A Moon for the Misbegotten

by Eugene O’Neill

Directed by Laird Williamson
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HELGE TOMASSON, ARTISTIC DIRECTOR; J. MARK JENKINS, DIRECTOR OF FINANCE;
LORENA FEJOO, PRINCIPAL DANCER; PETER BRANDENHOF, SOLOIST

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About A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchens, A.C.T. embraces its responsibility to conserve, review, and reinvest 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 Theater Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a 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 groundbreaking 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, Demet 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.
April 2005
Volume 11, Issue 7

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Elisabeth Broeken, Publisher

Jenica Uretz, Associate Publications Editor

AU A Move for the Midlilngtes 5
ANNOUNCING THE 2005–06 SEASON

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The Overcoat
Created by Morris Panych and Wendy Gogol Adapted from “The Overcoat” by Nikolai Gogol 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 29–MAY 28

King Lear by William Shakespeare
Directed by Carys Perloff
Featuring James Cromwell
JUN 8–JUL 9

And more to be announced!

A Christmas Carol
by Charles Dickens
World Premiere Adaptation
by Carys Perloff and Paul Wilch
Directed by Carys Perloff
NOV 26–DEC 24

With a new script, new songs, new sets and costumes, and sparkling new holiday memories, A.C.T.’s new production of A Christmas Carol reinforces the Bay Area’s favorite holiday tradition.

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 Balicelli 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 Savage 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 Voyes Inheritance. With the arrival of this beautiful new production of A Moon for the Misbegotten and looking forward to a tour that will bring the repertoire with the West Coast premiere of Edward Albee’s The Goat, or Who Is Sylvia?, we hope you’ll agree that the season with A.C.T. is a rewarding journey into beautiful and unusual territory, 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-streamy Cat on a Hot Tin Roof. This 50th-anniversary production will be directed by Israel Hicks (Leaves of Grass) 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 18th-century comedy featuring the immortal 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 “repliças,” 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 dramatizing Paul Walsh and direct myself, featuring costumes by the inimitable Bevan Baver (creator of The Georgette’s fabulously outrageous concoctions), music by Karl Landegberg (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,

Carys Perloff
Artistic Director

From the Artistic Director
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Have a wonderful time under this full Moon.

Yours,

Carey Perloff
Artistic Director

A.M. for the Misbegotten
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. Ten 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
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THE CAST
(15 year old of appearance)

Josie Hogan—Robin Weigert
Mike Hogan, her brother—Andy Butterfield
Phil Hogan, her father—Raye Birk
James Tyrone, Jr. [in both plays]—Marco Barretelli
T. Stedman Harder—David Arrow

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

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.

This production is sponsored in part by

EXECUTIVE PRODUCERS
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BORN 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 malaria 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 Boston for the Weston Steele Company, 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 (1914), Before Breakfast (1916), The Long Voyage Home (1917), In the Zone (1917), The Moon of the Caribbeans (1917), It's (1917), The Ripe (1918), Beyond the Horizon (1918), The Dynamic Kid (1918), Where the Corpse Is Made (1918), The Strain (1919), Gold (1920), Anna Christie (1920), The Emperor Jones (1920), Diff'rent (1920), The First Man (1921), The Fountain (1921-22), The Ha'penny (1921), Wildled (1922), All God's Children Got Wings (1923), Desire Under the Elms (1924), Marfa Million (1925-26), The Great God Brown (1925), Lazarus Laughed (1926), Strange Interlude (1926-27), Dyanima (1928), Moonlight Becoming Electra (1929-31), Ah 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 hypocrite battle against the last pipers of a group of dandies as another portion in a deeper atmosphere of the tragic. A Moon for the Misbegotten (published in 1952) contains a strong autobiographical subject, 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.

This autobiography/biography was written at the time of O'Neill's 1946 Nobel Prize for Literature and was later published in the book Nobel Lectures, Literature 1901-1967, edited by Horst Frisch (Eclaircifc Publishing Company, Amsterdam, 1969.)

