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ON THE COVER  
*Cover design by Seano*

ABOVE  
*Digital image of Enrico IV set model designed by Ralph Funicello*

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**A.C.T.**

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## THE 2000-01 A.C.T. SEASON

### FRANK LOESSER'S HANS CHRISTIAN ANDERSEN

*Music and lyrics by Frank Loesser*  
*Book by Sebastian Barry*  
*Based on the Samuel Goldwyn motion picture*  
*Directed and choreographed by Martha Clarke*  
 August 31-October 8, 2000

### THE MISANTHROPE

*by Molière*  
*A new verse version by Constance Congdon*  
*Directed by Carey Perloff*  
 October 19-November 19, 2000

### A CHRISTMAS CAROL

*Adapted by Dennis Powers and Laird Williamson*  
*Directed by Candace Barrett in association with Raye Birk*  
 November 27-December 26, 2000

### GLENGARRY GLEN ROSS

*by David Mamet*  
*Directed by Les Waters*  
 January 4-February 4, 2001

### GOODNIGHT CHILDREN EVERYWHERE

*Written and directed by Richard Nelson*  
 February 15-March 18, 2001

### ENRICO IV

*by Luigi Pirandello*  
*Translated by Richard Nelson*  
*Directed by Carey Perloff*  
 March 29-April 29, 2001

### "MASTER HAROLD" ...AND THE BOYS

*by Athol Fugard*  
*Directed by Laird Williamson*  
 May 4-June 3, 2001

### TEXTS FOR NOTHING

*a prose work by Samuel Beckett*  
*Directed and performed by Bill Irvin*  
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# ABOUT A.C.T.



*A.C.T.'s beautifully restored Geary Theater, originally built in 1909, is one of the finest performance venues in the United States.*

**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 Managing Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past three decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 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 Jujamecyn Theaters Award.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and renewed financial stability. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny

Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory's distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large. ■

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**A.C.T.**

**american conservatory theater**

carey perloff, artistic director heather kitchen, managing director



# A.C.T. STAFF

**Carey Perloff**  
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Director

**Heather Kitchen**  
Managing  
Director

**Melissa Smith**  
Conservatory  
Director

**James Haire**  
Producing  
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**A.C.T.**

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Kathryn Clark, *Casting Assistant*

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Steven Anthony Jones  
Gregory Wallace

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Margo Lion  
Peter Malcitzke  
Peter Maradudin  
Ellen Novack  
Charles Randolph-Wright

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Raye Birk  
Martha Clarke  
Richard Nelson  
Carey Perloff  
Les Waters  
Laird Williamson

## Composers

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Richard Peaslee

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Len Lucas, Assistant Facilities  
Manager/30 Grant

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Ellen Meese, Humanities  
Kimberly Mohne, Speech  
Jack Sharrar, Humanities  
Shannon Sheen, Humanities

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Acting/Clothing

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Voice and Speech  
Bonita Bradley, Imaginal  
Movement  
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Mike Carroll, Acting  
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John Dixon, Acting  
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Frances Epsen, Musical Theater,  
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Ava Victoria, Singing  
Margo Whitcomb, Acting  
Bruce Williams, Audition  
Techniques, Acting

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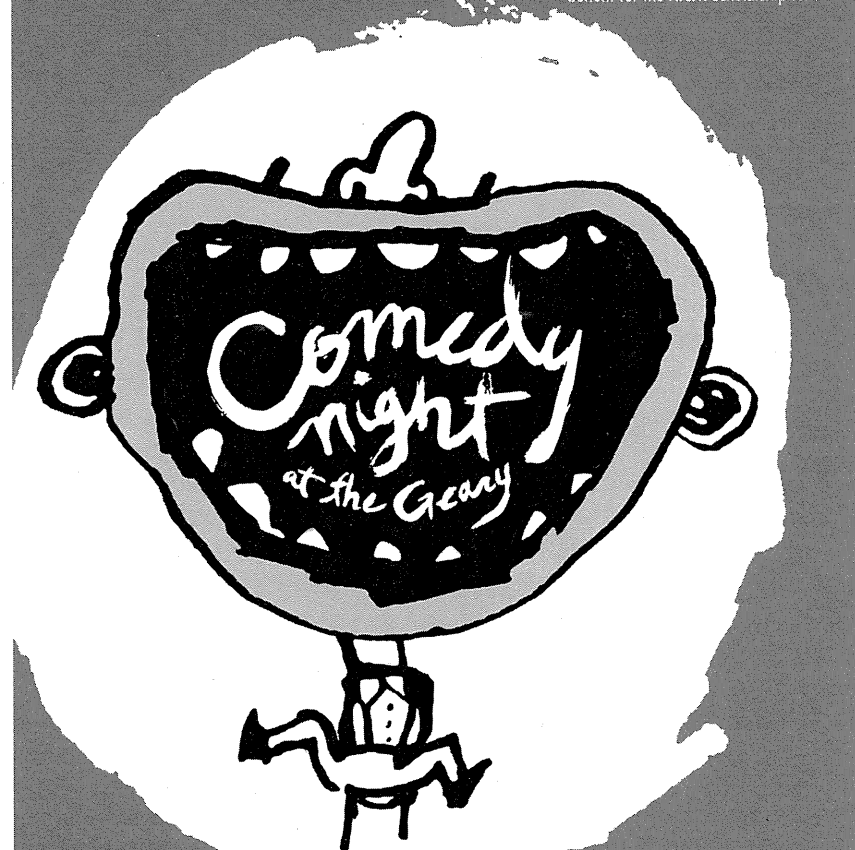
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Mike Carroll, Acting  
Shannon Day, Musical Theater  
Peter Devine, Improvisation,  
Acting  
Jeffrey Draper, Acting  
Andrew Hurteau, Physical Acting  
Domenique Lozano,  
Shakespeare Intensive  
David Maier, Acting  
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Speech, Dialects  
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Jr. Performance Workshop  
Jack Sharrar, Directing  
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Performance Workshop  
John Sugden,  
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Francine Torres-Kelly,  
Improvisation, Acting  
Krista Wigle, Musical Theater  
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# A.C.T.

american conservatory theater

carey perloff, artistic director heather kitchen, managing director

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special offers and last-minute ticket discounts,  
and the latest company news.

# A.C.T. EXTRAS

Come to A.C.T. for the most entertaining education in town. A.C.T. offers several ways for you to learn about the season's productions and to express your views on the issues they raise:

## A.C.T. PROLOGUES

These lively half-hour presentations are conducted by each show's director and are open to the public regardless of whether you are seeing the performance that evening. Prologues, sponsored by the Junior League of San Francisco, are a perfect way to get a look at the creative process behind each production. Prologues are held before the Tuesday preview of every production, at 5:30 p.m., in the Geary Theater. Doors open at 5 p.m.

## AUDIENCE EXCHANGES

These informal sessions are a great way to share your feelings and reactions with fellow theatergoers. Audience Exchanges take place in the Geary Theater for 30 minutes immediately after selected performances and are moderated by A.C.T. staff members and artists.

## WORDS ON PLAYS

Each entertaining and informative audience handbook contains advance program notes, a synopsis, and additional background information about the play. A subscription for seven handbooks is available by mail to full-season subscribers for \$42; limited copies for individual plays are also available for purchase at the Geary Theater Box Office, and at the merchandise stand in the Geary Theater, for \$8 each.

## ON *ENRICO IV*

### A.C.T. PROLOGUE

Tuesday, April 3, 2001, 5:30 p.m.

*Featuring Director Carey Perloff*

### BEYOND THE FOOTLIGHTS: PIRANDELLO IN PRODUCTION

April 10

*a one-hour postperformance discussion  
with special guest Italian scholar Umberto Artioli*

### AUDIENCE EXCHANGES

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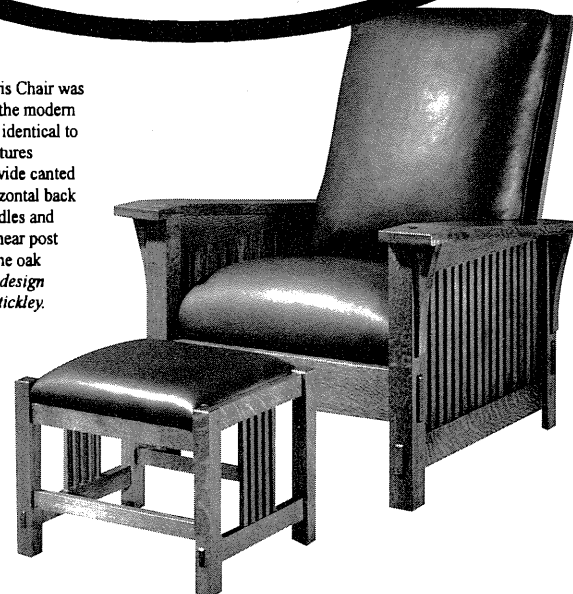
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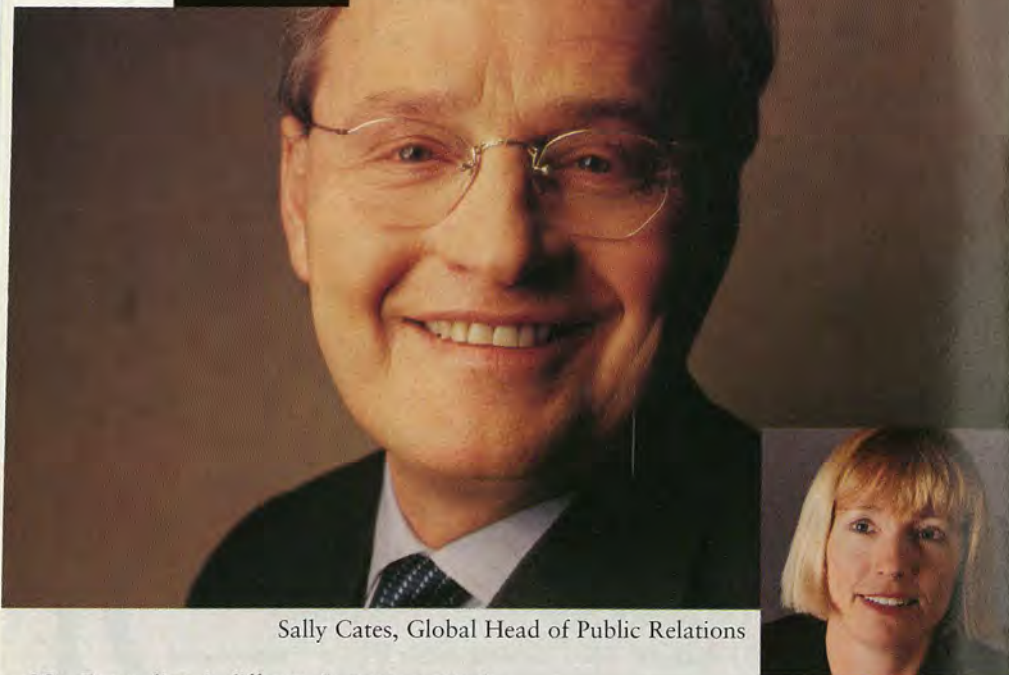
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# ENRICO IV

