A Moon for the Misbegotten

by

Eugene O’Neill

Directed by

Laird Williamson
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American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

Founded in 1967 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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent were recognized with the prestigious Pulitzer Wright Grants. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. Its 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first actor training program in the United States 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.
ANNOUNCING THE 2005–06 SEASON

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The Overcoat
Created by Morris Panych and Wendy Gorling
Adapted from "The Overcoat" by Nikolai Gogol
Music by Dmitri Shostakovich
AUG 25–SEP 25

Cat on a Hot Tin Roof
by Tennessee Williams
OCT 13–NOV 13

Sexual Perversity in Chicago
by David Mamet
JAN 9–FEB 5

The Rivals
by Richard Brinsley Sheridan
MAR 23–APR 23

A Number
by Caryl Churchill
Directed by Anna D. Shapiro
APR 28–MAY 25

King Lear
by William Shakespeare
Directed by Carey Perloff
Featuring James Cromwell
JUN 8–JUL 9

And one more play to be announced!

A Christmas Carol
by Charles Dickens
World Premiere Adaptation
Directed by Carey Perloff and Paul Walsh
NOV 26–DEC 24

With a new script, new songs, new sets and costumes, and sparkling new holiday memories, A.C.T.'s new production of A Christmas Carol reimagines the Bay Area's favorite holiday tradition.

From the Artistic Director

Dear Friends,

Welcome to Eugene O'Neill's glorious A Moon for the Misbegotten. This production marks the reunion of our much-loved core acting company member Marco Barricelli with a longtime A.C.T. favorite, director Laird Williamson. Marco and Laird collaborated on O'Neill's Long Day's Journey into Night at A.C.T. in 1999 and have longed to return to these characters and this rich terrain ever since. We are also thrilled to welcome Raye Birk (an A.C.T. company member and beloved Scrooge for many years), Robin Weigert (star of HBO's hit "Deadwood," who last joined us for Good Night Children Everywhere in 2001), and 2005 M.F.A. candidate Andy Butterfield (The Real Thing), back to the Geary stage.

A Christmas Carol, written by Charles Dickens, is a welcome tradition at the Geary. It's the most beloved Christmas story of all time and has been adapted in many ways since its 1843 publication. We are pleased to present a new adaptation of this timeless story, directed by Carey Perloff.

Tennessee Williams's ultra-steamy Cat on a Hot Tin Roof. This 50th-anniversary production will be directed by Israel Hicks (Levee James) and celebrate A.C.T.'s "continuing devotion to this visionary American playwright. In the winter we will revel in the antics of the lovelorn in a sparkling new production of David Mamet's first big success, Sexual Perversity in Chicago, the play that launched the career of one of the most distinctive voices in the American theater. A love story of a different sort follows with Richard Sheridan's delicious, delightful The Rivals, the great 18th-century comedy featuring the inimitable Mrs. Malaprop and an array of mismatched lovers and unmatched wit. We then introduce one of the most important plays of the current decade: Caryl Churchill's riveting A Number, a potent deconstruction of cloning and parent-son relations, as a father confronts his son in three "repli"ca," all of whom have the same DNA and entirely different personalities. Finally, if A Number could be called a study of a father and his three sons, we conclude with the greatest play ever written about a father and his three daughters: Shakespeare's magnificent King Lear, starring stage and screen legend James Cromwell (The Invention of Lavoisier) in a production I will direct.

The other big news on A.C.T.'s horizon is that after 27 incredible years, A.C.T. is launching an all-new production of A Christmas Carol. We salute all of you who have been part of this transformative holiday experience over the years, and invite you to revel in the magic of a new Carol, which I will adapt with dramaturg Paul Walsh and direct myself, featuring costumes by the inimitable Beaver Bauer (creator of The Graduate's fabulously outrageous concoctions), music by Karl Lundberg (A Doll's House), and a cast of remarkable actors of every age.

I think you will agree that this promises to be another exhilarating, ambitious, and entertaining season, one in which we continue to strive to find the most exciting artists and pair them with the most important dramatic literature to bring you experiences you could only have at A.C.T. Do join us—you are a huge part of our theatrical life, and nothing makes us happier than performing for you.

Have a wonderful time under this full Moon.

Yours,

Casey Perloff
Artistic Director
ANNOUNCING THE 2005–06 SEASON

A piece of bravura theater-making!

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This is again the moment in the year when we announce our plans for the coming season, while reflecting upon the season we've just undertaken. It's been an extraordinarily exciting year for A.C.T., beginning with Robert Wilson/Tom Waits's landmark The Black Rider and continuing through David Mamet's piercing new adaptation of Harley Granville-Barker's The Voysey Inheritance. With the arrival of this beautiful new production of A Moon for the Misbegotten and looking forward to closing the repertory with the West Coast premiere of Edward Albee's The Goat, or Who Is Sylvia? we hope you'll agree that A.C.T. is a rewarding journey into beautiful and unusual territories, and a chance to experience a vast range of emotions and ideas with unparalleled groups of artists.

We've loved having you with us this year, and hope you'll join us again next season.

We're opening our 2005–06 season in September with The Overcoat, an astonishingly inventive music-theater piece, based on short stories by Nikolai Gogol. Performed as if it were a live silent movie set to the music of Shostakovich, The Overcoat hauls from Canada, where it won accolades coast to coast for its imaginative and visually gripping storytelling. The Overcoat will be followed by our supremely talented core acting company member Bette Augusten starring as Maggie "The Cat" in Tennessee Williams's ultra-steamy Cat on a Hot Tin Roof. This 50th-anniversary production will be directed by Israel Hicks (Leaves of Grass) and celebrate A.C.T.'s "continuing devotion to this visionary American playwright. In the winter we will revel in the antics of the lovebirds in a sparkling new production of David Mamet's first big success, Sexual Perversity in Chicago, the play that launched the career of one of the most distinctive voices in the American theater. A love story of a different sort follows with Richard Sheridan's delicious, delightful The Rivals, the great 18th-century comedy featuring the inimitable Mrs. Malaprop and an array of mismatched lovers and unmatched wit. We then introduce one of the most important plays of the current decade: Caryl Churchhill's riveting A Number, a potent deconstruction of cloning and parent-child relations, as a father confronts his son in three "re匹licas," all of whom have the same DNA and entirely different personalities. Finally, if A Number could be called a study of a father and his three sons, we conclude with the greatest play ever written about a father and his three daughters: Shakespeare's magnificent King Lear, starring stage and screen legend James Cromwell (The Invention of Lavoisier) in a production I will direct.

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Yours,

Carey Perloff
Artistic Director

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San Francisco


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Yours,

Carey Perloff
Artistic Director
A SECOND LOOK, AND A SECOND CHANCE TO FORGIVE

BY BARBARA GELB

"A pity beyond all telling is hid in the heart of love."

—W. B. Yeats

Struggling to complete A Moon for the Misbegotten before illness permanently silenced his writing in 1943, Eugene O'Neill fancifully described the character based on his older brother, James O'Neill, Jr., as an "alien."

When Jim was born, wrote O'Neill in an early attempt to bring the character into focus, the first thing he did was "look around at the round earth and realize he had been sent to the wrong planet."