EUGENE O'NEILL: AUTOBIOGRAPHY

A SECOND LOOK, continued from page 8

WHAT I AM AFTER IS TO LEAVE THE THEATER WITH AN EXULTANT FEELING FROM SEEING SOMEBODY ON THE STAGE FACING LIFE, FIGHTING AGAINST THE ETHERAL 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 fate that is part tragedy, part racy comedy, and part miracle play. At the time and place we meet this 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 espitation 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 truth story that drives A Moon for the Misbegotten is that of the ill-fated Jim Tyrone, played by John (Jock) Dolan, in the name of the pay changed to Phil Hogan. What O'Neill wrote was that the device was to give his brother the forgiveness denied him in real life. He invested Jock Hogan, the pig farmer's daughter, a bigger-than-life Mother Earth who, beneath a mock-basically exterior, possesses a sainthood gentleness and compassion.

O'Neill knew, of course, that casting an actress of those dimensions would be virtually impossible, but he wanted someone who could play the role to convey a quality of supernatural power. He wished for a Jim Tyrone’s sister, the one person to whom he could confide his heart and his 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 the story 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 1976 production of Long Day's Journey, also directed by Lloyd Williamson.)

The true story began in the winter of 1885, when Jim, known in the family as Jimmy, was seven. His mother left him and
EUGENE O’NEILL: AUTOBIOGRAPHY

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In the fall of 1914, returned 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 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:

<table>
<thead>
<tr>
<th>Play Title</th>
<th>Year</th>
</tr>
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<tbody>
<tr>
<td>Bound East for Cardiff</td>
<td>1914</td>
</tr>
<tr>
<td>Before Breakfast</td>
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</tr>
<tr>
<td>Long Voyage Home</td>
<td>1917</td>
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<td>In the Zone</td>
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<td>The Moon of the Caribbeans</td>
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<td>The Emperor Jones</td>
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<td>The Fountain</td>
<td>1921</td>
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<td>The Hairy Ape</td>
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<td>All God’s Children Got Wings</td>
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<td>Desire Under the Elms</td>
<td>1924</td>
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<td>Marco Millions</td>
<td>1925-26</td>
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<td>The Great God Biscuit</td>
<td>1925</td>
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<td>Lazarus Laughed</td>
<td>1926</td>
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<td>Strange Interlude</td>
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<td>Dynascope</td>
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<td>Moonlight Becoming Electra</td>
<td>1929-31</td>
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<td>Ah, Wilderness!</td>
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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 Hairy Ape (1946), he exposed a "prophetic battle" against the last piper at it is a group of dandies as another piper at it is a marked change in the Lester-Dexter atmosphere a sense of the tragic, A Moon for the Misanthrope (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.

This autobiography/biography was written at the time of O’Neill’s 1936 Nobel Prize for literature, and was later published in the book Nobeling Lectures, literature 1901-1967, edited by Horace France (Elusive Publishing Company, Amsterdam, 1969.)

A SECOND LOOK, continued from page 8

A Moon for the Misanthrope 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 sanatorium. 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 play O’Neill composed 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 Misanthrope is that of the final illness, in 1922, of O’Neill’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 in secret so she could remain. He convinced himself 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 the disposal of his mother’s body. All this became known to his appalled brother.

That much of the story is accurately told in A Moon for the Misanthrope, 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 these dimensions would be virtually impossible, but he wanted someone who could play the role to convey a quality of supernatural power. He wished Josie to be seen as his sister, the one person to whom he could confide his betrayal of his mother and his given abasement in his mother’s name. A Moon for the Misanthrope 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 story 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 Misanthrope 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 Janie, was seven. His mother left him and...
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-FOIL, 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 of his own age, he was prematurely 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 realization of the baby's death was of particularly exorcising pain to Jamie because he had 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 aftermath of Edmund's death. He wondered if he had indeed 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 Tyronne bursts 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 repayed his misery for a time, was ultimately destroyed by the guilty conviction that 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. Jamie, who had tried to redeem himself, Jamie at first traveled as an exemplary student, earning highest 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 years 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 a boy who loved . . . purity and God with a great quiet passion inside him," reads a line in the scenario describing Jamie Tyronne; 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 rosiest of futures for him.

His behavior turned erratic in his early teens when, during a school vacation, he marooned on his mother giving himself a morpheine injection. "Chet, 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 open into ever-increasing bitterness.

