WAITING FOR GODOT
by SAMUEL BECKETT
directed by CAREY PERLOFF

Also inside...
Roscoe Lee Browne and Anthony Zerbe in Behind the Broken Words
NOV 19–23
ABOUT A.C.T.

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 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 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 Zumin Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

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

A.C.T. American Conservatory Theater

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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
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FROM THE ARTISTIC DIRECTOR

GOD, BY DEFERRING OUR HOPE,
STRETCHES OUR DESIRE;
BY THE DESIRING,
STRETCHES THE MIND;
BY STRETCHING MAKES IT
MORE CAPACIOUS....

LET US THEREFORE DESIRE,
FOR WE SHALL BE FILLED.

St. Augustine

It doesn’t matter in the slightest who “Godot” really is. Perhaps he is God, perhaps he is the Gestapo agent so feared by Beckett the Resistance fighter in World War II, perhaps he is the boss who looks down upon us with disdain and refuses to tell us what to do. What matters is that Vladimir and Estragon structure their otherwise meaningless day around waiting for him. In the original French this is even clearer; the play is called En attendant Godot, which means “while waiting for Godot.” So the play is a series of games, conversations, lazies, exercises, and diversions in which these characters engage while they are waiting for something to happen. Their experience feels to us hilarious and true, precisely because that activity is so familiar; we all devise endless and ingenuous ways to pass the time, while waiting for the really “big thing” to happen.

Waiting for Godot is also a play about a marriage, or, in fact, two marriages: Didi and Gogo, and Pozzo and Lucky. After a night of separation, Gogo says to Didi: “Don’t touch me! Don’t question me! Don’t speak to me! Stay with me!” A more perfect anatomy of a long-term marriage would be difficult to find. Friends of Beckett remarked when they saw the play that it sounded just like Beckett bickering with his wife, Suzanne; both these couples needle and torment each other, equally incapable of living together and of being apart. I love the fact that, like all couples who have been together a long time, these characters have taken on many of each other’s characteristics and mannerisms, even though they are extremely distinct and different individuals. They compete, they cajole, they condemn, and in the end, they come together and start all over again. What else can they do? Their salvation lies in each other.

This last point is, I think, an important one. The structure and the characters of Waiting for Godot are extremely symmetrical; Beckett loved the elegance of balance. The famous Augustinian phrase about the Crucifixion (“Do not despair; one of the thieves was saved. Do not presume, one of the thieves was damned”) appealed to him immensely because of its perfect, ineluctable symmetry. Augustinian’s equation of hope and desire, quoted at right, also seems to sum up perfectly the beauty and indeed the necessity of this play. The exhortation to desire is an exhortation to life. This is what makes the characters in Waiting for Godot so moving: they never give up hope. Indeed, Godot is a play that asks us to stretch our minds to make room for hope in a landscape of despair. Because it is so alive, so unpredictable, so new, the play itself does what Augustine says about grace: it wakes us up to our own existence, it stretches our minds (hopefully to make them more “capacious”) and keeps us focused on the future, in spite of it all. What better play for this moment in history?

Welcome to Waiting for Godot, and many thanks for being here.

Carrie Perloff
Artistic Director

Please join us for these free events:

A.C.T. Prologue
A conversation with director Carrie Perloff
Tuesday, October 23, 5:30-6 p.m.
Geary Theater

Audience Exchanges
at the Geary Theater, directly following
Waiting for Godot
Tuesday, October 28 (after the 7 p.m. performance)
Sunday, November 2 (after the 2 p.m. matinee)
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a season-long series of free events designed to offer rare behind-the-scenes looks at A.C.T. productions and the artists who create them. We hope you’ll join us for the conversations that make up this exciting new series at the Main Library.

Director Carrie Perloff on Beckett and Godot
Wednesday, October 29, 6:30-7:30 p.m.
San Francisco Main Library
Lower Level, Koret Auditorium
100 Larkin Street (at Grove)

For more information, call 415.443.2885 or visit www.acl.org
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Dear Friends,

Every time one returns to an iconic play like Waiting for Godot, the question inevitably arises: Why? Why go back? What does the play mean to us, or do for us, now? What do we know now that we didn’t know before?

It took many years for the “scandal” generated by Godot’s first productions to die down enough that one could experience the play for what it really is. Its form was so revolutionary and so inextricably bound up with its content that even the productions were mystified: What do you say about a play with no plot, in which, to repeat the cliché, “nothing happens, twice”?

Fifty years later, we have become so much more accustomed to unusual theatrical forms that the complex yearnings and underpinnings of the play are more available to us. The truth is, all of us have spent a good portion of our lives waiting for something to happen. We believe there is a purpose to our existence, but we are not sure what it is; we run around organizing our lives and gathering things around us in order to feel that “meaning” is accruing. Every once in a while, a cataclysm wakes us up to the fact that we have no idea why we’re doing what we’re doing and that much of what occupies our time is merely filler: distractions, games, routines that help to pass the time. Life’s true purpose seems mysterious and hidden. For some people, religion occupies the void, for other people it is art, or children, or any number of other solutions. The reality that Beckett so brilliantly explores in Godot is that, while we’re never certain what is ahead of us at any moment, we go on longing for certainty anyway. That is what it means to be human. So we work very hard to believe in the fictions we have created for ourselves.

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P.S.: If you are interested in joining the A.C.T. Circle, a membership program that supports the theater, please contact the A.C.T. Box Office at 415.749.2424. Thank you for your support.

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For more information, call 415.459.2351 or visit www.atf.org.
Waiting for Godot (1953)

by Samuel Beckett

Directed by Carey Perloff

Scenery by J. B. Wilson
Costumes by Beaver Bauer
Lighting by Russell H. Champa
Sound by Garth Hemphill
Dramaturg by Paul Walsh
Casting by Meryl Lind Shaw

The Cast
(in order of speaking)

Estragon | Gregory Wallace
Vladimir | Peter Frechette
Pozzo  | Steven Anthony Jones
Lucky  | Frank Wood
Boy    | Lawrence Pulpate/Jonathan Rosen

Understudies

Vladimir, Pozzo—Andy Murray
Estragon, Lucky—Anthony Fusco

Stage Management Staff

Elisa Guthertz, Stage Manager
Dick Daley, Assistant Stage Manager
Vinny Erg, Intern

There will be one 15-minute intermission.

