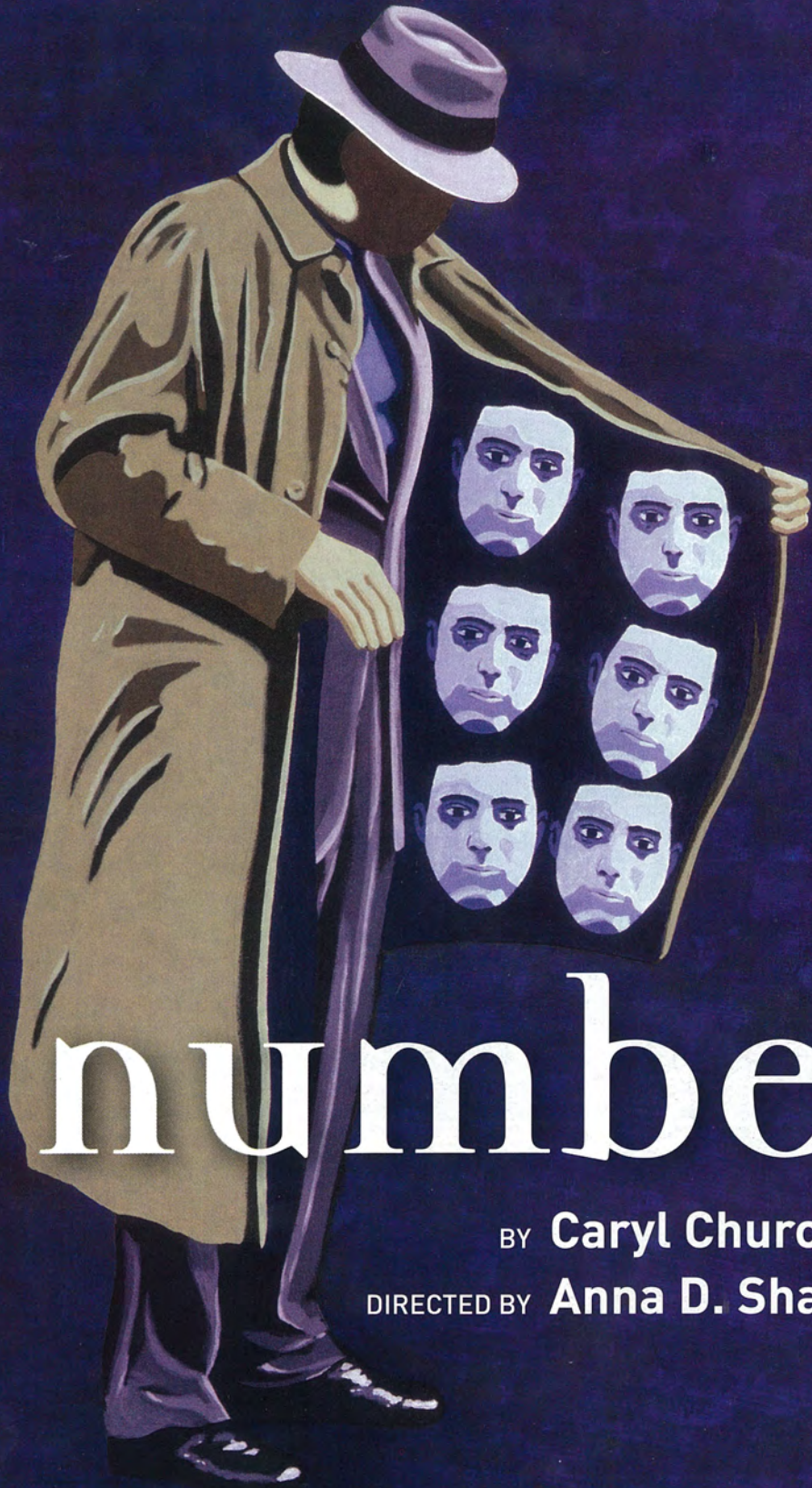


THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



# a number

BY **Caryl Churchill**

DIRECTED BY **Anna D. Shapiro**

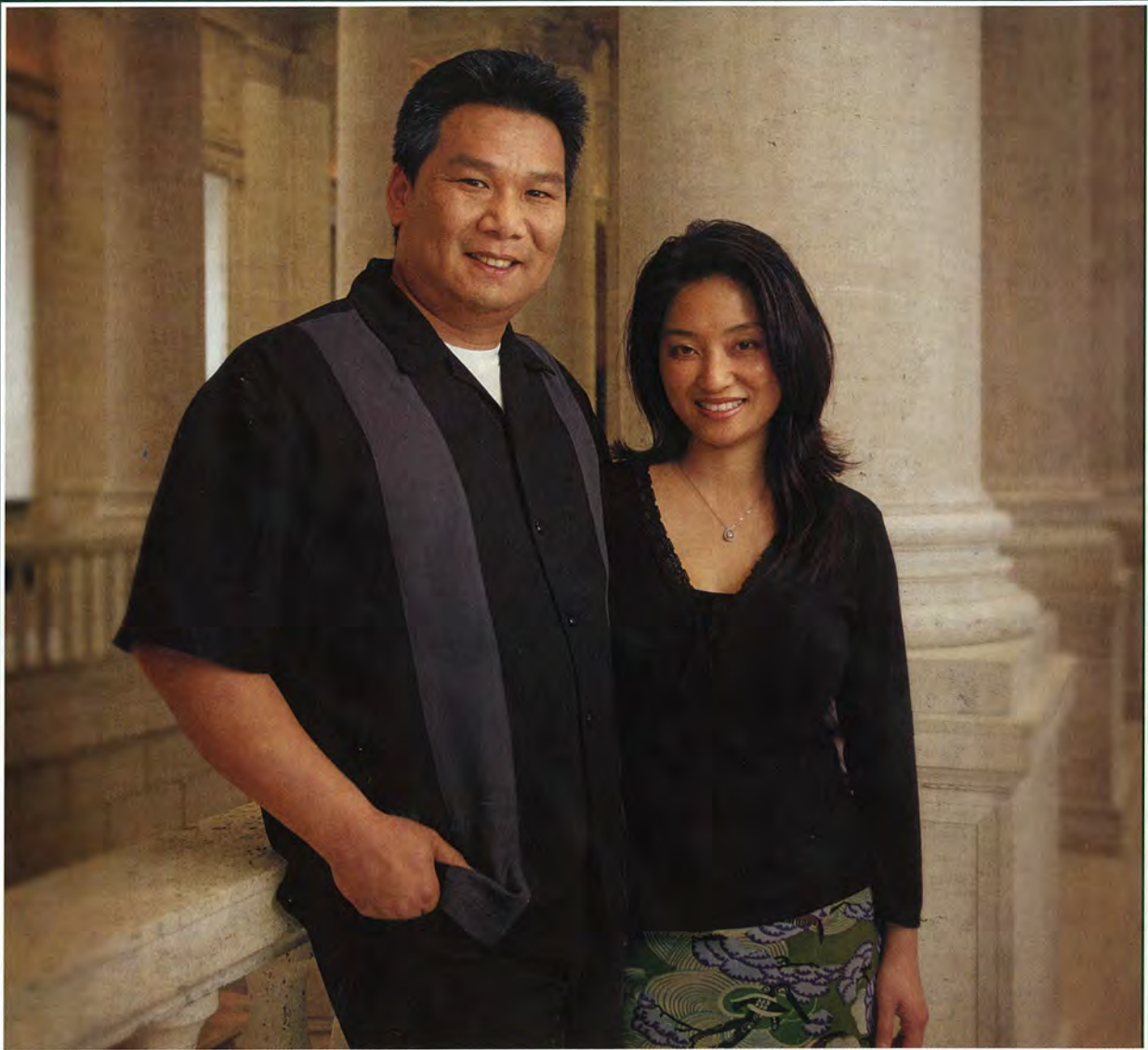
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# ABOUT A.C.T.



GEARY THEATER AUDIENCE PHOTO BY KEVIN BERNIE

**AMERICAN CONSERVATORY THEATER** nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring

new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four 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 and George Thompson, 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 Teri Hatcher 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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# FROM THE ARTISTIC DIRECTOR



JOCK McDONALD

**Dear Friends,**  
It's hard to believe that next season will be A.C.T.'s 40<sup>th</sup>! And equally hard for me to believe that it will be my 15<sup>th</sup> as artistic director. When I arrived at A.C.T. in June 1992, my daughter was two and a half, the Geary Theater lay in ruins, the finances of the theater

were in deep disarray, the conservatory was in transition, and the company was still reeling from the death of its founder, Bill Ball. Fifteen years later, the Geary has risen magnificently from the rubble (thanks to the generosity of many of you!) and has become a home once again for a rich array of theatrical adventures; the company has retired its accumulated deficit, balanced the books, and embarked upon an ambitious endowment campaign; all four branches of the conservatory are thriving; and my daughter is looking at colleges.

