

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# HEDDA GABLER

by HENRIK IBSEN

Translated from the Norwegian by  
PAUL WALSH

Directed by  
RICHARD E. T. WHITE



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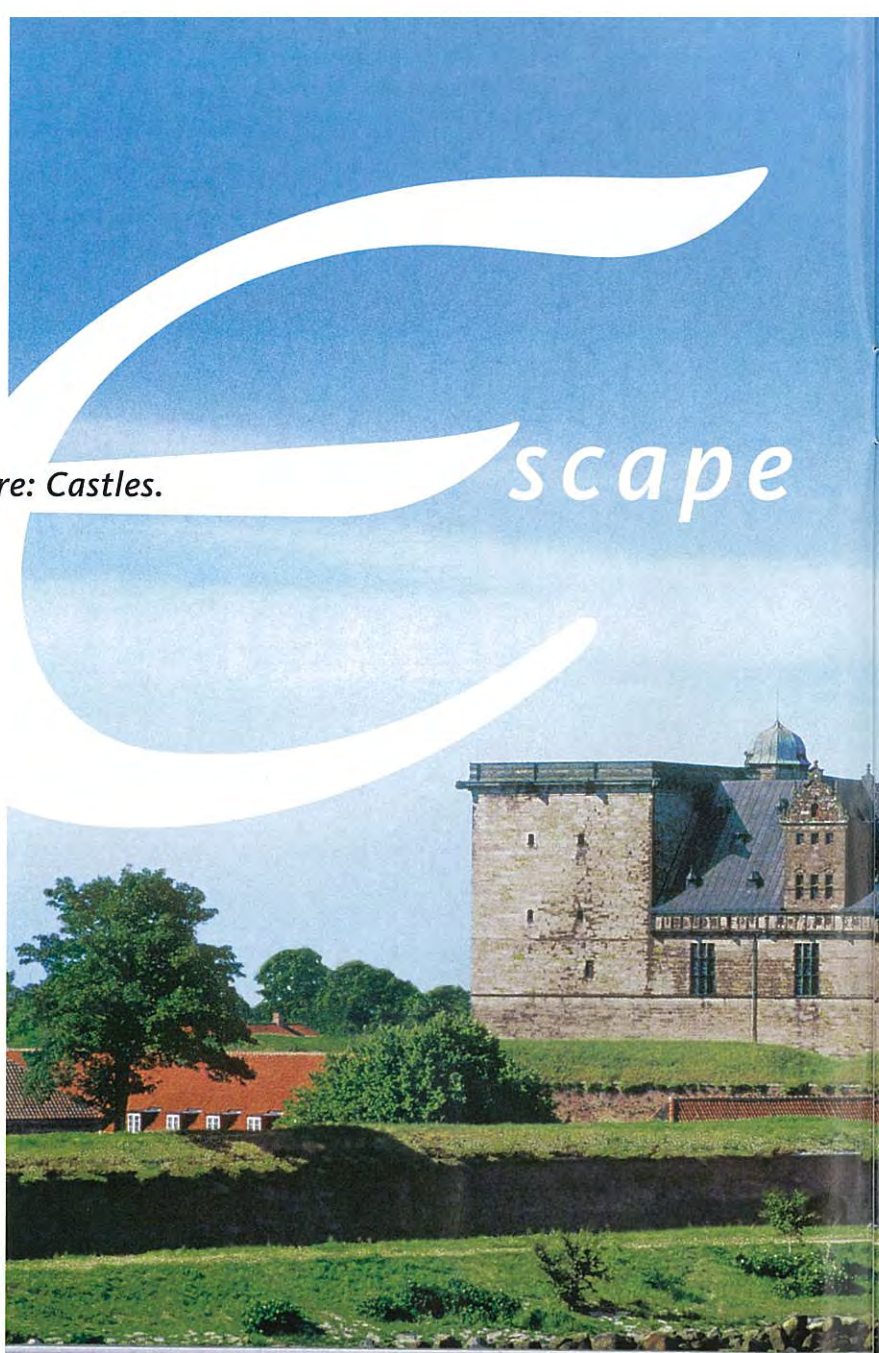
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# ABOUT A.C.T.



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.



**A.C.T.**

american conservatory theater

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

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Theater was founded in  
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# FROM THE ARTISTIC DIRECTOR



JOCK McDONALD

Dear Friends,

Perhaps the most humbling and fascinating thing about getting older is discovering which of your most closely held opinions turn out to be wrong. In my theatrical career, I had always been a Strindberg fan, while the brilliance of Ibsen eluded me.

I responded so strongly to Strindberg's messiness, his chaos, his *heat*. Ibsen, by contrast, seemed too careful, too schematic. Then, four years ago, I commissioned Paul Walsh to translate *A Doll's House* for our own René Augesen to star in at A.C.T., and my feelings changed completely. Paul's vivid translation made Ibsen seem visceral and funny and surprising; the play revealed itself to be filled with secrets and charged with eroticism and longing. René brought such artistry, compassion, and sheer *presence* to the role of Nora that the experience was thrilling for all of us. I realized that there was nothing remotely predictable or careful about Ibsen; his work had simply been encrusted by Victorian performance practice into something far tamer than it wanted to be.

So—having watched Paul Walsh and René Augesen tackle *A Doll's House* with such passion, it seemed only right to let them loose on *Hedda Gabler*. Hedda is one of Ibsen's most mysterious and maddening heroines; she is like a race horse who is forced to live in a corral that is too small and pinched for her own spirit, so she lives in terror of becoming small and pinched herself. We long for Hedda to break loose and fulfill herself even as we question what form that fulfillment could possibly take in a world as circumscribed as hers. What has made the play eternally relevant is not just its examination of the ways in which a *culture* can suppress individual spirit, but how quickly

we kill off our *own* best instincts because we are terrified to follow our own passions. Ibsen constantly asks us to question whether it is possible to find meaning in the seeming trivialities of the “everyday,” and if not, how to survive the disjunction between one's private longings and public persona.

We are delighted to welcome back Richard E. T. White with this production of *Hedda Gabler*, almost two years after his memorable staging of Albee's *The Goat, or Who is Sylvia?* Richard has been an invaluable collaborator with Paul, René, and the entire creative team of *Hedda* for many months now and has assembled a remarkable company, which includes the protean Jack Willis as Brack, our beloved Anthony Fusco as Torvald, Stephen Barker Turner (who delved so beautifully into archaeological mysteries in last month's *Luminescence Dating*) as Lovborg, remarkable A.C.T. graduate Finnerty Steeves, returning to us as Thea, and the Bay Area's esteemed Barbara Oliver and Sharon Lockwood as Berte and Aunt Julie respectively. What you will hear onstage is a vivid new translation of a play as surprising and fascinating and dangerous as when it was first penned more than a hundred years ago. In presenting this play, we honor the incredible legacy of Ibsen productions begun by Bill Ball and Allen Fletcher at A.C.T. 40 years ago, as we hope to carry that torch into the future.

