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innocence undone

wagner, weill and the weimar years

JUNE 11-22 2003

Wed Jun 11 7pm
Fri Jun 13 7pm
Sun Jun 15 7pm
*Thu Jun 19 8pm
Sat Jun 21 7pm

Wagner’s The Flying Dutchman
semi-staged concert production
please consult maitre d’ for seating preferences

Michael Tilson Thomas conductor
Jane Eaglen Senta
Jill Grove Mary
Mark Baker Erik
Eric Gutter Steiger
Mark Delavan Dutchman
Stephen Milling Osland
SFS Chorus

*Certain sections not available
The performances of The Flying Dutchman are made possible by The Harris and Virginia Debateis Endowment Fund

Sat Jun 14 8pm

Songs of Innocence Lost
Michael Tilson Thomas conductor
Laura Claycomb soprano
Wagner Siegfried Idyll
Songs of Weimar featuring soprano Laura Claycomb singing works by Toch and Schoenberg.

Fri Jun 20 8pm
Sun Jun 22 7pm

Weill’s Seven Deadly Sins
semi-staged concert production
Michael Tilson Thomas conductor
Ute Lemper vocalist
Hudson Shah viola quartet
Weill: The Seven Deadly Sins Cabaret Songs of the Weimar Years

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Directed and adapted by Giles Havergal
from the novel by Choderlos de Laclos
September 11–October 12

waiting for godot
by Samuel Beckett
Directed by Carey Perloff
October 17–November 16

a doll’s house
by Henrik Ibsen
in a new translation by A.C.T. Dramaturg Paul Walsh
Directed by Carey Perloff
January 8–February 8

levee james WORLD PREMIERE
by Sherry Shepherd-Massat
Directed by Israel Hicks
February 13–March 14

Steppenwolf Theatre Company’s production of
the time of your life
by William Saroyan
Directed by Tina Landau
March 25–April 25

a mother WORLD PREMIERE
by Constance Congdon
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Final play of the season to be announced soon.
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The Three Sisters
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literature 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 Josephine Theater 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 Zeurin 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 students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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A.C.T. american conservatory theater

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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 "caricature;" 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 restrict each other in mid-sentence, they contradict each other, they make each other laugh, and they bow 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 special 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. Writers 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 hagi 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,

[Signature]

Carey Perloff
Artistic Director

UNDERSTUDIES
Andrei Puzlov—Jacob Ming-Trent
Olga, his oldest sister—Lori Holt
Masha, her second sister—Rein Augesen
Irina, her third sister—Katharine Powell
Nastya, a local girl, later wife of Kolya—Miliana Jokovic
Kolya, Masha's husband, a high school teacher—Gregory Wallace
Verkhoin, colonel, battery commander—Marco Bureltech
Baron Tischenbach, first lieutenant—Anthony Fusco
Sofia, captain—John Keating
Chesbutikin, army doctor—Steven Anthony Jones
Fedotik, second lieutenant—Jacob Ming-Trent
Rokhle, second lieutenant—Brenda Fogarty
Frunzov, an old porter from the Council Office—Frank O'Neill
Anfisa, the Prozorov's nurse—Joan Mackin
Orderly/Musician—David Ryan Smith
Nurse/Maid—Jenny Lord

STAGE MANAGEMENT STAFF
Elsa Gubert, Stage Manager
Shana Mitchell, Assistant Stage Manager
K. Madlina, Intern

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

act i: The Prozorov 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 Caufield, Galina Alexandrova
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Photo of Carey Perloff by Kevin Berne
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Yours,

Cary Perloff
Artistic Director

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**UNDERSTUDIES**

**STAGE MANAGEMENT STAFF**

- Andrei Pruzanov—Jacob Ming-Trent
- Olga, Masha, Anya, Nurse Maid—Jeri Lynn Cohen
- Irina, Natalya—Jenny Loui
- Kolygin, Boris Tzeitman, Sokolov, Orderly Musician—David Mendelsohn
- Voronin, Boud Foggery, Chekovin, Fireman—Robert Eastin
- Politev, Rezh—David Ryan Smith

**TIME AND PLACE**

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Photo of Cary 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 achievements are meaningful 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 guarantee 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 live, or its variant, appears repeatedly throughout Chekhov's oeuvre. The will to live—and thereby to learn and to grow—is the face of life's supreme uncertainties is heard in the reflexive, actions, and arguments of The Three Sisters' Pescovei family and their community of friends and lovers. Hope springs from the mouths of the seemingly hopeless. In spite of everything—lies, confusion, heartbreak—Vershinin retains "a terrific desire to live." Mikhail declares that they "must go on living." Olga affirms that they "cannot have lived!" Perhaps it is this resiliency that will enable 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 peeking 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 tsar 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 disordering 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' army lieutenant Türenbach 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 it 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 something has woken them all up—but how is what they want to greet tomorrow?"

