WEST COAST PREMIERE

CLYBOURNE PARK

by BRUCE NORRIS
Directed by JONATHAN MOSCONE

A.C.T. | encore
american conservatory theater | arts programs


The essence of living includes the assurance of wellness, services, and independence. This is San Francisco’s most complete not-for-profit senior living community where you’ll meet neighbors who are vibrant, stimulating people. People like Connie Marvin. Please call for your personal visit, 415.447.5527.

San Francisco Towers
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

A.C.T. opened its first San Francisco season at the Geary Theater (now known as the American Conservatory Theater) in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996). In 2001, A.C.T. began producing alternative work at Zeum Theater, which serves as a venue for conservatory productions and exciting new plays.

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, A.C.T.’s conservatory, led by Melissa Smith, serves 3,000 students every year. 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.

AMERICAN CONSERVATORY THEATER BOARD OF TRUSTEES

Nancy Livingston
   Chair
Rusty Rueff
   President
Cheryl Sorokin
   Vice Chair
Lawrence P. Varellas
   Treasurer
Lesley Clement
   Secretary
Jack Cortis
   Immediate Past Chair
Alan L. Stein
   Chair Emeritus
Judy Anderson
Daniel E. Cohn
Joan Danforth
Richard T. Davis
Michael G. Dovey
Olympia Dukakis
Mortimer Fleishacker
Celeste Ford
Marilee K. Gardner
Priscilla Geeslin
Scott J. Germer
Kaatri B. Grigg
Kent M. Harvey
Kirke M. Hasson
Dianne Hoge
Jo Hurley
David ibnAle
Jeri Lynn Johnson
The Rev. Alan Jones
Mary S. Metz
Carey Perloff
Ellen Richard
David Riemer
Sally Rosenblatt
Abby Sadin Schnair
Jeff Spears
Diana L. Starcher
Amelia Stewart*
Steven L. Swig
Laila Tarraf
Lorenzo Thione
Patrick S. Thompson
Jeff Ubben
Carlie Wilmans
Nola Yee

*Conservatory Alumni Association Representative

EMERITUS ADVISORY BOARD

Barbara Bass Bakar
Rena Bransten
Dagmar Dolby
Bill Draper
John Goldman
Sue Yung Li
Christine Mattison
Joan McGrath
Deedee McMurtry
Jeff Ubben
Carlie Wilmans
Nola Yee

A.C.T. Box Office
415.749.2228

A.C.T. Website
act-sf.org

© 2011 American Conservatory Theater, a nonprofit organization. All rights reserved.

Elizabeth Brodersen
Publications Editor
Dan Rubin
Publications & Literary Associate
Emily Hoffman
Publications Fellow

American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings, Artistic Director 1986–92
The art of performance draws our eyes to the stage

Our community’s commitment to arts and culture says a lot about where we live. Theater brings us together from the moment the lights go down and the curtains come up.

To the cast of Clybourne Park, we applaud this production.
Dear Friends,

What I love about Bruce Norris is that he is unapologetically who he is—a deliberate provocateur who throws controversial ideas onto the table with relish, knowing that they are not destined to make people “feel good.” This is a brave thing to do at a time in which the arts are struggling to survive financially and artists are striving to make a case for the intrinsic and extrinsic value of what they create. But I would argue that the rigorous structure and brilliant language of Norris’s plays does exactly what important art should do, even if it is often squirm-inducing: it defamiliarizes our daily lives and wakes us up to the clichés and hypocrisy of our own discourse. Which is why his work is so incredibly funny and so disturbing at the same time.

Lorraine Hansberry’s landmark 1959 play A Raisin in the Sun has been an icon of the American theater since it was written, introducing generations of high school students and audiences to the complex condition of urban African Americans after the war. Norris takes Raisin as his jumping off point for a clever refocusing of the lens: instead of seeing the escape from the ghetto from the Youngers’ point of view, as Hansberry invites us to do, Norris asks us to look at it from the perspective of the white couple who are selling to the Youngers. He has written the first act of Clybourne Park in a style reminiscent of Raisin: a protagonist-driven character drama culminating in a kind of tragedy.

After intermission we leap ahead 50 years (A.C.T. audiences are getting used to time travel, having seen Tom Stoppard’s Rock ‘n’ Roll and José Rivera’s Boleros for the Disencharmed in recent seasons!), and suddenly we are in a totally different style of drama, where characters speak in short elliptical bursts, circling around a topic without ever taking it on, speaking in the kinds of politically correct banalities that have come to characterize contemporary speech. Norris likens this ensemble-driven contemporary act to a “satyr play.” If the characters in Act I are defined by their roles and status in society (the Minister, the Community Organizer, the Maid), the characters in Act II live in that ill-defined contemporary space where it is impossible to tell at first glance who belongs with whom or how the hierarchy stacks up. Here Norris is exploring a new kind of tribalism, in which “taste” has become a buzzword for what group you belong to, and history is buried and distorted in favor of an ostensibly enlightened “postracial” world.