"God had double-crossed him," O'Neill elaborated in his scenario for the play, "and so he began to curse . . . and he reached for a bottle of whiskey and said to himself, By God, I'll show you! Try and catch me now. And so he lived on cursing & drinking, being slapped on the back and no one ever caught him."

continued on page 11

A Moon for the Misbegotten

by Eugene O'Neill

(first produced: 1947)

Directed by Laird Williamson

Scenery by Robert Mark Morgan
Costumes by Sandra Woodall
Lighting by Don Darusztter
Sound by Garth Hermhill
Dramaturgy by Paul Walsh
Casting by Meryl Lind Shaw

THE CAST

in order of appearance

Josie Hogan—Robin Weigert
Mike Hogan, her brother—Andy Butlerfield
Phil Hogan, her father—Rafe Birk
James Tyrone, Jr.—Marco Ferrerii
T. Stedman Harder—David Arrow

UNDERSTUDIES
Josie Hogan—Celia Shuman
Phil Hogan—Toon Blair, Mike Hogan—David Arrow
James Tyrone, Jr., T. Stedman Harder—Michael Janes

STAGE MANAGEMENT STAFF
Elisa Gubertea, Stage Manager
Dick Daley, Assistant Stage Manager
Susan Martin, Intern

TIME AND PLACE
The Connecticut farmhouse of tenant farmer Phil Hogan, early September, 1923

Part I The farmhouse. Around noon.
That night at 11 p.m.

Part II The same night.
The dawn of the following morning.

There will be one intermission.

This production is sponsored in part by

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A SECOND LOOK, AND A SECOND CHANCE TO FORGIVE

BY BARBARA GELB

“A pity beyond all telling is hid
in the heart of love.”

—W. B. Yeats

The idea for the play struck O’Neill almost immediately after he completed Long Day’s Journey into Night, his autobiographical masterpiece, which takes place in New London, Connecticut, in 1912. On October 29, 1941, he noted in his work diary, “This can be strange combination comic-tragic—am enthused about it.”

The play afforded O’Neill a second look at his brother, depicted in Long Day’s Journey as a 33-year-old, cynical, second-rate actor, alcoholic but still functional. Set 11 years later, A Moon for the Misbegotten portrays the brother (called James Tyrone, Jr., in both plays) as a considerably more depressed, guilt-ridden, and alcohol-ruined failure. He is now in his early 40s and on the brink of death.

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PRINTED BY A MACH HOUSE, BY RONALD WOODALL, 1971
EUGENE O’NEILL: AUTOBIOGRAPHY

BORN October 16th, 1888, in New York City, Son of James O’Neill, the popular romantic actor. First seven years of my life spent mostly in hotels and railroad trains, my mother accompanying my father on his tours of the United States, although she never was an actress, disliked the theater, and held aloof from its people.

From the age of seven to thirteen attended Catholic schools. Then four years at a non-sectarian preparatory school, followed by one year (1906–07) at Princeton University.

After expulsion from Princeton, I led, a wandering, life without a stable environment for several years, working at various occupations. Was secretary of a small mail-order house in New York for a while, then went on a gold-prospecting expedition in the wilds of Spanish Honduras. Found no gold but contracted malarial fever. Returned to the United States and worked for a time as assistant manager of a theatrical company on tour. After this, a period in which I went to sea, and also worked in Buenes Aires for the Westinghouse Electrical Co., Swift Packing Co., and Singer Sewing Machine Co. Never held a job long. Was either fired quickly or left quickly. Finished my experience as a sailor by acting as able-bodied seaman on the American Line of transatlantic liners. After this, was an actor in vaudeville for a short time, and reporter on a small-town newspaper. At the end of 1912 my health broke down and I spent six months in a tuberculosis sanitarium.

Began to write plays in the fall of 1913. Wrote the one-act Bound East for Cardiff in the spring of 1914. This was the only one of the plays written in this period which has any merit.

In the fall of 1914, I entered Harvard University to attend the course in dramatic technique given by Professor George Baker. I left after one year and did not complete the course.

The fall of 1916 marked the first production of a play of mine in New York — Bound East for Cardiff — which was produced on the opening bill of the Provincetown Players. In the next few years this theater put on nearly all of my short plays, but it was not until 1920 that a long play, Beyond the Horizon, was produced in New York. It was given on Broadway by a commercial management — but, at first, only as a special matinee attraction with four afternoon performances a week. However, some of the critics praised the play and it was soon given a theater for a regular run, and later on in the year was awarded the Pulitzer Prize. I received this prize again in 1922 for Anna Christie and for the third time, in 1925, for Strange Interlude.

The following is a list of all my published and produced plays which are worth mentioning, with the year in which they were written:

Bound East for Cardiff (1914), Before Breakfast (1916), The Long Voyage Home (1917), In the Zone (1917), The Moon of the Caribbees (1917), Ie (1917), The Rope (1918), Beyond the Horizon (1918), The Haunted Island (1918), Where the Cross Is Made (1918), The Strain (1919), Gold (1920), Anna Christie (1920), The Emperor Jones (1920), Different (1920), The First Man (1921), The Fountain (1921–22), The Hairy Ape (1921), Wildness (1922), All God’s Children Got Wings (1923), Desire under the Elms (1924), Marco Millions (1925–26), The Great God Brown (1925), Lesano (1926), Strange Interlude (1926–27), Dynama (1928), Aurora (1929–31), Ah Wilderness! (1932), Days without End (1932–33).

BIographies as a result of writing and supervising the New York productions of his own works, O’Neill (1888–1953) published only two new plays between 1934 and the time of his death. In The Iceman Cometh (1946), he exposed a "prophet’s battle" against the last pipedreams of a group of drunks as another propedram and managed to infuse into the Lower Depths atmosphere a sense of the tragic. A Moon for the Misbegotten (published in 1952) contains a strong autobiographical content, which it shares with Long Day’s Journey into Night (published posthumously in 1956), one of O’Neill’s most important works. Eugene O’Neill died on November 27, 1953.

This autobiography/biography was written at the time of O’Neill’s 1936 Nobel Prize for Literature and was later published in the book Nobel Lectures, Literature 1901–1967, edited by Horst Ferns (Elsevier Publishing Company, Amsterdam, 1969.)

A SECOND LOOK, continued from page 8

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—EUGENE O’NEILL, IN A 1924 INTERVIEW

Rather than inhabiting the realistic setting of Long Day’s Journey, which closely mirrors the life of O’Neill’s brothers, Jim Tyrone of A Moon for the Misbegotten materializes amid a twisted fable that is part tragedy, part raucous comedy, and part miracle play. At the time and place we meet this older Jim — early September, 1923, on a farm in Connecticut—the real Jim was in a New Jersey sanitarium, nearly blind and in the terminal stage of alcoholism.

A Moon for the Misbegotten was, it seems, a wish fulfillment on O’Neill’s part. He had been unable to forgive his brother’s outrageous behavior during the months before his death, and would not visit him at the sanitarium. The play in one sense was a belated offering, two decades later, of redemption for his brother and expiation for O’Neill’s own guilty lack of compassion at the time. The Moon O’Neill conjured was, in effect, a Mass for the long-dead brother he had once dearly loved but had come to resent.

The true story that drives A Moon for the Misbegotten is that of the father, in 1922, of Jim’s (and Eugene’s) mother, Ella. After their father’s death in 1920, Jim had at last given up drinking for his mother’s sake. Sober for a year and a half, he accompanied her to California to look into one of his father’s real estate investments, and there she fell ill with an incurable brain tumor. Waiting her death in terror, Jim began drinking again as she lay in coma. He became convinced that she awakened long enough to be aware of his condition and to die in despair.