(1922)

by Luigi Pirandello

A new adaptation by Richard Nelson

Directed by Carey Perloff

with

Scott Asti Marco Barricelli\* Tom Blair\*  
Chris Ferry\* Anthony Fusco\* Samuel R. Gates  
Tommy A. Gomez\* Benton Greene\*  
Felicity Jones\* Charles Lanyer\* David Mendelsohn\*  
Douglas Nolan\* Claire Winters

Scenery by Ralph Funicello

Costumes by Deborah Dryden

Lighting by Peter Maradudin

Original Music by David Lang

Sound by Garth Hemphill

Associate Director Margo Whitcomb

Dramaturg Paul Walsh

Assistant Dramaturg Beatrice Basso

Fight Director Gregory Hoffman

Casting by Meryl Lind Shaw

Hair and Makeup by Rick Echols

## Stage Management Staff

Kimberly Mark Webb\*, Stage Manager

Lynne M. Harris\*, Assistant Stage Manager

Elizabeth Murray, Intern

Please silence all cellular phones and pagers.

\*Member of Actors' Equity Association, the Union of Professional Actors  
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# ENRICO IV

## The Cast

(in order of appearance)

Young Servants	Scott Asti, Samuel R. Gates
Harold	Douglas Nolan*
Ordulph	Benton Greene*
Berthold	Chris Ferry*
Landolph	Tommy A. Gomez*
John, an old servant	Tom Blair*
Charles Di Nolli, Frida's fiancé	David Mendelsohn*
Tito Belcredi, Matilda's lover	Anthony Fusco*
Doctor Dionysus Genoni, a psychiatrist	Charles Lanyer*
Donna Matilda	Felicity Jones*
Frida, her daughter	Claire Winters
"Enrico IV"	Marco Barricelli*

## Time and Place

1922  
An isolated villa in Italy

## Understudies

"Enrico IV"—Tommy A. Gomez  
Donna Matilda, Frida—Jenny Lord  
Charles Di Nolli, Landolph, Berthold, Young Servant—Michael Shipley  
Tito Belcredi—Tom Blair; Doctor Dionysus Genoni, John—Terry Lamb  
Harold—Scott Asti; Ordulph, Young Servant—Samuel R. Gates

There will be one intermission between Acts I and II  
and a brief pause between Acts II and III.

## Special Thanks to The Friends of Pirandello

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# "LUIGI PIRANDELLO, CHECK YOUR E-MAIL!"

by Carey Perloff

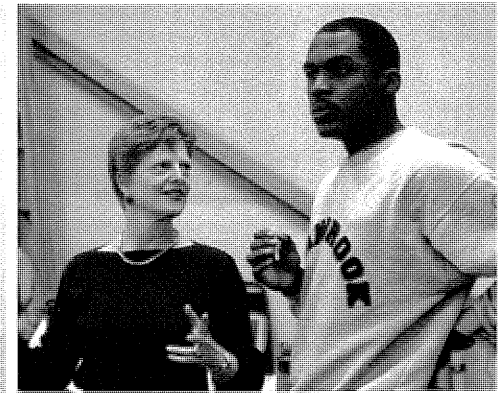
"Luigi Pirandello, check your e-mail!" trumpets a recent *New York Times* article, which goes on to describe the incredible story of a high-tech executive who managed to conceal his past lives as embezzler and forger from his present employer while never even changing his name. The point of the piece, which describes our country as "a nation of fresh starts," is that "the Internet has put persona-hopping within the reach of all Americans."

Personal reinvention is a fascinating and seductive subject for the theater, so closely bound as it is to the act of making theater. Pirandello's *Enrico IV* asks a series of passionate characters to keep reinventing themselves and the roles they play to stay in the game of life. The more clearly we see that these characters are inventing reality, the more gripping and "real" their situation paradoxically becomes, until it is impossible to determine which of the many personae represents the truth.

According to anthropologists, postwar Italy has been a particularly potent locus for this kind of "identity confusion." To quote the *Times* again: "Italy, perhaps the most polarized country in western Europe, with large communist and neofascist parties for most of the postwar period, is a country where it is understood that everyone has a different version of reality and history. Editorials appear on the first, not the last, page of the newspapers, and the ideological bias is so open that some readers buy five or six newspapers to try to piece together the day's events."

Pirandello, I believe, would have seen this fragmented truth not as ideological bias but as existential reality: the "self" being essentially unknowable, we are like moles in the dark, groping for self-definition through trial and error. His plays, which broke radically with the naturalistic theater of Ibsen and influenced an entire generation of 20th-century playwrights from Brecht to Beckett to Pinter, created new forms that allowed him to play with the rich paradoxes of modern life. Pirandello's work in fact celebrates the notion of "play." He never asks us to suspend disbelief when watching his plays; on the contrary, just when we are seduced into believing that what we are seeing onstage is "real," he flips a piece of scenery or unmasks a character, and we suddenly see the theatrical experience for what it is: a construct, a game, an invention of life. And then we realize in the deepest sense that the continuously turning kaleidoscope of roles we play in our own lives also defies logic and continu-

PHOTOS BY KEVIN BERNIE



**ENRICO IV IN REHEARSAL:** (clockwise from top left) David Mendelsohn (A.C.T. M.F.A. '00) and Claire Winters ('01); director Carey Perloff and Samuel R. Gates ('01); Felicity Jones; (l to r) Benton Greene and Douglas Nolan ('00)

ity, and that we are all, always, in a constant process of reinvention that is both exhilarating and exhausting.

Pirandello's plays are simultaneously joyful and despairing: joyful in their celebration of the human imagination, despairing in their dramatization of the impossibility of ever truly knowing oneself or one's closest companions. Because he was a passionate Sicilian, this joy and despair are played out against a landscape of vendetta, seduction, love, and betrayal; his plays are not cerebral works of art but dramatic bolts of lightning, at once chaotic and beautifully formed.

There is no correct answer to the questions *Enrico IV* raises about madness and sanity, illusion and reality, youth and aging. The characters are desperately searching for connection, for love, for coherence. If these things are not readily available, they make them up, or they dress up like someone else and try their luck again. "Forgive them, it's

continued on page 36

PIRANDELLO'S  
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WORKS OF ART,  
BUT DRAMATIC  
BOLTS OF  
LIGHTNING,  
AT ONCE  
CHAOTIC AND  
BEAUTIFULLY  
FORMED.

# "THE COMFORT OF HISTORY"

by Paul Walsh

IN THE NEW  
CENTURY,  
SIMPLICITY  
AND ELEGANCE  
WERE  
SUPPLANTED  
BY A NEW AND  
TERRIFYING  
COMPLEXITY  
THAT CALLED  
INTO  
QUESTION  
EVEN THE  
CERTAINTY OF  
PROGRESS.

Nineteen twenty-two was a watershed year for what has come to be called Modernism—an international movement in the art and literature of the early decades of the 20th century that looked for new ways to express the new content of the age. It was not only the year that Pirandello's *Enrico IV* was first performed, it was also the year that T. S. Eliot's "The Waste Land" and James Joyce's *Ulysses* were first published, as well as Virginia Woolf's *Jacob's Room*, e. e. cummings's *The Enormous Room*, and Herman Hesse's *Siddhartha*. Pirandello's play is considered a masterpiece of Modernism and shares with other works of the period a tone of ironic dismay that seeks to dispel a debilitating despair with humor and bravado.

