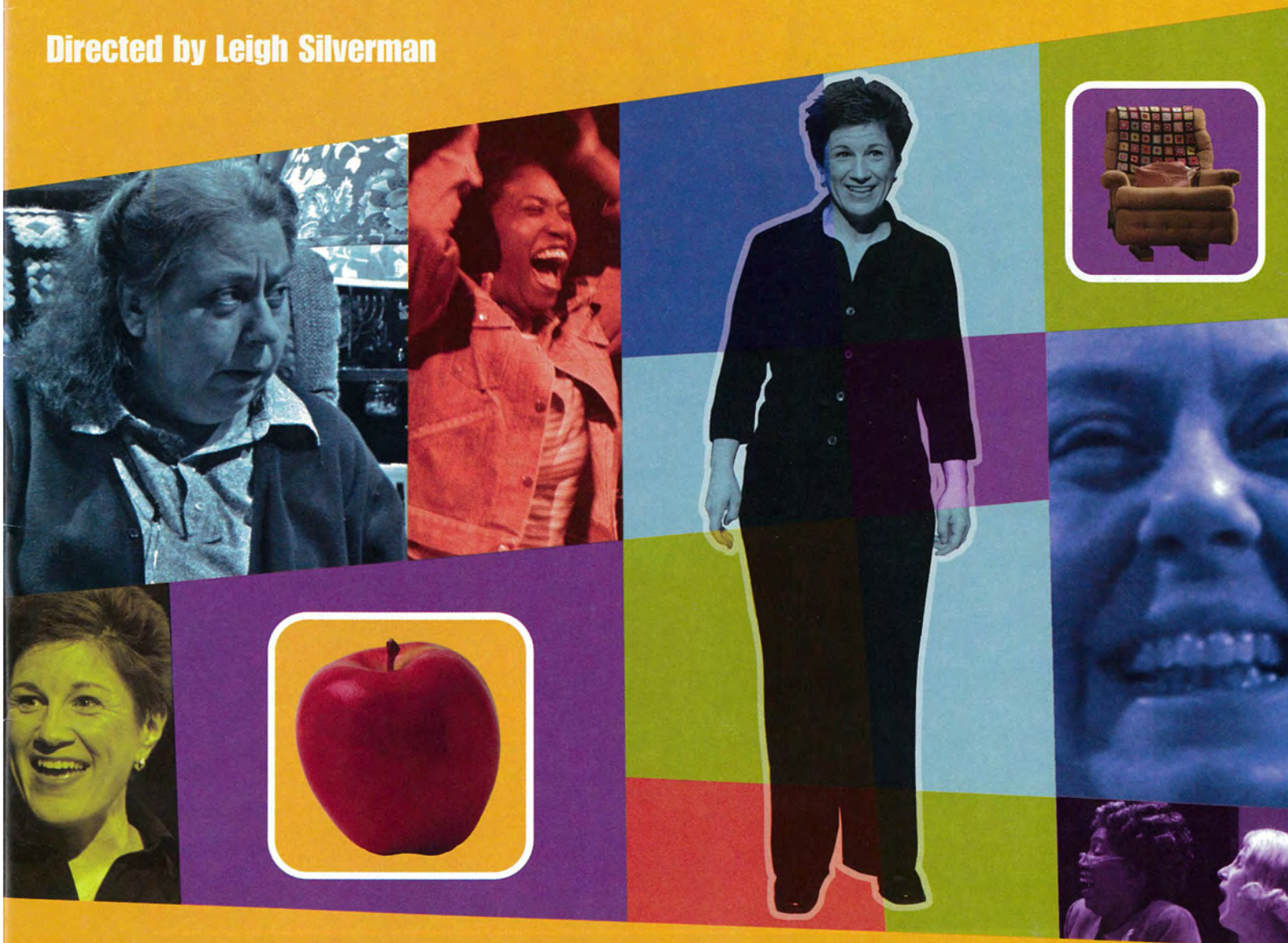


Well

by
Lisa
Kron

Directed by Leigh Silverman





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MAMET

THE SET-UP

The business of ethics, the ethics of business, the drive to get ahead at the expense of those you love most—the calling cards of David Mamet, who cracks open Harley Granville-Barker's 1905 classic *The Voyage Inheritance* in a world-premiere adaptation for A.C.T.

THE TAKE

"Mamet is one of our most bracing and intelligent modern writers—and the best person I can think of to give a fresh feel to this morally complex story of a family business that succeeds by swindling its clients."

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VOYSEY

THE CULPRIT

The more able a man is, the less the word 'honesty' bothers him . . . and Voysey was a very able man.

THE VOYSEY INHERITANCE MAR 18–APR 17 Geary Theater

BY Harley Granville-Barker | ADAPTED BY David Mamet | DIRECTED BY Carey Perloff



Lilies in Bloom at Zeum Theater

A.C.T. core acting company member Gregory Wallace makes his A.C.T./Zeum Theater debut in the A.C.T. Master of Fine Arts Program's production of *Lilies*, Michel Marc Bouchard's romantic drama about the passionate love between two young men at a Catholic boys' school in rural Canada in 1912. *Lilies*, a coproduction between A.C.T. and Theatre Rhinoceros, is being performed at Zeum in repertory with Steve Gooch's *Female Transport*; both productions feature members of the M.F.A. Program's class of 2005 performing alongside professional actors. We caught up with Wallace to discuss *Lilies*.

WHAT DREW YOU TO *LILIES*?

GW: As an artist, I am always looking for a new direction to work in. My character, the Countess de Tilly, is very complex, and the play is staged in a highly unusual manner. I also find the idea of an African-American man playing a French woman to be incredibly fun.

WHAT IS IT LIKE WORKING WITH A.C.T.'S M.F.A. STUDENTS, MANY OF WHOM YOU'VE TAUGHT IN THE CLASSROOM?

I have known these students for almost three years now—taught them, directed them, and watched them grow as artists—and they may be surprised to hear that I'm learning as much from them as they ever did from me.

WHAT DO YOU THINK THE AUDIENCE CAN EXPECT FROM *LILIES*?

This is a very dangerous play to come into with preconceived notions, even if you are familiar with the film version. The audience should expect to see an exquisite, challenging, and deeply layered play. And they should save a lot of time afterwards to debate the show with their friends; this is definitely a play that will follow you home at the end of the night.