A huge portion of A.C.T.'s success is due to the extraordinary contribution of A.C.T.'s executive director, Heather Mary Kitchen, who is currently celebrating her tenth season with A.C.T. Heather came to us from what she lovingly calls "the old country" (Canada) with a breadth of producing skills and business talents that have combined to raise the bar on everything we do at A.C.T. She is the best partner any artistic director could ever ask for, and I wanted to take this opportunity to thank her in print for re-animating A.C.T. in every possible way and for making A.C.T. a wonderful place to be an artist. This also seems a fitting moment to thank the incredible artists, staff people, and audience members who have taken us to great heights over these 40 years, and to dream a little about the future.

In planning next season, we sought both to celebrate our past and to imagine our future. We began by gathering names of many artists who have been central to A.C.T.'s creative life over the years, and of course that list began with the inimitable Tom Stoppard, whose work has transformed this theater again and again. So we are thrilled to open this 40<sup>th</sup> anniversary season with Stoppard's astonishing vaudeville about art and politics, *TRAVESTIES*. Written in 1974, *Travesties* dazzlingly imagines a moment in 1917 when three revolutionaries—James Joyce, Vladimir Lenin, and Tristan Tzara—found themselves in the same library in Zürich working on their respective tomes. Uniting all three is an acerbic and hilarious British civil servant named Henry Carr, who rails against the arrogance of both artists and politicians

in equal measure, beginning with his brilliant observation that "to be an artist at all is like living in Switzerland during a world war. To be an artist *in Zürich, in 1917*, implies a degree of self-absorption that would have glazed over the eyes of Narcissus." With sublime roles for a host of comic actors, including our marvelous core company, *Travesties* will help us launch our celebration with panache and joy.

We follow *Travesties* with one of the 20<sup>th</sup> century's juiciest plays, Lillian Hellman's *THE LITTLE FOXES*, directed by Laird Williamson. Laird has worked his subtle magic on the Geary stage for more than 25 years, and it was important to all of us that he play a role in this season. The piece that most called to him was *The Little Foxes*, a terrifyingly prescient look at the nature of greed and betrayal in American culture. "The century's turning," says Ben Hubbard, the treacherous businessman, to his equally mercenary sister, Regina, in 1900. "The world is open. Open for people like you and me. . . . There are hundreds of Hubbards sitting in rooms like this throughout the country. All their names aren't Hubbard, but they are all Hubbards and they will own this country some day." This fierce and fascinating melodrama was a great success in the early years of A.C.T. and feels ever more urgent today.

Five seasons ago we had a remarkable success with a play by W. Somerset Maugham called *The Constant Wife*. Since that time, we have longed to present another delightful Maugham play, *THE CIRCLE*, and this celebratory season seemed the perfect opportunity. With enormous wit and surprising candor about the true nature of love and marriage, *The Circle* explores a young relationship on the brink of collapse and compares it to a mature marriage that collapsed many years ago in the face of "romantic love." When all else fails, Maugham asks, which is the better star to be hitched to: the institution of marriage, or the shining and volatile star of romantic love? After all, as Arnold explains to his passionate wife, "You can't expect a man to go on making love to his wife after three years. I'm awfully busy!" *The Circle* will reunite us with acclaimed director Mark Lamos (*Edward II*) for a marvelous evening of love, lust, and language.



KEVIN BERNE

JONATHAN FRIED AND ASHLEY WEST IN THE 2003 A.C.T. PRODUCTION OF W. SOMERSET MAUGHAM'S *THE CONSTANT WIFE*

CONTINUED

## FROM THE ARTISTIC DIRECTOR, continued

At the same time that we wanted next season to celebrate some of the finest plays of our past, we also wanted to surprise you with some entirely new and extremely bold writing. **BLACKBIRD**, a vivid new work by Scottish writer David Harrower, reminded us of Mamet's *Oleanna* in its searing and provocative examination of a troubled relationship. A young woman returns to a man with whom she had an affair many years back, when she was only a girl. Together they return to the impulse that brought them together in the first place, in a shattering exploration of the deep conflicts between love and power. *Blackbird* is currently an enormous hit in London, and we're honored to be the first to show it to you on the West Coast.

Our brilliant core company actor René Augesen has longed to return to Ibsen since her triumph with *A Doll's House* several years ago, so for this anniversary season she is taking on an even more complicated and volatile heroine, **HEDDA GABLER**. Hedda is a bourgeoisie woman who dreams of glory and excitement and yet barely dares to step outside her own home. But she exerts her will on all who surround her, particularly on the passionate Lovborg: "And then you see—then he will have regained power over himself again. Then he will be free for the rest of his life!" she exclaims, as she sends him to his doom. Watching this great actress wrestle with such a great role should be one of the highlights of our season.

As the 40<sup>th</sup> anniversary season gathers steam in the spring, we will bring you the world premiere of Philip Kan Gotanda's ambitious and moving epic **AFTER THE WAR**, which I will direct. Commissioned and developed by A.C.T., featuring a large



RENE AUBERJONOIS IN THE 1967 A.C.T. PRODUCTION OF TARTUFFE

company led by A.C.T. Associate Artist Steven Anthony Jones, *After the War* is an unforgettable look at San Francisco in 1948. We find ourselves in Japantown, where two young Japanese Americans who have been interred in the camps return home to a city that has radically changed during the war, as people of every background struggle to find their piece of the American dream. Set in a boarding house that becomes a marvelous microcosm for postwar America, *After the War* traces the lives, loves, and tremendous losses of a richly imagined group of characters, in a play filled with the jazz rhythms of the Fillmore and the ethnic stew of San Francisco. Next year marks the 100<sup>th</sup> anniversary of Japantown, and we are thrilled to participate in the city-wide celebration with this magical new play.

The cream on the cake of our anniversary season will be the long-awaited return of the divine Rene Auberjonois to the Geary stage. Rene left an indelible mark on A.C.T. through his unforgettable performances as a member of the original A.C.T. company in *Tartuffe*, *Charley's Aunt*, *The Ruling Class*, and many, many more. What better way to mark this occasion than to watch a comic actor at the top of his game take on Molière's last great play, **THE IMAGINARY INVALID**, in which a man is so in love with life that he is chronically convinced he is dying. Directed by the masterful Ron Lagomarsino (*The Gamester*) and adapted by A.C.T. favorite Constance Congdon, *The Imaginary Invalid* is our valentine to all of you who have been part of A.C.T.'s life for so many years, and a gift to those of you who have joined us in recent years. You have been the audience every artistic director dreams of: you have kept me challenged and engaged and truly nurtured for 15 years. I cannot thank you enough, and I look forward to sharing a wonderful anniversary season with you next year!

Yours,

Carey Perloff  
Artistic Director

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Directed by Mark Lamos



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**AFTER THE WAR**

by Philip Kan Gotanda  
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**HEDDA GABLER**

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presents

# a number

*by Caryl Churchill*

*Directed by Anna D. Shapiro*

*Scenery by* David Korins  
*Costumes by* Callie Floor  
*Lighting by* Russell H. Champa  
*Sound by* Rob Milburn & Michael Bodeen  
*Casting by* Meryl Lind Shaw  
*Assistant Director* Laley Lippard

#### THE CAST

*Salter* Bill Smitrovich  
*Bernard, Bernard, Michael* Josh Charles

#### UNDERSTUDIES

*Salter*—James Carpenter; *Bernard, Bernard, Michael*—Gabriel Marin

#### STAGE MANAGEMENT STAFF

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Katherine Riemann, *Assistant Stage Manager*  
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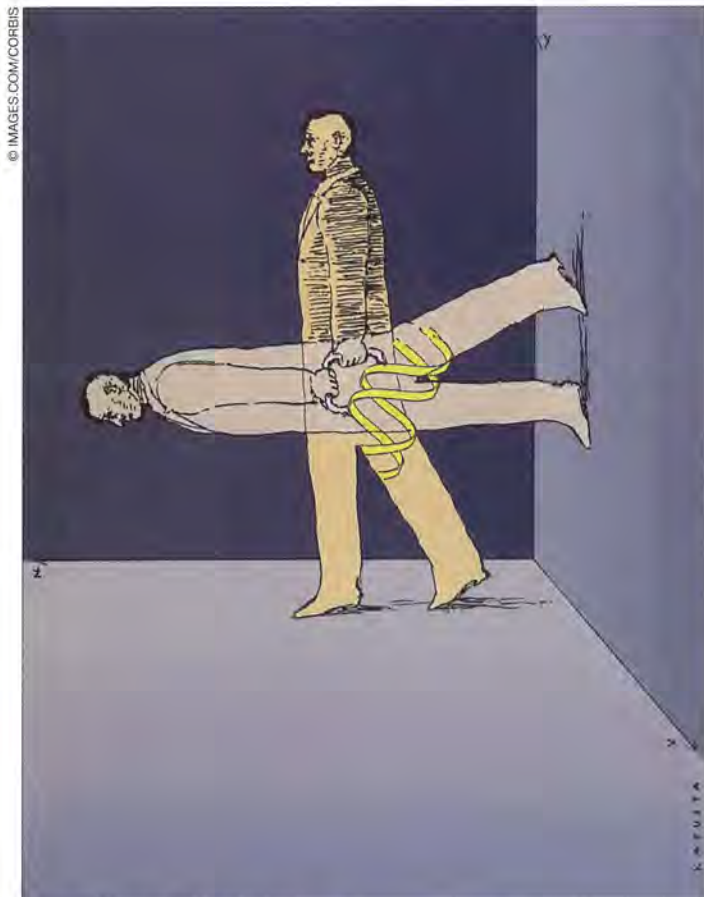
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# BIOLOGY IS NOT DESTINY