Welcome!

A handwritten signature in black ink, appearing to read "C. Perloff".

Carey Perloff  
Artistic Director

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

*presents*

# HEDDA GABLER

*by Henrik Ibsen (1890)*

*Translated from the Norwegian by Paul Walsh (2007)*

*Directed by Richard E. T. White*

*Scenery by* Kent Dorsey  
*Costumes by* Sandra Woodall  
*Lighting by* Alexander V. Nichols  
*Original Music and Sound by* John Gromada  
*Dramaturg* Michael Paller  
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*Assistant Director* Dylan Russell

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*Jorgen Tesman* Anthony Fusco  
*Miss Juliane Tesman* Sharon Lockwood  
*Mrs. Thea Elvsted* Finnerty Steeves  
*Commissioner Brack* Jack Willis  
*Ejlert Lovborg* Stephen Barker Turner  
*Berte* Barbara Oliver

## UNDERSTUDIES

*Hedda, Mrs. Elvsted*—Allison Jean White; *Jorgen Tesman, Ejlert Lovborg, Commissioner Brack*—Andrew Hurteau  
*Miss Juliane Tesman, Berte*—Trish Mulholland

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Elisa Guthertz, *Stage Manager*  
 Heath Belden, *Assistant Stage Manager*  
 Cassandra Phillipps, *Intern*

*There will be one intermission.*

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# HENRIK IBSEN, REVOLUTIONARY

BY MICHAEL PALLER

In 1884, six years before *Hedda Gabler*, Henrik Ibsen wrote to a young poet, “I do not believe any of us can do anything other or anything better than realize ourselves in truth and spirit.” A radical notion, that—that each person’s highest duty was to become his own authentic self. It was radical in conservative late-19th century Europe, and, in the largely reactionary theater of the day, revolutionary.

It’s still a radical notion. But then Ibsen, in almost every way, was a theatrical radical, even if a century of calling him a classic has distanced some of us from that truth. This was a man who, in a poem called “To My Friend Who Talks of Revolutions,” calls for wiping the human slate clean with a new Flood: “You unleash the waters to make your mark. / I set a torpedo under the Ark.” Mere political revolutions he had no use for: “What’s really wanted,” he wrote, “is a revolution of the spirit of man.” He fought his own revolution to break free from much of the conventional moral thought of his time; this forced him to reject conventional dramatic thought, as well. He looked at the dominant dramatic forms of his day (and he was intimately familiar with them, having spent a decade running two Norwegian theaters) and turned them from occasions for the display of expert playwrighting craft into vessels deep and flexible enough to contain art.

When Ibsen turned from poetic plays such as *Brand* and *Peer Gynt* in the mid 1870s to writing exclusively in prose, two forms of drama dominated Europe: melodrama and the well-made play. Melodrama, popular since the beginning of the 19th century, posited a simple universe consisting of two types of people: the Virtuous and the Evil. The Virtuous were good at the beginning of the play, the middle of the play, and the end; the Evil were similarly unchanging. Since characters never changed, all the conflict between the Virtuous and the Evil was external; the attraction for the audience lay in the deliciously visceral shocks to their nervous systems as the villain menaced the heroine or the hero was falsely accused of a heinous crime. The clichés we know from silent films or from their parodies, of virtuous characters about to be sliced

in half by the advancing buzzsaw or the onrushing locomotive only to be rescued at the last moment by their beloved, were exact recreations of the thrills of 19th-century melodrama.

Melodrama also insisted that the universe was just: the Virtuous were always rewarded, the Evil always punished. Although the great novelists of the era knew this to be manifestly absurd, the soothing falsehood, “Just be Good and you’ll be rewarded, in heaven if not on earth,” predominated in the theater. It was no coincidence that tyrannical governments across Europe loved melodrama and its soporific, conservative message.

The other form of popular theater was the well-made play. As a reaction against the Romantic drama that preceded it with its emphasis on character above plots that were often daringly and proudly incoherent, well-made plays stressed plausibility and structural coherence. By Ibsen’s time, characters in these plays were so subservient to the plot, so thin that they barely existed in two dimensions, let alone three. They were there to move the plot along and not to interfere with it; their function was that of a cog in a mechanism, not a human being in the world. Indeed, the less messy human psychology they displayed the better. Nothing was meant to disturb the smooth ticking of the plot machine. Nor was anything meant to upset the ideas or prejudices

of the audience. By the time Ibsen embarked on his great cycle of prose plays, the well-made play, like the melodrama, presented the image of a static world in which there was one correct way to behave and believe, to *be*—the way upheld by the majority—and any antisocial behavior would be rooted out and punished.

This was possible because well-made plays tended to revolve around the revelation of a secret. As the themes in these plays grew more conservative, reflecting the increased political and social conservatism in Europe, the secret became darker and more sinful. When it was inevitably revealed there would be no forgiveness and the character harboring it would be in one way or another removed from the world. Often, this character was a woman, and her secret a sexual one: she had given birth to an illegitimate child,



INGER MUNCH, BY EDVARD MUNCH (WOODCUT, 1908-09)



or had been secretly married and divorced before marrying the man who in the play is her husband. In any event, her sin was a transgression of the moral law as understood by the community, and to atone for her sin either she would kill herself or die a painful tubercular death; with her sacrifice, the community's health and balance would be restored.

The community's moral law was usually represented by a male character who belonged to a respected profession. He was a doctor, a lawyer, or a political figure who, through advice and behavior, demonstrated to people on both sides of the proscenium the best, most moral way to live. He was the model citizen; as the ironic title of an Ibsen play puts it, he was one of *The Pillars of the Community*.

Ibsen took melodrama and the well-made play and turned them on their heads. Where they showed a simple moral universe he insisted that the world was complex. If their moral was that social conformity was every person's duty, he would show that the goal was to become the person you truly are, regardless of what the community thought. For a character like Nora in *A Doll's House*, there is more than one way to realize one's humanity; for Doctor Stockmann, the community's way is not only the wrong way, it's literally the way to death: so he becomes *An Enemy of the People*. The tragedy for someone like Hedda Tesman (née Gabler) is that she lacks the courage to become her own authentic self. She is smothered by the community's narrowness and lack of imagination and by her own inability to defy its restraints and make a place for herself in the world as wild and as large as her dreams had been.

