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American Buffalo

directed by

RICHARD E. T. WHITE

A.C.T.

American Conservatory Theater

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A.C.T.
American Conservatory Theater

Volume 9, Issue 4
January 2003

Carey Perloff, Artistic Director
Heather M. Kitchen, Managing Director

Elizabeth Bredersem, Publications Editor
Jessica Wenet, Associate Publications Editor

A.C.T. Box Office
415.749.2ACT

A.C.T. Web Site
www.act-sf.org

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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 reinvigorate 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 270,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work. Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zazu 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 3,500 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Bening, Denzel Washington, and Winona Ryder are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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5
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About A.C.T.
AMERICAN BUFFALO
(1975)
by David Mamet
Directed by Richard E. T. White

Scenery by Kent Doney
Costumes by Christine Dougherty
Lighting by Peter Maradudin
Sound by Garth Henshfield
Assistant Director Dylan Russell
 dialect consultant Deborah Sussel
Fight Direction by Gregory Hoffman
Casting by Meryl Linshaw
Wig and Makeup by Rick Echols
Dramaturgical Assistance by Hannah Knapp

THE CAST

Don Dubros...Marco Bricelli
Bob...Marc DeCaro
Walter Cole, called "Teach"...Barricelli

UNDERSTUDIES

Don Dubros—Tommy & Gomez
Bob—Jonathan Rhys Williams
Teach—Rod Grapp

STAGE MANAGEMENT STAFF

Julie Huber, Stage Manager
Katherine Riemann, Assistant Stage Manager
Les Reinhardt, Intern

THE SCENE

Don’s Renale Shop, a junk shop in Chicago

THE TIME

One Friday, Act I takes place in the morning. Act II starts around 11:00 that night.

[Chicago] isn’t so much a city as a vast way station where there and a half million bipeds swarm with a single cry, “One side or a leg off, I’m getting mine.” It’s every man for himself in this haid air. Yet once you’ve become part of this scene, you’ll never love another. Like loving a woman with a broken nose, you may find lovelier lovelies. But never a lovely so real.

— Chicago: City on the Make, by Nelson Algren (1951)

There will be one 15-minute intermission.

American Buffalo is presented by arrangement with Samuel French, Inc.

MARCO BARRICELLI
(Teach), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Night and Day, Burial Child, For the Pleasure of Seeing Her Again, The Difficulty of Crossing a Field, The Board of Aces, Celebration and The Room, Enrico IV (title role, Dean Goodman Award), Glangerry Glen Ros (Dean Goodman Award), The Invention of Love (Bay Area Theatre Critics Circle Award), Dean Goodman Award), Long Day’s Journey into Night, Hecuba, Mary Stewart, Insuperable, Holding History, A Streetcar Named Desire, The Rose Tattoo (Drama-Lodge Award). Theater credits also include Tamar on Broadway, Sôma with the Japanese Theatre Company for the title role of Hamlet, Henry V, and Richard III, and many other plays, at the Oregon Shakespeare Festival; and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Willamstow Theatre Festival, Huntington Theatre Company, Missouri Repertory Theater, 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. Bricelli is a graduate of The Juillard School.

MATT DECARO
(Don Dubros) was seen most recently as Dave Moss in Glangerry Glen Ros at the Doblin Theatre Festival, to which the production was invited after a successful run with the Steppenwolf Theatre Company. At A.C.T. he has appeared in A Streetcar Named Desire, Macbeth, and Dark Rapture. Recent Chicago credits include the world premieres of Spinning into Butter and Boy Gets Girl at the Goodman Theatre. He reprised both roles for their New York openings at Lincoln Center Theater and Manhattan Theatre Club, respectively. Other Goodman credits include Richard II and The Night of the Iguana. Elsewhere in Chicago he has appeared in Slaughterhouse-Five for the Steppenwolf; A Midsummer Night’s Dream, The Mystery Cycle, and The House of Blue Leaves at Court Theatre; Denah Max, Away, and Talley’s Folly at The Northlight Theatre; and Driving Miss Daisy and Laughter on the 23rd Floor at the Briar Street Theatre. Regional credits include productions at the Dallas Theater Center, Philadelphia Theatre Company, and Alliance Theatre Company, and a very special production of The Cherry Orchard at Santa Fe Stages. Film and television credits include U.S. Marshals, Richie Rich, "Law & Order: SVU," "Cops," "Turks," "The Untouchables," and "ER," among others.

