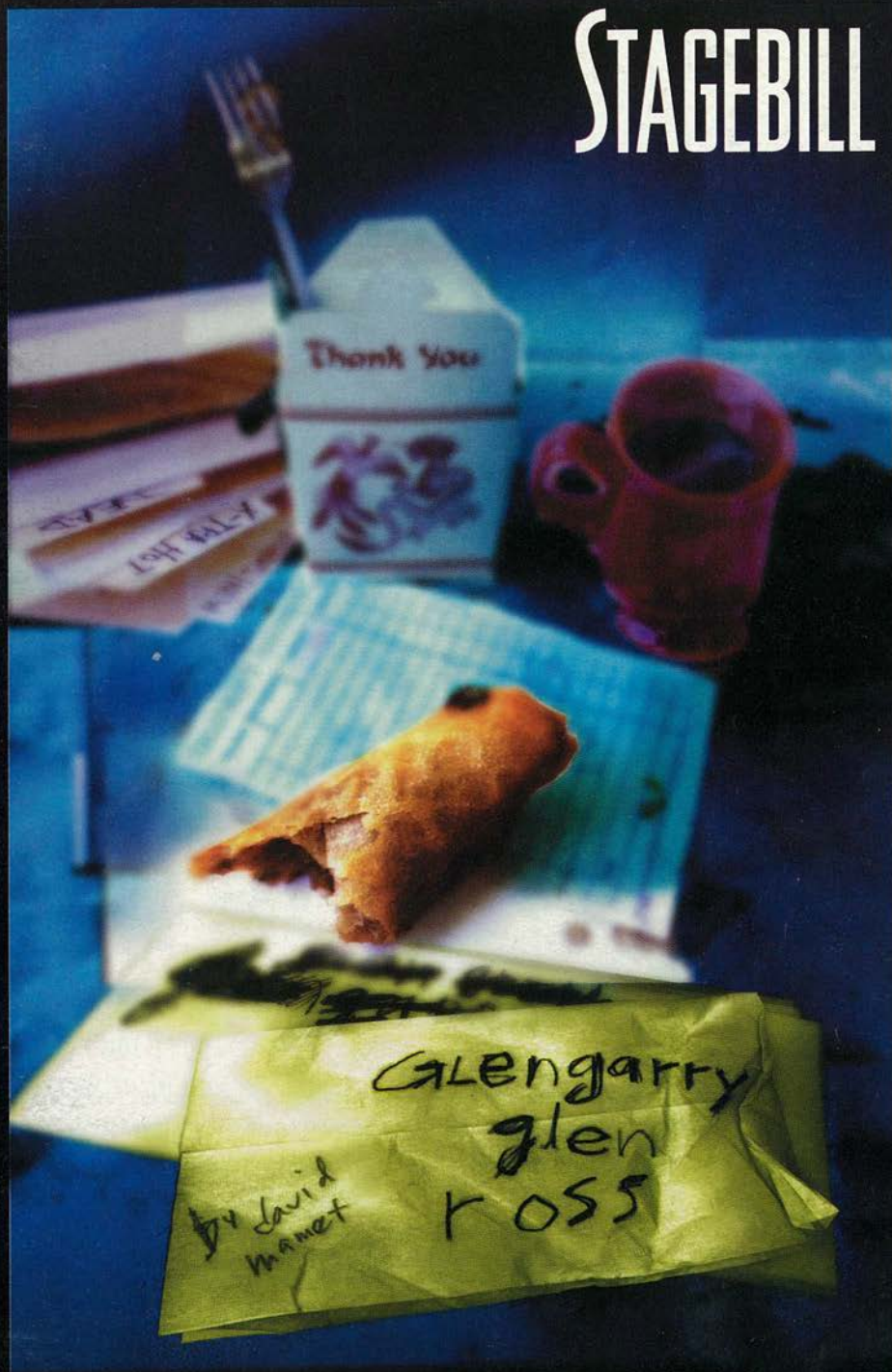


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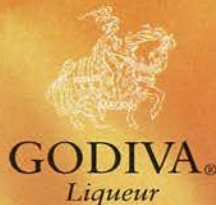
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ON THE COVER
Cover design by Seano

ABOVE
*Children leaving London during the Blitz (1940).
Richard Nelson's Goodnight Children Everywhere begins
performances at the Geary Theater February 15.*

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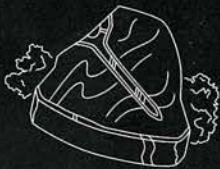
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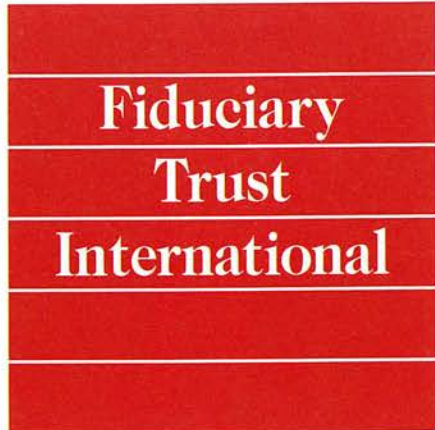
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and 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 Jujameyn 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.

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



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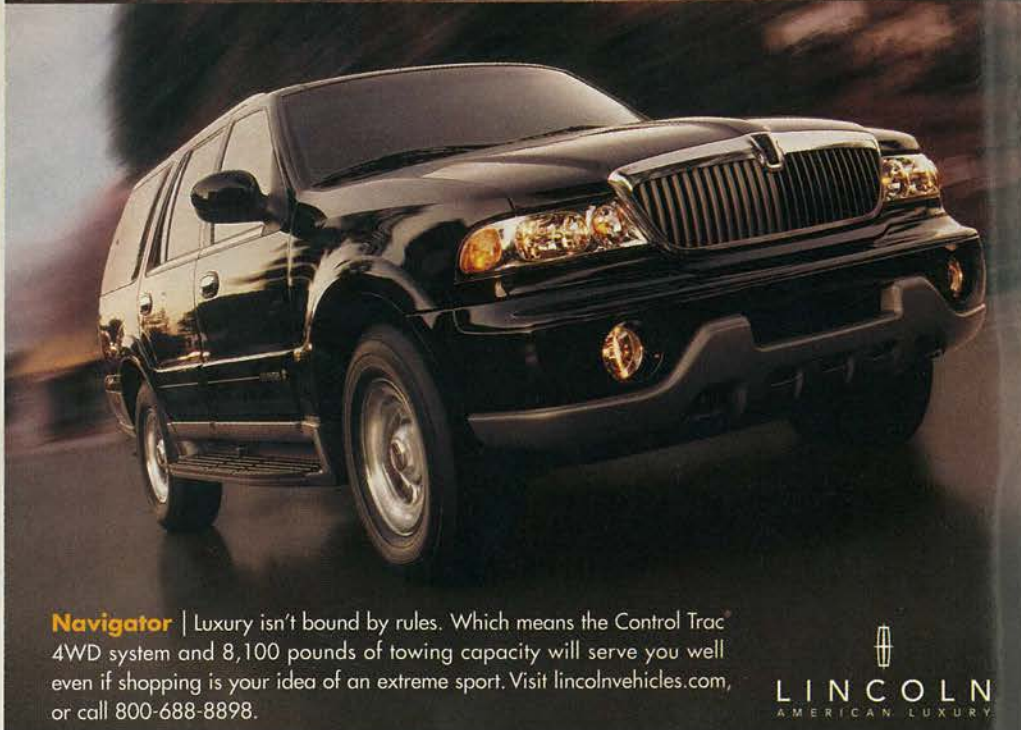
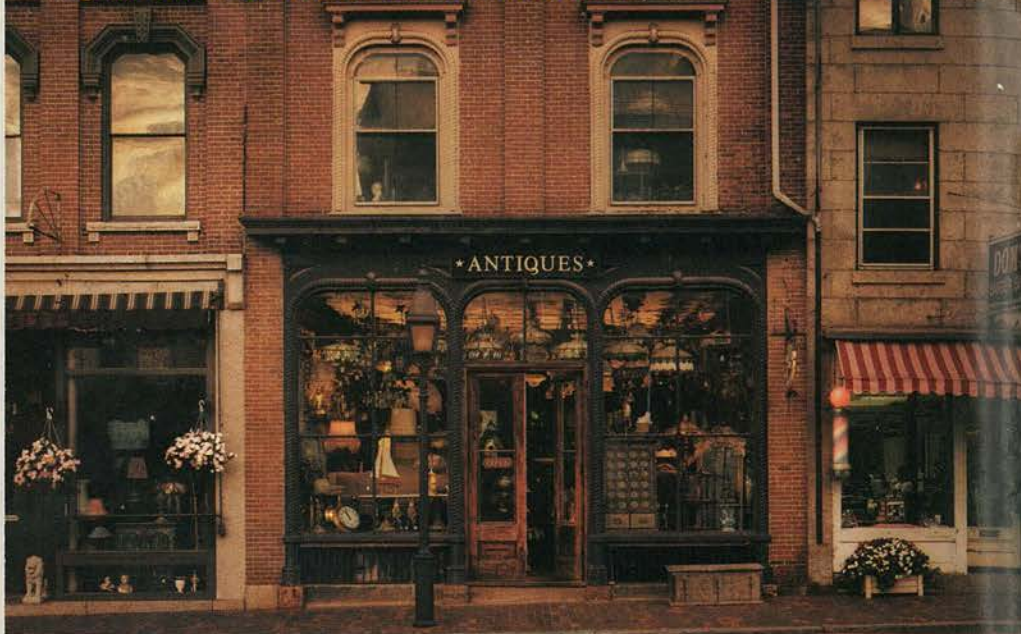
The Spindle Morris Chair was the forerunner of the modern recliner. Virtually identical to the original, it features adjustable back, wide canted arms, curved horizontal back slats, narrow spindles and includes quadrilinear post construction for the oak version. *Original design c. 1912, Gustav Stickley.*