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 last visit to 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.""Jamie'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.

Halfheartedly tried various occupations and at last, grudgingly, allowed his father to start him on an acting career. And since he was so well washed up 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 auro, flagrant enough to elicit the critics' ridicule. Himself always the perfectionist, James found his son's flaunting 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, "$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 "hated him to drink in almost a year and a half now!" O'Neill wrote to a friend in January 1928, "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 Happy Age later that year when James wired from California that their mother was dying. Drinking without stop after her death on February 28, James 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 Tyronne, blessed by Jesus's forgiving love, takes his final leave of his foster, "her face sad, tender, and pitying," 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 swiftly blighted of the four tragic O'Neills.

This article originally appeared in the New York Times, March 19, 2000, and is excerpted from Barbara and Arthur Goll's O'Neill: Life with Monte Cristo (Applause Theatre & Cinema Book Publishers, 2002). The Golls 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 WNET/Thirteen and American Experience.

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A Moon for the Misbegotten
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Who’s Who

DAVID ARROW
(T. Sudder
Harder)'s Bay Area credits include Povitins and Benefactors at the Aurora Theatre Company, Scaring the Fish and Unidentified Human Remains at the Magic Theatre, and Caligula (Drama-Legacy Award) at Theatre Artaud. He appeared off Broadway at the McGinn/Cazale Theatre in Anonymos, 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 Fringe Festival 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 Igly Goes Dream. 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 Curr in Traviata, Davy Crockett in Episode, Tuzenbach in Three Sisters, Crocker-Harris in The Bronzing Version, and the title role of Pantagleize. More recently he has appeared in A.C.T. productions of Home, Mrs. Warren’s Profession, and as Scrooge in five seasons 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. Bennett in Pride and Prejudice. Col. Pickering in Pygmalion, and Marley in A Christmas Carol. Other regional theater credits include Neil Bohr in Copenhagen at Seattle Repertory Theatre, the title role of King Lear at the Colorado Shakespeare Festival, Grevy in The Cherry Orchard and Nate in All, 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 "Couch," "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 featured film credits include Tibors Momma from the Train, Naked Gun, Naked Gun 33 1/3, D2 Hollywood, Class Act, and the upcoming Fat Chance at Class Action.

MARCO BARRICELLI
(James Tynan, 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), Los Lieuithias Dangerous, The Three Sisters, American Buffalo (Bay Area Theatre Critics’ Circle Award), Buried Child, For the Pleasure of Seeing Her Again, The Board of Avoc, Celebration and The Room, Error V (Dean Goodman Award), Goblets (Dean Goodman Award), and Marley Goodman Award), The Invention of Love (Bay Area Theatre Critics Circle Award; Dean Goodman Award), Long Days Journey into Night, Mary Stuart, A Streetcar Named Desire, The Rose Tinted (Drama-Legacy 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 Theatre, Milwaukee Repertory Theatre, South Coast Repertory, Williams town Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intimis Theatre, Virginia Stage Company, Actors Theatre of Louisville, Azúl Alvarez 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," "Rome and Juliet," and "11th Hour." Barricelli is a Fox Fellow, a recipient of a Spencer Cressherash 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 Bideaux in a coproduction with Theatre Rhinoceros of Michel MacLachlan’s Libido, 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 Portico, Prime of Faerie, Babyface in Happy End, and Joe Mitchel in Waiting for Ligy. Other theater credits include leading roles in Hay Fever, The Importance of Being Earnest, and The Foreigner with the Brown Ledge Stock Company in A Man for the Maggies.
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Pamela Berlin. Other New York credits 
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upcoming Fantasia and Class Action.