Even worse, on the train bearing his mother’s coffin home he picked up a prostitute and locked himself with her into his compartment, arriving in New York too drunk and debauched to attend to the disposition of his mother’s body. All this soon became known to his appalled brother.

That much of the story is accurately told in A Moon for the Misbegotten, in the searing Act III monologue delivered by Jim. The play’s physical setting is also drawn from life—a ramshackle property near New London that had been owned by O’Neill’s father and leased to a disreputable pig farmer, John (Dinky) Dolan, his name in the play changed to Phil Hogan.

What O’Neill wove out of whole cloth was a device to give his brother the forgiveness denied him in real life. He invented Josie Hogan, the pig farmer’s daughter, a bigger-than-life Mother Earth who, beneath a mock-bawdy exterior, possesses a savage gentleness and compassion.

O’Neill knew, of course, that casting an actress of those dimensions would be virtually impossible, but he wanted whoever played the role to convey a quality of supernatural power. He wished Josie to be seen as Jim’s savior; the one person to whom he could confide his betrayal of his mother and be given absolution in his mother’s name. A Moon for the Misbegotten is, essentially, a religious play, deeply rooted in the Roman Catholic heritage that O’Neill could never entirely leave behind.

From the play, we learn little about Jim except for this surly episode, and it is helpful to recall that he is the same Jim who, in Long Day’s Journey, was provided by O’Neill (albeit somewhat sketchily) with a background of childhood tragedy. And while A Moon for the Misbegotten surely stands on its own as a play of profound insight and humanity, its link to Long Day’s Journey enriches it and helps explain Jim’s ultimate disintegration. (A.C.T. Associate Artist Marco Barricelli also portrayed Jim in the A.C.T. 1999 production of Long Day’s Journey, also directed by Laird Williamson.)

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IT IS WISE TO KEEP IN MIND, WHILE WATCHING O’NEILL’S PLAY [A MOON FOR THE MISBEGOTTEN], THAT HE IS AN IRISH POET, FOR ALL HIS UNSAID POSITION AS AMERICA’S FIRST DRAMATIST. HIS PRESENT CHARACTERS, ALTHOUGH THEY USE SOME OF THE WORST MODERN LANGUAGE EVER HEARD ONSTAGE, ARE ACTUALLY DARK, EERIE CELTIC SYMBOL—FOLK, PROBABLY CONTEMPORARIES OF CUCHULAIN OR OSSIAN, WHO BEAT THEIR BREASTS AT THE AGONY OF LIVING, BATTLE TITANICALLY, AND DRINK LIKE NORDIC GODS, BUT FINALLY ARE SEEN TO WEAR THE GARB OF SAINTHOOD AND DIE FOR LOVE.

—RUSSELL MCLAUGHLIN, DETROIT NEWS

his brother, Edmund, not quite two, in their grandmother’s care in New York while she went off to join her husband, the matinee idol James O’Neill, on his western theatrical tour. James had traveled from infancy with his parents, living in the closest intimacy with them in hotel rooms across the country. Deprived of companions his own age, he was petrurally attached to and dependent on his mother and was acutely jealous and resentful of his baby brother’s intrusion into their lives. During his mother’s absence, James contracted measles and, despite warnings to stay away, went into Edmund’s room and infected him. Before his mother could return, Edmund died. This became the defining event of the O’Neill family tragedy, brooded upon and ever present to all the O’Neills, even to Eugene, who was not born until three years later. The circumstance of the baby’s death was of particularly excruciating pain to Jamie because he believed his beloved mother, in her grief and shock, accused him of having deliberately transmitted his illness to the baby. In notes to himself years later, Eugene O’Neill attempted to understand the frenzied aftermath of Edmund’s death. He wondered if James had indeed “killed” Edmund. Later, in a preliminary draft of Long Day’s Journey into Night, he wrote a speech for Jamie who, under the influence of alcohol, makes the shocking confession that he “killed” the baby and purposefully went into his room, hoping to give him measles.

“Was glad when he died,” Jamie Tyrone blurs out. Whether or not Jamie O’Neill really did utter these words, O’Neill deleted them from the play’s final version, evidently believing they placed his brother in too villainous a light. In any case, the real Jamie, though he apparently repressed his misery for a time, was ultimately destroyed by the guilty conviction that the mother he worshiped believed he had killed his baby brother and could not forgive him.

Jamie’s misery was compounded when, shortly after his brother’s death, he was banished to a Roman Catholic boarding school in Indiana, where he was to spend the next nine years. Regardless of trying to mend his ways, he found I found I was no longer talking to a child. He has some very old ideas of Life and not the best by any means. . . . 1 shall watch his progress anxiously. During the next few years I shall write him often, doing all I can to keep him at his work and in the right path.”

Jamie’s fatherly concern proved futile. Jamie left his boarding school shortly before his 16th birthday and, in quick succession, attended two other schools, performing with sporadic brilliance but often misbehaving.

Less than two months into his senior year at St. John’s College (on the Bronx site that later became Fordham University), Jamie was already in the decline from which he never sprang back. On a bet, six months before graduation Jamie brought a prostitute to the campus and tried to pass her off to the Jesuit faculty as his sister. He was promptly expelled. He heartlessly tried various occupations and at last, grindingly, allowed his father to him on an acting career. And since he was good at knocking, with his father’s voice and his Irish wit and charm, the stage did, at first, seem to suit him. But Jamie made little effort to grow as an actor. He was often drunk onstage, justifying his behavior by insisting his father had “forced” him into the theater.

On tour, Jamie would invite the town prostitutes to sit in the boxes and cheer him on. Dressed in buckskin tights, he struck lascivious poses at the stage apron, flagrant enough to elicit the critics’ ridicule. Himself always the perfectionist, James found his son’s flouting of standards galling.

By 1914, when Jamie was 36, he had perforce close to wrecking his father’s career. Although still being given small roles in James’s company, he and his father were barely on speaking terms. "Look at him," James was apt to say, "his $35,000 education and a $35-a-week earning capacity." Jamie’s drinking finally put an end to his career at 38. With no occupation, he devoted himself to his mother. "Jim 'hastend a drink in almost a year and a half now!" O’Neill wrote to a friend in January 1922. "Fact, I swear to you! My mother got him to go [on] the wagon and stick—and he has stuck." O’Neill was in the midst of rehearsals for The Hairy Ape later that year when James wired from California that their mother was dying. Drinking without stop after her death on February 28, Jamie was forcibly removed to the New Jersey sanitarium in May. On July 18, a friend of Jamie’s who visited him regularly wrote to Eugene: "He is very thin, pale, trembles a great deal and of course very weak. He cannot read or write so he asked me to write for him. . . . He expressed a great desire to see you.”

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By the end of October 1923 (a month after the time of the play’s action) a cousin of the O’Neills who has touch with the sanitarium reported to his wife, “Jim was out of mind and getting weaker every day.” He died on November 8, 1923, his life without doubt the most cruelly blighted of the four tragic O’Neills.

This article originally appeared in the New York Times, March 19, 2000, and is excerpted from Barbara and Arthur Gilb’s O’Neill: Life with Monte Cristo (Applause Theatre & Cinema Book Publishers, 2002). The Gilbs have also coauthored, with Ric Burns, a two-hour film biography of O’Neill, to be shown on PBS later this year. The film is a production of Steeplechase Films in association with WGBH/Boston and American Experience.

