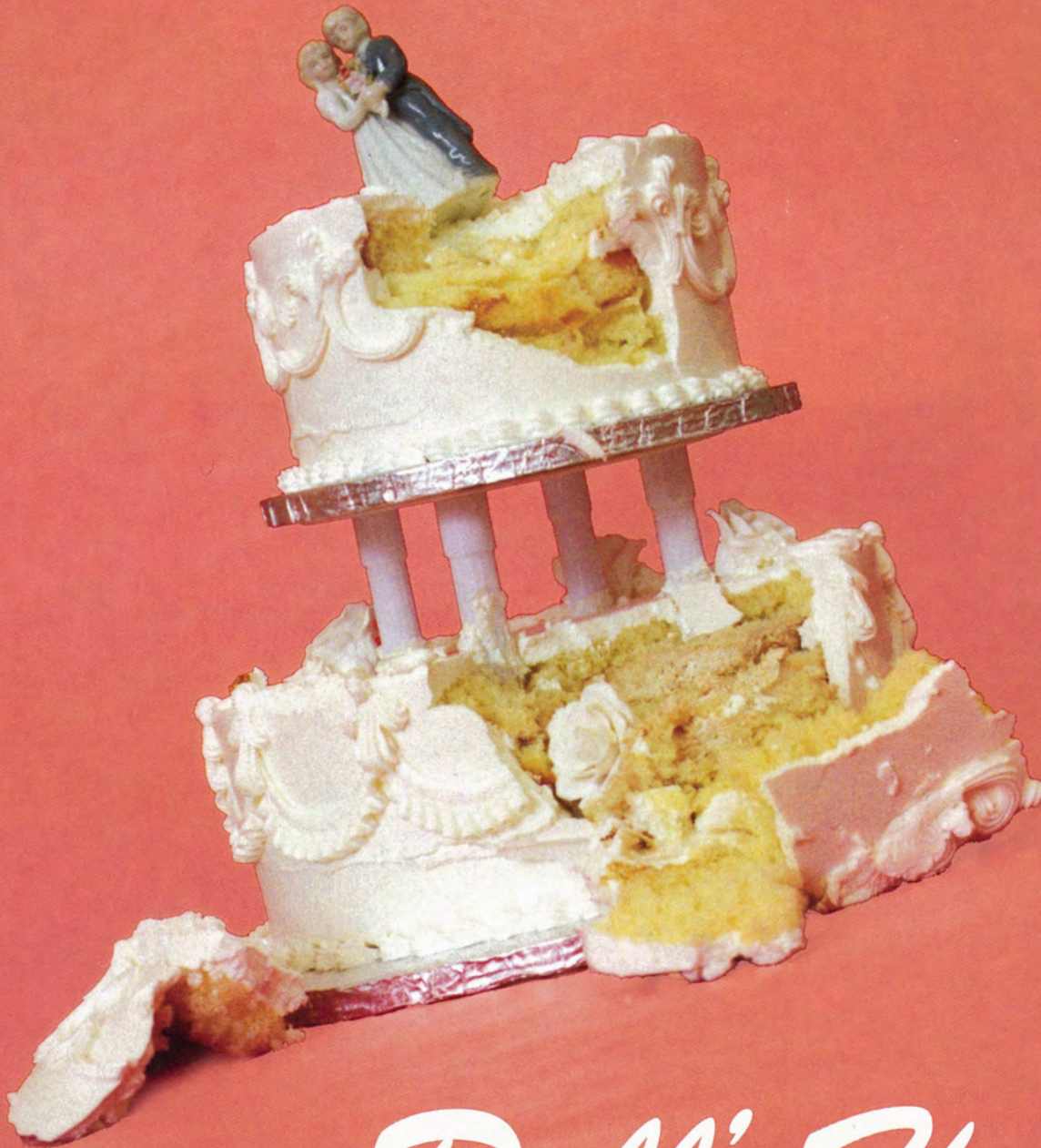


THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



a Doll's House

by **HENRIK IBSEN** | translated from the Norwegian by **PAUL WALSH**
directed by **CAREY PERLOFF**



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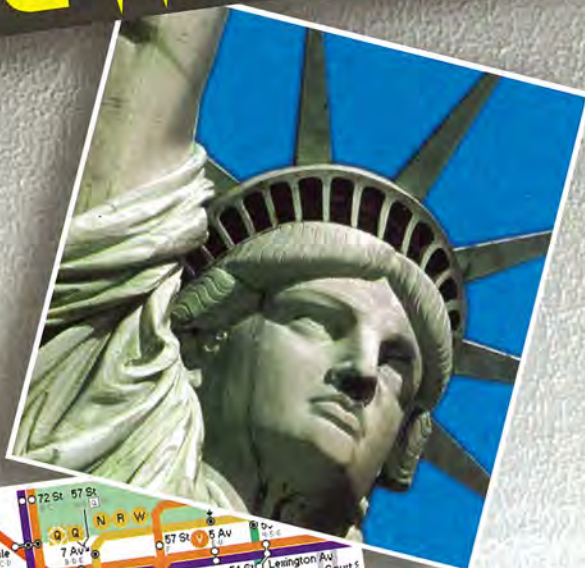
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Elizabeth Brodersen, *Publications Editor*
Jessica Werner, *Associate Publications Editor*

A.C.T. Box Office
415.749.2ACT

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNIE



Welcome to *A Doll's House*, our first production of 2004. We hope you had a wonderful holiday season and have come back refreshed and ready for a new year of thrilling and invigorating theater!

