The Rivals
by Richard Brinsley Sheridan
Directed by Lillian Groag

Inside: Announcing the 40th Anniversary Season!

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About A.C.T.

American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather 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 25th 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.

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Artistic Director 1986–1992
FROM THE ARTISTIC DIRECTOR

Dear Friends,
Welcome to The Rituals! This is a show that combines many of the things we hold most dear at A.C.T.: marvelous language, enormous wit, juicy roles for actors, and a huge theatricality. It has been many years since A.C.T. produced a play from this period, and it has been a joy to go back and revisit such a delicious moment in English drama. Like many great plays, The Rituals centers on the theme of illusion versus reality: Do we fall in love with someone because of who they truly are or because of the image they concoct, and is it entirely possible to tell the two apart? If part of the delight of life is the game-playing that goes on between the sexes, how can one ever be certain who one’s true love really is? If one reads too many romance novels, must life inevitably pale by comparison? And, how do we find a language for love that matches the beat of our emotions, without degenerating into trivial clichés and “malapropisms”?

This production of The Rituals is a true “family” show for A.C.T. It features the work of three of our favorite designers: Donald Eastman (Hills), Nancy Scherrler (A Christmas Carol, The Real Thing, Love, James), and Beaver Bauer (The Gamecote, Carol, and many more), as well as our beloved core company acting members Gregory Wallace and Rene Augesen. In addition, The Rituals welcomes to the Geary stage three of our remarkable Master of Fine Arts Program students, Claire Brownell, Ann Farrar, and Mark Watson. The presence of these enormously talented young actors serves as a potent reminder of the fundamental mission of A.C.T. With every production we do, we are not only serving our audience and stretching our professional artists, we are introducing the next generation to the incredible repertoire we have inherited. The Rituals itself is a play about generations, about fathers and sons, aunts and nieces, mature love and young love, all colliding in one hilarious stew.

So it is fitting that some of our best young talent will have the opportunity to perform with the finest actors in the Bay Area and in our company, as they prepare to finish this part of their training and embark upon their own professional careers.

As I write this, we are deep in the throes of preparing our 40th anniversary season, and I keep being reminded that of the many things to celebrate in A.C.T.’s longevity, surely the most important is the growth and commitment of the finest audience in America. Thank you so much for all you bring to us, and enjoy The Rituals.

Yours,

Casey Perloff
Artistic Director

Please join us for
A CELEBRATION OF THE BECKETT CENTENARY
In honor of the 100th 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 with an evening of dramatic readings and lively discussion. This event is cosponsored by Grove/Artistic 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 that brings together nearly every word Beckett published during his lifetime.

Friday, May 5, 2006
Geary Theater
5:30-6:30 p.m.
Featuring readings from Beckett’s plays by Bay Area actors, as well as a panel discussion by A.C.T. Artistic Director Casey Perloff, Beckett scholar Marjorie Perloff, and Irish novelist Colm Toibin. Admission is FREE.

For more information, call 415.749.2 ACT.
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Yours,

Carey Perloff
Artistic Director
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Carey Perloff, Artistic Director • Heather Reimer, Executive Director

presents

The Rivals

by Richard Brinsley Sheridan

Directed by Lillian Groag

Sennery by Donald Eastman
Costumes by Beaver Bauer
Lighting by Nancy Schertler
Sound by Jake Rodriguez
Hair and Makeup by Jeanna Hard
Dramaturg by Michael Paller
Stage Manager by David Mayer
Deborah Sussel
Dialogue Coach by Christine Mattison
Movement and Dance Coach by Meryl Lind Show
Casting by Mike Ward

THE CAST
(in order of speaking)
Thomas Mark D. Winston
Pug T. Edward Webster
Lucy Claire Brownell
Lydia Langish Rent Augeen
Julia Stacy Ross
Mrs. Malaprop Jill Tanner
Sir Anthony Absolute Charles Dean
Captain Jack Absolute Anthony Fusco
Faulkland Gregory Wallace
Bob Acres Dan Hiatt
Erasumus Roy Ann Ferrar
Sir Lucius O'Trigger Andy Murray
David Tul Williford
Prinzip Djangó

UNDERSTUDIES
Thomas—Fog, David, Bob Acres, Erasumus Roy—Nicholas Pelzar
Lydia Langish—Claire Brownell, Lucy, Julia—Ann Ferrar, Mrs. Malaprop—Wanda McCudden
Faulkland—Mark D. Winston, Captain Jack Absolute—Tul Williford
Sir Anthony Absolute, Sir Lucius O'Trigger—James Carpenter

STAGE MANAGEMENT STAFF
Joseph Schnieb, Stage Manager
Heath Belden, Assistant Stage Manager
Phebe Weiss, Intern

TIME AND PLACE
Bath, England, in the late 18th century

There will be one 15-minute intermission.

This production is sponsored in part by

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A NOTE FROM THE DIRECTOR
BY LILLIAN GROAG

All good plays have to do with the conduct of life, and they last because the fundamental problems of existence don't change. For some two hundred years now we have printed the English comedies of the century between the Restoration and the last Georges for a glittering audience that we have, perhaps too hastily, called "artificial." Since our deeply earnest and laconic times have bred an implicit distrust of florid language. We seem to have similar reservations regarding polysyllabic leaders. It is as if expression that is precise and articulate were inherently suspect—true emotion and therefore Truth itself being assumed to reside exclusively with the inarticulate, and all products of the mind appearing chilly propositions compared to the effusions of what it pleases us to call The Heart. In fact the heart is a muscle that pumps blood, and we can now identify specific sections of the brain in which particular "emotions" originate.

Is it because of this basic distrust of words, coupled with the assumption that people in wigs sporting fans and walking sticks could not possibly have anything to do with us, that we now traditionally approach these comedies with caution and diminished expectation?

I contend that The Rivals addresses us regarding the question of how to live as urgently as it did two centuries ago, and that the conflict between the illusion of Romance and the warning signs of common sense in the interests of the longevity of the couple is as vivid now as it was then. Lydia believes that love conquers all adversity; Faulkland, in the fog of a severe Tristan Complex, would like his beloved to become himself, thereby obliterating intrinsic human separateness; Mrs. Malaprop hopes Love will restore lost youth; Bob Acres expects it to give him "style" and courage.

And yet, even in the throes of terminal absurdity, not one of Sheridan's characters appears petty, mean-hearted, or small. We laugh at them with warmth and recognition and wish we could be rescued from dire disaster as they are, at the last possible moment, by the love of the levelheaded Jacks and Julias of this world.

It is said that at the core of British humor can be found the brilliant Irishmen who shaped it: Congreve, Farquhar, Sheridan, Beckett, Wilde, Shaw. Who can not hear the stirrings of Gwendolen, Lady Bracknell, and that "other Jack" in Lydia Languish, Mrs. Malaprop, and Captain Absolute?

The Rivals, wise as it is delicious, celebrates and announces the wit, incisive thought, and sharp satire hidden beneath this dazzling tradition. It's not theICK of the fans—essential as it is to the shape of this world—that elicits laughter and the movement of the heart; it's the turn of the spectacular, illuminating mind.

A BRIEF BIOGRAPHY OF RICHARD BRINSLEY SHERIDAN

Richard Brinsley Sheridan (1751-1816) was born in Dublin. His father was an actor, theater manager, and teacher of elocution; his mother a writer of sentimental novels. Sheridan was educated at Harrow, where he quickly learned the disadvantages of a nonconformist, theatrical, Irish-Protestant family background. Indeed, this heritage was the fuel upon which his life burned, even as it never ceased hindering him socially and politically.

The action of The Rivals (1775), his first play, is based largely on Sheridan's own adventurous courtship of Miss Elizabeth Linley, a popular singer, a notorious beauty, and "the siren of Bath." To rescue her from the scandal of a broken engagement and the unwanted attentions of an overzealous married suitor, Sheridan spirited Miss Linley away to France, where they married in a secret ceremony, against both their fathers' wishes. After returning to England, he was forced to fight two duels with the rejected suitor; the first Sheridan won, and the second, being drunk, he lost.

Sheridan fashioned these events into a satirical skewering of the characters and caprices of Bath society, which would ultimately become one of his best-loved plays. When The Rivals premiered at London's Covent Garden Theatre on January 17, 1775, however, the reception was anything but favorable. Critics objected to the play's levity and the dubious morals of some of its characters, while the public, weary of the boredom of Restoration comedies, yearned for more sentimental storytelling. Sheridan reworked and cut the play, keeping the still telling content but crafting an ending that rewarded virtue and true love. When The Rivals reopened 11 days later, it was an immediate success and established Sheridan's career.