It’s fascinating to explore Clybourne Park in relation to Tarell Alvin McRaney’s Marcus or The Secret of Sweet, which we produced in November: two contemporary plays exploring questions of racial and sexual politics from completely opposite points of view. Both plays provide much fodder for conversation, which is why we are adding additional postperformance discussion opportunities for Clybourne Park audiences (see page 13). Although Marcus is set in a fictional town on the Gulf and Clybourne is set in Norris’s vision of Chicago, both plays resonate enormously in the Bay Area, a community that prides itself on its tolerance and diversity while continuing to wrestle with the politics of gentrification, race, and sexual identity. In exposing our inability to truly talk about the fraught issues of our time, McRaney and Norris wake us up to the fault lines of our daily experience. And who better to shepherd this particular theatrical outing than Jonathan Moscone, a Bay Area native and directing dynamo who knows the politics of this part of the world better than anyone?

It’s been a thrilling and lively season so far at A.C.T., and behind the scenes we are moving forward every day with our world premiere musical Armistead Maupin’s Tales of the City, which opens June 1. This promises to be an extraordinary event, not only for the Bay Area, but nationally and internationally: when tickets went on sale, purchasers from Australia and the United Kingdom were among the first to snap them up!

Finally, we continue to celebrate the future of the American theater by acknowledging the remarkable Master of Fine Arts Program students and recent alums who have been gracing our stage this season. In Clybourne Park, René Augesen, Manoel Felciano, Anthony Fusco, and Gregory Wallace from our distinguished core acting company and guest artist Richard Thieriot are joined by two remarkable graduates of the class of 2010: Omozé Idehenre and Emily Kitchens. We are extremely proud to call them our own!

Thank you for being here, and we look forward to hearing your thoughts.

Best,

Carey Perloff, Artistic Director
AMERICAN CONSERVATORY THEATER presents THE VIRTUAL STAGE and ELECTRIC COMPANY THEATRE’s production of

**NO EXIT**

by JEAN-PAUL SARTRE
ADAPTED FROM THE FRENCH BY PAUL BOWLES
CONCEIVED AND DIRECTED BY KIM COLLIER

“EPIC, VOYEURISTIC, THEATRE-AS-FILM STAGING THAT CAN ONLY BE DESCRIBED AS SPECTACULARLY BRILLIANT”
**CALGARY HERALD**

“A SEAMLESS FUSION OF CINEMA AND THEATER . . . JAW-DROPPING”
**THE VANCOUVER SUN**

“DIABOLICALLY INVENTIVE . . . A RIVETING THEATRICAL EVENT”
**GEORGIA STRAIGHT**

**THE HOMECOMING**

by HAROLD PINTER
Directed by CAREY PERLOFF

“[A] masterpiece of family warfare... The Homecoming is every bit as big as its reputation.”
The New York Times

“Pinter’s masterpiece”
Los Angeles Times

MAR 3–27

**THE A HAROLD PINTER TRIBUTE**

**A.C.T.**
AMERICAN CONSERVATORY THEATER
415 GEARFY STREET, SAN FRANCISCO

ACT-SF.ORG | 415.749.2228
TICKETS FROM $10  Groups of 15+, call 415.439.2473.

EXECUTIVE PRODUCERS
Frannie and Mort Fleishhacker; Doug Tilden
Mrs. Albert Moorman; Mary and Steven Swig

COMPANY SPONSORS
Priscilla and Keith Geeslin; Ambassador James C. Hormel and Mr. Michael P. Nguyen; Nancy Livingston and Fred Levin,
The Shenson Foundation; Burt and Deedee McMurtry; Patti and Rusty Rueff; Mary and Steven Swig; Jeff and Laurie Ubben

COMPANY SPONSORS
The Homecoming
Mrs. Albert Moorman; Mary and Steven Swig

No Exit
Mrs. Albert Moorman; Mary and Steven Swig

THE NEXT AT A.C.T.

THE HOMECOMING by HAROLD PINTER
Directed by CAREY PERLOFF

MAR 3–27

NO EXIT by JEAN-PAUL SARTRE
ADAPTED FROM THE FRENCH BY PAUL BOWLES
CONCEIVED AND DIRECTED BY KIM COLLIER

APR 7–MAY 1

MAR 3–27
Carey Perloff, artistic director
Ellen Richard, executive director

Clybourne Park

This production is made possible at A.C.T. by executive producers Dianne and Ron Hoge; Patti and Rusty Rueff producers Lloyd and Janet Cluff; Celeste and Kevin Ford; Mary and Gene Metz; Dr. Gideon and Cheryl Sorokin associate producers Gayle and Steve Brugler; Betty Hoener; Don and Judy McCubbin; Beverly and Loring Wyllie

by Bruce Norris
Directed by Jonathan Moscone

Scenery by Ralph Funicello
Costumes by Katherine Roth
Lighting by Alexander V. Nichols
Sound Design by Jeff Mockus
Dramaturg Beatrice Basso
Assistant to the Director Jonathan Carpenter
Fight Director Jonathan Rider

THE CAST

Bev/Kathy René Augesen
Jim/Tom/Kenneth Manoel Felciano
Russ/Dan Anthony Fusco
Francine/Lena Omozé Idehenre
Betsy/Lindsey Emily Kitchens
Karl/Steve Richard Thieriot
Albert/Kevin Gregory Wallace

UNDERSTUDIES
Bev/Kathy, Betsy/Lindsey—Stacy Ross; Jim/Tom/Kenneth, Karl/Steve—Kevin Rolston
Francine/Lena—Margo Hall; Russ/Dan—Jackson Davis; Albert/Kevin—Jon Joseph Gentry

STAGE MANAGEMENT STAFF
Elisa Guthertz, Stage Manager
Megan Q. Sada, Assistant Stage Manager
Jenna Stuart, Stage Management Intern

SETTING
Chicago, 1959 & 2009

There will be one 20-minute intermission.

