

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

by
DAVID HARROWER

Directed by
LORETTA GRECO

BLACKBIRD



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ABOUT A.C.T.



A.C.T. AUDIENCE PHOTO BY KEVIN BERNE

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

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past 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 250,000 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 (now the American Conservatory 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 Elizabeth Banks 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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Theater was founded in
1965 by William Ball.

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A.C.T. Website
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FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

Every once in a while that rare thing happens in encountering a brand-new play: you carefully begin reading the first few lines, and then suddenly find yourself on the last page, breathless and overwhelmed, having been completely swept away

by the power of the writing. Such was the case when I first read *Blackbird*. I knew David Harrower's work from an earlier play of his, *Knives in Hens*, and from the enthused reports of fellow Glaswegian Giles Havergal, but nothing prepared me for the eloquence and startling reversals I discovered as I began reading this script. The writing has the mysterious silences of Pinter, the sexual menace of Mamet, and the lyrical ache of Beckett, yet Harrower's world is also completely sui generis. In the wake of our landmark world premiere production of Philip Kan Gotanda's *After the War*, it is a great honor and pleasure to introduce you to another major new work. We have assembled a remarkable team of artists as our collaborators on this West Coast premiere of *Blackbird*: director Loretta Greco, whom we welcome back to A.C.T. after her stunning work on *Lackawanna Blues* several seasons back; Steven Culp, who blessed us with his talent for nearly a year as Joe Pitt in our legendary production of *Angels in America*; Jessi Campbell, who is making her A.C.T. debut; and the visionary design team of Robert Brill, Russell Champa, Jake Rodriguez, and David Draper. We hope you will have an unforgettable experience as you encounter this major new writing talent.

And of course we hope very much that you have received the announcement of our spectacular 2007–08 season! I personally am thrilled about this upcoming season, because I finally have a chance to direct two of my absolutely favorite plays in the canon: Gogol's *The Government Inspector* and Ford's *'Tis Pity She's a Whore*. With each passing year at A.C.T., I try to commit more and more deeply to those projects that are uniquely true to the "A.C.T.

experience": multidisciplinary work with vigorous language, superb acting, and world-class production values, work from many cultures that challenges our assumptions, opens our minds, and asserts the mad power of live theater in an age of passive viewing and media saturation. I recently returned from a week of intensive theater-going at the Golden Mask Festival in Moscow, and what impressed me most was how much theater *matters* to the Russians: audiences of every age and type flocked to each performance I saw, as if hungry for the experience of being with fellow Muscovites in a public space, experiencing something magical on the stage.

So my hope is that A.C.T. will continue to produce theater that matters to you; that the experience of being in the community that is embraced by this magical space will keep a dialogue going in your lives that is rich and meaningful. We begin next fall as the first stop on the national tour of John Doyle's hugely imaginative re-invention of Sondheim's masterpiece *SWEENEY TODD*, a production that will make you hear this great score in an entirely new way. We journey with A.C.T.'s extraordinary core acting company member René Augesen to a place where despair slowly transforms into hope in Richard Nash's iconic American tale *THE RAINMAKER*. We get knocked sideways by the verbal pyrotechnics of David Mamet and his skewering of macho deal-making in his hip and hilarious *SPEED-THE-PLOW*, and find our own perceptions about race and personal identity turned inside out by Athol Fugard's searing sibling-rivalry play *BLOOD KNOT*, featuring core company members Jack Willis and Steven Anthony Jones. Then comes a spring of hugely ambitious and pungent plays: *THE GOVERNMENT INSPECTOR*, Gogol's wicked satire about small-town government bureaucracy and the womanizing mayor who tries to stay ahead of the fray; Sam Shepard's prescient Western saga *CURSE OF THE STARVING CLASS*, in which one crazy family (complete with a live baby lamb) tries to stake a claim on the American dream; and finally, Ford's magnificent story of a great love gone wrong in *'TIS PITY SHE'S A WHORE*, featuring some of the most glorious language of Jacobean drama in a tale of religious hypocrisy, sexual transgression, and political vendetta.

Our work at A.C.T. is enriched by the many extraordinary artists who work with us, including our core company of actors, which has been expanded next season to include our newest

“FROM THE ARTISTIC DIRECTOR”

CONTINUED

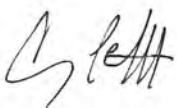
Young Company member, Jud Williford (who received his M.F.A. from A.C.T. in 2001 and has already graced our stage with memorable performances in *A Christmas Carol*, *The Rivals*, *The Time of Your Life*, and *Happy End*), in addition to the invaluable Anthony Fusco (whose many vivid roles at A.C.T. include Tesman in *Hedda Gabler*, Tusenbach in *The Three Sisters*, Organte in *The Misanthrope*, the outrageously comic Marquis de Fauxpas in *The Gamester*, and delicious turns in Stoppard and Pinter), and the inestimable Jack Willis, whose Big Daddy, Judge Brack, Sammy Wurlitzer, and Ben Hubbard are just the beginning of the cast of characters he is ready to share with A.C.T. The experience of watching transformative actors travel through a season in highly diverse repertoire is something A.C.T. embraces very strongly and we hope it is one of the things that keeps you connected to us over the years.

We are delighted that many of you have found your way over to A.C.T.'s “other space,” Zeum Theater at Yerba Buena Gardens, to see some of the exciting work our Young Conservatory and Master of Fine Arts Program students have been producing there recently, as well as to explore our new works-in-progress. Next season at Zeum we invite you to join us for the world premiere of José Rivera's exotic *Brainpeople*, as well as the next showing of our innovative new movement-theater piece, *The Tosca Project*, featuring a remarkable collaboration between SF Ballet dancers and major actors in a piece exploring San Francisco's legendary Tosca Café.

There is always something new happening at A.C.T., and we hope in the months to come you will deepen your involvement with us and find out how very much lies behind the gorgeous Art Deco façade of the American Conservatory Theater.

Welcome to *Blackbird*, and thank you for your support.

Yours,



Carey Perloff
Artistic Director

A.C.T.
is thrilled to present

Koret Visiting Artist Series

In a generous new three-year partnership with A.C.T., Koret is now supporting our popular audience discussions. As part of its commitment to promoting organizations that contribute to the Bay Area's diverse cultural landscape, Koret is sponsoring the following exciting new series of talks with acclaimed theater artists, as well as A.C.T.'s regularly scheduled Audience Exchanges and Prologues.

NEW VOICES, NEW WORKS

Saturday, May 5, 11 a.m.

prior to the matinee performance of *Blackbird*

Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshopping to financing.

Featuring: PHILIP KAN GOTANDA (*After the War*, *The Wash*, *Yankee Dawg You Die*), LILLIAN GROAG (*Magic Fire*, *The Ladies of the Camellias*, *Menoecchio*), STEPHEN ADLY GUIRGIS (*Jesus Hopped the A-Train*, *Our Lady of 121st Street*, *In Arabia We'd All Be Kings*)

Moderator: A.C.T. Associate Artistic Director JOHANNA PFAELZER

KORET PROLOGUE

Tuesday, May 1, 5:30 p.m.

Get inside the artistic process—come early for a free pre-performance discussion with the director and artistic staff.

KORET AUDIENCE EXCHANGES

May 8, 7 p.m. / May 20 and 23, 2 p.m.

After the show, stick around for an onstage chat with actors and members of the artistic team.

All panelists subject to change.