This production is sponsored in part by

Producers
Mary S. and F. Eugene Metz
Patrick S. Thompson

Sponsor
Hilton San Francisco

Additional Credits

Gregory Hoffman, Fight/Movement Coach
Frank Ottowell, Alexander Technique Coach

Special Thanks to

Ruby Cohn, Ellen Novack, NeonWorks

The text used for this production includes approved emendations made by the author to the 1953 text and recorded in The Theatrical Notebooks of Samuel Beckett, eds. Dougald McMillan and James Knowlson (New York: Grove Press, 1993).

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Waiting

BY MARJORIE PERLOFF

WE DO [BRECHT] WHEN
WE WANT FANTASY,
WHEN WE WANT REALISM,
WE DO WAITING FOR GODOT.

Jan Kott

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Beckett himself consistently refused to provide explanations of this or any of his plays, even though, paradoxically, he kept close control over the text, refusing directors and actors much leeway as to interpretation. When the director Alan Schneider asked him, “Who or what does Godot mean?” he replied, “If I knew, I would have said so in the play.” Beckett cautioned those who were quick to see Godot as a symbol for God—a Deus absconditus who never reveals himself to the world—that there were “no symbols where none intended,” as he put it succinctly on the last page of his comic novel Watt, written a few years earlier. Indeed, in its first version, Beckett’s play was called simply En attendant so as to deflect attention from the object of the wait to the process of waiting itself.

But waiting in what sense? Half a century after the first production of Beckett’s extraordinary play—now a classic produced around the world from Korea to Kosovo—what may strike as most forcibly is not its absurdity, although of course the dialogue is full of wonderfully absurd twists and turns, but its realism. The first critic to have understood this was Hugh Kenner, who took a hard, pragmatic look at Beckett’s play within the actual context of its historical moment:

Two men waiting, for another whom they know only by an imperishable name which may not be his real name. A ravaged and blasted landscape. A world that was ampler and more open once, but is permeated with pointlessness now. Mysterious dispensers of beatings. A man of property and his servant, in flight. And the anxiety of the two who wait...
Waiting . . .

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Two men waiting, for another whom they know only by an unapplicable name which may not be his real name. A ravaged and blasted landscape. A world that is emptier and more open once, but is permeated with pointlessness now. Mysterious dispensers of beatings. A man of property and his servant, in flight. And the anxiety of the two who wait, their anxiety to be as inapposable as possible in a strange environment . . . where their mere presence is likely to cause remark. It is curious how readers and audiences do not think to observe the most obvious thing about the world of this play; that it resembles France occupied by the Germans, in which its author spent the war years. How much waiting must have gone on in that bleak world; how many times must Resistance operatives . . . have kept appointments not knowing whom they were to meet . . . We can easily see why a Pozzo would be unnerving . . . He may be a Gestapo official clumsily disguised. Here is perhaps the playwright's most remarkable feat. There existed, throughout a whole country, for five years, a literal situation that corresponded point by point with the situation in this play . . . and no spectator ever thinks of it.

I cite Kenner's passage (from A Reader's Guide to Samuel Beckett; the emphasis is mine) at length because it makes what is, I think, the crucial point about Waiting for Godot. The play's situation is wholly realistic; it takes its subject matter directly from Beckett's activities in the French Resistance during World War II. But, great artist that he is, Beckett has transmuted this material so fully, has endowed each situation with such profound resonance, that this great war play—so superior to the didactic and ideological "war literature" of the 1940s and '50s—emerges as a parable of the human condition, as well.

First the particulars. When war broke out in Europe Beckett was in Fozrock, visiting his family. As a neutral alien, he could easily have sat out the war in Ireland; but he immediately rushed back to Paris, where he had lived for much of the past decade, and joined the then fledgling Resistance. He later said he felt he had to help his Jewish friends who were already being persecuted. (In the earliest version of Godot, the character now called Estragon was called Levi and was obviously a Jew.) Beckett's particular cell, "Gloria," sponsored by the British SOE (Special Operations Executive), was an information network, whose main task was to copy and translate documents about Axis troop movements and relay them to Allied headquarters in London. The messages were transmitted on microfilm (often hidden in the bottom of matchboxes) and were coded, using such bland statements as "Uncle Jacques has lost his umbrella or extracts from popular songs and classical poems. An adequate "cut-out" system, as it was called, meant that most individual members of the line knew at most only two telephone numbers or places of rendezvous so that, if they were caught by the enemy, they could not
implicate more than one or two people. Members were referred to only by their pseudonyms, Beckett’s being "Sami" or "Orlandais." Thus the cut-out, on a particular park bench, would wait for his contact and then make a brief statement in code. But, from the first, the Resistance cells were threatened by double agents, and in August 1942 Gloria was exposed and Beckett and his companion Suzanne had to flee to the Unoccupied Zone. After a hair-raising trip south, during which they slept in ditches (rather like Vladimir and Estragon), they settled in the little village of Roussillon in the Vaucluse, where they were to live out the two and a half years until the Armistice. In Roussillon, Beckett continued his Resistance activities and, to cover his tracks and make a little money, worked during the day for various farmers harvesting wine grapes and potatoes. One such farmer, named Bonnelly, appears in the French version of Godot, when Vladimir insists to a skeptical Estragon, "Portante nous avons été ensemble dans le Vaucluse. . . Nous avons fait les vendanges, tânes, chiens un nommelle Bonnelly, Roussillon." ("And yet we were together in the Vaucluse. Yes, we were picking grapes for a man called Bonnelly at Roussillon.") This passage is charged in the English version, where Vladimir merely refers to "the Macon country" and tells a skeptical Estragon, "But we were there together, I could swear to it! Picking grapes for a man called . . . (he snaps his fingers) . . . can't think of cut-out, named, on a place called . . . (snaps his fingers) . . . can't think of the name of the place, do you not remember?"