This production is made possible at A.C.T. by

EXECUTIVE PRODUCERS
Dianne and Ron Hoge; Patti and Rusty Rueff

PRODUCERS
Lloyd and Janet Cluff; Celeste and Kevin Ford; Mary and Gene Metz; Dr. Gideon and Cheryl Sorokin

ASSOCIATE PRODUCERS
Gayle and Steve Brugler; Betty Hoener; Don and Judy McCubbin; Beverly and Loring Wyllie

Clybourne Park is produced by special arrangement with the playwright and Harden-Curtis Associates, 850 Seventh Ave. #903, New York, NY 10019. Playwrights Horizons, Inc., New York City, produced the world premiere of Clybourne Park off Broadway in 2010.
Since making his 1992 playwriting debut with *The Actor Retires*, playwright Bruce Norris has earned a reputation for prodding the uncomfortable truths that lie just beneath the surface of the self-aware, middle-class liberal. “There’s nothing better than the feeling of coming into the room and feeling that something dangerous is happening,” he recently told the London Evening Standard upon winning the paper’s Best Play Award for *Clybourne Park*. The Actor Retires was a shift for Houston-born Norris, who up to that point had enjoyed a successful career as an actor. After graduating from Northwestern University in 1982 with a theater degree, he worked at the major Chicago theaters—Steppenwolf, the Goodman, and Victory Gardens, among others—before moving to New York, where he was seen on Broadway in *Biloxi Blues*, *An American Daughter*, and *Wrong Mountain*. He also performed off Broadway and regionally—including at A.C.T. in 1999—and was, he says, “hired and fired from a number of television pilots.” These experiences were fodder for his first play, a comedy about an actor who throws out his headshots, fires his agent, and decides to make furniture for a living.

Today Norris is not building furniture—in fact, he originally planned to be a set designer before he discovered it involved “too much manual labor”—but over the past two decades he has built a body of work as a playwright known for his ability to make his audiences simultaneously laugh and squirm. Unlike Lorraine Hansberry—whose seminal 1959 drama *A Raisin in the Sun* served as the jumping off point for *Clybourne Park*—Norris does not believe that theater is a particularly good catalyst for change. “There is no political value in having sensitive feelings about the world,” he has argued. “I don’t think it generates political action. You go, you watch, you say, ‘That’s sad,’ and then you go for a steak. The best you can hope for is to make people slightly uncomfortable. At least if you take the piss out of the audience, they feel they are being addressed.”

On the first day of rehearsals for *Clybourne Park* at A.C.T., Norris remarked that *A Raisin in the Sun*, which was part of school curricula in the 1970s, was one of the first plays (along with *Our Town*) that he became aware of as a young person. “That play has resonated all through my life because I realized that the only character I could identify with was Karl—I was a whitey in an all-white neighborhood in Houston, Texas.” In fact, he told Washington, D.C.’s Woolly Mammoth Theatre Company, which produced *Clybourne Park* last spring and will reprise it next summer, “I was always regretful that I never got to play Karl Lindner, so I thought I’ll just give him some more to do [in *Clybourne Park*]. That’s a way of getting to play that part indirectly.”

In a phone interview a few weeks before rehearsals began in San Francisco, we asked Norris his views on race relations in the United States and about his need to provoke.

**Clybourne Park is doing very well in London right now, and yet it is so quintessentially American. The white-black divide is nowhere more pronounced than in the United States.**

Chicago is particularly distinct that way. The South Side of Chicago is a predominantly black area; the North Side of Chicago is white. And then you’ve got Indian and South Asian and other neighborhoods, but the white and black are pretty much divided along the north and south. You think, this is a function of discrimination or of people being priced out of the housing market or all sorts of conspiracy theories, and yet, at the same time, there’s nothing keeping one of us white people from moving into Harlem or South Chicago or Oakland. Or the other way around. Even if prices in white neighborhoods are higher, how come there’s not more movement? How come we don’t voluntarily integrate?

**How come?**

I think it has to do with discomfort—with feeling like you’re the minority. It’s uncomfortable to live in an area where you are that minority, no matter which way it works.

**People who are not from the United States, and I am one of them, complain that there’s so much political correctness about race here that it’s impossible to make jokes about it; but then the
LONGER WE ARE HERE, THE CLEARER IT BECOMES THAT THERE ARE SCARS THAT ARE SIMPLY TOO DEEP TO BE MADE FUN OF.

I was reading something recently about a person in Germany who made what he thought was a funny remark about Nazis, and of course that’s not a very funny subject if you’re German. There are certain topics like slavery and black-white relations in the United States that are not that funny, especially if you’re a black person.