IN REPERTORY AT
ZEUM THEATER:

LILIES

by Michel Marc Bouchard | Translated by Linda Gaboriau
Directed by Serge Denoncourt
Produced with Theatre Rhinoceros
MAR 10–APR 2

FEMALE TRANSPORT

by Steve Gooch
Directed by Anne Kauffman
MAR 8–APR 3



Carey Perloff, artistic director
Heather Kitchen, executive director

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FROM THE ARTISTIC DIRECTOR

PHOTO BY KEVIN BERNE



Dear Friends,

On the first day of rehearsals for *Well* in San Francisco, Lisa Kron said that if pressed to describe her new play in one sentence, she would say that it explains the “challenges of empathy.” I love that articulation, because it encapsulates much of what is both moving and hilarious about this remarkable piece: how do we empathize with illness in a culture obsessed with wellness?

We spend an enormous time in American culture obsessing about health, while at the same time behaving in all kinds of ways guaranteed to promote sickness. In particular, we love to talk about “stress” (a word I don’t remember hearing uttered as a child). We seem convinced that if we could just eliminate stress, we would give birth to the happy, healthy culture we imagine we have it in ourselves to create—but probably wouldn’t recognize if we found ourselves a part of it.

Into this context arrives Lisa Kron’s hilarious and apt new play *Well*, which she and her collaborators have continued to develop since their sold-out run at The Public Theater in New York a year ago. It is always a great pleasure to engage in such vigorous new work, and recently that engagement has taken place at every level of A.C.T. January saw Freyda Thomas’s new adaptation of Regnard’s 17th-century farce *The Gamester* delight audiences here at the Geary, while the English-language premiere of *Hilda*, a mysterious new French play by Marie Ndiaye, opened at Zeum, where we have been developing and producing many new plays. At the same time, our third-year Master of Fine Arts Program students workshopped several plays by outstanding writers: Amy Freed, an A.C.T. alumna and author of the delightful *The Beard of Avon*; Stuart Thompson, a wonderful Scottish playwright; and Russell Lee, from upstate New York. And as you read this, we are hard at work collaborating with David Mamet on his brilliant A.C.T.-commissioned adaptation of Granville-Barker’s 1905 play *The Voysey Inheritance*, which begins its world-premiere run at the Geary on March 18.

We hope the invigorating spirit of Lisa Kron’s *Well* will inspire you to come back and see other new work at A.C.T. You are a crucial part of A.C.T.’s efforts to support exciting new artists at every stage of their careers, and for that we are deeply grateful! Have a wonderful time with *Well*.

Yours,

Carey Perloff
A.C.T. Artistic Director

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2004–05
Season

ROBERT WILSON • TOM WAITS • WILLIAM S. BURROUGHS

The Black Rider: *The Casting of the Magic Bullets*

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AUG 26–SEP 26

The Real Thing

by Tom Stoppard • Directed by Carey Perloff
OCT 21–NOV 21

The Gamester

by Freyda Thomas • Directed by Ron Lagomarsino
Based on *Le Joueur*, by Jean-François Regnard
JAN 6–FEB 6

Well

by Lisa Kron • Directed by Leigh Silverman
featuring Lisa Kron and Jayne Houdyshell
FEB 11–MAR 13

WORLD PREMIERE!

The Voysey Inheritance

by Harley Granville-Barker • Directed by Carey Perloff
Adapted by David Mamet
MAR 18–APR 17

A Moon for the Misbegotten

by Eugene O’Neill • Directed by Laird Williamson
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JUN 10–JUL 10

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ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNE

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



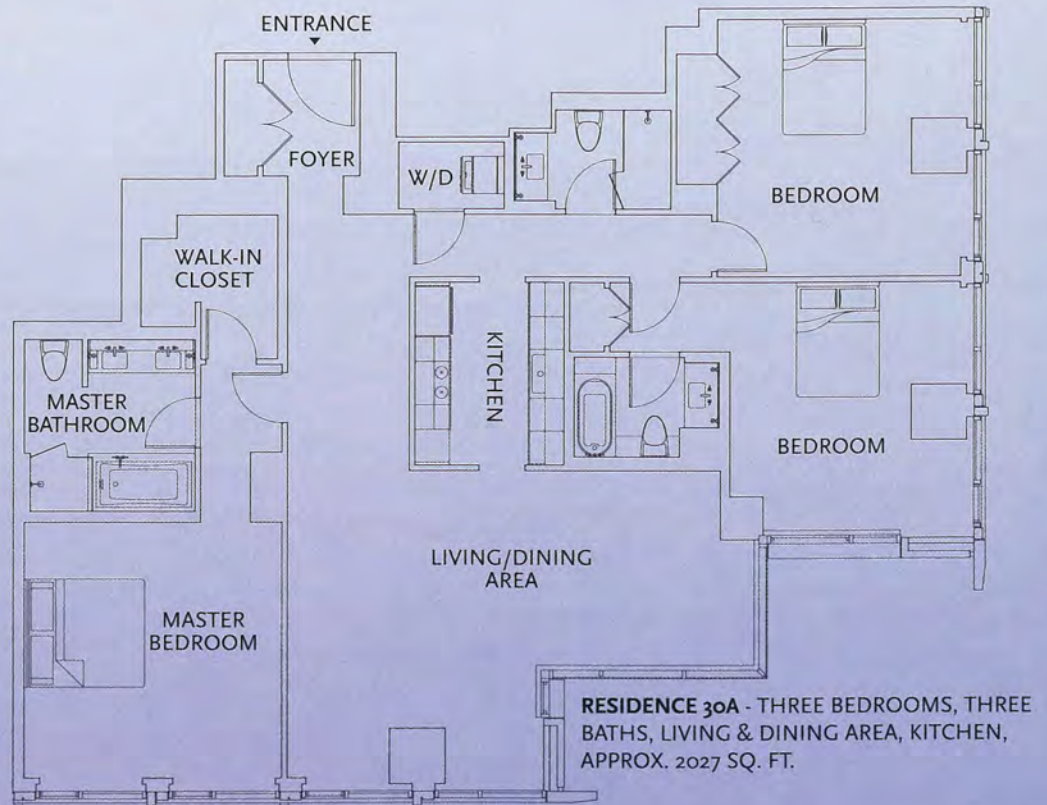
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Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

presents

well

by Lisa Kron

Directed by Leigh Silverman

Scenery by Allen Moyer
Costumes by Miranda Hoffman
Lighting by Christopher Akerlind
Sound by Garth Hemphill
Dramaturg John Dias
Casting by Jordan Thaler/Heidi Griffiths
San Francisco Casting by Meryl Lind Shaw

THE CAST

Lisa Kron Lisa Kron
Ensemble Saidah Arrika Ekulona
Jayne Houdyshell
A-men Rasheed
Joel Van Liew
Welker White

UNDERSTUDIES

For Lisa Kron, Jayne Houdyshell, and Welker White—Stacy Ross
For Saidah Arrika Ekulona—Dawn-Elin Fraser
For A-men Rasheed—David Ryan Smith
For Joel Van Liew—Loren Nordlund

STAGE MANAGEMENT STAFF

Martha Donaldson, *Stage Manager*
Elisa Guthertz, *Assistant Stage Manager*
Susan Martin, *Intern*

ADDITIONAL CREDITS

Elizabeth Williamson, *Assistant Director*

Well will be performed without an intermission.

