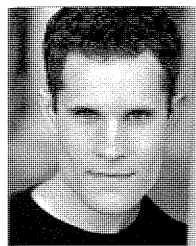


ROBERT ERNST*

(*Understudy*) last performed at A.C.T. in *A Christmas Carol* and *Juno and the Paycock*. He is a cofounder of the Iowa Theatre

Lab and the Blake St. Hawkeyes. His most recent stage credits include *The John*, *A Moon for the Misbegotten*, *The Late Henry Moss* (replacement for Nick Nolte), *Eyes for Consuela*, *Speed of Darkness*, *Kingfish*, and *The Joy of Going Somewhere Definite*. His film and television credits include *Surefire*, *Jumpin' Jack Flash*, *Burglar*, *Metro*, *Escape from Alcatraz*, "Nash Bridges," and "Hill Street Blues." In 1987 Ernst broke the *Guinness Book* world record for the longest continuous performance—

by performing both set material and improvisation for twenty-four hours and one minute.



DAVID MENDELSON*

(*Understudy*) has performed at the Geary Theater in *Enrico IV*, *The Misanthrope*, and *The Threepenny*

Opera. Theater credits also include *Macbeth* with the California Shakespeare Festival, *Edward III* and *Richard II* with Pacific Repertory Theatre/Carmel Shakespeare Festival, *Come, My Beloved* with A Traveling Jewish Theatre, and foolsFURY's production of Tony Kushner's *The Illusion* at Marin Theatre Company. He graduated in 2000 from the A.C.T. Master of Fine Arts Program, where he appeared as Lysimachus in *Pericles*, Moritz in *Spring Awakening*, and Fay in the West Coast premiere of Mac Wellman's *Girl Gone*, all at the Magic Theatre.

PAUL SCHMIDT (*Translator*) is the author of *Meyerhold at Work*, a book about the great Soviet director, and the translator of *The Complete Works of Arthur Rimbaud* and *The King of Time*, selections from the Russian futurist poet Velimir Khlebnikov. His collection of American translations of Chekhov's plays was published by HarperCollins in 1997. His translation of Khlebnikov's *Zangezi*, directed by Peter Sellars, was performed in Los Angeles, Boston, and at Brooklyn Academy of Music. With Elizabeth Swados, he wrote *The Beautiful Lady*, which received the Helen Hayes Award for best new play in 1985. His play *Black Sea Follies* was produced off Broadway in 1987 and won that year's Kesselring Award for best new American play. In 1992 he adapted *Alice in Wonderland* with Tom Waits and Robert Wilson. Schmidt's produced

translations include Chekhov's *The Seagull*, *Uncle Vanya*, *The Cherry Orchard*, *The Three Sisters*, and *Ivanov*; Genet's *The Screens*; Brecht's *St. Joan of the Stockyards*; Molière's *School for Wives*; Marivaux's *The Triumph of Love*; Dostoevsky's *The Gambler*; and Racine's *Phèdre*. Schmidt died in 1999.

RALPH FUNICELLO (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets of *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Enrico IV*, *Mary Stuart*, and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

BEAVER BAUER (*Costume Designer*) has designed costumes for A.C.T. productions of *Blithe Spirit*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, *Insurrection: Holding History*, *The Royal Family*, *The Matchmaker*, *Uncle Vanya*, *The Learned Ladies*, *Good, Twelfth Night*, *A Funny Thing Happened on the Way to the Forum*, *Feathers*, *A Lie of the Mind*, and *The Floating Light Bulb*. Most