DAMON SEAWELL (Bob) has appeared in The Unseen Hand and Balms in Galad at the Magic Theatre; the West Coast premieres of No Mercy and Hidden Parts with the Encore Theatre Company; and Sappin with the Odyssey Theatre Ensemble in Los Angeles. Film and television credits include Prime Time Kid, The Grid, Schizophrenia (dir. Steven Soderbergh), "Timus," "Dodger’s City," "Chicago Hope," and "Freakylinks." Seawell earned his B.A. from Louisiana State University and his M.F.A. from the A.C.T. Master of Fine Arts Program.

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Who's Who

MARCO BARRICELLI (Tobias), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Night and Day, Burial Child, For the Pleasure of Seeing Her Again, The Difficulty of Crossing a Field, The Board of Aces, Celebration and The Room, Enrico IV (title role, Dean Goodman Award), Glengarry Glen Ross, (Dean Goodman Award), The Invention of Love, (Bay Area Theatre Critics' Circle Award; Dean Goodman Award), Long Day's Journey into Night, Hecuba, Mary Stuart, Incuration, Holding History, A Streetcar Named Desire, and The Rose Tattoo (Drama League Award). Theater credits also include: Tamara on Broadway, Silence with the Japanese Theatre Company Subaru, the title roles of Hamlet, Henry V, and Richard III, and many other plays, at the Oregon Shakespeare Festival, and productions at the Guthrie Theater, Milwaukee Repertory Theater, South Coast Repertory, Williamstown Theatre Festival, Huntington Theatre Company, Missouri Repertory Theater, 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." Barricelli is a graduate of The Juillard School.

MATT DECARO (Don Devereaux) was seen most recently as Dave Moss in Glengarry Glen Ross at the Dublin Theatre Festival, to which the production was invited after a successful run with the Steppenwolf Theatre Company. At A.C.T. he has appeared in A Streetcar Named Desire, Macbeth, and Dark Rapture. Recent Chicago credits include the world premieres of Spinning into Buster and Boy Gets Girl at the Goodman Theatre. He reprised both roles for their New York openings at Lincoln Center Theater and Manhattan Theatre Club, respectively. Other Goodman credits include Richard II and The Night of the Iguana. Elsewhere in Chicago he has appeared in Slaughter-house F for the Steppenwolf, A Midsummer Night's Dream, The Mystery Cycle, and The House of Blue Leaves at Court Theatre; Denpas Kas, Away, and Talley's Folly at The Northlight Theatre, and Driving Miss Daisy and Laughter on the 23rd Floor at the Briar Street Theatre. Regional credits include productions at the Dallas Theatre Center, Philadelphia Theatre Company, and Alliance Theatre Company, and a very special production of The Cherry Orchard at Santa Fe Stages. Film and television credits include U.S. Marshals, Richie Rich, "Law & Order: SVU," "Cusp," "Turks," "The Untouchables," and "ER," among others.

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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.

THE SCENE
Don’s Renee Shop, a junk shop in Chicago.

THE TIME
One Friday, Act I takes place in the morning. Act II starts around 11:00 that night.

[Chicago isn’t so much a city as a vast way station where there and a half million bipeds swarm with a single cry, “One side or a leg off, I’m gettin’ mine.” It’s every man for himself in this hared air. Yet once you’ve become part of this world, you never love another. Like loving a woman with a broken nose, you may find lovelier lovelies. But never a lovely so real.

— Chicago: City on the Make, by Nelson Algren (1951)

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TOMMY A. GOMEZ (Understudy) recently returned from a season with the Georgia Shakespeare Festival and can be seen in The Two Grooms of Versova, Death of a Salesman, and The Merry Wives of Windsor. At ACT he has performed in Enrico IV and in seven productions of A Christmas Carol. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, BoardRead Theatre, the Wisconsin Shakespeare Festival, two seasons with Shakespeare Santa Cruz, and four seasons with the California Shakespeare Festival. Gomez has also done extensive work as a drama instructor at Lancing Community College in Lansing, Michigan, teaching Shakespeare in both Michigan, Alabama, and California’s juvenile justice system, and in the A.C.T. Summer Training Congress.

JONATHAN RIVS WILLIAMS (Understudy) just completed a critically acclaimed run of The Woman in Black for the Delta King Theatre in Sacramento. Other Northern California credits include The Blue Room for Theatre on San Pedro Square; Chez Nous, Wing Ding, Triumph of Love, Violet, Under Milkwood, and Galileo for TheatreWorks; Biederman and the Firebugs, A View From the Bridge, Amateur Night at the Big Heart, Cumbria Blues, and Angry Housewives for San Jose Stage Company; King Lear and Merry Wives of Windsor for the San Francisco Shakespeare Festival; Posh Night and The Taming of the Shrew for the Tahoe Shakespeare Festival; The Beauty Queen of Laceem for the B Street Theatre in Sacramento; and Phantom and three Medallions for American Musical Theatre of San Jose. Williams has also been recognized on many occasions for his work, including several Dean Goodman Choice Awards and a Bay Area Theatre Critics’ Circle Award.