Original New York production by The Public Theater
Mara Manus, *Executive Director* • George C. Wolfe, *Producer*

A workshop production of *Well* was commissioned by Dixon Place and copresented with The Public Theater with funds from the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Lucille Lortel Foundation as part of New Work Now, the Public's annual play reading festival. Developed with the assistance of the Sundance Institute Theatre Laboratory.

Well is a project of the Creative Capital Foundation.

This production is sponsored in part by
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IDENTITY CRISIS

BY ELIZABETH BRODERSEN

Lisa Kron appears to be having an identity crisis. Recognized on the one hand as a performer of wryly poignant, self-revelatory one-woman shows, she also has a devoted following, particularly in San Francisco, as a member of the irreverently avant-garde ensemble The Five Lesbian Brothers. In *Well*, Kron's most recent theatrical experiment, her worlds collide, as Lisa the solo artist shares her onstage life with a dramatic community of her own making.

As with all of Kron's solo work, the facts portrayed in *Well* are true. Growing up as a white Jewish girl in a significantly African-American midwestern suburb of Lansing, Michigan—where her mother, Ann Kron, was the founder and longtime leader of

the West Side Neighborhood Association—Kron found herself something of an outsider. She turned her considerable creative energy to performance. "I always thought of myself as a performer," Kron has said. "I don't know why. I never did school plays or anything, but when I was in junior high school, I set myself a conscious mission to figure out how to make myself really funny. I wanted people to say, 'Lisa Kron is the funniest person I ever met.' I did a study of what was funny and what was obnoxious and how to be funny and likable at the same time, which can be a particularly difficult line for girls to tread."

Forced to leave college by chronic exhaustion and ill health, Kron checked herself into the allergy unit of Chicago's Henrotin

Hospital for the diagnosis and treatment of various food and environmental allergies. She later moved to New York City to pound the pavement as an actor, paying her dues with roles in summer stock, soul-sucking auditions, and uninspiring plays. Eventually she found her way to the WOW Café collective on the Lower East Side, a haven for female artists with unruly attitudes, where she discovered that "any woman who puts in time can do her own show." After surprising herself with the success of an impromptu variety-night performance, Kron realized she had found her niche. Dedicating herself to the search for a way to make her unique brand of storytelling work onstage, she experimented with a vaudevillian variety of performance styles, developing a quirky flair for the first-person monologue into an art form that illuminates the murky territory between historical fact and personal remembrance with impeccable comic timing and a fearless capacity for self-mortification.

Meanwhile, Kron joined with fellow WOW alums Maureen Angelos, Babs Davy, Dominique Dibbell, and Peg Healey to form the theater company The Five Lesbian Brothers, creating a series of darkly comic plays (*Voyage to Lesbos*, *Brides of the Moon*, *The Secretaries*, and *Brave Smiles* [the latter three presented to acclaim at San Francisco's Theatre Rhinoceros throughout the 1990s]) that skewer conventional contemporary images of women. In the chaos of collaboration, Kron found her way to dramatic structure and form.

With the monologues *101 Humiliating Stories* (in San Francisco at the late, lamented Josie's Cabaret & Juice Joint in 1995)—about a succession of comic adventures ranging from junior high school gym class to the excruciating world of the law firm temp, told as a series of painfully hilarious speeches at a high school



PLAYWRIGHT/PERFORMER LISA KRON

reunion—and the OBIE Award-winning *2.5 Minute Ride* (Magic Theatre, 1998)—in which Kron reports on a devastating trip she made to Auschwitz with her father—Kron hit her stride as a solo performance artist. Finally, in *Well*, Kron has expanded the solo form to bring the ensemble (and her mother) onstage with her. The experiment appears to have succeeded: *Well* premiered at New York's Public Theater in March 2004 to resounding acclaim, making its way onto the “ten-best” lists of the country's leading critics and earning a host of nominations and awards. Kron spoke to us as *Well* was about to go into rehearsals for its West Coast premiere at A.C.T.

ELIZABETH BRODERSEN: I UNDERSTAND THAT YOU DEVELOPED *WELL* OVER THREE YEARS, AT WORKSHOPS WITH THE DIRECTOR (LEIGH SILVERMAN) AND A DRAMATURG (JOHN DIAS). DID THEIR INVOLVEMENT HELP YOU MAKE THE TRANSITION FROM SOLO PERFORMER TO “SOLO PERFORMER WITH OTHER PEOPLE ONSTAGE WITH YOU”?

LISA KRON: I don't think I knew quite what this was going to be when I started. One of the first workshops was at Long Wharf Theatre. The first week it was a solo and the next week it had other people in it. There were audience members who came both weeks. The first week they said, “I can't picture this not being a solo.” The next week they said, “I can't imagine this without other characters.”

I started, as I always do, by writing short, anecdotal pieces. Then, with the collaboration of Leigh and John I started the long process of figuring out how to shape the piece and turn it into a play. I had a notion that there was some thematic relationship between this group of stories about the hospital and this group of stories about the neighborhood I grew up in. It took a really long time to figure out how to knit them together into a play.

I always develop my plays with collaborators, because, for whatever reason, I don't have the ability to picture a narrative arc in my head. Maybe it's because I started out as a performer rather than a writer. I only know what I have when I see it reflected back. I have to keep putting it out in front of an audience, and I have to be in constant discussion with a dramaturg or director. With *Well*, Leigh and John and I would talk for hours and then I'd go off and write, I'd bring my writing back to them, and then we'd talk more. The complicated structure of the

piece was developed through that collaboration. Because I'm in the piece I'm never able to watch it, of course. I depended totally on their eyes to help me understand where the piece was at any given point. And, because of my work with the Lesbian Brothers, I'm very used to working collaboratively.

IN THE INTRODUCTION TO *VOYAGE TO LESBOS*, EACH OF THE BROTHERS WRITES ABOUT THE CHALLENGES OF THE DEVELOPMENT PROCESS—HOW PAINFUL IT CAN BE TO SHARE YOUR INDIVIDUAL WORK-IN-PROGRESS WITH EACH OTHER AND EXPOSE IT TO “HEARTFELT” DISCUSSION AND CRITICISM. SO PAINFUL, IN FACT, THAT YOU WONDERED IF MAYBE YOU SHOULDN'T PUT YOURSELVES THROUGH IT ANYMORE. I FIND THAT TENSION BETWEEN SOLO CREATION AND COLLABORATIVE PROCESS VERY INTERESTING.