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GLENGARRY GLEN ROSS

(1983)

by David Mamet

Directed by Les Waters

with

Tony Amendola John Apicella
Marco Barricelli James Carpenter
Rod Gnapp Matt Gottlieb
Brian Keith Russell

Scenery by Loy Arcenas
Costumes by Ann Bruice Aling
Lighting by James F. Ingalls
Sound by Garth Hemphill
Dialect Consultant Deborah Sussel
Casting by Meryl Lind Shaw
Hair and Makeup by Rick Echols
Assistant Director Tony Castellano

Stage Management Staff

Kimberly Mark Webb, *Stage Manager*
Lynne M. Harris, *Assistant Stage Manager*
Elizabeth Murray, *Intern*

Please silence all cellular phones and pagers.

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.

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather
Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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ALAN L. AND
RUTH STEIN

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A.C.T. PRESENTS 

GLENGARRY GLEN ROSS

The Cast

(in order of appearance)

<i>Levene</i>	Tony Amendola
<i>Williamson</i>	Rod Gnapp
<i>Moss</i>	John Apicella
<i>Aaronow</i>	Matt Gottlieb
<i>Roma</i>	Marco Barricelli
<i>Lingh</i>	James Carpenter
<i>Baylen</i>	Brian Keith Russell



Understudies

For Tony Amendola and Matt Gottlieb—Will Huddleston
*For Rod Gnapp, Brian Keith Russell,
and James Carpenter*—Chris Ferry
For John Apicella and Marco Barricelli—Anthony Fusco

Time and Place

Chicago—the early 1980s

Act I: A Chinese restaurant

Act II: A real estate office

There will be one intermission.

Special Thanks to

Casting Consultant Ellen Novack
Livco Heating

*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.*

A.C.T. PRESENTS

Carey Perloff
Artistic Director

Heather Kitchen
Managing
Director

Melissa Smith
Conservatory
Director



A.C.T.

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SAN FRANCISCO

**ALAN L. AND
RUTH STEIN**

MAMET SPEAKS

Thanks in part to the blistering, almost painfully humorous dialogue for which David Mamet is famous, Pulitzer Prize-winning *Glengarry Glen Ross* has proved one of its playwright's most enduringly popular works. Since *Glengarry* caused a sensation with its first productions in the 1980s, the play has become a modern American classic.

Over the last two decades, the Internet revolution has radically changed the way business is done, replacing the salesman who sits at your kitchen table with a mouse and a desktop, and the success of young "dot-commers"—with their seemingly infinite real estate-buying capacity—has become a cliché. Yet startups are failing at an alarming rate, and the pursuit of the "close" still consumes the most desperate dealmakers. The themes addressed by Mamet in much of his work remain universal. Below the playwright speaks about the Darwinian economic struggle to survive, the drama and comedy of the con, and the demystification of the American Dream.

REALISM VERSUS TRUTH

Q: Are there certain themes that you're trying to get across in your plays?

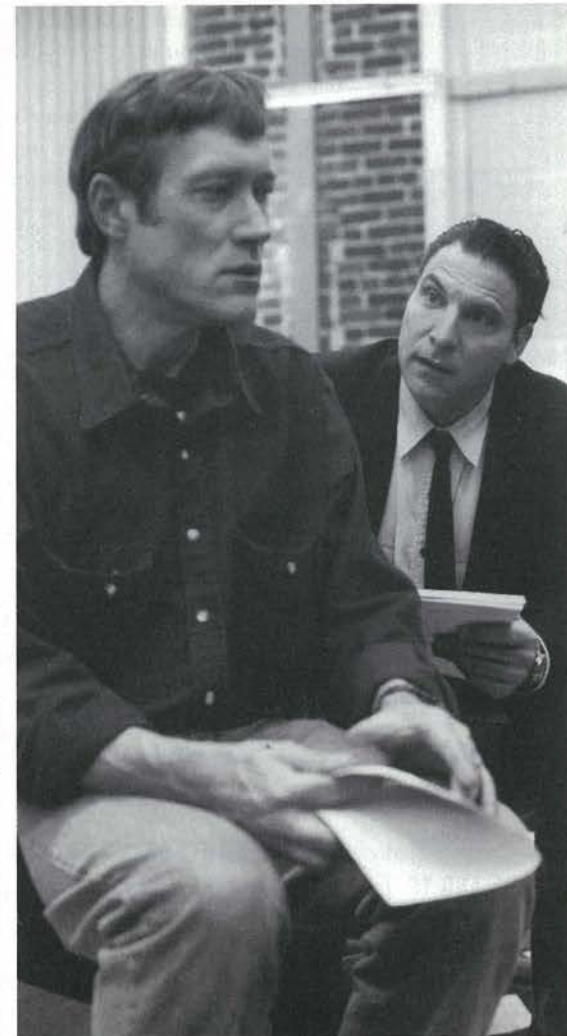
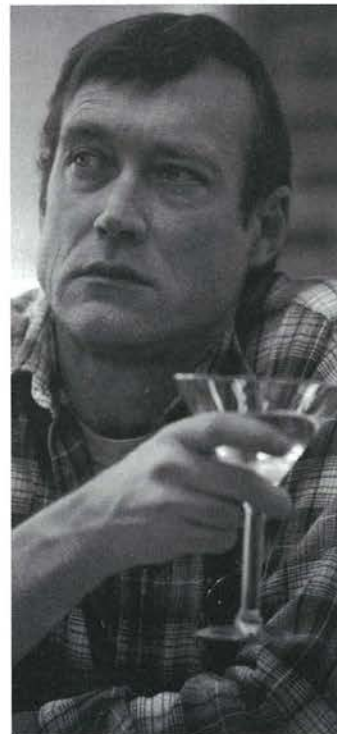
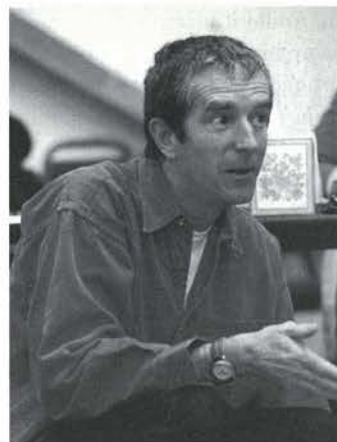
Mamet: Well, one is drawn to certain things, you know. A fellow goes to a party and his eye is drawn by a certain type of girl. It doesn't do any good to point out that there are other women there perhaps equally or more attractive. His predilections are not subject to his own intellectual recall or understanding. There's something much deeper. And it's the same thing in playwriting. The things which one is drawn to write about don't stem from intellectual prejudice or even affection, but rather from something much deeper.

*I'm interested in some of the things that you're drawn to, because they're not directly out of your own background, are they? I know you worked in a real estate office, but the real estate salesmen in *Glengarry Glen Ross* are examples of the kind of people whom you feel a particular interest in and compassion for.*

Right. What they are is the lumpen proletariat. Sure. America's increasingly becoming a corporate society, a bureaucratic society, a rigidly stratified, and very, very unhappy society. And those people who are involved in the aboveboard aspects of that society are uninteresting to me.