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A Moon for the Misbegotten

WELCOME TO THE GALLERY THEATER
It is wise to keep in mind, while watching O'Neill's play [A Moon for the Misbegotten], that he is an Irish poet, for all his unsassled position as America's first dramatist. His present characters, although they use some of the worst modern language ever heard on stage, are actually dark, eerie Celtic symbols--folk, probably contemporaries of Cuchulain or Ossian, who beat their breasts at the agony of living, battle titanically, and drink like Nordic gods, but finally are seen to wear the garb of saithhood and die for love.

—Russell McLaughlin, Detroit News

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Jamie’s misery was compounded when, shortly after his brother’s death, he was banished to a Roman Catholic boarding school in Indiana, where he was to spend the next nine years. Besides trying to redeem himself, Jamie first strove to be an exemplary student, earning high marks and winning one award after another in such subjects as rhetoric, elocution, oratory, and Christian doctrine. At ten, he appeared to accept with good grace the arrival of another brother, Eugene. In this instance it was a little easier to suppress his jealousy, for he now had a life and friends apart from his parents and no longer felt compelled to vie for his mother’s daily attention, although he did yearn for her visits at school. If O’Neill’s early scenario for A Moon for the Misbegotten may be taken literally, Jamie drew profound solace from the religious belief in which he had been brought up. “There was once a boy who loved . . . purity and God with a great quiet passion inside him,” reads a line in the scenario describing Jim Tyree; indeed, wrote O’Neill, Jim had actually contemplated giving up “self & the world to worship of God.”

Popular with his fellow students, as well as something of a teacher’s pet, Jamie appeared in dramatic productions and played shortstop on the baseball team. No one who knew this bright, ingratiating, high-achieving boy would have predicted anything but the roastiest of futures for him.

His behavior turned erratic in his early teens when, during a school vacation, he stumbled on his mother giving herself a morphine injection. “Chise, Ed never dreamed before that any women but whores wore tope!” Jim tells his younger brother in Long Day’s Journey into Night.

Beginning with his return to school in 1892, he began his spiral downward. Although still capable of bursts of exemplary scholarship and literary achievement, he appears from that point on to have lost heart. He began to blame his father for his mother’s condition and, for the first time, displayed an open disrespect that was to ripple into ever-increasing nastiness.

James O’Neill voiced his concern in a letter to the president of his son’s school, saying he had sternly lectured his son. “If he can be kept well in hand for the next two years I am sure he will make a good man,” wrote James, preciously adding: “On the other hand there is a possible chance of his going to the dogs. During the last few years I have noticed when he is in Chicago I find I was no longer talking to a child. He has some very old ideas of Life and not the best by any means. . . . I shall watch his progress anxiously. During the next few years I shall write him often, doing all I can to keep him at his work and in the right path.”

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A Moon for the Misbegotten

12 American Conservatory Theater

13
DAVID ARROW
(T. Stadman
Harder)'s Bay Area
credits include
Parvision and
Benefactors at the
Aurora Theatre
Company, Starring
the Fish and
Unidentified Human
Remains at the Magic Theatre, and
Caligula (Drama-Logue Award) at
Theatre Artaud. He appeared off
Broadway at the McGinn/Cazale
Theatre in Anonymous, directed by
Pamela Berlin. Other New York credits
include work at the Ensemble Studio
Theatre, Circle Rep Lab, and Circle in
the Square. He has worked extensively
in regional theaters in Washington,
D.C., Los Angeles, Arkansas, Florida,
and Massachusetts, with the Bristol
Old Vic Company in England, and
at the Edinburgh Festival Fringe in
Scotland (where he served on the board
of directors for nine years). Television
credits include Death of a Stranger,
"Days of Our Lives," and "Growing
Pains." Film credits include Joseph's Gift,
Hostage, Rules of Love, and I Spy Goes
Down. Arrow trained at the Bristol Old
Vic Theatre School.

RAYE BIRK (PhD
Hogen) spent nine
seasons (1973-82)
as a leading actor with A.C.T., where
his roles included Henry Curr in
Travesties, Dyuart
in Equus, Tuezinach in Three Sisters,
Crocker-Harris in The Browning Version,
and the title role of Ponteagleze. More
recently he has appeared in A.C.T.'s
productions of Home, Mrs. Warren’s
Profession, and as Scrooge in five seasons
of A Christmas Carol. Birk who is a Fox
Fellow, now makes his home in Saint
Paul, Minnesota, where he most recently
performed at the Guthrie Theater as
Mr. Bennet in Pride and Prejudice, Col.
Picketing in Ogdenland, and Marley in
A Christmas Carol. Other regional
theater credits include Neil Bohr
in Copenhagen at Seattle Repertory
Theatre; the title role of King Lear at the
Colorado Shakespeare Festival; Gaye
in The Cherry Orchard and Nate in
Anchorage at South Coast Repertory;
Argon in The Imaginary Invalid at
Yale Repertory Theatre; and several
productions for the Mark Taper Forum.
He has also become familiar to television
viewers from recurring roles on "Coach," 
"Silk Stalkings," "L.A. Law," and "The
Wonder Years," as well as episodes of
"Touched by an Angel," "ER," "3rd
Rock from the Sun," "Babylon 5," "The
X-Files," and "Seinfeld." His feature film
credits include Three Moons from the
Train, Naked Gun, Naked Gun
3.5/3, Dickie, Class Act, and the
upcoming Fatigues and Cass Action.

MARCO BARRICELLI
(James Tyron, Jr.),
an A.C.T. associate artist and
corporate member, has appeared at
A.C.T. in, among
others, The Real Thing (Bay Area
Theatre Critics' Circle Award), Los
Llamos (Dangers, The Three Sisters,
American Buffalo (Bay Area Theatre
Critics' Circle Award), Buried Child,
For the Pleasure of Seeing Her Again
(The Board of Acom, Celebration and
The Room, Enrico IV (Dean Goodman
Award), Glengarry Glen Ross (Dean
Goodman Awards), The Invention of
Love (Bay Area Theatre Critics' Circle
Award; Dean Goodman Award),
Long Days Journey into Night, Mary
Stuart, A Streetcar Named Desire, The
Rose Tattoo (Drama-Logue Award),
The Difficulty of Crossing a Field, and
a workshop production of Pirandello's
One, No Ones. Other credits: Tamara
on Broadway, Silence in Japan; title roles
of Hamlet, Henry V, Richard III,
and other plays at the Oregon Shakespeare
Festival; productions at the Guthrie
Theater, Milwaukee Repertory Theatre,
South Coast Repertory, Williamsstown
Theatre Festival, Huntington Theatre
Company, Missouri Repertory Theatre,
Intiman Theatre, Virginia Stage
Company, Actors Theatre of Louisville,
Aquila Theatre company (NYC),
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," "Romans and Juliet," and "Last Heat.
Barricelli is a Fox Fellow, a recipient of a
Spencer Cheshire grant, and a graduate of The Juilliard School.