Well, that was very early in our process. As we developed as a company we really learned to be frank with each other, but in ways that were kind and respectful. For instance, we disagree often but we never interrupt each other while in discussion. And we don't throw out ideas. Even when ideas seem crazy we keep them in consideration as we work. I've certainly learned a great deal of humility working with the Brothers. It has happened many times that an idea I privately thought was stupid and would never work in front of an audience has turned out to be the perfect thing.

I think humility is a very useful thing in making art. And of course, ego is very useful, as well. It's what compels you to get onstage in the first place. The tension between those two things—ego and humility—is central to my work, I think. I came to New York thinking I knew a lot about theater—which was ridiculous, of course. I had studied theater in college and then I toured with a national repertory company, so I thought I knew all



LISA KRON AND JAYNE HOUDYSHELL IN *WELL* AT THE PUBLIC THEATER

about what you can and can't do onstage. When I got to WOW I found all these people making theater who didn't know anything about any of those rules. They didn't even learn their lines before they went onstage. And it was a million times more compelling than anything I had seen or imagined. Since then I have been completely interested in what happens when people who don't know the rules of the theater make theater. Theater is a volatile form, which is what fascinates me about it—the energy that can be released from that volatility. It seems that when the rules are broken, that's when you can really feel the theater experience, feel the aliveness of it. I'm always interested in work that feels like: This is happening right now in this room, in this moment. The feeling of witnessing a singular event in real time—that's the thing you can't experience in any other medium.

YOU'VE ALSO TALKED ABOUT THE IMPORTANCE OF THE AUDIENCE IN YOUR WORK, THAT YOU ARE TRYING TO MAKE THE THEATER EXPERIENCE A "PRIMARY" ONE FOR THEM, THE TELLING OF YOUR STORY ITSELF BECOMES AN IMMEDIATE, PRESENT EXPERIENCE FOR THE AUDIENCE, RATHER THAN ONE OF PASSIVE OBSERVATION.

The pitfall of autobiographical solo performance is that the audience will witness you reliving an experience rather than having an experience themselves. I think that's what gives this particular form a bad name. Someone asked me once what the difference is between autobiographical solo work and therapy and I said, "Therapy is for you—a performance is for the audience." When I teach solo performance, as I occasionally do, I try to get students to "show, not tell." I try to get them not to say, "I was scared." Or "It was the saddest day of my life," but to leave the editorializing out, tell only what happened, search for the most specific details. Don't tell me, "I was scared." Tell me, "I saw my sister backed up against the garage door. The hair on her arms was standing up. My brother was gripping my arm and he whispered to me that he had peed his pants." Okay, that's a bad example—but the point is—if you paint a true picture of what happened, an honest picture, the audience will see you were scared, rather than having to take your word for it. And they will relate, they will have their own experience. And ultimately taking the audience through an experience of their own is the point of good autobiographical work.

IN THE INTRODUCTION TO 2.5 MINUTE RIDE YOU WRITE ABOUT YOUR DESIRE TO CREATE "SOLO WORK THAT IS ALSO THEATER." WHAT IS SOLO WORK, WHAT IS THEATER, AND WHY IS ONE NOT THE OTHER?

I think solo performance *can* be theater. But I think it's hard to do, because what happens in theater is that a character wants or needs something and then struggles against obstacles to get it. That's dramatic action. But what is the dramatic action in a solo show? What does the performer need? What is standing in her way? [Playwright] Maria Irene Fornes once said something about how in solo performance the main character is always passive. I wanted to make theater in the autobiographical solo form so I had

to figure out: How do I use myself as a character who actually has an agenda that the audience can see and question? In a theatrical experience you can see a character's hidden motives, even when she can't see them herself. You can also see the looming obstacles. That's the fun and tension of drama. For me, that's the challenge of solo performance—to make something happen that the audience can see but the person standing onstage cannot.

I'm also interested in the act of storytelling—which is actually not an act but an interaction. The storyteller shapes her story as she watches it being received by the listener. When you tell a story, you don't relive it in your own head—you look in another person's eyes and paint the picture in *their* head. That's a circuit; that's not a closed door.

AND THE MOST IMPORTANT THING IS HOW SUCCESSFULLY THE STORY IS RENDERED IN THE LISTENER'S MIND, NOT IN YOURS.

Right. And then ultimately there's the knowledge, which is something I'm fundamentally interested in—and I think it comes up in all of my plays, it certainly comes up in *Well*—that somebody else's experience is *not* your experience. I think that's what distinguishes art from entertainment, frankly. Art supplies something like 75%, and then the viewer completes the picture. It's that dynamic interaction that elevates it.

WHAT IS *WELL* THEN?

Well is a play with all the elements of that form in the traditional sense. But it's also a solo show in that the whole piece is me grappling with the issues that are dealt with in the play. During the run in New York I had people say to me in talkbacks, after seeing the play, "Lisa, you should really listen to what the character of Kay had to say in that speech," And I'd say, "Well, I actually know what she said—I wrote that speech." That's what underlies the play's metatheatrics. The character of "Lisa" is one aspect of me. But the real me is the whole play.

SO HOW DOES YOUR MOTHER FEEL ABOUT *WELL*? HOW HAS THE PLAY AFFECTED YOUR RELATIONSHIP?

The development process was not easy for either of us. Particularly for her. She didn't ask for this—it was my choice to put my life onstage. It was *not* her choice. It would be a lot to ask of anyone. She was very, very generous, but the process was hard on her. She feels very good about the play now even though it's not how she would choose to represent herself.

She came to New York for a week and saw the show six times; she and Jayne [Houdyshell] have become great friends and Jayne went to Lansing last summer to visit. My mom now has a very sophisticated understanding of the play. She said to me, "There's a way in which I feel that it's not really about me." And I said, "Well, you're right. It's not about either of us, in a certain way." That's the complexity of the play. I tell the audience it's not about us, and then it *is* about us, but ultimately, it's *not* about us. ■



Free Press Photo by JIMMY TAFOYA

AT PLAY in Lansing's west side neighborhood are Cindy Taylor (left) and Lisa Kron.



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WHO'S WHO



SAIDAH ARRIKA EKULONA

(Ensemble) performed in *Well* at the Public Theater. Other off-Broadway credits include *Fabulation*

at Playwrights Horizons, *The Square* (dir. Lisa Peterson), *A Streetcar Named Desire* at New York Theatre Workshop, *Home*, and Jeff Whitty's *The Plank Project*.