The model citizen of her community is Commissioner Brack: a known and respected figure in the town—but whom we come to see as an opportunistic, lecherous blackmailer. That is what Ibsen does to these male exemplars of civic virtue: he kicks them off their pedestals and shows us that no one, not even the most respected pillar of society, has the inherent moral authority to tell another person how to live. In *A Doll's House*, the traditional model citizen is Dr. Rank. Doctors were popular in these roles: they had good reason to be constantly at the main characters' house (a seemingly

good middle-class house in which the moral rot has yet to be exposed), their knowledge and good deeds were admired, and the medical metaphor was obvious. Dr. Rank, however, is in love with another man's wife, and worse (according to the mores of the day), he tells her. Worse still, he carries within him venereal a disease

that will kill him soon after the play is over. While audiences were outraged by the sight of a sane middle-class woman leaving her husband and children, many were just as shocked by the notion of a venerated community figure—and the values he represented—so fatally compromised.

Ibsen paid for his boldness by seeing his plays banned across Europe. For many years, only the small "private" theaters, which played just to their members (and thus operated beneath the censorship to which all public European theaters were subject) could produce his plays. When *Ghosts* was produced by such a theater in London in 1891, one paper declared it "as foul and filthy a concoction as has ever been allowed to disgrace the boards of an English theatre."

Yet, in his last years, when he returned from self-imposed exile to Norway, Ibsen was showered with medals and honors (some of which he eagerly solicited), and by World War II he had become one of the most frequently performed playwrights in Europe. As his prose plays became increasingly familiar, he became known as a writer of realistic plays about social problems, which he never considered himself to be.

In fact, Ibsen was the first major playwright since the Romantics to champion individuals over their community—but then, Ibsen, despite the realistic trappings of his prose plays, always remained the Romantic visionary of his early poetic ones. Ibsen showed that even within a single play there was more

than one way to be, for in his work, realism is forever bumping up against poetic imagery that resonates beyond our ability to give it a simple meaning. He also invented subtext—the idea that a line of dialogue could have one meaning to the person speaking it, another to the person hearing it, and a third one, contradicting the other two, to the audience. In doing so, he exposed the deep

*continued on page 12*

## N 126

By Edvard Munch

**I would far rather be an outcast  
upon the bosom of the great world  
than be an accomplice to  
a moral nothingness  
rather a bloody spark that  
no hand will shield  
that glows wildly and is extinguished  
and obliterated with no trace  
than glow as a lamp  
with a calm measured flame  
evening after evening  
in that eternal sitting-room  
where the canary slumbers  
in its blanket-covered cage  
and time is slowly counted out  
by the old sitting-room clock  
no the spark has the ability  
to light the fire  
and to know that it was responsible  
for the sound of the fire siren  
to know it was responsible  
for the sea of flames  
that broke with tradition  
and turned the hourglass upside down.**

***Munch in His Own Words,*  
by Poul Erik Tojner  
(Prestel Publishing, 2001)**



# HEDDA GABLER: MOMENTS OF CHOICE

In 1880, Henrik Ibsen wrote: “Everything I have written has the closest possible connection with what I have lived through inwardly—even if I have not experienced it outwardly. In every new poem or play I have aimed at my own spiritual emancipation and purification—for no man can escape the responsibilities and the guilt of the society to which he belongs.” Ibsen was to put that statement into practice less than a decade later, when he—by then 61 years old and a famous author—met and fell in love with the engaging, charismatic, 18-year-old Emilie Bardach while visiting the small Tyrolean town of Gossensass. Over the course of several weeks in the summer of 1889, Ibsen and Emilie spent countless hours in conversation together, as Ibsen questioned her endlessly about her hopes and dreams and apparently found in her a revitalizing inspiration for his own

work. Although Emilie told an interviewer many years later that Ibsen never so much as kissed her, the ardor of their emotional and intellectual connection, as described in her personal journal and their letters to each other, was obviously profound. Ibsen even talked to Emilie about divorcing his wife to travel the world with her, but both were painfully aware of the constraints placed on them by Ibsen’s family obligations and their conventional social environment. Emilie wrote in her journal at the time: “Passion has come when it cannot lead to anything, when both of us are bound by so many ties. Eternal obstacles! Are they in my will? Or are they in the circumstances?”

The frustrating affair came to a head in September in a particularly explosive encounter, after which Bardach described Ibsen as a “volcano, so terribly beautiful”: “Oh, the words! If only they could have stamped themselves on my heart more deeply and distinctly! All that has been offered me before was only the pretence at love. This is the true love, the ideal, he says, to which unknowingly he gave himself in his art. At last he is a true poet through pain and renunciation. And yet he is glad of having known me—the most beautiful! the wonderful! Too late!”

Whether it was the difference in their ages, concern for his sickly, aging wife, or his own desire for comfort and stability and fear of scandal, carrying out his passionate desire to run away with his young mistress was ultimately a commitment Ibsen was unable to make. Emilie departed Gossensass a week later. Soon after, Ibsen returned to Munich, and his letters to Emilie grew increasingly cool. He eventually broke off the correspondence and they never saw each other again. She died still unmarried and unaccomplished in 1955.

According to Ibsen biographer Michael Meyer, the intensity of Ibsen’s failed relationship with Emilie was to bring “a new glory, but also a new darkness” into his work. The theme of finding the courage to go against accepted norms of behavior, to “commit a madness,” can be found in *Rosmersholm* and *The Lady from the*

*Sea*, as well as the two plays he wrote soon after meeting Emilie, *Hedda Gabler* and *The Master Builder*. “Who has not, when standing with someone by an abyss or high up on a tower, had a sudden impulse to push the other over?” wrote Ibsen at the time. “And how is it that we hurt those we love although we know that remorse will follow? Our whole being is nothing but a fight against the dark forces within ourselves.”

Many have seen the character of Hedda Gabler as Ibsen’s attempt to wrestle with his own failure of will in choosing to reject Emilie. “One reason Hedda stays with us as a character,” says director Richard E. T. White, “why we return to her, is that each of us faces those moments in our life when the possibility presents itself of mutating, evolving into something rich and strange, into the person we are meant to be perhaps—and what do we do? Ibsen has presented Hedda (and the other fierce and complicated characters in this play) with a set of substantive choices: we participate with them in the struggle to make the right choice.”

—Elizabeth Brodersen



ASHES, BY EDVARD MUNCH (OIL ON CANVAS, 1894)



# A SON OF THE MIDDLE CLASS

BY PAUL WALSH

Born in 1828 to a prominent merchant family in the shipping town of Skien, south of modern-day Oslo on the east coast of Norway, Henrik Ibsen was the eldest of five children. When he was eight, however, his father's business failed and he was left to his own devices. At sixteen he became an apothecary's apprentice and dreamed of going to university. While he never did attend university, he did start writing plays: nationalist romantic history plays in the grand style popular at the time.