BY BRIAN ALEXANDER



MAN WITH HIS CLONE, BY JANUSZ KAPUSTA

A few years ago I visited Douglas Melton, a renowned stem cell scientist at Harvard, who told me that if the university had any guts it would approve and fund this experiment:

Let's take monkeys and take human embryonic stem cells and put them in a monkey blastula [embryo]. So here's the question: What portion of the monkey's brain and vocal chords do I need to have composed of human cells to allow the monkey to speak? This is an extremely legitimate scientific question . . . Suppose I discover you only need this portion of the brain up here to give the monkey speech . . . If you and I were to walk into my lab right now and the monkey would say, "Oh Doug, so this is Brian," it would chill us, right? That would really say, What is it about being human?

What indeed? What is "human"? At first this can seem a silly question. But the advance of biological science is forcing us to ask

it and telling us that we have to come up with some better answer than "our genes." Certainly our genes make us homo sapiens, the way Strauss's tune makes the *Blue Danube Waltz*. But what happens when you give that tune to, say, Dizzy Gillespie, and he makes additions and deletions and turns it into a jazzy series of bebop riffs? Is it still the *Blue Danube Waltz*?

If it is, we have to expand our definitions. Similarly, we will have to realize that "human" is not only in our genes, but also in our self-conception. Our humanity comes from within us, not only from some immutable law of nature. We make it up. This is a scary proposition, because it would allow Melton's monkey to be human, not because he *is* human according to some immutable law, or according to his genes, but because we say he is. To give ourselves the power to declare the definition of "human"—and, by extension, "human rights," "human duties," "human individuality"—is a frightening responsibility.

## A MODERNIST WORK IN PROGRESS

This is, in part, the sort of responsibility Caryl Churchill explores in *A Number*.

Though cloning features prominently, it's really a dramatic device Churchill uses to explore the human dimensions of love, kinship, and familial failing. She seems to have grasped the idea that while the myth of human cloning—the cloned armies, the teams of Michael Jordans, the re-creation of ourselves—is flawed in many ways, it does force us to ask ourselves the uncomfortable questions.

Both Salter and his son Bernard (B2) fall prey to the cloning myth. "They've damaged your uniqueness," Salter tells B2 when confronted with the news that additional, unauthorized copies of Bernard have been made. And B2 later says that a clone may not be "very like but very something terrible which is exactly the same genetic person."

In fact, there is no such thing as "exactly the same genetic person," especially when it comes to the hypothetical idea of cloning a human being in a lab. There are scientific reasons for this. For example, the mitochondria, the little powerhouses of cells, have a small number of their own genes. When a cell from a person to be cloned is placed into an egg to begin the process, that egg will not have the same mitochondrial DNA as the mother's egg used to conceive the original person. Second, the way in which genes are switched on and off, epigenetics, varies according to many, often unknown circumstances, including our environment. And of course, a clone would probably not gestate in the same mother and certainly not at the same time.

In other words, identical twins would be closer genetic copies than any lab-created human clone could ever be. Yet even they soon diverge genetically in small ways. We are all unique.

The Talmud seems to agree: “For a human being stamps many coins with one stamp, and all of them are alike; but the King of the kings of kings, the Holy One, blessed be He, has stamped every man with the stamp of Adam the First, and nevertheless not one of them is like the other.”

But there are different, even more important, reasons why you could never copy people. Churchill seems to understand the truth that being human, as opposed to homo sapiens, is not really about genes at all.

This simple statement can be a profoundly disturbing one. People find comfort in the familiar and the immutable, which become reference points for our self-knowledge. In a world of change, we want to grab hold of something that seems permanent and uniquely us. If we can do that, we won’t have to think quite as hard about who we are, what makes us human, and just how little separates us from other living things.

When scientists poke and prod at the immutable, we become anxious, because nobody can predict just where the questioning will stop or what the answers will be. The unchanging may turn out to be quite changeable after all. This, perhaps more than any purely scientific breakthrough, is the true revolution of cloning and such related technologies as in vitro fertilization, embryonic stem cells, and genetic engineering.

Adam Wolfson, the former editor of *The Public Interest* and a contributor to other conservative political journals, has written that “the problem of biotechnology has less to do with the applications it unleashes than the novel ideas it introduces. What’s at issue is the shaping of public opinion in potentially harmful directions.”

To admit to being afraid of an idea is a serious step, but Wolfson is sincere. He’s also right to be worried, and he has good company. Among others who have thought the way he has are a contingent of politically conservative social thinkers who are not, for the most part, scientists. Leon Kass, Francis Fukuyama, Charles Krauthammer, and William Kristol have all been animated by the fear of the hazy boundaries around the concept of “human.” They worry about what happens when we depart from the musical score we’ve known for so long.

These worries predate the dawn of biotech. They are the questions raised by modernism itself, which is why conservatives and neo-conservatives have taken such a great interest in biotechnology. (Kass headed President Bush’s bioethics council; Fukuyama and Krauthammer have been prominent members; Kristol has written frequently about biotechnology.)

Modernism—and biotechnology cannot help but be called a modernist work in progress—is a threat to established order. Pope Pius X recognized this as early as 1907 when he condemned modernist theologians who argued that there could be flexibility in interpreting God’s word, and in finding common ground with other theologies: “It is pride which rouses in them the spirit of disobedience and causes them to demand a compromise between authority and liberty.” Starting in 1910, every priest, as part of taking his orders, had to swear an oath against modernism.

Technology, architecture, politics, art all changed with the coming of modernism, and not always for the good. Nazism and Leninist communism were two sides of the same modernist coin. Each believed in the perfectibility of man and his society through science, and that by following scientific principles man could be molded and shaped like machines. Just take a look at Leni Riefenstahl’s *Triumph of the Will*, a modernist masterpiece.

On the other hand, C. S. Lewis saw the modernist impulse as destructive. “Man’s conquest of Nature, if the dreams of some scientific planners are realized, means the rule of a few hundreds of men over billions upon billions of men,” he wrote in *Abolition of Man*. “Stepping outside the Tao, they have stepped into the void.”

For Lewis, the Tao was that indefinable something of human nature, what Fukuyama calls “Factor X” in his book *Our Posthuman Future: Consequences of the Biotechnology Revolution*. So for his own good, man has to live according to Factor X, and the system of “natural law” that has grown up around it. Natural law cannot change. It is our immutable reference point that prevents us from getting lost in the swirls of modernism, where there don’t seem to be any rules, and where, in that confusing mist, we risk leaving ourselves behind in a misguided leap for salvation by following some false messiah.

## A NOTE FROM THE DIRECTOR

I am fascinated by the whole concept of parenting. I have no idea why people really do have children and although I’m sure it’s different for everyone I have always suspected that it’s about a wish. Maybe it’s for a picture you have in your mind, or simply for a kind of happiness or healing or peace. I suspect it can also be, for some people, a wish for redemption or, more dangerously, for restitution. Whatever it is, I am convinced it is inextricably linked to the wish that your parent(s) had for you. And it is in this chain, this continuum, that *A Number* unfolds.

In *A Number*, the rewriting of family history does not have to play out over time because the technology is available for an immediate fix. The idea of cloning a child in order to “start again” as a parent is a dramatic fiction, a scientific impossibility, an ethical morass. But is the impulse so elusive? For me, this play is not about the dangers of cloning. It is, oddly enough, not even about toxic parenting. It is about the wish of a broken man, who was once a boy, to be someone other than who he has been, to carry less of his past with him and to finally be able to see an image of himself, reflected back at him, that he can live with.

*Anna D. Shapiro*

Natural law tells us our place in the world and in our societies. We know where the boundaries are, what acceptable behavior looks like, the dues we owe to others. We certainly know who is human. Since natural law is the ultimate basis for the U.S. Constitution, we should obey our leaders unless they themselves break the natural law. It is in these ways that our social and political culture is ordered. If it weren't, we would simply be making it up as we went along, and that, goes the argument, is unacceptable, because if we are simply making it up we can too easily make tragic errors.