Regional theater credits: Yale Repertory Theatre, Hartford Stage, Actors Theatre of Louisville/Humana Festival 2000, and The Guthrie Theater, among others.

Film credits: *The Royal Tenenbaums*, *Alfie*, and *Happy Accidents*. Television: "Hope & Faith," "Queens Supreme" (dir. Tim Robbins), "Sex and the City," and "Law & Order." She received her M.F.A. from University of Minnesota/Guthrie Theater and was a member of Sundance Theatre Lab 2003. www.saidah.net.



JAYNE HOUDYSHELL

(Ensemble) most recently played Virginia in *The Clean House* at the Wilma Theater. Off-Broadway credits

include *Well* (Public Theater), *Much Ado about Nothing* (New York Shakespeare Festival), *Fighting Words* (Playwrights Horizons), *True Love* (Zipper Theater), and *Attempts on Her Life* (Soho Rep).

Regional theater credits include productions at Yale Repertory Theatre, Actors Theatre of Louisville, the Alabama Shakespeare Festival, Missouri Repertory Theatre, Syracuse Stage, Geva Theatre Center, the Asolo Theatre Company, McCarter Theatre, Wilma Theater, Studio Arena Theatre, and many others.

Major roles include Linda Loman (*Death of a Salesman*), Martha (*Who's Afraid of*

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.

Virginia Woolf?), Big Mama (*Cat on a Hot Tin Roof*), The Nurse (*Romeo and Juliet*), Kate (*Broadway Bound*), Lady Bracknell (*The Importance of Being Earnest*), and the title role of *Shirley Valentine*. Film and television credits include "Law & Order," "Trinity," "Third Watch," *Garden State*, *Changing Lanes*, and *Maid in Manhattan*. HoudysHELL received a 2003–04 OBIE Award for *Well*.



LISA KRON

(Lisa Kron) has been writing and performing theater in New York and around the country since moving to New

York from Michigan 21 years ago.

Well, her most recent play, premiered at The Public Theater in spring 2004 and was named one of the ten best plays of the year by the *New York Times*, the Associated Press, the Newark *Star Ledger*, *Backstage*, and the *Advocate*.

Her solo play *2.5 Minute Ride* received an OBIE Award, Drama Desk and Outer Critics Circle nominations, an L.A. Drama-Logue Award, and the GLAAD (Gay & Lesbian Alliance Against Defamation) Media Award for best off-Broadway play and was named the best autobiographical show of 1999 by the *New York Press*. It premiered at La Jolla Playhouse in 1996 and in New York at the Public in 1999. Other presenters include the Barbican Theatre in London, Baltimore Center Stage, A Contemporary Theatre in Seattle, American Repertory Theatre, Hartford Stage, and Trinity Repertory Company/Perishable Theater. Kron's other solo works include *101 Humiliating Stories* (Drama Desk nomination), and *Martha*, which she co-wrote with and for choreographer/performer Richard Move. Kron is also a founding member of the OBIE and Bessie award-winning theater company The Five Lesbian

Brothers, whose newest play *Oedipus at Palm Springs*, will premiere this summer at New York Theatre Workshop with Leigh Silverman directing. Kron is the recipient of numerous awards, including the Cal Arts/Alpert Award in Theater, an NEA/TCG Playwriting fellowship, and a Creative Capital Foundation Grant. As an actor, Kron has appeared off Broadway in plays including Worth Street Theater's acclaimed revival of Larry Kramer's *The Normal Heart*; Eve Ensler's *The Vagina Monologues*, and Paul Rudnick's *The Most Fabulous Story Ever Told*. An anthology of Kron's plays, as well as the anthologized plays of The Five Lesbian Brothers, are available from Theatre Communications Group, who will also publish *Well* in spring 2005.



A-MEN RASHEED

(Ensemble) makes his A.C.T. debut in *Well*. Recent credits include Sweet Daddy/Black Cop in Melvin Van Peebles's

Ain't Supposed to Die a Natural Death at Classical Theatre of Harlem, Sterling in *Pulling the Lever* with the Rising Circle Theater Collective, and Autolycus in *The Winter's Tale* with New York Classical Theatre. Off-Broadway credits include *Pericles* with the Culture Project and the Judge in the OBIE Award-winning production of Jean Genet's *The Blacks* at Classic Stage Company. He has also been involved with the Soho Think Tank at the Ohio Theatre, New York Stage & Film at Vassar, and Lincoln Center's Directors Lab. Television credits include "As the World Turns" and the Narrator in the *Fat Albert* movie special. He received his M.F.A. from New York University, where his favorite roles included Reverend D/Baby in Suzan-Lori Parks's *In the Blood*, Father Flote in *Red Noses*, Roger in *Streamers*, and Canewell in *Seven Guitars*.

WHO'S WHO



JOEL VAN LIEW (*Ensemble*) performed in *Well* at the Public Theater. Regional theater credits include the world premiere of *The*

Pavilion, by Craig Wright, at City Theatre in Pittsburgh; *The Visit* and *The Winter's Tale* at the Bloomsburg Theatre Ensemble; *Born Yesterday* at Steppenwolf Theatre Company; and *The Norman Conquests* and *And a Nightingale Sang* at Courthouse Theater Company, Cape Cod. New York theater credits include Lynn Rosen's *Nighthawks* and *A Child's Christmas in Wales* (Willow Cabin); *Peas and Carrots* and *Shardston*, both by Stephen O'Rourke (Courthouse); and *Mephisto* (Reverie Productions). Film credits include *Marie and Paul's Dance Lesson* (Goodview Pictures). Television credits include "Law & Order," "The City," and "Late Night with Conan O'Brien." Van Liew received his training from Northwestern University and Circle in the Square.



WELKER WHITE (*Ensemble*) performed in *Well* at the Public Theater. Other New York theater credits include Sam Shepard's

Simpatico at The Public Theater, *Jar the Floor*, *The Red Address*, and *Lemon Sky* at Second Stage, *Reckless* at Circle Rep, *Search and Destroy* at Circle in the Square, and *Life During Wartime* and *The Innocent's Crusade* at Manhattan Theatre Club. Regionally, Welker has performed at George Street Playhouse, Yale Rep, Long Wharf Theatre, and New York Stage & Film. Film credits include *Goodfellas*, *Dead Poets Society*, and *Chasing Amy*. Television credits include "Law & Order," "Sex and the City,"

Lemon Sky for "American Playhouse," and the TV movie *Afterburn* on HBO.