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american conservatory theater

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book by **Hugh Wheeler**
directed and designed by **John Doyle**

Oct 25–Nov 25

The Rainmaker

by **N. Richard Nash** directed by **Mark Rucker**

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by **Athol Fugard**

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by **Nikolai Gogol** directed by **Carey Perloff**

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Curse of the Starving Class

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by **John Ford** directed by **Carey Perloff**

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

presents

BLACKBIRD

by David Harrower (2005)

Directed by Loretta Greco

<i>Scenery by</i>	Robert Brill
<i>Costumes by</i>	David F. Draper
<i>Lighting by</i>	Russell H. Champa
<i>Sound by</i>	Jake Rodriguez
<i>Original Music Written and Performed by</i>	Jorge Boehringer
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw
<i>Dialect Coach</i>	Deborah Sussel
<i>Assistant Director</i>	Erin Gilley

THE CAST

<i>Peter/Ray</i>	Steven Culp
<i>Una</i>	Jessi Campbell

UNDERSTUDIES

Peter/Ray—Rod Gnapp; *Una*—Anna Bullard

STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*
 Karen Szpaller, *Assistant Stage Manager*
 Danielle Callaghan, Cassandra Phillips, *Interns*

TIME AND PLACE

The present, England.

The play will be performed without an intermission.

SPECIAL THANKS TO

Laura Brueckner, Martin Schwartz, Connie Mack, DAFCO Vending Service, Ron Van Lieu, Ellen Novack, Erika Sellin

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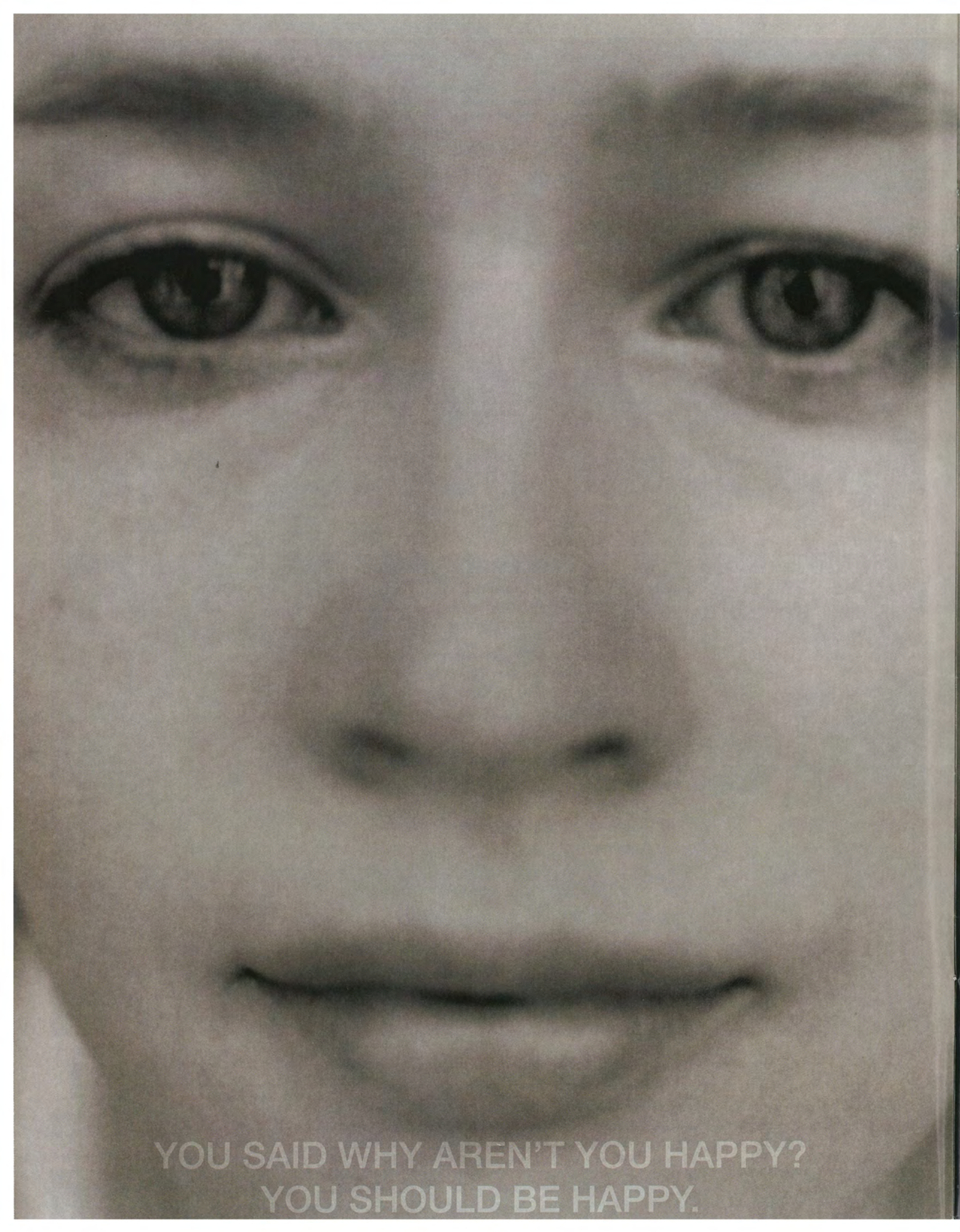
EXECUTIVE PRODUCERS

Carlie Wilmans

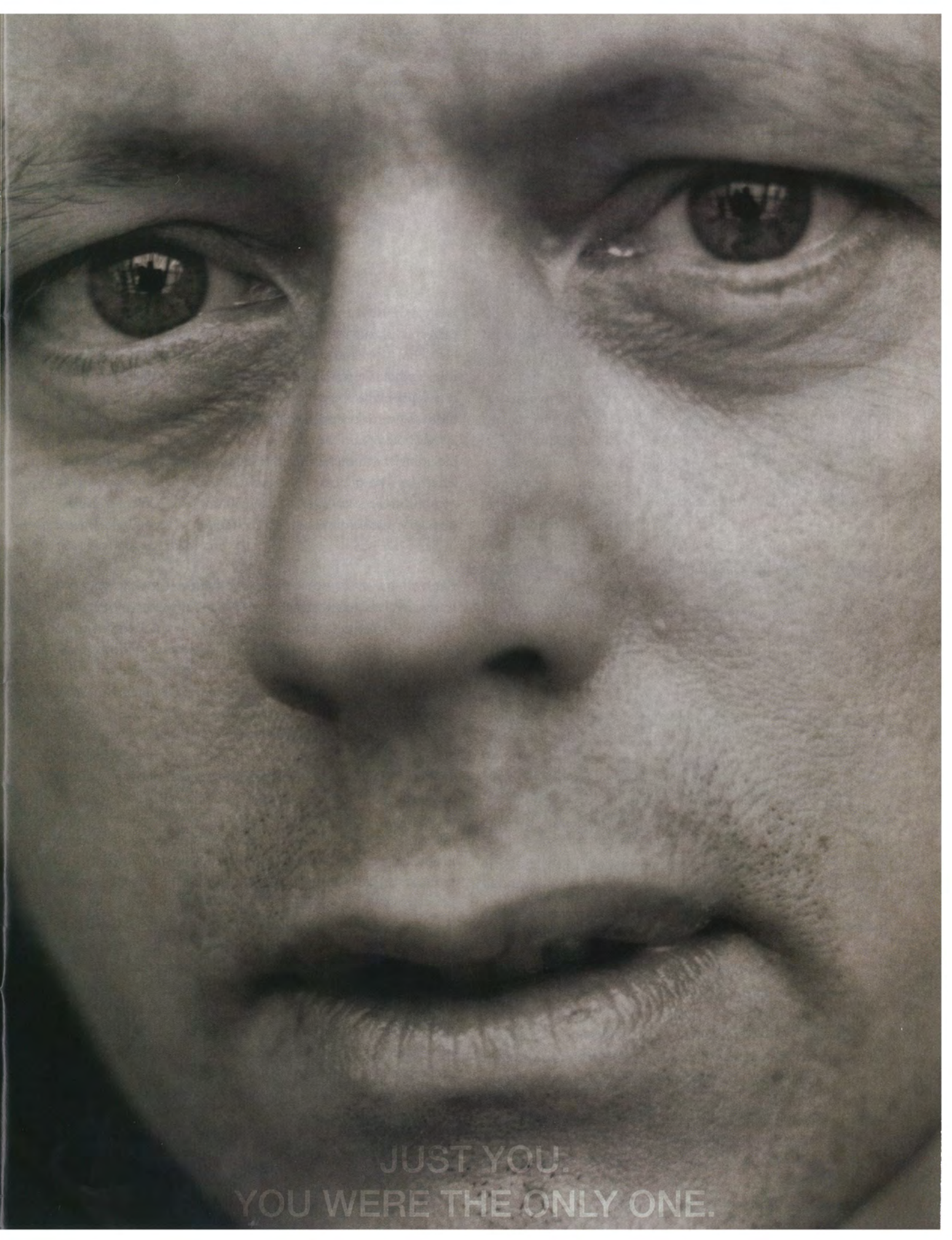
PRODUCERS

Chris and Leslie Johnson; Christine and Stan Mattison

Blackbird was first commissioned and presented by the Edinburgh International Festival at King's Theatre, Edinburgh, in August 2005 and was subsequently presented at the Albery Theatre in London's West End by Michael Edwards and Carole Winter for MJE Productions, opening February 13, 2006. The play was originally produced in the United States by Manhattan Theatre Club—Lynne Meadow, artistic director; Barry Grove, executive director.