In 1850 Ibsen moved to Christiania (now Oslo), where he met the famous violinist and nationalist Ole Bull, who brought him to the west coast city of Bergen to work in Bull's Norwegian national theater as playwright-in-residence and stage manager. Ibsen owes his education in the craft of the theater to the years he spent working for Bull and later as artistic director of the Norwegian Theater in Christiania, a position he held from 1857 to 1862 with limited success. During these years he met, courted, and married the spirited Suzannah Thoresen and enjoyed his first modest successes as a playwright.

In 1864, Ibsen left Norway for the European continent, where he stayed for 27 years, living in Germany and Italy. From abroad, he focused on Norwegian provincial life, recreating his abandoned home in his mind, turning it over and examining it in all its stifling detail. Out of this obsession with a place on the far reaches of modernity, he created the modern drama. All but two of his plays are set in Norway, and they are an impressive collection: the philosophical verse drama *Brand* (1866), the picaresque *Peer Gynt* (1867), and the world historical drama *Emperor and Galilean* (1873) about Julian the Apostate, were followed by plays of contemporary life: *The League of Youth* (1869), *Pillars of Society* (1877), and the "problem plays" that incited such public outcry, including *A Doll's House* (1879), *Ghosts* (1881), and *An Enemy of the People* (1882). As he was vilified in the press for attacking the sanctity of marriage and the family, Ibsen grew in stature and importance, becoming the most famous Scandinavian of his day.

Contemporary accounts give the impression of a man of meticulous temperament—elegant, finicky, and punctilious in his habits, with a surprising ability to empathize with strangers. It is this quality that suffuses his writing. Even as he saw the shortcomings and guessed at the hidden contradictions in the hearts of those he met on the street, he was able to feel their humanity and give expression to it. In doing so, Ibsen created a style that still strikes us today as direct, fresh, and surprisingly conversational. His characters sound like real people facing real problems. His language is dramatically supple and rich with emotional complexity and ambiguity. Behind a strikingly modern façade of bravado and evasion lurk subtle intimations of doubt and self-loathing. This is the third of Ibsen's plays of

modern life that I have had the opportunity to translate. In each case, my task in translating Ibsen's plays for the contemporary stage has been to find the same freshness and emotional directness in English that these plays have in Norwegian and to allow these surprisingly modern characters to once again give voice to contemporary issues without losing sight of the contradictions inherent in modern life.

By locating the great moral questions of his day square in the center of the middle-class drawing room and daring to delve into the individual psyche of moral creatures drowning in a morass of social lies and self-deceptions, Ibsen brought metaphysical profundity to the domestic drama. In this he fathered not only the new drama but also a new morality of individual freedom and desire. But even as these characters speak for change, they find themselves caught in a web of duties and obligations. This is what makes these plays dramatic rather than didactic. Speaking out can destroy as well as liberate; often the rewards of self-discovery are less tangible than the suffering it causes. In plays like *The Wild Duck* (1884), *Rosmersholm* (1886), *The Lady from the Sea* (1888), and *Hedda Gabler* (1890), Ibsen dug deep into the troubled psyche of the modern world, uncovering its propensity for easy truths and deadly deceptions, diagnosing the crisis of individual faith, and staring unflinchingly at the despair of contemporary guilt.

In 1891 Ibsen returned to Norway after nearly three decades abroad. Here he wrote his final four plays—*The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1899)—pushing beyond the limits of stage realism and the problems of social life into a dark and tormented realm of psychological anguish and isolation precipitated by the terror of his own failing creative energy. As a new century dawned, he fell ill and never really recovered. He died in 1906. ■



HENRIK IBSEN AT THE GRAND CAFÉ, BY EDVARD MUNCH (TEMPERA ON CANVAS, 1908)





THE URN, BY EDVARD MUNCH (LITHOGRAPH, 1896)

Norwegian painter EDVARD MUNCH (1863–1944), whose work inspired the conception and design for this production of *Hedda Gabler*, made his first illustration of an Ibsen play when he was 14 years old. By the end of his life, he had created roughly 400 works inspired by Ibsen plays, including scenic designs for productions of *Ghosts* and *Hedda Gabler* at Max Reinhardt’s Kammerspiele Theater in Berlin. Munch revered Ibsen as a fellow Norwegian artist who had achieved world fame and, importantly, had done so by triumphing over the Philistines. Munch quoted until the end of his life the words of support that Ibsen gave him in 1895 when the grand old man visited his exhibition at the Blomqvist Gallery in Oslo: “Believe me, things will go with you as with me—the more enemies, the more friends.”

Munch works on pages 8–12 © 2007 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), NY.

Visit [http://www.munch.museum.no/munch\\_ibsen/english/index2.htm](http://www.munch.museum.no/munch_ibsen/english/index2.htm).

## “Razor Dance”

Written by Richard Thompson

After the death of a thousand kisses  
 Comes the catacomb of tongues  
 Who can spit the meanest venom  
 From the poison of their lungs  
 Cruellest dance is the razor dance  
 Circle in and circle around  
 He said, she said, she said, he said  
 Thrill to put the other one down  
 The razor dance, the razor dance  
 This time, gone too far  
 This time, can't heal the scar  
 I want to break out of this spin  
 But gravity's pulling me in  
 The razor dance, the razor dance  
 What flies straighter than an arrow  
 What cuts deeper than a lance  
 Your wit may shine on the withering line  
 Cruellest dance is the razor dance  
 The razor dance, the razor dance  
 Blood boils, tears burn  
 Some people never learn  
 If time could crawl back in its shell  
 And mischievous tongues could untell  
 But that's not the meaning of hell  
 Take your partners for the razor dance  
 Take your partners for the razor dance  
 Take your partners for the razor dance  
 The razor dance  
 The razor dance, the razor dance

*you? me? us?* (1996)

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“HENRIK IBSEN, REVOLUTIONARY,”  
 CONTINUED FROM PAGE 9

gulf between the words we utter and the ones we actually mean. Now irony is perhaps too much with us, a cheap and easy tool for playwrights who lack the confidence to affirm anything. When Ibsen employed it, however, it was like so much else that he brought to theater: it was revolutionary. ■



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A.C.T. Conservatory alumni discuss lessons in life, art, and "making it" after A.C.T.

**Guest Artists:** Steven W. Bailey ("Grey's Anatomy"), Benjamin Bratt ("Law & Order"), Ryan Rilette (Artistic Director, Southern Repertory Theatre), Anika Noni Rose (*Dreamgirls*), and Finnerty Steeves (A.C.T.'s *Hedda Gabler*).