Mr. and Mrs. Sheridan fled their continuing notoriety in Bath to settle in London, where Sheridan for a time concentrated on playwrighting. The Duenna soon followed. The Rivals. In 1776, he became part owner of the Drury Lane Theatre, which he managed until he burned down in 1809. There he staged The School for Scandal (1777), The Critic, and Viola (both 1779).

In 1783, Sheridan was elected to Parliament, where he served until 1812, and the theater played an increasingly minor role in his life. As a Whig in an era of Tory political dominance, Sheridan was never in the majority and never served in the government. His unmatched skills as an orator earned him immense respect, however, and his unfailing defense of such causes as the American Revolution and Irish and Catholic emancipation resulted in a brilliant series of speeches that rarely have been equaled in English political history.

Sheridan's marriage was marred by infidelity on both sides, and in 1790 the couple separated. Elizabeth died of tuberculosis in 1792, while Sheridan succumbed to debt and dissolution before dying, destitute, in 1816. Mourned by many, he was honored with an extravagant funeral and respectfully buried in Westminster Abbey's Poets' Corner.
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SHERIDAN IN AMERICA

BY MICHAEL PALLER

Today, some tend to view Richard Brinsley Sheridan's two major comedies, The Rivals and The School for Scandal, as trivial affairs with the single purpose of providing audiences with a couple of hours of carefree amusement. In his own day, however, Sheridan was considered by many to be a dangerous revolutionary. His friend and admirer Lord Byron was the one called, "mad, bad, and dangerous to know," but to Sheridan's political opponents, the description fit Sheridan even better. In his 32 years as a member of Parliament, he championed, among other causes, the American and French Revolutions and Irish and Catholic emancipation. He was a democrat in an institution and country firmly run by aristocrats, and his background as the son of Protestant/Episcopalian parents, one an actor and one a novelist, led him to view with a jaundiced eye the privileges and conventions of the elite. Indeed, on at least one occasion, his actions on behalf of the Catholic cause came perilously close to landing him in jail on charges of treason.

It is fitting that the story of the performance of his works in America is accompanied at almost every turn by revolts against authority. It begins long before Sheridan's birth with the overthrow of a monarch and features the outrage of a prime minister, the resourcefulness of London theatre managers, the survival instinct of a company of actors in colonial America, the condemnation of the Continental Congress, the appreciation of a future president, the artistic ambitions of a Vermont jurist, and the thirst for freedom of a black slave in Baltimore.

In 1642, the Puritan-dominated Parliament overthrew the Stuart king Charles I and, in their zeal to stamp out all forms of secular entertainment, tore down the country's theaters and banned performances of plays. When the monarchy was restored in 1660, the new king, Charles II, reestablished theatrical activity and supported with great enthusiasm the appearance of women on the English stage for the first time in history. (One of them, Nell Gwyn, retired from the stage in 1669 to become his mistress and bore him two children.) The Restoration theater was not the wide-open, hurdy-gurdy affair the Elizabethan theater had been, however. Now it was tightly controlled; only two theaters were given royal licenses, or patents, to operate in London.

As the years passed, enforcement of the patents became lax. By 1733, there were at least four unlicensed and illegal theaters operating in London in addition to the two legal ones, the Covent Garden and the Drury Lane. Worse, from the point of view of the government—which controlled the content of plays by controlling the theaters where they were produced—these unlicensed theaters were making a good deal of money by making a good deal of noise for the royal family (now headed by George II and Queen Caroline) and the prime minister. That prime minister, Robert Walpole, was growing outraged at being mercilessly satirized in such works as John Gay's The Beggar's Opera (1728) and Henry Fielding's The Historical Register for the Year 1736 (1737). In response to Fielding's brutal satire, Walpole pushed through Parliament what became known as the Licensing Act of 1737. It had two important provisions: any stage work had to be approved by a censor before it could be performed, and the only place in London where plays could be legally performed was in the district of Westminster—meaning the Covent Garden and Drury Lane theaters, which were the only playhouses in the district, and the holders of the two royal patents. All other theaters would be shut down.

This did not stop resourceful theater managers, however. Since the law applied to plays that were produced for "gain, hire, or reward," operators of illegal theaters charged audiences a fee for a cup of tea or chocolate, or an exhibition of pictures displayed after the show, and presented their plays for free. Wringing through loopholes like these, the most inventive managers contrived to stay open for years. One such was Lewis Hallam, Sr., manager of the Wells Theatre. In 1752, the law caught up with him, however, and the Wells was closed. So Hallam and his family packed their bags and migrated to America. By 1763, the family, now called the American Company of Comedians, was performing up and down the eastern seaboard and, according to historian Kenneth Silverman, practically monopolizing the theater in the North American colonies.

Their success was not entirely a result of their abilities, which by most accounts were modest. What they did possess was a remarkable ability to persevere, and for actors in colonial America, this was more valuable than talent. The descendants of the English Puritans who had outlawed the theater in 1642 were now residing in the American colonies and were determined to stamp it out here, too. Theater was popular in the South and in New York, but it found little encouragement elsewhere. In 1682, Pennsylvania passed a law calling for the public condemnation, fine, and imprisonment of anyone presenting plays, bull-baiting, cock-fighting, or other morally suspect practices. By 1750, Boston and other New England cities had banned theaters, and in 1774 the Continental Congress took time out from the looming crisis with Great Britain to make the prohibition general. The Congress passed a law stating, in part:

We will, in our several stations, encourage frugality, economy, and industry, and promote agriculture, arts, and the manufactures of this country, especially that of wool; and will discourage and discourage every species of extravagance and dissipation, especially all horse-racing, and all kinds of gaming, cock-fighting, exhibition of shows, plays, and other expensive diversions and entertainments.

By now, the American Company had improved its standards and built handsome brick theaters in New York and Philadelphia, which it was suddenly unable to use. Faced with its newfound status, the American Company decamped to Kingston, Jamaica, where it produced Sheridan's The Duenna in 1779, The Rivals in 1780, and The School for Scandal in 1781. These were the first professional productions of Sheridan in the New World.

As a vocal supporter of the American cause, Sheridan might have been amused had he known that The School for Scandal had already been performed in New York by members of the redcoat army that occupied the city during the war. Clinton's Thespians, as they were known, produced Scandal in 1778, three years after its premiere at the Drury Lane in London. They produced it again in 1782, billing it—in a play Sheridan might have appreciated—as "never performed here." The British evacuated New York a year later, but the Sheridan tradition on the American mainland had just begun.

The American Company returned to North America in 1785, now under the direction of Lewis Hallam, Jr., and John Henry, who had studied with Sheridan's father, Thomas, who was not only an actor but also an acclaimed teacher of elocution. In December 1785, the American Company produced the first civilian, professional production of The School for Scandal in New York.

The troupe returned to Philadelphia during the Constitutional Convention in 1787, hoping that the large number of sophisticates in town would turn out to see them. Theater was still illegal in Philadelphia, so the company resorted to some of the same time-tested tactics that unlicensed theaters in London had used years earlier, announcing a "Concert" to be held at the "Opera House," which was actually the Southwark Theatre, which they had built.
SHERIDAN IN AMERICA

BY MICHAEL PALLER

Today, some tend to view Richard Brinsley Sheridan's two major comedies, The Rivals and The School for Scandal, as trivial affairs with the single purpose of providing audiences with a couple of hours of carefree amusement. In his own day, however, Sheridan was considered by many to be a dangerous revolutionary. His friend and admirer Lord Byron was the one called, "mad, bad, and dangerous to know," but to Sheridan's political opponents, the description fit Sheridan even better. In his 32 years as a member of Parliament, he championed, among other causes, the American and French Revolutions and Irish and Catholic emancipation. He was a democrat in an institution and country firmly run by aristocrats, and his background as the son of Protestant/Irish parents, one an actor and one a novelist, led him to view with a jaundiced eye the privileges and conventions of the elite. Indeed, on at least one occasion, his actions on behalf of the Catholic cause came perilously close to landing him in jail on charges of treason.

So it is fitting that the story of the performance of his works in America is accompanied at almost every turn by revolts against authority. It begins long before Sheridan's birth with the overthrow of a monarch and features the outrage of a prime minister, the resourcefulness of London theater managers, the survival instinct of a company of actors in colonial America, the condemnation of the Continental Congress, the appreciation of a future president, the artistic ambitions of a Vermont jurist, and the thirst for freedom of a black slave in Baltimore.