YOU SAID WHY AREN'T YOU HAPPY?
YOU SHOULD BE HAPPY.



JUST YOU.
YOU WERE THE ONLY ONE.

“WITH MYSTERIES INTACT”

AN INTERVIEW WITH PLAYWRIGHT DAVID HARROWER

BY JESSICA WERNER ZACK



PLAYWRIGHT DAVID HARROWER

In conversation, Scottish playwright David Harrower discusses his writing with a refreshing modesty and perceptible bewilderment at the mysterious nature of his own creative process. He quickly debunks the myth of the omniscient

writer, holding his characters' fates securely in hand. Instead, Harrower admits to an astonishment that accompanies his success and an openness to letting his characters' lines and lives roam freely, into situations that can surprise even their creator.

Speaking just a week after *Blackbird* earned the British theater establishment's highest honor, the Olivier Award for best new play, Harrower said with a laugh, "I'm still not sure how the play actually works." That may be little comfort for the playgoer looking for an easy summation of his plots and purpose, yet Harrower makes clear that the powerful emotional connection audiences feel with his work is inextricably connected to his own need to write dramas that "leave some mysteries intact, some questions left unanswered. If I ever find I know what my plays are about, that's when I start worrying, because as soon as I start reducing it to knowing what's going on, I'm in trouble."

At age 40, Harrower is considered one of Scotland's most gifted playwrights and has already created a substantial body of dramatic work celebrated for its compelling ambiguities and densely poetic, even enigmatic, language. His first play, *Knives in Hens*, first produced at Edinburgh's Traverse Theatre in 1995, has become one of Scotland's biggest theatrical exports. Written in exceptionally spare language, the play exerts a disquieting power as it charts a medieval peasant woman's journey from subservience to an adulterous husband to a mature, vengeful awareness. Translated for production in more than 20 countries, *Knives in Hens* solidified Harrower's reputation worldwide as a writer whose plays haunt as well as entertain.

In the decade following his spectacular debut, Harrower wrote *Kill the Old, Torture Their Young* (1998) and *Dark Earth* (2003), as well as several adaptations and translations of European classics.

Each successive drama has been well received by audiences and critics alike, but he had yet to recapture the austere beauty of his debut work—until *Blackbird* premiered at the Edinburgh International Festival in 2005 and set the theatrical world buzzing even louder. The one-act, two-character play received the Scotland Critics' Award for best play before transferring to the West End in 2006. Productions have since been planned in 17 other countries, including this month's opening at Manhattan Theatre Club and *Blackbird*'s West Coast premiere at A.C.T.

Harrower spoke to A.C.T. contributor Jessica Werner Zack in February, just before rehearsals for the A.C.T. production began in San Francisco.

YOU'VE SAID THAT YOUR INITIAL INSPIRATION FOR WRITING *BLACKBIRD* WAS A REAL-LIFE STORY YOU READ IN 2003 ABOUT A U.S. MARINE WHO HAD TAKEN OFF FOR EUROPE WITH A YOUNG GIRL. WHAT ABOUT THAT STORY INTRIGUED YOU ENOUGH TO EXPLORE IT IN THEATRICAL TERMS?

I wasn't exactly inspired by that story, but it inspired a series of thoughts that resulted in this play. I am wary of trying to dramatize real-life events. But I remember that story caught my eye and I started wondering about it. This image came to me of a man and a girl standing looking at the sea, and I just couldn't shake it. It was really that image that became [my primary inspiration].

YOU'VE MADE SURE NOTHING IN THE PLAY IS PORTRAYED IN BLACK OR WHITE TERMS. INSTEAD, YOU EXPLORE SOME OF THE DECIDEDLY GREY AREAS THAT CAN EXIST IN HUMAN BEHAVIOR, IN RELATIONSHIPS.

Absolutely. The [relationship between Una and Ray] did happen, but to me there was no point in going over the argument [of whether it was morally wrong] and becoming a referee standing in judgment of these characters. People know [this kind of relationship] shouldn't happen, and there's no point in me confirming what people believe. It was very important to me to let these two characters in this room together say anything they want to each other without me censoring it. And they *can* say anything they want to each other because they are the only two persons who knew exactly how they felt or what they wanted.

PHOTOS OF JESSI CAMPBELL AND STEVEN CULP ON PRECEDING PAGES BY KEVIN BERNE

I THINK IT'S IMPORTANT THAT YOU CHOSE TO HAVE RAY AND UNA MEET 15 YEARS AFTER THEIR INITIAL ENCOUNTER SO THAT THEY ONLY FLASHBACK VERBALLY TO THE EVENTS IN THE PAST.

When I had the realization that I could make them both two adults now, struggling over the memory of what had happened between them, that's when it all sort of locked into place. For me, it's what we carry within us, how we believe we are made up, and what memories we hold on to that shape us. It's what makes us the people we are. We walk around at any given moment, the sum of what we carry with us. I wanted that tension between the memory or the picture they paint for themselves and what is possible between them now.

YOU TREAD SOME DANGEROUS TERRITORY PORTRAYING WHAT THEY HAD AS A LOVE AFFAIR OR EVEN A CONSENTING RELATIONSHIP.

I knew it was dangerous ground and I thought I might get some flak for it, but, surprisingly, I got letters from women thanking me, congratulating me, standing firm that they had relationships when technically children, but that they knew exactly what they were doing. We can choose to query that if we want, but I'm not going to take that [certainty] away from them. I've talked to a few women who have been in relationships at this [very young] age with much older men and firmly believe that what they had was a love affair. That really surprised me.

It's very possible that the experience Una had with Ray may have come to represent one of the most important events in her life, for bad or for good. Probably mostly bad, I don't know. I'm not entirely sure what has happened to her, nor where she's left at the end. It's a mystery. It was a seismic experience for her and now, it's conceivable that she's reconnecting with all the resentment, desire, and fear she has harbored all these years.

IT'S INTERESTING TO HEAR YOU, THE PLAYWRIGHT, USE THE WORD "MYSTERY." SO IT'S POSSIBLE TO WRITE A PLAY AND HAVE CERTAIN THINGS REMAIN MYSTERIOUS EVEN TO YOU?

I think the *best* way for me to come out of a play is with some mysteries intact, some questions left unanswered. My writing is such that there is a real ambiguity to it. There is mystery. It may be two things at the same time, and that is a quality I'm not entirely displeased with.

BYE BYE BLACKBIRD

By Mort Dixon and Ray Henderson

Pack up all my care and woe

Here I go, singing low

Bye bye blackbird

Where somebody waits for me

Sugar's sweet, so is she

Bye bye blackbird

No one here can love or understand me

Oh what hard luck stories they all hand me

Make my bed and light the light

I'll arrive late tonight

Blackbird, bye bye

No one here can love or understand me

Oh, oh what hard luck stories they all hand me

Make my bed and light the light

I'll arrive late tonight

Blackbird, bye bye

AN AUDIENCE WATCHING *BLACKBIRD* WILL SURELY QUESTION WHY UNA HAS GONE TO SEE RAY, WHETHER SHE'S SEEKING REVENGE, UNDERSTANDING, OR SOME KIND OF CLOSURE. DID YOU HAVE TO ANSWER THAT QUESTION FOR YOURSELF?