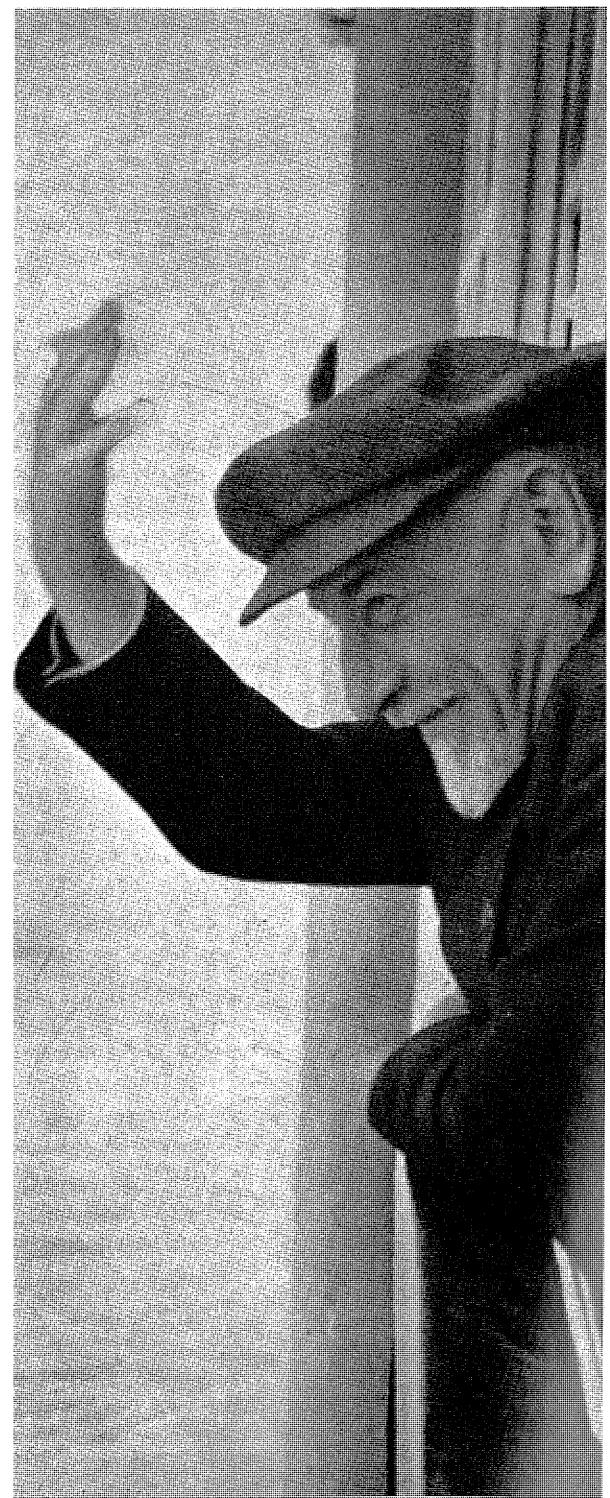
When at the end of "The Waste Land" the narrator confesses, "These fragments I have shored against my ruins," he speaks volumes about the private and provisional consolation that fragments of past cultures, the flotsam and jetsam of history, might provide in the modern world to a man of delicate sensibility. But he does so with a certain self-deprecating irony that seems to call his whole project into question. The same can be said of the unnamed 20th-century Italian aristocrat of Pirandello's *Enrico IV*, who for the past 20 years has found himself trapped in the persona of the 11th-century Holy Roman emperor. Pirandello's character seeks consolation in the fragmented history that seems both to confine and to define him. Instead he is constantly reminded of the years that have passed unlive. His actions seem calculated, though not particularly rational, especially when he exacts revenge for an offense that is itself two decades old. But he is suffering, as the doctor so astutely observes, from a delusion precipitated by a blow to the head, or perhaps from a passion too extravagant to contain.

This strange madness, this ironic delusion, is not so difficult for us to understand even now at the beginning of the 21st century, precisely because it is so decidedly and passionately irrational. "One of the novelties that I have given to the modern drama," Pirandello once declared, "consists in converting the intellect into passion." It is this "novelty" that makes Pirandello's plays so remarkably human and so distinctly theatrical. His are ancient stories of revenge and retribution, but told with a new twist of uncertain humor and ironic provisionality that continue to resonate today.

Towards the end of the second act of *Enrico IV*, the aristocrat for whom the play is titled extols the seductive virtues of the fantasy life he has been leading:

*Here, everything's worked out. We know what's going to happen because it already has . . . And sad though may be my fate—awful things happened to Enrico IV, terrible battles and terrible times—I know what's coming. And nothing can change. It's all set. So all that's left is to sit back and enjoy—act following act, never changing, in exactly the same way as you knew it would. This comfort has been yours for the taking. This comfort—of history.*

The "comfort of history" lauded here is the reassuring comfort of a fictional sense of certainty at a time early in the 20th century when the old certainties had begun to unravel. The previous century had been a century of hope based on a profound and enthusiastic worship of the possibilities of progress preached since the Enlightenment. In the universe of Newton, progress had been a simple and elegant fact, as elegant as the mechanistic metaphors by which the world had been described. Later the optimism inherent in the biological metaphors of Darwinism, with their assurances of progress through evolutionary accommodation, continued to bolster public confidence in scientific and economic progress. Still later



OPPOSITE  
Luigi Pirandello



the positivistic solutions of the new social sciences seemed to offer cures for all of society's ills.

In the new century, however, all that changed. Simplicity and elegance were supplanted by a new and terrifying complexity that called into question even the certainty of progress. The familiar philosophical construct began to come apart: Einstein introduced a universe governed by laws of relativity; Freud described the human psyche as a mass of conflicting forces and drives. Truth was fluid and unknowable. Even a belief in the virtues of authoritarian rule and Victorian manners began to dissolve. Certainty was replaced by what Eliot called "the immense panorama of futility and anarchy which is contemporary history."

### "A COMIC AND CRAZY PHANTASMAGORIA"

The decisive blow to the old order of humane and reasoned progress came on the battlefields of a war more devastating than anything ever imagined, a war that encompassed the whole world, a war that could only be called the Great War. Here science, the avatar of human betterment, proved completely amoral, providing implements of war more efficient than anything seen to date, capable of destroying the enemy without even laying eyes on him. While airplanes dropped bombs from overhead, mustard gas crept across the fields of Europe, slaughtering an enemy that remained faceless and unknown. When the destructive potential of science was revealed on the fields of war, the last glimmer of the Enlightenment died out. In fact, it can be said, the greatest casualty of the Great War was hope.

"I feel that my whole life is devoid of meaning," Pirandello wrote to his son in 1915, "and I no longer see any reason in the acts I perform or in the words I say, and it astonishes me that other people can move about outside this nightmare of mine, that they can act and speak." The world seemed mad to Pirandello, a chaotic dreamscape of nihilistic relativism that he sought to escape by moving inward, as he wrote to his son a few months later: "I am digging, digging. . . . I have reduced myself to a well from which I can no longer escape. And why should I escape? For life now seems more and more like a comic and crazy phantasmagoria."

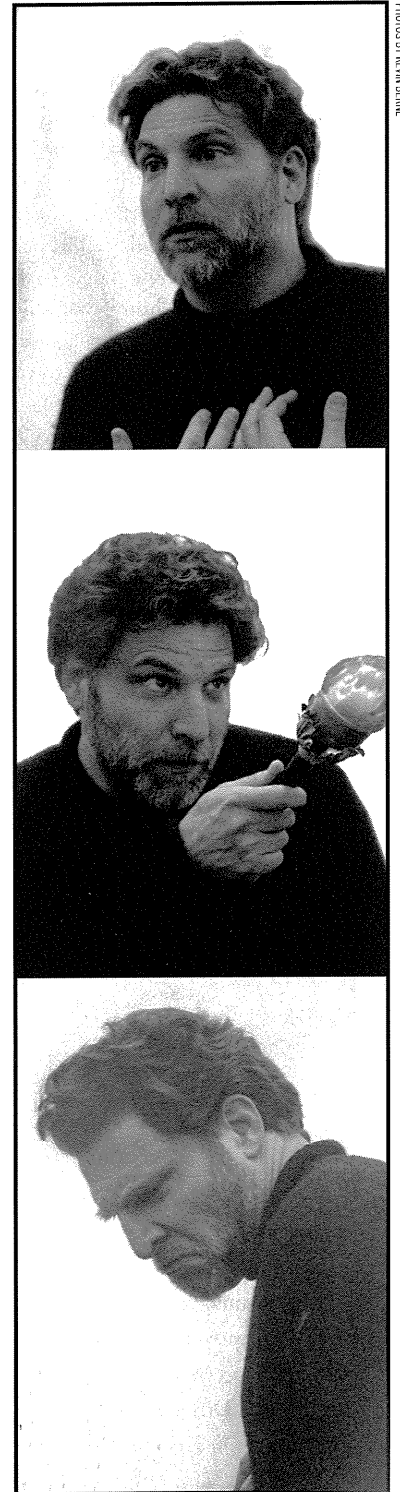
The madness of which Pirandello speaks was more than a social metaphor. It was a painful reality in his life. Pirandello's own wife, Antonietta, to whom he remained devoted throughout his life, suffered from acute paranoia, which manifested itself as manic jealousy. After a series of nervous breakdowns dating back to as early as 1899, she was eventually hospitalized in 1919, shortly before Pirandello wrote *Enrico IV*, which has been called an apology for madness and a personal act of penance for having had to institutionalize his wife. Though Pirandello denied any knowledge of Freud and his cohorts, whose articulation of the science of psychoanalysis was remaking the way we think about the human psyche, just as he

denied any influence on his work, he wrote several novels and short stories about various mental afflictions in the first two decades of the century that demonstrate a sophisticated knowledge of and interest in contemporary thinking about madness. "To see life transposed in the mind of my poor companion," Pirandello told an interviewer in 1924, "enabled me to convey the psychology of the alienated in my creative writing. Not the logic. The lunatic constructs without logic. Logic is form and form is in contrast with life. Life is formless and illogical. So I think that the mad are closer to life."

We look back from our position at the beginning of a new century and a new millennium to the landmarks of early 20th-century Modernism with wonder and terror, perhaps because they delve so astutely into larger questions of existence and the intricacies of illusion and imagination. Enrico's hero has faced up to the modern world like an ostrich, and time has had its way with him as inevitably it will. He has become a kind of artist—author, actor, and director in the fictional story of his life by proxy—in order to dispel the feelings of emptiness that overwhelm him, as they had overwhelmed Pirandello and so many of his contemporaries. But imagination proves inadequate to the reality it had thought to escape. Try as we might we cannot transform life into an event frozen in time and therefore repeatable and known. Whether we watch or hide our eyes, time marches on, stripping us of our youth and leaving us with only the memories of our past desires. "I grow old . . . I grow old," the narrator of Eliot's "The Love Song of J. Alfred Prufrock" laments, "I shall wear the bottoms of my trousers rolled." To discover that one is suddenly 46 years old, when one has no memory of having been 30 or 35, is to have lost sight of who one is and even of who one might have been. It is not only traumatic, it is devastating. And this is the tragedy at the heart of *Enrico IV*.