Now for the confession. I grew up obsessed with dolls. Lots of dolls. I had what my family despairingly called "the doll corner," which spread like an amoeba from the corner beside my bed across the floor to the door. Rooms were added endlessly as the doll family grew in that strange way only doll families can: there were no parent dolls, indeed there were no adult dolls at all, just dozens of same-aged children in peculiar foreign dress making up some mysterious version of a family. My dolls were always my age, which meant

they could re-enact in the afternoon whatever I had lived through at school that day. It was a highly convenient and deeply satisfying activity. Eventually, needless to say, I grew up, put the dolls in boxes, and tried to live an adult life. When I look back on it now, I wonder if my obsession with dolls was just in some way a prequel to my obsession with theater.

Ibsen's landmark play is about a family in which everyone is still happily playing with dolls. Torvald has married a highly intelligent and energetic woman, whom he dresses up and toys with like his own private adult-sized plaything. Nora buys "dollies" for her tiny daughter, but in reality they are toys for her to play with, just as she plays with her doll-like children and infantilizes her hypersensitive husband. Her life is a series of "staged" events—when people walk into her little nest she arranges them in pleasing displays just as if they were overgrown toys. She hides her secrets, like her forbidden macaroons, well out of sight. Into this precious and beautiful world, reality is never supposed to enter. The harshness of the outside world is desperately kept at bay.

Although *A Doll's House* was written in 1879, it is remarkable how much this kind of role-playing and infantilization is still part of our cultural experience. For all that women have been encouraged to seek independence and men have been encouraged to see themselves as more than tough breadwinners, many of us still fear the kind of freedom that comes from growing up, and fall easily into conventional roles. It is so difficult to look squarely at the realities of the world that many of us avoid it at all costs if we possibly can. We insulate ourselves, we dress up, we buy gadgets and gizmos and adult games, we collect toy trains and talking dolls, and we play. And then, every once in a while, reality comes crashing in the door. It can take any form: illness, poverty, desire, war, love. But it is a wake-up call. One of the most startling moments in Ibsen's play is in Act III when Nora sits across from her husband at the table and alerts him to the fact that never, in eight years of marriage, have they had a real conversation.

I chose to do this play because I wanted to see our remarkable core acting company member René Augesen play Nora, and because I wanted our equally remarkable resident dramaturg and Scandinavian theater expert Paul Walsh to create a new translation for us of this astonishing play. But as I have dug into its core, I have realized how many profound issues it touches upon that are still at the center of our lives, as men and women struggle to define and redefine themselves to each other and to themselves. In times of anxiety, people play games. The relationship of those games to what is really happening in our lives is fascinating.

We're thrilled to be exploring this material with you, and hope you find it as surprising and exciting as we have.

Carey Perloff, *Artistic Director*



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

presents

a Doll's House

by Henrik Ibsen (1879)

Translated from the Norwegian by Paul Walsh (2003)

Directed by Carey Perloff

<i>Scenery by</i>	Annie Smart
<i>Costumes by</i>	Sandra Woodall
<i>Lighting by</i>	David Finn
<i>Composer</i>	Karl Fredrik Lundeberg
<i>Sound by</i>	Garth Hemphill
<i>Choreography by</i>	Val Caniparoli
<i>Dramaturg</i>	Paul Walsh
<i>Casting by</i>	Meryl Lind Shaw
<i>Wigs by</i>	Theatrical Hairgoods
<i>Assistant Director</i>	Stephanie Courtney

THE CAST

<i>Nora Helmer</i>	René Augesen
<i>Torvald Helmer</i>	Stephen Caffrey
<i>Kristine Linde</i>	Joan Harris-Gelb
<i>Dr. Rank</i>	James Carpenter
<i>Nils Krogstad</i>	Gregory Wallace
<i>Ivar and Emmy Helmer</i>	Griffin and Louise Wurzelbacher/ Austin Greene and Tobi Jane Moore
<i>Nanny</i>	Joy Carlin
<i>A Maid</i>	Zehra Berkman

UNDERSTUDIES

Torvald Helmer, Dr. Rank, Nils Krogstad—Anthony Fusco
Nora Helmer—Heather Mathieson
Kristine Linde, Nanny, A Maid—Nancy Carlin

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
June Palladino, *Assistant Stage Manager*
Vinny Eng, *Intern*

TIME AND PLACE

The action takes place in the Helmers' apartment, in a provincial town on the southeast coast of Norway, late in the 19th century.

Act I: Christmas Eve

Act II: Christmas Day

Act III: Boxing Day (the day after Christmas)

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ON THE FAR REACHES OF MODERNITY

BY PAUL WALSH

In a Bloomsbury drawing room in 1886, members of London's Socialist League offered an amateur performance of Ibsen's *A Doll's House*. In the title role was Eleanor Marx, the youngest daughter of Karl Marx, who had taught herself Norwegian in order to read Ibsen in his original language. Her common-law husband, Edward Aveling, played the role of Torvald Helmer. William Morris's daughter May took the role of Mrs. Linde, and Nils Krogstad was played by a young Bernard Shaw. By all accounts the production was more earnest than artistic, but the fact that it took place at all suggests the extent to which Ibsen's contemporaries saw his play as a harbinger of progressive political change.

In fact, from the day it was first published in 1879, *A Doll's House* sparked impassioned debate, garnering a loyal following of progressives and radicals across Europe who celebrated the play with the same moral insistence as respectable citizens condemned it. *A Doll's House* seemed to challenge the sanctity of the home and the duty of women as wives and mothers, and it did so in a vocabulary that was surprisingly modern and startlingly real. People discussed Nora as if she were the woman down the street rather than a fictional construct. As the "Nora Question" became a *cause célèbre* that swept through the drawing rooms of Europe, so did the play's dour Norwegian author, Henrik Ibsen.