LIKE LIFE ITSELF

The Three Sisters' interpretation ultimately 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 apologetic rendering of idleness, and as a pre-Revolutionary force deriding fin-de-siecle 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 "subtlety"—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 in 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 character. 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 honed artificiality—the artificial nature of well-structured moments, conflicts, resolutions—as opposed to the measurless and unpredictable of life. Dramaturgy was laid aside, acting was suggested 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 Cilllow.

DETAILS ARE THE THING

The oddly, reassuringly hopeful tone that rings through 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 spilled Anton's handkerchief spattered with blood. But to his good friend and publisher Alexei Suvorin, he confided that "there's something ominous about 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 he practiced 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 physiography," 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 those people were born in my head and not out of our own sympathy, ideas, not out of the inner spirit, not by sheer accident. They are the result of observation and the study of life."
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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 it 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 something has woken them all up—but is it what they gave them to want to greet tomorrow?"

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 apologetic 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 futility 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 drammaturgy—this understanding, or in 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 characters." 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 life. Does such a play disband the audience, cast away the old idea about how accidents happen, and how every person who is not dead and not a postal accident is the result of observation and the study of life?"
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 affixations, and never as "types"—was shaped specifically by Chekhov's medical professor at Moscow University, G. A. Zakharkin. Chekhov held Zakharkin in the highest esteem, placing him on a level in medicine that he granted to Tolstoy in literature. Zakharkin 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 Masha (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 Masha. 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 Prozorov 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 Prozorov sister, Irma. 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."

R e s e r v e  L i v i n g  o n  S a n  F r a n c i s c o ' s  W a t e r f r o n t
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. Zakharina. Chekhov held Zakharina in the highest esteem, placing him on a level in medicine that he granted to Tolstoy in literature. Zakharina 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, rather than to treat the patient with all of his or her individual peculiarities.

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RENE AUGESEN* (Metches), an A.C.T. associate artist and core acting company member, has appeared at the Geary Theater debut two seasons ago in The Missoupehl; the appeared last season in Celebration and The Room, The Board of Avon, Blithe Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credits include Spinning into Butter (Lincoln Center Theater); Maeduck (with Alec Baldwin and Angela Bassett, Public Theater); It’s My Party... (with F. Murray Abraham and Joyce Van Patten, Art Light Theater), and Overseas (Drama League). Regional theater credits include Mary Stuart (directed by Carey Perloff, Huntington, and the Geary Theater Company); several productions, including the world premieres of The Board of Avon and The Hollow Lamps, at South Coast Repertory; and productions at the Great Lakes Theater 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 Anna and the King of Siam is a graduate of the Yale School of Drama.

ANTHONY FUSCO* (Baron Tisnabach) has appeared at the Geary Theater under Carey Perloff’s direction in Night and Day, Celebration and The Room, Enemy IV, and The Missoupehl. Other A.C.T. productions are A Christmas Carol and Mark Lamois’s notorious Edward II. He recently appeared in a Traveling Jewish Theatre’s hit production of The Caucasian. 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, I’m Lenin’s Centurial, and David Mamet’s A Life in the Theatre, among others. Televison credits include “L.A. Law,” Roman and Juliet, and 110th Hour Barrell is a graduate of The Juilliard School.

BRUD FOGARTY (Rich), a member of the A.C.T. Master of Fine Arts Program class of 2003, appeared in Enemy IV earlier this season in A Christmas Carol. Last summer he performed Malcolm in Macbeth and the first Musketeer in Richard III at the Colorado Shakespeare Festival. His favorite roles in the A.C.T. M.F.A. Program include Iraj in The Ramayana, Toby Belch in Twelfth Night, Zuckerman 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.