The problem with this view is that natural law itself is something of a fuzzy concept based on a line of philosophy running from Aristotle through Thomas Aquinas and on to Thomas Hobbes. And if natural law is open to interpretation and shifting ways of thinking, it needs a written score of its own. What better one than our unchanging biology, the formula that dictates our lives?

Our biology tells us about how long we'll live, how we will make children, how we will be vulnerable to nature. We know who is male and who is female, who is an individual person. Genes set our natural boundaries. Our natural boundaries help us interpret natural law. Natural law is the basis for free democracy, the best form of government, even if it is susceptible to the passions of the enfranchised masses.

Some conservatives, like Wolfson, view the biotechnical prospect with such alarm precisely because it threatens this system. They fear it will reveal to average folk that there are no rules, or at least that the rules are much more expansive than we had thought. Once that knowledge is released, society and government could be threatened.

## SECOND CHANCES

As it has turned out, however, our biology is far jazzier than most of us like to think. Take, for example, chimeras. Sometimes, if two eggs are fertilized by two different sperm, fraternal twin embryos begin to develop. But along the way, one embryo may be absorbed into the other. A baby is born. This new person now has the genes of two people. Some human chimeras have a mixed set of genitals—true hermaphrodites. They are neither female nor male. Sometimes their skin color features zebra-like striations, literally the coloring of two separate people.

So, is this person one, or two?

Introduce the man-made riff of biotechnology and we can make embryos in dishes. We can take cells, like, say, a type called

fibroblasts, and turn them into nerves. Hocus pocus! Already the U.S. Department of Defense is funding a program to give wounded soldiers the regenerative power of salamanders, so that if a soldier loses a finger, or even an arm, it will grow back.

Such work is proving that biology is not destiny except in the most mundane sense—where your high cholesterol comes from, your brown hair, whether you have a shot at the NBA. As a cloning expert once told me, "There are other ways of making people identical. We can put them through the same schools and subject them to eight hours of TV every day. That works a lot better."

In *A Number* a father has failed. He recognizes his failure and wants another chance. So he turns to cloning. He is trying to break through natural human boundaries, but he's misguided because he thinks genes are destiny. We don't really get second chances at parenting.

The cloning has negative consequences. Some of the copies of Salter's son, their perception based more on the flawed relationship with their "father" than their status as clones, and by the idea that genes make sons and fathers, are troubled by the knowledge of being a clone.

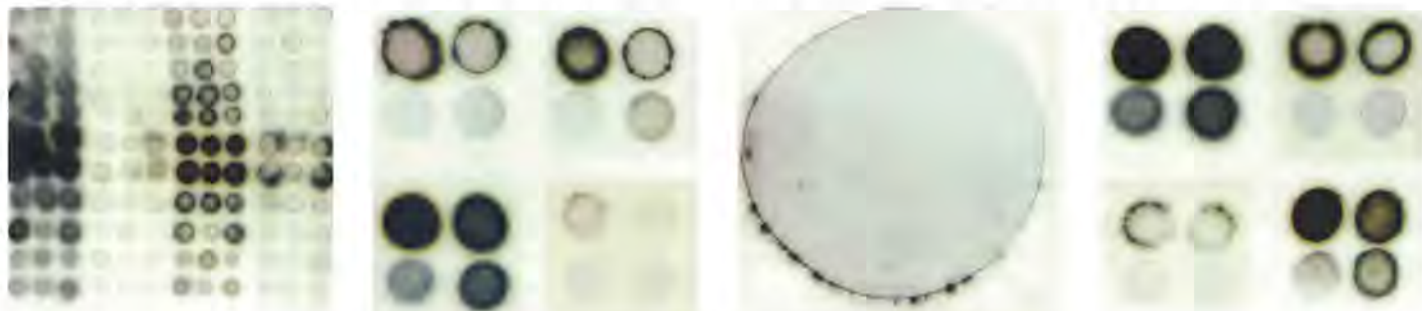
But one has not. He has taken responsibility for himself, not relied on his genes to tell him who he is. This has allowed him to find comfort in his kinship not only with his clone brethren, but also with other humans, monkeys, even lettuce.

This is where we stand right now, tugged on one side by pessimists and on the other by optimists. The pessimists believe that, freed from the natural boundaries imposed by our biology, we will not choose wisely, that should Doug Melton ever make a monkey that talks to us, our own meaning will be destroyed.

The optimists do not believe "human" is so fragile. They see our conception of human as flexible, like jazz. This view is more difficult, of course. Departing from the original score also means we could drift. We've certainly done it before. To succeed with the new knowledge that we've been improvising will require responsibility, wisdom, and discipline. But this new concept of ourselves could prove all the stronger for its flexibility, because it will not rely on genes or "natural law" but on values like love, kinship, and, perhaps the most human feeling of all, hope.

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*Brian Alexander has written for the New York Times, the New York Times Magazine, and Wired and is the author of the book Rapture: How Biotech Became the New Religion (2003).*



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# THE MYSTERIES OF CARYL CHURCHILL

BY SARAH LYALL

Caryl Churchill is one of the most critically acclaimed playwrights in the English-speaking world, and perhaps the single most acclaimed female one, but she is a mystery wrapped in an enigma. In a world where serious playwrights constantly sit on panels, hold forth at academic conferences and appear on behalf of institutions like the British Council, Churchill remains a rare thing, a hugely successful playwright who lets her work speak entirely for itself.

Churchill is generally regarded with something close to awe in the London theater world for her passion, curiosity, rigor, openness to collaboration, and for being, as the critic Charles Spencer wrote in the *Daily Telegraph*, “the least predictable of contemporary playwrights.” Her elusiveness can be maddening for those trying to understand her plays, which are elliptical, provocative, shocking, and increasingly pared down; they seem to cry out for a cool authorial voice to help answer the questions they raise. But by the same token, it adds to her mystique and forces audiences, so often spoon fed with official interpretations, to take some initiative. That is certainly the case with *A Number*, which premiered at the Royal Court Theatre in London in 2002.

A slip of a play, only 65 minutes long, it has just two parts: Salter, a flustered and defensive father, and three of his sons, clones of each other. On the surface, *A Number* is about the moral and personal implications of genetic engineering. But there is much more to it. In a barrage of tense, spare conversations between Salter and the sons, the work also explores sibling rivalry; the expectations and responsibilities of parents and children; nature versus nurture; and the essence of identity itself.

“Ms. Churchill is not offering us a debate on the ethics of cloning,” the critic Michael Billington wrote in the *Guardian*. “What she does, in a series of fraught, emotional encounters, is use the scientific possibility to address basic human questions: above all, what the source is of that mysterious thing we call personality.”

Churchill stopped giving interviews some years ago, but as to her personal details, this much is known: now 68 years old, she has been writing plays for more than 40 years. She was born in London in 1938, just before World War II broke out, and spent most of her teens in Montreal, where her family moved when she was ten. In 1957, she went to Oxford and began to write plays for student productions. Four years later, she married a barrister, David Harter. She wrote even while her three sons were small, mostly short radio plays, characterized by a necessary economy of style that carries through to her current plays.



VAL RYLANDS

But it was a difficult time, and she said later that she had been writing “depressed plays about depression.”

“I was fed up with the situation I found myself in in the 1960s,” she said in an interview some years later. “I didn’t like being a barrister’s wife and going out to dinner with other professional people and dealing with middle-class life. It seemed claustrophobic. Having started off with undefined idealistic assumptions about the kind of life we could lead, we had drifted into something quite conventional and middle class and boring. By the mid 1960s, I had this gloomy feeling that when the Revolution came I would be swept away.”

Her husband, though, shifted to working with the poor and disadvantaged, and his sense of social responsibility mirrored hers; one of her first plays was *Owners* (1972), about (in part) the

[C]LONING REALLY IS A HIGHLY UNNATURAL FORM OF REPRODUCTION AND WILL LEAD TO EQUALLY UNNATURAL RELATIONS BETWEEN PARENTS AND THEIR CHILDREN. A CLONED CHILD WILL BE AT THE SAME TIME BOTH THE CHILD AND THE TWIN OF THE PARENT FROM WHOM IT INHERITS ITS GENES BUT WILL HAVE NO BLOOD RELATIONSHIP WITH THE OLDER PARENT AT ALL. THAT PARENT WILL BRING UP A YOUNGER VERSION OF HIS OR HER SPOUSE. THE ENTHUSIASTS ARE ALREADY PREDICTING THAT WE'RE GOING TO TAKE CONTROL OF THE BIOLOGICAL SIDE OF OUR NATURE, NO LONGER LEAVING IT TO 'THE BLIND POWERS OF NATURAL SELECTION. AND THEN WE'LL BE IN THE "POSTHUMAN WORLD," WHERE WE'LL MIX HUMAN GENES WITH THE GENES OF OTHER SPECIES, SO IN THE END WE WON'T KNOW WHAT A HUMAN BEING IS ANY MORE.

