

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# A Moon for the Misbegotten

by  
Eugene O'Neill

Directed by  
Laird  
Williamson



**A.C.T.**  
american conservatory theater

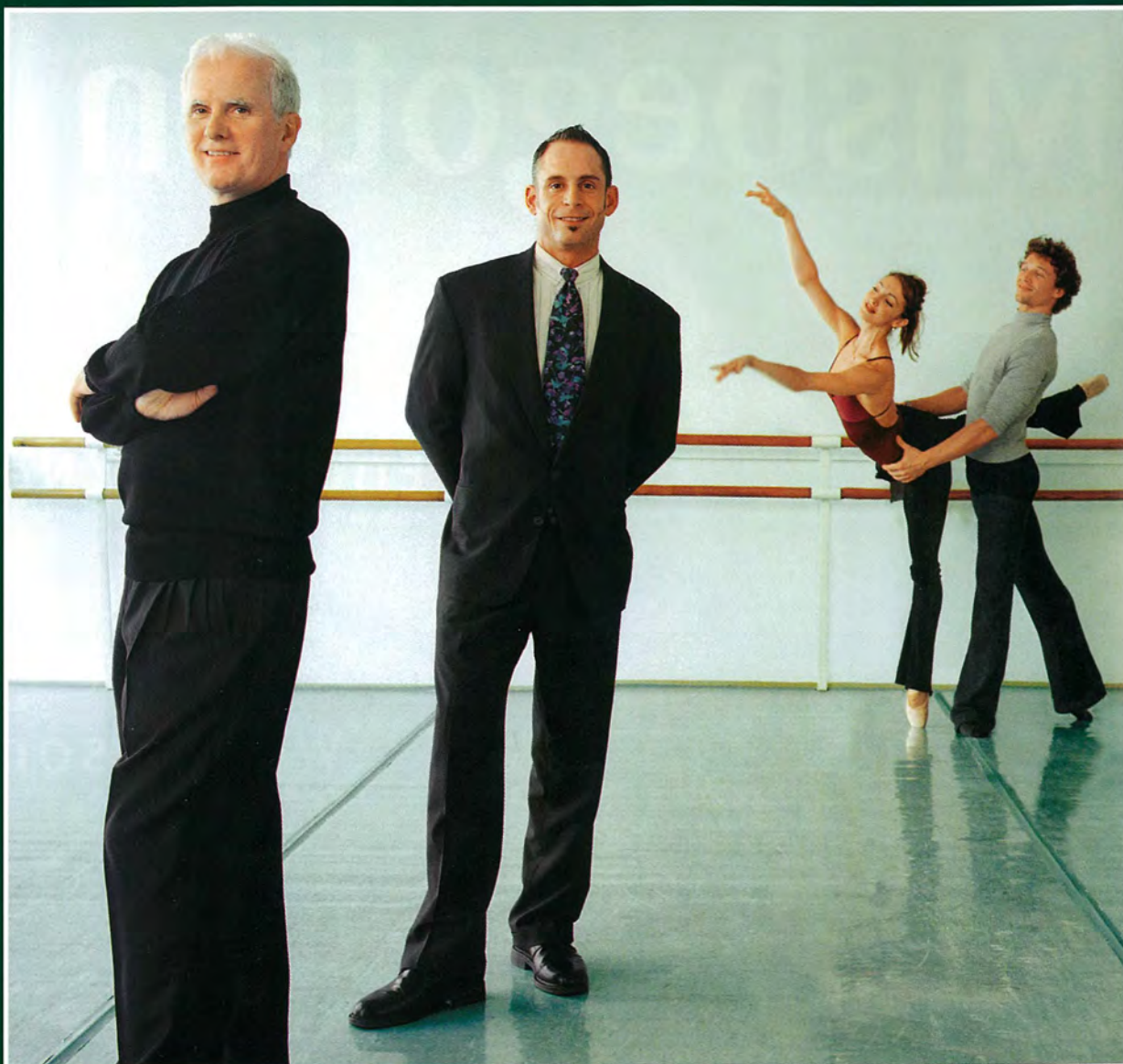
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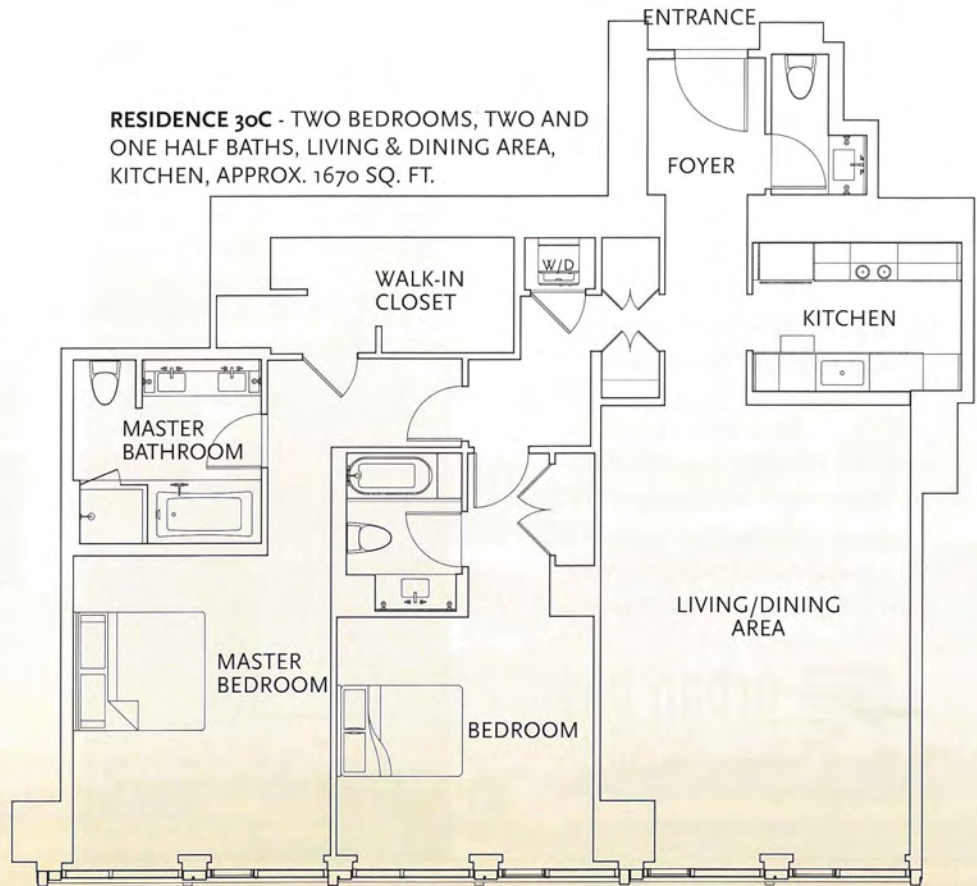
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# ABOUT A.C.T.

GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE



**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive 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, *Executive Director*