LORRI HOLT* (Olga) has appeared at A.C.T. in The House of Mirth, The Invention of Love, The Learned Ladies, and Taking Sides. Regional theater credits also include lead and title roles in The Music Lesson, Molly Sonney, and Rosly & Du at Marin Theatre Company; Dinner with Friends, Dawning at Luthrana, Reclines, Serious Money, One Country’s Good, Blue Windus, 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 the Red Eye Theatre and the Edinburgh Fringe Festival; Three Days of Rain, Icarus, Blithe Spirit, and The Baby Dance at San Jose Repertory Theatre; Hilary and Son and 11th Shop for Tin and Three Hats at the Magic Theatre; and ten years with the Eugene 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.

BRUCE LEBRILLI* (Verdi), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in American Buffalo, Night and Day, Burial Child, For the Pleasure of Seeing Her again, The Difficulty of Crossing a Field, The Board of Avon, Celebration and The Room, Enemy IV (title role, Dean Goodman Award), and Gregory 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, Intermission: 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 Suburban; the title roles of Hamlet, Henry V, and Richard III, and many other plays, at the Oregon Shakespeare Festival; and productions at the Guthrie Theatre, Milwaukee Repertory Theatre, 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,” Roman and Juliet, and 110th Hour Barrell is a graduate of The Juilliard School.

TOMMYA GOMEZ (Adriana Pirevans) recently returned from a season with the Georgia Shakespeare Festival, where he played Laucius in 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 Macbeth, 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, BoardHead 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 systems, and in the A.C.T. Summer Training Congress.

STEVEN ANTHONY JONES* (Chowcykhin), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Dazzle, Night and Day, Burial Child, A Christmas Carol (Edenbridge Scrooge), Celebration and The Room, “Master Harold”... and the boys, The Missoupehl, The Invention of Love, The Threepenny Opera, Trattuff, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Orbello (title role), Antigone, Misa Evert’s Boys, Clara, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fuente Oreguna and McIntyre (Berkeley Repertory Theatre); You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Suleman (San Jose Repertory Theatre); and Nicodemus Division Street (Oakland Ensemble Theatre). He originated the role of Private James Willie 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.”

JENNIFER LLOYD* (Maid/Nurse) has performed at Berkeley Repertory Theatre (The Green Bird, An Ideal Husband) and Marin Theatre Company (Undertakers, The Turn of the Screw, The Company), San Francisco Shakespeare Festival (Peer Gynt, Much Ado about Nothing, The Comedy of Errors, The Taming of the Shrew, Oh, Kap, 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 (Mr & My Girl), and Sacramento Theatre Company (Of Christmas
RENE AUGENST (Metch), an A.C.T. associate artist and core acting company member, has appeared at the Geary Theater debut two seasons ago in The Misanthrope, the appeared last season in Celebration and The Room, The Board of Avon, Blithe Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credit includes playing in Misanthrope, the appeared last season in Celebration and The Room, The Board of Avon, Blithe Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credit includes playing in Misanthrope, the appeared last season in Celebration and The Room, The Board of Avon, Blithe Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credit includes playing in Misanthrope, the appeared last season in Celebration and The Room, The Board of Avon, Blithe Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credit includes playing in Misanthrope.

ANTHONY FUSCO (Baren Tuzenbach) has appeared at the Geary Theater under Carey Perloff’s direction in Night and Day, Celebration and The Room, Eugene IV, and The Misanthrope. Other A.C.T. productions are A Christmas Carol and Mark Lamo’s notorious Edward II. He recently appeared in a Traveling Jewish Theatre’s hit production of The Caucasian. 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, Iris Levison’s Centaurial, and David Mamet’s A Life in the Theatre, among others. Television credits include “L.A. Law”, Romeo and Juliet, and 110th Hour Barcelli is a graduate of The Juilliard School.

BRUD FOGARY (Roderick) is a member of the A.C.T. Master of Fine Arts Program class of 2003, appearing in 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. MFA Program include Injurious in The Ramanyan, Toby Belch in Twelfth Night, Zuckerberg in Serious Money, and Torvald Helmer in A Doll’s House. Fogary received his B.A. in theater and English from the College of the Holy Cross in Worcester, Massachusetts.