*I must tell you that during the intermission of the English production of *Glengarry Glen Ross* I heard an American woman say, "He certainly has a good ear for street language." An English woman next to her said, "Do Americans really speak that way in the street?" and the American woman thought for a minute, then said thoughtfully, "Yes." (Laughs) I don't know if the language as you present it is accurate, but it sounds true.*

OPPOSITE
Glengarry Glen Ross
in rehearsal
(clockwise from
top right):
Marco Barricelli
(Roma) with
James Carpenter
(Lingki); (l to r)
John Apicella (Moss)
with Matt Gottlieb
(Aaronow);
Carpenter; Tony
Amendola (Levene)
with Barricelli;
director Les Waters.



PHOTOS BY KEVIN GERNE

"WHY SHOULD
I CONTROL MY
SENSE OF FAIR
PLAY WHEN
THE OTHER
PERSON MAY
NOT CONTROL
HIS SENSE OF
FAIR PLAY?
SO HURRAY
FOR ME AND TO
HELL WITH
YOU."
—DAVID
MAMET

If it *sounds* true, it is true. I mean, would it increase your enjoyment if I told you that I actually grew up in a house where they sold real estate, or would it decrease your enjoyment if I told you that I had never been in a real estate office in my life? See, the important thing is that it's a play. The important thing in a play is that it be internally consistent, because finally there's no such thing as objective truth. If you really look at people who are called realistic writers over the course of 50, 60 years of American dramaturgy, retrospectively they don't seem so very realistic. What they do seem is *true*. What they do seem is dramatically and internally consistent. . . .

Does it irritate you when people talk about your uncanny ear for American speech?

Well, the truth is I do have an uncanny ear for American speech, and it's certainly served me in good stead and saved me from the ravages of many professions in which I might not be as happy as the one in which I find myself. There's also nothing I can do about it.

Is it just that you have this uncanny ear or do you also dissect the language? It seems to me that you use certain constructions that I would never have thought of as being parts of speech, and then when I heard them, sort of laughed with recognition. Do you analyze . . .

I just make it up. I just absolutely make it up as I go along. It's just a gift. You don't have to have a gift for dialogue to write plays, as Mr. O'Neill proved conclusively.

—Esther Harriott, *American Voices: Five Contemporary Playwrights in Essays & Interviews* (1984)

THE PLAYWRIGHT AS CON MAN

The con game is one of the fixtures in your work. What's behind your fascination with the con?

Well, I have spent some time around con men, and they are fascinating people. I've always been interested in the continuum that starts with charm and ends with psychopathy. Con artists deal in human nature, and what they do is all in the realm of suggestion. It is like hypnosis or, to a certain extent, like playwrighting.

How?

Part of the art of the play is to introduce information in such a way, and at such a time, that the people in the audience don't realize they have been given information. They accept it as a matter of course, but they aren't really aware of it so that later on, the information pays off. It has been consciously planted by the author.

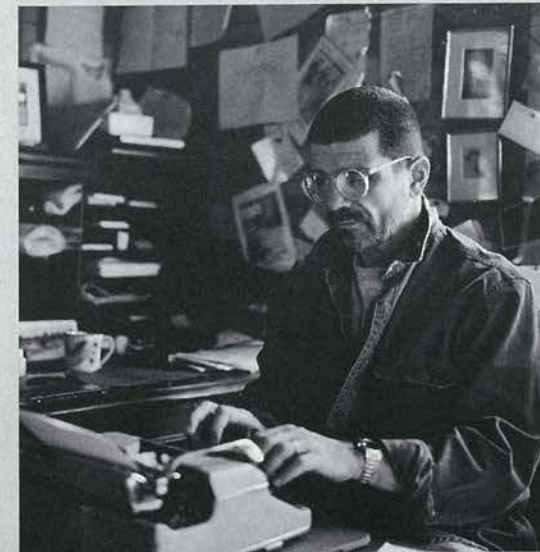
And he is working a con?

Right. Now, in a bad play, the author will introduce the information frontally. You actually tell the audience that you are about to give them some information and that it is important to what happens later in the play. In a good play, the information is delivered almost as an aside. The same mechanism holds true in the con game.

continued on page 27/28

DAVID MAMET

is the author of the plays *Oleanna*, *Glengarry Glen Ross* (1984 Pulitzer Prize and New York Drama Critics' Circle Award), *American Buffalo*, *The Old Neighborhood*, *A Life in the Theater*, *Speed the Plow*, *Edmond*, *Lakeboat*, *The Water Engine*, *The Woods*, *Sexual Perversity in Chicago*, *Reunion*, and



PHOTOGRAPH BY BERUETTE LACOMBE

The Cryptogram (1995 Obie Award). His translations and adaptations include *Red River*, by Pierre Laville, and *The Cherry Orchard*, *Three Sisters*, and *Uncle Vanya*, by Anton Chekhov. His films include *The Postman Always Rings Twice*, *The Verdict*, *The Untouchables*, *House of Games* (writer/director), *Oleanna* (writer/director), *Homicide* (writer/director), *The Spanish Prisoner* (writer/director), *Hoffa*, *The Edge*, *Wag the Dog*, and *The Winslow Boy* (writer/director). Mamet is also the author of *Warm and Cold*, a book for children with drawings by Donald Sultan, and two other children's books, *Passover* and *The Duck and the Goat*; *Writing in Restaurants*, *Some Freaks*, and *Make-Believe Town*, three volumes of essays; *The Hero Pony*, a book of poems; *Three Children's Plays*, *On Directing Film*, *The Cabin*, and the novel *The Village*. His most recent writings include a new play, *Boston Marriage*; a novel, *The Old Religion*; an acting book, *True & False*; and a film, *State and Main* (writer/director).

continued from page 23/24

If you're giving the mark information that he—or she, in the case of a film of mine called *House of Games*—is going to need in order to be taken advantage of, and you don't want him to know that he has been given the information, then you would bring it in through the back door. Let's say my partner and I are taking you to the cleaners. The three of us are talking and my partner and I get into an argument. We start saying things that you aren't supposed to hear. I say to you, "Excuse me for a second, I'm sorry about this, and blah, blah, blah." Then I take my partner aside and we start screaming at each other, really out of control. You have not only been given information, you've been told to please look the other way. Well, that is going to put your mind on afterburner. Later you use that information, which you think you got accidentally, to put together what you think are the pieces.

A useful skill, then?

Sure. The con game is what people do, most of the time, with few exceptions. After we reach a certain economic level, we try to say that we're no longer trying to talk you out of your money. We're doing "investment banking" or we've got a film "in development."

—Geoffrey Norman and John Rezek, *Playboy* (April 1995)

CONFLICTING IMPULSES IN THE INDIVIDUAL

Glengarry Glen Ross was a watershed in terms of your work. Do you see it as an artistic breakthrough as well? Or more as a continuation?

Well, it's kind of . . . a bastard play. It's formally a gang comedy in the tradition of *The Front Page* or *Men in White*. And the first act is episodic, although like a detective story, almost gothic. The second act is a very traditional formal last act of a comedy drama.

What makes it different though? Why did it get the response it did?

I don't know . . . But I guess it speaks to something that is current in the collective unconscious of the country at this time: the idea of the difference between business and fraud, what's permissible in the name of getting a living and what isn't.

In that sense, do you see it as a continuation of the themes of American Buffalo? I mean, "business" of course is a key word in American Buffalo as well . . .

Yes, I think in many ways it is. . . . But seen in terms of the plot, *Glengarry Glen Ross* could be perceived as a fairly mundane exercise, a "whodunit." Well, so is *Hamlet* a "whodunit." But *Glengarry* really isn't a "whodunit," it is a gang comedy which is a play about revealing the specific natures of a bunch of people who happen to be involved in one enterprise.

Did you want us to be sympathetic to the figure of Roma, the slickest salesman?

continued on page 43/44

"WHAT IT IS,
IT'S A FUCKED-
UP WORLD. . .
WE ARE THE
MEMBERS OF
A DYING
BREED. . .
THAT'S WHY
WE HAVE
TO STICK
TOGETHER."
—ROMA



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DECEMBER IN THE CONSERVATORY

(opposite, clockwise from top left):

Second-year M.F.A. students Heidi

Armbruster and Jed

Orlemann in a studio production of Marc

Blitzstein's 1941 musical *No for an Answer*, directed by

Carey Perloff;

third-year students

Kerry Sullivan and

Claire Winters in

George Farquhar's

Beaux' Stratagem at

the Magic Theatre;

third-years Greg Harr

and Stafford Clark-

Price in Oscar Wilde's

Importance of Being Earnest at the Magic;

Chan Casey as

Earnest's Lady

Augusta Bracknell;

Naomi Peters and

Atosa Babaoff in *Earnest*;

(l to r) second-years

Ryan Farley, Jessica

Turner, and Neil

Hopkins in *No for an*

Answer.