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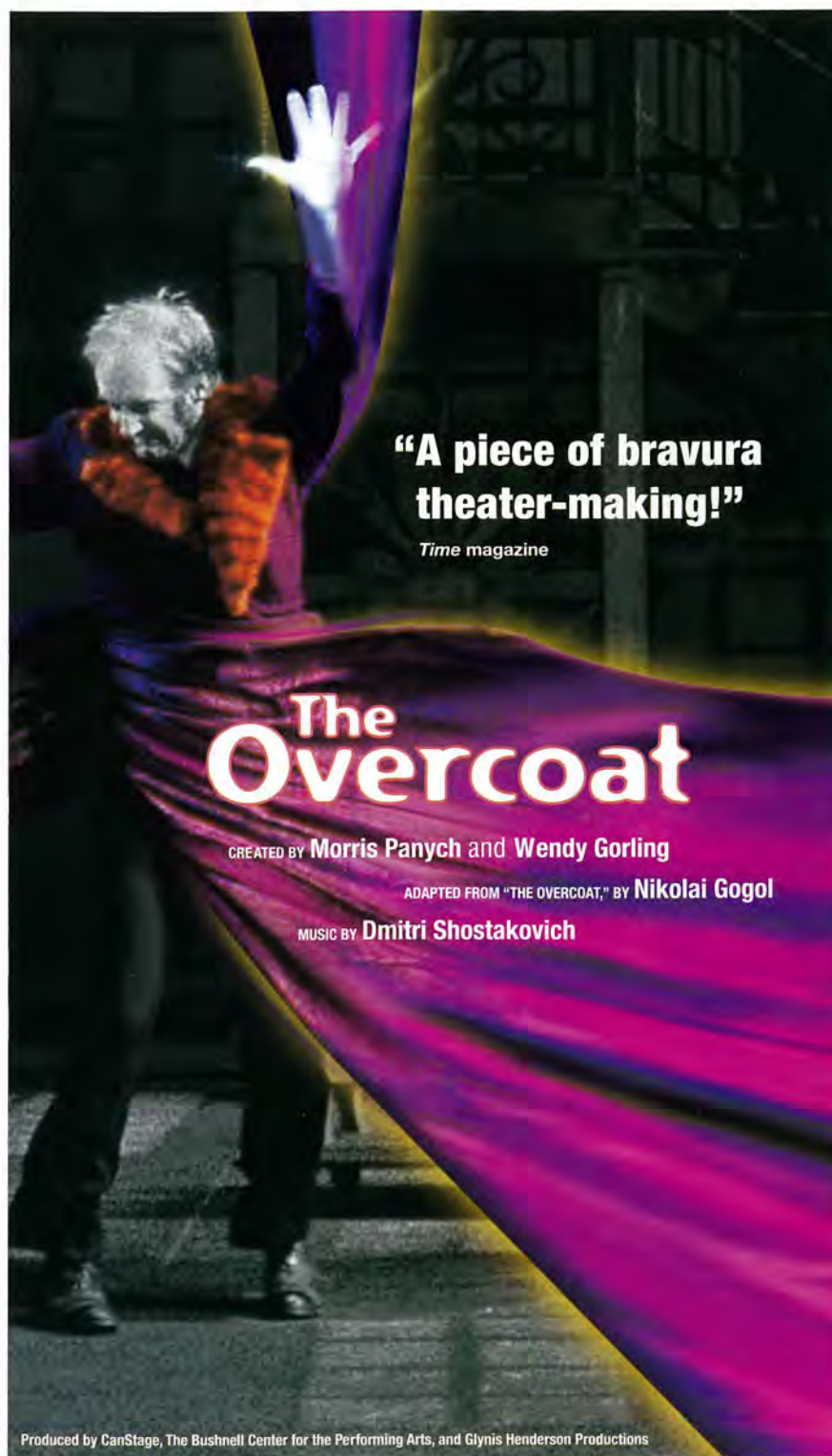
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Music *by* Dmitri Shostakovich  
AUG 25-SEP 25

### **Cat on a Hot Tin Roof**

*by* Tennessee Williams  
OCT 13-NOV 13

### **Sexual Perversity in Chicago**

*by* David Mamet  
JAN 5-FEB 5

### **The Rivals**

*by* Richard Brinsley Sheridan  
MAR 23-APR 23

### **A Number**

*by* Caryl Churchill  
Directed *by* Anna D. Shapiro  
APR 28-MAY 28

### **King Lear**

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# FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



**Dear Friends,**  
Welcome to Eugene O'Neill's glorious *A Moon for the Misbegotten*. This production marks the reunion of our much-loved core acting company member Marco Barricelli with a longtime A.C.T. favorite, director Laird Williamson. Marco and Laird collaborated on O'Neill's *Long Day's Journey into Night* at A.C.T. in 1999 and have longed to return to these characters and this

rich terrain ever since. We are also thrilled to welcome Raye Birk (an A.C.T. company member and beloved Scrooge for many years), Robin Weigert (star of HBO's hit "Deadwood," who last joined us for *Good Night Children Everywhere* in 2001), and 2005 M.F.A. candidate Andy Butterfield (*The Real Thing*), back to the Geary stage.

This is again the moment in the year when we announce our plans for the coming season, while reflecting upon the season we've just undertaken. It's been an extraordinarily exciting year for A.C.T., beginning with Robert Wilson/Tom Waits's landmark *The Black Rider* and continuing through David Mamet's piercing new adaptation of Harley Granville-Barker's *The Voyage Inheritance*. With the arrival of this beautiful new production of *A Moon for the Misbegotten* and looking forward to closing the repertory with the West Coast premiere of Edward Albee's *The Goat, or Who is Sylvia?* we hope you'll agree that a season with A.C.T. is a rewarding journey into beautiful and unusual territories, and a chance to experience a vast range of emotions and ideas with an unparalleled group of artists. We've loved having you with us this year, and hope you'll join us again next season.

We're opening our 2005–06 season in September with *The Overcoat*, an astonishingly inventive music-theater piece, based on short stories by Nikolai Gogol. Performed as if it were a live silent movie set to the music of Shostakovich, *The Overcoat* hails from Canada, where it won accolades coast to coast for its imaginative and visually gripping storytelling. *The Overcoat* will be followed by our supremely talented core acting company member René Augesen starring as Maggie "The Cat" in

Tennessee Williams's ultra-steamy *Cat on a Hot Tin Roof*. This 50<sup>th</sup>-anniversary production will be directed by Israel Hicks (*Levee James*) and celebrate A.C.T.'s continuing devotion to this visionary American playwright. In the winter we will revel in the antics of the lovelorn in a sparkling new production of David Mamet's first big success, *Sexual Perversity in Chicago*, the play that launched the career of one of the most distinctive voices in the American theater. A love story of a different sort follows with Richard Sheridan's delicious, delightful *The Rivals*, the great 18<sup>th</sup>-century comedy featuring the inimitable Mrs. Malaprop and an array of mismatched lovers and unmatched wit. We then introduce one of the most important plays of the current decade: Caryl Churchill's riveting *A Number*, a potent deconstruction of cloning and parent-son relations, as a father confronts his son in three "replicas," all of whom have the same DNA and entirely different personalities. Finally, if *A Number* could be called a study of a father and his three sons, we conclude with the greatest play ever written about a father and his three daughters: Shakespeare's magnificent *King Lear*, starring stage and screen legend James Cromwell (*The Invention of Love*) in a production I will direct.

The other big news on A.C.T.'s horizon is that after 27 incredible years, A.C.T. is launching an all-new production of *A Christmas Carol*. We salute all of you who have been part of this transformative holiday experience over the years, and invite you to revel in the magic of a new *Carol*, which I will adapt with dramaturg Paul Walsh and direct myself, featuring costumes by the inimitable Beaver Bauer (creator of *The Gamester's* fabulously outrageous concoctions), music by Karl Lundeberg (*A Doll's House*), and a cast of remarkable actors of every age!

I think you will agree that this promises to be another exhilarating, ambitious, and entertaining season, one in which we continue to strive to find the most exciting artists and pair them with the most important dramatic literature to bring you experiences you could only have at A.C.T. Do join us—you are a *huge* part of our theatrical life, and nothing makes us happier than performing for you.

Have a wonderful time under this full *Moon*.

Yours,

Carey Perloff  
Artistic Director



# A SECOND LOOK, AND A SECOND CHANCE TO FORGIVE

BY BARBARA GELB

*"A pity beyond all telling is hid  
in the heart of love."*

—W. B. Yeats

Struggling to complete *A Moon for the Misbegotten* before illness permanently silenced his writing in 1943, Eugene O'Neill fancifully described the character based on his older brother, James O'Neill, Jr., as an "alien."

When Jim was born, wrote O'Neill in an early attempt to bring the character into focus, the first thing he did was "look around at the round earth and realize" he had been "sent to the wrong planet."

"God had double-crossed him," O'Neill elaborated in his scenario for the play, "and so he began to curse . . . and he reached for a bottle of whiskey and said to himself, By God, I'll show you! Try and catch me now. And so he lived on cursing & drinking, being slapped on the back and no one ever caught him."

The idea for the play struck O'Neill almost immediately after he completed *Long Day's Journey into Night*, his autobiographical masterpiece, which takes place in New London, Connecticut, in 1912. On October 29, 1941, he noted in his work diary, "This can be strange combination comic-tragic—am enthused about it."

The play afforded O'Neill a second look at his brother, depicted in *Long Day's Journey* as a 33-year-old, cynical, second-rate actor, alcoholic but still functional. Set 11 years later, *A Moon for the Misbegotten* portrays the brother (called James Tyrone, Jr., in both plays) as a considerably more depressed, guilt-ridden, and alcohol-sodden failure. He is now in his early 40s and on the brink of death.

*continued on page 11*

PAINTING OF A RANCH HOUSE, BY RONALD WOODALL, 1971







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

presents

# A Moon for the Misbegotten

*by Eugene O'Neill*

(first produced: 1947)

*Directed by Laird Williamson*

|                    |                    |
|--------------------|--------------------|
| <i>Scenery by</i>  | Robert Mark Morgan |
| <i>Costumes by</i> | Sandra Woodall     |
| <i>Lighting by</i> | Don Darnutzer      |
| <i>Sound by</i>    | Garth Hemphill     |
| <i>Dramaturg</i>   | Paul Walsh         |
| <i>Casting by</i>  | Meryl Lind Shaw    |

## THE CAST

(in order of appearance)

|                                |                  |
|--------------------------------|------------------|
| <b>Josie Hogan</b>             | Robin Weigert    |
| <b>Mike Hogan, her brother</b> | Andy Butterfield |
| <b>Phil Hogan, her father</b>  | Raye Birk        |
| <b>James Tyrone, Jr.</b>       | Marco Barricelli |
| <b>T. Stedman Harder</b>       | David Arrow      |

## UNDERSTUDIES

*Josie Hogan*—Celia Shuman  
*Phil Hogan*—Tom Blair; *Mike Hogan*—David Arrow  
*James Tyrone, Jr.*; *T. Stedman Harder*—Michael Janeš

## STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*  
Dick Daley, *Assistant Stage Manager*  
Susan Martin, *Intern*

## TIME AND PLACE

The Connecticut farmhouse of tenant farmer Phil Hogan, early September, 1923

**Part I** The farmhouse. Around noon.  
That night at 11 p.m.

**Part II** The same night.  
Dawn of the following morning.

There will be one intermission.