### THE USES OF HISTORY

Pirandello wrote *Enrico IV* as Mussolini's black-shirted Fascists began to terrorize the Italian countryside, promulgating a renewal of ancient Italian greatness through programs of aggressive modernization in agriculture, industry, and business. In



PHOTOS BY KEVIN BERNIE

**OPPOSITE**  
Marco Barricelli is  
"Enrico IV."

1922, the year that *Enrico IV* premiered, Mussolini led his militia into Rome, where King Victor Emmanuel III invited him to form a coalition government. Four years later the Fascist leader had transformed Italy into a single-party totalitarian state. Pirandello, like so many of his contemporaries, hailed Mussolini as the one who would return Italy to greatness and reestablish the values of old. For his part, Mussolini embraced the authority of history, or at least the symbols of the past, as a source of greatness. Even the name chosen for his party, *Fasci di Combattimento*, looked to the past: a *fascio* was a bundle of sticks bound to an axe that Roman senators carried in ancient times as a symbol of the power of civic unity and of their authority to punish wrongdoers. History found new currency in the symbols of fascism just as it does in the fictional court of Pirandello's 20th-century *Enrico IV*. But then, as Karl Marx wrote with characteristic wit: "Hegel remarks somewhere that all facts and personages of great importance in world history occur, as it were, twice. He forgot to add: the first time as tragedy, the second as farce." ■

# THE EMPEROR AND THE POPE

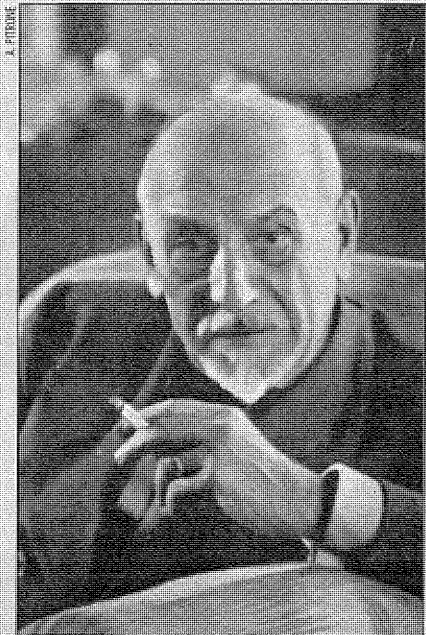
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Emperor Henry IV  
begging Matilda of  
Tuscany before Hugo,  
abbot of Cluny

The title character of Pirandello's *Enrico IV* is caught in the world of the 11th-century Holy Roman emperor Henry IV of Bavaria, a member of the Salian dynasty remembered today for the battles he waged against the growing power of the papacy. Henry ascended the throne of the Holy Roman Empire at the age of six upon the death of his father in 1056. His mother, Agnes of Poitou, served as regent until she was forced to resign when Anno, Archbishop of Cologne, kidnapped the young emperor and held him hostage at Cologne until the queen-regent accepted his demands.

Bishop Anno took control of the young emperor's education and the government of the empire for a while but was soon superseded by the ambitious Adalebert, archbishop of Bremen, who treated Henry more generously. Eventually Adalebert gained such power over the boy-emperor that rival clerics and nobles forced the emperor to ban him from the court. In 1069, Henry IV incurred the wrath of the pope when he decided to divorce his wife, Bertha of Sosa, and summoned a council of bishops to ratify his decision and annul his marriage. The pope sent the implacable hermit-bishop Peter Damiani to persuade the emperor to abandon this reckless decision. Henry IV agreed to avoid public scandal and dropped his plan to divorce.



## LUIGI PIRANDELLO

(1867–1936)

Nobel Prize-winning Italian playwright, novelist, and short-story writer Luigi Pirandello wrote a great number of novels, collected in 15 volumes under the title *Novelle per un anno* (1922–37). Of his six novels, the best known are *The Late Matia Pascal* (1904), *The Old and the Young* (1913), *Shoot!* (1916), and *One, None, and a Hundred Thousand* (1926). Pirandello's greatest achievement, however, is in his plays, which explore issues of identity and the conflict between illusion and reality

with humor, compassion, and an acute sense of psychological observation. He wrote some 50 dramas, published under the collective title *Naked Masks* (1918–35). He first achieved theatrical success in 1917 with *Right You Are—If You Think You Are*, followed by *Six Characters in Search of an Author* (1921) and *Enrico IV* (1922), considered his finest works. Other notable plays include *All for the Best* (1920), *To Clothe the Naked* (1923), *Each in His Own Way* (1924), and *Tonight We Improvise* (1930).



When Gregory VII ascended the papal throne in 1073, the troubles between papacy and emperor came to a head. Demanding that bishops and abbots cease their material dependence on the emperor, Gregory forbade the investiture of bishops by laymen at the Lenten synod in Rome in 1075. Henry IV considered it a matter of life and death for the empire that the emperor retain influence over bishops and abbots, since imperial church domains were a major source of income for the empire. Henry IV called a synod of bishops in 1076 that deposed the pope; Gregory VII responded by excommunicating the emperor. The German nobles took this as a signal to revolt against Henry IV and threatened to depose him.

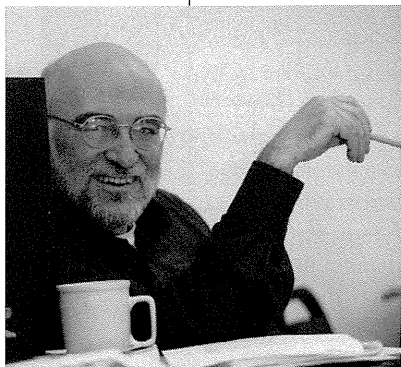
This time Henry IV took a most surprising step. Before the nobles could meet to elect a new emperor, Henry traveled secretly to the castle of Countess Matilda of Tuscany at Canossa in northern Italy, where he knew Pope Gregory VII was staying. Henry crawled through the snow before the pope, doing solemn and public penance, which compelled Gregory VII to lift the excommunication. While Henry won a decisive political victory at Canossa by removing all canonical arguments against his continued reign, he had also admitted the legitimacy of the pope's measures and thereby relinquished the traditional position of the Holy Roman Emperor as protector of the faith and the equal or even superior to the pope.

Tradition has it that Henry waited three days in the snow before Matilda and Hugh of Cluny, the abbot of the famous Benedictine monastery that spearheaded clerical reform in the 11th century, could persuade Gregory to see him. After Henry's second excommunication in 1080, Matilda was often at war with the emperor, donning armor, it was said, to lead her troops against him herself. Matilda eventually convinced Henry's son Conrad to rebel against his father, and Henry spent the last years of his life attempting to reestablish order in the empire. Hugh of Cluny continued to intercede on behalf of Henry IV, trying to reconcile the pope and the emperor.

Though little known, the intricate history of this period of civil war and international intrigue, when the power of the papacy came into direct conflict with the power of the Holy Roman emperor, serves Pirandello's purposes well in *Enrico IV*, as does the fact that at Canossa the emperor proved himself a superb showman. In fact, it might be argued, the "Investiture Controversy" was itself a kind of theatrical dispute about whether the pope or the emperor would control the garments and symbols of clerical office and preside over the dispensation in the anointing of bishops. This was a period in which actual power resided in the symbols of power, and the rituals of church and state actually created and conferred the power they celebrated.

—Paul Walsh

A.C.T. Resident  
Dramaturg Paul Walsh  
in rehearsal



KEVIN BERNIE

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By Maxim Gorky

Adapted by Constance Congdon

Directed by Carey Perloff

### **Buried Child**

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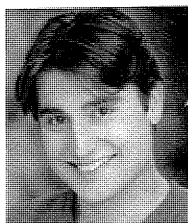
### **The Beard of Avon**

By Amy Freed

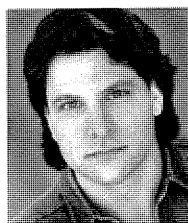
Directed by Mark Rucker

**Plus** one more play to be announced, directed by A.C.T. favorite Charles Randolph-Wright, whose ground breaking stagings of *Insurrection: Holding History* and *Tartuffe* have been some of A.C.T.'s most talked about productions in years.

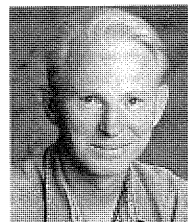




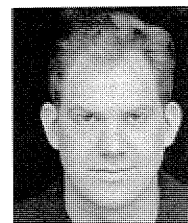
**SCOTT ASTI** (*Young Servant*) makes his Geary Theater debut in *Enrico IV*. He is in his third year of the A.C.T. Master of Fine Arts Program, where he has been seen in *The Beaux' Stratagem* at the Magic Theatre, as well as *The Son of Arlecchino*, *Othello*, *Lorenzaccio*, and *The Water Engine*.



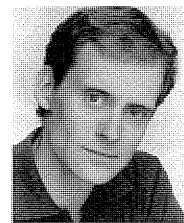
**MARCO BARRICELLI** (*"Enrico IV"*), an associate artist at A.C.T. since 1997, has appeared in *Glengarry Glen Ross*, *The Invention of Love* (Dean Goodman Award), *Long Day's Journey into Night*, *Hecuba*, *Mary Stuart*, *Insurrection: Holding History*, *A Streetcar Named Desire*, and *The Rose Tattoo* (Drama-Logue Award). Theater credits also include *Tamara* on Broadway, *Magic Fire* at the Guthrie Theater, *Silence* with the Japanese theater company Subaru, *A Moon for the Misbegotten* at Milwaukee Repertory Theater, *The Taming of the Shrew* at South Coast Repertory (Drama-Logue Award), and *Hamlet*, *Henry V*, *Richard III*, and many other plays at the Oregon Shakespeare Festival. He has also worked with Missouri Repertory Theatre, the Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Indiana Repertory Theatre, Arizona Theatre Company, Portland Center Stage, and the Utah, California, and Illinois Shakespeare festivals, among others. Screen credits include "L.A. Law," *Romeo and Juliet*, and *11th Hour*. A graduate of The Juilliard School, Barricelli teaches and directs in the A.C.T. Master of Fine Arts Program.