The Roussillon years were characterized by the curious mix of danger and boredom known only in wartime. Communication with strangers (and even more so with Suzanne, who was a stranger to Beckett here) was always cabled or at least guarded: one could trust no one, even as one worked with cut-outs referred by friends in other places. Mostly, the time was spent waiting—waiting for the war to be over. When it ended in 1945, Beckett briefly returned to Ireland to see his family but then returned, not to Paris, which was still out of bounds to aliens at the time, but to Saint-Lo in Normandy, where he worked on a Red Cross hospital and witnessed at firsthand the terrible devastation of the French countryside. Only in 1946 did he return to Paris and begin what has been called the "Siege in the room"—the astonishingly fruitful period when Beckett shut himself up in his old apartment on the Rue des Favorites and produced, in a few short years, what he had never been able to do as a young man—the great body of work that includes the trilogy of novels Molloy, Malone Dies, and The Unnamable, as well as Waiting for Godot.

In revising Godot, Beckett kept the basic motive, derived from his daily conversations in Roussillon with Suzanne and various townspeople, but removed the specificity of reference that would limit the drama’s range. We have, then, two "tramps" who, despite their vaudevillian antics, aren’t really tramps at all, their speech being studied with references to Shelley and Yeats, the Gospels, and St. Augustine, and who, when they want to truly insult one another, use scientific nomenclature like Estragon’s "genococcal" or Didi’s "bacteriophage." But Didi and Gogo been together for years, or has it only met recently? Are they close friends or mere working colleagues? We never know for sure, any more than we later know whether they have met Pozzo before or whether the country road and tree of Act II are the same as those of Act I. We only know that the two tramps have been told to wait at a particular spot (but is this the right spot?) for a man called Godot, although they are not even sure of his name. When Pozzo enters, they first take him for Godot, and even when the illusion is dispelled, identities continue to be confused, especially in their second meeting, when Pozzo is revealed to be blind and Lucky mute. Or was the latter always mute, except for his totally preposterous scholastic diquisition on "divine aphasia" and the "Anthropomopoeometry of Easy-in-Possy?"

Waiting becomes, in Beckett’s hands, both the cross the tramps to bear and their greatest opportunity for amusement and entertainment. Even Pozzo and Lucky finally quit the scene in Act I, Vladimir says, "That passed the time." Estragon responds, "It would have passed in any case." To which Vladimir replies dubiously, "Yes, but not so rapidly." This, one might say, is the audience’s condition as well. What keeps us at the edge of our seats is not that nothing ever turns out as we thought it would, and so we constantly have to revise our impressions. At the beginning of Act I, Didi seems to be the more aggressive of the two, Gogo more passive and emotional. But later Gogo gets lines that should by all accounts have been Didi’s. Indeed, in keeping with the play’s realities, the two characters have no fixed traits that they exhibit consistently; as in life, their actions and words repeatedly surprise us. Even Pozzo, the slave-master, capitalist landlord, strongman, or bully, sometimes sounds just like Didi or Gogo.

Waiting for Godot provides no answers to the riddle of human existence. It merely asks the hard questions, and yet, paradoxically, this inscrutable drama is anything but formless or chaotic; it is as tightly structured as a Beethoven sonata. "I take no sides," Beckett once remarked, "I am interested in the shape of ideas even if I do not believe them. There is a wonderful sentence in Augustine . . . ‘Do not deprive me of the one thing I was saved. Do not presume on the one of the thieves was damned.’ That sentence has a wonderful shape. It is the shape that matters.”

It is a shape that requires extraordinary humility on the part of the artist. Over the past half century, Beckett has had countless imitators, but Waiting for Godot has remained unique.
implicate more than one or two people. Members were referred to only by their pseudonyms, Beckett's being "Sam" or "Ulysses." Thus the cut-out,ическая bench, would wait for his contact and then make a brief statement in code. But, from the first, the Resistance cells were threatened by double agents, and in August 1942 Gloria was exposed and Beckett and his companion Suzanne had to flee to the Unoccupied Zone. After a hair-raising trip south, during which they slept in ditches (rather like Vladimir and Estragon), they settled in the little village of Roussillon in the Vaucluse, where they were to live out the two and a half years until the Armistice. In Roussillon, Beckett continued his Resistance activities and, to cover his tracks and make a little money, worked during the day for various farmers harvesting wine grapes and potatoes. One such farmer, named Bonnelly, appears in the French version of Godot, where Vladimir insists to a skeptical Estragon, "Pourtant vous avez été ensemble dans le Vaucluse... Nous avons fait les vendanges, rien, rien avec le nommé Bonnelly, Roussillon." ("And yet we were together in the Vaucluse. Yes, we were picking grapes for a man called Bonnelly at Roussillon.") This passage is changed in the English version, where Vladimir merely refers to "the Macon country" and tells a skeptical Estragon, "But we were there together, I could swear to it! Picking grapes for a man called... (he snaps his fingers)... can't think of cut-out, nothing..."

The Roussillon years were characterized by the curious mix of danger and boredom known only in wartime. Communication with strangers (and everyone but Suzanne was a stranger to Beckett here) was always coded or at least guarded: one could trust no one, even as one worked with cut-outs referred by friends in other places. Mostly, the time was spent waiting—waiting for the war to be over. When it ended in 1945, Beckett briefly returned to Ireland to see his family but then returned, not to Paris, which was still out of bounds to aliens at the time, but to Saint-Lô in Normandy, where he worked at a Red Cross hospital and witnessed at first hand the terrible devastation of the French countryside. Only in 1946 did he return to Paris and begin what has been called the "slight in the room" — the astonishingly fruitful period when Beckett shut himself up in his old apartment on the Rue des Favorites and produced, in a few short years, what he had never been able to do as a young man—the great body of work that includes the trilogy of novels Molloy, Malone Dies, and The Unnamable, as well as Waiting for Godot.