MARCO BARRICELLI
(James Tyronne, 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), Los 
Lusious Dangerous, The Three Sisters, 
American Buffalo (Bay Area Theatre 
Theatre Critics' Circle Award), Buried Child, 
For the Pleasure of Seeing Her Again 
The Board of Avos, Celebration 
and The Room, Enrima IV (Dean Goodman 
Award), for Nurse (Dean Goodman 
Award), and Marley 
Goodman Award), The Invention of 
Love (Bay Area Theatre Critics Circle 
Award; Dean Goodman Award), 
Long Days Journey into Night, Mary 
Stuart, A Streetcar Named Desire, The 
Rose Taints (Drama-Loge Award), 
The Difficulty of Crossing a Field, and a 
workshop production of Pirandello's 
One, No One. Other credits: Tamas 
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, Williamsburg 
Theatre Festival, Huntington Theatre 
Company, Missouri Repertory Theatre, 
Intimath Theatre, Virginia Stage 
Company, Actors Theatre of 
Louisville, Agua 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," "Rome and Juliet," and "11th Hour." 
Barricelli is a Fox Fellow, a recipient of 
a Spencer Cherascho grant, and a 
graduate of The Juillard 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 
James Bildtke in a coproduction with 
Theatre Rhinoceros of Michel Mac 
Bouchard's Littick, or The Revival of 
A Romantic Drama, directed by Serge 
Denoncourt, at Zedum Theater; Brick in 
Cat on a Hot Tin Roof, the title role of 
Pericles, Prime of Trife, Babyface in 
Happy End, and Joe Mitchell in Whining 
for Lifty. Other theater credits include 
leading roles in Hay Fever, The Importance 
of Being Earnest, The Foreigner with 
the Brown Ledge Stock Company in 
A Moon for the Misbegotten.
WHO'S WHO

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

ROBIN WEIGERT

(Joie Fagan) 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 Morville (with Joely Richardson and Macaulay Culkin), for which she received Drama Desk and Lucille Lortel award nominations, and Lincoln Center’s Twelve 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 Men (Roundabout Theatre Company), Hamlet (Public Theater), Goodnight Children Everywhere (Playwrights Horizons), Pride (Zoning (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 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 Loggershands, Shoplifters Girl, 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.”

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WHO'S WHO

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. production of The Time of Your Life, A Christmas Carol, The Constant Wife, Blithe Spirit, Enron IV, The Three Penny Opera, Tartuffe, Indian Ink, The Guardman, The Royal Family, and Othello; Holiday and Canoe Meeting Court Marital at San Jose Rep; Wilder/Wilder; (Wilder and Molly Sweeney at Marin Theatre Company; Rentner’s Tragedy and The Tale of Love at Berkeley Rep; and Mr. Boxer Café 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.

Celia Shuman

(Understudy) was recently seen as Gertrude Lawrence in Center REP’s Noel G. Gerson, directed by Barbara Damaschke.

She also appeared in Damascus’s Code Blue at the Genevieve Zoe 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 Tod Kowalski Killed People with Bombs at the Magic Theatre. Past performances include Apertura Modiste at Brava and The Magic Theatre’s premiere productions of Charles Mee’s Summertime and Wendy MacLeod’s The House of Yis, for which Shuman received a Bay Area Theatre Critics’ Circle Award. Other credits include work with the Gellid 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 C-D-ROM Top Gun: Fire at Will. She can be heard on the DVD of PICTAX’s Academy Award-winning The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

Laird Williamson

(Designer) has staged for A.C.T. The Dazzle, The Glass Menagerie, “Master Harold”...and the boys, Long Day’s Journey into Night, Macbeth, 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, Pantagruel, and the original production of A Christmas Carol. He has worked extensively with the Oregon Shakespeare Festival and the PCPA Theaterfest. He has also directed for Western Opera Theater, Opera Theatre of Pinchgut, and Brooklyn Academy of Music. For Denver Center Theatre Company, he has directed Gross Indecency, Avasitha, Julius Caesar, Galileo, Saints Joan, The Matchmaker, Coriolanus, Pericles, and Vergis, among many others. Recent credits include The Skin of Our Teeth, John Brown’s Body, and A Lovely Sunday for Coven Cover 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 The Gentleman of Verona, Twelfth Night, and The Legacy at the Old Globe Theatre.

Robert Mark Morgan

(Senic 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, Bertolt/Breath the Cog, and Copenhagen. Other design credits include Just Stepping By to See the Man at The Old Globe; The Subject Tonight Is Love for the Alliance Theatre (Atlanta); A Christmas Carol, Dirty Dirty, and Bus Stop for Portland.

