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October 17-November 16

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in a new translation by A.C.T. Dramaturg Paul Walsh
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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 Jefferson 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.

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The Three Sisters is about many things, among them the question of how to live one’s life in a mysterious and indifferent world. Chekhov’s characters have huge vitality, a relentless will to live, and an endless capacity to question their existence. In the absence of a belief in God, they are thrown back onto their own resources as they attempt to explain to themselves why things have not worked out quite the way they imagined they would. Written in 1900, the play is clearly millennial in its passions and questions: What will the future look like? Is happiness possible? Will our own lives matter to generations to come? Because these are middle-class Russians with a lot of time on their hands and bade amounts of pent-up emotional and sexual energy, the theories fly fast and loose across the stage. One of the things that make the play so funny is that each character is certain that his or her own problems are unique and uniquely interesting. Of course, to everyone else, their problems might seem trivial and unsurprising. But such is life.

With this production, we welcome some remarkable new artists to A.C.T., we celebrate some of our favorite actors, and we introduce you to a few of our finest young talents. We’re delighted to have you with us.

Yours,

Carey Perloff
Artistic Director

UNDERSTUDIES
Andrei Prizunov—Jacob Ming-Trent
Olga, Masha, Anfisa, Nurse/Maid—Jeri Lynn Cohen
Irina, Natasha—Jenny Lord

Kroshkin, Baron Turovskich, Koljogin, Orderly/Musician—David Mendelson
Verenin—Bud Foggary, Chubulov, Fomin—Robert Esert
Pavel, Ribey—David Ryan Smith

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Stoma Mitchell, Assistant Stage Manager
K Madlin, Intern

Time and Place
The Three Sisters takes place over four years in and around the Prizunov house in a provincial garrison town in early 20th-century Russia.

ACT I: The Prizunov house. Spring.
ACT II: A year and a half later. Winter.
ACT III: The next year. A summer night at 2 a.m.
ACT IV: A year later. Autumn.

There will be one 15-minute intermission (after Act II).

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Yours,

[Signature]

Carey Perloff
Artistic Director

THE CAST

Andrei Priozarov
Olga, his eldest sister
Masha, his second sister
Irina, his third sister
Natalia, a girl, later her wife
Kolya, Masha’s husband, a high school teacher
Verkhovin, colonel, battery commander
Baron Tischenbach, first lieutenant
Sobinsky, captain
Cherubimkin, army doctor
Pobednik, second lieutenant
Rehbe, second lieutenant
Foreman, an old porter from the Council Office
Anfisa, the Priozarov’s nurse
Orderly/Musician
Nurse/Maid

UNDERSTUDIES

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Olga, Masha, Anfisa, Nurse/Maid—Jeri Lynn Cohen
Irina, Natalia—Jenny Lord

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HOW WILL WE LIVE?

BY JESSICA WERNER

"S" sometimes I think what it would be like to start life all over again, and do it deliberately," says Colonel Vershinin in the first act of The Three Sisters. "The life we'd already lived would be a kind of rough draft, and the new one would be a clean copy!" Characters in Chekhov's plays consistently echo this desire to shed one's illusions and mistakes, to greet the future with greater clarity and self-awareness. This theme of questioning what might constitute a happy life—which particular mixture of toll and folly, the known and unknown, the romantic and the mundane—suffuses many of Chekhov's short stories and all four of his great plays: The Seagull (1896), Uncle Vanya (1899), The Three Sisters (1901), and The Cherry Orchard (1904).

Women and men in Chekhov's all-too-real theatrical worlds, in which hopes and dreams are so often dashed, search relentlessly for meaning, and ultimately for happiness, wondering all the while if the two are possible in a world that doesn't grant second chances.

"Life is given us only once," says the consumptive narrator of Chekhov's 1893 short story "An Anonymous Story," "and one wants to live it boldly, with full consciousness and beauty." This line, or its variant, appears repeatedly throughout Chekhov's oeuvre. The will to live—and thereby to learn and to grow—"is the face of life's supreme uncertainties is heard in the reflections, actions, and arguments of The Three Sisters' Petrovsky family and their community of friends and lovers. Hope springs from the mouths of the seemingly hopeless. In spite of everything—lies, confusion, heartbreak—Vershinin retains "a terrific desire to live." Masha declares that they "must go on living." Olga affirms that they "want to live!" Perhaps it is this resilient will to embrace one's future, this commitment to the risk-filled adventure that is modern life, with its abundant ironies and disappointments, that has made Chekhov's plays resonate with theatergoers for more than 100 years.

ON THE BRINK OF A NEW AGE

The 20th century had only just dawned when the Moscow press reported, with its customary zeal for the progress reports (both personal and professional) of Russia's beloved storytellers, that Anton Chekhov was working on a new play. In March 1900, the 40-year-old Chekhov wrote to Vladimir Nemirovich-Danchenko (cofounder with Konstantin Stanislavsky of the Moscow Art Theatre, which presented all four of Chekhov's full-length plays) that it "is pecking through the shell," his first reference to what would take shape within the year as The Three Sisters.

The play's turn-of-the-century setting is significant. As Chekhov worked on what would arguably become the greatest and most influential play of the 20th century, Russia's democratic movement against the autocracy of the tsar was gathering momentum, premonitions of the 1905 Revolution were on the horizon, and radical changes would soon usher Russia into the modern era.

Sitting on the brink of a new age, Chekhov's characters engage directly with the challenge of trying to discern a new way of orienting themselves in a disordering world. Through their longings, Chekhov asks us to consider the truths that are our birthright, and whether it is imperative, in the face of uncertainty, to buttress one's sense of self against the threat of the unknown.

The Three Sisters' army lieutenant Tuzenbach speculates about "a storm gathering, a wild, elemental storm," and hints of changes to come, both mild and monumental, are uttered by characters throughout the play: What will the future look like? Will it—and will it be recognizable? How will we live? When nothing has worked out as one hoped, is faith, or love, or industriousness any consolation? "This is a play that sits on the edge of the future," says director Carey Perloff. "These people want to be part of the 20th century. You do feel like something has woken them all up—but has it given them what they need to greet tomorrow?"