In 1642, the Puritan-dominated Parliament overthrew the Stuart king Charles I and, in their zeal to stamp out all forms of secular entertainment, tore down the country's theaters and banned performances of plays. When the monarchy was restored in 1660, the new king, Charles II, reestablished theatrical activity and supported with great enthusiasm the appearance of women on the English stage for the first time in history. (One of them, Nell Gwyn, retired from the stage in 1669 to become his mistress and bore him two children.) The Restoration theater was not the wide-open, hurly-burly affair the Elizabethan theater had been, however. Now it was tightly controlled: only two theaters were given royal licenses, or patents, to operate in London.

As the years passed, enforcement of the patents became lax. By 1733, there were at least four unlicensed and illegal theaters operating in London in addition to the two legal ones, the Covent Garden and the Drury Lane. Wolfe, from the point of view of the government—which controlled the content of plays by controlling the theaters where they were produced—these unlicensed theaters were making a good deal of money by making a good deal of noise for the royal family (now headed by George II and Queen Caroline) and the prime minister, that prime minister, Robert Walpole, was growing outraged at being mercilessly satirized in such works as John Gay's The Beggar's Opera (1728) and Henry Fielding's The Historical Register for the Year 1736 (1737). In response to Fielding's brutal satire, Walpole pushed through Parliament what became known as the Licensing Act of 1737. It had two important provisions: any stage work had to be approved by a censor before it could be performed, and the only place in London where plays could be legally performed was in the district of Westminster—meaning the Covent Garden and Drury Lane theaters, which were the only playhouses in the district, and the holders of the two royal patents. All other theaters would be shut down.

This did not stop resourceful theater managers, however. Since the law applied to plays that were produced for "gain, hire, or reward," operators of illegal theaters charged audiences a fee for a cup of tea or chocolate, or an admission to see pictures displayed before the show, and presented their plays for free. Working through loopholes like these, the most inventive managers contrived to stay open for years. One such was Lewis Hallam, Sr., manager of the Wells Theatre. In 1752, the law caught up with him, however, and the Wells was closed. So Hallam and his family packed their bags and migrated to America. By 1763, the family, now called the American Company of Comedians, was performing up and down the eastern seaboard and, according to historian Kenneth Silverman, practically monopolizing the theater in the North American colonies.

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many years earlier. "Between the parts of the Concert," the ads in the press announced, "will be introduced a comic LECTURE in five parts on the PERNICIous VICE OF SCANDAL... Written by R. B. Sheridan, esquire." The five-part "lecture" was, of course, the five-act School for Scandal.

Later that year, they repeated the production in New York for audiences that included, on more than one occasion, George Washington. Washington had long been a fan of the American Company, and had attended often when it played Williamsburg before the war. His frequent laughter during The School for Scandal in New York caused much distress to one of his companions, the more puritanically minded Senator William Maclay of Pennsylvania, who was outraged that the future president could so enjoy "such an indecent representation."

Royal Tyler, a Vermont lawyer, was also at one of those performances, and within weeks, he wrote a play called The Contrast. Its plot owed more than a little to The School for Scandal, and in Act III Tyler's chief comic character, the country bumpkin Jonathan, mistakenly wunders into a New York theater to see a play called The School for Scandalization—and asks for his money back. Over the years, Tyler would write a handful of other plays when not presiding, as chief justice, over the Vermont Supreme Court. In time, The Contrast would become known as the first play written by an American to be performed by a professional company in the United States.

The American Company also presented Rubber Coast or Harlequin Papers, an elaborate spectacle written by Sheridan's wife, Elizabeth, with some assistance from him. The company's 1786 production was, as the advertisement said, "for the entertainment of the Indian Chiefs of the Onedia nation, now in this city." The play's first half followed the story of Daniel Defoe's novel; the second told of the adventures of his black servant Friday and his love, Columbine, concluding with, as Sheridan's most recent biographer, Fintan O'Toole tells us, a "Grand Dance of Savages."

There is no record of the Onedia chiefs' reaction.

Sheridan's revolutionary sympathies continued to reverberate in America in the 19th century. Ira Aldridge, an African-American actor who spent most of his career in Europe playing Shakespeare to great acclaim, chose for his American debut in 1822 the part of Rolly the Innkeeper in Sheridan's Plaizers, the story of the tragic clash between the Incas and Spanish conquerors. Not surprisingly, in Sheridan's version the Incas are the heroes, the Spanish invaders the villains.

Fifteen years after Sheridan's death, another American was moved by Sheridan's cry for freedom and democracy. About 1830, Frederick Douglass was a young slave in Baltimore when he heard about a writer named Sheridan. With money he'd earned from shining shoes, Douglass acquired a book of Sheridan's parliamentary speeches; in his autobiography, Douglass recalled the effect the book had: I met with one of Sheridan's mighty speeches...on behalf of Catholic emancipation. These were choice documents to me. I read them over and over again with unabated interest. What I got from Sheridan was a bold denunciation of slavery and a powerful vindication of human rights.

Until later in the century would Sheridan's revolutionary politics gradually be separated from his writing for the theater.

So it's well to keep in mind while watching The Rivals that, for all its humor, it is a story about a revolution in thinking, about steering one's own course. Jack Absolute will go his own way in romance, following neither the conventional matchmaking ways of his father's and Mrs. Malaprop's generation, nor the faddish modes in the popular sentimental novels so thoroughly imbibed by Lydia, Julia, too, will do her best to free Faulkland from the outlandish course he slavishly believes lovers must run before they can prove themselves worthy of love. Mrs. Malaprop believes that, above all, a young woman "should be mistress of orthodoxy." She seems to mean "orthography," the study of correct spelling, but her mistake is telling. It is her misfortune, alas, to miss the joke— and the revolution that's happening right under her nose.
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The American Company also presented Robin Hood or Harduppie Friday, an elaborate spectacle written by Sheridan's wife, Elizabeth, with some assistance from him. The company's 1786 production was, as the advertisement said, "for the entertainment of the Indian Chiefs of the Ominea nation, now in this city."

The play's first half followed the story of Daniel Defoe's novel; the second told of the adventures of his black servant Friday and his love, Cumbeline, concluding with, as Sheridan's most recent biographer, Fintan O'Toole, tells us, a "Grand Dance of Savages."

There is no record of the Ominea chiefs' reaction.

Sheridan's revolutionary sympathies continued to reverberate in America in the 19th century. In 1834, Henry Wadsworth Longfellow, a poet, wrote a play called The Contrast, inspired by The School for Scandal. In 1876, a production of The School for Scandal was performed in New York City to great acclaim, with actor Edwin Booth playing the role of Henry Fawcett. The production was a success and helped to establish the American Theater as a major force in American culture.
THE ART OF ARTICULATION

O n the first day of rehearsal of The Rituals in February, director Lillian Grogg introduced the play by sharing her enthusiasm for what she calls "the lively entertainment and extremely articulate language" in Sheridan's 1775 text. To make sure this production of The Rituals strikes all the right vocal notes and accents in Sheridan's linguistically intricate dialogue, Grogg and the cast worked with longtime A.C.T. Speech and Dialect Coach Deborah Sussel to explore and refine the unique speech patterns of each character in the play—from Lydia Languish's romanticized verbal flourish to Mrs. Malaprop's infamous bungling. The head of Speech in the A.C.T. Master of Fine Arts Program, Sussel has worked on hundreds of A.C.T. productions since joining the A.C.T. acting company in 1967, helping actors and directors discover the most precise verbal chemical formulas.

"The world of The Rituals centers primarily on people's relationships to language," says Sussel. "A play's text doesn't always state just how a character should speak or in what accent. It's something you investigate, along with all the other circumstances of a character's life. In The Rituals, we found there are characters speaking four different dialects: Rural, Cockney, Standard British, and Irish."

The choice of Cockney for all of the servants was made to give a linguistic uniformity to these working-class characters," says Sussel. "On the other end of the class spectrum, Captain Absolute, Lydia, Faulkland, and Mrs. Malaprop are all of the same aristocratic social class, so they speak with the highest sort of accent in their world, commonly referred to as 'Standard British.' The one character who stands apart from the rest is Sir Lucius O'Trigger, whom Sheridan cast as an Irishman like himself. One challenge in such a linguistically complex production is making sure all of the accents are as precise as possible, without being so authentic that they're not understandable."

Discovering each telling detail is Sussel's stock in trade, and she is renowned in the theater and film industries for helping actors make the most of their vocal abilities. As with The Rituals, Sussel is often involved with an A.C.T. production from the first rehearsal to opening night. During this process, she works individually with actors, providing them with taped recordings of native dialect speakers, helping them identify sound changes, bring out figures of speech, and enunciate with enough clarity and volume that every word is understood by audience members in all seating levels at the Geary Theater.