DO YOU THINK BEING POLITICALLY CORRECT IS A NECESSARY STEP IN SOCIETAL EVOLUTION?

Yes, theoretically it’s a step. So, now that we’ve all been very careful, you think that after some time goes by things will be normalized because we’ve been so careful. We white people (because we are the oppressors) sit around going, “Is it time now? Has enough time elapsed? Can we now say ‘nigger’?” But of course that never happens, so white people feel resentful because we realize the past is going to hang around our necks like millstones forever. There is no end. Even if we gave reparation payments, still it wouldn’t be enough.

AND YET A LOT HAS CHANGED, IN A RELATIVELY SHORT NUMBER OF YEARS.

Well, a lot of superficial changes have happened, to laws and to ways people have access to education and to public services, but what hasn’t changed and what stubbornly refuses to change are our natures. We keep wanting to be around those we feel more comfortable with. If only legislation could change what we are actually like, but it can’t.

YOU’RE SAYING IT’S ABOUT OUR BASIC HUMAN MAKEUP.

I think that racism is just another version of the same thing that leads to wars of any kind. Either it’s tribal solidarity or it’s religious solidarity, or it’s people who live within a certain geographic boundary and want to protect it. There are certain economic and cultural groups that we identify ourselves with, and we think others shouldn’t be able to interfere.

WE ASSIGN WORTH TO CERTAIN VALUES THAT WE THINK IDENTIFY US AS BELONGING TO A PARTICULAR CATEGORY OF PEOPLE, LIKE A CERTAIN STANDARD OF “TASTE,” WHICH IS A CHARGED WORD IN YOUR PLAY.

Taste is an emblem of your group. And it’s a manifestation of the competition that’s going on with all people all the time. We are all looking at each other going, “Am I above or below him, or her? Does she have an advantage over me, or do I have an advantage over her?” So if you’re in any minority group and you look at all these white people walking around with all this privilege all the time, taking it for granted, you don’t buy it when they say, “Oh, we’re just like you,” because, at any given moment, you know that even something as insignificant as taste—“I like this house better than that house, it’s prettier”—identifies us as part of a group that looks at another group skeptically or critically.

That’s what’s dividing red states versus blue states, too, because those of us who live in New York or San Francisco look down on the people who vote for Sarah Palin or for eating frozen dinners or at Outback Steakhouse. We think that’s low class. And they know we think that. So they don’t like us because they think we are snobs. We are snobs. The only thing you can do is try not to be part of any group. Maybe.

YOU’RE SUGGESTING A CERTAIN SORT OF INDEPENDENCE?

It’s hard, because anyone who looks at you will put you in a group whether you think you’re in a group or not. So just saying “I’m not part of any group” would immediately put you in a group.

THE GROUP OF “THE ICONOCLASTS.”

Exactly.

WHAT MADE YOU A PROVOCATEUR?

I have no idea. Probably my place in my family, the role I filled. I’m the one who liked to try and start arguments between my two siblings. I did that at Thanksgiving just recently. It’s not a very nice way to behave, but there are more important things than being nice, I guess.
More specifically, why the provocative revelation of the foibles of middle-class educated people?

I get into these conversations a lot. People ask how come I don’t write plays about, say, people in housing projects, and I say, “Well, because those are not the people who go to the theater.” You can say, “We should get them to the theater,” but in actual fact, people who buy subscriptions [to large theaters] are usually wealthy people. They are almost always wealthy, liberal people. So why not write plays that are about those people, since those are the people who are in the audience? If you actually want to have a conversation with that audience, then you should address them directly. That’s what I always think.

Woolly Mammoth is bringing the play back to D.C. this summer because of the impact it’s had on their community, which stands as proof that the play, though set in Chicago, could work in any metropolitan reality.

Pretty much every big city has some version of this. Even where I grew up in Houston. There is no actual Clybourne Park in Chicago. Or, to be strictly accurate, there is a playground called Clybourn [sic] Park on Clybourn Avenue, but there is no neighborhood called Clybourne [or Clybourn] Park. That is something that Lorraine Hansberry made up. If you want to have a pretty good example of the kind of neighborhood we’re talking about it would either be Wicker Park or Ukrainian Village in Chicago. More Wicker Park. Wicker Park is a neighborhood that was mostly Latino for about 25 years, and it’s very close to where Cabrini-Green used to be. Cabrini-Green was a big, dangerous housing project, which is about three or four blocks from where Steppenwolf Theatre is now.

So much of what you write makes one laugh or makes one cringe . . .

Tim Sanford—who runs Playwrights Horizons in New York [where Clybourne Park premiered last February]—was referring to a critical theorist he’s read, who says that tragedy is only possible in a community where everyone shares the same sense of themselves, where everyone has the same identity, and they’re part of a shared community. In a modern society as fragmented and atomized as ours, that’s not really possible. Interestingly, in Clybourne Park, the first part is a tragedy and the second part is a comedy, [because] the people in the first act all understand each other much more than the people do in the second act. In the second act, everybody makes assumptions.

And everybody seems to self-edit much more . . .