LIKE LIFE ITSELF

The Three Sisters has been interpreted alternately as a tragedy and a comedy. On the play's title page Chekhov wrote the words "A Drama," distinguishing it from what he considered his "vaudeville," Uncle Vanya, written just one year prior. It has also been viewed as an apolline rendering of idleness, and as a pre-Revolutionary farce deriding fin-de-siècle decadence. The fact is that the play defies categorization, yet no one disputes its significance as the harbinger of an altogether new kind of drama. With The Three Sisters, the playwright whose name alone would one day conjure the notion of "subtext"—what characters are thinking but not necessarily saying—forever changed the way plays are written, acted, and experienced. Chekhov is credited with banishing melodrama from the modern stage. In its place he brought to life a world in which silences, interruptions, even fatuousness and ineptitude, are the agents that, surprisingly, reveal both the depth of human pain and the humor of the human predicament.

His characters can be seen as the prototypes of those that would appear in the theatrical imaginations of later playwrights such as Samuel Beckett and Harold Pinter, whose men and women confront the absurdity of human existence in a seemingly meaningless world. In Chekhov we find an essential, universal comprehension of human character that exists independently of context and even of plot. "This is the overwhelming demand of dramaturgy—this understanding, or in lack, divides those who can write from those who can really write: how much can one remove, and still have the composition be intelligible?" wrote David Mamet in a recent essay. "Chekhov removed the plot. Pinter, elaborating, removed the history, the narration; Beckett, the character. Actors still struggle with Chekhov's insistence on leaving every moment open to interpretation. To the company of actors at the Moscow Art Theatre, for whom Chekhov specifically wrote The Three Sisters, it seemed he was out to create plays that sabotaged the very nature of drama, the history of a tradition that honored artificiality—the artificial nature of well-structured moments, conflicts, resolutions—as opposed to the messiness and unpredictability of real life. Dragons were not of a piece with the world outside accidents, characters moving through a world where everything is somehow askew—these are some of the things that fascinated Chekhov. "His plays seem to have no shape, to pass no judgments, to be morally neutral—to be, in other words, like life itself," writes biographer Philip Cullow.

DETAILS ARE THE THING

The oddly, reassuringly hopeful tone that rings throughout The Three Sisters is itself astonishing, given that Chekhov suffered from tuberculosis for much of his adult life, and the illness was in its acute stage when he wrote his penultimate play. As early as 1884, at age 24, Chekhov had begun suffering from a deep cough that he tried to make light of to others, telling his family not to worry: "Oh, nothing; it's no matter. . . Don't tell Masha and Mother," he wrote to his brother that year, after Nicholas spied Anton's handkerchief spattered with blood. But to his good friend and publisher Aleksei Suvorin, he confided that "there's something ominous about coming from the mouth like the glow of a fire." The illness caused Chekhov great, intermittent pain (tuberculosis characteristically causes serious periods of debilitation, followed by apparent remission) and progressively impeded his ability to live a normal life—which surely informed his sense of human fragility and mortality.

Chekhov was trained as a physician before he became a writer, and continued to treat patients throughout his life, even after achieving tremendous fame for his short stories and plays. He spoke of medicine as his wife and writing as his mistress, that when he tired of one he spent time with the other. The struggle to reconcile being a doctor whom people trusted to alleviate their suffering with being a patient himself, for whom there was no foreseeable cure, defined his identity as a man and as an artist.

Although reticent throughout his short life about the specific ways in which practicing medicine influenced his playwriting, he was forthright about the importance, in both medicine and writing, of studying the world with clinical perspicacity. "Details are also the thing in the sphere of psychology," he wrote to his brother Alexander, "God preserve us from generalizations." Concerning the characters in his first full-length play, Ivanov (1887), he wrote to Suvorin: "I am telling you in all sincerity and in accordance with the dictates of my conscience that those people were born in my head and not out of any preconceived ideas, not out of anything pre-existing, not by sheer accident. They are the result of observation and the study of life."
HOW WILL WE LIVE?

BY JESSICA WERNER

"S" sometimes I think what it would be like to start life all over again, and do it deliberately," says Colonel Vereshin in the first act of The Three Sisters. "The life we'd already lived would be a kind of rough draft, and the new one would be a clean copy!" Characters in Chekhov's plays consistently echo this desire to shed one's illusions and mistakes, to greet the future with greater clarity and self-awareness. This theme of questioning what might constitute a happy life—which particular admixture of toil and folly, the known and unknown, the romantic and the mundane—asses many of Chekhov's short stories and all four of his great plays: The Seagull (1896), Uncle Vanya (1899), The Three Sisters (1901), and The Cherry Orchard (1904).

Women and men in Chekhov's all-too-real theatrical worlds, in which hopes and dreams are so often dashed, search relentlessly for meaning, and ultimately for happiness, wondering all the while if the two are possible in a world that doesn't grant second chances.

"Life is given us only once," says the consumptive narrator of Chekhov's 1893 short story "An Anonymous Story," "and one wants to live it boldly, with full consciousness and beauty." This line, or its variant, appears repeatedly throughout Chekhov's oeuvre. The will to live—and thereby to learn and to grow—in the face of life's supreme uncertainties is heard in the reflections, actions, and arguments of The Three Sisters' Petrovsky family and their community of friends and lovers. Hope springs from the mouth of the seemingly hopeless. In spite of everything—one's, confusion, heartbreak—Vereshin retains "a terrific desire to live." Mishka declares that they "must go on living." Olga affirms that they "want to live!" Perhaps it is this resilient will to embrace one's future, this commitment to the risk-filled adventure that is modern life, with its abundant ironies and disappointments, that has made Chekhov's plays resonate with theatergoers for more than 100 years.

ON THE BRINK OF A NEW AGE

The 20th century had only just dawned when the Moscow press reported, with its customary zeal for the progress reports (both personal and professional) of Russia's beloved storyteller, that Anton Chekhov was working on a new play. In March 1900, the 40-year-old Chekhov wrote to Vladimir Nemirovich-Danchenko (co-founder with Konstantin Stanislavsky of the Moscow Art Theatre, which presented all four of Chekhov's full-length plays) that "it's pecking through the shell," his first reference to what would take shape within the year as The Three Sisters.