The Geary is interesting because on the one hand it feels, maybe to the audience and certainly to the actors, very intimate, says Sussel. "On the other hand, it requires great clarity of utterance, strong articulation, and a lot of 'imaging' by which we mean making sure you're sharing your language with the upper reaches of the second balcony. This takes great skill and training, and it explains why actors who have been exclusively doing television or film work (media which allow an actor to relax his or her vocal musculature) have a tough time filling such a large space."

Although we live in a so-called "communication age," Sussel sees the irony in the fact that clear verbal expression is increasingly regarded as unfashionable in our informal, sound-bite culture. "I guess it's a statement about the time we live in, that it doesn't seem to matter so much anymore how well people speak because we live in such a visual environment. We have to remember that in the 18th-century world of The Rituals, there was no television, no radio, no audio, no one of the myriad sensory experiences and distractions we have. Instead, you had to rely on verbal banter and your own wit for entertainment and intrigue, so those verbal skills would be highly developed. Lillian Grogg is right, articulation is becoming more rare among us," she says—everywhere, that is, except on the Geary stage, as long as Sussel continues to have her say.

—Jessica Werner
THE ART OF ARTICULATION

On the first day of rehearsal of The Rivoli in February, director Lillian Gish introduced the play by sharing her enthusiasm for what she calls "the lively and entertaining and distinctly articulate" language in Sheridan's 1775 text. To make sure this production of The Rivoli strikes all the right verbal notes and accents in Sheridan's linguistically intricate dialogue, Gish and the cast worked with longtime A.C.T. Speech and Dialect Coach Deborah Sussel to explore and refine the unique speech patterns of each character in the play—from Lydia Languish's romanticized verbal flourishes to Mrs. Malaprop's infamous bungling. The head of Speech in the A.C.T. Master of Fine Arts Program, Sussel has worked on hundreds of A.C.T. productions since joining the A.C.T. acting company in 1967, helping actors and directors discover the most precise verbal speech.

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The choice of Cockney for all of the servants was made to give a linguistic uniformity to these working-class characters," says Sussel. "On the other end of the class spectrum, Captain Absolute, Lydia, Faulkland, and Mrs. Malaprop are all of the same aristocratic social class, so they speak with the highest sort of accent in their world, commonly referred to as 'Standard British.' The one character who stands apart from the rest is Sir Lucius O'Trigger, whom Sheridan casts as an Irishman like himself. One challenge in such a linguistically complex production is making sure all of the accents are as precise as possible, without being so authentic that they're not understandable."

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—Jessica Werner
RENÉ AUGESEN (Lydia Lang and), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in Titus Andronicus; she has appeared in recent seasons in Celebration and The Rova. She has been in A Chorus Line, Big Hair, Spirit, Batil, Child Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Geometer, The Vipsey Inheritance (also at Kansas City Repertory Theatre), and, most recently, Cat on a Hot Tin Roof. New York credits include Maiming in the Butler (Lincoln Center Theater), Mackeeth (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party... (with M. Murray Abrahms), A.C.T. M.F.A. Program productions as Les Miserables, The Crucible, The Caucasian Chalk Circle, and A Midsummer Night’s Dream. Last summer she was with the Guthrie Experience in Minneapolis where she led Bring Me to My Doorstep. She has also trained with Shakespeare in Company in Lenox, Massachusetts.

CHARLES DEAN (Sir Anthony North), has appeared at A.C.T. in The Constant Wife, The Board of Ann, The House of Mirth, The Invention of Love, Jaro and the Younger, 'Twas with My Aunt, and The Rose Tattoo. A 20-year company member and associate artist at Berkeley Repertory Theatre, he acted in more than 80 productions, including Macbeth and The Magic Fire (both by Ibsen Group), The Death of Crime, The Caucasian Chalk Circle, Terrostra, Swim-ever-Ples, The Illusion, The Night of the Iguana, Dancing at Lughnasa, and Soldiers. He also played General Wodehouse in the holiday hit Irving Berlin's White Christmas. The Musical. Other regional theater credits include leading and supporting roles at the Alley Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, The Old Globe, California Shakespeare Theater, San Jose Repertory Theatre, Marin Theatre Company, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

ANN FARRAR (Eudora) recently appeared as Beth in A.C.T.’s new adaptation of A Christmas Carol at the Geary Theater. She also was seen in A.C.T. M.F.A. Program productions as Jemima May Burton in On the Bun, or The Next Train Through and Present Mother in The Caucasian Chalk Circle, both at Zeun Theatre. She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Immortalizing Fire, a group of one-act plays. Company in New York, Farrar appeared in productions at Atlantic Theater Company, The Culture Project @ 46 Bleeker, and HERE. She received a B.A. in theater from Indiana University.

ANTHONY FUSCO* (Captain Jack Abbot) has appeared at A.C.T. in The Caucasian Chalk Circle, The Geometer, A Midsummer Night’s Dream, and The Vipsey Inheritance. He also appeared in The Three Sisters, Night and Day, The Laramie Project, and Drums in the Night. His Bay Area credits include leading roles in The Tempest, The Importance of Being Earnest, and The Mousetrap at Berkeley Repertory Theatre, and in The Caucasian Chalk Circle, A Midsummer Night’s Dream, and Harlequin’s Carnival. His recent Regional theatre credits include leads in The Importance of Being Earnest in San Francisco and in the National Tour of The Importance of Being Earnest, or How Lady Windermere Found Her Brother. In 2000, Fusco starred in the world premiere of John Murrell’s The End of the World, which played at the New York International Fringe Festival.

CLAIRE BROWNELL (Lucy), recently seen as Mary in the company’s production of A Christmas Carol, hailed from Pulson, Montana. Her acting career began in Helena, Montana, with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Masquers of Mispimprov improvisation troupe. A member of the A.C.T. Master of Fine Arts Program class of 2006, she has appeared in a number of M.F.A. Program productions, including Hair (Shelby), The Caucasian Chalk Circle (Grusha), and Richard III (Marguerite) at Geary Theater, The Crucible, The Woman at the Window, Octoeus, and A Midsummer Night’s Dream (Titania). Last summer she was with the Guthrie Experience in Minneapolis where she led Bring Me to My Doorstep. She has also trained with Shakespeare in Company in Lenox, Massachusetts.

JILL TANNER (Mrs. Malaprop) was last seen in San Francisco with the touring company of The Arsenic and Old Lace. Her career has included productions with Marin Theatre Company (The Chairs), A Midsummer Night’s Dream, and the Shakespeare Festival of Northwest Arkansas. She was also seen in the National Tour of The Importance of Being Earnest and in the Bay Area with Marin Shakespeare Festival and San Francisco Shakespeare Company. Ms. Tanner’s recent Regional theatre credits include leads in The Importance of Being Earnest, or How Lady Windermere Found Her Brother. In 2000, Fusco starred in the world premiere of John Murrell’s The End of the World, which played at the New York International Fringe Festival.

ANDY MURRAY* (Sir Lucius O’Trigg) has appeared in The Vipsey Inheritance, The Geometer, The Time of Your Life, and Edward II at A.C.T. Other regional theater credits include work at Berkeley Repertory Theatre, San Jose Repertory Theatre, Seattle Repertory Theatre, Kansas City Repertory Theatre, Baltimore’s Center Stage, California Shakespeare Theater, the Magic Theatre, Marin Theatre Company, Shakespeare Santa Cruz, and the San Francisco Shakespeare Festival. He is a graduate of the Juilliard School, where he studied with Peter Jacob, and he was a member of the Studio Company at the Folger Shakespeare Library. Murray has also appeared in the West End production of The Importance of Being Earnest, or How Lady Windermere Found Her Brother, directed by James

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RENÉ AUGENSON (Lydia Langsay), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope; she has appeared in recent seasons in Celebration and The Rover; The Birthday Party, Bitter Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Mother, The Real Thing, The Gamester, The Viseepcy Inheritance (also at Kansas City Repertory Theatre), and, most recently, Cai Guo-Qiung. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party... (with Murray Abraham, and Van Patten, Arc Light Theater), and Oedipus (Dracula). Regional theater credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Letter Box, and The Hollow Llamas, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Strokes, “Law and Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Maye; Augen is a graduate of the Yale School of Drama.