HOWEVER, DO WE REALLY HAVE TO ACCEPT THAT SORT OF WORLD UNDER THE FALSE STANDARD OF FREEDOM? DO WE HAVE TO REGARD OURSELVES AS THE SLAVES OF INEVITABLE TECHNICAL PROGRESS? HOW SHOULD WE DEFINE THE BORDER BEYOND WHICH BIOTECHNOLOGY SHOULD NOT BE ALLOWED TO INTERFERE IN THE HUMAN ORGANISM? WHAT DO WE ULTIMATELY WANT TO PROTECT? THE ESSENCE OF OUR HUMANITY, THE HEART OF OUR HUMAN DIGNITY, AND THE LAWS THAT ARISE FROM IT? THE NOTION OF HUMAN DIGNITY, A MAJOR THEME OF THE PONTIFICATE OF JOHN PAUL II, IS STAGGERINGLY TOPICAL FOR US TODAY. THE BORDER CROSSED BY ASCLEPIUS, WHOSE PENALTY WAS TO BE STRUCK DOWN BY A THUNDERBOLT, REALLY DOES EXIST, HOWEVER HARD IT IS FOR OUR EYES TO SEE.

Andrzej Szczeklik,  
*Catharsis: On the Art of Medicine* (2005)

rapacity of landlords. But subjects plumbed by her subsequent plays are so multifarious as to make it impossible to pin down her work. To name just a few, she takes on 1980s greed in *Serious Money* (1987); the steep price of women's success in *Top Girls* (1982); the brief period of revolutionary idealism in 17th-century England in *Light Shining in Buckinghamshire* (1976); the limits of playwriting as a form, and of the ability of words to express meaning in *Blue Heart* (1997); the horror of a violent world in *Far Away* (2000).

"Though she has described herself as a socialist and a feminist, it is difficult to categorize Churchill," the critic Benedict Nightingale wrote in the *Times* of London. "She is certainly not a preacher or a propagandist, while her mind is as wide ranging and unpredictable as her creative genius."

Although their personal significances are hidden under her art, Churchill's plays sometimes can provide personal clues as to who she is and what her contemporaneous obsessions are. *Owners*, which raises disturbing questions about motherhood and babies, for instance, was written in a three-day frenzy when Churchill had just come home from the hospital after "a particularly gruesome late miscarriage," she revealed in an interview in 1980.

"Into it went for the first time a lot of things that had been building up in me over a long time, political attitudes as well as personal ones," Churchill said.

Similarly, *Far Away*—a dystopian play in which a child inadvertently sees her uncle herding prisoners into a barn and beating them, and later features a world at war and a grotesque parade of orange-clad condemned prisoners bizarrely dressed in elaborate hats—most likely has its roots in Churchill's experience as a grandmother, said James C. Nicola, artistic director of New York Theater Workshop, which presented the U.S. premiere of *A Number* in 2004.

"I couldn't help but look at the play as a response to Caryl's dealing with her love of her grandchildren and thinking, What do I say to them about this horrific world that we live in, and how can I prepare them for it without frightening or intimidating them?" he said.

If Churchill's plays have one signature, it is their highly stylized conceits. The works are as creative in form as they are varied in content, as if she wants to push the boundaries each time. They feature, in different instances, flashbacks, twisted chronologies, huge leaps of logic, elements of absurdity, overlapping dialogue, different actors playing the same character in different scenes, interjected songs, and, in the case of *Serious Money*, dialogue written almost entirely in verse. "She is a structuralist," said Max Stafford-Clark, artistic director of the Out of Joint theater company and longtime director of Churchill's work. "It's not just the range of subject matter, but also the form which is continually surprising to critics and audiences."

In an interview in 1989, Churchill tried to explain. "I do enjoy the form of things," she said. "I enjoy finding the form that seems best to fit what I'm thinking about. I don't set out to find a bizarre way of writing. I certainly don't think that you have to force it. But on the whole, I enjoy plays that are non-naturalistic and don't move in real time."

She is also adored, and her privacy fiercely protected, by her friends in the theater world. She can be guarded, even with the directors who work with her, when it comes to the thought processes behind her plays. A strikingly handsome woman, she is strong and forceful and does not let people push her around in rehearsal, theater friends say, but she can be reticent when it comes to accounting for the plays themselves.

Still, directors love working with her because of her theatrical instincts and her willingness to use the text of her play as the starting point, rather than the endpoint, of a production.

"She's terrific in rehearsal," Stafford-Clark said. "Her theatrical intelligence—which is not the same thing as ordinary intelligence—is very astute. She doesn't have much ego, but she's quite forceful and stubborn about what she believes in."

Her work seems of its time and also timeless, Nicola said: "What excites me about *A Number* is that it's a 20th-century psychological drama re-imagined for the 21st century. As much as things may actually, physically change, the human drama is the same."

"It seems to be the great crime of the day, that we're dehumanized over and over again," Nicola added. "But she always tries to remind us that we're human and that we have souls."

Other British playwrights are known for their distinctive, consistent traits: Harold Pinter's plays are always Pinteresque; and Tom Stoppard invariably reveals himself with his erudition and clever, multilayered wordplay. But Churchill is a constant surprise.

"If you look at the arc of her creative life, she's someone in her sixties who is as out on the edge and willing to reinvent herself as she was in her twenties," Nicola said. "Most artists—whether painters or novelists or composers—find some sense of what their voices and concerns are in their twenties and thirties, and in their sixties and seventies they're still doing variations on it. But it's not true of her. She's as fresh and new and unpredictable and inspiring now as she was at the beginning of her working life."

*Excerpted from the New York Times, December 5, 2004.*

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## WHO'S WHO IN *A NUMBER*



**JOSH CHARLES**  
(*Salter's Son*) recently appeared in the world premiere of Richard Greenberg's *The Well-Appointed Room* with the Steppenwolf

Theatre Company in Chicago. Other theater credits include the U.S. premiere of Neil LaBute's *The Distance from Here* (MCC Theater; Drama Desk Award, outstanding ensemble), *A Dance Lesson* (Long Wharf Theatre), and *Confrontation*, by Jonathan Marc Sherman (Club Oasis). Upcoming films include *The Darwin Awards* and *Fast Track*. Other film credits include *Four Brothers*, *Seeing Other People*, *S.W.A.T.*, *The Grave*, *Pie in the Sky*, *Coldblooded*, *Little City*, *Things to Do in Denver When You're Dead*, *Threesome*, *Crossing the Bridge*, *Dead Poets Society*, and *Hairspray* (in which he made his film debut at the age of 15). On television, he has appeared in the films *Murder in Mississippi*, *Cooperstown*, *Norma Jean and Marilyn*, and *Our America* and starred as Dan Rydell on the acclaimed series "Sports Night."



**BILL SMITROVICH**  
(*Salter*) appeared on Broadway in the world premiere of Arthur Miller's *The American Clock*. Off-Broadway and

regional theater credits include *The Winter's Tale*, *The Skin of Our Teeth*, and the world premiere of A. R. Gurney's *Far East* (all at the Williamstown Theatre Festival; *Far East* went on to Lincoln Center) and *Frankie and Johnny in the Clair de Lune* (New York's Westside Arts Theater), as well as numerous

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

performances at a wide variety of venues, including Seattle Repertory Theatre, the Hong Kong International Arts Festival, Long Wharf Theatre, Actors Theatre of Louisville, and The Classic Theatre. Upcoming films include *The Contract* and *Heavens Fall*. Other film credits include *Mrs. Harris*, *Thirteen Days*, *Air Force One*, *The Ghosts of Mississippi*, *The Phantom*, *The Trigger Effect*, and *Independence Day*. Smitrovich has appeared on television in "Law & Order," "Numbers," "Fat Actress," "NYPD Blue," "Nash Bridges," "Without a Trace," "The Practice," "Nero Wolfe," "Millennium," "Crime Story," and "Life Goes On," among many others.



**JAMES CARPENTER**  
(*Understudy*) most recently appeared at A.C.T. as Doctor Baugh in *Cat on a Hot Tin Roof*. Other A.C.T. credits

include *A Doll's House*, *Glengarry Glen Ross*, *The Tempest*, *Mary Stuart*, *Full Moon*, and *The Royal Family*. Bay Area credits also include work at San Jose Repertory Theatre, Aurora Theatre Company, TheatreWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Thick Description. Carpenter has performed at Berkeley Repertory Theatre in more than 30 productions, most recently in *The Peoples Temple*. He is an associate artist with California Shakespeare Theater, where he appeared recently as Ralph Nickleby in *The Life and Adventures of Nicholas Nickleby*. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington Theatre Company. Film and television credits include *The Rainmaker*, *Metro*, *Singing*, *The Sunflower Boy*, and appearances on "Nash Bridges."