ANDY BUTTERFIELD
(Mike Hogan) was
recently seen at the Geary
Theatre as Billy in Tom
Stoppard's The Real
Thing, directed by
Carly Perlff, and in the 2004
production of A Christmas Carol. His A.C.T. Master
of Fine Arts Program credits include
Jean Bideau in a coproduction with
Theatre Rhinoceros of Michel
Bouchard's Little, or The Revival of a
Romantic Drama, directed by Serge
Demochna, at Zeeum Theater; Brick in
Cat on a Hot Tin Roof, the role of
Portio, Prince of Tyre, Babyface in
Happy End, and Joe Mitchell in Waiting
for Lfty. Other theater credits include
leading roles in Hay Fever, The Importance of Being Earnest, and The Foreigner with the Brown Lodge Stock Company in
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**Who’s Who**

**DAVID ARROW**  
(T. Stadman Harder’s Bay Area credits include Parnassus and Benefactors at the Aurora Theatre Company, Starring the Fish and Unidentified Human Remains at the Magic Theatre, and Calligraphy (Drama-Logue Award) at Theatre Artaud. He appeared off Broadway at the McGinn/Cazale Theatre in Anonymous, directed by Pamela Berlin. Other New York credits include work at the Ensemble Studio Theatre, Circle Rep Lab, and Circle in the Square. He has worked extensively in regional theaters in Washington, D.C., Los Angeles, Arkansas, Florida, and Massachusetts, with the Bristol Old Vic Company in England, and at the Edinburgh Fringe Festival in Scotland (where he served on the board of directors for nine years). Television credits include Death of a Stranger, Days of Our Lives, and Growing Pains.** Film credits include Joseph’s Gift, Hostage, Rules of Love, and Light Goes Down. Arrow trained at the Bristol Old Vic Theatre School.

**RAYE BIRK** ( nineteenth seasons (1973-82) as a leading actor with A.C.T., where his roles included Henry Curr in Travesties, Dyart in Equus, Tuzenbach in Three Sisters, Crocker-Harris in The Browning Version, and the title role of Pantagleize. More recently he has appeared in A.C.T. productions of Home, Mrs. Warren’s Profession, and as Scrooge in five seasons of A Christmas Carol. Birk who is a Fox Fellow, now makes his home in Saint Paul, Minnesota, where he most recently performed at the Guthrie Theater as Mr. Bennett in Pride and Prejudice, Col. Pickering in Pygmalion, and Marley in A Christmas Carol. Other regional theater credits include Neil’s Bohr in Copenhagen at Seattle Repertory Theatre; the title role of King Lear at the Colorado Shakespeare Festival; Gauye in The Cherry Orchard and Nate in A Wilderness at South Coast Repertory; Argon in The Imaginary Invalid at Yale Repertory Theatre; and several productions for the Mark Taper Forum. He has also become familiar to television viewers from recurring roles on "Coach," "Silk Stalkings," "L.A. Law," and "The Wonder Years," as well as episodes of "Touched by an Angel," "ER," "3rd Rock from the Sun," "Babylon 5," "The X-Files," and "Seinfeld." His feature film credits include Troia Mamma from the Train, Naked Gun, Naked Gun 33 1/3, Dick Hollywood, Class Act, and the upcoming Faustian and Class Action.

**MARCO BARRICELLI** (James Tyrone, Jr.), an A.C.T. associate artist and core company member, has appeared at A.C.T. in, among others, The Real Thing (Bay Area Theatre Critics’ Circle Award), Los Llanitos Dangers (The Three Sisters, American Buffalo (Bay Area Theatre Critics’ Circle Award), Buried Child, For the Pleasure of Seeing Her Again, The Board of Aces, Celebration and The Room, Enrico IV (Dean Goodman Award), Glangray Ginn Ross (Dean Goodman Award), The Invention of Love (Bay Area Theatre Critics’ Circle Award; Dean Goodman Award), Long Days Journey into Night, Mary Stuart, A Streetcar Named Desire, The Rose Tattoo (Drama-Logue Award), The Difficulty of Crossing a Field, and a workshop production of Pirandello’s One, On. One. Other credits: Tama Aron on Broadway, Silence in Japan; title roles of Hamlet, Henry V, Richard III, and other plays at the Oregon Shakespeare Festival; productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamsstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intiman Theatre, Virginia Stage Company, Actors Theatre of Louisville, Aquila Theatre company (NYC), 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," "Romans and Julietes, and "11th Hour." Barricelli is a Fox Fellow, a recipient of a Spencer Cheraeshon grant, and a graduate of The Juilliard School.

**ANDY BUTTERFIELD** (Mike Hogan) was recently seen at the Geary Theater as Billy in Tom Stoppard’s The Real Thing, directed by Cary Perloff, and in the 2004 production of A Christmas Carol. His A.C.T. Master of Fine Arts Program credits include Jean Bilodeau in a coproduction with Theatre Rhinoceros of Michel Mac Bouchard’s Lillies, or The Revival of a Romantic Drama, directed by Serge Denoncourt, at Zumm Theater; Brick in Cat on a Hot Tin Roof, the title role of Portico, Prime of Thyre, Babes in Happy End, and Joe Mitchell in Waiting for Lefly. Other theater credits include leading roles in Hay Fever, The Importance of Being Earnest, and The Foreigner with the Brown Ledge Stock Company in A Man for the Middletown.
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Robin Weigert (Jorie Hogan) is currently featured as Calamity Jane in the HBO series "Deadwood," for which she received a 2004 Emmy Award nomination for best supporting actress in a drama series. Broadway credits include Poppy Norton-Taylor in the hit revival of "Nurse Oxer," Richard Nelson's "Madame Mellelé" (with Joely Richardson and Macaulay Culkin), for which she received Drama Desk and Lucille Lortel award nominations, and Lincoln Center's "Twelfth Night." She understudied and played Masha in the New York Shakespeare Festival's Central Park production of "The Seagull" (with Meryl Streep and Kevin Kline), directed by Mike Nichols. She has also been seen off Broadway in "4 Plays at the Table" (MCC Theater), "Arms and the Man" (Roundabout Theatre Company), "Hamlet" (Public Theater), "Goodnight Children Everywhere" (Playwrights Horizons), "Pride's Crossing" (Lincoln Center Theater), and "The Three Sisters" (La MaMa E.T.C.). Regional theater credits include productions at A.C.T. ("Goodnight Children Everywhere"), the McCarter Theater, Arena Stage, Long Wharf Theater, Stage & Film, and the Berkshire Theatre Festival. Weigert played the Mormon Mother in "Angels in America on HBO and has been seen in the films "Loggerheads," "Sleepytime Gal," "In God's Hands," and "What I Came For," as well as in featured roles in "CSI," "Without a Trace," "Law & Order," "Judging Amy," "Cold Case," and "NYPD Blue." She received her M.F.A. from the NYU Graduate School of Acting.


Michael Janes (Understudy) appeared off Broadway as Keith in "Extratime," by Richard Greenberg. Regional theater credits include the world premiere of two Thornton Wilder one-acts, "You and In Shakespeare and the Bible, at Actors Theatre of Louisville, "The Herbal Bed at Indiana Rep, and "Henry V" and "Winter Garden." Janes was featured in the independent film "Improving Reliefs." Television credits include "Nash Bridges" and "World's Most Amazing Stories" for Japanese TV.

Celia Shuman (Understudy) was recently seen as Gertrude Lawrence in Center Rep's "Noel Of Gersin," directed by Barbara Damashek. She also appeared in Damashek's "Code Blue at the Genome Zoo at the Exploratorium and at Berkeley Rep's Theatre for Young Audiences. Other credits include "Me and My Girl" at Marin Theatre Company and "Joe Goode's Body Familiar and Michelle Carter's "Ted Kaczynski Killed People with Bombs" at the Magic Theatre. Past performances include "Apostle M Booker at Brava and the Magic Theater's premiere productions of Charles Mee's "Summerzeit" and "Wendy MacLeod's "The House of Yaa, for which Shuman received a Bay Area Theatre Critics' Circle Award. Other credits include work with the Goldie Award-winning "Fifth Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and the CD-ROM Top Gun: Fire at Will. She can be heard in the DVD of PAXAR's Academy Award-winning "The Incredibles." Shuman holds a B.A. with high honors from Pennsylvania State University.