ROD GNAPP (Understudy) has been acting in theaters around the Bay Area for the last 15 years. He has been a member of A.C.T. in Glenshire Glen Ross, Juno and the Paycock, The Royal Family, and Dark Raptures and in numerous productions at Berkeley Repertory Theatre. He was last seen locally in Tony Kushner’s Homebody/Kabul at Berkeley Rep and as John Proctor in The Crucible at New Conservatory Theatre Company. He also appeared in the world premiere of Sam Shepard’s The Late Henry Moss. Grapp also does voice-over work, as well as film and television.

David Mamet (Playwright) 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, Sex, Lies and Videotape, Edmond, Lakefake, The Water Engine, The Woods, Sexual Paranoia in Chicago, Reunion, The Cryptogram (1995 OBIE Award), and Boston Marriage. His translations and adaptations include Red River, by Pierre Laville, and The Cherry Orchard, Three Sisters, and Uncle Vanya, by Anton Chekhov; Honeymoon in Vegas by Poesten Sayman; Rings Twice, by The Vedlet, The Unfinished House, House of Games (written/director), Galassia (written/director), American Buffalo, Glengarry Glen Ross, Vanya on 42nd Street, Homicide (written/director), The Spanish Prisoner (written/director), Hoffa, The Edge, Wag the Dog, The Lonely Rain (written/director), State and Main (written/director), Lakeboat, Hamloid, and Hoist (written/director). Mamet is also the author of War and Remembrance, The Enemy, and accused of conspiring to defraud the state of California of $31.2 million. As a director, he has directed productions of The Diary of a Young London Physicin, Whistle, and The Shadow Box.

Richard E. White (Director) is chair of the theater department at Seattle’s Cornish College of the Arts, where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Toin and Gakushuin Universities. He served as associate director at Tokyo’s Theatre Company Subara. In addition to serving as artistic director of San Francisco’s Eureka Theatre and the Woodside Bridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (The Marriage of Figaro, Taming of the Shrew, Berkeley Repertory Theatre, the Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theatre, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Intiman Theatre, and Seattle Repertory Theatre in Seattle. In collaboration with librettist/performance artist Reinette Kek and composer Paul Dresher, he developed and directed the electronic opera Slow Fire, which has been performed at venues throughout the United States and Europe. White has also directed and produced the Bay Area Theatre Critics’ Circle Awards and has received national and international awards for his work as critic, director, and playwright. White is a founding member of The Los Angeles Theatre,” the Los Angeles-based lighting design consultancy for themed entertainment and architecture.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Lascarussa Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, Dog Days, and The Oven. Other theater credits include productions at Berkeley Repertory Theatre, Lollia Playhouse, Mill Valley Repertory Theatre, Cleveland Play House, ACT (Seattle), Studio Arena Theatre, Indiana Repertory Theatre, San Jose Repertory Theatre, Western Production, San Diego Repertory Theatre, California Shakespeare Festival, Yaltaugen Opera, Long Beach Opera, Opera San Jose, BalladMet, and Chicago Repertory Dance Ensemble. Film credits include Boys’ Night Out and The Outsiders. Hemphill has worked for Billy Goodman as a troubleshooter, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Free, Whipped Linen Sateen, and Islands, Reckless Reichart, The Peck-Ney Emporium, and The Umbrellas with her father, Ted Dougherty.

Peter Maradudin (Lighting Designer) a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including: Night and Day, Bilko Spirit, The Beard of Beon, Clemency and The Room, The Handbag; Tales of the Masque; and the Milwaukee Repertory Theatre. His scenic design has been seen at A.C.T. in Light Up the Sky, Pygmalion, The Pope and the Witch, and The Marriage of Figaro. Lighting design at A.C.T. includes The Pope and the Witch, Box Appetit, and The Late Great Ladies of Blues and Jazz (1992).