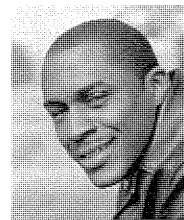
**TOM BLAIR** (*John*) has worked at many of this country's leading regional theaters, including A.C.T. (*The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *The Guardsman*, *The Royal Family*, *Othello*), Arena Stage, the Kennedy Center, Cleveland Play House, Stage West in Springfield, Massachusetts, Berkeley Repertory Theatre, and 15 years at Milwaukee Repertory Theater. His recent work includes King Henry in *Henry IV, Parts 1 and 2* at the San Francisco Shakespeare Festival last summer. He has performed in Tadashi Suzuki's *The Tale of Lear* throughout the United States and at the Toga and Mitsui festivals in Japan. Through his association with Mr. Suzuki, Blair has worked often in Japan as an actor and director.



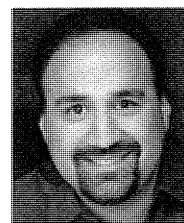
**CHRIS FERRY** (*Berthold*) graduated from the A.C.T. Master of Fine Arts Program with the class of 2000. He has performed on the Geary stage as Clitandre in *The Misanthrope*, Matrevis in *Edward II*, and Filch in *The Threepenny Opera*. A.C.T. credits also include Touchstone in *As You Like It*, Freder in *Pains of Youth*, and Madame Tomba in *Girl Gone* in M.F.A. productions at the Magic Theatre. Ferry is a graduate of Dartmouth College.



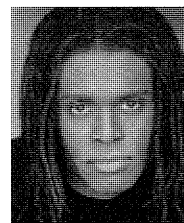
**ANTHONY FUSCO** (*Tito Belcredi*) has been seen at A.C.T. in *Edward II* and *The Misanthrope*. On Broadway he was in *The Real Thing* and *The Real Inspector Hound* (both by Tom Stoppard). Off-Broadway credits include Simon Gray's *The Holy Terror*, Shaw's *Man and Superman*, David Mamet's *A Life in the Theatre* (opposite F. Murray Abraham), and Ira Levin's *Cantorial*. He has also performed in many regional theater productions, including the title role of *Macbeth*, the of Harold Pinter's adaptation of *12 Angry Men*, the world premiere of Jules Feiffer's *Anthony Rose*, and *Opera Comique*, by Nagle Jackson. Television credits include "The Sopranos," "Law & Order" (four appearances), "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based "soaps." Fusco is a graduate of The Juilliard School.



**SAMUEL R. GATES** (*Young Servant*) makes his Geary Theater debut in *Enrico IV*. Last year he performed as Count Bellair and Gibbet in the A.C.T. Master of Fine Arts Program production of *The Beaux' Stratagem* at the Magic Theatre. His favorite roles to date include John in *The 5th of July*, Florizel in *The Winter's Tale*, Gbonmaielobiojo in *Who's Afraid of Solarin?*, and Count Bellair in *The Beaux' Stratagem*. He received his B.A. in finance from Hampton University.

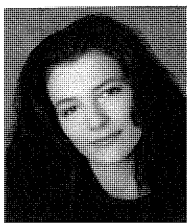


**TOMMY A. GOMEZ** (*Landolph*) performed in his fifth A.C.T. production of *A Christmas Carol* as Dickens and the Ghost of Christmas Present earlier this season. He spent last summer with Shakespeare Santa Cruz, where he performed in *Love's Labor's Lost* and *Cymbeline*. Other local and regional theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoarsHead Theater, and the Wisconsin Shakespeare Festival, as well as four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lansing Community College in Lansing, Michigan, to incarcerated youth in Michigan and Alabama's juvenile justice system, and in the A.C.T. Summer Training Congress.

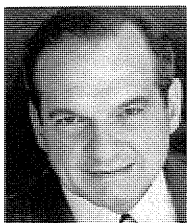


**BENTON GREENE** (*Ordulph*) makes his A.C.T. debut in *Enrico IV*. His recent appearances include *References to Dali Make Me Hot* and *Language of Angels* (Dean Goodman Award) with Campo Santo. He has also performed locally with Berkeley Repertory Theatre, Encore Theatre Company, Intersection for the Arts, the San Francisco Mime Troupe, Shakespeare Santa Cruz, and San Jose Repertory Theatre.

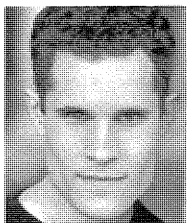




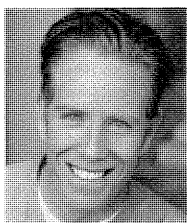
**FELICITY JONES** (*Donna Matilda*) makes her A.C.T. debut in *Enrico IV*. She was last seen as Penelope in Mary Zimmerman's *The Odyssey* at Seattle Repertory Theatre. Other recent roles include Betty LeRoux in *The Captain's Tiger* with Athol Fugard at Manhattan Theatre Club, Lisa in *Collected Stories* at the Huntington Theatre Company, Imogen in *Cymbeline* at Hartford Stage Company, and Rosalind in *As You Like It* with The Acting Company. For ten years she was artistic associate with Theatre de la Jeune Lune in Minneapolis, where she cowrote and performed in such works as *Crusoe*, *Friday* and *the Island of Hope*, *Don Juan Giovanni*, and *Children of Paradise: Shooting a Dream*. Television credits include "Wonderland" and "Deadline."



**CHARLES LANYER** (*Doctor Dionysus Genoni*) most recently appeared in *After the Fall* at Playhouse West in Walnut Creek. A 12-time Drama-Logue Award winner, he has appeared at A.C.T. in leading roles in *The House of Mirth*, *Pygmalion* (Bay Area Theatre Critics' Circle Award), *The Threepenny Opera*, *Gaslight*, *Arcadia*, *Creditors*, and *Cyrano de Bergerac*. At Berkeley Repertory Theatre he was featured in *Major Barbara*, *Who's Afraid of Virginia Woolf?*, *Man and Superman*, and *Hedda Gabler*. He has also played leading roles on both coasts: at Seattle Repertory Theatre, the PCPA Theaterfest, the Garden Grove Shakespeare Festival, South Coast Repertory Theatre, the Matrix Theatre in Los Angeles, the San Diego Shakespeare Festival, the L.A. Theatre Center, and the Denver Center Theatre Company. He appeared with Meryl Streep in *Alice in Concert* at the Public Theater. Screen credits include *The Stepfather*, *Die Hard II*, "N.Y.P.D. Blue," "Matlock," "Hill Street Blues," "St. Elsewhere," and the lead detective in the psychothriller *Hard*.



**DAVID MENDELSON** (*Charles Di Nolli*) returns to the Geary Theater after appearing in *The Misanthrope* last fall and *The Threepenny Opera* last season. As a member of the A.C.T. Master of Fine Arts Program class of 2000, he appeared as Lysimachus in *Pericles*, Moritz in *Spring Awakening*, and Fay in the West Coast premiere of Mac Wellman's *Girl Gone*, all at the Magic Theatre. Most recently, he appeared at Marin Theatre Company in foolsFury's production of Tony Kushner's *The Illusion*.



**DOUGLAS NOLAN** (*Harold*) is a graduate of the A.C.T. Master of Fine Arts Program class of 2000. He was last seen on the Geary stage as Sawtooth Bob in *The Threepenny Opera*. A.C.T. graduate roles also included the Cavalier in *Il Campiello*, Headmaster Sunstroke in *Spring Awakening*, Thaliard in *Pericles*, Girl in *Girl Gone*, The Baron in *Don't Trifle with Love*, and Shamrayev in *The Seagull*. He has also appeared locally with Encore Theatre Company, Shakespeare Santa Cruz, the Shotgun Players, and Marin Shakespeare Company. For the last ten years, Nolan has been self-employed as a professional juggler and stiltwalker.



**CLAIRE WINTERS** (*Frida*) is a third-year student in the A.C.T. Master of Fine Arts Program, where she most recently appeared as Mrs. Sullen in *The Beaux' Stratagem* at the Magic Theatre. Regionally, she has acted with Shakespeare Sedona (*Much Ado about Nothing* and *A Midsummer Night's Dream*), The George Street Playhouse (*And Then They Came for Me*), and The Guthrie Lab (*I Keep Walking on Sinking Sand...*) as a participant in The Guthrie Experience. Film Credits include *Slings & Arrows* (Best Feature Award, Avignon Film Festival), *Virginity*, and *Get That Number*.



**TERRY LAMB** (*Understudy*) was seen most recently in *Rachel and Charlie* for Many Rivers Theater Project. His many Northern California theater performances also include productions at Berkeley's Aurora Theatre Company, San Jose Stage, Marin Theatre Company, Geoffrey Chaucer & Co., Iron Workers Local 202, Chamber Theatre, San Francisco Mime Troupe, Magic Theatre, Eureka Theatre Company, TheatreWorks, and Shakespeare Santa Cruz. His film credits include *The Heart of the Possible*, *The Beautiful Illusion*, *Prisoner of Time*, *The Golden Gate*, and *Rockridge Rondo*.



**JENNY LORD** (*Understudy*) has appeared in *The Green Bird* at Berkeley Repertory Theatre and *Indiscretions* at Marin Theatre Company. She has also acted with Aurora Theatre Company, East L.A. Classic Theatre, the San Francisco Shakespeare Festival, Sacramento Theatre Company, 42nd Street Moon, American Musical Theatre of San Jose, and TheatreWorks. She also works as a director and choreographer, most recently directing Berkeley Opera's *The Marriage of Figaro* and Pocket Opera's *Eugene Onegin*. She is a graduate of Yale University.



**MICHAEL SHIPLEY** (*Understudy*) has performed in regional theater productions at American Players Theatre, Missouri Repertory Theatre, the Utah Shakespearean Festival, the Idaho Shakespeare Festival, the San Francisco Shakespeare Festival, Center Rep of Walnut Creek, Shakespeare-at-the-Beach in Stinson, Sacramento Theater Company, and 42nd Street Moon, as well as many productions with PCPA Theaterfest. He received his master of fine arts degree from A.C.T. in 1992.