TOMMYA GOMEZ (Adriane Prieto) recently emerged from a season with the Georgia Shakespeare Festival, where he played Launcion in Two Gentlemen of Verona, Charlie in Death of a Salesman, and Pisto in The Merry Wives of Windsor. At A.C.T. he has performed in evening and 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, BoardHead 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.

LORRIE HOLT (Giles) has appeared at A.C.T. in The House of Mirths, The Invention of Love, The Learned Ladies, and Taking Sides. Regional theater credits also include leading and title roles in The Music Lesson, Molly Sweeney, and Early & Late at Marin Theatre Company; Dinner with Friends, Dancing at Lughnasa, Reckless, Serious Money, Our Country’s Good, Blue Windows, 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 TheatreWorks South, Three Days of Rain, Icarus, Blithe Spirit, and The Baby Dance at San Jose Repertory Theatre; Hillary and Son-Yes Shop for Ties and Three Hats at the Magic Theatre; and ten years with the Eugene 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 KOCIOVIC (Natalia/Shadow) has performed in Electra at Hartford Stage Company and on Broadway. Her regional theater credits include Othello, Three Fates and a Funeral, Mother Courage and Her Children, Full Circle, The Winter’s Tale (American Repertory Theatre), and Romeo and Juliet and Electra (McMaster Theatre Center). Her film credits include Underground (Palme d’Or, 1995), Private Property, A Bitter Way to Die, Cabaret Ballet, Side Streets, Hornet, Three Summer Days, Fishkeeper, Reuptake, 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: Skyblawd (best actress, 1988).

JOHN KEATING* (Sylvanus) appeared most recently as Stephano in The Tempest, directed by Emily Mann, at McCarter Theatre, where he previously was seen in Mark Lamo’s production of The School for Scandal. Other theater credits include Jarno and the Pacoes at Roundabout Theatre Company; Under Milkwood at Hartford Stage Company; The Cat and the Moon at La MaMa Experimental Theatre Club; Moonshiner, Bar and Girl, 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 God Bless the New York. Keating recently narrated the audio book of Glass’s National Book Award-winning novel, Three Tunes.

STEVEN ANTHONY JONES* (Chukwurah), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Dazzle, Night and Day, Burial Child, A Christmas Carol (Ebenzer 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, Misia Everts’ Boys, Clara, Joe Turner’s Come and Gone, and Joan, King Lear, Golden Boy, and Feathers. Local theater credits include Fuente Oregina and McVague (Berkeley Repertory Theatre), A You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Siderman (San Jose Repertory Theatre); and the Journey of the Wandering Division Street (Oakland Ensemble Theatre). He originated the role of Private James Willie 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.”

JENNIFER LORD* (Maud/Nurse) has performed with Berkeley Repertory Theatre (The Green Bird, An Ideal Husband), and Marin Theatre Company (Indecent, The Turn of the Screw, the Company), San Francisco Shakespeare Festival (Much Ado about Nothing), American Musical Theatre of San Jose (Mr. & My Girl), and Sacramento Theatre Company (Christmas
Your name of Who's Who

Carol, her cabaret acts include Wally 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.

FRANK OTTWELL (Pepinio) 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 home town of
Montreal before moving to New York,
where he studied at the Vera
Solorzani 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, Desires Under the Elms
(which toured the Soviet Union),
Mudmike, Dinners at Eight, A Christmas
Carol, and Carey Perloff's 1994 produc-
tion of Uncle Vanya. He has also
been seen in television versions of A.C.T.
productions of Gypsy, Hallalujah, A
Christmas Carol, and Cyano de Bergerac.

KATHARINE POWELL (Arinna) 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,
Among Friends, Red Noise, Pica
trull, and Cimisola. She has received
several awards including the
Caucasian Chalk Circle. She received her
B.A. from Brown University. This
production is her professional debut.

DAVID RYAN SMITH (Grady/ 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, Mourning Becomes
Electra, The King Stag, and Serious
Money.