Absolutely. Everyone holds their tongue, because we live in a society where speech is much more dangerous than activity—than action. Look at the WikiLeaks thing. All we’re talking about is that someone said out loud what we already knew or have been thinking, but now it’s on the record. That’s a terrible thing in our weirdly polite society. No one knows that they should be embarrassed in the first act; everyone knows they should be embarrassed in the second act. We’re embarrassed about everything.

Do you like to see people laugh, or cringe, in recognition?

Cringing and laughing are two really good things. So if audiences do them at the same time, that’s great. I always like it when the audience’s response is really mixed up, when they don’t know whether to laugh or to cringe.

For the full-length interview with Norris, interviews with members of the design team, and more about the historical and cultural context of Clybourne Park, pick up a copy of Words on Plays, available for purchase in the lobby or online at act-sf.org/wordsonplays.

A Harold Pinter Celebration

March 20

Join us for a celebration of the life and work of Harold Pinter, in performance and discussion. In conjunction with A.C.T.’s upcoming production of The Homecoming, A.C.T. artistic director and longtime Pinter collaborator Carey Perloff will lead a discussion with Austin E. Quigley, author of The Pinter Problem and The Modern Stage and Other Worlds and former dean of Columbia College at Columbia University, and Michael Krasny, host of KQED Radio’s Forum program. Following the discussion, actors from A.C.T.’s core company and the A.C.T. Master of Fine Arts Program will read from a wide range of Pinter’s work in various venues at the theater. For updates and other information, visit act-sf.org/homecoming.
THE MAGIC DOESN’T END AT CURTAIN CALL
Fabulous parties, inspiring discussions, and thrilling events—all for free!

JAN 27, FEB 3 & 10
EXPERTS TALK BACK
New! Join us after the show as special guests—local experts on issues raised by the play—lead invigorating discussions about how these topics relate to the Bay Area.

JAN 28
THEATER ON THE COUCH
Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

FEB 1, 6, 8 & 9
AUDIENCE EXCHANGES
Lively Q&A sessions with the cast and A.C.T. staff after the performance. A ticket to any performance grants you entry!

FEB 2
OUT WITH A.C.T.
A.C.T.’s popular LGBT-night party features free cocktails and catered treats directly following the 8 p.m. performance.

JAN 28
THEATER ON THE COUCH
Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

FEB 1
DESIGN PRESENTATION
Get an exclusive sneak peek at the director’s vision for The Homecoming at the first company meeting.

MAR 9
OPENING NIGHT DINNER
Dine with Artistic Director Carey Perloff and Executive Director Ellen Richard before the opening night performance of The Homecoming.

APR 14
PROP AND SCENE SHOP TOUR
Visit the bustling area where A.C.T. productions are built from the ground up.

BECOME A DONOR
Join us and engage with the artists, attend exclusive behind-the-scenes events, and take an inside look at the theatrical process.

To support A.C.T. and receive invitations to donor events, contact Mindy Lechman at mlechman@act-sf.org or 415.439.2482.
SHOWCASING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2011

Over the past year, you have seen members of our graduating M.F.A. Program class perform on the A.C.T. mainstage in Scapin, Marcus; or The Secret of Sweet, and A Christmas Carol. You also saw them on the Zeum stage in Once in a Lifetime and Wild Kate and in Hastings Studio Theater in The Three Sisters, and we know you won’t miss the opportunity to see them again in their upcoming productions: the world premiere of Peter Sinn Nachtrieb’s Litter—an unconventional comedy written specifically for and developed with this group of young actors over the past year—and a final classic adventure in Shakespeare’s As You Like It.

This spring, before completing their three years of intensive actor training at A.C.T. and embarking upon careers as professional actors, the M.F.A. Program class of 2011 will travel together to present a showcase production to professional theater and film directors, agents, and casting directors in New York, Los Angeles, and San Francisco. The culmination of their studies at A.C.T., the showcase provides students with their first opportunity to exhibit their talents to industry professionals and to meet with agents and casting people to discuss potential career opportunities.

While A.C.T. is able to provide some support for showcase expenses, the class of 2011 relies on the generosity of friends, family, and colleagues to help with the remaining costs. Your gift, no matter what the amount, will directly support this important career opportunity for these students as they launch their acting careers.

To donate to the 2011 A.C.T. Master of Fine Arts Program Showcase Fund, please call Tobias Paige at 415.439.2466 or go online at www.act-sf.org/showcase.