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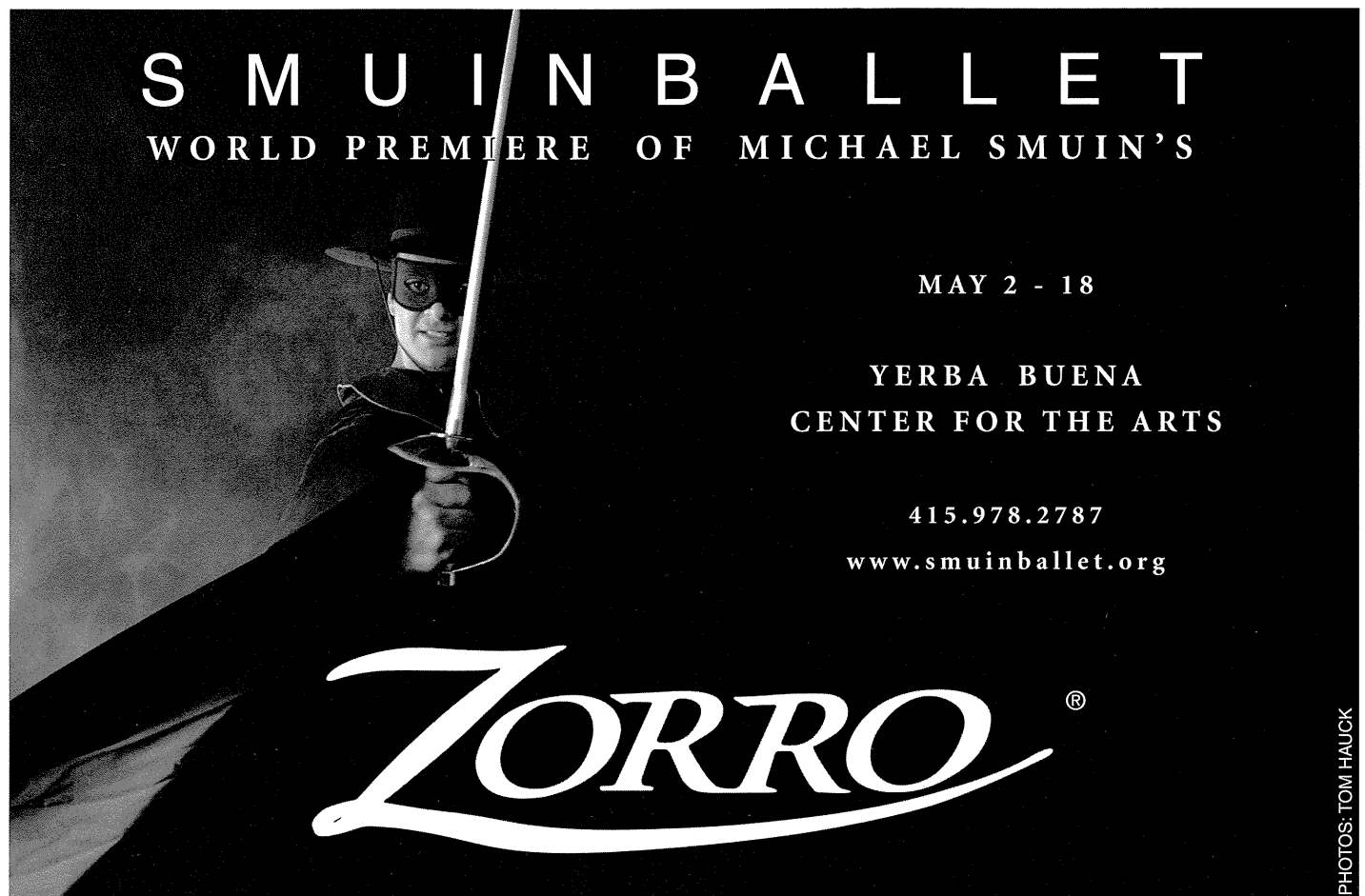
recently she designed *Rhinoceros* at Berkeley Repertory Theatre and *Blue* (written by Charles Randolph-Wright) at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, Magic Theatre, Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *Buried Child*, *For the*

Pleasure of Seeing Her Again, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. For Berkeley Repertory Theatre he designed *How I Learned to Drive*, *McTeague*, and *The Revenger*. Other work in San Francisco includes *Silver Ladders*, choreographed by Helgi Tomasson; *El Grito*, choreographed by Lila York; *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris (San Francisco Ballet); John Adams's *The Death of Klinghoffer*, directed by Peter Sellars (San Francisco Opera); and *Platée*, *The Hard Nut*, *L'Allegro, il penseroso, ed il moderato*, *The Peony Pavilion*, and *I Was Looking at the Ceiling and Then I Saw the Sky* (Cal Performances/Zellerbach). Recent projects include *The Royal Family* for Frank Galati at Steppenwolf Theatre Company in Chicago, *The Elephant Man*

on Broadway, and *War and Peace* at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

GARTH HEMPHILL (*Sound Designer*) is in his sixth season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, for A.C.T., *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *Old Times*, and *A*



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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*.

PAUL WALSH (*Dramaturg*) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities. 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. 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*.

PETER MALEITZKE (*Musical Direction and Arrangements*) is resident musical director of A.C.T., where he most recently worked on Richard Greenberg's *The Dazzle*, 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 *No for an Answer*, as well as A.C.T.'s acclaimed production of *The Threepenny Opera* (Bay Area Theatre Critics' Circle Award). Other Geary Theater credits include *A Christmas Carol* and *The First Picture Show*. 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*.

MERYL LIND SHAW (*Casting Director/Assistant 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, and 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.