By all accounts, Ibsen was less secure in his appointed role as social reformer than the Bloomsbury players supposed. While he relished controversy, he craved respect and respectability above all else. He preferred the frock coat and top hat of the ruling class to the red scarf of the street-corner revolutionary and demanded that his voice not be confused with that of any of his characters: "They endeavor to make me responsible for the opinions which certain of the personages of my drama express," he wrote in 1882 after the publication of his play *Ghosts*. "And yet there is not in the whole book a single opinion which can be laid to the account of the author."

It has been said that Ibsen's last words were "on the other hand . . .," and there is no doubt that, as a disciple of the German idealist dialectician G. W. F. Hegel, he embraced his contradictions as he embraced his contrariness. Perhaps this is why he was able to bring such complex subtlety to his dramatic explorations of middle-class life. Observing his own personal failings and shortcomings as the elaboration of an ideal in conflict, he was able to recognize the dramatic secrets of the middle-class drawing room.

FOR IBSEN, THE HOME WAS A BATTLEFIELD OF PRIVATE DESIRES AND PUBLIC CONSTRAINTS.

Throughout the 19th century, the middle-class home, whether a townhouse apartment in a small provisional town or a row house in the capital, was "a social place in a curiously private way," as Witold Rybczynski writes in his fascinating book *Home: A Short History of an Idea* (1986). Nowhere was this truer than in Scandinavia, where the home was envisioned as a safe haven, a nest of comfort and domesticity, a private universe, separate from though fed by the "getting-and-spending" world outside. The front door of the middle-class home was meant to keep the world at bay and protect the privacy of the family. Only invited visitors and old friends were welcome in the well-run middle-class home, and they were generally greeted with due ceremony. In fact, in Scandinavia, as in Germany, the word for "secret" (*heimlich* in German, *hemlig* in Swedish, *hemmelig* in Norwegian) is a close cognate of the word for "home" (*heim* in German, *hem* in Swedish, *hjem* in Norwegian), and it was the secrets of the middle-class home that fed the domestic dramas of Ibsen.

For Ibsen, the home was a battlefield of private desires and public constraints. Social pressure invaded the private domain through an insistence on duty (*pligt*), bringing with it the insurmountable weight of conventions, traditions, and expectations. The past was the enemy of change; social expectations conspired against individual liberation. This was the "great new theme" that Ibsen brought to the stage: the emergence of a class of individuals who had gained social, economic, and political ascendancy throughout the 19th century were now clamoring for personal freedom in the private sphere.

A SON OF THE MIDDLE CLASS

Ibsen was himself a son of the middle class. Born in 1828 to a prominent merchant family in the shipping town of Skien, south of modern-day Oslo on the east coast of Norway, he was the eldest of five children. When he was eight, however, his father's business failed and he was left to his own devices. At sixteen he became an

RIGHT: ODA AND PER AT THE WINDOW, BY CHRISTIAN KROHG (1892) © NASJONALGALLERIET, OSLO

apothecary's apprentice and dreamed of going to university. While he never did attend university, he did start writing plays: nationalist romantic history plays in the grand style popular at the time.

In 1850 Ibsen moved to Christiania (now Oslo), where he met the famous violinist and nationalist Ole Bull, who brought him to the west coast city of Bergen to work in Bull's Norwegian national theater as playwright-in-residence and stage manager. Ibsen owes his education in the craft of the theater to the years he spent working for Bull and later as artistic director of the Norwegian Theater in Christiania, a position he held from 1857 to 1862 with limited success. During these years he met, courted, and married the spirited Suzannah Thoresen, and enjoyed his first modest successes as a playwright.

In 1864, Ibsen left Norway for the European continent, where he stayed for 27 years, living in Germany and Italy. By all accounts, his life was pretty uneventful. He was a private man who lived quietly with his family and kept to himself. He read little and almost never went to the theater. Instead he spent his time contemplating life. And every two years or so he sent a startling new play to his publisher in Norway.

From abroad, Ibsen focused on Norwegian provincial life, recreating his abandoned home in his mind, turning it over and examining it in all its stifling detail. Out of this obsession with a place on the far reaches of modernity, he created the modern drama. All but two of his plays are set in Norway, and they are an impressive collection: the philosophical verse drama *Brand* (1866), the picaresque *Peer Gynt* (1867), and the world historical drama *Emperor and Galilean* (1873), about Julian the Apostate, were followed by plays of contemporary life: *The League of Youth* (1869), *Pillars of Society* (1877), and the "problem plays" that incited such public outcry, including *A Doll's House* (1879), *Ghosts* (1881), and *An Enemy of the People* (1882). As he was vilified in the press for attacking the sanctity of marriage and the family, Ibsen grew in stature and importance, becoming the most famous Scandinavian of his day.

Contemporary accounts give the impression of a man of meticulous temperament—elegant, finicky, and punctilious in his habits, with a surprising

ability to empathize with strangers. It is this that suffuses his writing. Even as he saw the shortcomings and guessed at the hidden contradictions in the hearts of those he met on the street, he was able to feel their humanity and give expression to it. In doing so, Ibsen created a style that is direct, fresh, and surprisingly conversational even today. This was one of the most surprising discoveries waiting for me when I sat down to translate *A Doll's House*: Ibsen's characters sound like real people facing real problems. His language is dramatically supple and rich with emotional complexity and ambiguity. Behind a strikingly modern façade of bravado and game-playing lurk subtle intimations of doubt and self-loathing. In Norwegian, Ibsen's characters speak a language



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that is more conversational than literary. My task in translating *A Doll's House* for the contemporary stage was to find the same freshness and emotional directness in English in order to allow Ibsen's characters to once again give voice to contemporary issues without losing sight of the contradictions inherent in modern life.