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# EUGENE O'NEILL: AUTOBIOGRAPHY

**B**orn October 16th, 1888, in New York City. Son of James O'Neill, the popular romantic actor. First seven years of my life spent mostly in hotels and railroad trains, my mother accompanying my father on his tours of the United States, although she never was an actress, disliked the theater, and held aloof from its people.

From the age of seven to thirteen attended Catholic schools. Then four years at a non-sectarian preparatory school, followed by one year (1906–07) at Princeton University.

After expulsion from Princeton, I led a restless, wandering life for several years, working at various occupations. Was secretary of a small mail-order house in New York for a while, then went on a gold-prospecting expedition in the wilds of Spanish Honduras. Found no gold but contracted malarial fever. Returned to the United States and worked for a time as assistant manager of a theatrical company on tour. After this, a period in which I went to sea, and also worked in Buenos Aires for the Westinghouse Electrical Co., Swift Packing Co., and Singer Sewing Machine Co. Never held a job long. Was either fired quickly or left quickly. Finished my experience as a sailor as able-bodied seaman on the American Line of transatlantic liners. After this, was an actor in vaudeville for a short time, and reporter on a small town newspaper. At the end of 1912 my health broke down and I spent six months in a tuberculosis sanatorium.

Began to write plays in the fall of 1913. Wrote the one-act *Bound East for Cardiff* in the spring of 1914. This is the only one of the plays written in this period which has any merit.

In the fall of 1914, I entered Harvard University to attend the course in dramatic technique given by Professor George Baker. I left after one year and did not complete the course.

The fall of 1916 marked the first production of a play of mine in New York—*Bound East for Cardiff*—which was on the opening bill of the Provincetown Players. In the next few years this theater put on nearly all of my short plays, but it was not until 1920 that a long play, *Beyond the Horizon*, was produced in New York. It was given on Broadway by a commercial management—but, at first, only as a special matinee attraction with four afternoon performances a week. However, some of

the critics praised the play and it was soon given a theater for a regular run, and later on in the year was awarded the Pulitzer Prize. I received this prize again in 1922 for *Anna Christie* and for the third time, in 1928, for *Strange Interlude*.

The following is a list of all my published and produced plays which are worth mentioning, with the year in which they were written:

*Bound East for Cardiff* (1914), *Before Breakfast* (1916), *The Long Voyage Home* (1917), *In the Zone* (1917), *The Moon of the Caribbees* (1917), *Ile* (1917), *The Rope* (1918), *Beyond the Horizon* (1918), *The Dreamy Kid* (1918), *Where the Cross Is Made* (1918), *The Straw* (1919), *Gold* (1920), *Anna Christie* (1920), *The Emperor Jones* (1920), *Different* (1920), *The First Man* (1921), *The Fountain* (1921–22), *The Hairy Ape* (1921), *Welded* (1922), *All God's Chillun Got Wings* (1923), *Desire under the Elms* (1924), *Marco Millions* (1923–25), *The Great God Brown* (1925), *Lazarus Laughed* (1926), *Strange Interlude* (1926–27), *Dynamo* (1928), *Mourning Becomes Electra* (1929–31), *Ab, Wilderness!* (1932), *Days without End* (1932–33).

## BIOGRAPHICAL NOTE

After an active career of writing and supervising the New York productions of his own works, O'Neill (1888–1953) published only two new plays between 1934 and the time of his death. In *The Iceman Cometh* (1946), he exposed a “prophet’s battle” against the last pipedreams of a group of derelicts as another pipedream and managed to infuse into the *Lower Depths* atmosphere a sense of the tragic. *A Moon for the Misbegotten* (published in 1952) contains a strong autobiographical content, which it shares with *Long Day’s Journey into Night* (published posthumously in 1956), one of O'Neill’s most important works. Eugene O'Neill died on November 27, 1953.

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*This autobiography/biography was written at the time of O'Neill's 1936 Nobel Prize for literature and was later published in the book Nobel Lectures, Literature 1901–1967, edited by Horst Frenz (Elsevier Publishing Company, Amsterdam, 1969.)*





EUGENE O'NEILL AT TAO HOUSE, THE RESIDENCE HE AND HIS WIFE, CARLOTTA, BUILT IN THE HILLS ABOVE DANVILLE, CALIFORNIA, WHERE HE WROTE *A MOON FOR THE MISBEGOTTEN*  
(PHOTO © BETTMANN/CORBIS)

**“WHAT I AM AFTER IS TO GET AN AUDIENCE TO LEAVE THE THEATER WITH AN EXULTANT FEELING FROM SEEING SOMEBODY ON THE STAGE FACING LIFE, FIGHTING AGAINST THE ETERNAL ODDS, NOT CONQUERING, BUT PERHAPS INEVITABLY BEING CONQUERED. THE INDIVIDUAL LIFE IS MADE SIGNIFICANT JUST BY THE STRUGGLE.”**

—EUGENE O'NEILL, IN A 1924 INTERVIEW

Rather than inhabiting the realistic setting of *Long Day's Journey*, which closely mirrors the life of O'Neill's brother, the Jim Tyrone of *A Moon for the Misbegotten* materializes amid a twisted fable that is part tragedy, part raucous comedy, and part miracle play. At the time and place we meet this older Jim—“early September, 1923,” on a farm in Connecticut—the real Jim was in a New Jersey sanitarium, nearly blind and in the terminal stage of alcoholism.

*A Moon for the Misbegotten* was, it seems, a wish fulfillment on O'Neill's part. He had been unable to forgive his brother's outrageous behavior during the months before his death, and would not visit him at the sanitarium. The play in one sense was a belated offering, two decades later, of redemption for his brother and expiation for O'Neill's own guilty lack of compassion at the time. The *Moon* O'Neill conjured was, in effect, a Mass for the long-dead brother he had once dearly loved but had come to resent.

The true story that drives *A Moon for the Misbegotten* is that of the final illness, in 1922, of Jim's (and Eugene's) mother, Ella. After their father's death in 1920, Jim had at last given up drinking for his mother's sake. Sober for a year and a half, he accompanied her to California to look into one of his father's real estate investments, and there she fell ill with an incurable brain tumor. Awaiting her death in terror, Jim began drinking again as she lay in a coma. He became convinced that she awakened long enough to be aware of his condition and to die in despair.

Even worse, on the train bearing his mother's coffin home he picked up a prostitute and locked himself with her into his compartment, arriving in New York too drunk and debauched to attend to the disposition of his mother's body. All this soon became known to his appalled brother.

That much of the story is accurately told in *A Moon for the Misbegotten*, in the searing Act III monologue delivered by Jim. The play's physical setting is also drawn from life—a ramshackle property near New London that had been owned by O'Neill's father and leased to a disreputable pig farmer, John (Dirty) Dolan, his name in the play changed to Phil Hogan.

What O'Neill wove out of whole cloth was a device to give his brother the forgiveness denied him in real life. He invented Josie Hogan, the pig farmer's daughter, a bigger-than-life Mother Earth who, beneath a mock-bawdy exterior, possesses a saintly gentleness and compassion.

O'Neill knew, of course, that casting an actress of those dimensions would be virtually impossible, but he wanted whoever played the role to convey a quality of supernatural power. He wished Josie to be seen as Jim's savior, the one person to whom he could confess his betrayal of his mother and be given absolution in his mother's name. *A Moon for the Misbegotten* is, essentially, a religious play, deeply rooted in the Roman Catholic heritage that O'Neill could never entirely leave behind.

From the play, we learn little about Jim except for this sorry episode, and it is helpful to recall that he is the same Jim who, in *Long Day's Journey*, was provided by O'Neill (albeit somewhat sketchily) with a background of childhood tragedy. And while *A Moon for the Misbegotten* surely stands on its own as a play of profound insight and humanity, its link to *Long Day's Journey* enriches it and helps explain Jim's ultimate disintegration. (A.C.T. Associate Artist Marco Barricelli also portrayed Jim in the A.C.T. 1999 production of *Long Day's Journey*, also directed by Laird Williamson.)