In revising Godot, Beckett kept the basic motive, derived from his daily conversations with Roussillon with Suzanne and various townspeople, but removed the specificity of reference that would limit the drama's range. We have, then, two "tramps" who, despite their vaudeville antics, aren't really tramps at all, their speech being studied with references to Shelley and Yeats, the Gospel, and St. Augustine, and who, when they want to really insult one another, use scientific nomenclature like Estragon's "Genococcus! Spiricher!" While Didi and Gogo have been together for years, or have they only met recently? Are they close friends or mere working colleagues? We never know for sure, any more than we later know whether they have met Pozzo before or whether the country road and tree of Act II are the same as those of Act I. We only know that the two tramps have been told to wait at a particular spot (but is this the right spot?) for a man called Godot, although they are not sure even of his name. When Pozzo enters, they first take him for Godot, and even when the illusion is dispelled, identities continue to be confused, especially in their second meeting, when Pozzo is revealed to be blind and Lucky man. Or is the latter always mute, except for his totally preposterous scholastic disquisition on "divine epaulets" and the Anthroposophy of Easy-in-Possy? Waiting becomes, in Beckett's hands, both the cross the tramps have to bear and their greatest opportunity for amusement and entertainment. Even Pozzo and Lucky finally quit the scene in Act I, Vladimir says, "That passed the time." Estragon responds, "It would have passed in any case." To which Vladimir replies drily, "Yes, but not so rapidly." This, one might say, is the audience's condition as well. What keeps us at the edge of our seats is not that nothing ever turns out as we thought it would, and so we constantly have to revise our impressions. At the beginning of Act I, Didi seems to be the more aggressive of the two, Gogo more passive and emotional. But later Gogo gets lines that should by all accounts have been Didi's.

Indeed, in keeping with the play's realism, the two characters have no fixed traits that they exhibit consistently; as in life, their actions and words repeatedly surprise us. Even Pozzo, the slave-master, capitalist landlord, strongman, or bully, sometimes sounds just like Didi or Gogo. Waiting for Godot provides no answers to the riddle of human existence. It merely asks the hard questions. And yet, paradoxically, this inscrutable drama is anything but formless or chaotic; it is as tightly structured as a Beethoven sonata. "I take no sides," Beckett once remarked, "I am interested in the shape of ideas even if I do not believe them. There is a wonderful sentence in Augustine... "Do not despair, he who has one thing was saved. Do not presume; the one of the thieves was damned." That sentence has a wonderful shape. It is the shape that matters."

It is a shape that requires extraordinary humility on the part of the artist. Over the past half century, Beckett has had countless imitators, but Waiting for Godot has remained unique. •

Margery Perloff is the author of many books on Modernism and the avant-garde, including Wittgenstein's Ladder and The Poetics of Intertextuality, both of which include chapters on Beckett. Her most recent book The Virgin's Paradigm: Reflections from New Directions is forthcoming from Stanford University. She is professor emerita of English at Stanford University.
Who’s Who

PETER FRECHETTE* (Vladimir) has performed regionally in productions at Coast Repertory, New York Stage and Film, the Williamsstown Theatre Festival, and Mark Taper Forum. Recent New York credits include Fash and Blood, The Dazzle, Hurrah at Last, What the Butler Saw, The Play’s the Thing, Raised in Captivity, and Night and Day. Recent television credits include "Law & Order," "Family Law," and "Law & Order: Criminal Intent," as well as four seasons on "Profiler." He has received OBIE, Drama Desk, Outer Critics Circle, Theatre World, and L.A. Drama Critics Circle awards, as well as a Lucille Lortel nomination, two Tony nominations (for Eastern Standard and Our Country’s Good), and an Emmy nomination (for "thirty something"). He is a graduate of the University of Rhode Island.

STEVEN ANTHONY JONES* (Pozza), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in several productions. His previous credits include The Comedy of Errors and The Three Sisters. He is a graduate of Yale School of Drama.

FRANK WOOD* (Lucky) won a Tony Award for his featured role in the play and the Drama League Award for Silas. He went on to play the role of Gene in London’s West End. He is a graduate of the Classical Theatre of Harlem’s acting program.

FRANCISCO SHAKESPEARE Festival, The Cherry Orchard, Every Moment, And The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie 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".

LAWRENCE PAPALE (Boy) is a freshman at Saint Ignatius College Preparatory. He has been a student in the A.C.T. Young Conservatory (YC) for the past four years, taking classes in voice, speech, acting, and musical theater. He is a graduate of Berkeley Repertory Theatre.

GREGORY WALLACE* (Eugene) is the author of 
"Law & Order: Criminal Intent." He has been a student in the A.C.T. Young Conservatory (YC) for the past four years, taking classes in voice, speech, acting, and musical theater. He is a graduate of Berkeley Repertory Theatre.

ANTHONY FUSCO* (Understudy) was last seen at A.C.T. in Los Llanitos Dangereux and The Three Sisters. Previous A.C.T. productions are Night and Day; Celebration and The Room; Enrico IV; The Misaniore, A Christmas Carol, and Edward II. His extensive Bay Area credits include designs for American Musical Theatre of San Jose, Berkeley Repertory Theatre, San Jose Repertory Theatre, TheatreWorks, Aurora Theatre, Marin Theatre Company, The Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, San Francisco Opera, Western Stage, California Theatre Center, and the Oregon Shakespeare Festival. He is a graduate of the University of California, Berkeley.