The play's turn-of-the-century setting is significant. As Chekhov worked on what would arguably become the greatest and most influential play of the 20th century, Russia's democratic movement against the autocracy of the tsar was gathering momentum, premonitions of the 1905 Revolution were on the horizon, and radical changes would soon usher Russia into the modern era.

Sitting on the brink of a new age, Chekhov's characters engage directly with the challenge of trying to discern a new way of orienting themselves in a disordering world. Through their longings, Chekhov asks us to consider the truths that are our birthright, and whether it is imperative, in the face of uncertainty, to buttress one's sense of self against the threat of the unknown.

The Three Sisters' army lieutenant Tuzenbach speculates about "a storm gathering, a wild, elemental storm," and hints of changes to come, both mild and monumental, are uttered by characters throughout the play: What will the future look like? Will it—and will it be recognizable? How will we live? When nothing has worked out as one hoped, is faith, or love, or industriousness any consolation? "This is a play that sits on the edge of the future," says director Carey Perloff. "These people want to be part of the 20th century. You do feel like something has woken them all up—but has it given them what they need to greet tomorrow?"

LIKE LIFE ITSELF

The Three Sisters has been interpreted alternately as a tragedy and a comedy. On the play's title page Chekhov wrote the words "A Drama," distinguishing it from what he considered the "vaudeville." Uncle Vanya, written just one year prior. It has also been viewed as an apocalyptic rendering of idleness, and as a pre-Revolutionary farce deriding fin-de-siècle decadence. The fact is that the play defies categorization, yet no one disputes its significance as the harbinger of an altogether new kind of drama. With The Three Sisters, the playwright whose name alone would one day conjure the notion of "subtext"—what characters are thinking but not necessarily saying—forever changed the way plays are written, acted, and experienced. Chekhov is credited with banishing melodrama from the modern stage. In its place he brought to life a world in which silences, interruptions, even futility and ineptitude, are the agents that, surprisingly, reveal both the depth of human pain and the humor of the human predicament.

His characters can be seen as the prototypes of those that would appear in the theatrical imaginings of later playwrights such as Samuel Beckett and Harold Pinter, whose men and women confront the absurdity of human existence in a seemingly meaningless world. In Chekhov we find an essential, universal comprehension of human character that exists independently of content and even of plot. "This is the overwhelming demand of dramaticity—this understanding, or in lack, divides those who can write from those who can really write: how much can one remove, and still have the composition be intelligible?" wrote David Mamet in a recent essay. "Chekhov removed the plot. Pinter, elaborating, removed the history, the narration; Beckett, the characterization. Actors still struggle with Chekhov's insistence on leaving every moment open to interpretation. To the company of actors at the Moscow Art Theatre, for whom Chekhov specifically wrote The Three Sisters, it seemed he was out to create plays that sabotaged the very nature of drama, the history of a tradition that honored artificiality—the artificial nature of well-structured moments, conflicts, resolutions—as opposed to the messiness and unpredictability of real life. Disrupting expectation, of course, brings about a sense of uneasiness, people moving through a world where everything is somehow askew—these are some of the things that fascinated Chekhov. His plays seem to have no shape, to pass no judgments, to be morally neutral—to be, in other words, like life itself," writes biographer Philip Callow.

DETAILS ARE THE THING

The oddly, reassuringly thoughtful tone that rings throughout The Three Sisters is itself astonishing, given that Chekhov suffered from tuberculosis for much of his adult life, and the illness was in its acute stage when he wrote his penultimate play. As early as 1884, at age 24, Chekhov had begun suffering from a deep cough that he tried to make light of to others, telling his family not to worry: "Oh, nothing; it's no matter. . . Don't tell Masha and Mother," he wrote to his brother that year, after Nicholas spied Anton's handkerchief spattered with blood. But to his good friend and publisher Alexei Suvorin, he confided that "there's something ominous about coming from the mouth like the glow of a fire." The illness caused Chekhov great, intermittent pain (tuberculosis characteristically causes serious periods of debilitation, followed by apparent remission) and progressively impeded his ability to live a normal life—which surely informed his sense of human fragility and mortality.

Chekhov was trained as a physician before he became a writer, and continued to treat patients throughout his life, even after achieving tremendous fame for his short stories and plays. He spoke of medicine as his wife and writing as his mistress, that when he tired of one he spent time with the other. The struggle to reconcile being a doctor whom people trusted to alleviate their suffering with being a patient himself, for whom there was no foreseeable cure, defined his identity as a man and as an artist.

Although reticent throughout his short life about the specific ways practicing medicine influenced his playwriting, he was forthright about the importance, in both medicine and writing, of studying the world with clinical perspicacity. "Details are also the thing in the sphere of psychology," he wrote to his brother Alexander, "God preserve us from generalizations." Concerning the characters in his first full-length play, Ivanov (1887), he wrote to Suvorin: "I am telling you in all sincerity and in accordance with the dictates of my conscience that those people were born in my head and not out of oscillation of preconceived ideas, not out of analysis and theory, not by sheer accident. They are the result of observation and the study of life."
The Russian scholar Vladimir Kataev has suggested that Chekhov’s underlying approach to character—his absolute insistence that individuals be seen as unique, with their own singular range of emotions and affections, and never as “types”—was shaped specifically by Chekhov’s medical professor at Moscow University, G. A. Zakharkin. Chekhov held Zakharkin in the highest esteem, placing him on a level in medicine that he granted to Tolstoy in literature. Zakharkin urged his students to apply rigorous individualization to “every field of practical activity in the real world,” and to avoid treating the illness as if it were identical for everyone, but rather to treat the patient with all of his or her individual peculiarities.

Applying the scientific method to the infinitely complex manifestations of human emotion and behavior was a radical departure from the norms of 19th-century medicine; it was also a fitting philosophy for the playwright whose stylistic inventiveness would be an audacious break with the conventions of melodrama. In his plays, Chekhov sought to create complex, nuanced characters who reveal themselves slowly and with touching honesty. “Chekhov says you cannot apply any of the well-known general solutions to the questions that confront his heroes,” writes Kataev.

Chekhov’s characters confront their failings and their longings without recourse to theories, so that their act of living is itself a process of discovery. “When you read about [love] in books it all seems terribly silly and predictable,” says Masha (in the third act of The Three Sisters), “but when you fall in love yourself you realize nobody knows anything about it, everyone has to figure it out for herself.”