**RICHARD NELSON** (*Adaptor*) has written the plays *Madame Melville*, *Goodnight Children Everywhere* (Olivier Award for best play), *The General from America*, *New England*, *Misha's Party*, *Columbus and the Discovery of Japan*, *Two Shakespearean Actors*, *Some Americans Abroad*, *Sensibility and Sense*, *Principia Scriptoriae* (London Time Out Award), and *The Vienna Notes* (OBIE Award), among others. He has written numerous adaptations, including Strindberg's *The Father*, Chekhov's *Three Sisters*, Beaumarchais's *The Marriage of Figaro*, Brecht's *Jungle of Cities*, and Fo's *Accidental Death of an Anarchist*. He has also written a screenplay, *Ethan Frome*; a book on playwriting, *Making Plays* (with David Jones); and books for the musicals *Chess* and *James Joyce's The Dead* (with Shaun Davey; Tony Award for best book of a musical). He is an honorary associate artist of the Royal Shakespeare Company.

**RALPH FUNICELLO** (*Scenic Designer*) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets for *Mary Stuart* and *Machinal*. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at the Lincoln Center Theatre Co., Manhattan Theatre Club, Milwaukee Repertory Theater, American Festival Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Guthrie Theater, Arizona Theatre Company, Huntington Theatre Company, Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics' Circle awards and *Drama-Logue* magazine. Funicello is the Powell Chair in Set Design at San Diego State University.

**DEBORAH DRYDEN** (*Costume Designer*) has designed the costumes for A.C.T. productions of *The Invention of Love*, *Long Day's Journey into Night*, *Mary Stuart*, *The Rose Tattoo*, and *The Tempest*. She has also designed for the La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre Company, Alley Theatre, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre, Indiana Repertory Theatre, Guthrie Theater, Huntington Theatre Company, Asolo Theatre Company, Alaska Repertory Theatre, Chicago Shakespeare Theatre, Portland Center Stage, Milwaukee Repertory Theater, Minnesota Opera Company, Mark Taper Forum, San Diego Opera, and Hong Kong Repertory Theatre. She has had an 18-year affiliation with the Oregon Shakespeare Festival (OSF), where she is resident costume designer. She has received the Michael Merritt Award for excellence in design and collaboration and the USITT Distinguished Achievement Award in costuming. She is also the author of the book *Fabric Painting and Dyeing for the Theatre*. Dryden is professor emeritus of design at UC San Diego.

**PETER MARADUDIN** (*Lighting Designer*), a member of A.C.T.'s artistic council, has designed the lighting for more than 30 A.C.T. productions, including *The House of Mirth*, *The Threepenny Opera*, *Tartuffe*, *Long Day's Journey into Night*, *Juno and the Paycock*, *Hecuba*, *Old Times*, and *Mary Stuart*. He also designed the lighting for *The Kentucky Cycle* and *Ma Rainey's Black Bottom* on Broadway and *Hurrah at Last*, *Ballad of Yachiyo*, and *Bouncers* off Broadway. Regional theater designs include more than 250 productions for companies across the United States; other recent Bay Area productions include *The Oresteia*, *The Alchemist*, *The First Hundred Years*, *Hydriotaphia*, *Skylight*, *Valley Song*, and *Pentecost* for Berkeley Repertory Theatre. He is the founding principal designer of Light and Truth, a San Francisco- and Los Angeles-based lighting design consultancy for themed entertainment and architecture.

**DAVID LANG** (*Composer*) has collaborated with Carey Perloff on *Mary Stuart*, *Singer's Boy*, *The Tempest*, *Hecuba*, and *Antigone*, as well as developing a new opera, *The Difficulty of Crossing a Field*, with Mac Wellman and the Kronos Quartet. Other commissions include *Grind to a Halt* (San Francisco Symphony), *The Passing Measures* (Birmingham Contemporary Music Group), *Modern Painters* (Santa Fe Opera), *International Business Machine* (Boston Symphony Orchestra), *Eating Living Monkeys* (Cleveland Orchestra), and *Salt* for choreographer Edouard Lock and La La La Human Steps. Lang's numerous awards include the Rome Prize, Kennedy Center Friedheim Award, New York Philharmonic Revson Fellowship, and grants from the Guggenheim Foundation, New York Foundation for the Arts, and the National Endowment for the Arts. In 1999 he received a Bessie Award for his music for choreographer Susan Marshall's *The Most Dangerous Room in*

*the House* at the Brooklyn Academy of Music's Next Wave Festival. His opera *The Carbon Copy Building* (with cartoonist Ben Katchor and cocomposers Michael Gordon and Julia Wolfe) won the 2000 OBIE Award for best new American work. Lang is cofounder and coartistic director of New York's Bang on a Can Festival.

**GARTH HEMPHILL** (*Sound Designer*) is in his fourth season as A.C.T.'s resident sound designer. He has designed more than 100 productions, including, for A.C.T., *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Misanthrope*, *Frank Loesser's Hans Christian Andersen*, *Edward II*, *2 Pianos*, *4 Hands*, *The House of Mirth*, *The Invention of Love*, *The Threepenny Opera*, *Insurrection: Holding History*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times*, and *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award). He has earned Drama-Logue Awards for his work on *Jar the Floor*, *A Christmas Carol* (South Coast Repertory), *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras*, and the world premiere of Richard Greenberg's *Three Days of Rain*. Hemphill is a principal partner of GLH Design, Inc., a local design firm.

**MARGO WHITCOMB** (*Associate Director*) has worked for A.C.T. in several capacities over the last five years. She has taught extensively in the conservatory, where her M.F.A. Program directing credits include *Hippolytus*, *The Reincarnation of Jaimie Brown*, and *A Woman of No Importance*. Collaborations on Geary Theater productions with A.C.T. directors include *Hecuba*, *The Tempest*, *Singer's Boy*, *Mrs. Warren's Profession*, *A Christmas Carol*, *Insurrection: Holding History*, *The Threepenny Opera*, and *The Misanthrope*. Recent directing credits also include the award-winning *Glance Bay Miners' Museum*, *The Road to Mecca*, *Hamlet*, *Women of the Bear*, *Cloud Nine*, *Top Girls*, and this spring's production of Marsha Norman's *Getting Out* at San Francisco's Il Teatro Theatre. Whitcomb holds a B.F.A. in acting from the University of Minnesota, an M.A. in theater history and literature from UC Santa Barbara, and an M.F.A. in directing from the University of Washington.

**PAUL WALSH** (*Dramaturg*) joined A.C.T. as dramaturg and director of humanities in 1996 after teaching at Southern Methodist University and working with the Minneapolis-based Theatre de la Jeune Lune on such award-winning projects as *Children of Paradise: Shooting a Dream*, *Germinal*, *Don Juan Giovanni*, and *The Hunchback of Notre Dame*. He has served as production dramaturg on more than 15 plays at A.C.T., including this season's *The Misanthrope* and last season's *Edward II*, which he adapted with director Mark Lamos. Walsh received his Ph.D. from the University of Toronto in 1988. His translations of plays by Strindberg and Ibsen have been

## Special Thanks to

Dr. Jerome Oremland  
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produced across the United States and in Canada. Publications include articles in *The Production Notebooks*, *Re-interpreting Brecht*, *Strindberg's Dramaturgy*, *Theatre Symposium*, *Essays in Theatre*, and *Studia Neophilologica*.

**GREGORY HOFFMAN** (*Fight Choreographer*) is A.C.T.'s resident fight director and teaches in the A.C.T. Master of Fine Arts Program. The founder and director of Dueling Arts International, Inc., a company offering training opportunities in movement and theatrical combat throughout the world, he has been teaching movement and theatrical combat and directing fights throughout Europe, Asia, and the U.S. since 1984. Theater credits include *Edward II*, *Insurrection: Holding History*, *Mary Stuart*, *Hecuba*, *Long Day's Journey into Night*, *Indian Ink*, and *Wrong Mountain* at A.C.T.; *Hydriotaphia*, *Galileo*, and *The Beauty Queen of Leenane* at Berkeley Repertory Theatre; *Mary Stuart* at the Huntington Theatre Company; and *Hamlet* and *The Taming of the Shrew* for the California Shakespeare Festival.

**RICK ECHOLS** (*Hair and Makeup*) has worked on more than 250 A.C.T. productions since 1971. He designed *Cyrano de Bergerac*, *A Christmas Carol*, and *The Taming of the Shrew* for A.C.T. and public television, as well as many other television and major film productions. He also designed for the original *Cinderella* at the San Francisco Ballet, Christopher Walken's *Hamlet* for the American Shakespeare Festival, and *Angels in America* for the Eureka Theatre Company. Echols also works for the San Francisco Opera and teaches in the A.C.T. Conservatory, as well as occasional hair-styling at the Oscars. In 1996, he returned to A.C.T. after almost five years with *Les Misérables* on the road with the national tour and on Broadway.

**KIMBERLY MARK WEBB** (*Stage Manager*) is in his seventh season at A.C.T., where he worked most recently on *Glengarry Glen Ross*, *The Misanthrope*, *Edward II*, *The Invention of Love*, and *The Threepenny Opera*. During 19 years with Berkeley Repertory Theatre he stage-managed more than 70 productions. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

**LYNNE M. HARRIS** (*Assistant Stage Manager*) returns to A.C.T., where she worked on *Glengarry Glen Ross* and a musical workshop in the fall. Locally she has stage-managed *Shear Madness*, *Trust*, and *As Bees in Honey Drown*. In Los Angeles she managed *Collected Stories*, starring Linda Lavin, at Geffen Playhouse; a benefit at Pasadena Playhouse, and *The Palm Springs Follies*. She worked in Chicago for 11 years, where she stage-managed numerous productions, including *Kiss of the Spider Woman*, the premiere of *VICES*, and the Chicago premiere of *Vampire Lesbians of Sodom*. Opera credits include *The Marriage of Figaro* and the touring production of *Madame Butterfly* for Pittsburgh Opera Theatre.