Robert Mark Morgan (Scenic/Designer) is new to the Bay Area, designed The Dazle at A.C.T. and recent productions of "Major Barbara" (Bay Area Critics' Circle Award for best set design of 2004) and "Bad Dates" for San Jose Rep. He spent the past three years as a resident designer with the Denver Center Theatre Company, where he designed productions of "Lobby Hero, Almost Heaven: Songs and Stories of John Denver, Behind the Broken Words," "Bernstein/Butfly," and "Copenhagen." Other design credits include "Just Stopped By To See the Man at The Old Globe; The Subject Tonight Is Love for the Alliance Theatre (Atlanta); A Christmas Carol, "Dirty Blonde," and "Bus Stop for Portland."

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Circus at the American Repertory Theatre. Locally he performed two seasons at the California Shakespeare Theater. He received Dean Goodman awards for the title role in "Voci at "Krewea" and "Reverend Hall" in the "Crucible," both at Marin Theatre Company, and for Clint in "The Glory of Living at the San Francisco Playhouse. Janes was featured in the independent film "Imposing Reliefs." Television credits include "Nash Bridges" and "World's Amazing Stories" for Japanese TV.

CEILA SHUMAN (Understudy) was recently seen as Gertrude Lawrence in Center REP's "Noel of Gerring," directed by Barbara Damashek. She also appeared in Damashel's "Blue Blood at the Genome Zoo at the Exploratorium and at Berkeley Rep's Theatre for Young Audiences. Other credits include "Me and My Girl" at Marin Theatre Company and Joe Goode's Body Familiar and Michelle Carter's "Tedi Kucyznik" Kicked People with Bombs at the Magic Theatre. Past performances include "Agnus Mysteri" at Brava and the Magic Theatre's premiere productions of Charles Mee's "Summerride" and Wendy MacLeod's "The House of Yia," for which Shuman received a Bay Area Theatre Critics' Circle Award. Other credits include work with the Goldie Award-winning Five Floor Productions, A.C.T., Berkeley Repertory Theatre, and San Jose Repertory Theatre. On-camera credits include "Midnight Caller," "Nash Bridges," and "The 10" Top Gun: Fire at Will. She can be heard on the DVD of Pixar's Academy Award-winning "The Incredibles." Shuman holds a B.F.A. with high honors from Pennsylvania State University.

ROBERT MARK MORGAN (Scenic Designer) new to the Bay Area, designed the Danzels at A.C.T. and recent productions of Major Barbara (Bay Area Critics Circle Award for best set design of 2004) and Bad Dates for San Jose Rep. He spent the past three years as a resident designer with the Denver Center Theatre Company, where he designed productions of "Lobby Hero," "Almost Heaven: Songs and Stories of John Denver," Behind the Broken Words," and "The Matchmaker," and "Pantagruel." Other design credits include "The Oh!" "A Christmas Carol," "Tiki Drinks," and "Bus Stop for Portland."
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WHO’S WHO

Center Stage; and Lips, No Memo, The Price, and The Ride Down Mt. Morgan at Profile Theatre Project (Portland). Theme park designs include the 2005 Sea Lion & Otter Show at Sea World in San Diego. Morgan translated his B.F.A. from the Conservatory of Theatre Arts at Webster University and his M.F.A. in scenic design from San Diego State University.

SANDRA WOODALL (Costume Designer) has designed costumes for A.C.T. (A Doll’s House, The Dazzle, The Duchess of Malfi, Light up the Sky, and Saint Joan, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, Margaret Jenkins Dance Company, Stuttgart Ballet, the Kronos Quartet, Singapore Ballet Theatre, and the Magic Theatre. In 2004, she designed sets and costumes for Val Canipardi’s A Cinderella Story for the Royal Winnipeg Ballet, Don Giovanni for the National Taiwan Symphony, and Helgi Tomasson’s Seven for Eight for San Francisco Ballet. As a Fulbright Scholar in Taiwan in 1999-2000, she taught at the National Institute of Arts in Taipei. Other design credits include the Eureka Theatre Company’s original production of Angels in America and the upcoming Sleaping Beauty for the National Ballet of Norway. Her work has been shown in numerous gallery exhibitions, and she is the recipient of many Bay Area Theatre Critics’ Circle Awards in costume design.

DON DARNUTZER (Lighting Designer) designed the lighting for the Tony Award-nominated (best new musical) Broadway show It Ain’t Nothing but a Thing. Broadway shows The Immigrant for Dodger Stages and Lost Highway for Manhattan Ensemble Theater. He has also worked for A.C.T. (The Dazzle),

WHO’S WHO

Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Mark Taper Forum, The Shakespeare Theatre (Washington, D.C.), Arena Stage, Milwaukee Repertory Theatre, The Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlanta Opera, the Coconut Grove Playhouse (Florida), Palm Beach Opera, Seattle Repertory Theatre, the Minnesota Opera, the Alabama Shakespeare Festival, Anchorage Opera, Arizona Theatre Company, ACT Theatre (Seattle), San Francisco Repertory Theatre, and the San Antonio Festival.


PAUL WALSH (Drumaturg) has worked on more than two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities, including his own translation of Ibsen’s A Doll’s House, which Carey Perloff directed last season. Before joining A.C.T., Walsh worked with theater companies across the country as dramaturg and translator, including Theatre de la Jeune Lune in Minneapolis, where he co-authored and dramaturged such productions as Children of Paradise: Shooting a Dream, Germain, and The Henchbook of Notre Dame. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in The Production Notebooks, Re-Interpreting Brecht, Strindberg’s Dramaturgy, Theatre Symposiums, Essays in Drama, and Studio Nohelpißkugel.

MERIEL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, It’s A Wonderful Life, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obsidian. Before joining A.C.T. as casting director, the stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.‘s Creditor and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and continued on page 21.

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“CAST EARLY, CAST OFTEN”

AN INTERVIEW WITH A.C.T. CASTING DIRECTOR MERYL LIND SHAW

F

inding the best actor for each role in the productions of the A.C.T. Geary Theater and Zuma seasons is an artistically and logistically complex challenge. “There is a joke among casting directors,” says A.C.T. Casting Director Meryl Lind Shaw, “Cast early, cast often. Casting is the job that never stops done.”

The process indeed begins early at A.C.T., concurrent with the selection of plays for the coming season. “You can’t just plan a season and then arbitrarily go casting,” says Shaw, who explains that certain roles, in certain plays, require unique strengths and traits that you must have an actor in mind from the beginning. “It would be very risky for a company to decide to do a play like Hamlet or King Lear, for instance, without knowing who will play the lead.” At an artist-driven theater like A.C.T., an actor may even serve as inspiration for a specific programming decision. “James Croninwell has been interested for some time in tackling King Lear on the Geary stage,” adds Shaw, “so when we announced the show as part of A.C.T.’s 2005–06 season, he was already onboard. We also build shows around our associate artists—for example, A Moon for the Misbegotten for Marco Baricelli—and A Cat on a Hot Tin Roof for René Augensen. And in some cases, we choose plays based on the fact that they have a lot of roles for great local actors, as was the case in The Harvey Weinstein.”