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**GABRIEL MARIN** (*Understudy*) most recently appeared in the West Coast premiere of *Our Lady of 121<sup>st</sup> Street* at the SF Playhouse. He

has been seen in A.C.T.'s First Look series as Szymon in *Warsaw* and as Guy in *La Bella Familia*; he was also the understudy for Brick in A.C.T.'s Geary Theater production of *Cat on a Hot Tin Roof*. Marin has appeared with Aurora Theatre Company, The Actors' Gang, Chicago Dramatists, Marin Theatre Company, The Playhouse, the Bay Area Playwrights Foundation, Traveling Jewish Theatre, Playground, The Open Fist Theatre Company, The Z Space Studio, the Magic Theatre, Word for Word, Thick Description, and Central Works Theater Ensemble. Marin will next appear in *The Baseball Plays* with Z Space. He is a former member of the A.C.T. Young Conservatory.

**CARYL CHURCHILL** (*Playwright*) is one of Britain's leading playwrights. She has written numerous plays for the Royal Court Theatre, London, and for a number of leading theater companies, including *Monstrous Regiment*, *Joint Stock*, and *Second Stride*. Her plays include *Owners*, *Light Shining in Buckinghamshire*, *Cloud Nine*, *Top Girls*, *Fen*, *Serious Money*, *Mad Forest*, *The Skriker*, *Hotel*, *This Is a Chair*, *Blue Heart*, and *Far Away*.

**ANNA D. SHAPIRO** (*Director*) recently joined the Steppenwolf Theatre Company ensemble, with whom she has directed Bruce Norris's *The Pain and the Itch* and *Purple Heart* (also in Galway, Ireland), Robert Anderson's *I Never Sang for My Father*, Brooke Berman's *Until We Find Each Other*, Michael Healey's *The Drawer Boy*, Warren Leight's *Side Man* (also in Ireland, Australia, and Vail,

Colorado), Richard Greenberg's *Three Days of Rain*, and the world premieres of Tracy Letts's *Man from Nebraska*, Alexandra Gersten-Vassilaros's *The Ordinary Yearning of Miriam Buddwing*, and Norris's *The Infidel*. Other credits include *The Drawer Boy* with ensemble member John Mahoney at the Papermill Playhouse, *Iron* at Manhattan Theatre Club, Jon Robin Baitz's *A Fair Country* at the Huntington Theatre Company, *The Infidel* at Philadelphia Theatre Company, and Edwin Sanchez's *Trafficking in Broken Hearts* for the Atlantic Theatre Company. Shapiro is a graduate of the Yale School of Drama and the recipient of a 1996 Princess Grace Award. She joined the faculty of Northwestern University as head of the graduate directing program in theater in the fall of 2002.

**DAVID KORINS** (*Scenic Designer*) designed *Bridge and Tunnel* on Broadway. Select New York credits include *Living Room in Africa*, *Orange Flower Water* (Drama Desk Award nomination), *Blackbird* (Drama Desk nomination and Hewes Design Award), and *Stone Cold Dead Serious*, all for the award-winning Edge Theater Company, which Korins cofounded in 2001; the world premiere of Christopher Durang's *Miss Witherspoon* (Playwrights Horizons and McCarter Theatre); *Passing Strange* (The Public Theater); *Tryst* (Promenade Theatre); *Dog Sees God* (Century Center for the Performing Arts); *Oedipus at Palm Springs* (New York Theatre Workshop); *Swimming in the Shallows* (Second Stage Theatre; Lucille Lortel Award nomination); *Terrorism* (The New Group/The Play Company); *Thom Pain* (*based on nothing*) and *Indoor/Outdoor* (The Daryl Roth Theatre); and the world premiere of Sam Shepard's *The God of Hell* (The New School). Regional credits include productions at the Huntington Theatre Company, Berkeley Repertory Theatre,



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the Paper Mill Playhouse, The Old Globe, Pittsburgh's City Theatre, the Williamstown Theatre Festival, and Bay Street Theatre. Film and television production design credits include *Blackbird*, *Winter Passing* with Will Ferrell and Ed Harris (Focus), and series on HBO and Bravo.

**CALLIE FLOOR** (*Costume Designer*) earned her B.F.A. from the University of Utah and her higher diploma in theater

design from the Slade School of Fine Art, University College, London. Since coming to the Bay Area in 1987 she has designed for many Bay Area theaters, including A.C.T., the San Francisco Mime Troupe, Zaccho Dance Theatre, and Aurora Theatre Company. Recent projects include *Manon Lescaut* for West Bay Opera and *The Hopper Collection* and *The Ice-Breaker* for the Magic Theatre. Floor is the resident designer for the California Revels and is costume

## WHO'S WHO

rentals supervisor for A.C.T. Upcoming projects include *Twelfth Night* for Foothill Theatre Company/Lake Tahoe Shakespeare Festival.

**RUSSELL H. CHAMPA** (*Lighting Designer*) has designed *Cat on a Hot Tin Roof*, *The Voyage Inheritance*, and *Waiting for Godot* at A.C.T. Recent and current designs include *iWitness* at the Mark Taper Forum, *The Other Side* at Manhattan Theatre Club, and the 2006 Hothouse Festival at the Magic Theatre. He also designed *Julia Sweeney's God Said "Ha!"* at the Lyceum Theatre on Broadway. Other New York theaters for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage & Film, the Promenade Theatre, the Union Square Theatre, and La MaMa ETC. Regionally, he has designed for Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, ACT Theatre/Seattle, California Shakespeare Theater, The Actors' Gang, the Kennedy Center for the Performing Arts, Shakespeare Santa Cruz, The Shakespeare Theatre, The Wilma Theater, and Seattle Repertory Theatre.

**ROB MILBURN & MICHAEL BODEEN** (*Sound Designers*) composed music and sound for A.C.T. productions of *The Time of Your Life* and *Dark Rapture* and designed sound for *The Gospel at Colonus*. Broadway credits include music composition and sound for *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*, music for *My Thing of Love*, and sound for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. Off-Broadway credits include music and sound for *Boy Gets Girl*, *Red, Space*, and *Marvin's Room*.

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## WHO'S WHO

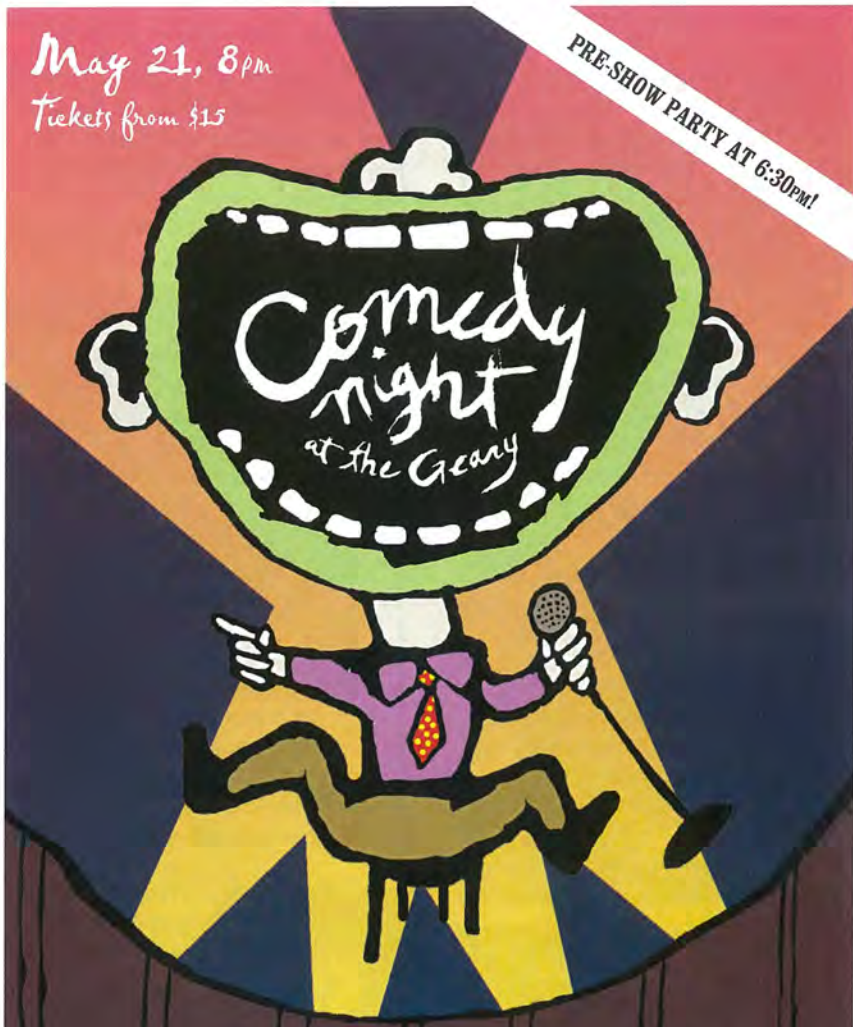
Milburn and Bodeen have also created music and sound at many of America's resident theaters (often with Chicago's Goodman and Steppenwolf theaters) and at several international venues.