"Luigi Pirandello, Check Your E-Mail!" continued from page 21

the clothes," Enrico explains, "It does things to one." In this world of shifting realities, nothing is canned; anything can happen. There is no message; only a richly imagined set of possibilities. *Enrico IV* wakes us up to the flux and surprise of our own lives and feelings. It makes us long to know and to understand our existence, and at the same time reminds us that whatever meaning or shape we assign to experience will always be our own imaginative invention. ■

## IN MEMORIAM

All of us at A.C.T. have been deeply saddened by the loss of our beloved shop foreman, Randall A. Reid, who died at home in Oakley, California, on January 21 at age 51. A talented and dedicated craftsman, Reid joined A.C.T. in the early 1970s and celebrated his 25th anniversary with the company last spring. As foreman of the A.C.T. Scene Shop, Reid supervised the set construction of more than 200 A.C.T. productions; his meticulous craftsmanship and technical expertise contributed immeasurably to the unique look and feel of the A.C.T. theatrical experience. Reid was also instrumental in helping the company through the process of moving back into the rebuilt Geary Theater after the devastation of the Loma Prieta earthquake.

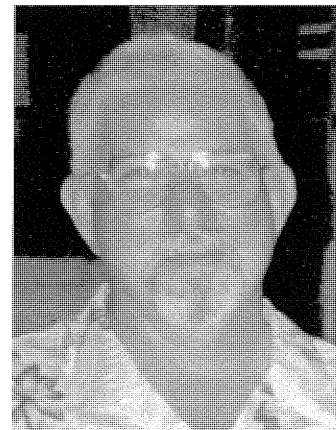
A proud 30-year member of I.A.T.S.E (International Association of Theatrical Stage Employees) Local No. 16, Reid enjoyed a gratifying career and earned the respect of the many artisans with whom he worked on creative projects throughout the Bay Area, from A.C.T. to Winterland to the San Francisco Opera House to Industrial Light & Magic. He openly shared his techniques and imaginative talent with younger colleagues and reveled in his reputation as an intractable negotiator in any and all disputes that could benefit "the working man."

"I enjoyed working with Randy on every production I've directed here," said Artistic Director Carey Perloff. "He taught me so much about the sheer love of the craft and the problem solving that goes into making theater. He also taught a huge number of theater people how to take themselves and their work seriously—and to still have a sly laugh at the end of the day."

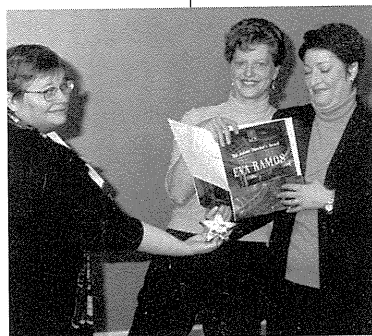
A fourth-generation San Franciscan, Reid treasured living and working in the Bay Area; the many people he touched with his generous spirit will surely miss him. Our hearts go out to his family: his wife, Ellen; children Shannon Currie and Hillary and Mason Reid; granddaughters Maura and Emma; mother, Janet; brothers Brian and Thomas; and many respected in-laws and relatives, including ten nieces and nephews. Reid died too young to access his pension. Contributions to the family will be appreciated, and may be sent to Ellen Reid care of I.A.T.S.E. Local No. 16, 240 Second Street, San Francisco CA 94105.

## A.C.T. CELEBRATES LIFE IN THE GEARY THEATER

In January, A.C.T. staff, students, and friends gathered in the lower lobby of the Geary Theater for the fourth annual celebration of the opening of the Geary in 1910 and the reopening of A.C.T.'s theatrical home in 1996. (After suffering extensive damage in the 1989 Loma



Randall A. Reid



**TOP**  
Susan Pace (far left)  
and Chris Rader  
(behind right), with  
Heather Kitchen  
(center) and  
Carey Perloff

**BOTTOM**  
Eva Ramos (far right)  
with Kitchen  
and Perloff

Prieta earthquake and undergoing extensive reconstruction, A.C.T.'s landmark Geary Theater reopened on January 10, 1996.)

A.C.T. Artistic Director Carey Perloff and Managing Director Heather Kitchen bestowed annual awards on selected staff members whose contribution to A.C.T. in the last year has been particularly outstanding. This year's recipient of the A.C.T. Artistic Director's Award was Geary Theater House Manager Eva Ramos, who has been with A.C.T. since 1972. "Eva is unbelievably well connected with our subscribers and has her finger on the pulse of the A.C.T. audience," says Perloff. "She takes great care with them every night in the theater, listening to their likes and dislikes and making every single patron feel they have been welcomed and heard."

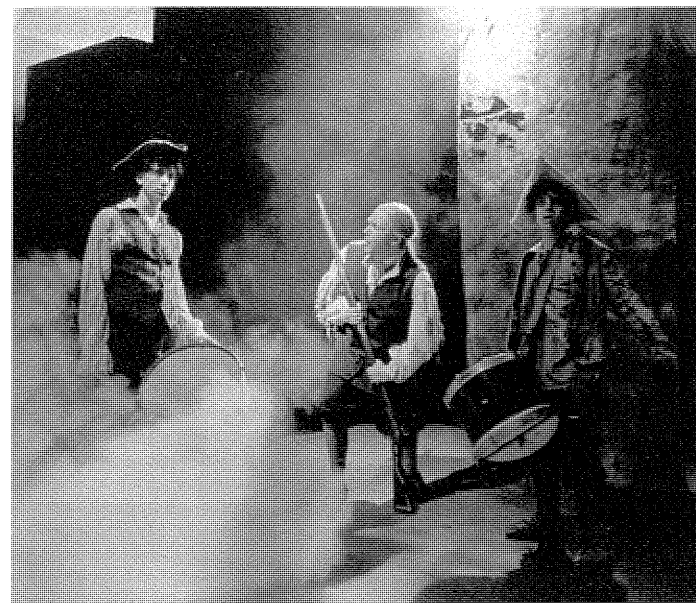
The Managing Director's Award was shared this year by both members of the Conservatory Financial Aid Department: Director of Financial Aid Susan Pace and Financial Aid/Conservatory Assistant Christopher Rader. Pace is a dedicated A.C.T. veteran who has committed six years to A.C.T. Rader joined A.C.T. in 1999. Together they have worked hard to ensure that A.C.T.'s student body receives the financial assistance necessary to make their theater training possible. "Susan and Chris have had to face tremendous obstacles in the past couple of years, including personal illness, and they always knew when and how to ask for support, making sure that A.C.T.'s students and staff were consistently served fully and professionally," says Kitchen. "This was the first year that every single A.C.T. student met his or her financial aid commitments in full, which is an extremely rare occurrence in the world of higher education. This achievement is in large measure the product of the dedication and attention to detail Susan and Chris bring to their jobs."

Happy (re)birth day to the Geary, and congratulations to this year's honorees!

## HELP THE YOUNG CONSERVATORY GET TO LONDON

The A.C.T. Young Conservatory will embark on its second theater trip to London in July, and is hoping to fund their much-anticipated journey with financial assistance from the A.C.T. community.

This summer's journey is a significant milestone in the ongoing expansion of the Young Conservatory's acclaimed New Plays Program (which has been commissioning new plays from distinguished American playwrights since 1989). Young Conservatory Director Craig Slaight initiated the New Plays Program's first transatlantic commis-



sion and production in 1999, in association with London's distinguished Royal National Theatre (RNT), by commissioning British playwright Bryony Lavery to write a new play for A.C.T.'s teenage students. With Lavery in residence and Suzi Graham-Adriani (director of the RNT's youth theater projects) directing, *Illyria* premiered at A.C.T. in August 2000.

As the next step in the transnational collaboration, the cast of the Young Conservatory's production of Timothy Mason's *Time on Fire* (which was commissioned by and premiered at A.C.T. in 1999) will reprise the production at the RNT July 7-14, under Slaight's direction. "The RNT has been the leader in new playwriting for young people in Europe for the last ten years," says Slaight. "Our collaboration has already brought new works from America and England to countless theater companies in both countries. With *Time on Fire*, Tim's haunting portrait of young people during the American Rev-

(l to r) Zach Kenney,  
Chris Ahlman,  
and David Jacobs  
in Timothy Mason's  
*Time on Fire*

## MASTERING COMMEDIA

In celebration of A.C.T.'s production of *Enrico IV*, A.C.T. and the Istituto Italiano di Cultura have partnered to present a series of public events. Italian commedia master teacher Valeria Campo will be at A.C.T. during the week of April 2 teaching master classes for students in the A.C.T. Master of Fine Arts Program. The weekend of April 7 and 8, Campo will offer the general public a commedia intensive taught through Studio A.C.T. For details, call Studio A.C.T. at (415) 439-2332.



lution, we begin the next phase of this exciting venture: young actors traveling between the two countries to share their work. In this production, the role of Philip Caldwell, a British officer working as a spy, will be played by a young actor from the National Theatre who will come to A.C.T. for rehearsals and local performances of the play and will appear in the production at the National. Continued support for this project allows us to commission more writing, develop more intergenerational productions, and extend more travel experience to young actors."

To show your support of A.C.T.'s young adult theater training programs and help the talented cast of *Time on Fire* fund their theatrical adventure, please contact Julie Anne Connolly at (415) 439-2353 or send checks made out to "YC-RNT" to the A.C.T. Development Department, 30 Grant Avenue, San Francisco, CA 94108.

## THE GALLERY AT THE GEARY



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 San Francisco's art galleries as often as you'd like? Now you need look no further than the Geary Theater itself. A.C.T. invites you to visit the second floor of the theater (just outside the auditorium doors and along the north bank of windows) to view the work of Bay Area artists in a series of rotating exhibits throughout the 2000-01 season.

Currently on view are paintings by landscape and figurative artist Nick Mullahey. Mullahey reflects on his work: "I take my paints and sculptural tools on all my journeys, recording the fleeting moment of my experiences. Whether a moonrise over Sausalito, a sun-struck day in Santa Barbara, thundershowers in Costa Rica, or an abstract canvas combining elements of all, it comes down to the same theme: a

search for balance. The elements of this balance encompass color and composition and emotion and the artist's personal feelings and his or her ideology. If you look, like most things you can find it all."