THE PAIN OF EXILE
Following a sudden hemorrhage of the lungs during a dinner at The Hermitage in March 1897, Chekhov was rushed to a private hospital for a month, and then moved to a villa in the Crimean seaside town of Yalta, where he would live out the last winters of his life and write his last two great plays, The Three Sisters and The Cherry Orchard.

For a man who had always sought out life’s adventures and joys with vigor, being forced into exile by his worsening health was a heartbreaking blow. Yalta was a slowly traveled 800 miles from Moscow. Chekhov deeply felt the separation from cultural and intellectual life, notably from the recently formed Moscow Art Theatre and, most poignantly, from the young actress Olga Knipper, with whom Chekhov was falling in love and for whom he wrote the role of Masha. Although they would marry the following year, their separation was exceedingly painful—with Anton in the country tending his own illness, tending the patients who flocked to his door in great numbers, tending his beloved garden, and tending the play he acknowledged as his most difficult to date, and Olga far away in the cosmopolitan bustle of the great city.

The couple’s frenetic correspondence was turbulent and suffused with a longing that would be heard in the voices of the three Prössnov sisters who long for the idealized life they left behind in Moscow. Chekhov wrote to Knipper from Yalta as he struggled with the first draft of The Three Sisters: “I don’t know what to tell you except what I’ve told you ten thousand times before and will as likely as not go on telling you for a long time to come, that is, I love you, that’s all. If we’re not together now, neither you nor I am to blame, it’s the devil who planted the bacillus in me and the love of art in you.”

We must wonder to what extent Chekhov’s awareness that he would never see old age informed his art as well as his life. He married Knipper shortly after The Three Sisters’s premiere in 1903, despite the knowledge that their union would almost certainly be brief; he died three years later at the age of 44. “The time will come when we will know what all of this is for,” says the youngest Prössnov sister, Irina. As Janet Malcolm writes in her book Reading Chekhov, “Those of us who do not live under such a distinctly stated sentence of death cannot know what it is like. Chekhov’s masterpieces are always obliquely telling us.”
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RENE AUGUSSEN* (Mitch), an A.C.T. associate artist and core acting company member, has appeared at Geary Theater debut two seasons ago in The Missesbreche, the appeared last season in Celebration and The Room, The Board of Aoron, Bitte Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credits include Spinning into Butter (Lincoln Center Theater), Mauocht (with Alec Baldwin and Angela Bassett, Public Theater), It’s My Party... (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and Overruled (Drama League). Regional theater credits include Mary Stuart (directed by Carey Perloff, Huntington), and Miss America (Geary Theater Company); several productions, including the world premieres of The Board of Aoron and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore Center Stage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, The Law & Order, “Guiding Light,” “Another World,” and Hallmark #1 of Fame’s Series. Augussten is a graduate of the Yale School of Drama.


MARCO FERRARELLI* (Veronica), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in American Buffalo, Night and Day, Burial Child, For the Pleasure of Seeing Her Die, The Difficulty of Crossing a Field, The Board of Aoron, 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, House, Mary Stuart, Incurvature: Holding History, A Streetcar Named Desire, and The Rose Tattoo (Drama-Legue Award). Theater credits also include Tomara on Broadway; Silence with the Japanese theater company Suburub; the title roles of Hamlet, Henry V, and Richard III, and many other plays, at the Oregon Shakespeare Festival; and productions at the Guthrie Theatre, Milwaukee Repertory Theatre, South Coast Repertory, Williamburg Theatre Festival, Huntington Theatre Company, Missouri Repertory Theatre, Intimate 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,” Rome and Juliet, and 11th Hour: Shortell is a graduate of The Juilliard School.

ANTHONY FUSCO’ (Baren Tzittznob) has appeared at the Geary Theatre under Carey Perloff’s direction in Night and Day, Celebration and The Room, Enrico IV, and The Missesbreche. Other A.C.T. produc- tions are A Christmas Carol and Mark Lamo’s notorious Edward II. He recently appeared in A Traveling Jewish Theatre’s hit production of The Chozen. For the California Shakespeare Festival, Fusco has performed in A Midsummer Night’s Dream, Cymbeline, and The Skin of Our Teeth; this summer he will star in Shaw’s Arms and the Man. On Broadway he was in Tom Stoppard’s The Real Thing and The Real Inspector Hound, and off Broadway in Simon Gray’s The Holy Terror, In Levin’s Centennial, and David Mamet’s A Life in The Theatre, among others. Television credits include “The Sopranos,” “L.A. Law,” and “Law & Order.” He is a graduate of The Juilliard School.

LORRI HOLT* (Olga) has appeared at A.C.T. in The House of Mirth, The Invention of Love, The Learned Ladies, and Taking Steps. Regional theater credits also include leading titles in roles in The Music Lovers, Molly Sweeney, and Rosly & Du at Marin Theatre Company; Dinner with Friends, Dancing at Lughna, Reckless, Serious Money, Our Country’s Good, Blue Winauds, Dream of a Common Language, and The Teeth of Crime at Berkeley Repertory Theatre; The Skin of Our Teeth at the California Shakespeare Festival; The Vagina Monologues at the Berkeley Repertory Theatre; Three Days of Rain, Jourars, Bitte Spirit, and The Baby Dance at San Jose Repre- tory Theatre; Hilary and Sonny-31 Shop for Tes and Three Hats at the Magic Theatre; and ten years with the Eureka Theatre Company where she originated the role of Harper Pitt in Angels in America. Holt works frequently in the voiceover field and is a published fiction writer. She will appear this fall in David Edgar’s new political epic, Continental Divide, at Berkeley Repertory Theatre.

TOMMYA GOMEZ* (Adrieta Pratoz) recently returned from a season with the Georgia Shakespeare Festival, where he played Launce in The Winter’s Tale. Two Gentlemen of Verona, Charlie in Death of a Salesman, and Pistol in The Merry Wives of Windsor. At A.C.T. he has performed in eight productions of A Christmas Carol. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Boardhead Theater, 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 Lansing Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California’s juvenile justice systems, and in the A.C.T. Summer Training Congress.