I didn't have an answer in the beginning, but I probably created an answer for myself during the writing. But I'm going to keep it to myself [*laugh*]. Sorry.

ONE BRITISH REVIEW OF *BLACKBIRD* CALLED THE PLAY "SURPRISINGLY COMPASSIONATE" GIVEN THE SUBJECT MATTER. WAS IT CHALLENGING FOR YOU TO ACHIEVE A DEGREE OF EMPATHY FOR RAY, WHOM IT'S EASY TO SEE AS HAVING PREYED UPON UNA?

I guess I had to. I couldn't vilify him or demonize him because he's a character I have created, and he would stand no chance of being of interest if I were to take a moral view of him. When I wrote [*Blackbird*], I had no real idea about what sympathy would be created for this man, and I was kind of surprised there was actually more sympathy than I thought there would be. That said, we can't turn away from the fact that there are real people much worse than him that actively seek children, and we as a society have to decide what we do with these people.

YOUR WRITING STYLE HAS GREAT CONCISION AND HEWS CLOSELY TO HOW PEOPLE SPEAK IN LIFE, IF NOT IN PLAYS, IN TERMS OF ITS MANY INTERRUPTIONS AND BROKEN SENTENCES. DO YOU INITIALLY WRITE THIS CONCISELY, OR IS IT THE RESULT OF A LOT OF REWRITING?

This play actually came out like that. I wrote this in about a month. Once I started, I just wrote and couldn't stop writing. It came out almost in one go. It was extraordinary. I was very conscious of wanting to write in a language that indicated these two characters' mental state, so the language in effect reflects the fact that they are circling around something. They can't finish sentences, they can't be too definite, because if they're definite about something they don't know what effect it's going to have on the other person. That's something I've really taken from Shakespeare, the idea of language conveying its meaning in the actual words chosen by the characters themselves.

KNIVES IN HENS, YOUR FIRST PRODUCED PLAY, WAS AN IMMEDIATE AND TREMENDOUS SUCCESS. WHAT WAS THE EXPERIENCE LIKE FOR YOU AS A YOUNG WRITER TO ACHIEVE SUCH ACCLAIM WITH YOUR FIRST GO?

It was an extraordinary thing to have happen. I wrote it when I was 27 and it was produced when I was 28. It ran in Germany for about three years, and it sent out these reverberations and then other countries picked up on it. I don't want to sound like an idiot savant here [*laugh*], but I had no idea why. It was quite an unusual, strong little story. It's something to do with, I guess, the fact of creating a language to convey your thoughts, to convey your feelings about the world. I think if it hadn't had that strand to it, it wouldn't have gotten anywhere. But it really burrowed into why we use language, what we need it for, and it did get an extraordinary response from people. I had taken quite a risk with the language and it was quite dense, with a real cryptic quality to it as well. So, yes, it was fantastic for a young writer.

PINTER IS OFTEN MENTIONED AS A POSSIBLE ROLE MODEL FOR YOU, STYLISTICALLY. WHAT CAN YOU SHARE ABOUT YOUR THEATRICAL INFLUENCES?

I've got to say, I came to theater quite late. I wrote short stories for a while, as I was washing dishes in a restaurant and doing these cruddy jobs, and as I was writing the stories I found I couldn't be bothered writing the descriptive stuff, so they just came out with the dialogue. And this was even before I discovered Pinter, but I was thinking about what language could be used to do, what it could convey, how it could be used to hide things as well as reveal things.

I didn't go to theater much. I had never shown much interest in it before, but I went to the library and I started reading what was there in the library. Some of the early stuff that really got hold of me was Brian Friel's plays.

HAVE YOU BECOME THE KIND OF WRITER NOW WHO IMAGINES THE STAGE AS YOU'RE WRITING, HEARS YOUR WORDS IN ACTORS' MOUTHS? OR DO YOU STILL WRITE IN THE MORE LITERARY TRADITION, CREATING YOUR OWN WORLD IN YOUR HEAD?

The latter. I see this sort of film in my head, like these two people [*in Blackbird*]. One of the things I've found while writing plays is that I see the characters from a distance, and if I'm writing for film or TV I see them in close-up. It's quite bizarre to think about.

MAYBE YOU'VE BEEN INFLUENCED BY YOUR OWN VIEWING OF FILMED MEDIA, SINCE THE CLOSE-UP ONLY EXISTS WITH A CAMERA.

Right, and absolutely not in theater. You've just got whole bodies on the stage, in the physical space, and how they approach or walk away or circle around each other. I've become just obsessed with theater and how it allows and encourages me to write language that can't exist anywhere else. That's really important to me.

WHAT IS THE SIGNIFICANCE OF *BLACKBIRD*'S TITLE? DID IT COME TO YOU EARLY, OR AFTER YOU'D COMPLETED THE PLAY?

It's quite simple really. My memory is that I needed a title quite quickly and I had been listening to some music and it was John Coltrane, or was it Keith Jarrett, the pianist, playing the standard "Bye, Bye, Blackbird." It was an improvised take on the standard. And this felt like an improvisation. You know, how long do I keep these two people in the room? I felt like a musician in many ways, sustaining what these two people could say and do to each other, improvising in a sense. And I also thought that maybe ["Blackbird"] was something he had called her, or maybe he was

playing the Beatles' *White Album* on the way to the coast. It wasn't encapsulating, just more suggestive, to help me. But it turns out there is a tale about Saint Benedict, which I found out about afterwards. I love the story, this disguise as a blackbird. I wish I had known about it beforehand because I would have claimed it as my own [*laugh*].

YOU'VE SAID IN AN EARLIER INTERVIEW THAT YOU DON'T THINK THEATER SHOULD BE DIDACTIC OR EVEN TOO ENGAGED WITH THE EXTERNAL WORLD. BUT YOU ALSO EXPRESSED INTEREST IN WRITING SOMETHING THAT RESPONDS TO CURRENT EVENTS. COULD YOU EXPLAIN THAT A BIT?

That was sort of a rhetorical question to myself, asking how I should be responding to the world. I'm constantly caught between using my plays to explore current things within the world, and creating small dramas. I don't know exactly how people see *Blackbird* in this sense; it just stands alone as a good, intriguing piece of theater. I know that when things get too didactic for me, I just switch off. Certain writers, certain voices, they just become too shrill for me. I've always preferred a quiet, more skewed look at something. There are lots of other writers writing about the state of Britain, race relations, sexual relations, identity issues. I'm not a writer who necessarily takes a subject and comments on it. I've got to find a different way of representing something, and in that way I'm kind of a contradiction. I would love to be a great sane political voice, but I can't be because I am not that. I've got to be what I am, a quiet unsettling voice. ■

What knowing watchfulness in the eyes of a 12-year-old . . . at once guarded, yet guileless. She is the very picture of contradiction: on the one hand diffident and ambivalent, on the other forthright and impatient; half pertness and half pout. She disarms me with her sure sense of her own attractiveness and, with it, her direct, even provocative approach to the camera. Impossibly, she is both artless and sophisticated; a child and yet a woman.

—Sally Mann, *At Twelve*

THE GALLERY AT A.C.T.



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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 A.C.T. We invite 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, presented in a series of rotating exhibits throughout the 2006–07 season.

Integrated mixed media pieces by Bay Area artist Annie Arrasmith are on view at A.C.T. April 27–July 8. Arrasmith creates original works of art by synthesizing nontraditional hand-pulled printmaking techniques, such as kaolin monotypes, with mixed-media painting techniques. "I'm interested in the auditory nature of color," she explains. "I am looking for a certain sound in the piece. When I find it, I know the piece is alive. When there is life in a work of art, it has the potential to affect the surrounding space and the viewer. My goal is to create art that has a specific positive vibration, like those found in nature."