By locating the great moral questions of his day square in the center of the middle-class drawing room and daring to delve into the individual psyche of moral creatures drowning in a morass of social lies and self-deceptions, Ibsen brought metaphysical profundity to the domestic drama. In this he fathered not only the new drama but also a new morality of individual freedom and desire. But even as these characters speak for change, they find themselves caught in a web of duties and obligations. This is what makes these plays dramatic rather than didactic. Speaking out can destroy as well as liberate; often the rewards of self-discovery are less tangible than the suffering it causes. In plays like *The Wild Duck* (1884), *Rosmersholm* (1886), *The Lady from the Sea* (1888), and *Hedda Gabler* (1890), Ibsen dug deep into the troubled psyche of the modern world, uncovering its propensity for easy truths and deadly deceptions, diagnosing the crisis of individual faith, and staring unflinchingly at the despair of contemporary guilt.

In 1891 Ibsen returned to Norway after nearly three decades abroad. Here he wrote his final four plays—*The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1899)—pushing beyond the limits of stage realism and the problems of social life into a dark and tormented realm of psychological anguish and isolation precipitated by the terror of his own failing creative energy. As a new century dawned, he fell ill and never really recovered. He died in 1906. ■

Who's Who



RENÉ AUGESEN* (*Nora Helmer*), an A.C.T. associate artist and core acting company member, made her Geary Theater debut three seasons ago in *The*

Misanthrope; she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, and *The Three Sisters*. 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* (dir. 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.



STEPHEN CAFFREY* (*Torvald Helmer*) was last seen at A.C.T. in the title role of *Singer's Boy* (dir. Carey Perloff). Other theater credits include *The Body of Bourne* at

the Mark Taper Forum and *The Cost of Doing Business* at the MET Theatre in Los Angeles; *What You Get and What You Expect* at New York Theatre Workshop, *The Scarlet Letter* at Classic Stage Company, *The Fox* at Wesbeth Theatre and *Normal Heart* at Hangar Theatre in New York; *Bargains* at The Old Globe Theatre; *I Hate Hamlet* at the Royal Geary

Theatre Center and *The Real Inspector Hound* at Immediate Theater in Chicago; *The Miser* at Hartford Stage Company; and *Jeffrey* at Theatre on the Square in San Francisco. Film and television credits include: "Tour of Duty" (series regular), *Longtime Companion*, *The Babe*, *Buried Alive II*, *Blowback*, *Columbo: Columbo Goes to College*, *For Richer, For Poorer*, *Virus*, *Young Indiana Jones and the Hollywood Follies*, "Nothing Lasts Forever," *Hard Knox*, "Seinfeld" (*Yada Yada*), "Profiler," "The Practice," "Chicago Hope," "Providence," and "Judging Amy."



JOY CARLIN* (*Nanny*) is a former associate artistic director of A.C.T. and was a member of the A.C.T. acting company for many years. Her favorite A.C.T. roles

include Miss Prism in *The Importance of Being Earnest*, Bananas in *The House of Blue Leaves*, Kitty Duval in *The Time of Your Life*, Birdie in *The Little Foxes*, Enid in *The Floating Lightbulb*, Big Mama in *Cat on a Hot Tin Roof*, Asa in *Peer Gynt*, Meg in *A Lie of the Mind*, and Kathleen in *Home*. Her directing credits at A.C.T. include *The House of Bernarda Alba*, *The Lady's Not for Burning*, *The Doctor's Dilemma*, *Golden Boy*, *Hapgood*, *Marco Millions*, and the world premiere of Jane Anderson's *Food and Shelter*. Carlin has also been resident director and interim artistic director at Berkeley Repertory Theatre and has acted in and directed productions throughout the Bay Area and beyond. She is the recipient of the 1997 Bay Area Theatre Critics' Circle Bladen Porter Award for continued excellence in her career as actor and director.



JAMES CARPENTER* (*Dr. Rank*) was last seen at A.C.T. as James Linc in *Glengarry Glen Ross*. A San Francisco Bay Area resident for 18

years and an associate artist at Berkeley Repertory Theatre for 12 years, he is the recipient of numerous *Drama-Logue*, *Backstage West*, and Bay Area Theatre Critics' Circle awards. His theater credits include three seasons each with The Old Globe Theatre and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the California Shakespeare Theater, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series "Nash Bridges."



JOAN HARRIS-GELB* (*Kristine Linde*) has performed recently at A.C.T. in *Blithe Spirit* and *A Christmas Carol*. Stage credits also include *Miranda* in the world

premiere of David Hirson's *Wrong Mountain* at A.C.T. and on Broadway, Eleanor Widener in the original Broadway company of *Titanic*, and Mrs. Walker and others in the original Broadway company of *The Who's Tommy*. She also performed in *Big River* on Broadway. Gelb has performed her solo show, *Mother, Where Were You When I Woke Up Screaming and My Bed Was on Fire in the Middle of the Night?* all over New York City. Her television credits include *The Last Day in the Life of Brian Darling* for HBO, *Women Aloud*, and "Law & Order."



GREGORY WALLACE* (*Nils Krogstad*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Waiting for Godot*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Blithe Spirit*, *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*,

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first look

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WHO'S WHO

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 Sellers's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, "Crime Story," and *Internal Affairs*. Wallace is a graduate of the Yale School of Drama.