**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.


**ELISA GUTHERTZ** (*Stage Manager*) most recently worked at A.C.T. on this season's *Sexual Perversity in Chicago*. Her numerous other productions for A.C.T. include *Cat on a Hot Tin Roof*, *A Moon for the Misbegotten*, *Well*, *The Good Body*, *Levee James*, *Waiting for Godot*, *The Three Sisters*, *The Misanthrope*, *Long Day's Journey into Night*, *Tartuffe*, *Mary Stuart*, *The Rose Tattoo*, and *A Streetcar Named Desire*. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include Eve Ensler's *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn

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Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

**KATHERINE RIEMANN** (*Assistant Stage Manager*) has worked on productions of *Gem of the Ocean*, *Hilda*, *A Christmas Carol*, *Levee James*, *The Constant Wife*, *American Buffalo*, *Frank Loesser's Hans Christian Andersen*,

*Shockheaded Peter*, *The House of Mirth*, *The Invention of Love*, and *Wrong Mountain* for A.C.T. She has also worked on productions of *Our Town*, *Cloud Nine*, *Culture Clash in AmeriCCa*, and *The Oresteia* for Berkeley Repertory Theatre and on *The Importance of Being Earnest* and *Much Ado about Nothing* for California Shakespeare Theater.

# A.C.T. PROFILES



**CAREY PERLOFF** (*Artistic Director*) is celebrating her 14th season as artistic director of A.C.T., where she most recently directed A.C.T.'s acclaimed productions of *A*

*Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voyage Inheritance*, Tom Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Maria Ndiaye's visionary new work *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington D.C.'s Studio Theater and then to New York's 59E59 Theater last fall. She was recently awarded France's Chevalier de l'Ordre des Arts et des Lettres.

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 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 play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped at New York Stage and Film, premiered in New York in April 2005 as the mainstage offering of the First Light Festival at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, *Waiting for the Flood*, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip

Kan Gotanda on his new play *After the War* (an A.C.T. commission) at the Sundance Institute in July 2004 and Robert O'Hara on *Antebellum* for the 2005 O'Neill Playwrights Conference.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language* and *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



LISA KOHLER

**HEATHER KITCHEN** (*Executive Director*), since joining A.C.T. in 1996, has strengthened the organization's infrastructure and overseen the company's expansion to include

the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, 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, 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 and has served three terms on the executive committee of the League of Resident Theatres. 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 15 most influential women in the Bay Area nonprofit 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. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

# GALLERY AT THE GEARY

PAUL JERMANN:  
RECENT PAINTINGS AND COLLAGES



UNTITLED, BY PAUL JERMANN (ACRYLIC ON CANVAS), 2005

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists in a series of rotating exhibits throughout the 2005–06 season.

**A vibrant collection of recent paintings and collages by renowned California artist, illustrator, and graphic designer Paul Jermann are on view at the Geary April 28–July 9.**

After studying fine art at the School of Applied Arts in Vienna and the California College of Arts and Crafts, Jermann spent 20 years as a graphic designer and illustrator in Los Angeles and San Francisco. His design and illustration clients have included Walt Disney Pictures, Warner Bros., Miramax, Paramount Pictures, Touchstone Pictures, Sprint, Pacific Bell, the L.A. Zoo, Portal Publications, and the *Boston Globe*. His work has won awards from Print, Creativity, The Art Directors Club of Los Angeles, and The Art Directors Club of San Diego.

Jermann now lives in San Francisco and has focused during the last five years on his fine art, particularly his colorful, energetic acrylic paintings and dynamic collages.

**The artist will attend an opening reception at the Geary Theater on Thursday, May 4, 4:30–7:00 p.m.** Each Gallery at the Geary artwork purchase benefits A.C.T. For more information about Paul Jermann, please visit [www.galleryatthegeary.com](http://www.galleryatthegeary.com) or [www.PaulJermann.com](http://www.PaulJermann.com) or contact Kevin Simmers at 415.474.1066 / [krscreativeoptns@aol.com](mailto:krscreativeoptns@aol.com). ■

*Please join us for*

## A BECKETT CELEBRATION

In honor of the 100<sup>th</sup> anniversary of the birth of Samuel Beckett, A.C.T. invites you to celebrate the life and work of the great Irish playwright, poet, and novelist.

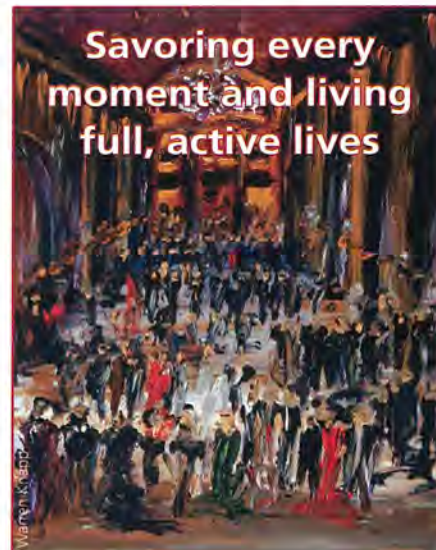
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Featuring readings from Beckett's plays, as well as a panel discussion by A.C.T. Artistic Director Carey Perloff and Beckett scholars.

Admission is FREE.

Information: 415.749.2ACT

Cosponsored by Grove-Atlantic Press, publisher of the just-released *Grove Centenary Editions of Samuel Beckett*, an extraordinary four-volume hardcover collection of the author's novels, plays, stories, poems, and criticism.



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Since its first season in San Francisco in 1967, American Conservatory Theater has been bringing extraordinary theatrical experiences to Bay Area audiences and providing quality actor training for people of all ages and skill levels in its nationally renowned conservatory. As the company embarks on its 40<sup>th</sup> anniversary season, A.C.T. is pleased to announce the launch of *The Next Generation Campaign* to secure its future for the next generation of theater artists and audiences.

*The Next Generation Campaign* will establish an endowment of \$25 million to provide A.C.T. with the financial wings necessary to soar to new artistic heights in the years ahead. With more than \$13.5 million in commitments to date, A.C.T. is off to a resounding start and invites its loyal patrons to join us in staging the future of theater for generations to come!

For more information, contact Jenn Chapin at 415.439.2464 or [jchapin@act-sf.org](mailto:jchapin@act-sf.org).

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KATE STEWART

STUDENTS FROM THE A.C.T. YOUNG CONSERVATORY VISIT THE HISTORIC CITY OF BATH AS PART OF THE EXCHANGE PROGRAM WITH THEATRE ROYAL BATH.

Seeking a wider reach for its renowned New Plays Program, in 1999 the A.C.T. Young Conservatory inaugurated a joint venture with the prestigious National Theatre in London with the idea of collaborating on new plays and productions for young actors. That partnership has generated several new plays by leading playwrights from both sides of the Atlantic, including Bryony Lavery, Mark Ravenhill, Sarah Daniels, Timothy Mason, and Constance Congdon.

In 2003, the YC extended its reach to form a similar association with Theatre Royal Bath (TRB). The first co-commission by A.C.T. and TRB was *War Daddy*, by Atlanta playwright Jim Grimsley. Much like the model developed with the National Theatre, the new venture brought young actors from TRB to San Francisco, where they spent two weeks working on the play and studying in the YC, while staying with families of A.C.T. students. They then returned

to Bath and presented the new play to UK audiences. A.C.T. subsequently produced the play at Zeum Theater in San Francisco in November 2003.

In 2004, the two theaters swapped roles to complete the cycle, as TRB and A.C.T. co-commissioned a second new play, *Broken Hallelujah*, by British playwright Sharman MacDonald, which premiered at A.C.T. in June 2005. Theatre Royal Bath also produced the new play in its home theater.

The second two-year round of collaborations began last summer, when ten young actors were in residence at A.C.T., working on a third new play, *Nightingales* (about American and British nurses in World War II), co-commissioned from Constance Congdon (author of A.C.T.'s *The Misanthrope* and *A Mother*). *Nightingales* premiered to acclaim at Zeum in March.

As the YC continues its international expansion, this summer select YC actors and director will be in residence in Zürich, Switzerland, where a new collaborative link has been established between the YC and the Hochschule Musik und Theater. The play is the first of the YC's commissions in two languages, German and English, and will be written by Swiss playwright Paul Steinmann and directed by A.C.T.'s Dominique Lozano.