CLAIRE BROWNELL (Lacy), recently seen as Mary in this year’s production of A Christmas Carol, hails from Polson, Montana. Her acting career began in Helena, Montana, with the Montana Shakespeare Company (as Viola in Twelfth Night) and with the Maspallos of Mimbres improvisation troupe. A member of the A.C.T. Master of Fine Arts Program class of 2006, she has appeared in a number of M.F.A. Program productions, including Hair (Shelley), The Caucasian Chalk Circle (Grusha), and Richard III (Margaret) at Keen Theatre, The Crucible, The Spartan Woman, Gogol’s Typhoon, and A Midsummer Night’s Dream (Titania). Last summer she was with the Guthrie Experience in Marcela Luisa’s Bring Love to My Doorstep. She has also trained with Shakespeare and Company in Lenox, Massachusetts.

ANN FARRAR (Erendira) recently appeared as Beth in A.C.T.’s new adaptation of A Christmas Carol at the Geary Theater. She also was seen in A.C.T. M.F.A. Program productions as Jenny May Burnt in On the Bum at The Next Thing Through and Present Mother in The Caucasian Chalk Circle, both at Zeun Theater. She spent last summer at PCPA Theaterfest in Santa Maria, California, performing in Steven Dietz’s Immortal (Five Googles) and many others at California Shakespeare Theater; enchanted April, The Immigrant, and J.A. Fish in Her Ear at San Jose Repertory Theater, spinning into Butter at TheatreWorks, and at the Los Angeles Gay & Lesbian Theatre on the Square; Voices Off at Marin’s Memorial Theater; and The Real Thing and Lifes3 at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

ANTHONY FUSCO* (Captain Jack Absolute) has appeared in A.C.T. in The Constant Wife, The Board of Ann, The House of Mirth, The Invention of Love, and in a production of The Rover, and in Forever with My Aunt, and The Rose Tattoo. A 20-year company member and associate artist at Berkeley Repertory Theatre, he acted in more than 80 productions, including Mansfield and The Magic Fire (both by Lillian Gish), The Death of Crime, The Caucasian Chalk Circle, Toller, Spooner’s Play, The Illusion, The Night of the Iguana, Dancing at Lughnasadh, and the original production. He also played General Wuntry in the recent holiday hit Irving Berlin’s White Christmas; The Musical. Other regional theater credits include leading and supporting roles at the Alley Theatre, Milwaukee Repertory Theater, Seattle Repertory Theatre, the Dallas Theater Center, the Guthrie Theater, The Old Globe, California Shakespeare Theatre, San Jose Repertory Theatre, Marin Theatre Company, and Aurora Theatre Company. He has received numerous Bay Area Theatre Critics’ Circle and Drama-Logue awards.

STACY ROSS (Julia) has appeared at A.C.T. as Madame Préfète in The Gammer and Barbara Fawcett in The Constant Wife. Her recent work also includes productions with Marin Theatre Company (Killer Joe), San Jose Repertory Theatre (Major Barbara), Centerstage in Baltimore (Midsummer), Actors Theatre Company (Man of Destiny/Half a Quid), and TheatreWorks (Book of Days), and California Shakespeare Theatre (Arsenic and Old Lace, The Comedy of Errors, Kingston, Penn 1, and 2, and Hamlet).

JILL TANNER (Mrs. Malaprop) was last seen in San Francisco with the touring company of A.C.T. in The Birthday Party, and on tour with the touring company of The Rivals (starring Jaime Harris) at the Oregon Shakespeare Festival. In the mid 1970s she took over Ruth Kobut’s roles in A.C.T. productions of National Health and Hotel Paradise. Broadway credits include Enchanted April, Ross, My Fat Friend, and No Sex Please, We’re British. Off Broadway she appeared as the Courtesan in The Golden Bowl with Philadelphia Dance Company. She was a company member of the Berkeley Repertory Theatre and at the Alabama Shakespeare Festival, where she played such diverse roles as Paula in The Winter’s Tale and Mildred in the world premiere of Horon Foose’s Forever Early. She created the role of Mrs. Graves in the premiere of Matthew Barbour’s Enchanted April at Hartford Stage Company. Tanner has played leading roles in almost every regional theater in the United States. She recently finished a successful production of Rehearsal from Home, directed by James 

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Who’s Who

Warwick, at the Miniature Theatre of Chester in the Berkshires. In addition to acting, she has recorded many books for the American Foundation for the Blind and Recorded Books.

GREGORY WALLACE* (Folksland) an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Gem of the Ocean, The Gamin, a Doll’s House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Birds of Spirit, Celebration and The Room, "Master Harold... and his boys," The Misfits, Edward II, A Christmas Carol, Tartuffe, Insurrection: Hamilton, Washington, and Henry in America (Bay Area Theatre Critic’s Circle Award). Other theater credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), Do You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebel (Center Theatre Group), and The Royal Strategist (Berkeley Repertory Theatre). Screen credits include Peter Sellars’ The Cabinet of Dr. Raimies, The Beverly Hillbillies, Dark Gulliver, Crime Story, and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

MARK D. WATSON (Thomas) appeared as a Businessman and Giles the Fiddler in A.C.T.’s new adaptation of A Christmas Carol. He has also performed in A.C.T. Master of Fine Arts Program productions as Simon Chachura in The Caucasian Chalk Circle at Zuni Theater, Friar Laurence in Romeo and Juliet, Calimachus in The Mandingo, and Kron in Oedipus Tyrannus. Other credits include Anne Bogart’s production of War of the Worlds (26th Humana Festival) and Adam Rapp’s Nocturne. Watson has appeared at the Colorado and Texas Shakespeare festivals, the Vital Theatre Company, and the New York International Fringe Festival. He is an alumnus of The Actors Theatre of Louisville Acting Apprentice Company.

T. EDWARD WEBSTER* (Pug) recently appeared in Roberto Aguirre-Sacasa’s The Mystery Plays at the SF Playhouse.

He has been seen at A.C.T. in Tom Stoppard’s Night and Day, A Christmas Carol, Edward II, The Time of Your Life, and the world premier of Marc Blitzstein’s No for an Answer at Zeum Theater (dir. Carey Perloff). Bay Area theater credits also include Once Upon, Everywher, and Suddenly Last Summer at Berkeley Repertory Theatre; Two Gentlemen of Verona at San Jose Repertory Theatre; Cymbeline, The Skin of Our Teeth, Romeo and Juliet, Macbeth, Julius Caesar, Measure for Measure, Much Ado about Nothing, and Othello at California Shakespeare Theatre; and Blue/Orange, Lady Hero, and The Man of Destiny at Aurora Theatre Company. He is a graduate of the A.C.T. Master of Fine Arts Program.

JAMES CARPENTER* (Understudy) most recently appeared at A.C.T. as Doctor Baugh in Cat on a Hot Tin Roof. Other theater credits include A Doll’s House, Anthony Guss Raiz, The Tempest, Mary Stuart, Paul 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 Thack. 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."

WANDA MCDONNELL* (Understudy) has appeared at A.C.T. as Vanuy’s mother in Uncle Vanya and the Queen in Rousseau’s and Guinevere and A Dead End. She has performed frequently with Bay Area theaters and was seen most recently as Myrna in JIP in the Magic Theatre. She was Stage Manager and a Worlds of Wonder at Our Town at San Francisco Playhouse (Bay Area Theatre Critics’ Circle Award nomination for best actress), and Gabrielle in Fiesole of Kosovo at Marin Theatre Company. She has also appeared at San Jose Repertory Theatre (Monica in By the Bay of Cats), the Santa Cruz Shakespeare Festival (Mrs. McFarlane in Engaged, by W. S. Gilbert), and the B Street Theatre in Sacramento (Mag in The Beauty Queen of Leenane), California Shakespeare Theater, and the Oregon Shakespeare Festival. Mcdonnell is also a well-known radio book reader with more than 600 titles to her credit and is the recipient of 13 Earphone Awards for her narration.