BERNARD TELSEY CASTING (*New York Casting*) thanks E. Albee, W. Allen, J. L. Bader, P. Baldinu, M. Barber, M. Bensussen, J. Bonney, S. Dietz, D. Esbjornson, R. Falls, T. Graff, C. Grappo, M. Greif, S. A. Guirgis, P. Hedges, P. S. Hoffman, W. Holzman, A. Howard, D. Hughes, D. Ives, D. James, E. John, GQ, J. Kent, J. Kramer, N. LaBute, M. Lamos, J. Lapine, J. Larson, M. Legrand, J. Leguizamo, M. Leigh, B. Luhrmann, C. McPherson, E. Mann, J. Mantello,

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ELISA GUTHERTZ* (*Stage Manager*) has worked on numerous A.C.T. productions, including *The Misanthrope*, *Long Day's Journey into Night*, *Tartuffe*, *Mary Stuart*, and *A Streetcar Named Desire*. She has also stage-managed *Suddenly Last Summer*, *Rhinoceros*, *Civil Sex*, *Let My Enemy Live Long!*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Favorite productions include *Big Love* at Brooklyn Academy of Music and *The Vagina Monologues* at the Alcazar Theatre in San Francisco.

SHONA MITCHELL* (*Assistant Stage Manager*) has worked on A.C.T. productions of *The Dazzle*, *The Glass Menagerie*, and *A Christmas Carol*. Other Bay Area credits include *The House of Blue Leaves*, *Homebody/Kabul*, and *36 Views* (Berkeley Repertory Theatre); *Misalliance* and *Candida* (Marin Theatre Company); *Kissing the Witch*, *5 Women on a Hill in Spain*, and *Howie the Rookie* (Magic Theatre); and *Candide* (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.

* Member 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 Ayzavian'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. Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project.

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

direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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



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

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

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

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

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

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The following members of the A.C.T. community were remembered with gifts made in their names.

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Heather Kitchen
Managing Director

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Conservatory Director

James Haire
Producing Director

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Paul Walsh, *Dramaturg*
Peter Maleitzke, *Music Director*
Nathan Baynard, *Artistic Administrator*
Greg Hubbard, *Casting Associate*
Hannah Knapp, Stephanie Woo,
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Marco Barricelli
Steven Anthony Jones
Peter Maleitzke
Luis Palomares
Craig Slight
Gregory Wallace

Artistic Council

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

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

Composers

Leo Hoiby
David Lang

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Jennifer Caleshu, *Producing Associate*

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Chris Akerlind, *Lighting*
Beaver Bauer, *Costumes*
Myunghye Cho, *Costumes & Scenery*
Jeff Curtis, *Sound*
Kent Dorsey, *Scenery*
Christine Dougherty, *Costumes*
Judith Dolan, *Costumes*
Kate Edmunds, *Scenery*
Ralph Funicello, *Scenery*
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Stage Management

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Nicole Dickerson, Ritz Gray, Elisa Guthertz,
Shona Mitchell, Katherine Riemann,
Francesca Russell, Kimberly Mark Webb,
Stage Managers

Scene Shop

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

Costume Shop

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Joan Raymond, *Assistant Manager*
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Brian Perkins, *Administrative Assistant*
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Maggie Whitaker, *Rentals Assistant*

Properties

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

Wigs

Rick Echols, *Wigmaster*

Geary Theater Stage Staff

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Jim Dickson, *Head Electrician*
Suzanna Bailey, *Sound Head*
Jane Henderson-Shea, *Properties Head*
Miguel Ongpin, *Flyman*
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Lauren Cohen, *Wardrobe Assistant*
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Amanda Mendelsohn, *Wigs*
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j. j. Bergovoy, *Sound Design*
Raquel Barreto, Claire Townsend, *Costume Shop*
Kyra, *Costume Rentals*

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Colleen Rosby, *Assistant House Manager*
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Marvin Greene, *Acting*
Christopher Herold, *Acting*
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Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
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Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
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Ava Victoria, *Singing*
Krista Wigle, *Singing*
Bruce Williams, *Audition Techniques, Acting*

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Gene Thomas, *Camera*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Sarah Daniels (London),
Resident Playwrights

Accompanists

Naomi Sanchez
Henry Shin
Ken Tang

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

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

Discounts

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

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

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.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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