NANCY CARLIN* (*Understudy*) appeared in many productions at A.C.T. from 1984 to 1991, including *A Lie of the Mind*, *Dinner at Eight*, *The Seagull*, *The Doctor's Dilemma*,

Twelfth Night, *A Tale of Two Cities*, and Ibsen's *John Gabriel Borkman*. Carlin is an associate artist of the California Shakespeare Theater, where she has been seen in recent seasons in *Julius Caesar*, *A Midsummer Night's Dream*, *Twelfth Night*, and *Love's Labor's Lost*. She has also performed with the Oregon Shakespeare Festival, Berkeley Repertory Theatre, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, the Aurora Theatre Company, and TheatreWorks. Carlin has directed productions for the Aurora Theatre Company, Lake Tahoe Shakespeare Festival, and Foothill Theatre Company (where she is an affiliate artist). She stars in the film *Jon Jost's Frameup* and coproduced the film *Haiku Tunnel*. Carlin has a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T.



ANTHONY FUSCO* (*Understudy*) was last seen at A.C.T. in *Les Liaisons Dangereuses* and *The Three Sisters*. Previous A.C.T. productions are *Night and Day*,

Celebration and *The Room*, *Enrico IV*, *The Misanthrope*, *A Christmas Carol*, and *Edward II*. Other Bay Area credits include leading roles in *Arms and the Man*, *A Midsummer Night's Dream*, *Cymbeline*, and *The Skin of Our Teeth* for the California Shakespeare Theater and A Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Among his off-Broadway credits are Simon Gray's *The Holy Terror*, Ira Levin's *Cantorial*, and David Mamet's *A Life in the Theatre*. Fusco is a graduate of The Juilliard School. This spring he will appear in Israel Horovitz's *My Old Lady* with Marin Theatre Company.



HEATHER MATHIESON* (*Understudy*) has appeared in the East Bay in *After the Fall*, in the title role of *Nora*, as Lizzie in *The Rainmaker*, and as

Patricia in *Sight Unseen* at Playhouse West. Other local theater credits include Heidi in *The Heidi Chronicles* and Gwendolyn in *The Importance of Being Earnest*. A recipient of several Drama-Logue and Dean Goodman awards, she has also performed with foolsFURY in *The Illusion* and with Unconditional Theatre in *The Resistible Rise of Arturo Ui*. In New York she was a member of Aboutface Theatre Company. Film and television credits include *Bandits*, *The Deep End*, *Wildflowers*, *Black August*, "Partners," and "Nash Bridges." Mathieson is a graduate of The Juilliard School.

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

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director of humanities, including his translation of Ibsen's *Peer Gynt* for the A.C.T. Master of Fine Arts Program's 2002 graduating class. Though Walsh has worked often as a dramaturg with director Carey Perloff, this is his second collaboration with her as translator: Perloff commissioned and directed Walsh's translation of Strindberg's *Creditors* first at the Classic Stage Company in 1992 and later that year at A.C.T. Walsh's translations of Strindberg's *The Ghost Sonata*, *The Pelican*, and *The Stronger* and Ibsen's *Hedda Gabler* have also been produced at various theaters across the country. His translation of Ibsen's *Peer Gynt* was commissioned and read as part of the Classic Stages/New Visions program at Classic Stage Company in 1999. Before coming to A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including the award-winning Theatre de la Jeune Lune. He is the only dramaturg to have received the prestigious TCG/Pew National Theater Artists Residency Grant. Walsh earned a Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

ANNIE SMART (*Scenic Designer*) has designed sets and costumes in the U.S., UK, and Germany. In the UK much of her work has been with new plays, particularly the work of Caryl Churchill. She also designed several productions for the Royal National Theatre. Of the classics her work includes: *Othello*, *A Midsummer Night's Dream*, *The School for Scandal*, *Miss Julie*, *The Father*, *Medea*, *Woyzeck*, and Verdi's *La Traviata*. In the U.S. her designs have been seen at The Public Theater, Arena Stage, Guthrie Theater, San Diego Repertory Theatre, Intiman Theatre, ACT Theatre (Seattle), Long Wharf Theatre, The Goodman Theatre, Classic Stage Company, Theatre for a New Audience, La Jolla Playhouse, and BAM. In the Bay Area, she designed the sets and costumes for *The Threepenny Opera* and sets for *Night and Day* at A.C.T.; sets for *Suddenly Last Summer* and *Big Love* at Berkeley Repertory Theatre (where she is currently working on this

season's *Yellowman* and *Irma Vep*); and the set and video projections for *The History and Mystery of the Universe* at Theatre Artaud. She was chair of The Masters Course in Theater Design/Scenography at London's Wimbledon School of Art and is an adjunct professor at UC San Diego.

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

DAVID FINN (*Lighting Designer*) began his professional career working for puppeteer Burr Tillstrom, creator of "Kukla, Fran, and Ollie." After assisting lighting designer Jennifer Tipton, he toured with and designed for Twyla Tharp and for Mikhail Baryshnikov's White Oak Dance Project (1993–2000). Finn has designed more than 100 dance works for such choreographers as Merce Cunningham, José Limon, and Tamasaburo Bando. Dance credits also include productions for Australian Ballet, Ballet of Monte Carlo, Houston Ballet, Lyons Opera Ballet, National Ballet of Canada, and San Francisco Ballet. Opera credits include *Alicia*, *Lady MacBeth of Mtsensk*, and *Doktor Faust* for San Francisco Opera, as well as

productions for the companies of Brussels, Lyon, Florence, Stuttgart, Salzburg, Antwerp, Leeds, Amsterdam, Graz, Vienna, Hannover, and Britain's Royal Opera. Theater work includes *King Lear* (National Theater of Czechoslovakia), *Elektra* and *The Nerve Meter* (Burgtheater, Vienna), five works with Robert Redford's Sundance Theater Institute, and more than a dozen off-Broadway premieres. A San Francisco resident, Finn is creative director for *the fishhouse*, a San Francisco-based production company.