Grosso 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 Krueger and Reverend Hale in Our Crucible, both at Marin Theatre Company, and for Clint in The Glory of Living at San Francisco Playhouse. Janel was featured in the independent film Inspiring Beliefs. Television credits include “Nash Bridges” and “World’s Amazing Stories” for Japanese TV.

Michael Janes

(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, You and In Shakespeare and the Bible, at Actors Theatre of Louisville, The Herbal Bed at Indians Rep, and Henry V and Winter
Who's Who

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

ROBIN WEIGERT

(Joie Frasier) 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尼斯 Off, Richard Nelson's Madame Melle, (with Joely Richardson and Macaulay Culkin), for which she received Drama Desk and Lucille Lortel award nominations, and Lincoln Center's Twelve 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 Horizon), Pride 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 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 Ladderback, Shoplifters 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 received her M.F.A. from the NYU Graduate School of Acting.

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(Understudy) has worked extensively in Bay Area theater, including a C.T. production of The Time of Your Life, A Christmas Carol, The Constant Wife, Blackbirds, and A Christmas Carol, at Marin Theatre Company; Reverser's Tragedy and The Tale of a Year at Berkeley Rep; and Mr. Rodgers Call at 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.

CELA SHUMAN

(Understudy) was recently seen as Gertrude Lawrence in Center REP's Noel Geeson, directed by Barbara Damashek. She also appeared in Damashek's Code Blue at the Geneseo 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 Kowalski Killed People with Bombs at the Magic Theatre. Past performances include A Peter Odoster at Brava and the Magic Theatre's premiere productions of Charles Mee's Summer and Winter MacLeod's The House of Yis, 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 P.I.A.R.'s Academy Award-winning The Incredibles. Shuman holds a B.F.A. with high honors from Pennsylvania State University.

Robert MORGAN

(Scenic Designer) is the Bay Area's premier designer, and worked on "The Irishman," "The Company," "The Exorcist," "The Lost Voice," and "The Great Gatsby." He has worked extensively with the San Francisco Opera, the San Francisco Symphony, and the San Francisco Ballet. His designs have been seen at the Oregon Shakespeare Festival, the Utah Shakespeare Festival, and the New York Shakespeare Festival. He is a member of the American Society of Landscape Architects and the American Institute of Architects. He has received numerous awards for his designs, including the Joseph Jefferson Award for Best Scenic Design and the New York Drama Critics Circle Award for Best Scenic Design. He is also a member of the American Guild of Musical Artists and the American Federation of Arts and Stage Managers in the United States.

Laird WILLIAMSON

(Designer) has staged for A.C.T. The Dazzle, The Glass Menagerie, Master Harold...and the boys, Long Day's Journey into Night, 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, Panglossia, 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, Infranam Theatre, Seattle Repertory Theatre, and Brooklyn Academy of Music. For Denver Center Theatre Company, he has directed Gross Indecency, Arcadia, Julius Caesar, Gallieni, Saint Joan, The Matchmaker, Coriolanus, Pericles, and Thedownload, among many others. Recent credits include The Skin of Our Teeth, John Brown's Body, and A Lovely Sunday for Congo River at the Denver Center, All That End's Well and Love's Labor's Lost at the Shakespeare Theatre in Washington, D.C., Orpheus at the Gothic Theatre, and The Gentleman of Verona, Twelfth Night, and The Legacy at the Old Globe Theatre.

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WANT TO KNOW MORE ABOUT A MOON FOR THE MISREGOTTEN? WORDS ON PLAYS, A.C.T.'S POPULAR PERFORMANCE GUIDES, ARE AVAILABLE IN THE LOBBY AND ONLINE AT WWW.ACT-SF.ORG.

WHO'S WHO

Center Stage; and Lips, No Mercy, The Price, and The Ride Down Mt. Morgan at Profile Theatre (Portland). Theme park designs include the 2005 Sea Lion & Otter Show at Sea World in San Diego, Morgan's translation of 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 Dancer, 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 Canipari's A Cinderella Story for the Royal Winnipeg Ballet, Don Giovanni for the National Taiwan Symphony, and Helgi Tomasson's Seon for Eight for the San Francisco Ballet. As a Fullbright 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 Sleighbell 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 Bling. His Broadway shows The Immigrant for Dodger's Stages and Law Highway for Manhattan Ensemble Theater. He has also worked for A.C.T. (The Dazzle),

WHO'S WHO

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 Theatre, 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.