JOHN KEATING* (Slydov) appeared most recently as Stephanos in The Tempest, directed by Emily Mann, at McCarter Theatre, where he previously was seen in Mark Lamo’s production of The School for Scandal. Other theater credits include Janos and the Facedown at Roundabout Theatre Company; Under Mithril at Hartford Stage Company; The Cat and the Moon at La MaMa Experimental Theatre Club; and Moonshine, Bar and Girl, Celci Tiger, and Poor Beast in the Rain at the Irish Arts Center. He has appeared in eight mainstage productions with the Irish Repertory Theatre, including O’Casey’s Dublin Trilogy and A Life, and is a regular performer with the Independent Shakespeare Company. Film credits include The Street, Like Someone in Love, The Sensitive Guy, and Inside Out of New York. Keating recently narrated the audio book of Julia Glass’s National Book Award-winning novel, Three Brides.

MIRJANA JOKOVIC* (Milutin), appeared in Electra at Hartford Stage Company and on Broadway. Her regional theater credits include Othello, Three Furies and a Funeral, Mother Courage and Her Children, Full Circle, The Winter’s Tale (American Repertory Theatre), and Romeo and Juliet and Electra (McCarter Theatre Center). Her film credits include Underground (Palme d’Or, 1995), Private Property, A Better Way to Die, Cabaret Balkan, Side Streets, Hermes, Three Summer Days, Fishker Prest Reants, and The Serebian Girl. Yugoslav Film Festival honors include The Little One (best actress, 1991), Time of the Miracle (best actress, 1999), and The Forgotten (best actress, 1988). San Sebastian Film Festival: Exavataro Nea Jerus (best international actress); Rio de Janeiro Film Festival: Streetwalk (best actress, 1988).

STEVEN ANTHONY JONES* (Chakwiyjim), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Dazzle, Night and Day, Burial Child, A Christmas Carol (Ebenzer Scrooge), Celebration and The Room, “Master Harold”... and the boys, The Missesbreche, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Hecuba, Insurrection: Holding History, Seven Guitars, Othello (title role), Antigone, Muta Evert’s Boys, Clara, Joe Turner’s Come and Gone, with Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include Fuente Ourejuna and McGuire (Berkeley Repertory Theatre); A You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Home, the Division Street (Oakland Ensemble Theatre). He originated the role of Private James Willie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of “Midnight Caller.”

JENNY LORD* (Nanci/Nurse) has performed at Berkeley Repertory Theatre (The Green Bird, An Ideal Husband, Tamburlaine Theatre Company (undictions, The Turn of the Screw), the San Francisco Symphony, Much Ado about Nothing, The Comedy of Errors, The Taming of the Shrew, Oh, Kapl, The Boys from Syracuse), Aurora Theatre Company, Company (Tonsilid Wild Olive), 42nd Street Moon (It’s a Bird, It’s a Plane... , Lady, Be Good!), East L.A. Classic Theatre (Much Ado about Nothing), American Musical Theatre of San Jose (Mr. & My Girl), and Sacramento Theatre Company (A Christmas
RENÉ AUGESEN (Matsush), an A.C.T. associate artist and core acting company member, has appeared at Geary Theater debut two seasons ago in The Misantropic, the appeared last season in Celebration and The Room, The Board of Avon, Billet Spirit, and Burial Child, and this season in Night and Day and The Dazzle, New York credits include Spinning into Butter (Lincoln Center Theater), Muschac (with bald Alexander and Angela Bassett, Public Theater), It’s My Party... (with F. Murray Abraham and Joyce Van Penen, Arc Light Theater), and Overstayed (Drum League). Regional theater credits include Mary Stuart (directed by Carey Perloff, Huntington, made her Geary Theater debut in A.C.T. Summer Training Company); several productions, including the world premieres of The Board of Avon and The Hollows Land, in South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore Center Stage, The Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, “Law & Order,” “Guiding Light,” “Another World,” and Hallmark Hall of Fame’s Saint Jack. Exposure is a graduate of the Yale School of Drama.

BRUD FOGARTY (Riobard) is a member of the A.C.T. Master of Fine Arts Program class of 2003, appeared at A.C.T. earlier this season in Christmas Carol. Last summer he played Malcolm in Muschac and the First Murderer in Richard III at the Colorado Shakespeare Festival. His favorite roles in the A.C.T. M.F.A. Program include Inrij in The Rambouillets, 42nd Night in six productions of A Christmas Carol. Other theater credits include productions at Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, TheatreWorks, the Aurora Theatre Company, Boardhead Theater, 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 Lamping Community College in Lansing, Michigan, teaching incarcerated youth in Michigan, Alabama, and California’s juvenile justice systems, and in the A.C.T. Summer Training Congress.

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JENNY LIND (Maud/Nurse) has performed with Berkeley Repertory Theatre (The Green Bird, An Ideal Husband, Tartuffe, Mr. Martin Theatre Company (uncredited, The Turn of the Screw, the Company, San Francisco); the Dallas Summer Music Theatre, Much Ado about Nothing, American Musical Theatre of San Jose (Mr & My Girl), and Sacramento Theatre Company (Of Christmas
Carol), Her cabinet acts include Welf and Cityscapes. She also directs, most recently *A Christmas Carol* for the Dallas Theater Center and Kurt Weill’s Street Scene for San Francisco State University.

**JOAN MANKIN** (Anfisa) has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, Dell’Arte Players Company, and Make-A-Circus. She has also performed with A.C.T., the California and San Francisco Shakespeare Festival, San Francisco Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, A Traveling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include *Made in America* and *Desert Hearts*. She has directed for the Magic Theatre, San Francisco Shakespeare Festival, Make-A-Circus, the Phoenix Theater, Theater Works of Colorado Springs, and the Bridges and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival, which were filmed for HBO. Mankin has taught at San Francisco State University, UC Santa Cruz, and Antioch University in Ohio, and she is an artist-in-residence at the High School of the Performing Arts in San Francisco.

**FRANK O’TIWELL** (Pepitone) has taught the Alexander Technique at A.C.T. since the company’s Pittsburgh beginnings in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solovisova Studio of Acting and the American Center for the Alexander Technique. He has appeared in more than 15 productions at A.C.T., including the 1969 production of *The Three Sisters* (which also played on Broadway), *The Matchmaker, Desire under the Elms* (which toured the Soviet Union), *Macbeth, Dinner at Eight*, *A Christmas Carol*, and Carey Perloff’s 1994 production of *Uncle Vanya*. He has also been seen in televised versions of A.C.T. productions of *Glory! Hallaloojah!*, *A Christmas Carol*, and *Cyranos de Bergerac*.