A.C.T. ALUMNI AT A GLANCE: WHAT THEY‘RE DOING NOW


Samuel Ray Gates ’01 recently appeared at Dallas Theater Center (DTC) in The Trinity River Plays, the world premiere of three one-acts by Regina Taylor. Neil Hopkins ’02 is joining the cast of the HBO hit series True Blood as Claude. Jud Williford ’04 has ventured to Asolo Repertory Theatre in Sarasota, Florida, for an extended gig, with leading roles in La Bête, Twelve Angry Men, Boeing-Boeing, and Las Meninas. Puja Mohindra ’06 played Belle in South Coast Repertory’s A Christmas Carol and recently guest starred on the NBC series Undercovers. Lucas Alifano ’07 wrapped the horror movie Fear Not and played a small role in Dane Cook’s new movie Detention. Alex Morf ’08 joins the cast of Cymbeline at The Shakespeare Theatre in Washington, D.C. James Wagner ’09 originates the role of Webber in the world premiere of Theresa Rebeck’s new play What We’re Up Against, at Magic Theatre in February. Allison Brennan ’09 has been cast as Lorraine on episode 8 of the new A&E prime-time series Breakout Kings. Nick Gabriel ’09 and Tobie L. Windham ’10 have been cast in A Midsummer Night’s Dream, directed by A.C.T. Associate Artistic Director Mark Rucker, at South Coast Repertory. Patrick Russell ’09 is shooting a principal role in the feature film US. Liz Sklar ’09 is Masha in The Seagull at Marin Theatre Company. Emily Kitchens ’10 will play Natasha in The Three Sisters at Berkeley Repertory Theatre in April. Winona Ryder YC appears with Natalie Portman in the critically acclaimed film The Black Swan.

For information about A.C.T.’s Alumni Association or to submit alumni news, contact Hannah Cohen at 415.439.2405 or hcohen@act-sf.org.
MEET RAYMOND CASTELÁN
A.C.T. M.F.A. PROGRAM CLASS OF 2013

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.'s remarkable first-year M.F.A. Program students. In this issue, meet Raymond Castelán.

NICKNAME Ray, Ramón, Ramona (after the Beverly Cleary character).

BIRTHPLACE Fresno, California.

HOMETOWN Selma, California.

FIRST THEATER EXPERIENCE In the ninth grade I played one of Pharaoh’s guards in my high school’s production of Joseph and the Amazing Technicolor Dreamcoat. I wore a headdress and a skirt and was given a foam spear that I was supposed to move in time with the music. In retrospect, I think it’s pretty funny that I literally had to shake a spear in my theatrical debut.

FAVORITE THEATER EXPERIENCE The first play I did as an undergrad was an M.F.A. production of A Streetcar Named Desire. I was cast as Pablo and was thoroughly intimidated and scared going into the rehearsal process with these graduate actors I had just spent a year watching and studying under. But that cast was so warm and welcoming; they soon put me at ease. The process was amazing. As an inexperienced actor I couldn’t have asked for a better group of mentors.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY Aníbal in Cloud Tectonics, Treplyov in The Seagull, and El Pachuco in Zoot Suit.

MY STORY I went to college as a declared bioengineering, pre-med student. During college orientation, a counselor suggested I take an acting course to lighten my academic load, so I did. That turned out to be the hardest course I took that quarter, and I received my first B since the fourth grade. In an effort to redeem myself, I took another acting course the next quarter, and then another, and another. Before I knew it, I had taken more theater classes than pre-med. Eventually I decided to admit to myself (and my parents) that I wanted to pursue a career in theater and acting.

RANDOM FACT When I was 13 I crashed my parents’ minivan into my father’s ‘58 Chevy pickup. My dad still likes to remind me how beautiful that truck used to look.

EDUCATION B.A. in theater, UC San Diego.

SPECIAL SKILLS I’m a wiz when it comes to calculus.

RENÉ AUGESEN (Bev/Kathy), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misanthrope, she has since appeared in almost two dozen productions, most recently Scapin, The Tosca Project, Round and Round the Garden, The Caucasian Chalk Circle, A Christmas Carol, November, Edward Albee’s At Home at the Zoo, War Music, Brainpeople, ‘Tis Pity She’s a Whore, and Rock ‘n Roll. New York credits include Spinning into Butter (Lincoln Center Theater), Macbeth (with Alec Baldwin and Angela Bassett, The Public Theater), It’s My Party . . . (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and Overruled (Drama League). Regional theater credits include Mary Stuart (dir. Carey Perloff, The Huntington Theatre Company); several productions, including the world premieres of The Beard of Avon and The Hollow Lands, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore’s Centerstage, 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 Maybe. Augesen is a graduate of the Yale School of Drama.

MANOEL FELCIANO (Jim/ Tom/Kenneth), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Round and Round the Garden, Sweeney Todd, The Caucasian Chalk Circle, November, Edward Albee’s At Home at the Zoo, and Rock ‘n’ Roll. He most recently appeared in Carey Perloff’s Elektra at the Getty Villa. Broadway credits include Sweeney Todd (Tony Award nomination), Brooklyn, Jesus Christ Superstar, and Cabaret. Off-Broadway credits include Trumpey, Shockheaded Peter, and Much Ado About Nothing (New York Shakespeare Festival). Regional theater credits include Ragtime (The Kennedy Center), Three Sisters (Williamstown Theatre Festival), and Sunday in the Park with George (Reprise Theatrical Company). Film and television credits include Uncertainty, Trauma, The Unusuals, Life on Mars, One Life to Live, and All My Children. He has appeared in concert in The World of Nick Adams (San Francisco Symphony) and the world premiere of Nathaniel Stookey’s Zipperz (Oakland East Bay Symphony). Feliciano is also a singer-songwriter; Moonsbot, his debut album of originals, is available in the lobby. Born and raised in San Francisco, he holds a B.A. from Yale University and an M.F.A. from New York University.