Shaw collaborates closely with the director of each production. In the early planning stages, she must take into account the size and specifics of a play’s cast requirements, while considering from the outset who could be right for the parts, who is likely to be available, and what the director will be looking for—in terms of physical characteristics, as well as training and talent. Laird Williamson, director of A Moon for the Misbegotten, for example, wanted to adhere closely to Eugene O’Neill’s very detailed physical descriptions of the characters. After auditioning many women who met the requirements for Jonie Hogan, Williamson and Shaw went back to Robin Weigert, in whom Shaw had been interested from the beginning, but whose scheduling on Deadwood had put her availability in question. “Robin finally read for the role of Maro,” says Shaw, “and Laird and and I immediately realized, Boom! We’re done. Robin has the capacity to go onstage and somehow be bigger than her physical size. I have seen her work at the Geary and elsewhere, and I just know she will make us believe in O’Neill’s vision of Jonie.”

“You always want to go with the best actor for the role, even if that actor does not fulfill all the physical criteria—because a good actor can honestly interpret that character’s inner life and take you on that character’s journey.”

Shaw has been working in the theater, both locally and nationally, for more than two decades, developing an invaluable breadth of contacts and knowledge of the talent pool. Shaw and Casting Associate Greg Hubbard hold general auditions (for Equity members’) at A.C.T. about twice per year, and each of them attends on average two to three plays per week to stay informed about Bay Area performers. Shaw also travels to New York, Los Angeles, Chicago, and Seattle to audition actors for A.C.T. and familiarize herself with the talent of other regional theater communities. This helps her and Hubbard to find new actors breaking into the professional theatrical world while keeping the casting department’s extensive actors’ database up to date.

While other regional theaters often hire freelance casting directors to find talent in New York and Los Angeles, Shaw has found that, more often than not, the actors suggested by outside representatives are not ready to tackle the caliber of work done at A.C.T. Shaw explains, “So many commercial casting directors and agents don’t really understand the requirements of the 1,000-seat Geary Theater. We expect actors to handle the language of such wonderful, challenging writers, from O’Neill and Schiller to O’Neill, Beckett, and Stoppard, which is very different from working on a sitcom. Performing on the Geary stage is not something that an untrained, inexperienced actor can generally take on—unless they’re someone who has been granted a gift from the gods and arrived full-blown from the forehead of Dionysus.”

“Obviously there are vocal demands, too,” Shaw adds. “We want it all. We want great actors who have emotional grounding and depth, who are smart and understand the language, who can express that language in a comprehensible way, and who can do all of that while being heard clearly in the second balcony.”

Finding actors capable of filling this daunting bill sometimes takes, as Shaw puts it, “a lot of hard work, and a certain amount of serendipity.” Now in her 11th season as casting director for A.C.T., Shaw speaks with admiration of the unique artistic and educational community that nurtures the talented actors at A.C.T. “Part of this job that I love so much is the integration of the Bay Area’s truly outstanding acting pool, including our core company, with the extended family of actors we work with from across the country, as well as the impressive students trained in our conservatory—and I always consider our students and alumni first. The rare combination of resources we have here at A.C.T. makes our casting very rich.”

“in A.J.O.R.T. (League of Resident Theatres)
A theater, A.C.T. is required to cast speaking roles on the Geary stage with members of Actors’ Equity Association. For more information about A.C.T.’s casting policy, please visit www.aac.org (see “Auditions” under “About A.C.T.”)

ADDITIONAL CREDITS
David Ryan Smith, Assistant Director Deborah Sussel, Dialog Coach Dave Mazer, Fight Director Christine Martinson, Movement Consultant

Who’s Who
continued from page 19
1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ (Stage Manager) recently worked on Eve Ensler’s The Good Body at the Booth Theater on Broadway. Her numerous productions for A.C.T. also include Will, The Good Body, Love James, Waiting for Godot, The Three Sisters, The Misconstrued, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Circe Sea, Collected Stories, and Cloud Ten smuggle at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and The Vagina Monologues at Alcazar Theatre.

DICK DALEY (Assistant Stage Manager) has worked in the Bay Area and beyond on Waiting for Godot (A.C.T.), Fionas for Kermad (Marin Theatre Company), Goldilocks and Twelfth Night (Women’s Shakespeare Company, Los Angeles), Macbeth and Henry V (Commonwealth Shakespeare Company, Boston), the Santaland Diaries, Dance Umbrella’s, Boston Moves, Pure Polyester (The Theater Offensive, Boston), King Lear and Henry V (The Company of Women), and Romeo and Juliet, Duet for One, and Julius Caesar (Shakespeare & Company). He has also worked on Tongues of Fire, a multimedia production of the life and works of Jaime Gil de Biedma, and on The Resilible Rise of Artus Ui, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, A Closer Walk with Patty Gino, and Nonsens. He recently completed a seven-year stint as the production manager at Emerson College in Boston.

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“Obviously there are vocal demands, too,” Shaw adds. “We want it all. We want great actors who have emotional grounding and depth, who are smart and understand the language, who can express that language in a comprehensible way, and who can do all of that while being heard clearly in the second balcony.”

Finding actors capable of filling this daunting bill sometimes takes, as Shaw puts it, “a lot of hard work, and a certain amount of serendipity.” Now in her 11th season as casting director for A.C.T., Shaw speaks with admiration of the unique artistic and educational community that nurtures the talented actors at A.C.T. “Part of this job that I love so much is the integration of the Bay Area’s truly outstanding acting pool, including our core company, with the extended family of actors we work with from across the country, as well as the impressive students trained in our conservatory—and I always consider our students and alumni first. The rare combination of resources we have here at A.C.T. makes our casting very rich.”

Who’s Who
continued from page 19
1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ (Stage Manager) recently worked on Eve Ensler’s The Good Body at the Booth Theater on Broadway. Her numerous productions for A.C.T. also include Will, The Good Body, Love James, Waiting for Godot, The Three Sisters, The Meisterpiece, Long Day’s Journey into Night, Tarraffy, Mary Stuart, The Rose Tattoo, and A Sailor Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Cirque Sea, Collected Stories, and Cloud T云南省 at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and The Vagina Monologues at the Alcatraz Theatre.

DICK DAVEY (Assistant Stage Manager) has worked in the Bay Area and beyond on Waiting for Godot (A.C.T.), Fusions of Kneuro (Marin Theatre Company), Golda’s Balcony and Twelfth Night (Women’s Shakespeare Company, Los Angeles), Macbeth and Henry V (Commonwealth Shakespeare Company, Boston), the Santaland Diaries, Dance Umbrella’s, Boston Moves, Pure PolyEsther (The Theatre Offensive, Boston), King Lear and Henry V (The Company of Women), and Romeo and Juliet, Duet for One, and Julius Caesar (Shakespeare & Company). He has also worked on Tongues of Fire, a multimedia production on the life and works of Jaime Gil de Biedma, and on The Resistible Rise of Arturo Ui, Ain’t Misbehavin’, The Night Larry Kramer Kissed Me, A Closer Walk with Patsy Cline, and Noname. He recently completed a seven-year stint as the production manager at Emerson College in Boston.