JONATHAN ROSEN (Boy) in 14 years old and a student at Marin Academy High School. He has been taking classes in the A.C.T. Young Conservatory (YC) for seven years. He has twice been featured in A.C.T. Geary Theatre productions of A Christmas Carol and played Pips in the WC production of A Christmas Carol. He has also performed in the 2001 Mountain Play production of Oliver. As a 2nd grade student at Towns School for Boys in San Francisco, he was the 2000 recipient of the Rita and Lenore Gershwin Scholarship for Performing Arts.

Order," and "Law & Order: Criminal Intent." He has performed in Hollywood Arts on Broadway and at the Goodman Theatre and has worked at Playwrights Horizons (The Wax), Long Wharf Theatre (Leonce and Lena), and the Miners’ and Miners’ History Council. "Law & Order: Criminal Intent." He has performed in Hollywood Arts on Broadway and at the Goodman Theatre and has worked at Playwrights Horizons (The Wax), Long Wharf Theatre (Leonce and Lena), and the Miners’ and Miners’ History Council. He is a graduate of the University of California, Berkeley, and has performed in numerous Bay Area Theatre Critic’s Circle, Hollywood Drama-Drama League, and Dean Goodman Choice awards, as well as in the Theatre L.A. Ovation Award and the Barbara Siembieda Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists and Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

BEAVER BAUER (Costume Designer) has designed costumes for A.C.T. productions of Blithe Spirit, The Board of Aces, The Misaniore, Edward II, Tartuffe, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Frankenstein, A Life of the Mind, and The Floating Light. Most recently she designed Rhinoceros at Berkeley Repertory Theatre and Blue (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory Theatre, and the Berkeley Repertory Theatre. She is a graduate of the University of California, Berkeley, and has performed in numerous Bay Area Theatre Critic’s Circle, Hollywood Drama-Drama League, and Dean Goodman Choice awards, as well as in the Theatre L.A. Ovation Award and the Barbara Siembieda Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists and Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

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PETER FRECHETTE
(Vladimir) has performed regionally in productions at the Coast Repertory, New York Stage and Film, the Williams obtaining Chautauqua Theatre Festival, and Mark Taper Forum. New York includes credits for Flash and Blood, The Dazzle, Hurrub at Last, What the Butler Saw, The Play’s the Thing, Raised in Captivity, and Night and Day. Recent television credits include “Law & Order,” “Family Law,” and “Law & Order: Criminal Intent,” as well as four seasons on “Profiler.” He has received Obie, Drama Desk, Outer Critics Circle, Theatre World, and L.A. Drama Critics Circle Theatre awards, as well as a Lucille Lortel nomination, two Tony nominations (for Eastern Standard and Our Country’s Good), and an Emmy nomination (for “thirteenthem”). He is a graduate of the University of Rhode Island.

STEVEN ANTHONY JONES
(Prince), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Three Sisters, The Dazzle, Night and Day, Nightline and Bleeper, Spirit, and the Room. He has also been seen at A.C.T. in The Three Sisters, The Dazzle, Night and Day, Bleeper, and the Room, Master Harold... and the boys, The Misanthrope, Edward II, A Christmas Carol, and Tarryfie, Insurrection: Holding History, and Angostura in America (Bay Area Theatre Critics Circle Award). Other theatre credits include The Front, Another Country (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), and You Kill It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theatre), The Learned Ladies (Guthrie Theatre), Gullit (White Theatre), The Queen and the Rebel (Center Stage), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include The Devil’s Advocate and The Final Destination.

GREGORY WALLACE
(Eugenie), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in The Three Sisters, The Dazzle, Night and Day, Bleeper, and the Room, Master Harold... and the boys, The Misanthrope, Edward II, A Christmas Carol, and Tarryfie, Insurrection: Holding History, and Angostura in America (Bay Area Theatre Critics Circle Award). Other theatre credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), and You Kill It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theatre), The Learned Ladies (Guthrie Theatre), Gullit (White Theatre), The Queen and the Rebel (Center Stage), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include The Devil’s Advocate and The Final Destination.

LAWRENCE PAPALE
(Boy) is a freshman at Saint Ignatius College Preparatory. He has been a student at the A.C.T. Young Conservatory (YC) for the past four years, taking classes in voice, speech, acting, and musical theatre. He made his A.C.T. Geary Theatre debut in 1999, at the age of ten, in The Three Sisters, performed the role of Ned Cratchit. Papale has been singing and acting in community theatre productions and school musicals, including The Little Sweep, Bugsy Malone, Guys and Dolls, and Bye, Bye Birdie. He recently played the role of Job in the YC’s world premiere production of Constance Cordeiro’s Mountain Six.

JONATHAN ROSEN
(Roy) is a 14-year-old and a student at Marin Academy High School. He has been taking classes in dance at A.C.T. Young Conservatory (YC) for seven years. He has twice been featured in A.C.T. Geary Theatre productions of A Christmas Carol and played Pips in the YC production of Edgar Allan Poe’s The Dark Tower. He played an orphan in the 2001 Mountain Play production of Oliver. As a graduating eighth grader at Towns School for Boys in San Francisco, he was the 2002 recipient of the Ira and Lenore Gershwin Scholarship for Performing Arts.

FRANK WOOD
(Lucky) won a Tony Award for his role in the play and the Drama League Award for Sideman. He went on to play the role of Gene in Gene’s London West End and English tour of the West End production of A Christmas Carol. He also played the role of Scrooge in the 2001 London Play production of Oliver. As a graduating eighth grader at American Conservatory Theater, he performed in the Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (Sans Joe Repertory Theatre); and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie 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.”

Order,” and “Law & Order: Criminal Intent.” He continued in Hollywood Arts on Broadway and at the Goodman Theater and has worked at Playwrights Horizons (The Bax), Long Wharf Theatre (L’Hermitage and Grandeur, The Dead), the Williamsobou Theatre Festival (Lights Up the Sky), Bay Street Theatre (Our Town), and New York Stage and Film. Last summer he completed a leading role in an independent film, The Underwood, Wood acts with the 52nd Street Project in New York whenever he gets the chance. He received his B.A. from Wesleyan University and his M.F.A. from the University of Pennsylvania. Antiony Fusco’s (Understudy) last was seen at A.C.T. in Les Liaisons Dangereuses and The Three Sisters. Previous A.C.T. productions are Night and Day, Celebration and The Room, The Secret Life of Bees, The Misanthrope, A Christmas Carol, and Edward II. Other Bay Area credits include leading roles in A Christmas Carol, a Six Characters in Search of an Author, and The Crucible. He is a graduate of the Yale School of Drama.