The true story began in the winter of 1885, when Jim, known in the family bosom as Jamie, was seven. His mother left him and





(L TO R) EUGENE, AS ALWAYS WITH A BOOK, WITH HIS OLDER BROTHER, JAMIE, AND THEIR FATHER, IN 1900 ON THE PORCH OF THE NEW LONDON HOUSE THAT WAS TO SERVE AS THE SETTING FOR *LONG DAY'S JOURNEY INTO NIGHT* (THE BEINECKE RARE BOOK & MANUSCRIPT LIBRARY, YALE UNIVERSITY)

**IT IS WISE TO KEEP IN MIND, WHILE WATCHING O'NEILL'S PLAY [*A MOON FOR THE MISBEGOTTEN*], THAT HE IS AN IRISH POET, FOR ALL HIS UNASSAILED POSITION AS AMERICA'S FIRST DRAMATIST. HIS PRESENT CHARACTERS, ALTHOUGH THEY USE SOME OF THE WORST MODERN LANGUAGE EVER HEARD ONSTAGE, ARE ACTUALLY DARK, EERIE CELTIC SYMBOL-FOLK, PROBABLY CONTEMPORARIES OF CUCHULAN OR OSSIAN, WHO BEAT THEIR BREASTS AT THE AGONY OF LIVING, BATTLE TITANICALLY, AND DRINK LIKE NORDIC GODS, BUT FINALLY ARE SEEN TO WEAR THE GARB OF SAINTHOOD AND DIE FOR LOVE.**

—RUSSELL MCLAUGHLIN, *DETROIT NEWS*

his brother, Edmund, not quite two, in their grandmother's care in New York while she went off to join her husband, the matinee idol James O'Neill, on his western theatrical tour.

Jamie had traveled from infancy with his parents, living in the closest intimacy with them in hotel rooms across the country. Deprived of companions his own age, he was preternaturally attached to and dependent on his mother and was acutely jealous and resentful of his baby brother's intrusion into their lives.

During his mother's absence, Jamie contracted measles and, despite warnings to stay away, went into Edmund's room and

infected him. Before his mother could return, Edmund died. This became the defining event of the O'Neill family tragedy, brooded upon and ever present to all the O'Neills, even to Eugene, who was not born until three years later. The circumstance of the baby's death was of particularly excruciating pain to Jamie because his beloved mother, in her grief and shock, accused him of having deliberately transmitted his illness to the baby.

In notes to himself years later, Eugene O'Neill attempted to understand the frenzied aftershock of Edmund's death. He wondered if Jamie had indeed "unconsciously" killed Edmund. Later, in a preliminary draft of *Long Day's Journey into Night*, he wrote a speech for Jamie who, under the influence of alcohol, makes the shocking confession that he "hated" the baby and purposely went into his room, hoping to give him measles.

"I was glad when he died," Jamie Tyrone blurts out. Whether or not Jamie O'Neill really did utter these words, O'Neill deleted them from the play's final version, evidently believing they placed his brother in too villainous a light. In any case, the real Jamie, though he apparently repressed his misery for a time, was ultimately destroyed by the guilty conviction that the mother he worshiped believed he had killed his baby brother and could not forgive him.

Jamie's misery was compounded when, shortly after his brother's death, he was banished to a Roman Catholic boarding school in Indiana, where he was to spend the next nine years. Doubtless trying to redeem himself, Jamie at first strove to be an exemplary student, earning high grades and winning one award after another in such subjects as rhetoric, elocution, oratory, and Christian doctrine.

At ten, he appeared to accept with good grace the arrival of another brother, Eugene. In this instance it was a little easier to suppress his jealousy, for he now had a life and friends apart from his parents and no longer felt compelled to vie for his mother's daily attention, although he did yearn for her visits at school.

If O'Neill's early scenario for *A Moon for the Misbegotten* may be taken literally, Jamie drew profound solace from the religious belief in which he had been brought up. "There was once a boy who loved . . . purity and God with a great quiet passion inside him," reads a line in the scenario describing Jim Tyrone; indeed, wrote O'Neill, Jim had actually contemplated giving up "self & the world to worship of God."

Popular with his fellow students, as well as something of a teacher's pet, Jamie appeared in dramatic productions and played shortstop on the baseball team. No one who knew this bright, ingratiating, high-achieving boy would have predicted anything but the rosier of futures for him.

His behavior turned erratic in his early teens when, during a school vacation, he stumbled on his mother giving herself a morphine injection. "Christ, I'd never dreamed before that any women but whores took dope!" Jim tells his younger brother in *Long Day's Journey into Night*.

Beginning with his return to school in 1892, he began his spiral downward. Although still capable of bursts of exemplary



scholarship and literary achievement, he appears from that point on to have lost heart. He began to blame his father for his mother's condition and, for the first time, displayed an open disrespect that was to ripen into ever-increasing nastiness.

James O'Neill voiced his concern in a letter to the president of his son's school, saying he had sternly lectured his son. "If he can be kept well in hand for the next two years I am sure he will make a good man," wrote James, presciently adding: "On the other hand there is a possible chance of his going to the dogs. During my conversation with him in Chicago I found I was no longer talking to a child. He has some very old ideas of Life and not the best by any means. . . . I shall watch his progress anxiously. During the next few years I shall write him often, doing all I can to keep him at his work and in the right path."

James's fatherly concern proved futile. Jamie left his boarding school shortly before his 16th birthday and, in quick succession, attended two other schools, performing with sporadic brilliance but often misbehaving.

Less than two months into his senior year at St. John's College (on the Bronx site that later became Fordham University), Jamie was already in the decline from which he never sprang back. On a bet, six months before graduation Jamie brought a prostitute to the campus and tried to pass her off to the Jesuit faculty as his sister. He was promptly expelled.

He halfheartedly tried various occupations and at last, grudgingly, allowed his father to start him on an acting career. And since he was good-looking, with his father's voice and his Irish wit and charm, the stage did, at first, seem to suit him.

But Jamie made little effort to grow as an actor. He was often drunk onstage, justifying his behavior by insisting his father had "forced" him into the theater.

On tour, Jamie would invite the town prostitutes to sit in the boxes and cheer him on. Dressed in buckskin tights, he struck lascivious poses at the stage apron, flagrant enough to elicit the critics' ridicule. Himself always the perfectionist, James found his son's flouting of standards galling.

By 1914, when Jamie was 36, he had come perilously close to wrecking his father's career. Although still being given small roles in James's company, he and his father were barely on speaking terms.

"Look at him," James was apt to jeer, "a \$35,000 education and a \$35-a-week earning capacity."

Jamie's drinking finally put an end to his career at 38. With no occupation, he devoted himself to his mother. Jim "hasn't had a drink in almost a year and a half now!" O'Neill wrote to a friend in January 1923. "Fact, I swear to you! My mother got him to go [on] the wagon and stick—and he has stuck."

O'Neill was in the midst of rehearsals for *The Hairy Ape* later that year when Jamie wired from California that their mother was dying. Drinking without stop after her death on February 28, Jamie was forcibly removed to the New Jersey sanitarium in May. On July 18, a friend of Jamie's who visited him regularly wrote to Eugene: "He is very thin, pale, trembles a great deal and of course very weak. He cannot read or write so he asked me to write for him. . . . He expressed a great desire to see you."

In the last scene of *A Moon for the Misbegotten*, Jim Tyrone, blessed by Josie's forgiving love, takes his final leave of her. Josie, "her face sad, tender, and pitying," gazes after him. "May you have your wish and die in your sleep soon, Jim darling," she says, "may you rest forever in forgiveness and peace."

By the end of October 1923 (a month after the time of the play's action) a cousin of the O'Neills who had kept in touch with the sanitarium reported to his wife, "Jim was out of his mind and getting weaker every day." He died on November 8, his life without doubt the most cruelly blighted of the four tragic O'Neills. ■

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*This article originally appeared in the New York Times, March 19, 2000, and is excerpted from Barbara and Arthur Gelb's O'Neill: Life with Monte Cristo (Applause Theatre & Cinema Book Publishers, 2002). The Gelbs have also coauthored, with Ric Burns, a two-hour film biography of O'Neill, to be shown on PBS later this year. The film is a production of Steeplechase Films in association with WGBH/Boston and American Experience.*

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# Who's Who



## DAVID ARROW (*T. Stedman*

*Harder*)'s Bay Area credits include *Partition* and *Benefactors* at the Aurora Theatre Company, *Scaring*

*the Fish* and *Unidentified Human Remains* at the Magic Theatre, and *Caligula* (Drama-Logue Award) at Theatre Artaud. He appeared off Broadway at the McGinn/Cazale Theatre in *Anonymous*, directed by Pamela Berlin. Other New York credits include work at the Ensemble Studio Theatre, Circle Rep Lab, and Circle in the Square. He has worked extensively in regional theaters in Washington, D.C., Los Angeles, Arkansas, Florida, and Massachusetts, with the Bristol Old Vic Company in England, and at the Edinburgh Festival Fringe in Scotland (where he served on the board of directors for nine years). Television credits include *Death of a Stranger*, "Days of Our Lives," and "Growing Pains." Film credits include *Joseph's Gift*, *Hostage*, *Rules of Love*, and *Igby Goes Down*. Arrow trained at the Bristol Old Vic Theatre School.