Photos by Ken

Friedman, unless

otherwise indicated.

M.F.A. ALUMNI HIGHLIGHTS

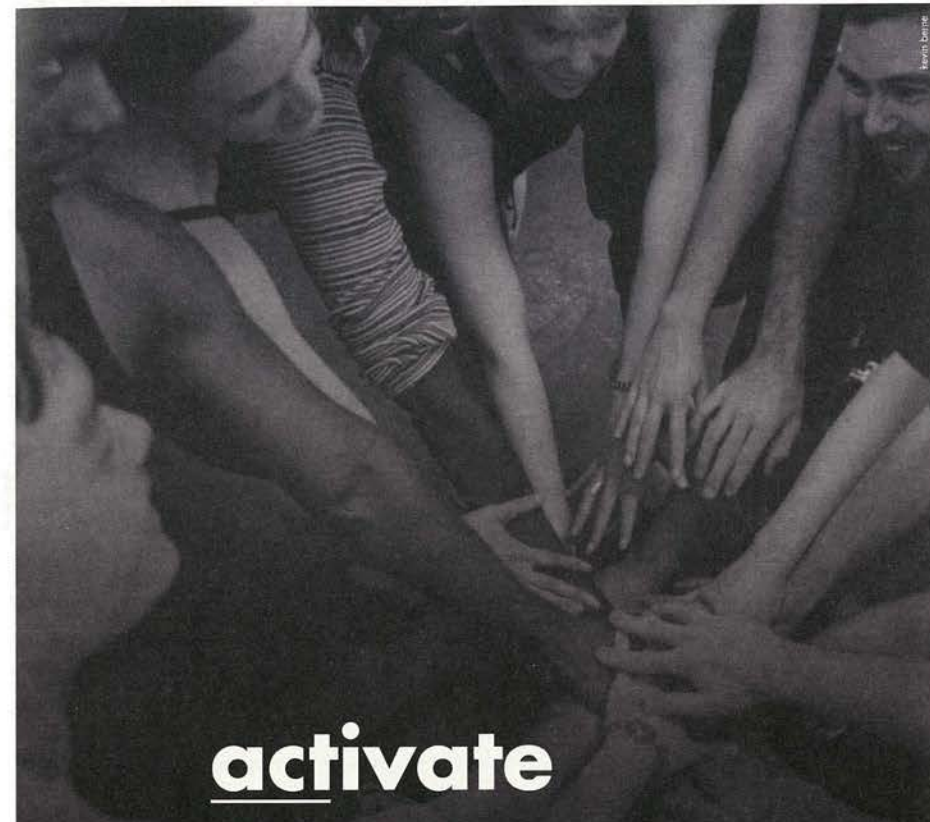
Graduates of the A.C.T. Master of Fine Arts (M.F.A.) Program grace stages and screens across the country. Here's what some of our illustrious alumni have been up to recently:

Oregon Shakespeare Festival productions this season have showcased: **Julie Oda '91** in *Stop Kiss* and *The Taming of the Shrew*; **Robynn Rodriguez '82** in *The Man Who Came to Dinner* and *Shrew*; **Robin Goodrin Nordli '85** in *Force of Nature*; and **Michael Hume '73** in *Henry V* and *Dinner*. **Denzel Washington '78** starred in the movie *Remember the Titans*. **Kate Brickley '77** is director of off-campus education for the A.C.T. Young Conservatory. **Nancy Carlin '83** appeared in *Love's Labour's Lost* at the California Shakespeare Festival (where she is also an associate artist); she is also producing a feature film, *Haiku Tunnel* (written by, directed by, and starring Josh Kornbluth), and will direct *The Winter's Tale* for Solano College Theatre, *Proposals* at Center Rep in Walnut Creek, and *A Life in the Theatre* for the Aurora Theatre in Berkeley. **Douglas Sills '85** performed in *Mack and Mabel* as part of UCLA's "Broadway's Best in Concert" series and in the A.C.T. Conservatory's benefit gala *Starry, Starry Night*. **Shari Simpson '89's** new musical *Adventures in Love* was performed at the Ordway Center for the Performing Arts in Minneapolis. **Peter Novak '85** directed an ASL translation of *Twelfth Night* at the Prince Music Theater in Philadelphia; he is also finishing his doctorate at the Yale School of Drama and will move back to San Francisco in June to begin as assistant professor at the University of San Francisco in their new Performing Arts and Social Justice Program. **Benjamin Bratt '86** can be seen in the movies *The Next Best Thing*, *Red Planet*, *Miss Congeniality*, and *The Acting Class*. **Carol Halstead '83** covered and performed on Broadway in Gore Vidal's *Best Man*. **Richard Garner '82** directed *A Midsummer Night's Dream* at the Georgia Shakespeare Festival and will direct *The Winter's Tale* for Georgia Shakespeare's summer 2001 rep. **John Costellanos '82** is in his 11th season on "The Young and the Restless." **Scott Freeman '84** is the head of the new Guthrie Theater/University of Minnesota B.F.A. Program. **Chi Muoi Lo '88** produced, wrote, directed, and acted in the film *Catfish in Black Bean Sauce* with Paul Winfield and fellow alums **Mark Daniel Cade '88** and **Kevin Darcy '91**. **Guiseppe Jones '93** and **Nick Phelps '89** were both in *Down the Drain: Retelling a Drowning of 2 Boys Down South* at the Ohio Theater in Soho. **Elizabeth Sampson '90** produced, directed, and performed in a production of *A Midsummer Night's Dream* last summer with fellow A.C.T. alumni **Adam Paul '91**, **Mark Manske '91**, **Gillian Marloth '91**, **Carol (Hicks) Avery '91**, **Dave Barry '89**, and **Scott Smith '91**; Sampson also produced and performed in a new play, *The Whole Banana*, written by fellow classmate **Deb Norton '90** and produced at the Road



KEVIN BERNIE

Theatre, and completed a run in the new play *Detachments* at the Tiffany Theatre, produced by Beth Henley, Amy Madigan, and Holly Hunter and starring Glenna Headley and Lorraine Newman. **Scott Smith '91** is in the feature film *Bounce* (with Ben Affleck and Gwyneth Paltrow), as well as in *Detachments*. The *L.A. Weekly*, *Los Angeles Times*, and *Hollywood Reporter* all gave **Jenny Woo '93** rave reviews for her performance in the one-woman play *29 Views of Hwang Chin-i*, performed at the Gascon Center Theater. **Cynthia Bruckman '95** received grants from the Brooklyn Arts Council/New York City Dept. of Cultural Affairs to do a staged reading of her play *RappleEye*; she also received a grant from the Bossak/Heilbron Charitable Foundation to develop her solo piece *Sweet Air* and wrote and directed her first video, *Mary and the Pizza Man*, televised on MNN. **Christopher Fitzgerald '97** was nominated for a Drama Desk Award for his work in *Sondheim's Saturday Night*; he also performed in the Williamstown Theatre Festival productions of *Tonight at 8:30* and *Star Chamber*. **Darby Stanchfield '98** had a major role as the murderer in the "Hot House" episode of "Diagnosis Murder" in November; she also played Ursula in *Much Ado about Nothing* with the Shakespeare Festival/LA, which was a "pick of the week" in the *L.A. Weekly*. **Michael DeGood '96** can be seen in the new film *The Pornographer: A Love Story*. **Mark Silence '91** recently finished *The Complete Works of Wilm Shkspr (abridged)* at Maine's Public Theatre. **Damon Seawell '98** started shooting the AFI feature film *Tower of Babel*; he was in San Francisco last summer performing in Encore Theatre's *Hidden Parts*, directed by **Lisa Steindler '94**. **Andy Alabran '98** has been working with the Shotgun Players, a Berkeley-based theater company. **Paul Noble '97** is in *The Duchess of Malfi* with Shakespeare's Motley Crew in Chicago. **Adam Paul '91** is a regular on icebox.com's "Meet the Millers" and Nickelodeon's "Invader Zim." **Shirley Roeca '96** and **Gregory Ivan Smith '96** are performing in a New York production of *King Lear*; Roeca also costarred on an episode of "Becker" and on Lifetime's "Strong Medicine." **Anika Noni Rose '97** performed Leonard Bernstein's *Mass at the Vatican* for Jubilee 2000 and in A.C.T.'s *Starry, Starry Night*. **Liz Sherman '96** is in *The Westbeth*, written by **Chris Hickman '94** and directed by **Dan Cantor '95**, in New York. **Helen Coxe '97** received rave reviews for her work in *Betty's Summer Vacation* at the Pittsburgh Public Theater. **Andrew DeAngelo '92**'s short film *The Big Day Off* has been licensed to the Sci-Fi Channel for distribution on their "Exposures" program; he recently completed another short, *Children of the Sun*, which he directed, wrote, produced, and acted in. **L. J. Mitchell '94** is in the new off-Broadway comedy *Trials and Fibrillations* at the Soho Playhouse. **Amy Wiczorek '93** directed the one-woman show *Driven to Distraction* in Los Angeles; the documentary *Making the Play* was made of the show *The Hemingway/Dos Passos Wars*, which Wiczorek also directed and in which **Jamison Jones '94** and **Al Dinneen '94**