### PLEASE JOIN US FOR THESE FREE EVENTS AT THE GEARY THEATER...

#### A.C.T. PROLOGUE

*a conversation with Director Anna D. Shapiro*

**Tuesday, May 2, 5:30–6 p.m.**

Geary Theater

#### AUDIENCE EXCHANGES

*free postperformance discussions with actors and/or A.C.T. staff members, directly following A Number*

**May 7 & 9 (after the 7 p.m. performance)**

**May 4, 6, 7, 11–13, 18, 20 & 25–27 (after the 8 p.m. performance)**

**May 6, 7, 13, 20, 21, 24 & 27 (after the 2 p.m. performance)**

#### THE SCIENCE AND ETHICS OF *A NUMBER*

*Join us for an in-depth discussion of the scientific and ethical issues raised by A Number, presented by special guests from the Bay Area biotechnology community (guests TBA).*

**Sunday, May 14 (after the 2 p.m. performance)**

#### OUT WITH A.C.T.

*a gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance*

**Wednesday, May 10**

#### THEATER ON THE COUCH

*Theater on the Couch is an exciting new collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.*

**Fridays, May 5 & 19 (after the 8 p.m. performance)**

**For more information, call 415.749.2ACT  
or visit [www.act-sf.org](http://www.act-sf.org).**

# A.C.T. STAFF

Carey Perloff  
*Artistic Director*

Heather Kitchen  
*Executive Director*

Melissa Smith  
*Conservatory Director*

James Haire  
*Producing Director*

Jeffrey P. Malloy  
*General Manager*

## ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*  
Meryl Lind Shaw, *Casting Director*  
Michael Paller, *Dramaturg*  
Greg Hubbard, *Casting Associate*  
Vinly Eng, *Producing Associate*

## Associate Artists

René Augesen  
Steven Anthony Jones  
Craig Slaughter  
Gregory Wallace

## Directors

Wendy Gorling  
Lillian Groag  
Israel Hicks  
Morris Panych  
Carey Perloff  
Peter Riegert  
Ruben Santiago-Hudson  
Anna D. Shapiro

## Choreographers

Val Caniparoli  
Luis Perez

## Composers

Karl Lundeberg  
Broderick Santiago  
Bill Sims, Jr.

## Musical Directors

Laura Burton  
Constantine Kitsopoulos

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Jared Hirsch, *Associate Production Manager*  
Miesha Brodsky, *Assistant Production Manager*  
Marion Bechthold, *Production Administrator*

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Michael Carnahan, *Scenery*  
Kent Dorsey, *Scenery*  
Donald Eastman, *Scenery*  
Ralph Funicello, *Scenery*  
David Korins, *Scenery*  
Ken MacDonald, *Scenery*  
Walt Spangler, *Scenery*  
Beaver Bauer, *Costumes*  
Nancy Bryant, *Costumes*  
Candice Donnelly, *Costumes*  
Christine Dougherty, *Costumes*  
Callie Floor, *Costumes*  
Karen Perry, *Costumes*  
Sandra Woodall, *Costumes*  
Alan Brodie, *Lighting*  
Russell H. Champa, *Lighting*  
Jane Cox, *Lighting*  
Alexander V. Nichols, *Lighting*  
Nancy Schertler, *Lighting*  
Robert Wierzel, *Lighting*  
Michael Bodeen, *Sound*  
Jeff Curtis, *Sound*  
Garth Hemphill, *Sound*  
Lindsay Jones, *Sound*  
Rob Milburn, *Sound*  
Fitz Patton, *Sound*  
Jake Rodriguez, *Sound*

## Design Associates

James J. Fenton, *Scenery*  
Robert J. Hahn, *Lighting*

## Coaches

David Maier, *Fight Director*  
Deborah Sussel, *Vocal and Dialect*

## Stage Management

Elisa Guthertz, *Head Stage Manager*  
Dick Daley, Jan Hodgson, Joseph Smelser,  
Kimberly Mark Webb, *Stage Managers*  
Heath Belden, Peter Jotkus, Katherine  
Riemann, Stephanie Schliemann, Cindy  
Shaw, *Assistant Stage Managers*

## Scene Shop

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Tommy Ehline, *Lead Builder*  
James Germand, Jonathan Young, *Mechanics*  
Lindsey Mantoan, *Purchasing Agent*

## Paint Shop

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

## Properties Shop

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Pegeen McGhan, *Assistant*  
Rebecca Helgeson, *Associate*

## Costume Shop

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

## Wig Shop

Jeanna Hurd, *Wig Master*

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Maurice Beesley, *Head Carpenter*  
Jane Henderson-Shea, *Properties Head*  
Miguel Ongpin, *Flyman*  
Tim Wilson, *Head Electrician*  
Mark Pugh, Tim Tunks, Uwe Willenbacher,  
*Stagehands*  
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Tavissa Quillyn Granger, *Wardrobe Assistant*  
Robert Mrazik, *Hair and Makeup Supervisor*

## Costume Rentals

Callie Floor, *Supervisor*  
Angie Wilson, *Rentals Assistant*

## Interns

Alex Marshall, Phoebe Weiss, *Stage Management*  
Jeremy Parr, *Costume Rentals*  
Adriane Sherburn-Zimmer, *Properties*

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Caresa Capaz, *Company Management Assistant*  
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Brett Conner, *Marketing and Public Relations Associate*  
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Margot Melcon, *Publications Assistant*

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Ross, Ron Stewart, Walter Tanner, Goya  
Tinmahan, Florence Lemaitre Tobener,  
Molly Viebrock, *Agents*

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Eva Ramos, *House Manager*  
Claudia Martinez, Colleen Rosby, *Assistant House Managers*  
Colleen Rosby, *Door Person*  
Oliver Sutton, *Security*

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Lesley Pierce, *Manager*  
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Len Lucas, *Assistant Facilities Manager/30 Grant*  
Jeffrey Warren, *Facilities Crew*  
Curtis Carr, Jr., Richard Supinsky, *Security*

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Sara Danielsen, *Director of Student Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Thuy-Tu Tran, *Financial Aid Assistant*  
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Ashley Pivarnik, *Conservatory Associate*  
Stephanie DeMott, *Young Conservatory Associate*  
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Larry Krause, *Assistant Technical Director*  
Matt Jones, *Bursar/Payroll Administrator*  
Alison Augustin, *Receptionist Volunteer*

## Master of Fine Arts Program

Core Faculty  
René Augesen, *Acting*  
Jeffrey Crockett, *Voice*  
Steven Anthony Jones, *Acting*  
Francine Landes, *Movement*  
Frank Ottiwell, *Alexander Technique*  
Michael Paller, *Director of Humanities*  
Priscilla Regalado, *Modern Dance*  
Jack Sharrar, *Culture and Text*  
Melissa Smith, *Acting*  
Deborah Sussel, *Speech, Verbal Action*  
Gregory Wallace, *Acting*

## Associate Core Faculty

Glen Canin, *Alexander Technique*  
Dawn-Elin Fraser, *Speech, Verbal Action*

## Adjunct Faculty

Mary Baird, *Voice*  
Bonita Bradley, *Character Embodiment*  
Leslie Felbain, *Clown and Mask*  
Gregory Hoffman, *Combat/Weapons*  
Warren David Keith, *Acting*  
Debra Lambert, *Singing*  
Domenique Lozano, *Acting*  
Peter Maleitzke, *Singing*  
Karl Ramsey, *Combat/Weapons*

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

## Young Conservatory

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Dawn-Elin Fraser, *Voice & Speech, Dialects*  
Nancy Gold, *Physical Character, Acting*  
Jane Hammett, *Musical Theater*  
W.D. Keith, *Director*  
Domenique Lozano, *Director*  
Christine Mattison, *Dance*  
Lily Oglesby, *Acting*  
Pamela Ricard, *Acting*  
Craig Slaughter, *Director, Acting*  
Krista Wigle, *Musical Theater*  
Jud Williford, *Acting*

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*Resident Playwrights*

## Accompany

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Robert Rutt

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# FOR YOUR INFORMATION

## ADMINISTRATIVE OFFICES

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

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at [www.act-sf.org](http://www.act-sf.org). All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. 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. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

## A.C.T. Merchandise

A.C.T.-branded souvenirs—clothing, jewelry, DVDs, music, 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, sweets, and 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.

## Beeper!

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. Text messaging during the performance is very disruptive and not allowed.

## 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.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

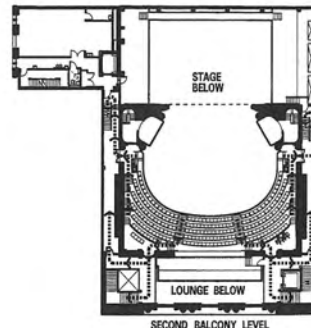
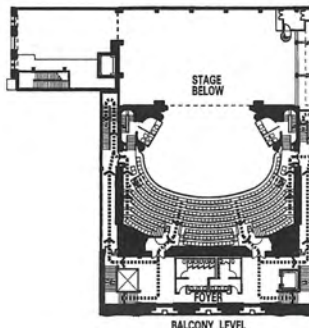
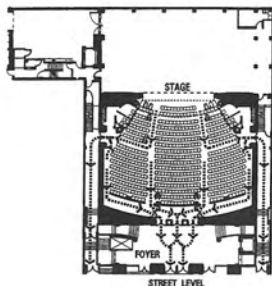


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\*Source - SFAR MLS, \$5 million plus