Christine Doughtery (Costume Designer) has previously designed for A.C.T., Berkeley Repertory Theatre, Berkeley Repertory Theatre, City Lights, Chicago Repertory Theatre, and A.C.T. Theatre. She is a graduate of Duke University and received her MFA in Costume Design from the University of California at Berkeley. She has been a costume designer for more than 250 productions for companies across the United States, other recent Bay Area productions include The Cottage and Homebody/Kabul for Berkeley Repertory Theatre and By the Way of Gans for San Jose Repertory Theatre. She is the founding principal designer of Light and Truth, San Francisco, and Los Angeles based lighting design consultancy for themed entertainment and architecture.

Katherine Riemann (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years. Wrong Mountains, The invention of Love, The House of Mirth, The Invitation Love, The Threepenny Opera, Igor Stravinsky, and The Threepenny Opera, Igor Stravinsky, Holding History, A Christmas Carol, Mary Stuart, Old Times, and The Invention of Love, (Bay Area Repertory Theatre, Bay Area Theatre Critics’ Circle Award). She has earned Drama-Legue Awards for her work on For the Floor, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Bilko Spirit, New England, Lips Together, Teeth Apart, The Threepenny Opera, and for her work on Richard Greenberg’s Three Days of Rain.

Julie Haber (Stage Manager) is the administrative stage manager for A.C.T. This season she stage-managed Lascarussa Blues and assisted on Night and Day, she recently stage-managed A.C.T. productions of For the Pleasure of Seeing Her Again, Bilko Spirit, James Joyce’s The Dead (also at the Huntington Theatre Company), “Master Harold” and the Boys, and Richard Nelson’s Goodnight Children Everyone. For 20 years Haber was the company stage manager for South Coast Repertory, where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, San Francisco, and San Diego State University.

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RICHARD E. T. WHITE (Director) is chair of the theatre department at Seattle’s Cornish College of the Arts, where he teaches in the Original Works Program. He joined the department in 1995, after a three-year residency in Japan, where he taught at Toian and Gakushuin Universities. He has served as artistic director at Tokyo’s Theatre Company Suburbs. In addition to serving as artistic director of San Francisco’s Eureka Theatre and the Woodenbridge Theatre in Chicago, White has directed at regional theaters throughout the United States, including A.C.T. (The Marriage of Figaro, Dancing At the Blue Hour, Berkeley Repertory Theatre, The Old Globe Theatre, the Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, the Northlight Theatre and Court Theatre in Chicago, the Milwaukee Repertory Theatre, the Alliance Theatre Company, the California Shakespeare Festival, and ACT Theatre, The Empty Space Theatre, Ignite, and Chicago Repertory Theatre in Seattle. In collaboration with librettist/performance artist Rinde Eckert and composer Paul Drucker, he has developed the electronic opera Slow Fire, which has been performed at venues throughout the United States and Europe. White has received eight Bay Area Theatre Critics’ Circle Awards and eight Drama-Logue Awards for outstanding direction. Recent directing credits include Dael Orlandersmith’s Monstrous at ACT Theatre and The Beauty Queen of Leamington, Spoon River: Wasted Butters and Copenhagen at Seattle Rep.

KENT DORSEY (Set Designer) has designed scenery and lighting for most of the major regional theater companies in the United States, including the Kennedy Center, Center Theatre Group, the Old Globe Theatre (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, Opera Santa Barbara, The Shakespeare Theatre in Washington, D.C., Berkeley Repertory Theatre, Milwaukee Repertory Theatre, and Seattle Repertory Theatre. His New York production credits include Almost, Alone, Another Antigone, peanuts and Wood Vacuum, and Yanki Deng You De. Dorsey designed the scenery and lighting for Silence Chichira, a world premiere in Tokyo by Theatre Company of Japan, and the Milwaukee Repertory Theatre. His scenic design has been seen at A.C.T. in Light Up the Sky, Pygmalion, The Pope and the Witch, and The Marriage of Figaro. Lighting design at A.C.T. includes The Pope and the Witch, Bon Appetit, and The Late Great Ladies of Blues and Jazz (1992).