## RAYE BIRK (*Phil Hogan*) spent nine seasons (1973–82) as a leading actor with A.C.T., where his roles included Henry Carr in *Travesties*, Dysart

in *Equus*, Tuzenbach in *Three Sisters*, Crocker-Harris in *The Browning Version*, and the title role of *Pantagloize*. More recently he has appeared in A.C.T. productions of *Home*, *Mrs. Warren's Profession*, and as Scrooge in five seasons

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

of *A Christmas Carol*. Birk who is a Fox Fellow, now makes his home in Saint Paul, Minnesota, where he most recently performed at the Guthrie Theater as Mr. Bennet in *Pride and Prejudice*, Col. Pickering in *Pygmalion*, and Marley in *A Christmas Carol*. Other regional theater credits include Neils Bohr in *Copenhagen* at Seattle Repertory Theatre; the title role of *King Lear* at the Colorado Shakespeare Festival; Gayev in *The Cherry Orchard* and Nate in *Ah, Wilderness!* at South Coast Repertory; Argon in *The Imaginary Invalid* at Yale Repertory Theatre; and several productions for the Mark Taper Forum. He has also become familiar to television viewers from recurring roles on "Coach," "Silk Stalkings," "L.A. Law," and "The Wonder Years," as well as episodes of "Touched by an Angel," "ER," "3rd Rock from the Sun," "Babylon 5," "The X-Files," and "Seinfeld." His feature film credits include *Throw Momma from the Train*, *Naked Gun*, *Naked Gun 33 1/3*, *Doc Hollywood*, *Class Act*, and the upcoming *Factotum* and *Class Action*.



## MARCO BARRICELLI (*James Tyrone, Jr.*), an A.C.T. associate artist and core company member, has appeared at A.C.T. in, among

others, *The Real Thing* (Bay Area Theatre Critics' Circle Award), *Les Liaisons Dangereuses*, *The Three Sisters*, *American Buffalo* (Bay Area Theatre Critics' Circle Award), *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Beard of Avon*, *Celebration* and *The Room*, *Enrico IV* (Dean Goodman Award), *Glengarry Glen Ross* (Dean Goodman Award), *The Invention of Love* (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), *Long Day's Journey into Night*, *Mary*

*Stuart*, *A Streetcar Named Desire*, *The Rose Tattoo* (Drama-Logue Award), *The Difficulty of Crossing a Field*, and a workshop production of Pirandello's *One, No One...* Other credits: *Tamara* on Broadway; *Silence* in Japan; title roles of *Hamlet*, *Henry V*, *Richard III*, and other plays at the Oregon Shakespeare Festival; productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Aquila Theatre company (NYC), Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. Barricelli is a Fox Fellow, a recipient of a Spencer Cherashore grant, and a graduate of The Juilliard School.



## ANDY BUTTERFIELD (*Mike Hogan*) was recently seen at the Geary Theater as Billy in Tom Stoppard's *The Real Thing*, directed by

Carey Perloff, and in the 2004 production of *A Christmas Carol*. His A.C.T. Master of Fine Arts Program credits include Jean Bilodeau in a coproduction with Theatre Rhinoceros of Michel Marc Bouchard's *Lilies*, or *The Revival of a Romantic Drama*, directed by Serge Denoncourt, at Zeum Theater; Brick in *Cat on a Hot Tin Roof*; the title role of *Pericles, Prince of Tyre*; Babyface in *Happy End*; and Joe Mitchell in *Waiting for Lefty*. Other theater credits include leading roles in *Hay Fever*, *The Importance of Being Earnest*, and *The Foreigner* with the Brown Ledge Stock Company in



## Who's Who

Burlington, Vermont. He holds a B.A. in English and theater from Wittenberg University in Springfield, Ohio.



### ROBIN WEIGERT

(*Josie Hogan*) is currently featured as Calamity Jane in the HBO series "Deadwood," for which she received

a 2004 Emmy Award nomination for best supporting actress in a drama series. Broadway credits include Poppy Norton-Taylor in the hit revival of *Noises Off*; Richard Nelson's *Madame Melville* (with Joely Richardson and Macaulay Culkin), for which she received Drama Desk and Lucille Lortel award nominations, and Lincoln Center's *Twelfth Night*. She understudied and played Masha in the New York Shakespeare Festival's Central Park production of *The Seagull* (with Meryl Streep and Kevin Kline), directed by Mike Nichols. She has also been seen off Broadway in *A Place at the Table* (MCC Theater), *Arms and the Man* (Roundabout Theatre Company), *Hamlet* (Public Theater), *Goodnight Children Everywhere* (Playwrights Horizons), *Pride's Crossing* (Lincoln Center Theater), and *The Three Sisters* (La MaMa E.T.C.). Regional theater credits include productions at A.C.T. (*Goodnight Children Everywhere*), the McCarter Theatre, Arena Stage, Long Wharf Theatre, New York Stage & Film, and the Berkshire Theatre Festival. Weigert played the Mormon Mother in *Angels in America* on HBO and has been seen in the films *Loggerheads*, *Sleepytime Gal*, *In God's Hands*, and *What I Came For*, as well as in featured roles in "CSI," "Without a Trace," "Law & Order," "Judging Amy," "Cold Case," and "NYPD Blue." She



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received her M.F.A. from the NYU Graduate School of Acting.



**TOM BLAIR**  
(Understudy) has worked extensively in Bay Area theater, including A.C.T. productions of *The Time of Your Life*, *A Christmas Carol*, *The*

*Constant Wife*, *Blithe Spirit*, *Enrico IV*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, and *Othello*; *Holiday* and *Caine Mutiny Court Martial* at San Jose Rep; *Wilder/Wilder/Wilder* and *Molly Sweeney* at Marin Theatre Company; *Revenger's Tragedy* and *The Tale of Lear* at Berkeley Rep; and *Mr. Rickey Calls a Meeting* at Sacramento Theatre Company. Other regional theater credits include productions at the Kennedy Center, Cleveland Play House, and Blackstone Theatre (Chicago) and 15 years at Milwaukee Rep. Blair has also directed plays at many regional theaters and in Japan and has appeared in feature films and on television. He recently appeared in *The Right Kind of People* at the Magic Theatre and *Major Barbara* at San Jose Rep.



**MICHAEL JANEŠ**  
(Understudy) appeared off Broadway as Keith in *The Extra Man*, by Richard Greenberg.

Regional theater credits include the world premiere of two Thornton Wilder one-acts, *Youth* and *In Shakespeare and the Bible*, at Actors Theatre of Louisville, *The Herbal Bed* at Indiana Rep, and *Henry V* and *Winter*

*Circus* at the American Repertory Theatre. Locally he performed two seasons at the California Shakespeare Theater. He received Dean Goodman awards for the title role in *Visions of Kerouac* and Reverend Hale in *The Crucible*, both at Marin Theatre Company, and for Clint in *The Glory of Living* at the San Francisco Playhouse. Janeš was featured in the independent film *Imposing Beliefs*. Television credits include "Nash Bridges" and "World's Amazing Stories" for Japanese TV.



**CELIA SHUMAN**  
(Understudy) was recently seen as Gertrude Lawrence in Center REP's *Noel & Gertie*, directed by Barbara Damashek.

She also appeared in Damashek's *Code Blue at the Genome Zoo* at the Exploratorium and at Berkeley Rep's Theatre for Young Audiences. Other credits include *Me and My Girl* at Marin Theatre Company and Joe Goode's *Body Familiar* and Michelle Carter's *Ted Kaczynski Killed People with Bombs* at the Magic Theatre. Past performances include *Apertura Modotti* at Brava and the Magic Theatre's premiere productions of Charles Mee's *Summertime* and Wendy MacLeod's *The House of Yes*, for which Shuman received a Bay Area Theatre Critics' Circle Award. Other credits include work with the Goldie Award-winning Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM *Top Gun: Fire at Will*. She can be heard on the DVD of PIXAR's Academy Award-winning *The Incredibles*. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

**LAIRD WILLIAMSON** (Director) has staged for A.C.T. *The Dazzle*, *The Glass Menagerie*, "Master Harold"...and the boys, *Long Day's Journey into Night*, *Machinal*, *The Matchmaker*, *Sunday in the Park with George*, *End of the World with Symposium to Follow*, *The Imaginary Invalid*, *A Month in the Country*, *The Visit*, *Pantaglieze*, and the original production of *A Christmas Carol*. He has worked extensively with the Oregon Shakespeare Festival and the PCPA TheatreFest. He has also directed for Western Opera Theater, Intiman Theatre, Seattle Repertory Theatre, and Brooklyn Academy of Music. For Denver Center Theatre Company, he has directed *Gross Indecency*, *Arcadia*, *Julius Caesar*, *Galileo*, *Saint Joan*, *The Matchmaker*, *Coriolanus*, *Pericles*, and *Wings*, among many others. Recent credits include *The Skin of Our Teeth*, *John Brown's Body*, and *A Lovely Sunday for Creve Coeur* at the Denver Center; *All's Well That Ends Well* and *Love's Labor's Lost* at the Shakespeare Theatre in Washington, D.C.; *Othello* at the Guthrie Theater; and *Two Gentleman of Verona*, *Twelfth Night*, and *The Legacy* at the Old Globe Theatre.