NICHOLAS PELCZAR* (Unsureby) most recently appeared in Wool for Wool for Wool’s production of Daniel Handler’s A 4-Dagrams at the Project Artdaus Theater. Other Bay Area credits include: Maria (Bruno Pigasino) and Duhin Carol (Mark) for Aurora Theatre Company, as well as The Life and Adventures of Nicholas Nickleby (Lerville/Frank), Orphila (Casino), All Is Well That Ends Well (Pernel), and The Importance of Being Earnest (Emsumel),

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LILLIAN GROAG (Director) works in the theater as an actress, writer, and director. Her acting credits include work on and off Broadway and at regional theaters across the country. She has directed for the Oregon Shakespeare Festival, The Old Globe, Actors Theatre of Louisville, the Mark Taper Forum’s Taper Too, New York City Opera (NYCO), Chicago Opera Theatre, the People’s Light and Theatre Company, California Shakespeare Theater, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, Kansas City Repertory Theatre, Seattle Repertory Theatre, and the Green Room Playhouse Opera, The Fairchild School of Music, and D’Angleterre Opera. Boston Lyric Opera, the Sundance Institute Playwrights Lab, Virginia Opera, Opera San Jose, and the Company of Angels. Her plays The Ladies of the Camellias, The White Rose (AT&T Onstage Award for New American Plays), The Magic Fire (The Kennedy Center Fund for New American Plays), Memoires, and Deltron have been produced variously by The Old Globe, the Oregon Shakespeare Festival, The Kennedy Center, the Guthrie Theatre, Berkeley Rep, Yale Repertory Theatre, the Alabama Shakespeare Festival, Northlight Theatre, The WPAA Theatre, Seattle Rep, the Asolo Theatre Company, The Wilma Theatre, People’s Light, the Junger Theatre Bonn, the Landesbühne Sachsen-Anhalt in Eisleben, the Schauspielhaus in Wuppertal, the Hessischen Landestheater in Marburg, and in Tokyo and Mexico City. She has

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WANDA MCCADDON* (Undersudy) most recently appeared at A.C.T. as Vanya’s mother in Uncle Vanya, and the Queen in Rosencrantz and Guildenstern Are Dead. She has performed frequently with Bay Area theaters and was seen most recently as Myrna in 1949 at the Magic Theatre as Stage Manager in Our Town at San Francisco Playhouse (Bay Area Theatre Critics’ Circle Award nomination for best actress), and Gabrielle in Victims of Katsr in Marin Theatre Company. She has also appeared at San Jose Repertory Theatre (Monica in By the Bay of Cats), the Santa Cruz Shakespeare Festival (Mrs. McFarlane in Engaged, by W. S. Gilbert), and the B Street Theatre in Sacramento (Mag in Beauty Queen of the, California Shakespeare Theatre, and the Oregon Shakespeare Festival. McCaddon is also a well-known audio book reader with more than 600 titles to her credit and is the recipient of 13 Earphones Awards for her narrations.

JAMES CARPENTER* (Undersudy) 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, Tennessee Rain, The Tempest, Mary Stuart, Paul Moon, and The Royal Family. Bay Area credits also include work at San Jose Repertory Theatre, Aurora Theater Company, TheaterWorks, Marin Theatre Company, Shakespeare Santa Cruz, and Trick Design. 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 Theatre, where he appeared recently as Ralph Nicklesky in The Life and Adventures of Nicholas Nickleby. Out-of-town credits include productions at Arizona Theatre Company, Dallas Theater Center, and the Huntington New Theatre Company. Film and television credits include The Rainmaker, Metro, Singing, The Sunflower Boy, and appearances on "Nash Bridges."

NICHOLAS PELCZAR* (Undersudy) most recently appeared in Wood for Wood for Wood’s production of Handley’s 4 Adverbs at the Project Artaud Theater. Other Bay Area credits include Marius (Bruno Pugliese) and Dublin Carol (Mark) for Aurora Theatre Company, as well as The Life and Adventures of Nicholas Nickleby (Lencille/ Frank), Orbelo (Cawino), Alii Well That Ends Well (Pompeo), and The Importance of Being Earnest (Ensemble), all for California Shakespeare Theatre. Pelczar trained at the Royal Academy of Dramatic Art in London and at Michael Howard Studio in New York and is a graduate of the University of Virginia.

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CHRISTMAS CREDIT INCLUDES:
The Rainmaker, Metro, Singing, The Sunflower Boy, and appearances on "Nash Bridges."

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written translations and adaptations of Lorca, Feydeau, Musset, Marivous, and Molnar, produced at the Guthrie, the Taper Too, and Missouri Rep. She is an associate artist of The Old Globe, The Ladies of the Camellias, Blood Wedding, The White Rose, and The Magic Fire have been published by Dramatists Play Service. Upcoming projects: The Pirates of Penzance and Orpheus at Euristides at Glenn Burgan, Diab & Ancus and The Padlock at Chicago Opera Theatre, Pirates at NYCC, Agrippina and Il Trovatore at Virginia Opera, and The Imaginary Invalid at People's Light.

DONALD EASTMAN (Scenic Designer) designed Hilda and The Conditions at A.C.T. He has designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound's Elektra. Previous productions include On the Open Road, by Steven Tesich, Les Trois Blames, by Charles Smith, The Giovanna, by Dael Orlandersmith, Such Small Hands, by Tina Howe, Constant Star, by Tazewell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a grantee of the NEA/National Opera Institute. Upcoming productions include The Turn of the Screw for Seattle Opera, On the Verge at Arena Stage, The Marriage of Figaro at Wolf Trap, and Death in Venice for New York City Opera.

BEAVER BAUER (Costume Designer) designed the costumes for A.C.T.'s new adaptation of A Christmas Carol, as well as for A.C.T.'s productions of The Goat or, Who is Sylvia?, The Groomer, A Murder, Waiting for Godot, Blest Be The Shade, of Avon, The Messiah, Edward II, Tarshish, Incurvature: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Amoresals, A List of the Mired, and The Floating Light Bulb. She is the resident costume designer at Teatro En La Luna and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Women, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in costume and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's Paul Missa and Largely New York (Tony Award nomination) and off-Broadway productions of Trust For Nothing, A File in Her Ear, Soapy, and Pilotsland. Regional theater credits include A Christmas Carol, The Groomer, The Real Things, Loveless, James, the Constant Wife, Carey Perloff's The Caudia of Rhodes, and The Difficulty of Crossing a Field at A.C.T.: The Sisters Rosensaat at Seattle Repertory Theatre, A Christmas Carol at Milwaukee Repertory Theatre; and last season's Breviary at Arena Stage, where she is a resident artist. Opera credits include Il Fuggiasco Reims for Portland Opera, Don Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAIME RODRIGUEZ (Sound Designer) has carved out sound and music for California Shakespeare Theater, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent credits include A.C.T.'s new adaptation of A Christmas Carol, The Life and Adventures of Nicholas Nickleby and The Tempest at California Shakespeare Theater, and the world premieres of The People's Temple and A Fête de la Nature at Berkeley Repertory Theatre. Other credits include music and design for CalShakes' 2004 production of A Comedy of Errors and Henry IV; design for Marin Theatre Company's world premiere of Wrench in the Works; and design for Joe Cha's Havana for Berkeley Rep; and sound for the Shotgun Players and Studio Theatre (D.C.) productions of The Death of Meyerhold. Rodríguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for The Death of Meyerhold and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg in 2008 before becoming Associate Director of the theater in August 2005. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams' Small Craft Warnings at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsway, and Minn jaar magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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, jetsixty, and Picauds as the Latin 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, the stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creatives and on Apples! 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.

JOSEPH SMLER (Stage Manager) returns to the Bay Area, where he formerly served as resident stage manager at Berkeley Repertory Theatre (favorite productions include Heather MacDonald’s Ari As Most Holy Picture and Mary Zimmerman’s Journey to the West). He recently completed the production manager for Aurora Theatre Company and production stage manager for the California Shakespeare Festival. For the last eight years, Smler worked at Seattle Repertory Theatre, where he has been the production stage manager, staff producer, and, most recently, associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of Anna Deavere Smith’s Twilight: Los Angeles, 1992 and for the Institute on the Arts and Civic Dialogue at Harvard University. This is his first production with A.C.T.

HEATH BELDEN (Assistant Stage Manager) recently worked on A.C.T.’s production of Sexual Persuasion in Chicago. Belden has stage-managed A Streetcar Named Desire for Pacific Alliance Stage Company, Once Upon a Mattress, starring Lea DeLaria, for 42nd Street Moon, five operas with Donald Pippin’s Pocket Opera, and two seasons with Marin Shakespeare Company. Belden has worked on such new plays as Sarah Rahl’s Everydays, Ken Weitzman’s Spin Move, and Charles L. Moore’s Winterwind. He has also been the stage manager for noted directors including Les Waters, Barbara Damashek, Daniel Fish, Tina Landau, and Marco Barilli. Belden received a master of fine arts degree from UC San Diego and has stage-managed several shows for the A.C.T. M.F.A. Program.
who's who

written translations and adaptations of Lorca, Feydeau, Musset, Murivius, and Molnar, produced at the Guthrie, the Taper Too, and Minnesota Rep. She is an associate artist of The Old Globe. The Ladies of the Camellias, Blood Wedding, The White Rose, and The Magic Fire have been published by Dramatists Play Service. Upcoming projects: The Pirates of Penzance and Orpheus at Euridice at Glimmerglass, Diab and Aracne and The Padlock at Chicago Opera Theatre, Pirates at NYCO, Agrigento and Il Trovatore at Virginia Opera, and The Imaginary Invalid at People's Light.