PAUL WALSH (Drumlag) 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 dramatized such productions as Children of Paradise/Ishango a Dream, Germinal, and The Honeymoon 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 Reers, Strindberg's Dramaturgy, Theatre Symposiums, Essays in Theatre, and Studio Nophilobougia.

MERLY LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1990. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Fiddler, and Piazzolla at the Laphet 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 Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and

continued on page 21
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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 Handbook 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 Reechi, Strindberg's Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Nymphology.

MEYRIL 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, Fiddler, and Fiorello at the Lurie Center, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obidian. 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 Creditor and Box Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and continued on page 21

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A Man for the Mistyjotten
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E nding the best actor for each role in the productions of the A.C.T. Geary Theater and Ziehm seasons is an artistically and logically 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 stops."

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.” 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 in 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, Plays for the Muses of Mozart for Marcus Harkenfield and A Cat on the Hot Tenor Roof for René Augensen. 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 History Boys.”

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—whether in terms of physical characteristics, as well as training and talent. Laird Williamson, director of A Man for Mabuhay, 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 scheduling conflicts on “Deadwood” had put her availability in question. “Robin finally said for the role with Marcus,” says Shaw, “and Laird and I immediately realized, Boom! We’re done. Rob 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 actor’s 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—as they are someone who has been granted a gift from the gods and arrived fall-blow from the forefront 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 11th 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.”

**In a JOLT (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.aclt.org (see “Auditions” under “About A.C.T.”)

**Additional Credits**
David Byrne Smith, Assistant Director
Deborah Sussel, Dialist Coach
Dave Maier, Fight Director
Christian 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: Wolf, The Good Body, Love James, Waiting for Godot, The Three Sisters, The Maids, Long Day’s Journey into Night, Trilby, 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 Good Vibrations 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.), Fugue to Knees (Marin Theatre Company), Goldilocks and Tweedle Night (Women’s Shakespeare Company, Los Angeles), Much Ado and Henry V (Commonwealth Shakespeare Company, Boston), the Sanandjar Diaries, Dance Umbrella’s, Boston Moves, Pure Polyester (The Theatre Offensive, Boston), King Lear and Henry V (The Company of Women), and Rosencrantz and Guildenstern, Duet for One, and Julius Caesar (Shakespeare & Company). He has also worked on Tongue of Fire, a multimedia production on the life and works of Jaime Gil de Biedma, and on The Revolting Riddle of Artaud’s Ubu, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, A Clear Walk with Patty Cline, and Norma. He recently completed a seven-year stint as the production manager at Emerson College in Boston.
F

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The process indeed begins 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,” she says, who explains that certain roles, in certain plays, require specific skills 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 in 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 Mean for the Mish Benson for Marcus (Baricelli) and A Cat on a Hot Tin Roof for René (Augenst). 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 Voyeur 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 the director’s creative vision. “I really understand the requirements of the 1,000-seat Geary Theater. We expect actors to handle the language of such wonderful, challenging writers, from Irene 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 fall-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 11th 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.”

In a LORT (League of Resident Theatres) A+ Theor, 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.aact.org (see “Auditions” under “About A.C.T.”).
CAREY PERLOFF (Artistic Director), who is celebrating her 15th season as artistic director of A.C.T., most recently directed A.C.T.’s acclaimed productions of David Mamet’s adaptation of Grangeville-Barker’s The Voyeur’s Inheritance, Tom Stoppard’s The Round Thing, Constance Cogdell’s A Murder (adapted from Carly’s Anna Zolotovena), Israels’s 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 Resist. A.C.T.—commissioned translations of Heine’s The Misantropes, Enrique IV, Mary Stuart, and Uncle Vanya—was the world premiere of Leslie Ayvazian’s Singer’s Song and acclaimed productions of The Threepenny Opera, Old Times, Araschi’s The Round Thing, Aeschylus, Creators, Home, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Blitzstein’s The Road, Ann Arbor Performing Arts, and Melanie’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colours of Bhodis (a finalist for the Susan Smith Blackburn Award). Her new play, Luminous Dating, was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was world-premiered last summer at New York Stage and Film, and premiered in New York in April at Ensemble Studio Theatre. This season she also directed Maria Nijenhuis’s Hide 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 El熙., 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 Green 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 Lexi and Nicholas.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1996, has strengthened the organization’s infrastructure and oversaw the expansion of the company’s include to 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, Charlotte Town 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 chair of 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 AIDS Foundation, and the Salvation Army Auxiliary in San Francisco. She also participates 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.