**Moderator:** A.C.T. Conservatory Director Melissa Smith

Free event. Reserved seating, **TICKET REQUIRED**. Please use promo code "KORET" when making your reservation!

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*Sunday, April 15, at 5 p.m.*

Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.

**Guest Artists:** To be announced.

**Moderator:** A.C.T. Artistic Director Carey Perloff

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**Intricate and vibrant works by San Francisco artist Gary Bukovnik are on view at A.C.T. February 4–April 22.** Bukovnik's canvases of flowers and other objects show a depth and complexity drawn from the tradition of Cézanne's still lifes, but with an abstract, modern use of negative space. A master of the medium of watercolor, he explores the tension between the wet medium and the dry paper, revealing endless layers and depth. His lithographs and monotypes show imaginative reflection of his subject. Influenced by the uplifting light of San Francisco and the urban flower market near his studio, Bukovnik strives to capture the spirit of the flowers, leaving them in their chaotic bundles and choosing the simplest of vessels to honor the natural beauty of his subject.

Born and raised in Cleveland, Bukovnik moved to the West Coast in 1974. His work is represented in many public and private collections, including the Fine Arts Museums of San Francisco, the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, the Butler Institute of American Art, and the Art Institute of Chicago.

**The artist will attend an opening reception at the theater on Saturday, February 17, 5:30–7:30 p.m.** Each artwork purchase benefits A.C.T. For more information about Gary Bukovnik contact Kevin Simmers at 415.474.1066 / [krscreativeoptns@aol.com](mailto:krscreativeoptns@aol.com).



# WHO'S WHO IN HEDDA GABLER



**RENÉ AUGESEN** (*Hedda Tesman*), 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 Room, The Beard of Avon, Blithe Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll's House, A Mother, The Real Thing, The Gamester, The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof, The Rivals, Happy End* and, most recently, *Travesties* and *Luminescence Dating* at the Magic Theatre. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party . . .* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, "Law & Order," "Guiding Light," "Another World," and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



**ANTHONY FUSCO** (*Jorgen Tesman*) has appeared at A.C.T. in *Travesties, The Rivals, The Voyage Inheritance, The Gamester, A Mother,*

*Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Enrico IV, The Misanthrope, Edward II, and A Christmas Carol*. Other Bay Area credits include leading roles in *The Tempest, The Importance of Being Earnest, Arms and the Man, A Midsummer Night's Dream, Cymbeline,* and *The Skin of Our Teeth* for California Shakespeare Theater (where he is an associate artist); *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror, Cantorial, Danton's Death, and A Life in the Theatre*. He is a graduate of The Juilliard School and is on the adjunct faculty of the A.C.T. Master of Fine Arts Program.



**SHARON LOCKWOOD** (*Miss Juliane Tesman*) has appeared at A.C.T. in *A Christmas Carol* (2005 and 2006), *The Rose Tattoo, Juno*

*and the Paycock, The Royal Family, The Cherry Orchard, The Pope and the Witch, Gaslight, The Marriage of Figaro, and Saturday, Sunday and Monday*. She recently returned from La Jolla Playhouse, where she portrayed the 200-year-old woman in *Culture Clash's Zorro in Hell* (San Diego Theatre Critics Circle Award)—a role she originated at Berkeley Repertory Theatre last year. Lockwood also originated the role of Barbara in the world premiere at Seattle's Intiman Theatre of *Nickel and Dime* (dir. Bartlett Sher), which subsequently moved to the Mark Taper Forum in Los Angeles. Locally, Lockwood appears frequently at Berkeley Repertory Theatre and California Shakespeare Theater and was a longtime member of the Tony Award-winning San Francisco Mime

Troupe. Regional theater credits include productions at Seattle Repertory Theatre, Long Wharf Theatre, The Old Globe, Milwaukee Repertory Theatre, Missouri Repertory Theater, and the Alley Theatre in Houston.



**BARBARA OLIVER** (*Berte*), a resident of Berkeley since 1958, has been a part of Bay Area theater for nearly five decades. As an actor, she has

appeared in 26 productions at Berkeley Repertory Theatre (beginning in 1969), including *The Stage Manager* in *Our Town*, *Lady Markby* in *An Ideal Husband*, *Mrs. Malaprop* in *The Rivals*, and *Miss Helen* in *The Road to Mecca*. She has also performed on the stages of Seattle Repertory Theatre, The Old Globe, Berkeley Stage Company, and the One-Act Theatre. She has received two *Drama-Logue* and four Bay Area Theatre Critics' Circle awards for performance. Also a director, she staged more than a dozen plays during her tenure (1992–2004) as founding artistic director of Berkeley's Aurora Theatre Company, including *Saint Joan, The Persians,* and *The Master Builder*. She performed with Aurora Theatre as *George Sand* in *Dear Master* and as *The Woman* in *The Chairs*, among others. Oliver is a graduate of Carnegie Institute of Technology.



**FINNERTY STEEVES** (*Thea Elvsted*) was last seen as *Bella* in *Lost in Yonkers* at the Guthrie Theater, where she was named outstanding actress of 2006 by the *Minneapolis Star*

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



# WHO'S WHO

*Tribune*. New York credits include *Almost, Maine* at the Daryl Roth Theatre, *Marion Bridge* at Urban Stages, *Tumor* at Lincoln Center's Directors Lab, and *Diary of a Chambermaid* for Dramahaus NY. Regionally, she has appeared in *Wonder of the World* at Barrington Stage, *Picnic* at Baltimore's Centerstage, *The Garden of Hannah List* and *Private Eyes* at Florida Stage, *A Christmas Carol* at A.C.T., *The Heiress* and *The Diary of Anne Frank* at Caldwell Theater Company, and two seasons with the Summer Shorts Festival at City Theater in Miami. Her film and television credits include *The Great New Wonderful*, *Filmic Achievement*, *Water under the Bridge*, "Law & Order," and "The Sopranos." Steeves is a proud member of the A.C.T. Master of Fine Arts Program graduating class of 2002.



**STEPHEN BARKER TURNER** (*Ejlerst Lovborg*) was recently seen in *Luminescence Dating* at the Magic Theatre. He has

appeared with California Shakespeare Theater, where he is an associate artist, as Orlando in *As You Like It*, Nicholas Nickleby in *The Life and Adventures of Nicholas Nickleby*, and Posthumus in *Cymbeline*. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, and Primary Stages. Other theater credits include premieres of Theresa Rebeck's *The Scene* and Gina Gionfriddo's *After Ashley*, both at the Humana Festival of New American Plays. Film and television credits include *Satellite* (2005 Tribeca Film Festival), *The Warrior Class*, *Cosmopolitan* (PBS), "Sex and the City," "Law & Order," and the upcoming *Red State Project*.