CHRISTINE DOUGHERTY (Costume Designer) has previously designed for A.C.T. The Caucasian Chalk Circle, The Witch, and The Play’s The Thing. She designed the world premiere of The Late Henry Mun, written and directed by Sam Shepard, for the Magic Theatre Theatre on the Square, starring Nick Nolte, Sean Penn, Woody Harrelson, James Gammon, Cheech Marin, and Sheila Tousey. Her recent designs include The House of Garden and Wind) Afraid of Virginia Woolf for GEVA Theatre and Pavilion for the Old Globe Theatre. New York theatre credits include Almost, Time with James Whitmore and Andrea Lindley. Other theater credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, Milwaukee Repertory Theatre, Cleveland Play House, ACT (Seattle), Studio Arena Theatre, Indiana Repertory Theatre, San Jose Repertory Theatre, The Firehouse Theatre Project, Denver Repertory Theatre, and The Threepenny Opera, Incarnation: Holding History, A Christmas Carol, Mary Stuart, Old Times, and Chicago Repertory Dance Ensemble. Film credits include Boys’ Night Out and The Outsiders. Dougherty has worked for Bulgarian artist Christo as troublesome, quality controller, fabric consultant, prototype builder, supervisor, and instructor on his projects Running Fence, Wrapped Bridal Veil, Surrounded Islands, Wrapped Reichstag, Le Pont-Marie Empty, and The Umbrellas with her father, Ted Dougherty.

PETER MARADUNI (Lighting Designer) a member of A.C.T.’s artistic council, has designed the lighting for more than 30 A.C.T. productions, including Night and Day, Blackie Spirit, The Beard of Aenon, Celebration and The Room, The House of Mirth, The Threepenny Opera, Tartuffe, Long Day’s Journey into Night, and Mary Stuart. He also designed the lighting for The Kentucky Cycle and Ma Rainey’s Black Bottom on Broadway and Harrah at last, Ballad of Yehudi, and Bouncers off Broadway. Regional designs include more than 250 productions for companies across the United States; other recent Bay Area productions include The Oresteia and HeavyworldRakud for Berkeley Repertory Theatre and By the Bag of Cans for San Jose Repertory Theatre. He is the founding principal designer of Light and Trophies, San Francisco-based lighting design consultancy for theatrical entertainment and architecture.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.‘s resident sound designer. He has created more than 100 productions, including, for A.C.T., Lachapelle Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her, Again, The Great Gatsby, Committee (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Legue Awards for his work on For the Fish, A Christmas Carol (South Coast Repertory), The Things You Don’t Know, Blackie Spirit, New England, Lips Together, Teeth Apart, The Importance of Being Earnest, and Richard Greenberg’s Three Days of Rain.

JULIE HABER (Stage Manager) is the administrative stage manager for A.C.T. This season she stage-managed Lachapelle Blues and assisted on Night and Day; she recently stage-managed A.C.T.‘s productions of For the Pleasure of Seeing Her Again, Blackie Spirit, James Joyce’s The Dead (also at the Huntington Theatre Company), ‘Master Harold’… and the boys, and Richard Nelson’s Goodnight Children Everywhere. For 20 years Haber was the company stage manager for South Coast Repertory; where she worked on more than 70 productions. Other credits include productions at Berkeley Repertory Theatre, La Jolla Playhouse, San Francisco’s Musical Theatre, The Theatre at St. Mary’s, Santa Fe Festival Theatre, the Guthrie Theater, and Yale Repertory Theatre. She holds an M.F.A. from the Yale School of Drama and has taught stage management at Yale, UC Irvine, and California Institute of the Arts.

KATHERINE RIEMANN (Assistant Stage Manager) has worked on several productions in the Bay Area over the last few years Wrong Mountain, The Invention of Love, The Homecoming, The Manchurian Candidate, Peter, Frank Loesser’s Hans Christian Andersen, Polf Moon, and The Difficulty of Giving, directing a non-musical of Our Town, as well as productions at various small theatres and Community College in America, and Cloud Nine at Berkeley Repertory Theatre; and Serious Money, The Buzzes, Strangeness, and Magic. She is the A.C.T.’s Master of Fine Arts Program.
stage and production management, Kitchen received her M.B.A. from the internationally renowned Richard Ivey School of Business at the University of Western Ontario. She is an active member of the larger San Francisco community, currently serving on the board of the Commonwealth Club of California, and is a member of Phi Mu Alpha and 92nd Street Entertainment, a Leadership Board of American Red Cross and of Big Brothers/Big Sisters, San Francisco Bay Area Peninsula. She is serving her third term on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, the Canada Council of the Arts, and Foreny magazine’s Business and the Arts Awards.

MELODY SMITH (Managing Director) joined ACT in 1996. Since that time, Kitchen has overseen the organization’s expansion and been instrumental in fortifying the organization’s infrastructure and fundraising support for ACT’s artistic programs and employees. After earning her B.A. in drama and theater arts at the University of Washington in 1975, Kitchen began her career in stage management at the prestigious Stratford Festival. Other career highlights include four seasons as production manager of Theatre New Brunswick, a regional touring company located in Eastern Canada, and as general manager of The Citadel Theatre, then Canada’s largest regional theater. Following 15 years

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