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melissa smith, conservatory director bruce williams, summer training congress director

M.F.A. 2000 grads Patrick McNulty (l) and Chris Ferry (r) with René Augesen in the A.C.T. production of *The Misanthrope*, at the Geary Theater in October



performed. Zachary Barton '93 and Michael Oosterom (who met playing the roles of the young lovers in A.C.T.'s *Scapin*) were married in Hollywood on Valentine's Day, 2000; their wedding was officiated by Valerie O'Riordan '94 and included performances by David Rasser '93, Ellen Buckley '93, and Tom Lenoci '93, with Louahn Lowe '93 on piano and Vinnie DeRamus '93 as the Vulcan Vinvoc. O'Riordan is now the full-time drama director at Archbishop Riordan High School in San Francisco. Elizabeth Imboden '94 sings with the band Teen Machine. Ryan Montgomery '97 has joined the A.C.T. staff as marketing associate. Jamison Jones '93 directed the play *Eruptions* at the Century City Playhouse. Tessa Zugmeyer '98 was Lennox in an all-female *Macbeth* in New York. Tracey Huffman '92 is a resident professional teaching associate for Cornell University's 2000-01 season. Sue Turner-Cray '94 wrote, directed, produced, and acted in *Through Riley's Eyes*—a beautiful film that has screened at 13 film festivals around the country and won second prize for best dramatic short at Film Fest New Haven (sponsored by Yale) and second prize at the Nashville Independent Film Festival. Manon Banta '94 performed in Imamu Amiri Baraka's *Dutchman* at San Francisco's Phoenix Theater. John Sugden '95's Improv Comedy group performs on Monday nights at the Buchanan Grill in San Francisco. The Rude Mechanicals' production of Samuel Beckett's *Company* opened in October with Sara Bakker '97, Kristen Ketterer '97, Omar Metwally '97, Tessa Zugmeyer '98, Jessica Claire '00, Melanie Flood '00, Zachary Knower '00, and Natasha Yanacañedo '00. Josh (Farrell) Hutchinson '95 and Christina Ross '00 spent last summer at Shakespeare Santa Fe performing in *A Midsummer Night's Dream*, directed by Ed Hastings, and *Measure for Measure* with Nagel Jackson. Alex Moggridge '00 and Mary Dolson '00 spent the summer at the Utah Shakespearean Festival; they recently performed in A.C.T.'s *Christmas*

Carol, joined by alums Larry Hecht '74 and Amelia (Rosenberg) Matthews '96. Kathy Kaefer '00, Chris Ferry '00, Patrick McNulty '00, and David Mendelsohn '00 were in the A.C.T. production of *The Misanthrope*; Mendelsohn was also in Tony Kushner's *Illusion* at the Gurdjieff Theater. Brian Keith Russell '93 and Rod Gnapp '87 were in A.C.T.'s *Glengarry Glen Ross*. Amy Hengerer '00 has been at Geva Theater in Rochester, performing in *This Is Not a Pipe Dream*. Wayne Kasserman '00 is in *The Riceboy* at Yale Repertory Theatre; he was also in the Public Theater's production of *The Winter's Tale* and, with Lloyd Porter '00, in the Public's *Julius Caesar*.

ANNOUNCING THE 2001 M.F.A. AUDITION TOUR

This month A.C.T. holds auditions around the country for the conservatory's celebrated Master of Fine Arts Program, an acclaimed three-year course of professional actor training. Conservatory Director Melissa Smith, accompanied by M.F.A. Program voice teacher Jeffrey Crockett, leads this year's three-city tour. In New York, Chicago, and San Francisco, hundreds of young actors from all over the country and around the world interview and audition for the opportunity to become part of the 18-member class that will enter the M.F.A. Program in September 2001 and graduate in 2004 with master of fine arts degrees or certificates in acting.

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Chicago	February 13-14
San Francisco	February 10-11, 17-19

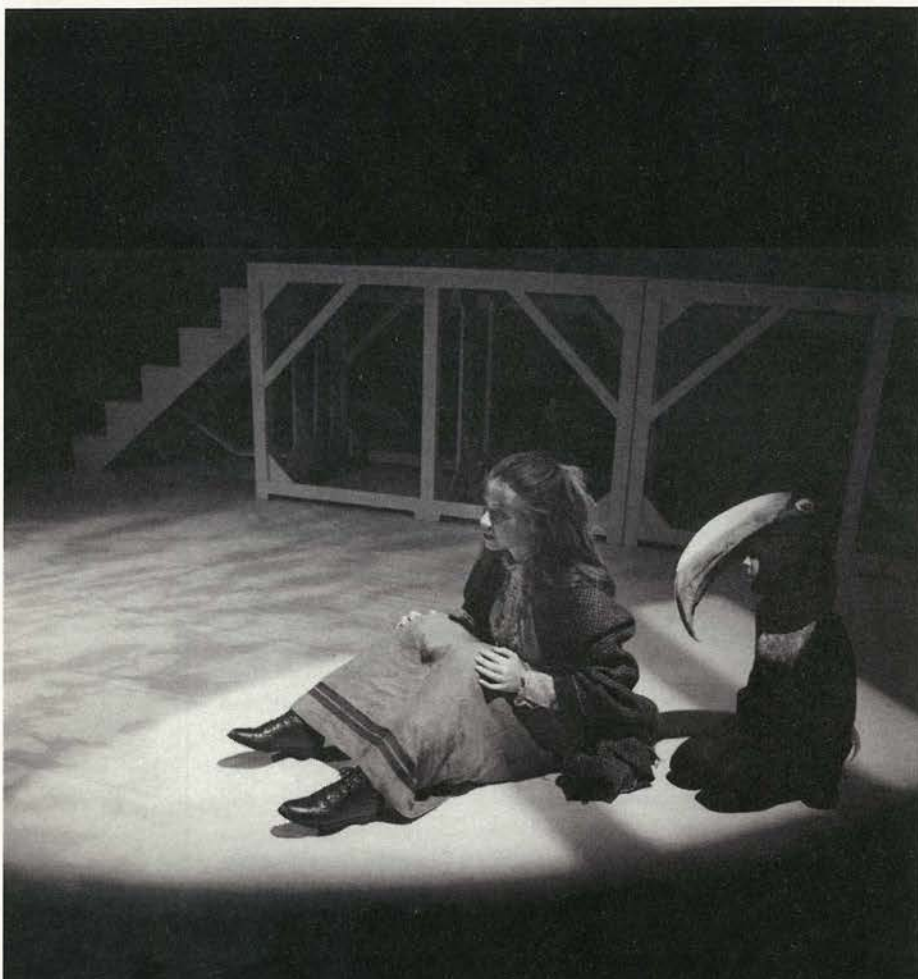
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carey perloff, artistic director heather kitchen, managing director
melissa smith, conservatory director craig slaight, young conservatory director



TONY AMENDOLA (*Levene*) has appeared at A.C.T. in *Othello*, *Uncle Vanya*, *The Learned Ladies*, and *The Doctor's Dilemma*. Other stage work includes the off-Broadway production of Eduardo de Filippo's *Filumena* with Maria Tucci and *The Lion in Winter* opposite Mariette Hartley. He has also acted with regional theaters throughout the country, including Berkeley Repertory Theatre (as an actor, director, and associate artist, including productions of *American Buffalo*, *A View from the Bridge*, and *Twelfth Night*); La Jolla Playhouse (*Life During Wartime*, *Triumph of Love*); the Old Globe Theatre (*Cymbeline*, *Timon of Athens*); Seattle Repertory Theatre; Center Stage; and the Williamstown Theatre Festival. In Los Angeles, he has appeared at the Mark Taper Forum in *Our Country's Good* and *The Wandering of Odysseus*, in the long-running production of *Tamara*, and at the Matrix Theatre Company in *Waiting for Godot* and *Mad Forest*. Film and television credits include *The Mask of Zorro*, John Sayles's *Lone Star*, *Blow*, *Follow the River*, *Cradle Will Rock*, "Family Law," "Judging Amy," "The Practice," "Ally McBeal," "Seinfeld," and a recurring role on "Stargate S-G1." Amendola is a member of the Los Angeles-based Antaeus and Matrix Theatre companies.