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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 Georgia 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 Israels’s Little Refugee (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

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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 luxuriance of 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 beautifully brutal.” The beautiful strangeness of her work is also deeply esoteric; 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 luminous painting series entitled “Aroyo 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 Simmons at 415 474–1066.
A.C.T. Profiles

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A BECKETTLIAN BEQUEST

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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 turned towards musical theatre. Then a friend with an extra ticket invited him to an A.C.T. performance of Samuel Beckett’s Endgame.

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“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 Sherriton.

McCallister included A.C.T. in his will in 1976 and in his living trust more recently. He feels A.C.T. serves a place in his estate plan “because it’s a Institution that makes a difference in the quality of life in San Francisco.” Good theatre, 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 post-retirement 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 Ehrer at 415.439.2353.

Pursue Your Passion at A.C.T. Enroll Today!

Summer Training Congress Application deadline: May 2

STUDIO A.C.T.
June 13-August 22
Enrollment begins: May 2

Young Conservatory
Summer Session: June 13-August 27

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American Conservatory Theater is pleased to acknowledge the SBC Foundation for its support of New Faces 2005 and our M.F.A. Program showcase in San Francisco, Las Vegas, 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 22nd, and to support the YC students at their New Directions benefit on May 21st, we would like to 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 also went on to win (for the same performance) the 2004 Theatre World Award and the L.A. Drama Critics’ Circle Award; Rose is currently in the New York City Center Encore production of Purlie. Omar Metwalli ’97 (and STC), nominated for a 2004 Tony Award for his performance in Sixteen Wound, opened in April in Paris as the toast of the Off-Broadway Century Centre for the Performing Arts. Anna Bellknap ’98 is on the new NBC series “Medical Investigation.” Elizabeth Banks ’96’s new film, The Baxter, was shown at the Sundance Film Festival in January. Edward Webster ’02 was in Equus at Berkeley Repertory Theatre and opens soon in Joe Pelsab’s Blue/Orange at Aurora Theatre Company. Carlos Bernard ’91 is in his fourth season on FOX’s “24.” Kai-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 Bringing Julia. Douglas Stills ’95 is in Manhattan Theatre Club’s production of Moonlight and Magnolias. Jeff McCarthy ’79 (Univestory) plays the title role in the upcoming Hallmark Channel movie Alger Selbytec: The Grand Doctor. Dileep Rao ’95 was in the Berkeley Rep production of Fêtes de la Nuit.

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 film The Darwin Awards, opposite Joseph Fiennes) and Nicolas Cage (Nicola 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 Mintzenthal (Confessions of a Teenage Drama Queen), Emmy Award winner Michael Georgantas (now also a notable director with his new film, Illusion, which he also wrote and is co-writing with Kirk Douglas), and teen star Mario Yudidia (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 Hatchets’s (“Lolis & Clive”) 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,” Kam-e-J. Bahmiller was a member of the original Broadway company of Mamma Mia!, and Jeannie Robinson performed in the touring production of Ragtime.
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AT THE CONSERVATORY

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For Your Information

Administrative Offices
A.C.T.'s administrative and conservatory offices are located at 348 Grant Avenue, San Francisco, CA 94010, 415.834.3200. On the Web: www.aact.org.

Box Office and Ticket Information
Geary Theater Box Office
Visit us at 400 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 weekdays and business hours are 12–4 p.m. daily. Call 415.749.2472 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.aact.org. All sales are final and there are no refunds. Only current subscribers receive priority mailing of single tickets and lost-ticket insurance. A.C.T. gift certificates can be purchased in any online amount, by phone or fax, or in person at the box office.