**JACK WILLIS** (*Commissioner Brack*) has appeared in more than 200 productions throughout the United States, including recent

performances at A.C.T. in *A Christmas Carol*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. He is an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. He recently appeared in *Gypsy* with Patti LuPone at the Recinia Festival in Chicago. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, "Law & Order," "Ed," and "Dallas." Willis is a cofounder of Aruba Repertory.



**ANDREW HURTEAU** (*Understudy*) was last seen as Count Almaviva in Michael Butler's production of *The Marriage of Figaro* at Center

REPertory Theatre, where he also appeared as Max Prince in Neil Simon's *Laughter on the 23<sup>rd</sup> Floor*, directed by Barbara Damashek. Hurteau played Charles Cheeryble and 12 other roles in California Shakespeare Theater's *The Life and Adventures of Nicholas Nickleby*. He has worked at theaters throughout the Bay Area over the past 13 years, including Marin Theatre Company, Aurora Theatre Company, Word for

Word, and Napa Valley Repertory Theatre. At the Magic Theatre, he has appeared in *Nero: Another Golden Rome*, *The Rules of Charity*, *Shroedinger's Girlfriend*, *Summertime*, and *Bronte*. At Berkeley Repertory Theatre, he has appeared in *A Moon for the Misbegotten* and *Rhinoceros*. He is a company member of Playground.



**TRISH MULHOLLAND** (*Understudy*) was last seen at A.C.T. in *W. Somerset Maugham's The Circle* and *The Constant Wife*. She

has appeared in theaters throughout the Bay Area, most recently at Aurora Theatre Company in Oscar Wilde's *Salomé*. Mulholland is a graduate of the National Theatre of Australia, was a



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## WHO'S WHO

top-rated radio announcer in Australia and Europe, and has appeared in various television roles. She is a core member of Berkeley's Shotgun Players and has received Bay Area Theatre Critics' Circle Award nominations and a Pater Award (Australasian radio). Favorite roles include Mother Courage, Agave, Marion (the predatory realtor in Caryl Churchill's first play, *Owners*), and Woman in the West Cast premiere of Edward Albee's *The Play about the Baby*.



### ALLISON JEAN WHITE

(*Understudy*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *The Circle*,

Tom Stoppard's *Travesties* and *The Real Thing* (both directed by Carey Perloff), and the 2004 production of *A Christmas Carol*. She was also seen last spring in A.C.T. First Look presentations of *The Shaker Chair*, *Donna Wants*, *Warsaw*, and *Waiting for the Flood* at Zeum Theater. She appeared in *Chez Moi*, a clown cabaret, with Infinite Stage at The Players Theatre in New York and played Christina in *Red Light Winter* at the Wellfleet Harbor Actors Theater. She performed with Killing My Lobster in *Gooooo!!!* at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece *Whitenoise*. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

### RICHARD E. T. WHITE (Director)

is chair of the theater department at Seattle's Cornish College of the Arts. He joined the department in 1995 after a three-year residency in Japan, where he taught at Toin and Gakushuin

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

universities and was resident director at Tokyo's Theatre Company Subaru. In addition to serving as artistic director of San Francisco's Eureka Theatre and the Wisdom Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (*The Goat or, Who is Sylvia?*, *American Buffalo*, *The Marriage of Figaro*, *Taking Steps*), Berkeley Repertory Theatre, The Old Globe, The Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theater, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Intiman Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/performer Rinde Eckert and composer Paul Dresner, he developed and directed the electronic opera *Slow Fire*, which has been performed at venues throughout the United States and Europe and will be presented at Project Artaud Theater in March 2007. White has received nine Bay Area Theatre Critics' Circle Awards and eight *Drama-Logue* Awards for outstanding direction.

### PAUL WALSH (Translator)

is head of dramaturgy and director of graduate programs at the University of Massachusetts. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where he collaborated on dozens of productions, including his own translations of August Strindberg's *Creditors* (1992) and Henrik Ibsen's *A Doll's House* (2004). His translation of Ibsen's *The Master Builder* was produced to acclaim last February by Aurora Theatre Company in Berkeley, and his translation of Strindberg's *Ghost Sonata* was read as part of Cutting Ball Theater's "Hidden Classics Reading Series" at the Modern Times Bookstore last November. Last



# WHO'S WHO

year, Walsh was named artistic director of the New Harmony Project, a new-play development residency program dedicated to serving writers who celebrate the human spirit. Walsh has worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, *Germinal*, and *The Hunchback of Notre Dame*. Walsh serves on the board of directors of Literary Managers and Dramaturgs of the Americas. He received his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto.

**KENT DORSEY's** (*Scenic Designer*) scenic design has been seen at A.C.T. in *Sexual Perversity in Chicago*, *The Goat, or Who is Sylvia?*, *American Buffalo*, *Light Up the Sky*, *Pygmalion*, *The Pope & the Witch*, and *The Marriage of Figaro*. Lighting designs at A.C.T. include *The Pope and the Witch*, *Bon Appétit!* and *The Late Great Ladies of Blues and Jazz*. He has designed scenery and/or lighting for most of the major regional theater companies in the United States, including the Kennedy Center, The Ahmanson Center Theatre Group, The Old Globe (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., the Geffen, Seattle Repertory Theatre, Berkeley Repertory Theatre, the Milwaukee Repertory Theater, and the Cleveland Play House. His New York theater productions include *About Time*, *Alligator Tales*, *Another Antigone*, *The Cocktail Hour*, *Silence*, *Suds*, and *Yankee Dargw You Die*. Dorsey designed the scenery and lighting for *Silence/Chinmoku*, a world premiere in Tokyo by The Subaru Acting Company.

**SANDRA WOODALL** (*Costume Designer*) has designed costumes for A.C.T. (*Cat on a Hot Tin Roof*, *A Doll's House*, *The Dazzle*, *The Duchess of Malfi*, *Light Up the Sky*, and *Saint Joan*, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, the Margaret Jenkins Dance Company, Stuttgart Ballet, Singapore Ballet Theatre, and the Magic Theatre. Recent productions include *Cinderella* for the Bolshoi Ballet, *Sleeping Beauty* for the Norwegian National Ballet, and *Fifth Season* for San Francisco Ballet. She was visual director for the eight-hour world premiere of Stan Lai's *Dream Like a Dream* at Hong Kong Repertory Theatre and designed sets and costumes for *Don Giovanni* at the Taiwan National Symphony and for Rimsky-Korsakov's opera ballet *Mlada* for the San Francisco Symphony, conducted by Michael Tilson Thomas. Other design credits include the Eureka Theatre Company's original production of *Angels in America*. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics' Circle Awards for costume design.