**GREGORY WALLACE** (Kolya), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *The Dazzle, Night and Day, Blehe Spirit, Celebration*, and *The Room, Mauro’s Thunder*, and *the Abs*, *the Moustanbros, Edward II, A Christmas Carol*, Tartuffe, *Insemination: Holding History, and Angels in America* (Bay Area Theatre Critics’ Circle Award). Other theater credits include *Our Country’s Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Streets* (Guthrie Theater), *The Learned Ladies* (Williamsburg Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (Center Stage), and *The Beau’s Stratagem* (Berkeley Repertory Theatre). Wallace and the company’s *A Christmas Carol*. Screen credits include Peter Sellars’s *The Cabinet of Dr. Ramires, The Beverly Hiltlides*, *Dark Geddes*, and *Crime Story*.

**KATHARINE POWELL** (Irina) recently received her M.F.A. in acting from the Tisch School of the Arts at New York University, where she performed in *The Three Sisters*, *The Matchmaker*, *Don Juan Comes Back from War*, *About Friends*, *Red Nights*, *Picnic*, *Tituba and Korosso*, *Dutchman*, and *The Caucasian Chalk Circle*. She received her B.A. from Brown University. This production is her professional debut.

**DAVID RYAN SMITH** (Oedipus/ Musician), a member of the A.C.T. Master of Fine Arts Program class of 2003, has appeared at A.C.T. in this season’s production of *A Christmas Carol* and in the world-premiere production of David Lang and Mac Wellman’s *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana, Mourning Becomes Electra, The King Stag*, and *Serious Money*.

**JACOB MING-TRENT** (Pavel), a member of the A.C.T. Master of Fine Arts Program class of 2003, has appeared at A.C.T. in this season’s production of *A Christmas Carol* and in the world-premiere production of David Lang and Mac Wellman’s *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana, Mourning Becomes Electra, The King Stag*, and *Serious Money*.
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**Who’s Who**

**Carol Lang** and Mac Wellman’s *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana, Mourning Becomes Electra, The King Stag,* and *Serious Money.*

**David Ryan Smith** (Orderly/Musician), a member of the A.C.T. Master of Fine Arts Program class of 2003, has appeared at A.C.T. in this season’s production of *A Christmas Carol* and in the world-premiere production of David Lang and Mac Wellman’s *The Difficulty of Crossing a Field* (directed by Carey Perloff). He has also performed in A.C.T. M.F.A. Program productions of *The Ramayana, Serious Money, Love and War, Fathers and Sons,* and *As You Like It.* He has appeared as Florizel in *The Winter’s Tale* (California Shakespeare Festival) and as Frank in *Allington Square* (Shotgun Players). He has a B.F.A. from the University of Evansville.

**Joan Mankin** (Angelina) has been a company member of the San Francisco Mime Troupe, Pickle Family Circus, Dell’Arte Players Company, and Make-A-Circus. She has also performed with A.C.T., the California and San Francisco Shakespeare Festivals, San Francisco Repertory Theatre, Marin Theatre Company, the Aurora Theatre Company, TheatreWorks, A Traveling Jewish Theatre, San Jose Stage Company, and the Magic Theatre. Film credits include *Made in America and Desert Hearts.* She has directed for the Magic Theatre, San Francisco Shakespeare Festival, Make-A-Circus, the Phoenix Theater, Theater Works of Colorado Springs, and the Briscoe and Earth Circus of Calgary, as well as performances for the San Francisco New Vaudeville Festival, which were filmed for HBO. Mankin has taught at A.C.T., San Francisco State University, UC Santa Cruz, and Antioch University in Ohio, and she is an artist-in-residence at the High School of the Performing Arts in San Francisco.

**Gregory Wallace** (Kudgyn), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *The Dazzle, Night and Day, Rulet Spirit, Celebration and the Room,* *Mauve-Harlequin,* and *In the USA,* *The Misamigos,* *Edward II,* *A Christmas Carol,* and *Tartuffe: Insurrection: Holding History,* and *Angels in America* (Bay Area Theatre Critics’ Circle Award). Other theater credits include *Our Country’s Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado About Nothing* (Alliance Theatre), *The Serenade* (Guthrie Theater), *The Learned Ladies* (Williams Township Theatre Festival), *King Lear* (Whistle Theater), *The Queen and the Rebels* (Center Stage), and *The Beau’s Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellar’s *The Cabinet of Dr. Rammis, The Beverly Hillbillies,* *Dark Goddes,* *Crime Story,*

**Katherine Powell** (Iris) recently received her M.F.A. in acting from the Tisch School of the Arts at New York University, where she performed in *The Three Sisters,* *The Matchmaker,* Don Juan Comes Back from War, *About Friends,* *Red Noses,* *Picnic,* *Tribul and Cressida,* *Dutchman,* and *The Caucasian Chalk Circle.* She received her B.A. from Brown University. This production is her professional debut.

**Frank O’Toolewiley** (Feropont) has taught the Alexander Technique at A.C.T. since the company’s Pittsburgh beginnings in 1965. He studied at the Canadian Art Theatre in his hometown of Montreal before moving to New York, where he studied at the Vera Solovanova Studio of Acting and the American Center for the Alexander Technique. He has appeared in more than 15 productions at A.C.T., including the 1969 production of *The Three Sisters,* which also played on Broadway, *The Matchmaker, Desire under the Elms* (which toured the Soviet Union), *Marked, Dinner at Eight,* *A Christmas Carol,* and Carey Perloff’s 1994 production of *Uncle Vanya.* He has also been seen in televised versions of A.C.T. productions of *Glory of the Hallelujah,* *A Christmas Carol,* and *Cyranos de Bergerac.*
and Internal Affairs. Wallace is a gradu­ate of the Yale School of Drama.