Kaolin monotype is a technique that allows the artist to create one-of-a-kind images impossible with other methods. A printing plate of unfired stoneware clay is created. Then kaolin-based paint (made using white china clay, water, and permanent artist's pigments) is applied to the plate using a variety of tools and techniques. The resulting image is lifted onto an archival spun-fiber matrix using small hand rollers and pressure tools. After the monotype is hand-pulled, the image is further worked to create more intense and layered textures and colors. "In this body of work, I have used color (vibration), batik textile stamps (storytelling), and clay and pigments (earth) to give the viewer an experience of *The Garden*."

Arrasmith graduated from the California Institute of Integral Studies after attending the Pacific Northwest College of Art.

The artist will attend an opening reception at the theater on Thursday, May 3, 5:00–7:30 p.m. Each artwork purchase benefits A.C.T. For more information about Annie Arrasmith, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.

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WHO'S WHO IN *BLACKBIRD*



STEVEN CULP* (*Peter/Ray*) received *Drama-Logue* awards for his performances in *Angels in America* (A.C.T.) and the West Coast

premiere of *Raised in Captivity* (South Coast Repertory Theatre). Over the last two decades he has appeared in numerous theatrical premieres, among them Tony Kushner's *Slavs!* and Phyllis Nagy's *Trip's Cinch* (Humana Festival, Actors Theatre of Louisville), Terrence McNally's *The Lisbon Traviata* (Theatre Off-Park), Neil Simon's *Actors and Actresses* (Hartman Theatre), A. R. Gurney, Jr.'s *Sweet Sue* (Williamstown Theatre Festival), Keith Reddin's *Highest Standard of Living* (Playwrights Horizons), Jonathan Tollins's *If Memory Serves* (Pasadena Playhouse), and Lillian Groag's *The White Rose* (The Old Globe). Other theater credits include *Art* (South Coast Rep), *Coastal Disturbances* (Circle in the Square, Broadway), *Light Up the Sky* (Ahmanson Theatre), *Richard III* (New York Shakespeare Festival), and many other plays at regional theaters across the country. Culp received Screen Actors' Guild Awards in 2004 and 2005 (outstanding performance by an ensemble in a comedy series) as part of the cast of ABC's "Desperate Housewives," playing the role of the desperate husband Rex Van De Kamp. Notable recurring television roles include CIA agent Clayton Webb in "JAG," Speaker of the House Jeff Haffley in "The West Wing," Major Hayes in "Star Trek: Enterprise," and Dr. Corday's boyfriend Dave Spencer in "ER." Since making his primetime TV debut as John Hay in the Emmy Award-winning NBC miniseries of "Gore Vidal's Lincoln," opposite Sam Waterston and Mary Tyler Moore, Culp has appeared in many

series and TV movies, including "CSI," "24," "Numb3rs," "Crossing Jordan," "The Practice," "Ally McBeal," "Chicago Hope," "Providence," and *Norma Jean and Marilyn*. In addition to his critically acclaimed performance as Robert F. Kennedy in *Thirteen Days*, he has appeared in the feature films *The Emperor's Club* (with Kevin Kline), *Spartan* (written and directed by David Mamet), *The Sisters*, *Nurse Betty*, *James and the Giant Peach*, and the recent release *Firehouse Dog*, among others. He is one of the stars of the upcoming ABC series "Traveler."



JESSI CAMPBELL* (*Una*) makes her A.C.T. debut in *Blackbird*. New York credits include the title roles of *Inky* and *Victoria Martin*:

Math Team Queen at the Women's Project (both directed by Loretta Greco), the Girl Scout in *Commedia dell'Artass* at New Georges, Boy in *Lascivious Something* at Cherry Lane Theater, and Shawna in *The Chrysalis Stage* (written and directed by Cobey Mandarino) at the 2006 New York International Fringe Festival. Film and television credits include the remake of *The Amityville Horror*, *Spinning into Butter* with Sarah Jessica Parker, "Rescue Me," "Law & Order: SVU," and "The Knights of Prosperity." Campbell is a graduate of DePaul University.



ANNA BULLARD* (*Understudy*) includes among her recent Bay Area credits *Ambition Facing West* at TheatreWorks,

Killer Joe at Marin Theatre Company (and the extension at Magic Theatre),

and the premiere of Mat Smart's *The Hopper Collection* at Magic Theatre. Regional credits include the Humana Festival premieres of Kia Corthron's *Moot the Messenger* and *Uncle Sam's Satiric Spectacular* at Actors Theatre of Louisville; *Dracula* and *2B (or not 2B)* for Actors Theatre of Louisville; and *The Mousetrap* and *Nonsense* at the Dorset Theatre Festival. She received her B.A. in English and theater from Whitman College and trained as an acting apprentice at Actors Theatre of Louisville.



ROD GNAPP* (*Understudy*) most recently appeared at A.C.T. in *Happy End* and *Cat on a Hot Tin Roof*. He has been acting in theaters around the

Bay Area for the last 16 years. He has also been seen at A.C.T. in *The Time of Your Life* (also at Seattle Repertory Theatre), *Glengarry Glen Ross*, *Juno and the Paycock*, *The Royal Family*, and *Dark Rapture* and at Berkeley Repertory Theatre in numerous productions. He appeared as Neil Cassidy in *Visions of Kerouac* at Marin Theatre Company, where he also played John Proctor in *The Crucible*. Gnapp appeared in the world premiere production of Sam Shepard's *The Late Henry Moss* and recently performed with San Jose Stage Company as Austin in Shepard's *True West*.

DAVID HARROWER (*Playwright*) was born in Edinburgh and now lives in Glasgow, Scotland. His play *Knives in Hens* was first produced at the Traverse Theatre, Edinburgh, in 1995 and has been seen in more than 20 countries worldwide. Other plays include *Kill the Old*, *Torture Their Young* (Traverse Theatre) and *The Chrysalids* (NT Connections, National Theatre, London). *Presence*, his third original

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play, was first performed at the Royal Court Theatre Upstairs in 2001. Harrower has also adapted versions of Pirandello's *Six Characters in Search of an Author*, first staged at the Young Vic in 2000; Chekhov's *Ivanov*, performed at the National Theatre in 2002; and Büchner's *Woyzeck*, performed at the Edinburgh Lyceum in 2002. His play *Dark Earth* premiered at the Traverse in August 2003, and his new version of von Horvath's *Tales from the Vienna Woods* performed at the National Theatre later that year. *Blackbird* was commissioned by the Edinburgh International Festival and premiered there in August 2005. It subsequently transferred to London's West End in February 2006 and was recently performed at Manhattan Theatre Club in New York. *Blackbird* was short-listed for the Saltire Society's Scottish Book of the Year and won the Scotland Critics' Award for best play of 2006 and the Laurence Olivier Award in 2007.

LORETTA GRECO (*Director*) directed *Lackawanna Blues* for A.C.T. after developing and directing its premiere at The Public Theater. Other New York premieres include *Victoria Martin: Math Team Queen* (Women's Project); *The Story* (Public Theater); *Touch* (Women's Project); *Two Sisters and a Piano* (Public Theater); *Meshugah* (Naked Angels Theater Company); *Mercy* (Vineyard Theatre); *Gum* (Women's Project); *A Park in Our House* (New York Theatre Workshop); and *Under a Western Sky* (INTAR/Women's Project). Regional theater credits include *Romeo and Juliet* and *Stop Kiss* (Oregon Shakespeare Festival), *Morbidity/Mortality* (Magic Theatre), and productions at Long Wharf Theatre, South Coast Repertory Theatre, McCarter Theatre Center, Intiman Theatre, the Williamstown Theatre Festival, La Jolla Playhouse, the Cincinnati Playhouse in the Park,

The Repertory Theatre of St. Louis, the Coconut Grove Playhouse, Playmakers Repertory Company, and The Cleveland Play House. Greco also directed the national tour of *Having Our Say*, as well as the play's international premiere at the Market Theatre in Johannesburg, South Africa. She has collaborated with a variety of distinguished contemporary writers, including Pulitzer Prize winner Nilo Cruz, Tracey Scott Wilson, Emily Mann, Ruben Santiago-Hudson, Deb Margolin, Luis Alfaro, Joyce Carol Oates, and Jessica Hagedorn. Greco's own play, *Passage: Stories of the Cuban Balseros*, premiered at Miami's AREA Stage, where it ran for six months before transferring to the Coconut Grove Playhouse. From 2004 to 2006 Greco served as producing artistic director of New York City's Women's Project, where she produced the premieres of *Antigone Project*, written by Karen Hartman, Lynn Nottage, Tanya Barfield, Chiori Miyagawa, and Caridad Svich; the rhythm and blues musical *Best of Both Worlds*, created by Diane Paulus and Randy Weiner and composed by Diedre Murray; Rinne Groff's *Inky*; Neena Beeber's *Jump/Cut*, directed by Leigh Silverman; and Lisa D'Amour's *The Cataract*, directed by Katie Pearl. Greco received her M.F.A. from Catholic University and is the recipient of two Drama League Fellowships and a Princess Grace Award.