**ALEXANDER V. NICHOLS's** (*Lighting Designer*) design works span from lighting and projections to scenery and costumes for dance, theater, opera, and art installations. His designs have been set on the stages of such companies as Berkeley Repertory Theatre, Arena Stage, the Alley Theatre, the Oregon Shakespeare Festival, the Huntington Theatre, California Shakespeare Theater, the National Theatre of Taiwan, San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, ODC/SF, Hubbard Street Dance, and the Royal Winnipeg Ballet and have supported the work of the Kronos Quartet, the Paul Drescher Ensemble, and Rinde Eckert. Nichols has served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania



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## Who's Who

Ballet, and Hartford Ballet and as lighting director for American Ballet Theatre. Other dance credits include designs for choreographers Christopher d'Amboise, Ann Carlson, Val Caniparoli, Sonya Delwaide, Bill T. Jones, Jean Grand Maitre, Mark Morris, Mikko Nissinen, Kevin O'Day, Kirk Peterson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way. Other projects include the exterior lighting of the Sentinel Building, Francis Ford Coppola's historic headquarters in San Francisco, and structural and lighting design for the traveling art installation *Circle of Memory*.

**JOHN GROMADA's** (*Composer and Sound Designer*) work has been heard on Broadway, including original music for *Heartbreak House*, *Rabbit Hole*, *Well*, *A Streetcar Named Desire*, *Twelve Angry Men*, *Proof*, *Sight Unseen*, *Sixteen Wounded*, *The Retreat from Moscow*, *Enchanted April*, *Summer and Smoke*, *Holiday*, and *A Few Good Men*. At The Public Theater, Gromada has worked on *Henry V*, *Julius Caesar*, *Tartuffe*, *The Skriker*, *Machinal*, *The Swan*, and many others. Other New York credits include *Pig Farm*, *Bach at Leipzig*, *Oedipus at Palm Springs*, *On the Mountain*, *Small Tragedy*, *Danny and the Deep Blue Sea*, *Living Out*, *Fifth of July*, and many others. Regional credits include more than 200 productions at leading theaters here and abroad. Gromada has received numerous honors, including Drama Desk, OBIE, Eddy, *Drama-Logue*, and ASCAP awards, and is an NEA Opera Music Theatre Fellow.

**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

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



# WHO'S WHO

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.

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

**ELISA GUTHERTZ** (*Stage Manager*) most recently worked at A.C.T. on *The Little Foxes* and on *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.

**HEATH BELDEN** (*Assistant Stage Manager*) recently worked on A.C.T. productions of *The Rivals* and *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 three 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 such noted directors as Les Waters, Barbara Damashek, Daniel Fish, Tina Landau, and Marco Baccelli. Belden received a master of fine arts degree from UC San Diego and has stage-managed several shows for the A.C.T. Master of Fine Arts Program.



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# 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.





## producers *circle*

Frannie Fleishhacker, *Co-chair* \* Deedee McMurtry, *Co-chair*

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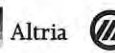
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# A.C.T. STAFF

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*Artistic Director*

Heather Kitchen  
*Executive Director*

Melissa Smith  
*Conservatory Director*

James Haire  
*Producing Director*

Jeffrey P. Malloy  
*General Manager*

## ARTISTIC

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

## Associate Artists

René Augesen  
Giles Havergal  
Steven Anthony Jones  
Craig Slight  
Gregory Wallace  
Allison Jean White  
Jack Willis

## Directors

Loretta Greco  
Giles Havergal  
Ron Lagomarsino  
Mark Lamos  
Carey Perloff  
Mark Rucker  
Richard E. T. White  
Laird Williamson

## Choreographers

Val Caniparoli

## Composers

Anthony Brown  
John Gromada  
Chris Houston  
Karl Lundeberg

## Musical Directors

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*  
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Robert Blackman, *Costumes*  
Candice Donnelly, *Costumes*  
David F. Draper, *Costumes*  
Deborah Dryden, *Costumes*  
Callie Floor, *Costumes*  
Lydia Tanji, *Costumes*  
Sandra Woodall, *Costumes*  
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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*  
Jake Rodriguez, *Sound*  
Steve Schoenbeck, *Sound*  
Darron L. West, *Sound*

## Design Associates

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Robert J. Hahn, *Lighting*

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

## Stage Management

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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 Benes, B. J. Frederickson, *Scenic Artists*

## Prop Shop

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

## Costume Shop

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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 Stitober*  
Jane Boggess, *Accessories Artisan*

## Wig Shop

Jeanna Hurd, *Wig Master*

## Stage Staff

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Miguel Ongpin, *Head Carpenter*  
Jane Henderson-Shea, *Properties Head*  
Mark Pugh, *Flyman*  
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Ava Childs, *Wardrobe Assistant*  
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## 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 Phillipps, Katherine Seibel, Joan Wolkerstorfer, *Stage Management*  
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Sarah Fulford, *Costume Shop*  
Tatiana Satterlee, *Wig Shop*  
Erin Roberts, *Costume Rentals*

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Colleen Rosby, *Door Person*  
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Len Lucas, *Assistant Facilities Manager/30 Grant*  
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## Master of Fine Arts Program

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Steven Anthony Jones, *Acting*  
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Priscilla Regalado, *Modern Dance*  
Jack Sharrar, *Culture and Text*  
Melissa Smith, *Acting*  
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## Associate Core Faculty

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

## Adjunct Faculty

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

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Mike Carroll, *Acting*  
Laura Derry, *Improvisation*  
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Mark Jackson, *Acting*  
Rose Adams Kelly, *Alexander Technique*  
Drew Khalouf, *Voice and Speech, Acting*  
Francine Landes, *Acting*  
Domenique Lozano, *Acting*  
Trina Oliver, *Acting*  
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Bruce Williams, *Audition Techniques, Acting*

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Melanie Case, *Improvisation, Acting*  
Kevin Crook, *Improvisation, Acting*  
Nancy Gold, *Physical Character, Acting*  
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Kimberly Mohne Hill, *Voice, Speech, Dialects*  
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Domenique Lozano, *Director*  
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Michael Mohammed, *Musical Theater, Dance*  
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# FOR YOUR INFORMATION

## ADMINISTRATIVE OFFICES

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

## 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](http://www.act-sf.org). All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

### 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.

## Beeepers!

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.