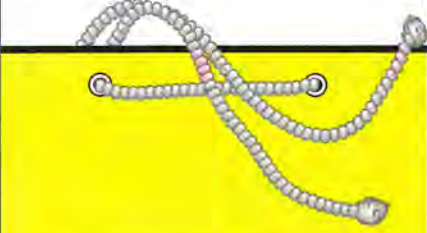
DAWN-ELIN FRASER (*Understudy*) made her Geary Theater debut in *A Christmas Carol* after receiving the Joan Eckert Fellowship from the

A.C.T. Master of Fine Arts Program. She has performed at many Bay Area theaters, including the Magic Theatre, Berkeley Repertory Theatre, Shotgun Players, and Encore Theater. As a dialect coach, she has worked on U.S. and world premieres at Theater Rhinoceros (*Single Spies*), Berkeley Repertory Theatre (*Fêtes de la Nuit*), and Campo Santo (Dave Eggers's *Sacrament!*, *Fist of Roses*) and is currently the speech associate for the A.C.T. M.F.A. Program.



LOREN NORDLUND (*Understudy*) has performed multiple characters in the comedies *Greater Tuna* (San Francisco, Kansas City) and

On the Verge (Marin Theatre Company), as well as in several productions by San Francisco's award-winning literary theater company, Word for Word. In addition to performing in various histories and tragedies for the Oregon and California Shakespeare Festivals, he played Ariel in the memorable San Francisco Shakespeare Festival production of *The Tempest*, directed by Albert Takazauckas and featuring Sydney Walker as Prospero. San Francisco credits also include the role of Tim Allgood in the original record-breaking run of *Noises Off*, directed by Richard Seyd, at the Marines Memorial Theatre. He has also appeared in several musicals, most recently the award-



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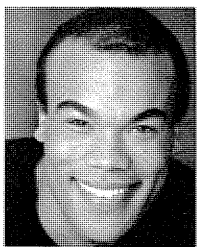
WHO'S WHO

winning premiere of *Io, Princess of Argos!* at the Exit Theatre. Nordlund received his acting training from San Francisco State University.



STACY ROSS (*Understudy*) was last seen at A.C.T. as Madame Préférée in *The Gamester* and as Barbara Fawcett in *The Constant Wife*. Her recent

work also includes productions with San Jose Repertory Theatre (*Major Barbara*), Center Stage in Baltimore (*Misalliance*), the Aurora Theatre Company (*Man of Destiny*, *Hedda Gabler*), TheatreWorks (*Book of Days*), and the California Shakespeare Theater (*Arms and the Man*, *The Comedy of Errors*, *Henry IV [parts 1 and 2]*, and *Hamlet*).



DAVID RYAN SMITH (*Understudy*) recently understudied Joe Mantello's production of *Take Me Out* at Seattle

Repertory Theatre and the Golden Gate Theatre. Other regional theater credits include *The Three Sisters*, *The Difficulty*

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 *Crossing a Field*, and *A Christmas Carol* at A.C.T.; *The Winter's Tale* and *All's Well That Ends Well* for California Shakespeare Theater; *13 Hallucinations of Julio Rivera* at the Magic Theatre; *Thursday* at Encore Theater Company; and *Abingdon Square* with the Shotgun Players. Film credits include *Love Hurts* and *Bee Season* (with Richard Gere and Juliette Binoche). Smith received his B.F.A. from the University of Evansville and M.F.A. from A.C.T.

LEIGH SILVERMAN (*Director*) has been working with Lisa Kron on the development of *Well* since its inception and directed the world premiere production at The Public Theater in 2004. Other New York directing credits include the 20th anniversary revival of John Patrick Shanley's *Danny and the Deep Blue Sea* at Second Stage Theater, *Finder's Fee* at Rattlestick Theater, and *Hi There, Mr. Machine* at Ensemble Studio Theatre. Regional credits include: *Jump/Cut*, by Neena Beber, at the Woolly Mammoth Theatre (Washington, D.C.); *Wit* on London's West End and at the Geffen Theatre (Los Angeles); *How I Learned to Drive* at Actors Theatre of Louisville; *The Ride Down Mt. Morgan* at Theatre J (Washington, D.C.); and *Blown Sideways through Life* at the Adirondack Theatre Festival. Workshop productions include Baltimore Center Stage, Hartford Stage, Long Wharf Theatre, New York Stage & Film, Sundance Theatre Lab (2001 and 2003), New York Theatre Workshop, New Dramatists, Dixon Place, New Georges, and the Passage Theatre Company. She wrote and directed *Brandon Teena*, which had an extended run in New York, was nominated for a GLAAD (Gay & Lesbian Alliance Against Defamation) Media Award, and has had subsequent productions in Texas and Pennsylvania. Upcoming productions include *Bad Dates* at the Cleveland Play House and *Oedipus at Palm Springs*, by The Five

Lesbian Brothers, at New York Theatre Workshop. She holds a dual degree in directing and playwriting from Carnegie Mellon University.

ALLEN MOYER (*Scenic Designer*) designed *Well* at the Public Theater, as well as the Public's production of Lisa Kron's *2.5 Minute Ride*. Opera design credits include *Il Trittico* and *La Bohème* for New York City Opera (NYCO), *The Mother of Us All* for San Francisco Opera and NYCO, *Carmen* for Seattle Opera, and *Così fan tutte* for Santa Fe Opera. His Broadway design credits include *The Man Who Had All the Luck* and *A Thousand Clowns*. Other designs include *A Few Stout Individuals* at Signature Theatre, *Landscape of the Body* for the Williamstown Theatre Festival, *The Dazzle* at the Roundabout Theatre Company, and the premieres of *Lobby Hero* (Playwrights Horizon) and *This Is Our Youth* (The New Group).

MIRANDA HOFFMAN (*Costume Designer*) designed the costumes for *Well* at the Public Theater. Other New York credits include *Mirandolina* at Manhattan School of Music; *The Last Letter* at Theatre for a New Audience; *She Stoops to Comedy* at Playwrights Horizons; *The Odyssey*, *A Midsummer Night's Dream*, and *Ivona, Princess of Burgundia* for Juilliard; *The Marriage of Figaro* at Target Margin Theater; and *Underneath the Lintel* at Soho Playhouse. Regional theater credits include *The Merchant of Venice* and *Outrage* for Portland Center Stage, *The Ramayana* for the A.C.T. Master of Fine Arts Program (with Theater Mitu) at Zeum Theater; and *Betrayal* for Yale Repertory Theatre; among others. She received her M.F.A. from the Yale School of Drama.