ROBERT BRILL (*Scenic Design*) has designed for A.C.T. *The Good Body* and *The First Picture Show*. His designs for Broadway include *Assassins* (Tony Award nomination) and the set and club design for the critically acclaimed revival of *Cabaret*. Other Broadway credits include *A Streetcar Named Desire*, *Laugh Whore*, *The Good Body*, *Anna in the Tropics*, *Design for Living*, *One Flew Over the Cuckoo's Nest*, *Buried Child*, *The Rehearsal*, and the upcoming revival of *The Wiz*. His other credits include

WHO'S WHO

Sinatra (Radio City Music Hall), *On the Record* (Disney Theatrical), *The Wiz* (La Jolla Playhouse), *Wozzeck* (San Diego Opera), *L'Incoronazione di Poppea* (Chicago Opera Theatre), *American in Paris* (Boston Ballet), *La Bohème* (Minnesota Opera), *The House of Martin Guerre* (Goodman Theatre and Canadian Stage Company), *A Clockwork Orange* (Steppenwolf Theatre), Anna Deavere Smith's *Twilight: Los Angeles, 1992* (Mark Taper Forum and McCarter Theatre), *The Laramie Project* (New York, Denver, Berkeley, La Jolla), John Steinbeck's *East of Eden* (Western Stage), and the 136th edition of Ringling Bros. and Barnum & Bailey Circus. He is a founding member of Sledgehammer Theatre and recipient of the 2004 Merritt Award for excellence in design and collaboration.

DAVID F. DRAPER (*Costume Design*) has designed A.C.T. productions of *Hilda* (U.S. premiere, which traveled to Washington, D.C., and New York), *Hecuba*, *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics' Circle Award), and the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field*. Local credits include *May I Now* and *Breathe Normally* (Izzie Award nomination) for Margaret Jenkins Dance Company, *Waiting for Godot* at Shakespeare Santa Cruz, and independent productions of *Song of Singapore*, *Hitting for the Cycle*, and *Babes in Arms*. He has designed for the Children's Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. in 1988.

RUSSELL H. CHAMPA (*Lighting Design*) has designed *The Little Foxes*,

A Number, *Cat on a Hot Tin Roof*, *The Voyage Inheritance*, and *Waiting for Godot* for A.C.T. Current and recent projects include *Distracted* at the Mark Taper Forum, *Eurydice* at Second Stage in New York and at Yale Repertory Theatre, *The Four of Us* at The Old Globe, and *The Pillowman* at Berkeley Repertory Theatre. On Broadway, Champa designed *Julia Sweeney's God Said "Ha!"* at the Lyceum Theatre. Other New York credits include designs for Manhattan Theatre Club, the Promenade Theater, the Union Square Theater, Classic Stage Company, New York Stage and Film, Primary Stages, and La MaMa E.T.C. Regionally, he has designed for Wilma Theatre, Seattle Repertory Theatre, Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, Campo Santo, the Williamstown Theatre Festival, The Actors' Gang, and the Kennedy Center.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include the world premiere of *After the War* and the new production of *A Christmas Carol* at A.C.T.; world premieres of *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkeley Rep; and *The Life and Adventures of Nicholas Nickleby* at Cal Shakes. Other credits: music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Ibsen's *Ghosts* at Berkeley Rep; and sound for Shotgun Players' and Studio Theatre's 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.

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WANT TO KNOW MORE ABOUT *BLACKBIRD*?

WORDS ON PLAYS, A.C.T.'s in-depth performance guide series, offers insights into the play, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of *Words on Plays* for each production—including *Blackbird*—are available for purchase in the theater lobby, at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available for the entire season. For information about subscribing to *Words on Plays*, call 415.749.2250.

WHO'S WHO

JORGE BOEHRINGER (*Composer*) is an Oakland-based composer working in a diversity of media, ranging from the most basic (such as light or sandstones) to exceedingly complex, even theoretical materials. Boehringer has produced many recordings, numerous musical works for large and small ensembles, solo works for himself and others to perform, video and film work, installations involving light, space, and sound, music for dance performances, experimental book projects and small publications, and hours of electronic music. Boehringer has also been active as a curator and consultant for the Mission Creek Music Festival, Lobot Gallery, the Lab, and The Music for People and Thingamajigs Festival, among other things. This summer Boehringer looks forward to a three-month European tour as his solo alter ego, Core of the Coalman.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for 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's *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*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

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 on *The Little Foxes* at A.C.T. and on the A.C.T. production of *Death in Venice* at Zeum Theater. Her numerous other productions for A.C.T. include *A Number*, *Sexual Perversity in Chicago*, *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 Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

CONTINUED ON PAGE 29

A.C.T. PROFILES



CAREY PERLOFF (*Artistic Director*) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard's *Travesties*, Bertolt

Brecht/Kurt Weill's *Happy End* (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voysey Inheritance*, 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 Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Last year she was 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*, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 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* at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), 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. Phi Beta Kappa 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*), now in her 11th season with A.C.T., 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 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* named Kitchen one of the most influential women in business in the Bay Area for the past three years.

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. in 1995, 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 as an actor and Stage Manager. 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.

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A.C.T. SUMMER TRAINING CONGRESS Now Accepting Applications for 2007!

8-WEEK SESSION

Courses cover a broad range of subjects, including acting, voice and speech, and movement. Training days typically begin with physical classes like stage combat, movement, and audition technique. The day continues with more technical classes, such as voice and speech. Afternoons are spent in acting classes, scene work, and improvisation workshops. The A.C.T. Summer Training Congress prepares actors to succeed in all aspects of performance, but our primary focus is on acting for the theater.

Mandatory registration and orientation week:

June 11–15, 2007

CLASSES: *June 18–August 10, 2007*

GRADUATION: *August 10, 2007*

2-WEEK INTENSIVE

THE ACTOR AND THE AUDITION

This special two-week session focuses on the skills and materials actors need to audition and work in the theater. The training covers subjects ranging from audition techniques for classical and contemporary monologues to cold readings, headshots and résumés, marketing tools, business and rehearsal protocol, and a variety of other subjects. Some areas of on-camera audition will be covered, but the emphasis of this intensive session is primarily on auditioning for the theater.

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August 10 and 11, 2007

CLASSES: *August 13–24, 2007*

GRADUATION: *August 24, 2007*

FOR MORE INFORMATION, CALL 415.439.2350 OR VISIT
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FIELDS OF GOLD: THE MUSIC OF STING

A collaboration with Bird
Directed by Craig Slight
Musical Direction by Krista Wigle
Choreography by Christine Mattison
Musical arrangements by Robert Rutt
June 1–24, 2007 • Zeum Theater

From the overwhelming success of his rock band The Police to his breakout solo career, Gordon Matthew Sumner—known to the world as Sting—is one of the all-time greatest singer/songwriters in modern music history. An exploration of what it means to be young and grow up in the modern era, *Fields of Gold: The Music of Sting* is another installment in the Young Conservatory's ongoing series of musical tributes to contemporary pop composers (which include the recent hit production *Across the Universe: The Music of Lennon and McCartney*).