**ROBERT MARK MORGAN** (Scenic Designer), new to the Bay Area, designed *The Dazzle* at A.C.T. and recent productions of *Major Barbara* (Bay Area Critics' Circle Award for best set design of 2004) and *Bad Dates* for San Jose Rep. He spent the past three years as a resident designer with the Denver Center Theatre Company, where he designed productions of *Lobby Hero*, *Almost Heaven: Songs and Stories of John Denver*, *Behind the Broken Words*, *Bernice/Butterfly*, and *Copenhagen*. Other design credits include *Just Stopped By to See the Man* at The Old Globe; *The Subject Tonight Is Love* for the Alliance Theatre (Atlanta); *A Christmas Carol*, *Dirty Blonde*, and *Bus Stop* for Portland

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Center Stage; and *Lips, No Mercy, The Price*, and *The Ride Down Mt. Morgan* at Profile Theatre Project (Portland). Theme park designs include the 2005 Sea Lion & Otter Show at Sea World in San Diego. Morgan received his B.F.A. from the Conservatory of Theatre Arts at Webster University and his M.F.A. in scenic design from San Diego State University.

**SANDRA WOODALL** (*Costume Designer*) has designed costumes for A.C.T. (*A Doll's House*, *The Dazzle*, *The Duchess of Malfi*, *Light up the Sky*, and *Saint Joan*, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, Margaret Jenkins Dance Company, Stuttgart Ballet, the Kronos Quartet, Singapore Ballet Theatre, and the Magic Theatre. In 2004, she designed sets and costumes for Val Caniparoli's *A Cinderella Story* for the Royal Winnipeg Ballet, *Don Giovanni* for the National Taiwan Symphony, and Helgi Tomasson's *Seven for Eight* for San Francisco Ballet. 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 upcoming *Sleeping Beauty* for the National Ballet of Norway. Her work has been shown in numerous gallery exhibitions, and she is the recipient of many Bay Area Theatre Critics' Circle Awards in costume design.

**DON DARNUTZER** (*Lighting Designer*) designed the lighting for the Tony Award-nominated (best new musical) Broadway show *It Ain't Nothin' But the Blues* and the off-Broadway shows *The Immigrant* for Dodgers Stages and *Lost Highway* for Manhattan Ensemble Theater. He has also worked for A.C.T. (*The Dazzle*),

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Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Mark Taper Forum, The Shakespeare Theatre (Washington, D.C.), Arena Stage, Milwaukee Repertory Theater, The Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlanta Opera, the Coconut Grove Playhouse (Florida), Palm Beach Opera, Seattle Repertory Theatre, the Minnesota Opera, the Alabama Shakespeare Festival, Anchorage Opera, Arizona Theatre Company, ACT Theatre (Seattle), San Diego Repertory Theatre, and the San Antonio Festival.

**GARTH HEMPHILL** (*Sound Designer*) is in his eighth season as A.C.T.'s resident sound designer. He has designed more than 150 productions, including, for A.C.T., *The Voyage Inheritance*, *Well*, *The Gamester*, *The Real Thing*, *A Mother*, *A Doll's House*, *Waiting for Godot*, *Les Liaisons Dangereuses*, *The Three Sisters*, *The Constant Wife*, *The Dazzle*, *American Buffalo*, *Lackawanna Blues*, *Night and Day*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *The Glass Menagerie*, *Blithe Spirit*, *The Beard of Avon*, *Celebration* and *The Room*, "Master Harold"...and the boys, *Enrico IV*, *Glengarry Glen Ross*, *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 Rep), *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*.

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**PAUL WALSH** (*Dramaturg*) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including his own translation of Ibsen's *A Doll's House*, which Carey Perloff directed last season. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he co-authored and dramaturged such productions as *Children of Paradise: Shooting a Dream*, *Germinal*, and *The Hunchback of Notre Dame*. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

**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 productions of *White Christmas*, *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

*continued on page 21*



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# "CAST EARLY, CAST OFTEN"

## AN INTERVIEW WITH A.C.T. CASTING DIRECTOR MERYL LIND SHAW



A.C.T. ASSOCIATE ARTIST RENÉ AUGESSEN PERFORMS WITH LONGTIME A.C.T. ACTOR AND BAY AREA FAVORITE KEN RUTA IN *THE VOYSEY INHERITANCE* AT THE GEARY THEATER (PHOTO BY KEVIN BERNE).

Finding the best actor for each role in the productions of the A.C.T. Geary Theater and Zeum seasons is an artistically and logistically complex challenge. "There is a joke among casting directors," says A.C.T. Casting Director Meryl Lind Shaw: "Cast early, cast often. Casting is the job that never stays done."

The process indeed begins early at A.C.T., concurrent with the selection of plays for the coming season. "You can't just plan a season and then arbitrarily go casting it," says Shaw, who explains that certain roles, in certain plays, require such unique strengths and traits that you must have an actor in mind from the beginning. "It would be very risky for a company to decide to do a play like *Hamlet* or *King Lear*, for instance, without knowing who will play the lead." At an artist-driven theater like A.C.T., an actor may even serve as inspiration for a specific programming decision. "James Cromwell has been interested for some time in tackling *King Lear* on the Geary stage," adds Shaw, "so when we announced the show as part of A.C.T.'s 2005–06 season, he was already onboard. We also build shows around our associate artists—for example, *A Moon for the Misbegotten* for Marco [Barricelli] and *A Cat on a Hot Tin Roof* for René [Augesen]. And in some cases, we choose plays based on the fact that they have a lot of roles for great local actors, as was the case in *The Voysey Inheritance*."

Shaw collaborates closely with the director of each production. In the early planning stages, she must take into account the size and specifics of a play's cast requirements, while considering

from the outset who could be right for the parts, who is likely to be available, and what the director will be looking for—in terms of physical characteristics, as well as training and talent. Laird Williamson, director of *A Moon for the Misbegotten*, for example, wanted to adhere closely to Eugene O'Neill's very detailed physical descriptions of the characters. After auditioning many women who met the requirements for Josie Hogan, Williamson and Shaw went back to Robin Weigert, in whom Shaw had been interested from the beginning, but whose shooting schedule on "Deadwood" had put her availability in question. "Robin finally read for the role with Marco," says Shaw, "and Laird and

I immediately realized, Boom! We're done. Robin has the capacity to go onstage and somehow be bigger than her physical size. I have seen her work at the Geary and elsewhere, and I just know she will make us believe in O'Neill's vision of Josie.

"You always want to go with the best actor for the role, even if that actor does not fulfill all the physical criteria—because a good actor can honestly interpret that character's inner life and take you on that character's journey."

Shaw has been working in the theater, both locally and nationally, for more than two decades, developing an invaluable breadth of contacts and knowledge of the talent pool. Shaw and Casting Associate Greg Hubbard hold general auditions (for Equity members\*) at A.C.T. about twice per year, and each of them attends on average two to three plays per week to stay informed about Bay Area performers. Shaw also travels to New York, Los Angeles, Chicago, and Seattle to audition actors for A.C.T. and familiarize herself with the talent of other regional theater communities. This helps her and Hubbard to find new actors breaking into the professional theatrical world while keeping the casting department's extensive actors' database up to date.

While other regional theaters often hire freelance casting directors to find talent in New York and Los Angeles, Shaw has found that, more often than not, the actors suggested by outside representatives are not ready to tackle the caliber of work done at A.C.T. Shaw explains, "So many commercial casting directors and agents don't



really understand the requirements of the 1,000-seat Geary Theater. We expect actors to handle the language of such wonderful, challenging writers, from Ibsen and Schiller to O'Neill, Beckett, and Stoppard, which is very different from working on a sitcom. Performing on the Geary stage is not something that an untrained, inexperienced actor can generally take on—unless they're someone who has been granted a gift from the gods and arrived full-blown from the forehead of Dionysus.

"Obviously there are vocal demands, too," Shaw adds. "We want it all. We want great actors who have emotional grounding and depth, who are smart and understand the language, who can express that language in a comprehensible way, and who can do all of that while being heard clearly in the second balcony."