Donald Eastman

(Scenic Designer) designed Hilda and The Conditions at A.C.T. He has designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound's Elektra. Premiere productions include On the Open Road, by Steven Tesich, La Traviata, by Charles Smith, The Ginnacle, by Dael Orlandersveld, Such Small Hands, by Tina Howe, Constant Star, by Tazewell Thompson, and the plays of Marie Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a grantee of the NEA/ National Opera Institute. Upcoming productions include The Turn of the Screw for Seattle Opera, On the Verge at Arena Stage, The Marriage of Figaro at Wolf Trap, and Death in Venice for New York City Opera.

BEAVER BAUER

costume designer

costume designer for A.C.T.'s new adaptation of A Christmas Carol, as well as for A.C.T. productions of The Goat or, Who is Sylvia?, The Gamester, A Mother, Waiting for Godot, Blithe Spirit, The Beard of Aeneas, The Misdegueux, Edward II, Tariff, Insurrections: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twilight Night, A Funny Thing Happened on the Way to the Forum, Pheasants, A Life of the Mind, and The Floating Light Bulb. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for four years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, the Lamplighters, San Jose Repertory Theatre, the Magic Theatre, the Piccolo Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics' Circle Awards.

Nancy Schertler

(light designer) has designed the Broadway productions of Bill Irwin's Paul Moma and Large/ly New York (Tony Award nomination) and off-Broadway productions of Trust in Nothing, A Flea in Her Ear, Scapin, and Picnic at Hanging Rock. Regional theater credits include A Christmas Carol, The Gamester, The Real Things, Louis James, The Constant Wife, Carey Perloff's The Caucausus of Rhodos, and The Difficulty of Crossing a Field at A.C.T.: The Sisters Matthiessen at Seattle Repertory Theatre, A Christmas Carol at Milwaukee Repertory Theatre; and last season's Bowery Yesterday at Arena Stage, where she is an artist in residence. Opera credits include I Figli di Ifigenia for Portland Opera, Dom Giovanni and The Barber of Seville for Boston Lyric Opera, Il Trovatore for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

Jake Rodriguez

(sound designer) has carved out sound and music for California Shakespeare Theatre, Berkeley Repertory Theatre, A.C.T., Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent credits include A.C.T.'s new adaptation of A Christmas Carol, The Life and Adventures of Nicholas Nickleby and The Tempest at California Shakespeare Theatre, and the world premieres of The Poorly Tempted and Fête de la Neit at Berkeley Repertory Theatre. Other credits include music and design for CalShakes' 2004 productions of A Comedy of Errors and Henry IV, design for Marin Theatre Company's Little Fugue, and sound for Henrik Ibsen's Ghosts for Berkeley Rep; and sound for the Shotgun Players and Studio Theatre (D.C.) productions of The Death of Meyerhold. Rodriguez won the 2003 Bay Area Theatre Critics Circle award in sound design for The Death of Meyerhold and a 2004 Princess Grace Award.

Michael Paller

(dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as a play reader and script consultant for Manhattan Theatre Club and has since been a dramaturg or literary manager at Phoenix Theatre Ensemble (Cleveland), George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He has dramaturged the Russian premiere of Tennessee Williams' Small Craft Warning at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, andMirabell magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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, It's a Bird, It's a Plane, It's Superman, legislative. As well as the first workshop of The Crown of Monte Cristo and the CD-ROM game Obsidium. Before joining A.C.T. as casting director, she staged-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creatures and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

Joseph Smelser

(stage manager) returns to the Bay Area, where he formerly served as resident stage manager at Berkeley Repertory Theatre. Favorite productions include Heather MacDonald's An Almost Holy Picture and Mary Zimmerman's Journey to the West, production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For the last eight years, Smelser worked at Seattle Repertory Theatre, where he has been the production stage manager, staff producer, and, most recently, associate artistic director for Sharon Ott. He was also the stage manager for the regional theater tour of Anna Deavere Smith's Twilight Los Angeles, 1992 and for the Institute on the Arts and Civic Dialogue at Harvard University. This is his first production with A.C.T.

Heath Belden

(assistant stage manager) recently worked on A.C.T.'s production of Sexual Perversity in Chicago. Belden has stage-managed A Streetcar Named Desire for Pacific Alliance Stage Company, Once Upon a Mattress, starring Lea DeLaria, for 42nd Street Moon, five operas with Donald Pippin's Pocket Opera, and two seasons with Marin Shakespeare Company. Belden has worked on such new plays as Sarah Ruhl's Eurydice, Ken Weitzman's Spin Moves, and Charles L. Mee's Wintertime. He has also been the stage manager for noted directors including Les Waters, Barbara Damashek, Daniel Fish, Tina Landau, and Marco Barricelli. Belden received a master of fine arts degree from UC San Diego and has stage-managed several shows for the A.C.T. M.F.A. Program.
GALLERY AT THE GEARY
HANS MAULI: URBAN SCENES IN BLACK AND WHITE

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 don’t need look any 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.

Black-and-white photographs spanning three decades of work by renowned Swiss photographer Hans Mauli are on view at the Geary, February 10-April 23. A Bay Area resident, Mauli studied art at the Kunstgewerbeschule in Zürich and worked as a graphic designer in Amsterdam, London, Paris, and New York. In the late 1960s he worked for the celebrated Herb Lubalin in New York and for the advertising agency Young & Rubicam in Paris. Though graphic design was his profession, he has had an enduring interest in photography ever since taking his earliest photos in the public spaces of Swiss cities and towns. He continued to take pictures, although without access to a darkroom, didn’t make prints of his pictures until many years later.

In 1971, Mauli made a professional switch and established himself in Paris as a successful advertising photographer. After 20 years working in that capacity, he moved to the United States, settling in the Bay Area in 1992, and focused his attention on fine art photography. He rediscovered his old negatives and contact sheets and made the first prints of his early work in the 1990s. Mauli’s fine art prints were exhibited by the Mill Valley Art Commission in 1995 and 1996. He participated in the Hotel Triton Contemporary Art Fair in San Francisco in 1996 and had a one-man show at the Coramde General of Switzerland in San Francisco in 2005. One of his prints, Windsurf Dressing (Copenhagen, 1960) was acquired by the San Francisco Museum of Modern Art in 1997.

Each gallery at the Geary artwork purchase benefits A.C.T. For more information about Hans Mauli, please visit www.galleryatthegeary.com or contact Kevin Simmons at 415.474.1066 / ksimmons@actorgroup.com.

See and Be Seen

\[Image\]
A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is marking 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 Groucho Marx’s The Hairy Ape, Perloff’s The Visit, and the American premiere of Peter Weiss’s Marat/Sade.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Eaton’s Pride, The American, and the American premiere of David Mamet’s Glengarry Glen Ross. She has served as the director of the New York Shakespeare Festival/Promenade and has directed works by Shakespeare, Molière, Bertolt Brecht, and Sarah Ruhl.

Perloff has also served as the artistic director of A.C.T.’s annual Off-Broadway Festival, A.C.T.’s annual Festival of New Works, and A.C.T.’s annual Valley Festival. She has directed works by David Mamet, David Hare, and David Henry Hwang.

Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She is the daughter of the United States’ first woman theater director.

HEATHER KITCHEN (Executive Director), since joining A.C.T. in 1994, has strengthened the organization’s infrastructure and oversaw 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 13-year career in stage management, teaching, and community arts administration. She is also a member of the OAVC.

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In 1971, Mauli made a professional switch and established himself in Paris as a successful advertising photographer. After 20 years working in that capacity, he moved to the United States, settling in the Bay Area in 1992, and focused his attention on fine art photography. He rediscovered his old negatives and contact sheets and made the first prints of his early work in the 1990s. Mauli’s fine art prints were exhibited by the Mill Valley Art Commission in 1995 and 1996. He participated in the Hotel Triton Contemporary Art Fair in San Francisco in 1996 and had a one-man show at the Conran General of Switzerland in San Francisco in 2005. One of his prints, Windsurf-Dressing (Copenhagen, 1963) was acquired by the San Francisco Museum of Modern Art in 1997.

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Bank of America is proud to support American Conservatory Theater. We understand the importance of investing in the San Francisco community. Together with our associates, we are committed to strengthening the fabric of the communities and neighborhoods where we work and live.

The bank is consistently ranked as one of the top corporate philanthropists by the San Francisco Business Times and has provided grants to San Francisco Bay Area nonprofits and other organizations focused on affordable housing, education, and workforce development/job training programs. Bank of America helps the community grow by spending with local vendors.