For more information: 415.749.2ACT | www.act-sf.org

A.C.T. YOUNG CONSERVATORY

Summer sessions enrolling now!

4-week session: June 18–July 13

Two 2-week sessions: July 16–27 and July 30–August 10

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The Young Conservatory at A.C.T. is an internationally recognized professional theater-training program for young people between the ages of 8 and 19. Young actors from throughout the Bay Area come to the YC to develop their creative talent and to grow as young artists. The wide variety of classes and performance opportunities available includes acting, clowning, musical theater, play production, and improvisation.

**For more information: 415.439.2444
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June 4–August 15, 2007

Whether you're a beginner or a seasoned professional, Studio A.C.T. allows you to explore your imagination, your voice, and your intellect in a safe and rewarding environment. Classes are scheduled on nights and weekends to accommodate work and home commitments; teachers are working Bay Area professionals. Choose from classes in acting, improvisation, voice and speech, Meisner technique, Shakespeare, and—this session only!—a special musical theater movement class.

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PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater ...

	<i>Blackbird</i>	<i>The Imaginary Invalid</i>
KORET PROLOGUE <i>A conversation with the director before the 7 p.m. Tuesday preview (5:30–6 p.m.)</i>	Tuesday 5/1	Tuesday 6/12
KORET AUDIENCE EXCHANGES <i>Free postperformance discussions with the actors and/or A.C.T. staff members</i>	Tuesday 5/8 Sunday 5/20* Wednesday 5/23*	Tuesday 6/19 Wednesday 6/27* Sunday 7/1*
OUT WITH A.C.T. <i>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</i>	Wednesday 5/9	Wednesday 6/20
ACT ONE <i>ACT One connects arts lovers in their 20s and 30s to great theater, hot events and parties, and each other.</i>	—	—
THEATER ON THE COUCH <i>An exciting 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.</i>	Friday 5/4	—

*indicates matinee performance

AND DON'T FORGET ...

KORET VISITING ARTIST SERIES "New Voices, New Works"	Saturday, 5/5, A.C.T.
A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007 GRADUATION	Monday, 5/7, A.C.T.
A.C.T. COMEDY NIGHT	Sunday, 5/20, A.C.T.
A.C.T. YOUNG CONSERVATORY PRESENTS <i>Fields of Gold: The Music of Sting</i>	6/1–6/17, Zeum Theater

For more information, call 415.749.2ACT or visit www.act-sf.org.

Who's Who CONTINUED FROM PAGE 20

KAREN SZPALLER* (*Assistant Stage Manager*) has worked with A.C.T. on *A Christmas Carol* and with the M.F.A. Program last season. Favorite past shows include *Salomé* at Aurora Theatre Company; *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown*, *The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She most recently stage-managed *The Secret Garden* at Willows Theatre Company. She is production coordinator at TheatreWorks in Menlo Park.

PORTIA JULIETTE was most recently seen in Adam Sandel's San Francisco production of *Gideon's Dream*, which will be remounted for two weeks in July 2007 at the San Francisco Jewish Community Center. She has appeared in North Bay Repertoire productions of *A Christmas Carol*, *Little Women*, *Footloose*, and *Charlie and the Chocolate Factory*. She has worked with Marin Shakespeare Company in scenes from *The Merchant of Venice* (Portia) and *Romeo and Juliet* (Juliet). She has been acting for many years and has studied at the A.C.T. Young Conservatory, Marin Shakespeare Company, Marin Theatre Company, and The Lee Strasberg Theatre and Film Institute in Los Angeles.

HANNAH ROSE KORNFIELD makes her A.C.T. debut in *Blackbird*. She has enjoyed acting, singing, and dancing in professional and community productions throughout the Bay Area for the past three years. Recent roles include Mary Lennox in *The Secret Garden* (Willows Theatre Company), Alice in *Alice in Wonderland* (Marin Shakespeare Company), Young Joan in *Far Away* (Exit Theatre), Tina Denmark in *Ruthless! The Musical* (Masquers Playhouse), Gloria in *Wait until Dark* (Ross Valley Players), Susan Waverly (understudied and performed) in Irving Berlin's *White Christmas* (Curran Theatre), and featured performer in the cabaret show *Simply Sondheim, a 75th Birthday Salute* (Kanbar Hall).

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Laura Burton

PRODUCTION

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

Designers

John Arnone, *Scenery*
Robert Blackman, *Scenery*
Robert Brill, *Scenery*
Kent Dorsey, *Scenery*
Donald Eastman, *Scenery*
Erik Flatmo, *Scenery*
Douglas W. Schmidt, *Scenery*
Philip Witcomb, *Scenery*
Beaver Bauer, *Costumes*
Robert Blackman, *Costumes*
Candice Donnelly, *Costumes*
David F. Draper, *Costumes*
Deborah Dryden, *Costumes*
Callie Floor, *Costumes*
Lydia Tanji, *Costumes*
Sandra Woodall, *Costumes*
Russell H. Champa, *Lighting*
Zerlina Hughes, *Lighting*
James F. Ingalls, *Lighting*
York Kennedy, *Lighting*
Alexander V. Nichols, *Lighting*
Nancy Schertler, *Lighting*
Robert Wierzel, *Lighting*
John Gromada, *Sound*
Chris Houston, *Sound*
Jeff Mockus, *Sound*
Fabian Obispo, *Sound*
Jake Rodriguez, *Sound*
Steve Schoenbeck, *Sound*
Darrón L. West, *Sound*

Design Associates

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

Coaches

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

Stage Management

Elisa Guthertz, *Head Stage Manager*
Dick Daley, Katherine Riemann, Joseph Smelser, Kimberly Mark Webb, *Stage Managers*

Heath Belden, Nicole Dickerson, Stephanie Schliemann, Karen Szpaller, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Jonathan Young, *Assistant Shop Foreman*
Qris Fry, James Gernand, *Mechanics*
Lindsey Mantoan, *Asst. Technical Director/Purchasing Agent*

Paint Shop

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

Prop Shop

Ryan L. Parham, *Supervisor*
Rebecca Helgeson, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Emily Horton, *Design Assistant*
Keely Weiman, *Draper*
Thiem Ma, *Tailor*
Sarah James, *Assistant Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

Suzanna Bailey, *Sound Head*
Miguel Ongpin, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Mark Pugh, *Flyman*
Tim Wilson, *Head Electrician*
Tim Tunks, Uwe Willenbacher, *Stagehands*
John Karr, *Wardrobe Supervisor*
Ava Childs, *Wardrobe Assistant*
Julia Wing Kraft, *Hair and Makeup Supervisor*

Conservatory/Second Stage

Joel Frangquist, *Technical Director*
Larry Krause, *Assistant Technical Director*

Costume Rentals

Callie Floor, *Supervisor*
J. Valentine, *Rentals Assistant*

Interns

Danielle Callaghan, Cassandra Philipps, Katherine Seibel, Joan Wolkerstorfer, *Stage Management*
Heather Diericks, *Prop Shop*
Sarah Fulford, *Costume Shop*
Tatiana Satterlee, *Wig Shop*
Erin Roberts, *Costume Rentals*

ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*
Natalie Anaston, *Receptionist*

Development

Leslie Bires, *Director of Institutional Giving*
Jennifer Camp, *Development Associate*
Jamie Johnson, *Campaign Manager*
Paul Knudsen, *Director of Individual Giving*
Jason M. Martin, *Manager of Foundation and Government Relations*

Leslie McNicol, *Donor Systems Coordinator*
Liv E. Nilssen, *Individual Gifts Coordinator*
Amelia Schultz, *Manager of Special Events*
Tim M. Whalen, *Director*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauer, *Associates*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*