CHRISTOPHER AKERLIND (*Lighting Designer*) has designed many productions for the Public Theater in New York, including *Well*, *Troilus and*

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WHO'S WHO

Cressida, Silence, Cunning, Exile, and The Skriker. For Broadway he has designed *The Piano Lesson, Philadelphia, Here I Come!, Seven Guitars* (Tony nomination), and *The Tale of the Allergist's Wife.* Other recent credits include *Pericles* at TFANA/BAM, *The Light in the Piazza* for the Goodman Theatre, *A Midsummer Night's Dream* for SITI/San Jose Repertory Theatre, *Boris Godunov* for Hamburgische Staatsoper, and *Giulio Cesare* at Houston Grand Opera. He has received the OBIE Award for sustained excellence and the Michael Merritt Award in design and collaboration.

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, most recently for A.C.T., *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 Repertory), *The Things You Don't Know, Blithe Spirit, New England, Lips Together, Teeth Apart, Fortinbras,* and the world premiere of Richard Greenberg's *Three Days of Rain.*

MARTHA DONALDSON (*Stage Manager*) was the stage manager for *Well* at The Public Theater in New York. Other off-Broadway credits include: *A Number, Hedda Gabler, Far Away, Homebody/Kabul, Alice in Bed, A*

Streetcar Named Desire, Trestle at Pope Lick Creek, The Gimmick, Bright Lights Big City, and *More Stately Mansions* all for New York Theatre Workshop; *Mabou Mines DollHouse* at St. Ann's Warehouse; *Talking Heads* at the Minetta Lane Theatre; *In the Penal Colony* for Classic Stage Company; *Julius Caesar* for the New York Shakespeare Festival; *Trojan Women: A Love Story* and *J. P. Morgan Saves the Nation* for En Garde Arts; and *Cloud Tectonics* at Playwrights Horizons. She also worked on the Broadway production of *James Joyce's The Dead* and the National Tour of *The Vagina Monologues.* Regional credits include Syracuse Stage, GeVa Theatre, Actors Theatre of Louisville, and PCPA Theaterfest.

ELISA GUTHERTZ (*Assistant Stage Manager*) most recently worked on Eve Ensler's *The Good Body* at the Booth Theater on Broadway. Her numerous productions for A.C.T. include *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.

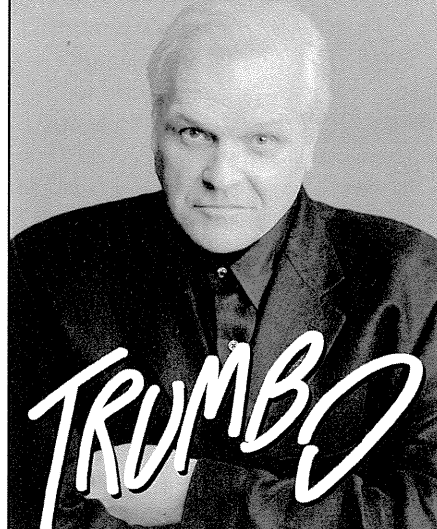
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Mary Harper
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In addition to The Public Theater and Dixon Place, *Well* has been developed with the support of Baltimore Center Stage, Long Wharf Theatre, New York Theatre Workshop, and Hartford Stage.

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A.C.T. PROFILES



CAREY PERLOFF
(Artistic Director), who is celebrating her twelfth season as artistic director of A.C.T., most recently directed A.C.T.'s acclaimed

productions of Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (adapted from Gorky's *Vassa Zhelezhnova*), 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 will premiere in New York in April at Ensemble Studio Theatre. She spent July at the Sundance Institute developing Philip Kan Gotanda's new play *After the War*. This season at A.C.T. she will also direct a new adaptation by David Mamet of Harley Granville-Barker's *The Voysey Inheritance* and Marie Ndiaye's *Hilda*.

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.

USA 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.

A.C.T. PRESENTS AMERICAN PREMIERE OF *HILDA* AT ZEUM

Bringing the best writing from around the world to American audiences is an important component of A.C.T.'s mission, whether it's Paul Walsh's wonderful new translation of Ibsen's *A Doll's House* last season at the Geary Theater, our intercontinental coproduction of *The Black Rider*—the 2004–05 season's triumphant opener—or this spring's upcoming A.C.T. Master of Fine Arts Program repertory presentations of *Lilies*, by French-Canadian writer Michel Marc Bouchard, and *Female Transport*, by English playwright Steve Gooch. The international trend continues at Zeum this month: coinciding with the run of Lisa Kron's *Well* at the Geary Theater, A.C.T. is also thrilled to introduce audiences to yet another remarkably powerful and imaginative theatrical voice with the English-language premiere of Marie Ndiaye's *Hilda* at Zeum Theater, January 28–February 26, directed by A.C.T. Artistic Director Carey Perloff.

An exciting collaborative venture between A.C.T. and French theater producer Laura Pels—producer of *Hilda*'s world premiere production at Théâtre de l'Atelier in Paris in 2002—*Hilda* is a taut psychological thriller charting the mysterious and destructive relationship between a desperately lonely mother, Mrs. Lemarchand, and the woman, Hilda, she hires to care for her children. *Hilda* is the first play by French-Senegalese novelist Ndiaye, whose work has been hailed in France for its emotional intensity and unsettling psychological depth ever since she published the first of her eight novels at age 17 in 1984. Like Ndiaye's novels and short stories, the play's deceptively simple dialogue creates a larger, riveting picture of the insidious motivations pulsing beneath the current of modern-day class relations and explores several of the author's recurring themes—the surprising

seductiveness of control, the ways intimacy can mask brutality, and the secretly cruel nature of relationships based on power.

"I met with Laura Pels in Paris last spring, and she showed me the *Hilda* script she had premiered a year before," says Perloff. "I immediately knew that it was something special, and that it deserved to be part of A.C.T.'s First Look series. I didn't know anything about Ndiaye when I first read the script, but it hit me powerfully right off the page. It seems to grow out of the same tradition as some of my favorite writers. It has incredibly potent language and operates on many levels: it is a mystery, there is something Pinteresque about it, and there is also something both suggestive and threatening, like a David Lynch film—it tells a haunting story of consuming obsession. Ndiaye gets at the heart of what happens when one person devours the soul of someone else, in effect what happens to the enslaver as well as the enslaved."

Ellen Karas, who made a memorable A.C.T. debut in 2003 in the title role of *The Constant Wife*, returns to A.C.T. in the role of the scheming Lemarchand, and A.C.T. Associate Artist and core acting company member Marco Barricelli (seen most recently at A.C.T. in Tom Stoppard's *The Real Thing*) plays Hilda's husband, Frank, joined by Lauren Grace (*A Mother, Les Liaisons Dangereuses* at A.C.T.). "I am fascinated with the transition actors make from working in the expansive Geary Theater, where you have to make sure everything reads across 40 feet, to the intimate scale of a much smaller theater," says Perloff. "A play like *Hilda* needs a small space like Zeum to heighten its intensity, so that in some way you feel claustrophobic, like you are in this woman's mind. It packs a punch."