JOHN APICELLA (*Moss*) returns to A.C.T., where he portrayed Carl Laemmle and four other characters in the world premiere of *The First Picture Show* in 1999. He just closed the Group at Strasberg Center production of *Molly's Delicious* and was part of the Antaeus Company's acclaimed revival of Arthur Miller's first Broadway show, *The Man Who Had All the Luck*. Other Antaeus credits include Alarcon's *Liar*, Gilbert & Sullivan's *Patience*, and Chekhov's *Wood Demon* at the Mark Taper Forum. Los Angeles audiences also saw him in Taper productions of Vaclav Havel's plays *Temptation* and *Largo Desolato*. Apicella is a creator and majordomo of the absurdist comedy troupe The Bubalaires (a San Francisco Fringe Festival favorite). Recent film credits include Disney's *The Kid* and the upcoming *The Zeros* and *High Crimes*. Notable television appearances include "The X-Files," "NYPD Blue," "Gideon's Crossing," "The Drew Carey Show," "Friends," and many others. Apicella is a founding member and comanager of the Los Angeles-based classical ensemble The Antaeus Company.



MARCO BARRICELLI (*Roma*), an associate artist at A.C.T. since 1997, has appeared in *The Invention of Love*, *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 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 has taught and directed in the A.C.T. Master of Fine Arts Program.



JAMES CARPENTER (*Ling*) appeared most recently at A.C.T. in the title role of *The Guardsman*, as Sir Amias Paulet in *Mary Stuart*, and as Agamemnon in *Hecuba*, among others. Theater credits also include *As You Like It* at the Old Globe Theatre, *Romeo and Juliet* at the Oregon Shakespeare Festival, *The Lady from the Sea* at the Huntington Theatre Company, and *Love! Valour! Compassion!* at the Intiman Theatre. He has appeared in more than 30 productions at Berkeley Repertory Theatre, in such roles as Jack in *The Importance of Being Earnest*, the Vampire in *Mad Forest*, Zac in *Serious Money*, and Lt. Ralph Clark in *Our Country's Good*. He has played the title roles of *Henry V*, *Timon of Athens*, and *Richard II* for the Berkeley/California Shakespeare Festival and the title role of *Macbeth* for Shakespeare Santa Cruz. Film and television credits include *The Rainmaker*, *Metro*, *Singing*, *The Sunflower Boy*, and the series "Nash Bridges."



ROD GNAPP (*Williamson*) has been acting in theaters around the Bay Area and throughout the country for the last 15 years. He has been seen at A.C.T. in *Juno and the Paycock*, *The Royal Family*, and *Dark Rapture* and in numerous productions at Berkeley Repertory Theatre. He has worked on many new plays with leading American playwrights, including Tony Kushner and Paula Vogel. He has played a wide range of characters, from angels and innocents, clowns and idiots savants to vicious murderers and master manipulators. He also does voice-over work, as well as film and television. He recently completed filming the feature *Final Fantasy* in Hawaii.



MATT GOTTLIEB (*Aronow*) was seen recently as the Rev. James Morell in Shaw's *Candida* and in the title role of *The Puppetmaster of Lodz* at Marin Theatre Company. Locally, he has also played Merv in *The Sisters Rosensweig* at San Jose Repertory Theatre. In Los Angeles he has performed at the Mark Taper Forum, Odyssey Theatre Ensemble, and the Pacific Resident Theatre, where this year he directed the Los Angeles premiere of David Rabe's *Question of Mercy*. He has also performed on the East Coast on Broadway, at the New York Shakespeare Festival, Circle Rep, Soho Rep, and the Long Wharf Theatre. His television credits include "The Practice," "ER," "The West Wing," "Nash Bridges," "Wings," "JAG," and others.



BRIAN KEITH RUSSELL (*Baylen*) has performed at A.C.T. in *Edward II*, *The Invention of Love*, *The Threepenny Opera*, *Indian Ink*, *Light Up the Sky*, *Pygmalion*, *The Duchess of Malfi*, and *A Christmas Carol*. Other Bay Area appearances include *Picasso at the Lapin Agile* at Theatre on the Square; *Desire under the Elms* and *The Elephant Man* at San Jose Repertory Theatre; *Hellhound on My Trail*, *Affirmative! Action! Adventure!* and *Santos & Santos* with Campo Santo; *Mascara* for the Shotgun Players; *The Bunchgrass End of the World*, *The Halfway Diner*, *Mrs. Dalloway's Party*, and *The Love Nest* for Word for Word; Stephen Sondheim's *Putting It Together* at TheatreWorks; *The Pharmacist's Daughter* at the Magic Theatre; *The Beaux' Stratagem* at Berkeley Repertory Theatre; *The Two Precious Maidens Ridiculed* and *The*

Forced Marriage at Centralworks; *Wilder, Wilder, Wilder* at Marin Theatre Company; and *Down the Road* at Encore Theatre Company. Russell is a 1993 graduate of A.C.T.



CHRIS FERRY (*Understudy*) graduated from the A.C.T. Master of Fine Arts Program in the class of 2000. He has performed on the Geary stage as Clitandre in *The Misanthrope* earlier this season and as Matrevis in *Edward II* and Filch in *The Threepenny Opera* last season. 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 (*Understudy*) has been a professional actor since graduating from Juilliard in 1983. Highlights of the last 17 years include: Simon Gray's *Holy Terror*, Shaw's *Man and Superman*, David Mamet's *Life in the Theatre* (with F. Murray Abraham), Ira Levin's *Cantorial*, and others off-Broadway, as well as numerous regional theater productions, including *The Misanthrope* and *Edward II* at A.C.T., the title role of *Macbeth*, the American premiere of Harold Pinter's adaptation of *12 Angry Men*, and the world premiere of Jules Feiffer's *Anthony Rose*. Television credits include "The Sopranos," "Law & Order" (five episodes), "Trinity," "L.A. Law," "The Wright Verdicts," and all the New York-based "soaps."



WILL HUDDLESTON (*Understudy*) just appeared in *A Christmas Carol* at A.C.T. He is resident director of the California Theatre Center, where he has appeared in *The Would-Be Gentleman*, *Sherlock's Last Case*, and *Harvey*, among many others. Most recently, he played Stephen in *Dealer's Choice* with the Actor's Ensemble Theatre. He has worked with five Shakespeare festivals, including six years with the Oregon Shakespeare Festival, as both actor and director. In Seattle, he performed at the Intiman Theatre Company; in the Bay Area, he was artistic director of the VITA Shakespeare Festival and has worked as an actor or director with Marin Theatre Company, San Jose Repertory Theatre, the Magic Theatre, and others. Huddleston has written numerous dramatic adaptations, and his original plays include *The Journey of Lewis and Clark*, *The Legend of King Arthur*, and *Amelia Earhart*.