Finding actors capable of filling this daunting bill sometimes takes, as Shaw puts it, "a lot of hard work, and a certain amount of serendipity." Now in her 11<sup>th</sup> season as casting director for A.C.T., Shaw speaks with admiration of the unique artistic and educational community that nurtures the talented actors at A.C.T. "Part of this job that I love so much is the integration of the Bay Area's truly outstanding acting pool, including our core company, with the extended family of actors we work with from across the country, as well as the impressive students trained in our conservatory—and I always consider our students and alumni first. The rare combination of resources we have here at A.C.T. makes our casting very rich."

*\*As a LORT (League of Resident Theatres) A theater, A.C.T. is required to cast speaking roles on the Geary stage with members of Actors' Equity Association. For more information about A.C.T.'s casting policy, please visit [www.act-sf.org](http://www.act-sf.org) (see "Auditions" under "About A.C.T.").*

#### ADDITIONAL CREDITS

David Ryan Smith, *Assistant Director*

Deborah Sussel, *Dialect Coach*

Dave Maier, *Fight Director*

Christine Mattison, *Movement Consultant*

## Who's Who

*continued from page 19*

1993), and the board of trustees of the California Shakespeare Festival.

**ELISA GUTHERTZ** (*Stage Manager*) recently worked on Eve Ensler's *The Good Body* at the Booth Theater on Broadway. Her numerous productions for A.C.T. also include *Well*, *The Good Body*, *Levee James*, *Waiting for Godot*, *The Three Sisters*, *The Misanthrope*, *Long Day's Journey into Night*, *Tartuffe*, *Mary Stuart*, *The Rose Tattoo*, and *A Streetcar Named Desire*. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Favorite productions include *Big Love* at Brooklyn Academy of Music and *The Vagina Monologues* at the Alcazar Theatre.

**DICK DALEY** (*Assistant Stage Manager*) has worked in the Bay Area and beyond on *Waiting for Godot* (A.C.T.), *Visions of Kerouac* (Marin Theatre Company), *Golda's Balcony* and *Twelfth Night* (Women's Shakespeare Company, Los Angeles), *Macbeth* and *Henry V* (Commonwealth Shakespeare Company, Boston), the *Santaland Diaries*, *Dance Umbrella's*, *Boston Moves*, *Pure PolyEsther* (The Theatre Offensive, Boston), *King Lear* and *Henry V* (The Company of Women), and *Romeo and Juliet*, *Duet for One*, and *Julius Caesar* (Shakespeare & Company). He has also worked on *Tongues of Fire*, a multimedia production on the life and works of Jaime Gil de Biedma, and on *The Resistible Rise of Arturo Ui*, *Ain't Misbehavin'*, *The Night Larry Kramer Kissed Me*, *A Closer Walk with Patsy Cline*, and *Nunsense*. He recently completed a seven-year stint as the production manager at Emerson College in Boston.



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# A.C.T. PROFILES



## CAREY PERLOFF

(Artistic Director), who is celebrating her 13th season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed productions of David

Mamet's adaptation of Granville-Barker's *The Voysey Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (adapted from Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. 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*, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped last summer at New York Stage and Film, and premiered in New York in April at Ensemble Studio Theatre. This season she also directed Marie Ndiaye's *Hilda* at Zeum Theater, A.C.T.'s alternative stage.

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.

LISA KOHLER



## HEATHER KITCHEN

(Executive Director), since joining A.C.T. in 1996, has strengthened the organization's

infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California and the League of Resident Theatres as well as the board of the National Corporate Theatre Fund in New York. She is a past

member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* recently named Kitchen one of the 20 most influential women in the Bay Area public arena.

## 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 for six years. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. 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.



# GALLERY AT THE GEARY

PAULA CASTILLO: WALL SCULPTURES AND PAINTINGS



TAZÓN, STEEL, 2004

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the

Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2004–05 season.

On view May 3–June 30 are wall sculptures and large-scale mural paintings by New Mexico–based artist Paula Castillo. The daughter of a cattle guard fabricator, Castillo left Yale University to work in an electrical parts factory and then to work and live in Europe before returning to the United States to study sculpture. Her work has been hailed for Castillo's signature lacelike steel beadwork, and she has developed a personal aesthetic rooted in industrial craftsmanship as well as the geomorphology of the American Southwest. A recent review of her steel installation in *Sculpture News* described her work as "primarily and crucially beautiful. The beautiful strangeness of her work is also deeply enigmatic; its impact rests more on associations generated than on its formal presence. These associations, which range across the spectrum from botanical to mineral, are given coherence through her juxtaposition of conceptual opposites."

Castillo's installation at the Geary Theater includes wall sculptures constructed from such industrial products as lock washers, staple nails, and galvanized wire, as well as a ruminative painting series entitled "Arroyo Paintings," which examines the ecosystems and regional field patterns of the Southwest's mutable natural spaces—marshes, watersheds, and drainage areas.

**The artist will be in San Francisco for an opening reception at the Geary Theater, Thursday, May 5, 4:30–7:00 p.m.**

Concurrent with this exhibition, Castillo is preparing her fifth one-person show, which will be at the Karan Ruhlen Gallery in Santa Fe in July.

Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Paula Castillo, please contact Kevin Simmers at 415.474.1066.

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## SAVE THE DATE!

### NEW DIRECTIONS

This annual event celebrates the accomplishments of the talented students in the A.C.T. Young Conservatory and raises funds for future activities. Some of this year's endeavors included the ongoing international collaboration with the Theatre Royal, Bath in England, a successful fall season at Zeum, and the inauguration of a partnership with the San Francisco sister city of Zurich, Switzerland.

SUNDAY, MAY 22, 2005

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# A BECKETTIAN BEQUEST

A.C.T. PROFILE: PROSPERO SOCIETY MEMBER JOHN McCALLISTER



PHOTO OF JOHN McCALLISTER  
© 1996 DECKER'S STUDIO

A.C.T. is pleased to have John McCallister as a member of the Prospero Society, which honors those who have included A.C.T. in their estate plans. More than 30 years ago, McCallister's taste for performance art leaned towards musical theater. Then a friend with an extra ticket invited him to an A.C.T. performance of Samuel Beckett's *Endgame*.

Instead of driving him back to the pleasures of *Oklahoma!*, Beckett's four bickering characters on a bare stage, two of them in rubbish cans, whetted McCallister's appetite for more serious theater.

"I found A.C.T. plays both intellectually challenging and entertaining," he says. "I also enjoyed the quality of the acting." He became an A.C.T. subscriber, going to Thursday night performances over the next three decades with fellow A.C.T. enthusiast Bob Shertzer.

McCallister included A.C.T. in his will in 1976 and in his living trust more recently. He feels A.C.T. deserves a place in his estate plan "because it's an institution that makes a difference in the quality of life in San Francisco." Good theater, like travel and education, he says, has a broadening effect: "a play can stimulate society and move us to a higher realm."

A native San Franciscan and retired Crown Zellerbach production planner, McCallister has traveled widely, studied Eastern philosophy, and earned a certificate as a massage therapist. He has spent 15 postretirement years as a volunteer massage therapist, first at an AIDS unit of Kaiser Hospice and then at Laguna Honda Hospital. "That work is totally divorced from paper manufacturing," he said.

McCallister was also a volunteer guide for the International Hospitality Center, showing San Francisco to visitors. He owns and manages a triplex on Upper Market Street, travels internationally once a year, and takes classes on world health at UC San Francisco.

If you would like to receive information about the A.C.T. Prospero Society, please contact Courtney Ebner at 415.439.2353.

*American Conservatory Theater is pleased to acknowledge the SBC Foundation for its support of New Faces of 2005 and our M.F.A. Program showcases in San Francisco, Los Angeles, and New York. Congratulations to our rising stars!*



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# AT THE CONSERVATORY

## ALUMNI ACCOMPLISHMENTS...

This season has been one of particularly impressive performances and achievements by alumni of all four branches of the A.C.T. Conservatory: Young Conservatory (YC), Summer Training Congress (STC), Studio A.C.T., and Master of Fine Arts (M.F.A.) Program. As we prepare to celebrate this spring's graduating M.F.A. class with their New Faces of 2005 benefit on April 22, and to support the YC students at their New Directions benefit on May 22, we also congratulate the following alumni on some of their notable recent accomplishments:

### MASTER OF FINE ARTS PROGRAM

In addition to winning the 2004 Tony Award for best performance by a featured actress in a musical for her work in Tony Kushner's *Caroline, or Change*, **Anika Noni Rose** '80 also went on to win (for the same performance) the 2004 Theater World Award and the L.A. Drama Critics' Circle Award; Rose is currently in the New York City Center Encores! production of *Purlie*. **Omar Metwally** '97 (and STC), nominated for a 2004 Tony Award for his performance in *Sixteen Wounded*, opened in April in *Beast on the Moon* at the off-Broadway Century Centre for the Performing Arts. **Anna Belknap** '98 is on the new NBC series "Medical Investigation." **Elizabeth Banks** '98's new film, *The Baxter*, was shown at the Sundance Film Festival in January. **T. Edward Webster** '02 was in *Eurydice* at Berkeley Repertory Theatre and opens soon in Joe Penhall's *Blue/Orange* at Aurora Theatre Company. **Carlos Bernard** '91 is in his fourth season on FOX's "24." **Ka-Ling Cheung** '04 is in the national touring production of *The King and I*. **Annette Bening** '83 won a Golden Globe Award and was nominated for an Academy Award for *Being Julia*. **Douglas Sills** '85 is in Manhattan Theatre Club's production of *Moonlight and Magnolias*. **Jeff McCarthy** '79 (*Urinetown*) plays the title role in the upcoming Hallmark Channel movie *Albert Schweitzer: The Grand Doctor*. **Dileep Rao** '98 was in the Berkeley



Rep production of *Fêtes de la Nuit*. **Lauren Klein** '80 ("Law & Order") is in Berkeley Rep's production of *The People's Temple*.