Andy Murray
(Undertaker) has performed throughout the Bay Area as well as on television and in national tours. His credits include Much Ado about Nothing, Measure for Measure, The Winter’s Tale, Macbeth, A Midsummer Night’s Dream, Cymbeline, Pericles, All’s Well That Ends Well, and Medea, all with the California Shakespeare Theater. He also represented the national tour of Romeo and Juliet, starring Ian McKellen, and has performed at the Shakespeare Theatre of New Jersey, the Folger Shakespeare Library, and in the provincial theatre in England. He is a graduate of the National Academy of the Performing Arts in London and is a member of the cast of “Poirot” on the West End stage, appearing with David Suchet.

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J.B. WILSON
(Scene Designer) has designed sets for A.C.T. productions of The Guardsman, The Royal Family, Galileo, The Play’s the Thing, and Saturday, Sunday and Monday. His extensive Bay Area credits include designs for American Musical Theatre of San Francisco, Berkeley Repertory Theatre, San Jose Repertory Theatre, Theatreworks, Aurora Theatre, Marin Theatre Company, The Magic Theatre, the San Francisco and California Shakespeare festivals, Artists Confronting AIDS, San Francisco Opera, Western Stage, California Theatre Center, American Conservatory Theater, and others. Nationally, Wilson’s credits extend to New York City, Princeton, Newark, Seattle, Buffalo, Washington, D.C., Los Angeles, Malibu, Houston, Raleigh, Louisville, and Wichita. Wilson has received numerous Bay Area Theatre Critics’ Circle, Hollywood Drama-Drama League, and Dean Goodman Choice awards, as well as the Theatre L.A. Ovation Award and the Barbara Blanken Porter Award for continued creative excellence. Wilson is a member of United Scenic Artists Local 829, a graduate of Carnegie-Mellon University, and a professor at San Francisco State University.

BEAVER BAUER
(Costume Designer) has designed costumes for A.C.T. productions of Blithe Spirit, The Board of Aces, The Misanthrope, Edward II, Tarryfie, Insurrection: Holding History, The Royal Family, The Matchmaker, Uncle Vanya, The Learned Ladies, Good, Twelfth Night, A Funny Thing Happened on the Way to the Forum, Fortunie, A Lie of the Mind, and The Flashing Light. Most recently she designed Rhenossean at Berkeley Repertory Theatre and Blue (by Charles Randolph-Wright) at Arena Stage and the Roundabout. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters, San Jose Repertory

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THEATRE


PAUL WALSH (Dramaturgy) has worked on more than 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, where he worked on several award-winning productions. Walsh earned his Ph.D. from the Graduate Centre for the Study of Drama at the University of Toronto. Publications include articles in The Production Notebooks, Re-interpreting Brecht, Strindberg’s Dramaturgy, Theatre Symposium, Essays in Theatre, and Studies Néophilologica.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of Jeeves and Wooster in the Pajama Game, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oblivian. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Bon Appetit! She

was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ’ (Stage Manager) was stage manager for last season’s The Three Sisters. She has worked on numerous A.C.T. productions, including The Misanders, Long Day’s Journey into Night, Tassie, Starch, The Rose Tattoo and A Streetcar Named Desire. She has also stage-managed Suddenly Last Summer, Rhinoceros, Civil Sex, Let My Enemy Live Long!, Collected Stories, and Cloud Tattoo at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and The Vagina Monologues with Eve Ensler at the Alcazar Theatre in San Francisco.

DICK DALEY’ (Assistant Stage Manager) has worked in the Bay Area and beyond on Fences of Kenya at Marin Theatre Company, Golden Balmy, Twelfth Night (Women’s Shakespeare Company), Los Angeles), Macbeth and Henry V (Commonwealth Shakespeare Company, Boston), the Santaland Diaries (Dance Umbrella’s Boston Moves), Pure Polyester (The Theatre Offensive, Boston), King Lear and Henry V (The Company of Women), and Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company). He has also worked on Tongues of Fire, a multimedia production on the life and works of Jaimie Gil de Biedma, and on The Reversible Rise of Arsenio Urri, Aní Miricheski, The Night Larry Kramer Returned, A Glass, a Glass, Built with Fire and Chrome, and Noonman. He recently completed a seven-year stint as the production manager at Emerson College in Boston.

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THEATRE, the Magic Theatre, Pickle Family Circus, Classic Stage Company, Theaters of Yugen, and the Riviera and Desert Inn Hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics’ Circle Awards.

RUSSELL H. CHAMPA (Lighting Designer) recently designed Berkeley State Village Island at the Zipper Theater in New York City and the Williamsen Street Theatre Festival, Midas at Peoples Light and Theater Company in Philadelphia, and The Triumph of Love in Seattle, Kansas City, and New Haven. On Broadway, he designed Julia Sweeney’s God Said “He” at the Lyceum Theatre. Other New York theaters for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage and Film, the Provincetown Theatre, the Union Square Theater, and La MaMa Experimental Theatre Club. Regionally, he has designed for The Wilma Theater, Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, A.C.T. Theatre, Seattle, The Actors’ Gang, the Kennedy Center, Shakespeare Santa Cruz, The Shakespeare Theatre, The Dallas Theater Center, and Seattle Repertory Theatre.

GARTH HEMPHILL (Sound Designer) is in his seventh season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Les Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Dazzle, American Buffalo, Lacharmissa Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Billy Elliot, The Board of Shen, Xanadu, Room, Master Harold...and the boys, Pushkin, and more.