OMOZÉ IDEHENRE (Francine/Lena), a recent graduate of the A.C.T. Master of Fine Arts Program, has appeared on the mainstage in Marcus; or The Secret of Sweet, Scapin, The Caucasian Chalk Circle, and A Christmas Carol. She was recently seen as Lady MacDuff in California Shakespeare Theater’s Macbeth. Other credits include A.C.T. M.F.A. Program productions of Her Naked Skin, Sweet Charity, The Critic, or a Tragedy Rehearsed, The Increased Difficulty of Concentration, Macbeth, The Mutilated, and Blues for an Alabama Sky.

Idenhren earned her B.F.A. from The University of North Carolina, Greensboro, where she appeared in such productions as Our Lady of 121st Street, Macbeth, Death and the King’s Horseman, and Home. She received the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.

EMILY KITCHENS (Betsy/ Lindsey) was last seen at A.C.T. as Belle in A Christmas Carol in 2009, when she was a student in the A.C.T. Master of Fine Arts Program. She made her debut at California Shakespeare Theater last summer in John Steinbeck’s The Pastures of Heaven and performed the role of Hero.
Who’s Who

there in Much Ado About Nothing, A.C.T. M.F.A. Program production credits include O Lovely Glowworm, or Scenes of Great Beauty, The Mutilated, The Gnädiges Fraulein, Hamlet, Macbeth, L’hiber sous la table, The Diviners, and The Critic, or a Tragedy Rehearsed. At Shakespeare Santa Cruz she played Helena in A Midsummer Night’s Dream and Calpurnia in Julius Caesar. Other favorite credits include The Cherry Orchard, Dancing at Lughnasa, and Noises Off. Kitchens earned her B.F.A. from the University of Evansville. She is a recipient of the Shenson Performing Arts Fellowship from the San Francisco Foundation.

RICHARD THIERIOT (Karl/Steve) attended the National Theatre Conservatory and The London Academy of Music and Dramatic Art. Thieriot has played Demetrius in A Midsummer Night’s Dream, Richard Whiteside in John Steinbeck’s The Pastures of Heaven, and Frank in Mrs. Warren’s Profession at California Shakespeare Theater. Other theater credits include Design for Living at The Shakespeare Theatre Company in Washington, D.C., When Tang Met Laika with the Denver Center Theatre Company, and As You Like It at Shakespeare Santa Cruz. He is a founding member of Studio 12 Ensemble.

JACKSON DAVIS (Understudy) last worked with A.C.T. on Happy End and Frank Loesser’s Hans Christian Andersen. In the Bay Area, he has worked with San Jose Repertory Theatre (Mizlansky/Zilinsky; or “Schmucks”, The Caine Mutiny Court-Martial), TheatreWorks (Opus, Intimate Apparel, Into the Woods), Aurora Theatre Company (The Best Man), Marin Theatre Company (Lovers & Executioners, Company), Magic Theatre (The God of Hell), SF Playhouse (Dead Man’s Cell Phone, The First Day of School), Center REPertory Company (She Loves Me), San Jose Stage Company (Lost in Yonkers), 42nd Street Moon (Ben Franklin in Paris, Pipe Dream), City Lights Theater Company (The Return to Morality), Signal Theater Company (Tomorrowland), and or The Secret of Sweet, Scapin, The Tosca Project, The Caucasian Chalk Circle, Rich and Famous, ’Tis Pity She’s a Whore, Travesties, The Rivals, Gem of the Ocean, Waiting for Godot, The Dazzle, Blithe Spirit, Celebration and The Room, Lilies, or The Revival of a Romantic Drama, “Master Harold” . . . and the boys, 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 (The Public Theater), Much Ado About Nothing (Alliance Theatre), The Screens (Guthrie Theater), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theater), The Queen and the Rebels (Centerstage), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars’s The Cabinet of Dr. Ramirez, The Beverly Hillbillies, Dark Goddess, Crime Story, and Internal Affairs. He is a Fox Fellow and a graduate of Yale School of Drama.
For A.C.T. Hall has performed in *A Streetcar Named Desire* and *Hecuba*. She has also performed for Arena Stage, the Guthrie Theater, and locally at Berkeley Repertory Theatre, Magic Theatre, Brava! for Women in the Arts, Shotgun Players, and Word for Word Performing Arts Company. She recently directed *The Story* for SF Playhouse and *Bulrush* for Shotgun Players.

KEVIN ROLSTON (Understudy) most recently was seen in the West Coast premiere of Lucinda Coxon’s *Happy Now?* at Marin Theatre Company (MTC) and in *TheatreWorks’s regional premiere of Opus*. Other regional credits include *‘Tis Pity She’s a Whore* at A.C.T., *What the Butler Saw* and *Sunlight* at MTC, *Doubt and Noises Off* at Center REPertory Company, and *The Glass Menagerie and Enrico IV* at The Shakespeare Theatre of New Jersey. His theater work also includes three world premieres at Magic Theatre, including Rebecca Gilman’s *The Crowd You’re In With*, two tours with the San Francisco Mime Troupe, and productions with New Federal Theatre, Pulse Ensemble Theatre, Word for Word, foolsFURY Theater Company, PCPA Theaterfest, and SF Playhouse.