LES WATERS (*Director*) has directed productions of *Big Love*, by Charles Mee, Jr., at the Humana Festival/Actors Theatre of Louisville; *Nebraska* and *Life During Wartime*, by Keith Reddin, *The Importance of Being Earnest*, and *Nora* at the La Jolla Playhouse; *Our Country's Good*, by Timberlake Wertenbaker, at the Mark Taper Forum; *The Designated Mourner*, by Wallace Shawn, and *The Memory of Water*, by Shelagh Stephenson, at Steppenwolf Theatre Company; *Ghost on Fire*, by Michael Weller, and *Spinning into Butter*, by Rebecca Gilman, at the Goodman Theatre; *The House of Bernarda Alba* at the Guthrie Theater; *Media Amok*, by Christopher Durang, at the American Repertory Theatre; *The Summer Moon*, by John Olive, at A.C.T. in Seattle; *Ourselves Alone*, by Anne Devlin, at Arena Stage; *Life During Wartime* at Manhattan Theatre Club; *Fen* and *Ice Cream with Hot Fudge*, by Caryl Churchill, *Rum and Coke*, by Keith Reddin, and *Romeo and Juliet* at the New York Shakespeare Festival. His

UK credits include productions at the Royal National Theatre, Royal Court Theatre, Traverse Theatre in Edinburgh, Hampstead Theatre Club, Soho Poly, Bristol Old Vic, West Yorkshire Playhouse, Chester Gateway, and Joint Stock Theatre Company; he has also directed Caryl Churchill's *Top Girls* at the Tokyo Metropolitan Arts Space. Waters is a professor in the theater department at UC San Diego, where he is the head of the M.F.A. directing program.

LOY ARZENAS (*Scenic Designer*) has designed *The Invention of Love*, *Indian Ink*, *Singer's Boy*, *The Matchmaker*, and *High Society* for A.C.T. Recent work includes Arthur Kopit's *Y2K* for Manhattan Theatre Club and Eve Ensler's *Vagina Monologues* off Broadway. World and/or New York/American premieres include *Love! Valour! Compassion!*, *Corpus Christi*, *Once on This Island*, *Prelude to a Kiss*, *Three Hotels*, *Spunk*, *Spic-o-Rama*, *Cry the Beloved Country*, *Nomathemba*, *Blue Window*, *Simpatico*, *Blown Sideways through Life*, *The Baltimore Waltz*, and *Ballad of Yachiyo*. He has received a Los Angeles Drama Critics' Circle Award, a Jeff Award, two Drama Desk Award nominations, and an Obie for sustained excellence of set design. Directing credits include *Middle Finger*, *Flipzoids*, *Swoony Planet*, *Whirligig*, and *The Theory of Everything in New York City*, and upcoming productions of *Stop Kiss* for Brava! and *Hedda Gabler* for the Aurora Theatre. He currently serves as a resident director at New Dramatists. Arcenas is from the Philippines.

ANN BRUCE ALING (*Costume Designer*) returns to A.C.T., where she previously designed *A Streetcar Named Desire* (Bay Area Theatre Critics' Circle Award nominee). Earlier this season her design work included San Jose Repertory Theatre's production of *Amy's View*. She has designed numerous productions for South Coast Repertory, including *The Philadelphia Story* and *You Can't Take It with You* (Los Angeles Drama Critics' Circle Awards for both), *Shadowlands*, *Six Degrees of Separation*, and *Death of a Salesman*. Aling has also designed for the Mark Taper Forum, Los Angeles Theatre Center, Pasadena Playhouse, Philadelphia Theatre Company, New Mexico Repertory, and Grove Shakespeare Festival. She spent five seasons (110 episodes) designing the television series "Babylon 5," and has also designed the television movies *Sirango*, *In the Beginning*, *Thirdspace*, and *River of Souls*.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *The Invention of Love* and *The Duchess of Malfi*. His other work in San Francisco includes *Silver Ladders*, choreographed by Helgi Tomasson; *El Grito*, choreographed by Lila York; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris for the San Francisco Ballet and John Adams's *The Death of Klinghoffer*, directed by Peter Sellars at the San Francisco Opera. For Berkeley Repertory Theatre Ingalls designed *How I Learned to Drive*, *McTeague*, and *The Revenger* and at Cal Performances/Zellerbach, *Platée*, *The Hard Nut*, *L'Allegro il penseroso ed il moderato*, *The Peony Pavilion*, and *I Was Looking at the Ceiling and Then I Saw the Sky*. Recent projects include *Resurrection* and *The Four Seasons* for Boston Ballet, *Carmen* at the Houston Grand Opera, and *El Niño* by John Adams at Théâtre du Châtelet. Ingalls often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

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., *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* (at 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.

DEBORAH SUSSEL (*Dialect Consultant*) trained at Carnegie-Mellon University with Edith Skinner and was awarded a Fulbright Scholarship for study in London. She is currently in her 26th season with A.C.T. She has been featured in numerous plays and has served as speech and dialect coach for more than 40 A.C.T. productions. Her most recent work includes *The Invention of Love*, *The Misanthrope*, *Indian Ink*, and *Tartuffe* at A.C.T.; *Morning's at Seven* at the San Francisco Opera; and *Dinner with Friends* at Berkeley Repertory Theatre.

KIMBERLY MARK WEBB (*Stage Manager*) is in his seventh season at A.C.T., where he worked most recently on *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 did a musical workshop this fall. Recently she stage-managed *Shear Madness*, *Trust*, and *As Bees in Honey Drown*. In Los Angeles she managed *Collected Stories*, starring Linda Lavin and directed by Gilbert Cates, a benefit at Pasadena Playhouse, and *The Palm Springs Follies*. She worked in Chicago for 11 years, where she stage-managed more than 35 productions, including *Kiss of the Spider Woman*, the premiere of *VICES*, the Chicago premiere of *Vampire Lesbians of Sodom*, and *Anyone Can Whistle*. Opera credits include *Marriage of Figaro* and the touring production of *Madame Butterfly* for Pittsburgh Opera Theatre.

TONY CASTELLANO (*Assistant Director*) is a freelance director and producer in San Francisco and Austin, Texas, where he has directed productions of *Waiting for Godot*, *Endgame*, *Snowdome*, *Godot Arrives*, *Fireheart*, and *Good Grief*. In the last year he has assistant directed *Eating It* for the San Francisco Mime Troupe and directed shows for the Edinburgh Fringe Festival and the San Francisco Fringe Festival. He is an Actors' Equity Association candidate, a member of the SSDC and TBA, and a finalist for the Directors Guild of America's professional training program in Hollywood. Castellano received his B.A. in theater arts from Humboldt State University.

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—ROMA

Mamet Speaks continued from page 27/28

I think so. I always want everyone to be sympathetic to all the characters. Because when you aren't, what you are doing is writing a melodrama with good guys and bad guys. Drama is really about conflicting impulses in the individual. That is what all drama is about. And with the birth of the antagonist you get two people on the stage. What you are doing, just as in a dream, is taking one individual and splitting him into two parts. And with the further elaboration of drama into more characters, always what is happening is the splitting of the nature of one individual into many more parts. . . .

So all the characters in that play are aspects of a single person?

Sure. Just as they are in a dream or in a myth. . . . The difference between a comedy and a drama is that in the drama or the tragedy the two major aspects would be two vehemently opposed aspects of one individual. In the comedy, what they are is many, somewhat dissimilar renditions of the same attitude. Which I think is true in all gang comedies, and it is certainly true of *Glengarry*.

Some of your plays, notably *Glengarry*, in their attitude towards big business have been compared with Arthur Miller's *Death of a Salesman*.

Yes, but *Death of a Salesman* is really not concerned with big business. That is the difference: *Death of a Salesman* is a tragedy. The gang comedy is really concerned with the effects of the specific environment, which in a gang comedy is almost always the workplace, on the people engaged—whereas in *Death of a Salesman* Miller is concerned with the family. It is a tragedy about a man who happens to be a salesman.

—Henry I. Schvey, *New Theatre Quarterly* (February 1988)

THE MYTH OF THE AMERICAN DREAM

The myth of the American Dream seems central to your artistic vision. In American Buffalo, The Water Engine, Lakeboat, Mr. Happiness, A Life in the Theatre, and Glengarry Glen Ross, a whole cultural as well as spiritual dimension of the American Dream myth is present. Could you comment on why this myth engages you so much?

It interests me because the national culture is founded very much on the idea of strive and succeed. Instead of rising with the masses one should rise from the masses. Your extremity is my opportunity. That's what forms the basis of our economic life, and this is what forms the rest of our lives. That American myth: the idea of something out of nothing. And this also affects the spirit of the individual. It's very divisive. One feels one can only succeed at the cost of someone else. Economic life in America is a lottery. Everyone's got an equal chance, but only one guy is going to get to the top. "The more I have the less you have." So one can only succeed at the cost of, the failure of another, which is what a lot of my plays—*American Buffalo* and *Glengarry Glen Ross*—are about. . . . In *Glengarry Glen Ross* it's the Cadillac, the steak knives, or nothing. In this play it's obvious

that these fellows are put in fear for their lives and livelihood; for them it's the same thing. They have to succeed at the cost of each other. As Thorstein Veblen in *Theory of the Leisure Class* says, sharp practice inevitably shades over into fraud. Once someone has no vested interest in behaving in an ethical manner and the only bounds on his behavior are supposedly his innate sense of fair play, then fair play becomes an outdated concept: "But wait a second! Why should I control my sense of fair play when the other person may not control his sense of fair play? So hurray for me and to hell with you."