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

** The best performances in the theater tonight may just be in the audience.
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RUSSELL H. CHAMPA (Lighting Designer) recently designed Berkeley Village Idiot at the Zipper Theatre in New York City and the Williamstown Theatre Festival, Midsum at Peoples Light and Theater Company in Philadelphia, and The Triumph of Love in Seattle, Kansas City, and New Haven. On Broadway, he designed Julia Sweeney’s God Said “Ha!” at the Lyceum Theatre. Other New York theater for which Champa has designed include Manhattan Theatre Club, Classic Stage Company, New York Stage and Film, the Promenade Theatre, the Union Square Theatre, and La MaMa Experimental Theatre Club. Regionally, he has designed for The Wilma Theatre, Trinity Repertory Company, McCarter Theatre, Long Wharf Theatre, and others. He has written articles in The Production Notebook, Re-interpreting Brecht, Sondheim’s Dramaturgy, Theatre Symposium, Essays in Theory, and Studio Nontopologia.

GARTH HEMPHILL (Sound Designer) is in his seventh season as A.C.T.’s resident sound designer. He has designed more than 100 productions, including, for A.C.T., Les Liaisons Dangereuses, The Three Sisters, The Constant Wife, The Dazzle, American Buffalo, Lachssamua Blues, Night and Day, Buried Child, For the Pleasure of Seeing Her Again, The Glass Menagerie, Billy the Kid, The Board of Arm, Room, Master Harold… and the boys.


PAUL WALSH (Dramaturg) has worked on more than 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, where he worked on several award-winning productions. 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 Notebook, Re-interpreting Brecht, Sondheim’s Dramaturgy, Theatre Symposium, Essays in Theory, and Studio Nontopologia.

ERYLIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of Jeeves and Pussies at the Latin Agilo, as well as the first workshop of The Count of Monte Cristo and the CR-DROM game Obsidian. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ’ (Stage Manager) was stage manager for last season’s The Three Sisters. She has worked on numerous A.C.T. productions, including The Misanthrope, Long Day’s Journey into Night, Tantally, Mary Stuart, The Rose Tattoo and A Streetcar Named Desire. She has also stage-managed Suddenly Last Summer, Rhinoceros, Civil Sex, Let My Enemy Live Long!, Collected Stories, and Cloud Tenions at Berkeley Repertory Theatre. Favorite productions include Big Love at Brooklyn Academy of Music and The Trojan Women at the Alcazar Theatre in San Francisco.

DICK DAILY* (Assistant Stage Manager) has worked in the Bay Area and beyond on Fictions of Kora in the Main Theatre Company, Golden Baloney, Toffish Night (Women’s Shakespeare Company; Los Angeles), Macbeth and Henry V (Commonwealth Shakespeare Company; Boston), the Sanandali Diario (Dance Umbrella’s Boston Moves), Pure Poly Esther (The Theatre Offensive, Boston), King Lear and Henry V (The Company of Women), and Romeo and Juliet, Dust for One, and Julius Caesar (Shakespeare & Company). He has also worked on Tongues of Fire, a multimedia production on the life and works of James Gil de Biedma, and on The Revisible Rise of Aravis Us, Ainsi Misbergen’s, The Night Larry Kramer Remained Silent, A Glass Built with Cine, and Nonuver. He recently completed a seven-year stint as the production manager at Emerson College in Boston.
Roscoe Lee Browne & Anthony Zerbe
in
BEHIND THE BROKEN WORDS

Act I
15-minute intermission
Act II

The list of selections performed will be distributed after the performance.

*Behind the Broken Words* is presented by arrangement with Poetry In Motion, Inc.
Roscoe Lee Browne & Anthony Zerbe

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ROSCOE L. BROWNE, an OBIE and Emmy Award winner, a Tony nominee, and narrator of two Oscar-nominated films, launched his theater career with the inaugural season of the New York Shakespeare Festival in Central Park. Since then, off and on Broadway and in theater festivals throughout the United States and Europe, he has appeared in plays by a wide range of authors, from Shakespeare, Shaw, Gerber, Recht, Giraudoux, Kaufman, Lowell, Sarre, and Albee, et al., to such contemporary masters as Nobel laureate Derek Walcott, Pulitzer Prize winner August Wilson, and MacArthur Award winner Lee Bessett (The Gospel of Colonus). Brown has appeared in four of Walcott’s works (Dream on Monkey Mountain, pants, remembrance, and The Odyssey). For his performance of Malak in Dream on Monkey Mountain, he received the Los Angeles Drama Critics Circle Award for best actor. He has appeared in two of Wilson’s works, Joe Turner’s Come and Gone and Two Trains Running. For his portrayal of Bynum in Joe Turner, he once again earned the L.A. Drama Critics Circle Award. For his Holloway in Train, he earned his third L.A. Drama Critics Circle Award, a Tony nomination, and the Helen Hayes medalion for distinguished work in the theater.

While with the Shakespeare Festival (he spent seven seasons there), Browne created and directed A Hand on the Gage, a chronicle and celebration of the African-American experience in poetry and song. The actors for the evening were Gloria Foster, James Earl Jones, Cicely Tyson, Moses Gunn, Ellen Holly, Leon Bibb, and Josephine Premice, as well as Browne himself. The true stars of the evening, however, were all the unsung African-American poets. The evening was hailed as a triumph and moved on to Broadway, garnering two Tony nominations and enduring acclaim.