Discounts
Half-price tickets are 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 2 hours before the day of performance for $10. All rush tickets are subject to availability, one ticket per 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 performances after 7 pm, call Edward Budworth at 415.439.2473.

At the Theater
The Geary Theater is located at 415 Geary Street. The theater opens approximately 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain. A.C.T. headquarters in advance to sound the theater and set up a distinctive noise. Photographs and recordings of A.C.T. performances are strictly forbidden.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2247 in advance to notify the house staff of any special needs. A.C.T. is pleased to announce that our Automatic External Defibrillator (AED) is now on site available.

Affiliations
A.C.T. operates under an agreement with the League of Resident Theaters (LRT) Equity’s Association, the union of professional actors and stagehands in the United States. A.C.T. is a member of the American Guild of Musical Artists.

A.C.T. is a participant in the National Theatre Artist Residence Program, administered by the Portland Center Stage and sponsored by the National Endowment for the Arts.

Theatretrain is in support of the National Endowment for the Arts.

A.C.T. is a participant in part by a grant from the Grants to the Arts / San Francisco Hotel Tax Fund.
A.C.T. STAFF
Cary Perloff
Artistic Director
Heather Kitchen
Executive Director
Melissa Smith
Conservatory Director
James Haire
Producing General Manager
Jeffrey P. Malley
General Manager

ARTISTIC
Johnnie Tillotson, Associate Artistic Director
Matt Hild, Acting Director of Development
Peter Malek, Managing Director
Greg Orendorff, Managing Director
Nathan Reynolds, Producing Associate

Associate Artists
Rose Augspurger
Brenda Jean
Crockett, Melanie Anne Juan
Saxon
Connie Guiggeri

Directors
LesLeynaud
Cory Philyaw
Curtis Staggs
Richard E. Zeller
Lind Williams

Production
Lars Hulcy
David Long
Peter Rechsteiner

PRODUCTION
Joseph Rand, Managing Producer
Jeff Rowing, Producing Executive
Whitney Gillman, Producing Associate

Designers
Chad Apatow, Lighting
Tanya Hallford, Costume
Cooper Company, Costume
Curtis Clifton, Sound
Rosalie Campagna, Lighting
Denise Dugue, Lighting
Kenny De Garmo, Lighting
Daven Digby, Lighting
Kate DeWitt, Lighting
Dakota Durbin, Lighting
David Eardley, Jessy
Kari Ethington, Jessy
Daven Digby, Lighting
Dale Donaldson, Lighting
Scott Holsopple, Lighting
Brin Miller, Lighting
Rebecca Morris, Lighting
Peter Proud, Lighting
Rebecca Williams, Lighting
Kari Hansen, Lighting
Alvin Y. Nichols, Lighting
Nancy Scherber, Lighting
J.B. Wilkins, Lighting
Smilla Woodward, Costume
Gretchen Harkness, Wardrobe Designer
Kerri Smith, Lighting Design

 Choreography/Fight Direction
Gregory Helbo, Fight Director
Dave Dries, Fight Director
Francesca Battistelli, Choreography
Christine Marinelli, Choreography

Director
Deborah Sirota

Stage Managers
Carrie Carmona, Tech Director
Derek Miller, Stage Manager
Lara Chewning, Stage Manager
Lori Eng, Perry Foyly, Eric Gauthier,
Sara Nance, Venue Manager
Kathleen Romanelli, Kevin Bohl, Kristina Mark
Ellen Wilkins, Production Manager

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For Your Information
A.C.T.'s administrative and conservatory offices are located at 200 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.aact.org

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Group Discounts
School groups ages 13 and over, call Edward Budworth at 415.439.2473.

AT THE THEATER
The Geary Theater is located at 445 Geary Street. The box office operates 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.'s branded souvenirs—clothing, jewelry, videos, travel maps, 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 order the full line at intermission by proceeding food and beverages in the lower and third-level bars. Food and drink are not permitted in the auditorium.

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AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stagehands 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 the Actors’ Theatre Communications Group and funded by the Bow Chastain Theatre Trust.

Theatre is a service of the San Francisco Arts Commission.

A.C.T. is a non-profit organization supported by the City of San Francisco. A.C.T. is also supported in part by a grant from the National Endowment for the Arts.

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