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

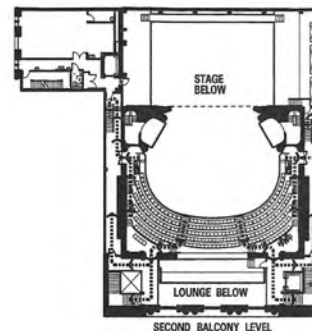
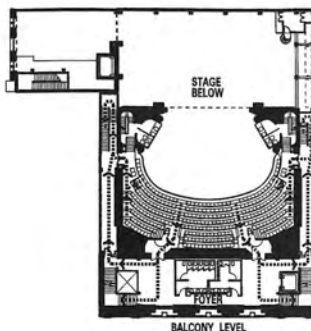
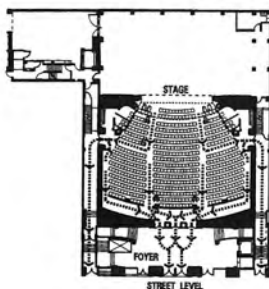


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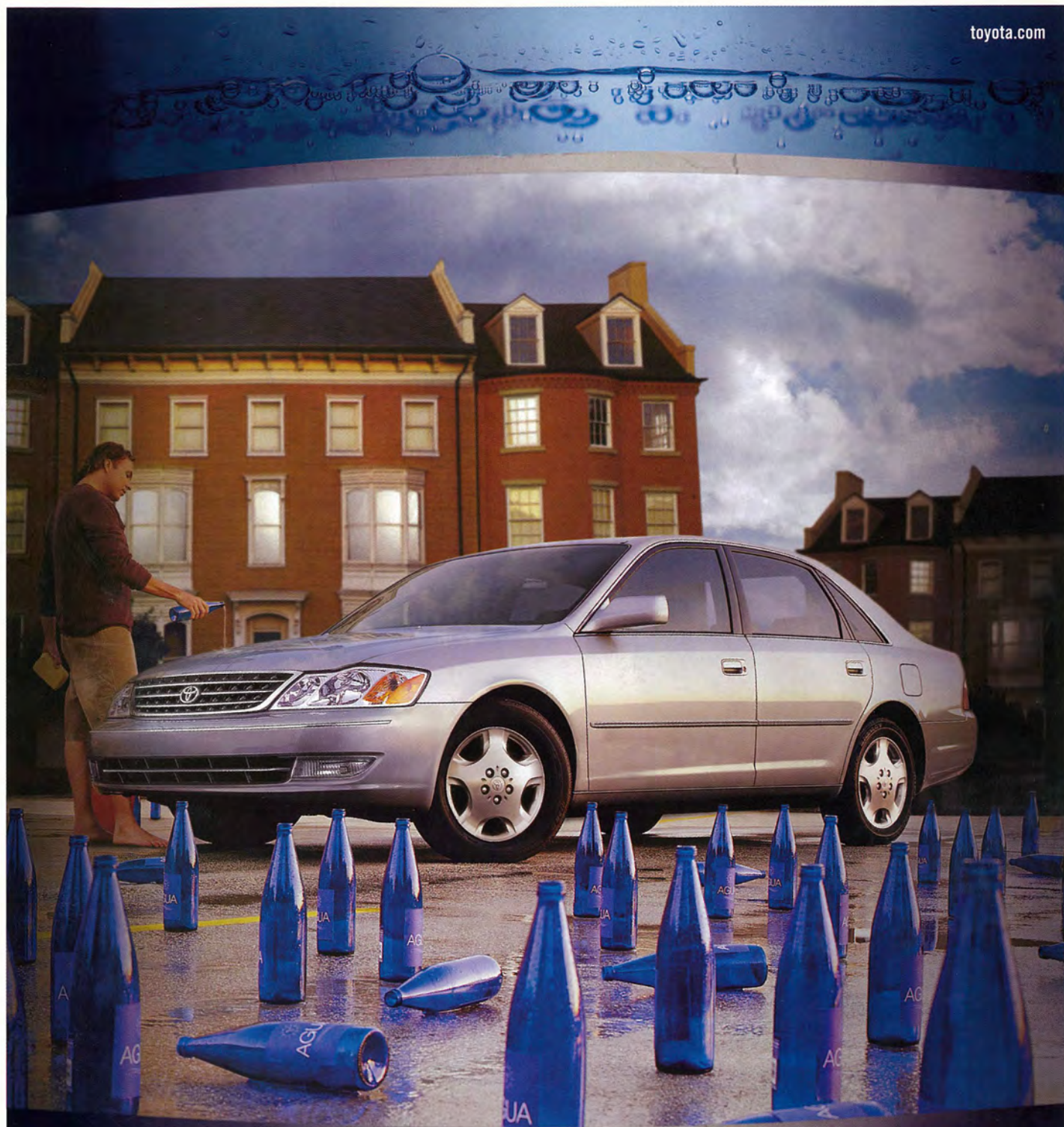


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