Joone Pajar, *PC IT Associate*
Conchita Robson, *Macintosh IT Associate*

Marketing & Public Relations

Janette A. Gallegos, *Director of Marketing and Public Relations*
Valerie York, *Associate Director of Marketing*
Jon Wolanske, *Press Representative*
Randy Taradash, *Marketing Events and Promotions Manager*
Amelia Nardinelli, *Graphic Designer*
Edward Budworth, *Group Sales Representative*
Manjula Martin, *Copyeditor/Writer*
Martin Schwartz, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Jessica Werner Zaack, *Contributor*
Margot Melcon, *Publications & Literary Assistant*

Ticket Services

Richard Bernier, *Ticket Services Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Ranielle de la Rosa, Sari Kekoa Wilson, *Treasurers*

Teleservices

Jen McMahon, *Manager*
Andrew Leone, *Assistant Manager*
Maggie Alpar, Robin Boney, Crystal Bush, Ian Caporali, Winifred Elam, Zach Fisher, Handel Forde, Scott Ludwig, Jackie Major, Lloyd Margoit, Raja Mitry, Philip T. Nails, Doug Ross, Jessica Shirk, Catherine Ford, Caroline Turton, Kevin Valentine, Reg Vaughn, *Agents*

Front of House

Larry Vales, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

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

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training, Congress and Community Programs*
Jack Sharrar, *Director of Academic Affairs*
Sara Danielsen, *Director of Student Affairs*
Jerry Lopez, *Director of Financial Aid*
Thuy-Tu Tran, *Financial Aid Assistant*
Laura Maret, *Conservatory Associate*
Ashley Pivarnik, *Conservatory Associate*
Stephanie DeMott, *Young Conservatory Associate*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *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

Glenn Cunin, *Alexander Technique*
Dawn-Elin Fraser, *Speech, Verbal Action*

Adjunct Faculty

Bonita Bradley, *Character Embodiment*
René Capelli, *Cultural Research*
Leslie Felbain, *Clown and Mask*
Gregory Hoffman, *Combat/Weapons*
Frank Johnson, *Singing*
Debra Lambert, *Singing*
Domenique Lozano, *Acting*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

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

Young Conservatory

Melissa Carey, *Voice, Speech*
Melanie Case, *Improvisation, Acting*
Kevin Crook, *Improvisation, Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
Kimberly Mohne Hill, *Voice, Speech, Dialects*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Michael Mohammed, *Musical Theater, Dance*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*
Krista Wigle, *Musical Theater*

New Plays Program

Horton Foote, *Advisor, Playwright*
Melanie Case, *Playwright*
Carey Perloff, *Playwright*
Craig Slight, *Playwright*
Paul Steinmann, *Playwright, Zurich*

International Collaborators

Suzzy Graham-Adriani, *National Theatre, London*
Lee Lyford, *Theatre Royal Bath, England*
Anton Ray, *Hochschule Musik und Theater, Zurich*

Accompanists

John Conway

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Corssen, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Jean Wilcox, Nancy Zinn, *Library Volunteers*

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.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. 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 American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. 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.

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 A.C.T. Ticket Services 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

A.C.T. 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 merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

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 minibar 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.

Beepers!

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 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.

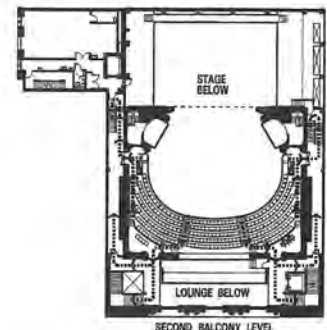
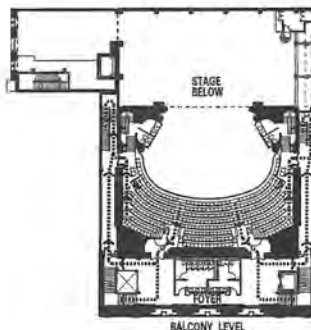
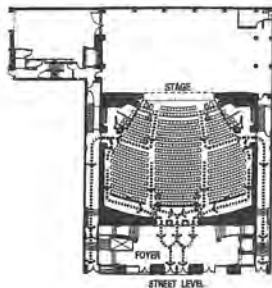


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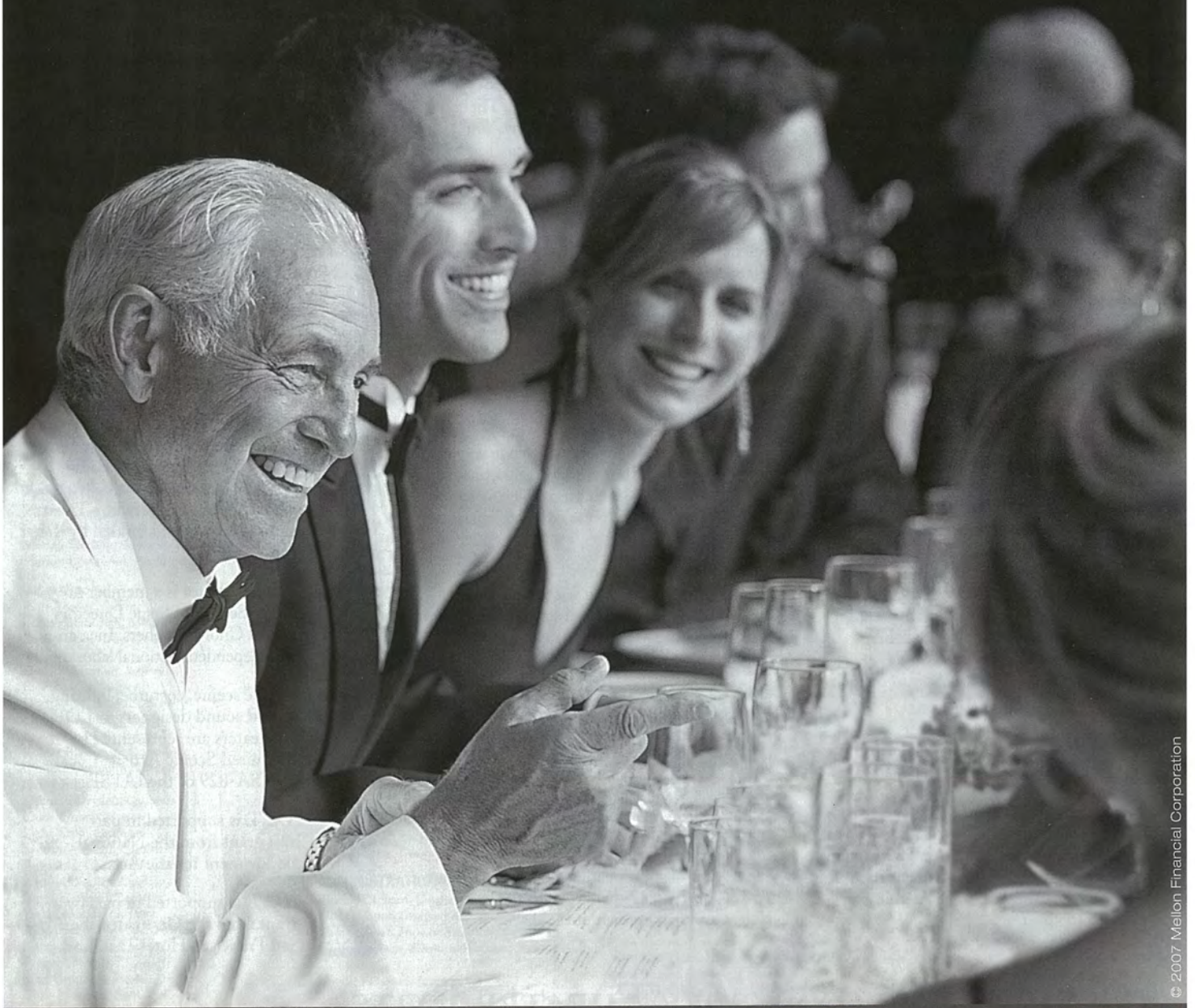


A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

AMERICAN CONSERVATORY THEATER EXITS



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