Our associates and their families have contributed thousands of volunteer hours in Bay Area neighborhoods and participating in volunteer fundraising projects, including the AIDS Walk, American Heart Association Heart Walk, Junior Achievement, March of Dimes WalkAmerica, and Hands on Bay Area Day.

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A.C.T. CONTRIBUTORS

American Conservatory Theater is deeply grateful for the generous annual support of the individuals, corporations, foundations, and government agencies whose contributions make great theater possible (gifts received between January 1, 2005, and January 31, 2006).

producers

Peter Hylton, Co-chair
Douglas MacMurtrie, Co-chair

executive producer

Richard Underwood

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($50,000 - $99,999)

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Mr. and Mrs. John D. Berliner
Mr. and Mrs. Hugh F. Blackmore
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Co-chair

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Mary L. and John M. Baer
Mr. and Mrs. John D. Berliner
Mr. and Mrs. Hugh F. Blackmore
Mr. and Mrs. Paul H. Bloom

A.C.T. PROLOGUE
a conversation with director Lillian Group
Tuesday, March 28, 5:30-6 p.m.
Geary Theater

OUT WITH A.C.T.
a gathering of gay and lesbian theatermakers, immediately following The Geary Theater
Tuesday, April 4 (after the 7 p.m. performance)
Wednesday, April 5 (after the 7 p.m. performance)
For more information, call 415,749,2471 or visit www.aact-sf.org

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ANNOUNCEMENT
free postperformance discussions with actors and members of the production teams, directly following The Geary Theater
Tuesday, April 4 (after the 7 p.m. performance)
Wednesday, April 5 (after the 7 p.m. performance)

presented by American Conservatory Theater

24 American Conservatory Theater
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awaits YOU FOR THESE FREE EVENTS AT THE GEARY THEATER

AUDIENCE EXCHANGES

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For more information, call 415,749,2471 or visit www.aact-sf.org
The Class of 2006 presents "MORE FACES '06: SHOWCASE CELEBRATION"

Directed by Domenic Lorano
Zoom Theater

You may have seen members of this year's graduating class perform on the Geary Theater stage in A.C.T.'s new production of the holiday classic, A Christmas Carol, or on the Zooms stage in last fall's production of Beckett's The Caucasian Chalk Circle—and at performance is the experience to see them perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate's individual talents. Following this sole public San Francisco performance, the students will head to Los Angeles and New York to present their shows to theater and film directors, agents, and casting directors. Please come help us launch the careers of these talented young artists.

April 29 @ 8 p.m. • Tickets: $15 • Group Sales: $10

STUDIO A.C.T. - 3 week - supervised by professional-level teachers for adults

- 8-Week Summer Session: June 19 – August 11, 2006
- 2-Week Classical Intensive Session: August 14–25, 2006

For information, call 415.393.4232.

YOUNG CONSERVATORY - theater training for young people 8-19

Five Summer Sessions - June 19–July 14, 2006

For information, call 415.393.4244.

A.C.T. MASTER OF FINE ARTS PROGRAM

The Class of 2007 presents

MAD DOO ABOUT NOTHING

by William Shakespeare
Directed by Giles Havergal
Zoom Theater

One of Shakespeare’s most delightful, sophisticated, and deeply felt comedies, Much Ado features a spudding battle of wits between dueling loves Beatrice and Benedick, a love affair between heroic old Claudius and Hero that runs anything but smooth, and the bumbling efforts of the nitwit watchmen who, led—nearly by the make-up-sporting Constable Dogberry, accidentally saw the day.

Join the second-year M.F.A. Program students in a workshop staging directed by A.C.T. favorite Giles Havergal (director of acclaimed aclamations of Travels with My Aunt and La Esquinita, among others).

April 27, 28 & 29 @ 8 p.m. ▪ Tickets: $10

The Class of 2006 presents

NASTY FACES ‘06: SHOWCASE CELEBRATION

Directed by Domenique Lonaro
Zoom Theater

You may have seen members of this year’s graduating class perform on the Geary Theater stage in A.C.T.’s new production of the holiday classic, I’ll Be Home for Christmas, or on the Zoom stage in last fall’s production of Bech’s The Christmas Carol—which and at today’s performance, our guests in the audience will see them come together one last time in a diverse program of drama, comedy, and music, each chosen to help each graduate’s individual talents. Following this solo performance, at San Francisco performance, the students will be on the Zoom stage in October, and they will be available for film and theater directors, agents, and casting directors. Please come help us launch the careers of these talented young artists.

April 29 @ 8 p.m. ▪ Tickets: $10

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beginning—through professional-level training for adults

8-Week Summer Session: June 19–August 11, 2006
2-Week Classical Intensive Session: August 14–25, 2006

To register, call 415.439.2332.

YOUNG CONSERVATORY
drama training for young people 8-19

Five Summer Sessions
June 19–July 28; July 29–August 11; August 14–24
For information, call 415.439.2444.

A.C.T. STAFF

Carey Perloff  Artistic Director
Heather Kristin  Kitchen Director
Melissa Smith  Conservatory Director
James Haie  Producing Director
Jeffrey P. Mallozzi  General Manager

ARTISTIC
Josefa-Joy Hallinan, Associate Artistic Director
Marty Lloyd-Knows, General Director
Micha Titus, Managing Director
Greg Hatkowski, Associate Director

Associate Artists
Kris How, Richard Togni, Karolyn Wiha

Directors
Wendy Carroll
Eileen Gruberg
Gregory Waller

Producers
Carey Perloff
Lisa Reigel
Robert S. Slaton
Ava D. Margolin

Choreographers
Val Caniparo
Lani Petersen

Composers
Ryan Gaglione

Set Design
Michele Shimp

Lighting Design
Gregory Waller

Sound Design
Gregory Waller

PRODUCTION
Jill Black, Production Manager
Jill Black, Associate Production Manager
Miyako Mimura, Production Manager
Michele Shimp, Production Administrator

Designers
Timothy Gardner, Scenic Designer
Kenneth Goff, Lighting Designer
Belinda Haas, Costume Designer
Karen MacKenzie, Costume Designer
Debra Ziesing, Costume Designer

Costume Rentals
Cohen Fine, Costume Rental

Lighting Designers
Jen Stover

Stage Management
Karen Klland, Stage Manager
Jen Sherwood, Press Manager
Kelly Block, Company Manager

Stage Managers
Jen Sherwood, Press Manager
Stefan Siembieda, Resident Stage Manager

Electricians
Jen Sherwood, Press Manager

Publicity
Stefan Siembieda, Resident Stage Manager

Bookkeeping
Stefan Siembieda, Resident Stage Manager

The outstanding staff of the Geary Theater:

For Your Information

ADDITIONAL OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.855.3200. On the Web: www.aact.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. Our box office hours are 10 a.m. – 8 p.m. Tuesday through Sunday, 10 a.m. – 6 p.m. Saturday and Sunday. During nonperformance weeks, business hours are 11 a.m. – 6 p.m. Call 415.749.2237 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our Web site at www.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance night privileges at reduced, subscriber-ticket prices. Subscriptions available by calling 415.749.2237. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

PERCENTAGE:
Half-price tickets are available on the day of performance at TIX on Union Square. Half-price student and senior tickets are available at the box office two hours before curtain. Matinee senior tickets are available at half-price the day of 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 10 or more, call Edward Bushford at 415.439.2473.

AT THE THEATER
The Geary Theater is located at 415 Geary Street. The auditorium opens at 6:30 p.m. 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 Warhol on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater Box Office.

Refrigerations
Full bar service, sodas, and savory items are available one hour before the performance in Find's Columbo Room on the lower level and in the Sky Bar on the third level. There is also a mini-bar in the main lobby. You can avoid the long line at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beverages
If you carry a pager, beverage, cellular phone, or watch with alarm, please make sure that it is set to "vibrate" position while you are in the theater. Text messaging during the performance is very disruptive and is not allowed.

Performers
The chemicals found in perfumes, colognes, and after-scent 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 415.439.2394 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first interval only if an interval is appropriate at a performance.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances.

Please turn off your hearing aid at the entrance as it will affect the sound system and make a disruptive noise.

GEARY THEATER EXITS

The director is a member of the Society of Stage Directors and Choreographers, an independent national labor union.

The scenic, costume, lighting, and sound designers in LOSF theaters are represented by United Scenic, Artists, Local Composers, and Actors of the IATSE.

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

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This is not a commitment to lend. Loans subject to credit approval. Trusts and wills have estate planning and tax consequences. Consult your attorney or tax advisor.

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