### YOUNG CONSERVATORY

Although the YC's mission isn't specifically to launch the stars of today, a number of our students have already appeared in bright lights. Two of our most notable former YC students, **Winona Ryder** (recently in San Francisco filming *The*

*Darwin Awards*, opposite Joseph Fiennes) and **Nicolas Cage** (Nicolas Coppola—nephew of Francis Ford Coppola—when he was at A.C.T.) continue to lead the way. Recent alumni making their mark include **Milo Ventimiglia** (a series regular on "Gilmore Girls" and "American Dreams"), **Eli Marienthal** (*Confessions of a Teenage Drama Queen*), Emmy Award winner **Michael Goorgian** (now also a notable director with his new film, *Illusion*, which he also wrote and is costarring in with Kirk Douglas), and teen star **Mario Yadiidia** (*The Warriors of Virtue* and *Jack*; currently studying at Columbia University). And we are extremely proud of **Allison Jean White** and **Kevin Crook**, two former YC students graduating this year from A.C.T.'s prestigious M.F.A. Program.

### SUMMER TRAINING CONGRESS AND STUDIO A.C.T.

STC and Studio A.C.T. students appear frequently on stages across the nation and throughout the Bay Area. Recent STC highlights include **Teri Hatcher**'s ("Lois & Clark") Golden Globe Award for her performance on the ABC hit "Desperate Housewives," **Camryn Manheim**'s two Emmy Awards for her performance as Ellenor Frutt on ABC's "The Practice," and **Gloria Whaley**'s selection as a Turner Network Television Dramatic Auditions finalist. Studio A.C.T.'s **Stephen Hund** has appeared on "One Life to Live"; **Kim-e J. Balmilero** was a member of the original Broadway company of *Mama Mia!*; and **Jeanine Robinson** performed in the touring production of *Ragtime*.

LEFT: ANNETTE BENING '82 IN HER ACADEMY AWARD-NOMINATED PERFORMANCE IN *BEING JULIA* (PHOTO COURTESY OF SONY PICTURE CLASSICS). ABOVE: ANIKA NONI ROSE IN HER TONY AWARD-WINNING PERFORMANCE IN *CAROLINE, OR CHANGE* (PHOTO BY MICHAEL DANIEL).



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### young conservatory presents

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jun **Broken Hallelujah**  
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# A.C.T. STAFF

Carey Perloff  
*Artistic Director*

Heather Kitchen  
*Executive Director*

Melissa Smith  
*Conservatory Director*

James Haire  
*Producing Director*

Jeffrey P. Malloy  
*General Manager*

## ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*  
Meryl Lind Shaw, *Casting Director*  
Paul Walsh, *Dramaturg*  
Peter Maleitzke, *Music Director*  
Greg Hubbard, *Casting Associate*  
Nathan Baynard, *Producing Associate*

## Associate Artists

René Augesen  
Marco Barricelli  
Steven Anthony Jones  
Peter Maleitzke  
Craig Slight  
Gregory Wallace

## Directors

Ron Lagomarsino  
Carey Perloff  
Leigh Silverman  
Craig Slight  
Richard E. T. White  
Laird Williamson

## Composers

Lee Hoiby  
David Lang  
Peter Maleitzke

## PRODUCTION

Edward Lapine, *Production Manager*  
Jeff Rowlings, *Production Supervisor*  
Wendy Gilmore, *Production Department Administrator*

## Designers

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Beaver Bauer, *Costumes*  
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Cassandra Carpenter, *Costumes*  
Cliff Caruthers, *Sound*  
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Don Darnutzer, *Lighting*  
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Kate Edmunds, *Scenery*  
Ralph Funicello, *Scenery*  
Miranda Hoffman, *Costumes*  
Peter Maradudin, *Lighting*  
Rob Morgan, *Scenery*  
Alan Moyer, *Scenery*  
Alexander V. Nichols, *Scenery, Lighting*  
Jake Rodriguez, *Sound*  
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J.B. Wilson, *Scenery*  
Sandra Woodall, *Costumes*  
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Kimberly J. Scott, *Lighting Design Associate*

## Choreography/Fight Direction

Gregory Hoffman, *Fight Director*  
Dave Maier, *Fight Director*  
Francine Landes, *Choreography*  
Christine Mattison, *Choreography*

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Deborah Sussell

## Stage Management

Connie Carranza, *Ember Cook*, *Dick Daley*,  
Martha Donaldson, *Lorna Earle*, *Vinly*  
Eng, *Penny Foxley*, *Elisa Guthertz*,  
Sue Karutz, *Shona Mitchell*, *Katherine*  
*Riemann*, *Karen Runk*, *Kimberly Mark*  
*Webb*, *Allison Wyper*,  
*Stage Managers*  
Miesha Brodsky, *Production Assistant*

## Scene Shop

Adam Bennes, *Shop Foreman*  
Tommy Ehline, *Lead Builder*  
James Gernand, *Jonathan Young*, *Mechanics*  
Brad Lublin, *Purchasing Agent*

## Scenic

Demarest Campbell, *Charge Scenic Artist*  
Jennifer Williams, *B. J. Frederickson*,  
*Scenic Artists*

## Properties

Tom Fortier, *Supervisor*  
Pegeen McGhan, *Assistant*

## Costume Shop

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Joan Raymond, *Assistant Manager*  
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Thiem Ma, *Tailor*  
Amanda Jagla, *First Hand*  
Maria Montoya, *Head Stitcher*  
Jane Boggess, *Accessories Artisan*

## Costume Rentals

Callie Floor, *Supervisor*  
Maggie Whitaker, *Rentals Assistant*

## Geary Theater Stage Staff

Maurice Beesley, *Head Carpenter*  
Tim Wilson, *Head Electrician*  
Suzanna Bailey, *Sound Head*  
Jane Henderson-Shea, *Properties Head*  
Miguel Ongpin, *Flyman*  
Mark Pugh, *Stageband*  
Karl Pribram, *Stage Door Monitor*

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Todd Allen Bundy, *Wardrobe Supervisor*

## Hair and Makeup

Jeanna Hurd, *Design and Construction*  
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Anna Capp, *Susan Martin*,  
*Stage Management*  
Isabelle Le, *Angie Wilson*, *Costumes*  
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Larry Vales, *Geary Theater Manager*  
Debra Selman, *Assistant Theater Manager*  
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Colleen Rosby, *Assistant House Manager*  
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Oliver Sutton, *Head of Security*

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

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Letitia Bartlett, *Dynamic Movement/Physical Acting/Clothing*  
Cynthia Bassham, *Voice and Speech*  
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Mike Carroll, *Acting*  
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## Accompanists

Monica Ashton  
Patricia Diaz  
Ken Tang



# FOR YOUR INFORMATION

## ADMINISTRATIVE OFFICES

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

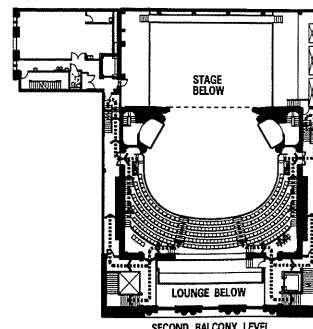
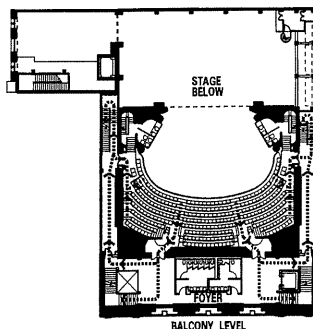
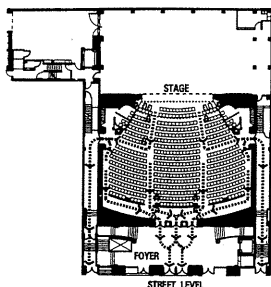


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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