HILDA

by Marie Ndiaye

Directed by Carey Perloff

Translated by Erika Rundle

Originally produced at Théâtre de l'Atelier, Paris 2002

Coproduced with Laura Pels Productions

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DETAILS, DETAILS, DETAILS . . .

As patrons of A.C.T., we all know how wonderful it feels to escape from our busy lives for a few hours and let ourselves succumb to the powerful art of live theater. We also have witnessed how much blood, sweat, and resources are needed to bring a production to the stage night after night.

But have you ever wondered exactly how much it costs to get a play from page to stage? For example, did you know that it costs more than \$600 a week to dry clean costumes for a large show like *The Black Rider*? Or that the fabric alone for a backdrop such as the one seen in *The Gamester* can cost upwards of \$1,000?

By making a gift to A.C.T., you can contribute to the details that bring our shows to life. Listed below is a selection of a variety of such opportunities. Please make your donation today!

Your gift of \$75–\$149 would help cover the cost of . . .

Nonslip rubber soles for three pairs of costume shoes

Lodging for one night for a visiting artist

Blank CDs for recording sound effects

\$150–\$299 . . .

Dry ice for the special “steaming” effects in *A Christmas Carol*

Blueprint services for the set designs of one production

Six lamps for theatrical lighting fixtures

\$300–\$599 . . .

Gambling chips for the run of *The Gamester*

One onstage understudy rehearsal

Light plot drafting for *The Voyage Inheritance*

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The disappearing bookcase effect in *The Real Thing*

The snowdrop effect in *A Christmas Carol*

The set model for *A Moon for the Misbegotten*

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One week's supply of makeup for the cast of *The Black Rider*

Two wigs worn in *The Gamester*

One period costume worn in *The Gamester*



KEN FRIEDMAN

ANTHONY FUSCO AND RENÉ AUGESEN IN *THE GAMESTER*

NEXT AT A.C.T. AT ZEUM

This spring brings an exciting new collaboration among members of the A.C.T. core acting company and the third-year students of A.C.T.'s acclaimed Master of Fine Arts Program. Presented in rotating repertory, these two plays exploring issues of power, gender, and desire will be your last chance to see the emerging stars of A.C.T.'s graduating class in full-scale production before they launch their professional careers.

FEMALE TRANSPORT

by Steve Gooch • Directed by Anne Kauffman
March 8–April 3

In *Female Transport*, six women convicts are confined below deck on a transport vessel for the six-month journey from England to the new penal colony of Australia. As the women face the challenges of surviving captivity, disease, and oppression at the hands of a sadistic crew, they forge unlikely alliances and discover moments of humanity and hope within captivity. *Female Transport* features members of the A.C.T. Master of Fine Arts Program and A.C.T. core acting company member Steven Anthony Jones.



by Michel Marc Bouchard • Translated by Linda Gaboriau
Directed by Serge Denoncourt
Produced with Theatre Rhinoceros
March 10–April 2

Lyric, erotic, and complex, Michel Marc Bouchard's *Lilies, or The Revival of a Romantic Drama*, unfolds as a play-within-a-play when inmates of a Quebec prison re-enact the devastating tale of an impassioned love between two young men at a Catholic boys' school in rural Canada in 1912. *Lilies* features male members of the A.C.T. Master of Fine Arts Program performing alongside professional actors, including A.C.T. core acting company member Gregory Wallace.

In repertory **March 8–April 3**
Zeum Theater
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2004–05 A.C.T. CONSERVATORY PERFORMANCES

master of fine arts program presents

sep *Pippin*
10–19 Music and Lyrics by Stephen Schwartz
Book by Roger O. Hirson
Musical Direction by Peter Maleitzke
Staged by Nathan Baynard
in Fred's Columbia Room, Geary Theater

oct *Once in a Lifetime*
14–31 By Moss Hart and George S. Kaufman
Directed by Margaret Booker

mar 10–*Lilies*
apr 2 by Michel Marc Bouchard
Translation by Linda Gaboriau
Directed by Serge Denoncourt
Produced in association with Theatre Rhinoceros

mar 8–*Female Transport*
apr 3 by Steve Gooch
Directed by Anne Kauffman

young conservatory presents

aug *Our Town*
19–29 by Thornton Wilder
Directed by W. D. Keith

WEST COAST PREMIERE
nov *Schoolgirl Figure*
12–20 by Wendy MacLeod
Directed by Dominique Lozano

WORLD PREMIERE
jun *Broken Hallelujah*
3–12 by Sharman Macdonald
Directed by Craig Slaight

WORLD PREMIERE
jun 17–*Shed a Little Light:*
jul 3 *The Music of James Taylor*
Directed by Kate Brickley and Christine Mattison
Musical Direction by Krista Wigle
Musical Arrangements by Naomi Sanchez

All performances at Zeum Theater, unless otherwise noted.
Tickets \$10–\$15.



Carey Perloff, artistic director
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Peter Maleitzke, *Music Director*
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René Augesen
Marco Barricelli
Steven Anthony Jones
Peter Maleitzke
Craig Slaughter
Gregory Wallace

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Richard E. T. White
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Peter Maleitzke

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Accompanists

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FOR YOUR INFORMATION

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

BOX OFFICE AND TICKET INFORMATION

Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at 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.

Beeipers!

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.

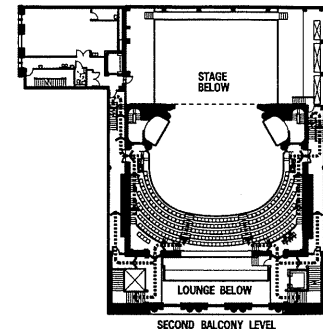
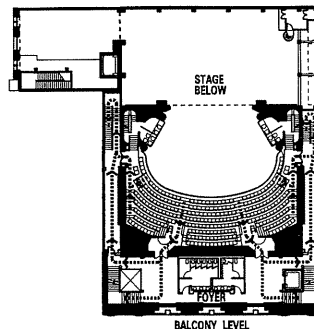
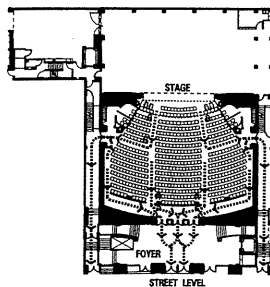


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