KARL FREDRIK LUNDEBERG (*Composer*), a CBS/Sony recording artist, has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by a variety of orchestras, including the Boston Symphony, Sinfa Nova, and the National Radio Orchestra of Sweden, and featured at the prestigious Mitsui, Perugia, Biennale, Teatro Espanol, Next Wave, Castle Hill, and San Sebastian festivals. Theater and ballet music includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Center Stage, Arizona Theatre Company, Pan Asian Repertory Theatre, the Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include works for PBS, NBC, CBS, ABC, ESPN, NRK (Norwegian State Television), Imagine Films, Paramount Pictures, and United Paramount Network. He recently served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

GARTH HEMPHILL (*Sound Designer*) is in his seventh season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, most recently for A.C.T., *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried*


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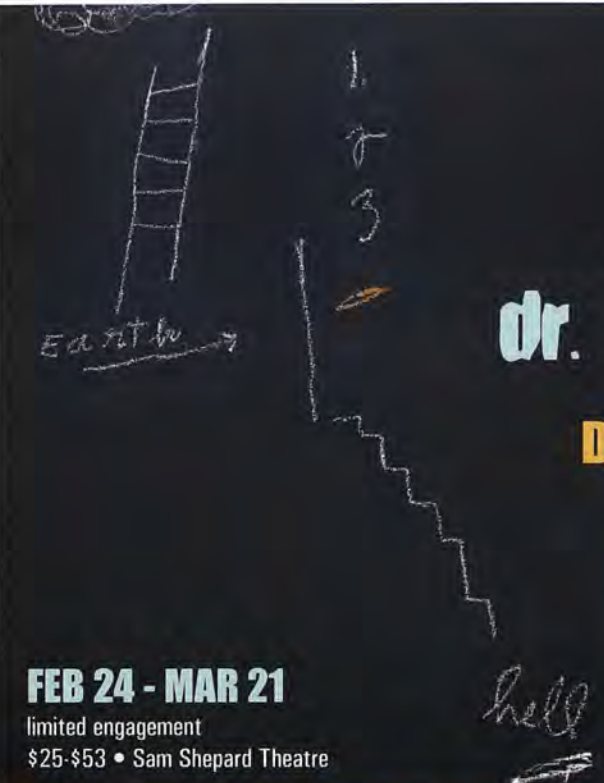
Who's Who

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, Edward II, The Invention of Love, The Threepenny Opera, Insurrection: Holding History, and A Streetcar Named Desire (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor, A Christmas Carol* (South Coast Repertory), *The Things You Don't Know, Blithe Spirit, New England, Lips Together, Teeth Apart, Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

VAL CANIPAROLI (*Choreographer*), a member of San Francisco Ballet since 1973, has had a multifaceted career in choreography, dance, music, and theater. He has staged and created numerous ballets for SF Ballet; his work is also performed by Ballet West, Pacific Northwest Ballet, Pennsylvania Ballet, Singapore Dance Theatre, Atlanta Ballet, Oakland Ballet, Pittsburgh Ballet Theatre, Hong Kong Ballet, and Israel Ballet, among others. In 1994 he had a major success with his full-length ballet, *Lady of the Camellias* (a coproduction of Ballet West and Ballet Florida), and in 2001 he choreographed a new *Nutcracker* for Cincinnati Ballet. His honors include ten choreography grants from the National Endowment for the Arts, a California Arts Council fellowship, 1994 and 1997 Choo-San Goh Awards for his ballets *Lambarena* and *Open Veins*, a Dance Bay Area Award for sustained achievement, and the 2001 Isadora Duncan Dance Award for choreography for *Death of a Moth*. Caniparoli was one of the founding members of OMO, a San Francisco choreography collective, and he is currently resident choreographer for Tulsa Ballet.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco





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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 Theater.

KIMBERLY MARK WEBB* (*Stage Manager*) returns for his tenth season at A.C.T., where he worked most recently on *The Dazzle, Night and Day, Buried Child, The Glass Menagerie, The Beard of Avon*, and *James Joyce's The Dead*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

JUNE PALLADINO* (*Assistant Stage Manager*) has been involved in Bay Area theater, primarily as a stage manager, since 1993. Some of her favorite productions include *Assassins, The Threepenny Opera* at A.C.T.; *The Shadow Box, Symphonie Fantastique, Wilder, Wilder, Wilder!, Wonderful Town, Syncopation*, and *Me and My Girl* at Marin Theatre Company; and *The Search for Signs of Intelligent Life in the Universe* with Lily Tomlin. She made her California Shakespeare Theater debut this summer with *Arms and the Man*.

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A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director),
who recently
celebrated her
eleventh season as
artistic director of
A.C.T., most
recently directed

acclaimed revivals of Samuel Beckett's *Waiting for Godot*, Tom Stoppard's *Night and Day*, and Chekhov's *The Three Sisters* with A.C.T.'s core acting company. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayvazian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her new play, *Luminescence Dating*, is being developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project. This season at A.C.T. she also directs the world premiere of Constance Congdon's *A Mother*.

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 and serves on the board of the National Corporate Theatre Fund. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards.

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

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

A.C.T. CONTRIBUTORS

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2003-04

les liaisons dangereuses

by CHODERLOS de LACLOS | adapted and directed by GILES HAVERGAL
SEP 11-OCT 12

waiting for godot

by SAMUEL BECKETT | directed by CAREY PERLOFF
OCT 17-NOV 16

a christmas carol

by CHARLES DICKENS | directed by CRAIG SLAIGHT
adapted by Laird Williamson and Dennis Powers
NOV 29-DEC 26

a doll's house

by HENRIK IBSEN | directed by CAREY PERLOFF
JAN 8-FEB 8

levee james

by S. M. SHEPHARD-MASSAT | directed by ISRAEL HICKS
FEB 13-MAR 14

the time of your life

by WILLIAM SAROYAN | directed by TINA LANDAU
in association with Seattle Repertory Theatre and Steppenwolf Theatre Company
MAR 25-APR 25

a mother

by CONSTANCE CONGDON | directed by CAREY PERLOFF
adapted from Maxim Gorky's *Vassa Zheleznova*
featuring OLYMPIA DUKAKIS
MAY 13-JUN 13

the good body

written and performed by EVE ENSLER
JUN 24-JUL 25

EVENINGS AT THE GEARY

PURCHASE ALL THREE AND SAVE!