JERI LYNN COHEN (Understudy) was seen most recently as Miss Follish in Berkeley Rep­eratory Theatre’s critically acclaimed production of Tennessee Williams’s Suddenly Last Summer. Also at Berkeley Rep, she originated several roles in the world premiere of Menocchio and was a last­minute replacement for Bunny Flinches in The House of Blue Leaves. She is a charter member of Word for Word Performing Arts Company and has originated roles in more than a dozen of their productions. She has also per­formed at the Aurora Theatre Company, Ecoere Theatre, Eureka Theatre, Magic Theatre, Marin Theatre Company, and San Jose Stage Company, and she has toured internationally with the San Francisco Mime Troupe.

ROBERT ERNST (Understudy) last per­formed at A.C.T. in A Christmas Carol and Juno and the Paycock. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. His most recent stage credits include The John, A Moon for the Mishkanot, The Late Harry Moss (replacement for Nick Nolte), Eyes for Nellie, Speed of Darkness, Kingfish, and The Joy of Going Somewhere Definite. His film and television credits include Surefire, Jumpin’ Jack Flash, Bangor, Metro, Escape from Alcatraz, “Nash Bridges,” and “Hill Street Blues.” In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—

DAVID MENDELROHN (Understudy) has performed at the Geary Theatre in Evertto II, The Misanthrope, and The Threepenny Opera. Theater credits also include Macbeth with the California Shakespeare Festival, Edward III and Richard II with Pacific Rep­eratory Theatre/Carmel Shakespeare Festival, Come, My Beloved with A Traveling Jewish Theatre, and two FURY’s production of Tony Kushner’s The Illusion at Marin Theatre Company. He graduated in 2000 from the A.C.T. Master of Fine Arts Program, where he appeared as Lysias and in Pericles, Moritz in Spring Awakening, and Fai in the West Coast premiere of Mac Wellman’s Girl Gone, all at the Magic Theatre.

PAUL SCHMIDT (Translator) is the author of Meyerhold at Work, a book about the great Soviet director, and the translator of The Complete Works of Arthur Rimbaud and The King of Time, selections from the Russian futurist poet Velemir Khlebnikov. His collection of American translations of Chokhov’s plays was published by HarperCollins in 1997. His translation of Khlebnikov’s Zangze, directed by Peter Sellars, was performed in Los Angeles, Boston, and at Brooklyn Academy of Music. With Elizabeth Swados, he wrote The Beautiful Lady, which received the Helen Hayes Award for best new play in 1985. His play Black bau Felicie was produced off Broadway in 1987 and won that year’s Kesselring Award for best new American play. In 1992 he adapted Alice in Wonderland with Tom Waits and Robert Wilson. Schmidt’s produced translations include Chekhov’s Seagull, Uncle Vanya, The Cherry Orchard, The Three Sisters, and Iowan; Genet’s The Seine, Brecht’s St. Joan of the Steppes, Moliere’s School for Wives, Marivius’s The Triumph of Love, Dostoievsky’s The Gambler; and Racine’s Phèdre. Schmidt died in 1999.

RALPH FUNICELLO (Scene Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989–90; he most recently designed the sets of For the Pleasure of Seeing Her Again, The Glass Menagerie, Encores IV, Mary Stuart, and Much Ado. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics Circle awards and Drama-Loge magazine. Funicello is the Powell Chair in Set Design at San Diego State University.


JAMES F. INGALLS (Lighting Designer) returns to A.C.T. where he has designed Buried Child, For the Pleasure of Seeing Her Again, Goodnight Children Everywhere, Glengarry Glen Ross, The Invention of Love, and The Duchess of Malfi. For Berkeley Rep­eratory Theatre he designed Hina I Learned to Drive, The Seagull, and The Revenger. Other work in San Francisco includes Silver Ladders, choreographed by Helgi Tomasson, El Griego, choreographed by Lila York, Maelstrom, Powys, and Sandpiper Ballet, all choreographed by Mark Morris (San Francisco Ballet); John Adams’s The Death of Klinghoffer, directed by Peter Sellars (San Francisco Opera); and Platonos, The Hard Nut, Lsdigia, il penseroso, il moderato, The Peri Pennisi, and I Was Looking at the Ceiling and Then I Saw the Sky (Cal Performances/Zellerbach). Recent projects include The Royal Family for Frank Galati at Steppenwolf Theatre Company in Chicago, The Elephant Man on Broadway, and War and Peace at the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

GARTH HEMPHILL (Sound Designer) is in his sixth season as A.C.T.’s resident sound designer. He has designed more than 150 productions, including, for A.C.T., The Constant Wife, The Dazzle, American Buffalo, Luchovansha Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Blikde Spirit, The Board of Avon, Celebration and The Room, Master Harold!... and the Boys, Encores IV, Glengarry Glen Ross, The Misanthrope, Frank Loesser’s Hans Christian Andersen, Edward II, The House of Mirth, The Invention of Love, The Threepenny Opera, Ineison: Hystoric History, A Christmas Carol, Mary Stuart, Old Times, and A
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* Member of Actor's Equity Association, the Union of Professional Actors and Stage Managers in the United States

by performing both set material and improvisation for twenty-four hours and one minute.

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RALPH FUCINELLO (Scenic Designer) has been associated with A.C.T. as a set designer since 1972, including serving as the head of design 1989-90; he most recently designed the sets of For the Pleasure of Seeing Her Again, The Glass Menagerie, Erron IV, Marry Stuart, and Much Ado. He has designed the scenery for more than 200 theater productions throughout the United States and Canada. An artistic associate at the Old Globe Theatre, he has also worked extensively with the Mark Taper Forum, South Coast Repertory, and Seattle Repertory Theatre. His work has been seen on and off Broadway, at Lincoln Center Theater, Manhattan Theatre Club, Milwaukee Repertory Theatre, American Festival Theatre, Berkeley Repertory Theatre, the Denver Center Theatre Company, the Guthrie Theater, Arizona Theatre Company, the Huntington Theatre Company, the Stratford Festival in Ontario, and New York City Opera. His designs have been recognized by Bay Area and Los Angeles Drama Critics Circle awards and Drama-Loge magazine. Funicello is the Powell Chair in Set Design at San Diego State University.


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Who's Who

Streetman Named Desiré (Bay Area Theatre Critics’ Circle Award). He has earned Drama-Logue Awards for his work on Jar the Floor: A Life with Carmen (First Stage Repertory), The Things You Don’t Know, Billoe Spirit, New England, Lita Together, Teeth Apart, Ferrin Orsee, and the world premiere of Richard Greenberg’s Three Days of Rain.