Browne’s extensive work in television includes the role of Frederick Douglass in “Steve Allen’s Meeting of Minds,” as well as guest appearances on “Barney Miller” (Emmy nomination), “A Different World,” “Falcon Crest” (Emmy nomination), “The Cosby Show” (Emmy Award), “Law & Order,” “Seinfeld,” “Spider-Man” (Emmy nomination), “New York Undercover,” the new “Cosby,” “ER,” “The Shield,” and HBO’s Unchained Memories: Readings from the Slave Narratives. Brown’s films include Wyler’s The Liberation of L. B. Jones (title role), Rydell’s The Coward (Western Heritage Award), Glennville’s The Comedian, Poitier’s Up from Saturday Night, Hitchcock’s Topaz, Glimcher’s The Mambo Kings, Noonan’s Oscar-nominated Baby (narrator), Miller’s Buffalo Pig in the City (narrator), and Scott’s Hamlet. He is also the narrator of Heyerdahl’s Oscar-nominated documentary, The Ra Expeditions, and the Discovery Channel’s Nautilus: Beyond Darwin. As a speaker in various symphonic works, he has appeared with the Boston Pops, L.A. Philharmonic, and Hollywood Bowl Orchestra and with the St. Louis, Pittsburgh, and New Orleans symphonies. He tours with Anthony Zerbe across the United States annually in Behind the Broken Words.

ANTHONY ZERBE is recognized as one of the country’s most versatile actors, with extensive credits in film, television, and theater. His major films include Cool Hand Luke, Willie, The Moll, Magazine, They Call Me MISTER Tibbs!, The Liberation of L. B. Jones, The Omega Man, The Life and Times of Judge Roy Bean, Pulpitron, The Paradux Virus, The Laughing Policeman, Roster Cogburn, Ferris Bueller’s Day Off, My Lovely, The Turning Point, Who’ll Stop the Rain, The First Deadly Sin, The Dead Zone, Mirmack, See No Evil, Hear No Evil, Licence to Kill, The Touch, Star Trek: Insurrection, True Crime, and The Matrix Reloaded (with Keanu Reeves and Laurence Fishburne). He will also be seen in the final sequence of the Matrix trilogy, Matrix Revolutions. Zerbe starred as Teaspoon Hunter in the television series “The Young Riders” and received an Emmy Award for his performance as Lt. K. J. Trench in the popular series “Harry O” (with David Janssen). Zerbe has been a guest star in countless television series, from such vintage classics as Gunsmoke, Mission: Impossible, Bonanza, Columbo, and Murder, She Wrote to Tales from the Crypt and Frasier. He appeared twice on “Total Recall,” a series for Showtime. He recently completed the television pilot “Century City.” His miniseries and movie-of-the-week appearances include: Asteroid, On Seventh Avenue, Treasure Island: The Adventure Begins, Once an Eagle, “North and South II,” One Police Plaza, “Dream West,” Onassis: The Richest Man in the World, “How the West Was Won,” and “Centennial.” Zerbe’s stage work includes appearances on and off Broadway and with leading resident theaters across the country. Broadway appearances include: The Little Foxes, Terra Nova, Solomon’s Child, and Moon Beige. For five summer seasons he was in residence at The Old Globe Theatre, where his roles included Coriolanus, Iago, Richard III, and Macbeth. He also played Iago in the Mark Taper Forum production of Othello (with James Earl Jones). Zerbe’s appearances at the Taper also included the American premieres of The Trial of the Gazaевичe and Brian Friel’s Cricket and Fox. Other residencies include two years with Arena Stage in Washington, D.C., a season at the Stratford Festival in Canada, and the Theatre of the Living Arts in Philadelphia. Other appearances in resident theaters include productions at the Milwaukee Repertory Theater, Long Wharf Theatre in New Haven, and the Huntington Theatre Company in Boston. In the latter two theaters, he played the title role in Cyrano de Bergerac.

Zerbe was the artistic director of REFLECTIONS: A New Plays Festival in Rochester, New York, for five years and is widely respected for his work in developing new plays. He won critical praise for his adaptation of and performance in Preludes to Lime Creek, taken from the prose and poetry of Joe Henry, with singer Greg Barnhill at the Denver Center Theatre. His one-man show It’s All Done with Mirrors, an avalanche of E. C. Cunnings, has played in over 100 venues, including the Library of Congress and Harvard, New York, Vassar, and Fordham universities. He appeared with Garth Brooks in the Christmas special Lime Creek Christmas, also taken from the works of Joe Henry.

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A.C.T. Profiles

CAREY PERLOFF (Artistic Director) who recently celebrated her eleventh season as artistic director of A.C.T., most recently directed acclaimed revivals of Tom Stoppard’s Night and Day and Chekhov’s The Three Sisters with A.C.T.’s commitment to world premieres known for innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration and The Room; A.C.T.’s commissioned translations of Heda La, The Misalliance, Erosio, II, Mary Stuart, and Uncle Vanya, the world premiere of Leslie Ayvazian’s Singer’s Boy, and acclaimed productions of The Threepenny Opera, Old Times, Arcadia, The Rose Tattoo, Antigone, Creatives, Home, and The Tempest. Her work at A.C.T. also includes the world premiere of Mark Bârzañi’s No Anwar, David Lang’s Mac Wellman’s The Difficulty of Creating a Field, and the West Coast premiere of her own play The Company. (She is the finalist for the Susan Smith Blackburn Award.) Her new play, Luminiscence Dating, is being developed under a grant from The Ensemble Studio Theatre/Aleida F. Sloan Foundation Performance Technology Project. This season at A.C.T. she directs Beckett’s Waiting for Godot, a new translation of Beckett’s A Doll’s House, and the world premiere of Constable Mudge.

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 Echoes, The American premiere of Shigeyama’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, 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.

A.C.T. Contributors

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A.C.T. 20th Anniversary


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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 415 Geary Street at Mason, next to the Geary Theater, one block west of Union Square. Box office hours are 12-9 p.m. Tuesday through Thursday, and 12-6 p.m. on Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.2375 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/day on our Web site at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy preferred performance room 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. Marine senior rush tickets are available on 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 Budworth 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, travel maps, and other novelty items—as well as books, scripts and Who's Who, 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 wine bar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower and shell-level bars. Food and drinks are not permitted in the auditorium.

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

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

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Wheelchair seating is available on all levels of the Geary Theater. Please call 415.749.2375 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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