Roscoe Lee Browne and
Anthony Zerbe perform
Behind the Broken Words

WEST COAST PREMIERE:
NOV 19-23

Sandra Reeves-Phillips
sings *Bold & Brassy Blues*
DEC 27-31

Mark Nadler in
*Tschaikowsky (and Other
Russians)*

BAY AREA PREMIERE:
FEB 29-MAR 14

Sandra Reeves-Phillips and Mark Nadler are presented by arrangement with Arthur Shafman International, Ltd.



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Caresa Capaz, *Company Management Assistant*
Vivien M. Baldwin, *Executive Assistant/*
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Barbara Gerber, *Volunteer Coordinator*
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Sharyn Bahn, *Director*
Courtney Ebner, *Manager of Individual Gifts*
Leah A. Hofkin, *Manager of Foundation and*
Government Relations
Jen McKay, *Manager of Special Events and*
Administration
Barbara Hodgen, *Campaign Coordinator*
Sharon Boyce, *Donor Systems Coordinator*
Barton Grace Darney,
Annual Fund Coordinator
Amelia Schultz, *Individual Gifts Assistant*

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Matt Jones, Linda Lauter, Jim Neuner,
Associates
Kate Stewart, *Human Resources Administrator*

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James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Assistant*
Conchita Payne, *Macintosh IT Associate*

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Jon Wolanske, *PR Associate*

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Jessica Werner, *Associate Editor*

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Valerie York, *Manager*
Randy Taradash,
Audience Development Manager
Catherine Weis, *Graphic Artist*
Edward Budworth, *Group Sales Representative*
Manjula Martin, *Copyeditor/Writer*
Angie Wilson, *Marketing Intern*

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David Engelmann, *Head Treasurer*
Lynn Skelton, *SMAT and Group Sales Treasurer*
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Sam Kekoa Wilson, *Treasurers*

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Stephanie Gaultney, Travis Porter,
Doris Yamasaki, *Coordinators*

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Tara Coupland, Anietie Ekanum,
Cathryn Hrudicka, Jeremy Hyde,
Kelly Kelley, Perry Klecak, Jerry Mark,
Melinda McDermott, Alicia Perusse,
Frederic Poirier, John Raymond,
Doug Ross, Nancy Hermione,
Kenny Tolnay, Jette Vakkala,
Molly Viebrock, *Agents*

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Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Colleen Rosby, *Assistant House Manager*
Joseph Fernandes, Colleen Rosby,
Door Persons
Alberta Mischke, *Guided Tour Director*
Oliver Sutton, *Head of Security*

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Burt Smith, *Assistant Facilities Manager/*
Geary Theater
Len Lucas, *Assistant Facilities Manager/*
30 Grant
Jason Lux, *Facilities Crew*
Curtis Carr, Jr., Mike Fernandez, *Security*

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Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Maureen McKibben, *Director of Student Affairs*
Jack Sharrar, *Director of Academic Affairs*
Susan Pace, *Director of Student Financial Services*
Jerry Lopez, *Associate Director of Financial Aid*
Kate Brickley, *Young Conservatory Off-Campus Education Director*
John Dixon, Mark Jackson, *Conservatory Associates*
Carrie Winchell, *Young Conservatory Assistant*
Tom Haygood, *Production Manager*
Rachel Hospodar, *Technical Director*
Rachel Lawton, *Technical Director*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *Receptionist Volunteer*
Barbara Kornstein, *Library Coordinator Volunteer*

Master of Fine Arts Program

CORE FACULTY

René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Improvisation*
Francine Landes, *Movement*
Peter McGuire, *Artistic Collaboration*
Frank Ottiwell, *Alexander Technique*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Humanities*
Melissa Smith, *Acting*
Deborah Sussell, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Paul Walsh, *Director of Humanities*

ADJUNCT FACULTY

Patrick Anderson, *Cultural Research*
Nancy Benjamin, *Voice*
Glen Canin, *Alexander Technique*
Leslie Felbain, *Mask*
Dawn-Elin Fraser, *Speech*
Gregory Hoffman, *Tai Chi/Combat*
Deborah Lambert, *Singing*
Peter Maleitzke, *Singing*
Joan MacIntosh, *Acting*

Studio A.C.T.

Andy Alabran, *Acting*
Letitia Bartlett, *Dynamic Movement/Physical Acting/Clothing*
Cynthia Bassham, *Voice and Speech*
Kate Brickley, *Acting*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
John Dixon, *Acting*
Jeffrey Draper, *Voice and Speech/Acting*
Joseph Feinstein, *Voice and Speech/Acting*
Paul Finocchiaro, *Acting*
Dawn Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice & Speech/Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Trina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Brent St. Clair, *Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Letitia Bartlett, *Physical Character*
Kate Brickley, *Acting, Voice & Speech*
Mike Carroll, *Acting*
Dawn-Elin Fraser, *Voice & Speech, Dialects*
Sarah Fry, *Physical Character*
Jane Hammett, *Musical Theater*
Domenique Lozano, *Director, Shakespeare*
David Maier, *Acting*
Christine Mattison, *Dance*
Kimberly Mohne, *Voice & Speech, Dialects*
Pamela Ricard, *Acting*
Amelia Rosenberg, *Acting*
Andy Sarouhan, *Improvisation*
Jack Sharrar, *Directing*
Craig Slight, *Director, Acting*
John Sugden, *Improvisation, Acting, Jr. Performance Workshop*
Gene Thomas, *Camera*
Krista Wigle, *Musical Theater*

New Plays Program

Constance Congdon, Sarah Daniels
(London), *Resident Playwrights*

Accompanists

Naomi Sanchez
Henry Shin

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.