GREGORY WALLACE (Kodygo), an A.C.T.
associate artist and core acting company member,
recently performed in A.C.T.'s
production of A Christmas Carol
in The Dazzle, Night and Day, Blind Spirit, Celebration and
The Room, "Master Harold... and the Boys,
Carol, "Tartuffe, "Innocence: Holding
History, and "Angels in America (Bay Area
Theatre Festival Circle Award). Other
theater credits include "Our Country's
Good (Broadway), "A Light Shining in
Buckinghamsmere (New York Theatre
Workshop), "As You Like It (Public
Theater), "Much Ado About Nothing (Alliance
Theater), "The Streets (Catholic
Theater), "The Learned Lady
(Williams College Theatre Festival), "King
Lear (Whole Theater), "The Queen and
the Rebels (Center Stage), and "The Bosits
Stragglers (Berkeley Repertory Theatre).
Screen credits include Peter Sellars's "The
Cabinet of Dr. Ramires, "The Beverly
Hillbillies, "Dark Goddess, "Crime Story, "

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

JEB ALLEN COHEN
(Understudy) was seen most recently as Miss Foskyl in Berkeley Repertory Theatre’s critically acclaimed production of Tennessee Williams’s Suddenly Last Summer. Also at Berkeley Rep, she originated several roles in the world premiére of Menocius and was a last-minute replacement for Bunny Flinnes in The Heart 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 co-founder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Moon for the Mishugenah, The Late Henry Moss (replacement for Nick Nolte), Eyes for Ears, Space of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Sunfire, Jumpin’ Jack Flash, Burglar, More! 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 MENDELSOHN* (Understudy) has performed at the Geary Theatre in Evertt’s II, The Misfits, and The Threepenny Opera. Theater credits also include Machbeth with the California Shakespeare Festival, Edward III and Richard II with Pacific Repertory Theatre/Camel Shakespeare Festival, Cusus, My Beloved with A Travelling Jewish Theatre, and fools/FURY’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, Moste in Spring Awakening, and Fae in the West Coast premieres of Mac Wellman’s Girl Gone, all at the Magic Theatre.

PAUL SCHMIDT (Translator) is the author of Mayerfeldt 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 Khlebnikov’s plays was published by HarperCollins in 1997. His translation of Khlebnikov’s Zangwe, 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 work in 1985. His play Black Sea Falûche 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 Ivoonev, Genet’s The Screens, Brecht’s St. John of the Cross, Molnár’s School for Women, Mazaric’s The Triumph of Love, Dostoevsky’s The Gambler, and Racine’s Phèdre. Schmidt died in 1999.

RALPH FUNICELLO (Script 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, Evertt’s II, Mary Stuart, and Much Ado. 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, 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-League magazine. Funicello is the Powell Chair in Set Design at San Diego State University.


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 SanFrancisco includes Silver Ladders, choreographed by Helgi Tomasson, El Grilo, choreographed by Lila York, Maelstrom, Purific, 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 Piatto, The Hard Nut, L’Eclisse, Il penseroso, ed il moderato, The Pony 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 Gariti 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 at 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, Laughinanna Blues, Night and Day, Burried Child, For the Pleasure of Seeing Her Again, Glengarry Glen Ross, The Misfits, The Learned Ladies, Good, The Duchess of Malfi, The Three Sisters, and The Invention of Love. He also designed How I Learned to Drive, McTeague, and The Revenger. Other work in San Francisco includes Silver Ladders, choreographed by Helgi Tomasson, El Grilo, choreographed by Lila York, Maelstrom, Purific, 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 Piatto, The Hard Nut, L’Eclisse, Il penseroso, ed il moderato, The Pony 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 Gariti at Steppenwolf Theatre Company in Chicago, The Elephant Man...
and Internal Affairs. Wallace is a gradu- 
ate of the Yale School of Drama.

JERI LYNN COHEN* (Understudy) was 
seen most recently as Miss Fossil in 
Berkeley Repertory Theatre’s critically 
acclaimed production of Tennessee Williams’s Suddenly 
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Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Moon for the Mishuginah, The Late Henry Moss (replacement for Nick Nolte), Eyes for Scenery, Special of 
Darwinia, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Sunfire, Jumpin’ Jack Flash, Burglar, Murder, 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 MENDELSOHN* (Understudy) has per- 
formed at the Geary Theatre in 
Enterves' II, The Misanthrope, and 
The Tempest. Opera. Theater credits also include 
Matchstick with the California 
Shakespeare Festival, Edward III and 
Richard II with Pacific Repertory Theatre/Carmel Shakespeare Festival, 
Cama, My Beloved with A Traveling 
Jewish Theatre, and fools!FURY’s pro- 
duction of Tony Kushner’s The 
Eliason 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, 
Meirina in Spring Awakening, and Foy in the West Coast premiere of Mac 
Wellman’s Girl Gone, all at the Magic 
Theatre.