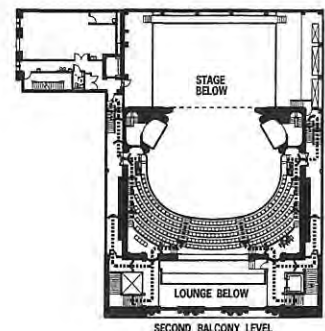
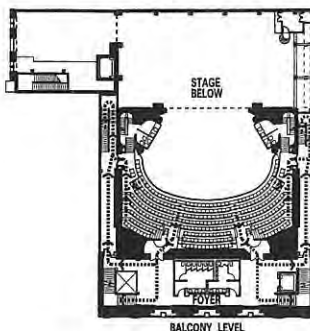
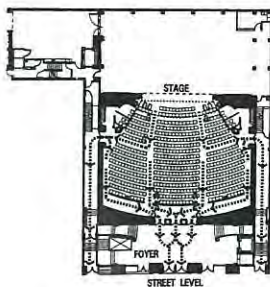


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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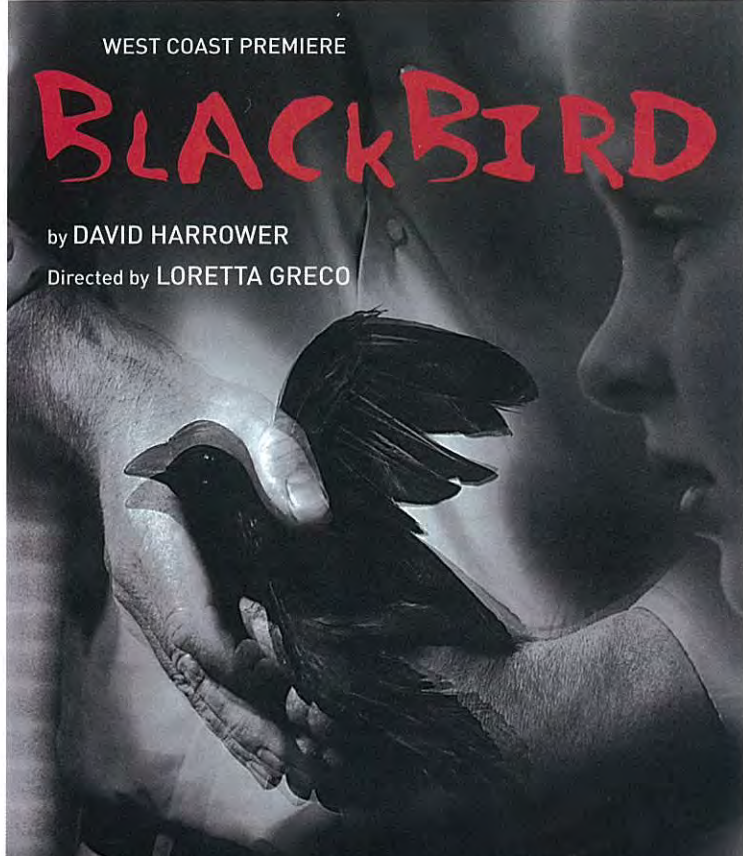
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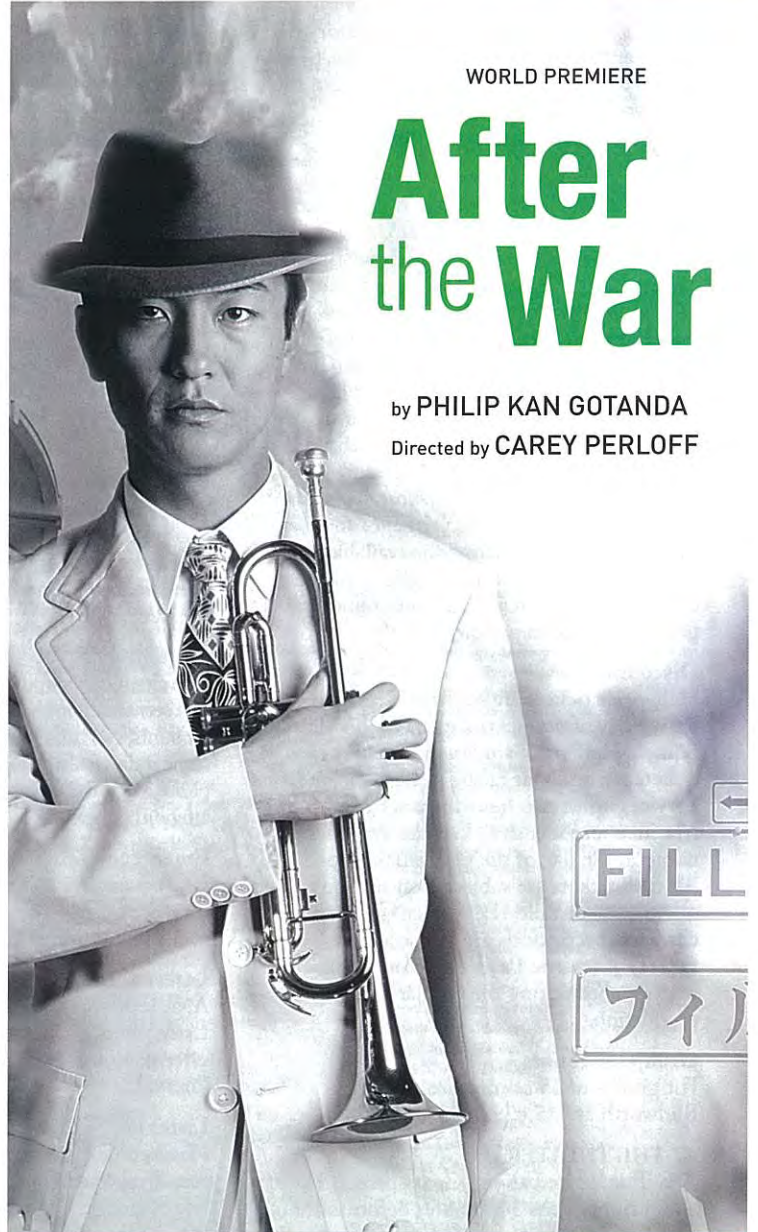
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# A.C.T.

american conservatory theater

Carey Perloff, artistic director | Heather Kitchen, executive director

Groups of 15+, call 415.439.2473. Tickets, parking, directions, classes: [www.act-sf.org](http://www.act-sf.org).

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This production is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

ADDITIONAL SUPPORT PROVIDED BY: Columbia Foundation, Creative Work Fund, California Civil Liberties Public Education Program, the Fleishacker Foundation, and the Andrew W. Mellon Foundation.

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