What are your thematic concerns in *Glengarry Glen Ross*?

If there are any thematic concerns, they must be blatant. The play concerns how business corrupts, how the hierarchical business system tends to corrupt. It becomes legitimate for those in power in the business world to act unethically. The effect on the little guy is that he turns to crime. And petty crime goes punished; major crimes go unpunished. . . .

In *Glengarry Glen Ross*, it's interesting to watch Aaronow. He's the one who comes closest to being the character of a *raisonneur*, for throughout the whole play he's saying, "I don't understand what's going on." "I'm no good." "I can't fit in here." "I'm incapable of either grasping those things I should or doing those things which I've grasped." Or his closing lines, "Oh, God I hate this job." It's a kind of monody throughout the play. Aaronow has some degree of conscience, some awareness; he's troubled. Corruption troubles him. The question he's troubled by is whether his inability to succeed in the society in which he's placed is a defect—that is, is he manly or sharp enough?—or if it's, in effect, a positive attribute, which is to say that his conscience prohibits him. So Aaronow is left between these two things and he's incapable of choosing. This dilemma is, I think, what many of us are facing in this country right now. As Veblen, who's had a big influence on me, says, a lot of business in this coun-



PHOTOGRAPH BY BRIGITTE LACANBE

try is founded on the idea that if you don't exploit the possible opportunity, not only are you being silly, but in many cases you're being negligent, even legally negligent.

—Matthew C. Roudané, *Studies in American Drama 1945–Present* (1986–87)

ON VIOLENCE

Do you consider your work to be violent?

Violent? No.

As an artist, do you find it more challenging to deal with the evil and violent side of human nature?

Drama can't be about nice things happening to nice people. Anyone who has ever been around gangsters knows that they are extremely charming. They speak colorfully, they're sentimental. Generous. They are interesting to write about, interesting to create. . . .

It's just dead wrong to suggest that my work incites—or supports—violence. My job is exactly to the contrary. My job is to show human interactions in such a way that the synthesis an audience takes away will perhaps lead to a greater humanity, a greater understanding of human motives. I don't know how successful I am at it, but that absolutely is my job. If the net effect is otherwise, which I don't think that it is, then they should throw me in jail.

—Mary Cantwell, *Vogue* (July 1984)

TELEVISION AND CAPITALISM

You've done some work for television. Didn't it change your opinion of the medium?

What is television's agenda? It is a tool to sell you products. What are the tools it uses? Guilt. Shame. Envy. . . . I grew up in the first television generation and I spent a lot of time wondering why my life was so inferior to—and unlike—the lives I saw depicted on television.

Which brings to mind the British reviewer who called you "one of our chief critics of capitalism."

I don't think I was ever a critic of capitalism. I'm a dramatist. The drama is not a prescriptive medium. Part of what drama can offer—because it should work on the subconscious level—is the relief that comes with addressing a subject previously thought unaddressable. . . . Anything I might know about American capitalism is not going to be found in a play.

Just the same, your play—and film—Glengarry Glen Ross could be called an indictment of the kill-or-be-killed nature of business.

Yeah. Well, Robert Service said it best. He said there isn't a law of God or man that goes north of ten thousand bucks. You know, money makes people cruel. Or has the capacity to do so. Human interactions—that's what I hope my plays are about. The rest of it is just a way to get somewhere.

—Mary Cantwell, *Vogue* (July 1984)

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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.

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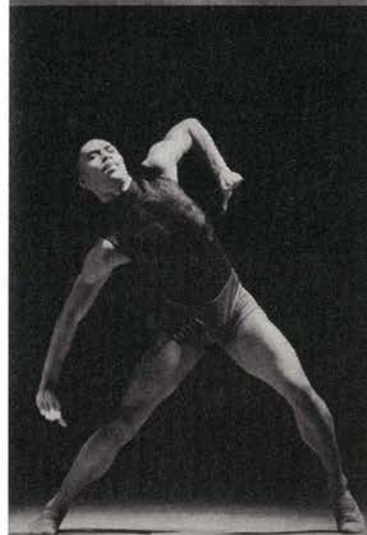
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The following corporations have generously matched gifts made by their employees to A.C.T., doubling the impact of those contributions. A.C.T. extends its gratitude to these companies and invites all their employees to join in supporting theater in the San Francisco Bay Area.

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1999-2000 NATIONAL CORPORATE THEATRE FUND

The National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. A.C.T. receives the support of the following foundations, individuals, and corporations through their contributions of \$1,000 or more to the National Corporate Theatre Fund:

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LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

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:

American Express
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Bristol-Myers Squibb Foundation
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Mobil Foundation, Inc.
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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.

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. 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) 439-2333.

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 or subscribe to A.C.T.'s Deaf community e-mail list by sending an e-mail to 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

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:

G. David Anderson	Barbara Gerber	Susanna Kohn	Joe Rosenthal
Alison Augustin	Celia Gersco	Ines Lewandowitz	Beverly Saba
Marie Bauer	Dorothy Griggs	Riva Mintz	Ellen Spinrod
Helen Buckner	Pauline Hoff	Danielle Neary	Sam Thal
Joan Cahill	Gerri Holmes	Roy Ortopan	Sylvia Coe Tolk
Geraldine Collins	Han Jean	Miriam Perusse	Rick Vila
Maureen Dan	Esther Jennings	Joe Ravicini	Jean Wilcox
Elaine Foreman	Iris Johnson	Dana Rees	Johanna Wilkens
Frances Frieder	William & Gladys Kane	Walter Riney	

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

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.



A.C.T. logo designed by Landor Associates.

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



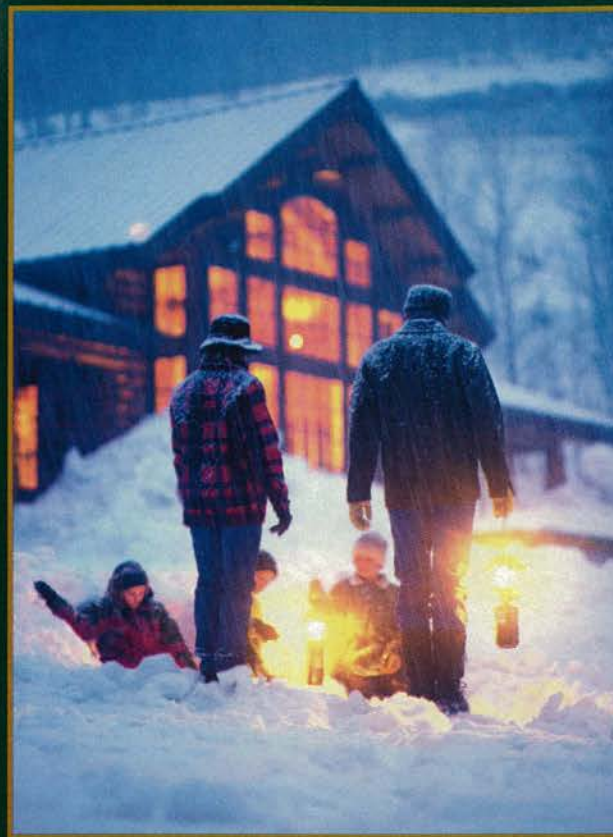
A.C.T. is supported in part by grants from the National Endowment for the Arts, California Council for the Humanities and Grants for the Arts of the San Francisco Hotel Tax Fund.



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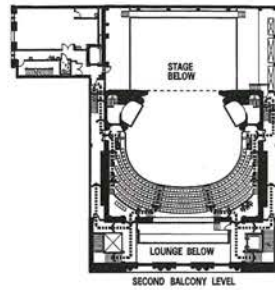
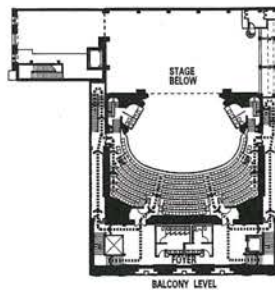
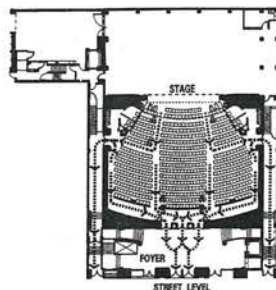
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