PAUL WALSH (Dramaturgy) has worked on nearly two dozen productions since coming to A.C.T. in 1996 as dramaturg and director of humanities. 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. 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, Irreverently: Dramaturgy, Theatre Symposium, Essays in Theatre, and Studio Nefilephilea.

PETER MALEITZKE (Music Director/Arrangements) is an assistant music director of A.C.T., where he most recently worked on Richard Greenberg’s The Dazzle, Carey Perloff’s The Colosseum, and A.C.T.’s Sondheim’s Saturday Night, and Jason Robert Brown’s Songs for a New World. He was also the musical director for world-premiere A.C.T. productions of David Lang and Mac Wellman’s The Difficulty of Crossing a Field and Marc Blitzstein’s No for an Answer, as well as A.C.T.’s acclaimed production of The Threepenny Opera (Bay Area Theatre Critics’ Circle Award). Other Geary Theater credits include A Christmas Carol and The First Picture Show. Before coming to A.C.T., he was the conductor of the first national production of Phantom of the Opera. His regional musical-direction credits include Igor, A Little Night Music, Rags, and The Most Happy Fella. Maleitzke earned his bachelor’s and master’s degrees in piano performance at the University of Michigan. He has also worked as the musical assistant to Michael Tolson Thomas and was the resident conductor of the Tuscan Music Festival. He is currently developing the new musical The Count of Monte Cristo.

MERYL LIND SHAW ( Casting Director/Assistant 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 Jersey Boys and Foxfire at the Latin Quilt, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obsidian. Before joining A.C.T. as a casting director, she stage-managed more than 60 productions in regions throughout the Bay Area, including A.C.T.’s Creditor and Bon Appétit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.


CAREY PERLFOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room; A.C.T.’s commissioned translations of Nohowa, The Missa Brevis, Enrico IV, and Mac Wellman’s The 15th of November; and Mac Wellman’s The Humor of Crossing a Field, followed by the West Coast premiere of her own play The Colosseum of Rhodos, which premiered at the White Barn Theater in Westport, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O’Neill Playwrights Conference. Her new play, Luminosnitt Daming, is being developed under a grant from The Ensemble Studio Theatre/Affled P. Saxon Foundation Science & Technology Project. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, the Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow in Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

HEATHER M. KITCHEN (Managing Director) joined A.C.T. in 1996. Since that time, Kitchen has overseen the organization’s expansion and been instrumental in fortifying the organization’s infrastructure and increasing support for A.C.T.’s artists and employees. After starting her B.A. in drama and theatre arts at the University of Waterloo 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, Canada’s largest regional theatre. Following 15 years of 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 past member of the San Francisco Foundation Leadership Board of the American Red Cross and of Big Brothers/Big Sisters, San Francisco and the Peninsula. Kitchen 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 Forbes magazine’s Business and the Arts Awards.

MELISSA SMITH (Conventor ), Executive Director oversees the administration of the A.C.T. and the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congres, and Studio A.C.T., in addition to serving as the master arts teacher of the M.F.A. Program. Before joining A.C.T., Smith served as director of the program in theater and dance at Princeton University, where she taught acting, scene study, and Shakespeare for six years. Also a professional actress, Smith has appeared on regional and national television and in numerous off-off-Broadway plays, including work by Mac Wellman and David Greenblatt. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

CAREY PERLOFF (Artistic Director), who recently celebrated her tenth season as artistic director of A.C.T., opened this season with an acclaimed revival of Tom Stoppard’s Night and Day. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premiere of The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Real Thing; A.C.T.’s—commissioned translations of Nohowa, The Misconstruer, Enrico IV, and The Seagull, the world premiere of Leslie Ayvazian’s Singer’s Boy; and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tatarian, Tensions, Creditors, Home, and The Brothers Size. Last season her work also included the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The 1990s: My Fifty Years of Crossing a Field, followed by the West Coast premiere of her own play The Colours of Rishod, which premiered at the White Barn Theater in Westminster, Connecticut, in August 2001, was a finalist for the Susan Smith Blackburn Award, and was developed at the 2002 O’Neill Playwrights Conference. Her new play, Luminosity Dance, is being developed under a grant from The Ensemble Studio Theatre/Aldo P. Sgan Foundations Science & Technology Project. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Eizen Polland’s Elektra, the American premiere of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, A.C.T. has won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera Take the A Car at the Vienna Festival and Brooklyn Academy of Music. Perloff received a B.A. in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

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

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For Your Information

Administrative Offices
A.C.T.'s administration and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108. 415.834.3200. On the Web: www.act-sf.org.

Box Office and Ticket Information

Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-6 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2261 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Busworth at 415.439.2473.

At the Theater

The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, t-shirts, mugs, and other novelty items—as well as books, scripts, and its productions are available at the lobby stores. Check the program for the location of the lobby store. At the Geary Theater 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. There is a miniature bar in the main lobby. You can avoid the long lines at intermission by procuring food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it here and your seat number with the house manager, so you can be notified if you are called.

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

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge at the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Rest rooms are located in Fred's Columbia Room on the lower level at the lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the Geary Theatre. Please call 415.749.2261 in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

Affiliations
A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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

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Geary Theater Exits

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For Your Information

Administrative Offices
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

Box Office and Ticket Information
Geary Theater Box Office
Visit us at 405 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-6 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During no-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2428 and use your Visa, MasterCard, or American Express card. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person at the box office.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the box office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Buschow at 415.439.2473.

At the Theater
The Geary Theater is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded souvenirs—clothing, jewelry, videos, signed mugs, and other novelty items—as well as books, scripts, and Wednesdays on Plays, are on sale at the souvenir desk in the main lobby and at the Geary Theater 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. There is also a micro-bar in the main lobby. You can order your drinks at intermission by ordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beepers
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the "off" position while you are in the theater. Or you may leave it and your seat number with the house manager, so you can be notified if you are called.

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

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2296 in an emergency.

Latecomers
A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

Photographs and recordings of A.C.T. performances are strictly forbidden.

Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2428 in advance to notify the house staff of any special needs. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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