PAUL SCHMIDT (Translator) is the 
am author of Mayerfield at Work, a book about the great Soviet director, and the translator of The Complete Works of 
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translations include Chekhov’s The 
Seagull, Uncle Vanya, The Cherry Orchard, 
The Three Sisters, and Ivanov; Genet’s 
The Seer, Brecht’s St. John’s 
Witvonderp, Molière’s School for Wives, 
Mouravsky’s The Triumph of Love, 
Dostoevsky’s The Gambler; and Racine’s 

RALPH Funicello (Scene 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, Enterves’ II, Mary Stuart, and Much Ado. 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 Theatre, 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-Loge 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 A Tale of Two Cities, The 
Dressmaker, Edward II, Tarantula, 
Inversion; Holding History, The Royal Family, The Matchmaker, Uncle 
Vanya, The Learned Ladies, God, Twelfth 
Night, A Funny Thing Happened on the 
Way to the Forum, Feathers, A Lie of 
the Mind, and The Floating Light Bulb. Most 

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 Rivera and Desert 
Iro 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. INGALIS (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 Helen I Learned to 
Drive, McTeague, and The Revenger. 
Other work in San Francisco includes 
Silver Ladders, choreographed by Helgi 
Tomasson; El Grifo, choreographed by 
Lila York; Maelstrom, Pafu, 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 Plauto, The Hard Nut, 
L’Hippique, La pensée, ed il moderato, 
The Pony Pavilion, and I Was Looking at 
the Ceiling and Then I Saw the Sky (Col 
Performances/Zellerbach). Recent 
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than 150 productions, including, for 
A.C.T., The Constant Wife, The Dazzle, 
American Buffalo, Lakshmanana Blues, 
Night and Day, Buried Child, For the 
Pleasure of Seeing Her Again, The Glass 
Menagerie, Blueberry Hill, The Board of 
Arts, Celebration and The Room, “Master Harold”... and the boys, Enterves’ II, 
Glengarry Glen Ross, The Misanthrope, 
Frank Loesser’s Howl Christian Anderson, 
Edward II, The House of Mirth, The 
Invention of Love, The Threepenny Opera, 
Inversion; Holding History, A Christmas 
Carol, Mary Stuart, Old Times, and A

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ZORRO
PHOTO: TOM HAUER
Who’s Who


PAUL WALSH (Dramaturg) has worked on nearly two dozen premieres 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 Center for the Study of Drama at the City University of New York. Publications include articles in The Production Notebooks, Re-interpreting Brecht, Birthing Drama, Dramaturgy, Theatre Symposiums, Essays in Theatre, and Studio Neophilosophia.

PETER MALEITZKE (Musical Director/ Arrangement) is an assistant musical director of A.C.T., where he most recently worked on Richard Greenberg’s The Dazzle, Carey Perloff’s The Colossus, and Claire Sondheim’s Saturday Night. Walsh is 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 Theatre credits include: 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-directional credits include: Cypress, 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 Tucson 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 Jus and Pius at the Latin Agu, 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 regional theaters throughout the Bay Area, including A.C.T.’s Credos and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1995), and the board of trustees of the California Shakespeare Festival.


BERNARD TELSEY CASTING, C.S.A.: Bernie Telsey, Will Cattell, David Vaccari, Bethany Berg, Victoria Perchone, Craig Burns, Tiffany Little Canfield, Christina Todino

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 Street Named Desire. She has also stage-managed Student Cast of Summer, a20, 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 Venus Monologues at the Alcatraz 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 Viers (Berkeley Repertory Theatre); Misalliance and Candide (Mark Taper Forum); Kissing the Witch, 5 Women on a Hill in Spain, and Housey the Books (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 Boots. Boston credits include work for the Beau Jest Theatre, American Repertory Theatre, and Blue Man Group.