Beeepers!

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.

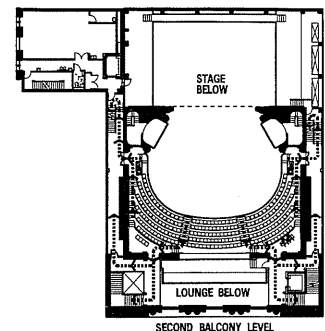
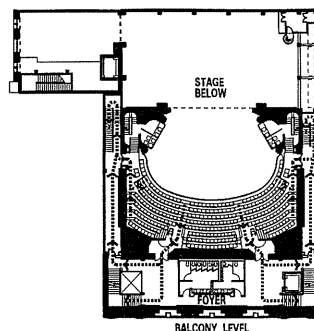
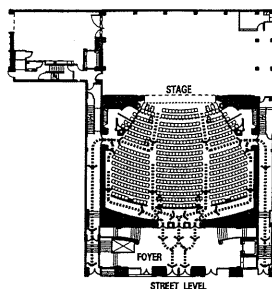


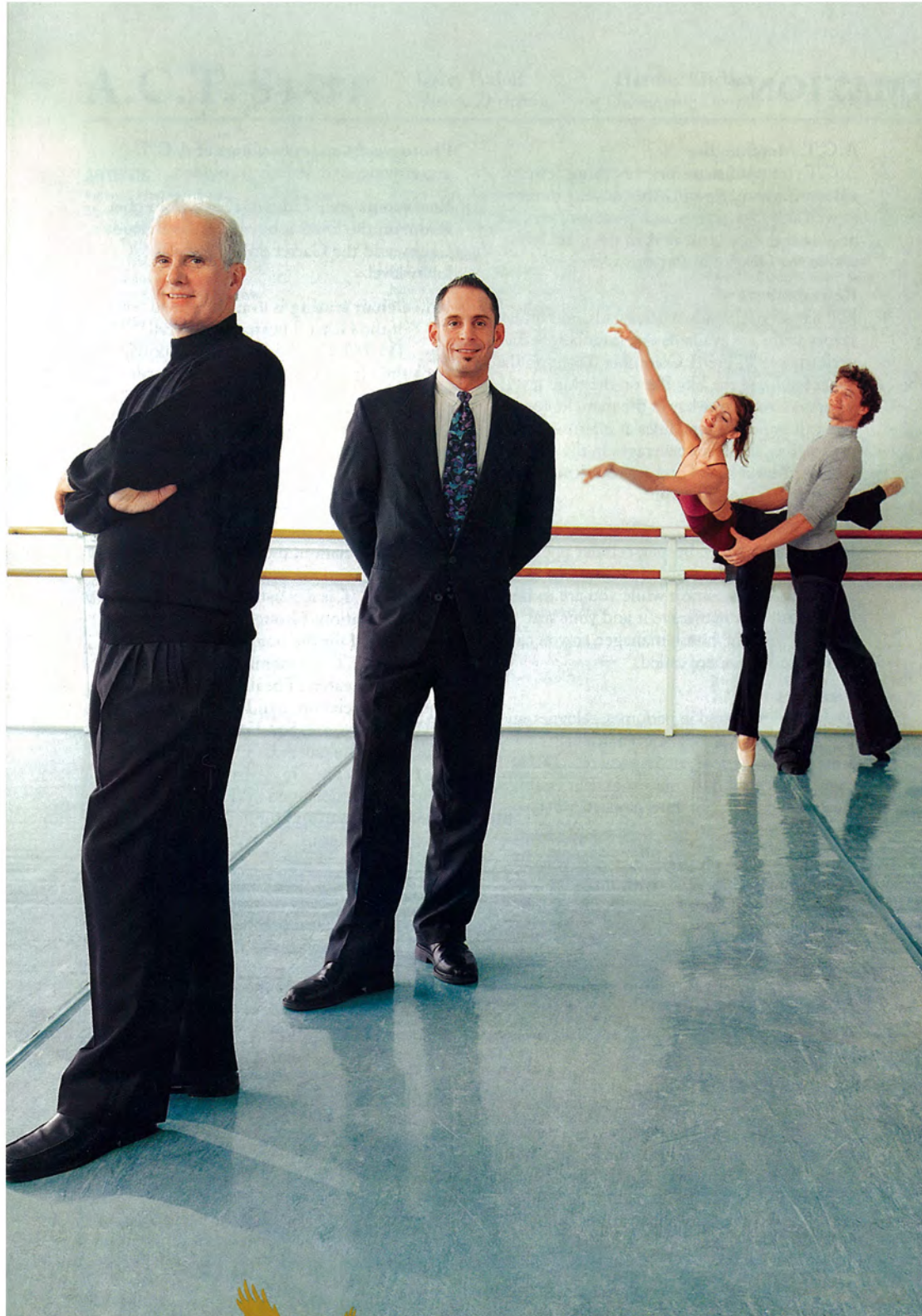
A.C.T. is supported in part by a grant from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS





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San Francisco Ballet
(pictured left to right)
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J. Mark Jenkins, Director of Finance
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Peter Brandenhoff, Soloist



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