ADDITIONAL CREDITS
David Ryan Smith, Assistant Director
Deborah Sussel, Dialect Coach
Dave Maier, Fight Director
Christine Martinson, Movement Consultant

*In A JOURNEY (League of Resident Theatres) A theater, A.C.T. is required to cast speaking roles on the Geary stage with members of Actors’ Equity Association. For more information about A.C.T.’s casting policy, please visit www.aact.org (see ‘Auditions’ under ‘About A.C.T.’)”

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A Move for the Misbegotten

American Conservatory Theater
A.C.T. Profiles

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Gallery at the Geary

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On view May 3–June 30 are wall sculptures and large-scale mural paintings by New Mexico-based artist Paula Castillo. The daughter of a cattle guard fabricator, Castillo left Yale University to work in an electoral parts factory and then to work and live in Europe before returning to the United States to study sculpture. Her work has been hailed for Castillo's signature lawnlike bedwork, and she has developed a personal aesthetic rooted in industrial craftsmanship as well as the geomorphology of the American Southwest. A recent review of her steel installation in Sculpture News described her work as "primarily and crucially beautiful. The beautiful strangeness of her work is also deeply enigmatic, its impact rests more on associations generated than on its formal presence. These associations, which range across the spectrum from botanical to mineral, are given coherence through her juxtaposition of conceptual opposites."

Castillo's installation at the Geary Theater includes wall sculptures constructed from such industrial products as lodge washers, staple nails, and galvanized wire, as well as a runitative painting series entitled "Arroyo Paintings," which examines the ecosystems and regional field patterns of the Southwest's mutable natural spaces—marshes, watersheds, and drainage areas.

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A.C.T. PROFILE: PROSPERO SOCIETY MEMBER JOHN McCALLISTER

A.C.T. is pleased to have John McCallister as a member of the Prospero Society, which honors those who have included A.C.T. in their estate plans. More than 30 years ago, McCallister’s taste for performance art leaned towards musical theatre. Then a friend with an extra ticket invited him to an A.C.T. performance of Samuel Beckett’s Endgame.

Instead of driving him back to the pleasures of Oakham, Beckett’s four bickering characters on a bare stage, two of them in rumbled cars, whetted McCallister’s appetite for more serious theatre.

“I found A.C.T. plays both intellectually challenging and entertaining,” he says. “I also enjoyed the quality of the acting.” He became an A.C.T. subscriber, going to Thursday night performances over the next three decades with fellow A.C.T. enthusiasts Bob Shertzer. McCallister included A.C.T. in his will in 1976 and in his living trust more recently. He feels A.C.T. deserves a place in his estate plan “because it’s an institution that makes a difference in the quality of life in San Francisco.” Good theatre, like travel and education, he says, has a broadening effect: “a play can stimulate society and move us to a higher realm.”

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McCallister was also a volunteer guide for the International Hospitality Center, showing San Franciscans to visitors. He owns and manages a triplex on Upper Market Street, travels internationally once a year, and takes classes on world health at UC San Francisco.

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AT THE CONSERVATORY
ALUMNI ACCOMPLISHMENTS...
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In addition to winning the 2004 Tony Award for best performance by a featured actress in a musical for her work in Tony Kushner’s Caroline, or Change, Anika Noni Rose also went on to win (for the same performance) the 2004 Tony Award for the Leading Actor, and the L.A. Drama Critics’ Circle Award. Rose is currently in the New York City Center Encore! production of Purlie. Omar Metwally ’97 (and STC), nominated for a 2004 Tony Award for his performance in Sixteen Wound, opened in April in Beauvoir on the moat at the off-Broadway Centre for the Performing Arts. Anna Belknap ’98 is in the new NBC series “Medical Investigation.” Elizabeth Banks ’98’s new film, The Baxter, was shown at the Sundance Film Festival in January. T. Edward Webster ’02 was in Everest in Berkeley Repertory Theatre and opens soon in Joe Penhall’s Blue/Orange at Aurora Theatre Company. Carlos Bernard ’91 is in his fourth season on Fox’s “24.” Ka-Ling Cheung ’04 is in the national touring production of The King and I. Annette Bening ’83 won a Golden Globe Award and was nominated for an Academy Award for Being Julia. Douglas Sills ’85 is in Manhattan Theatre Club’s production of Moonlight and Magnolias. Jeff McCarthy ’79 (Urinetown) plays the title role in the upcoming Hallmark Channel movie. Albers Schweitzer: The Grand Doctor. Dileep Rao ’95 was in the Berkeley Rep production of Fies de la Nuit. Lauren Klein ’80 (“Law & Order”) is in Berkeley Rep’s production of The Producers Temple.

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American Conservatory Theater is an equal opportunity employer. This production is made possible by the generous support of the SBC Foundation, the San Francisco Arts Commission, the California Arts Council, the National Endowment for the Arts Artists’ Den Awards, and the Anita May Wong-Harris Contemporary Performance Grant.
For Your Information

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 345 Geary Street, San Francisco, CA 94102, 415.834.3200. On the Web: www.aact.org

BOX OFFICE AND TICKET INFORMATION
Geary Theatre Box Office Visit us at 400 Geary Street at Mason, next to the Geary Theatre, one block west of Union Square. Box office hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2429. Tickets are also available for 24-hour/day on our Web site at www.aact.org. All sales are final and there are no refunds. Only current subscribers enjoy the “left” position while you are in the theatre. Or you may leave your seat with the house manager, so you can be notified if you are called.

Dress
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 two hours before curtain. Matinee senior rush tickets are available only for the first half of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For more information, call Edward Budworth at 415.459.2473.

At the Theatre
The Geary Theatre is located at 415 Geary Street. The audio equipment runs 30 minutes before curtain. Bar service and reservations are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, travel maps, and other novelty items—as well as books, scripts and Whitman on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theatre Box Office.

Refreshments
Full bar service, sandwiches, salads, and other savory items are available one hour before the performance in Fred’s Columbia Room on the lower level and the Sky Bar on the third level. These have included living stoves at intermission by procuring food and beverages to the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Behind the Scenes
If you carry a pager, beeper, cellular phone, or walkie-talkie, please make sure that it is set to the “off” position while you are in the theatre. Or you may leave your seat with the house manager, so that you can be notified if you are called.

Perfumes
The chemicals found in perfumes, colognes, and aftershave-often potent enough to cause severe allergic reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theatre.

Emergency Telephone
Leave your phone number with those who may need to reach you and have them call 415.459.2296 in an emergency.

A.C.T. performances begin on time. Latecomers will be seated at the first intermission, but only if there is an available seat. No refunds are available for no-show tickets. All patrons with tickets are entitled to the full experience of the performance.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available for free charge in the lobby before performance. Please turn your head toward the stage when using an auditory device.
GEARY THEATER EXITS

For Your Information

A.C.T. headquarters is at Geary Boulevard and Polk Street, at the site of the former Geary Theater. The Geary was built in 1929 and operated as a vaudeville house until 1976. It was then converted into a movie theater and later became a live theater. In 2006, A.C.T. purchased the Geary Theater and began renovations to turn it into a major performance venue. The new Geary Theater opened in 2008 and has since become a cornerstone of San Francisco's cultural landscape.
A REFLECTION OF SUCCESS.

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Sales by Pacific Marketing Associates, Inc. From the Bay Bridge, take I-580 east to Harrison St./Oakland Ave. exit (right lane to Harrison); continue 1.1 miles, bear right one short block to 17th St.; then left on 17th to The Essex.