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 The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room; A.C.T.-commissioned translations of Niehua, The Misanthrope, Enrico II, May, and The Lower Depths; the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tatar, Aesop, Credos, Creditors, Home, and the latest production, The Mill. Last season her work also included the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The tragedy of Crossing a Field, followed by the West Coast premiere of her own play The Colossus of Rhodes, which premiered at the White Barn Theatre 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, Luminosity Dance, 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, the Classic Stage Company won numerous OBIE Awards for acting, direction, and design, and was seen at 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 Tuoh 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 Lesly and Nicholas.

HEATHER M. KITCHENS (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the continued 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 theatre 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 proud member of the San Francisco Opera League’s 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 (Conventory Director) oversees the administration of the A.C.T. and the A.C.T. 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 actress, Smith has performed in regional and on numerous off-off-Broadway plays, including work in Mac Wellman and David Greenfield. 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 Theatre. He also stage-managed the Broadway productions of And Miss Rourke 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.
Who's Who

Street Name: New York City (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on the "Flower" at San Francisco's El Teatro Campesino (Best Repertory), "The Things You Don't Know, Black Spirit, New England Lip Tie Together, Teeth Await, Ferrisbee," and the world premiere of Richard Greenberg's "West of Eden." Publications include articles in "The Production Notebook, Re-Interpreting Brecht, "Srivinstein" Drama Writing, "Theatre Symposium, Essays in Theatre, and Studio Nefbehilp." PETER MALEITZKE (Musical Director and Arranger) is resident musical director of A.C.T., where he most recently worked on Richard Greenberg's "The Dazzle," Carey Perloff's "The Colossus" and 'Brecht's Threepenny Opera.' He also composed the music for "Sondheim's Saturday Night," and worked on "Brecht's Brecht on Brecht," and "Sondheim's A Little Night Music," "Rags," and "Sondheim's 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 Tucson Music Festival. He is currently developing his 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, San Francisco Symphony and Opera, and the San Francisco productions of "Jersey 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 regional theaters throughout the Bay Area, including A.C.T.'s Crew and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1995), and the board of trustees of the California Shakespeare Festival.


BERNARD TELSEY CASTING, C.S.A.: Erin West, Will Cantler, David Vaccari, Barry Berg, Victoria Pettit, Craig Burns, Tiffany Little Canfield, Christine Todisco


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 Viers" (Berkeley Repertory Theatre); "Mississaug and Candide" (San Francisco's Center Theatre); "Kissing the Witch," "5 Women on a Hill in Spain," and "Houdie the Beaks" (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 Bird." Boston credits include work for the Beaux Jester Theatre, American Repertory Theatre, and Blue Man Group.

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 world premiere of "The Invention of Love and Indian Ink" and Harold Pinter's "Celebration and The Room;" A.C.T.'s "translational" productions of "Hickey, "The Misfits, "Enrico IV," May 1, and the world premiere of "Leslie Ayvazian's "Singer's Boy," and acclaimed productions of "The Threepenny Opera, Old Times, Arcadia, "The Rose Tatar, "Assured, "Camerons, "Home, and "Candide." Last season her work also included the world premieres of "Mizzi, Bittner's "No for an Answer" and "David Lang/Mac Wellman's "The Misfits," "Crossing a Field, followed by the West Coast premiere of her own play "The Colossus of Rhodes," which premiered at the White Barn Theatre 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, "Luminosity Dance," is being developed under a grant from the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and 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, the San Francisco Stage Source 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 Tuscaloosa School of 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 Leslie and Nicholas.

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20 American Conservatory Theatre
The Three Sisters 21
For Your Information

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. 415.861.3200. On the Web: www.act-sf.org.

BOX OFFICE AND TICKET INFORMATION
Geary Theater Box Office
Visit us at 415 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 12–9 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–8 p.m. daily. Call 415.749.2400 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2293. Tickets are also available 24 hours a 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. Maximum 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 Bradworth at 415.439.4043.

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, tissue bags, and other novelty items—as well as books, scripts, and Word on the Stage, 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 in the Sky Bar on the third level. There is also a wine bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

Performers
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 415.439.3296 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.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2400 in advance to notify the house staff of your 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 Theatres 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 theatre. A.C.T. is a member of the League of Resident Theatres, 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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