Each artwork purchase benefits A.C.T. Mullahey is represented locally by Kourosh Ghadishah, (415) 205-0072.

2000/01 Season

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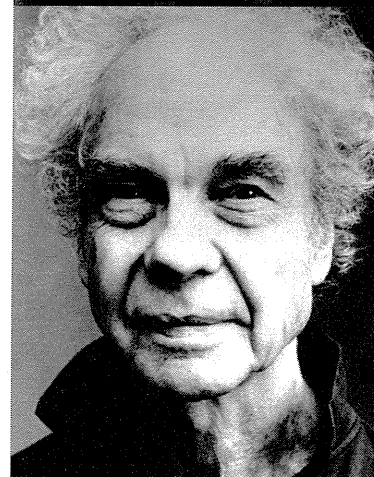
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# A.C.T. PROFILES



**CAREY PERLOFF** (*Artistic Director*) assumed artistic leadership of A.C.T. in 1992. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has staged for A.C.T. acclaimed productions of Euripides' *Hecuba*, the American premieres of Tom Stoppard's *Invention of Love* and *Indian Ink*, *The Threepenny Opera*, *Mary Stuart*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Uncle Vanya*, *Home*, the world premiere of Leslie Ayzavian's *Singer's Boy*, and the

Geary Theater inaugural production of Shakespeare's *Tempest*. This season she directs new translations of Molière's *Misanthrope* and Pirandello's *Enrico IV*.

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, CSC won numerous Obie Awards, including 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 the Brooklyn Academy of Music.

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



**HEATHER M. KITCHEN** (*Managing Director*), now in her 26th year of professional theater, joined A.C.T. as managing director in 1996. She currently serves as a member of the executive committee of the League of Resident Theatres (LORT) (the national consortium of regional theaters), the board of governors of the Commonwealth Club of California, the board of directors of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the leadership board of the San Francisco chapter of the American

Red Cross. Before joining A.C.T., she served as general manager of the Citadel Theatre in Edmonton, Alberta, where she was responsible for a five-theater complex that produced up to 16 productions annually. A native of Canada, Kitchen received an honors degree in drama and theater arts from the University of Waterloo and earned her M.B.A. from Richard Ivey School of Business at The University of Western Ontario.

**MELISSA SMITH** (*Conservatory Director*), oversees the administration of the A.C.T. Conservatory's Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actor, she has performed in regional theaters and in numerous off-off Broadway plays, including work by Mac Wellman and David Greenspan. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

## Announcing the final show of the 2000-01 season Bill Irwin returns to A.C.T.

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by samuel beckett  
directed and performed  
by bill irwin  
june 14-july 15

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carey perloff, artistic director heather kitchen, managing director

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First elected to the A.C.T. Board of Trustees in 1989, Toni Rembe served as president of the board for four years and became increasingly involved with company planning and fundraising during the renovation and 1996 reopening of the Geary Theater. A member of the law firm of Pillsbury Winthrop LLP, Rembe has been attending A.C.T. productions since the company's 1967 San Francisco premiere. She has served on the boards of Van Loben Sels Foundation, Potlach Corporation, SBC Communications Inc., and AEGON N.V., a Dutch company. She was recently elected president of the board of governors of the Commonwealth Club of California.

Arthur Rock has been securing investments for companies on the forefront of the new-technology industry for more than 40 years. A founder of Intel in 1968, Rock has also been instrumental in the founding of such leading companies as Scientific Data Systems (which later merged with Xerox Corporation), Teledyne, Inc., Diconics, and Apple Computer. Rock is also a committed philanthropist; he serves as president of the Basic Fund and is a member of the board of directors of the San Francisco Museum of Modern Art and the San Francisco Opera Association.

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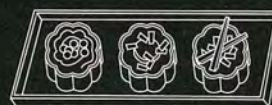
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*The Leadership Campaign for American Theatre, a challenge program launched in 1991 and spearheaded for NCTF by John D. Ong, chairman emeritus of the BFGoodrich Company, required member theaters to raise new local corporate support to claim their shares of the proceeds. The campaign wound to a close, with all pledged grants received. The following corporations have donated over \$600,000 to the Leadership Campaign:*

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## HONORING A.C.T.'S FRIENDS

Do you enjoy working with diverse people and learning more about the theater? The Friends of A.C.T., the company's volunteer auxiliary, offers many opportunities for people interested in contributing their time and talent to A.C.T. Volunteers assist with mailings and work with administrative departments, help at selected performances, staff the library, and more.

Friends do so much for A.C.T. throughout the year that we can never thank our volunteers enough for the critical support they provide. We would like to recognize the friends listed below who have volunteered during recent months:

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For information about the Friends of A.C.T., call (415) 439-2301.  
For information about ushering, call (415) 439-2349.

## 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-sfbay.org](http://www.act-sfbay.org).

## BOX OFFICE AND TICKET INFORMATION

### Geary Theater Box Office

Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-8 p.m. Tuesday-Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily.

### Online

Tickets are also available 24 hours/day on our Web site at [www.act-sfbay.org](http://www.act-sfbay.org). Seating quality is consistent with that available by phone or in person. A.C.T.'s popular **E-mail Club** (accessible through the Web site) offers members reminders of upcoming shows, special offers and last-minute ticket discounts, and the latest company news.

### Charge by Phone or Fax

Call (415) 749-2ACT and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to (415) 749-2291.

### BASS

Tickets are also available at BASS centers, including The Warehouse and Tower Records/Video.

### Purchase Policy

All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. If you are unable to attend at the last minute, you can donate your tickets to A.C.T. The value of donated tickets will be acknowledged by mail. Tickets for past performances cannot be donated.

### Mailing List

Call (415) 749-2ACT or visit our Web site to request subscription information and advance notice of A.C.T. events.

### Ticket Prices

Ticket prices range from \$11 to \$61.

### Subscriptions

Full-season subscribers save up to 29% and receive special benefits including performance rescheduling by phone, and more. Call the A.C.T. Subscription Hotline at (415) 749-2250 or visit A.C.T. online.

### Discounts

**Half-price tickets** are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the box office 90 minutes 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. also offers one **Pay What You Wish** performance during the run of each production.

### Group Discounts

For groups of 15 or more, call Linda Graham, Group Services, at (415) 346-7805.

### Gift Certificates

A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office. Gift certificates are valid for three years and may be redeemed for any performance or A.C.T. merchandise.

## SPECIAL PROGRAMS

### Geary Theater Tours

A.C.T. offers guided tours (\$8, \$6 subscribers and seniors, \$4 students) of the Geary Theater on selected Wednesday and Saturday mornings. For information, call (415) 749-2ACT or visit A.C.T. online.

### Student Matinees

Matinees are offered at 1 p.m. to elementary, secondary, and college school groups for selected productions. Tickets are \$10. For information call (415) 439-2383.

### A.C.T. Extras

For information on A.C.T. Prologues, Audience Exchanges, and *Words on Plays* audience handbooks, please turn to the "A.C.T. Extras" page of this program.

### ASL

American Sign Language-interpreted performances are offered throughout the season for Deaf audience members. For performance dates and times, visit [www.act-sfbay.org/community](http://www.act-sfbay.org/community) or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to [deafcommunity@act-sfbay.org](mailto:deafcommunity@act-sfbay.org). Deaf patrons may purchase tickets by calling (415) 749-2ACT or via TTY at (415) 749-2370.

### Conservatory

A.C.T. offers instruction in a wide range of theater disciplines. The **Master of Fine Arts Program** offers a rigorous three-year course of actor training, culminating in a master of fine arts degree. The **Summer Training Congress** is an intensive program for those with some performing arts background. **Studio A.C.T.** offers evening and weekend classes, including Corporate Education Services, to enthusiasts at every level of experience. The **Young Conservatory** is a broad-based program for students 8-19. Call (415) 439-2350 for a free brochure.

### Costume Rental

More than 10,000 costumes, from handmade period garments to modern sportswear, are available for rental. For information call (415) 439-2379.

### Parking

A.C.T. patrons can park for just \$9 at the Hilton SF for up to five hours, subject to

# A.C.T./FYI.



# A.C.T./F.Y.I.

availability. Enter on Ellis Street between Mason and Taylor. Show your ticket stub for that day's performance upon exit to receive the special price. After five hours, the regular rate applies.

## AT THE THEATER

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain.

### A.C.T. Merchandise

Posters, sweatshirts, t-shirts, nightshirts, mugs, note cards, scripts, and *Words on Plays* are available for purchase at the Geary Theater Box Office.

### Refreshments

Bar service is available one hour before the performance in the lower lobby and on the second balcony level. Reservations for refreshments to be served at intermission may also be made, at either bar or in the main lobby, during that time. 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. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

### Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

### Emergency Telephone

Leave your seat location with those who may need to reach you and have them call (415) 439-2396 in an emergency.

### Latecomers

A.C.T. performances begin on time. Latecomers will be seated before 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 the lower lobby, the balcony lobby, and the uppermost lobby.



Wheelchair seating is available on all levels of the Geary Theater. Please call (415) 749-2ACT in advance to notify the house staff of any special needs.

## 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, the national organization for the American theater, and funded by the Pew Charitable Trusts.



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



A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.

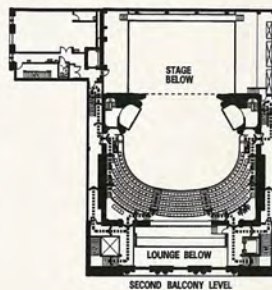
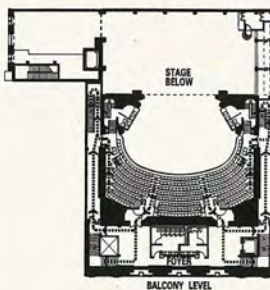
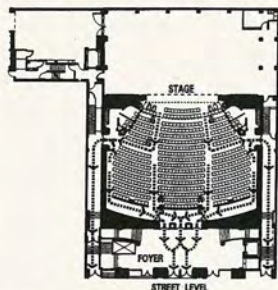


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