MARGO HALL (Understudy) is an actor/director/playwright who was recently seen in A.C.T.’s *Marcus; or The Secret of Sweet* and Aurora Theatre Company’s *Trouble in Mind*. Before that she performed in Chinaka Hodge’s *Mirrors in Every Corner* for Campo Santo, where she is a founding member.

STACY ROSS (Understudy) returns to A.C.T. having previously appeared in *The Rivals*, *The Gamester*, and *The Constant Wife*. Recent work includes the West Coast premiere of *Coraline* at the SF Playhouse; the world premieres of *A Round-Heeled Woman* at Z Space/Theater Artaud and Sarah Ruhl’s *In the Next Room (or the Vibrator Play)* at Berkeley Repertory Theatre; and *Macbeth*, *Mrs. Warren’s Profession*, and *An Ideal Husband* at California Shakespeare Theater. Other regional work includes *The Three Sisters* and *Misalliance* (centerstage in Baltimore); Major Barbara, *Iphigenia in Aulis*, and *Rabbit Hole* at San Jose Repertory Theatre; and *Hedda Gabler* and *Man of Destiny* at Aurora Theatre Company. On camera she has kidnapped Nash Bridges’s daughter and survived the Zodiac Killer on *America’s Most Wanted*.

BRUCE NORRIS (Playwright) is a writer and an actor whose play *Clybourne Park* premiered at Playwrights Horizons in New York and received subsequent productions at Woolly Mammoth Theatre Company in Washington, D.C., and the Royal Court Theatre in London, where it earned the London Evening Standard Theatre Award for Best Play. Other plays include *The Infidel* (2000), *Purple Heart* (2002), *We All Went Down to Amsterdam* (2003), *The Pain and the Itch* (2004), and *The Unmentionables* (2006), all of which premiered at Chicago’s Steppenwolf Theatre Company. His work has also been produced at Lookingglass Theatre Company, Philadelphia Theatre Company, and the Staatstheater Mainz (Germany). Norris is the recipient of the 2009 Steinberg Playwright Award, the Whiting Foundation Prize for Drama, and the Kesselring Prize, Honorable Mention. He also received Chicago’s Joseph Jefferson Award for Best New Work for his plays *We All Went Down to Amsterdam* and *The Pain and the Itch*. He currently resides in New York.

JONATHAN MOSCONE (Director) is entering his 11th season as artistic director of California Shakespeare Theater, where his credits include the world premiere of John Steinbeck’s *The Pastures of Heaven*, *Much Ado About Nothing*, *Happy Days*, *The Life and Adventures of Nicholas Nickleby*, and *Twelfth Night*. Recently, he was awarded...
the inaugural Zelda Fichandler Award by the Stage Directors and Choreographers Foundation for “transforming the American theater through his unique and creative work.” Regional credits include Berkeley Repertory Theatre, The Huntington Theatre Company, Intiman Theatre, Milwaukee Repertory Theater, Goodspeed Musicals, Dallas Theater Center, San Jose Repertory Theatre, Portland Stage Company, and Magic Theatre. He is an adjunct faculty member of the A.C.T. Master of Fine Arts Program and teaches at Berkeley Rep’s School of Theater. Upcoming projects include the world premiere of Ghost Light with collaborator Tony Taccone for the Oregon Shakespeare Festival and Berkeley Rep and Amadeus for the Alley Theatre in Houston. He currently serves as a board member of Theatre Communications Group.

RALPH FUNICELLO (Scenic Designer) has designed the scenery for 50 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. He has also designed more than 250 productions of plays and operas throughout the world, including Broadway productions of Julius Caesar, Brooklyn Boy, Henry IV (Outer Critics Circle, Drama Desk, and Tony award nominations), King Lear, QED, and Division Street; off-Broadway productions of Saturn Returns, Ten Unknowns (Lucille Lortel Award nomination), Pride’s Crossing, and Labor Day; and New York City Opera’s La Rondine, San Diego Opera’s Don Quichotte, and LA Opera’s The Dwarf and The Broken Jug. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in Design and Collaboration and awards from the San Francisco Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, Drama-Logue magazine, Back Stage West, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

KATHERINE ROTH (Costume Designer) recently designed the costumes for Twyla Tharp’s Come Fly Away on Broadway, the Alliance Theatre’s production of Come Fly with Me, and Sinatra Dance with Me for Encore Theater at Wynn Las Vegas. In New York she has designed for Signature Theatre Company, the Williamstown Theatre Festival, Vineyard Theatre, Theatre for a New Audience, Cherry Lane Theatre, Women’s Project & Productions, Primary Stages, INTAR Theatre, Bat Theatre Company, and Rattlestick Playwrights Theater. Regionally she has designed for the Alliance Theatre, Yale Repertory Theatre, Asolo Repertory Theatre, Intiman Theatre, The Old Globe (2003 San Diego Theatre Critics Circle Award for Outstanding Costume Design), the Mark Taper Forum, The Huntington Theatre Company, California Shakespeare Theater (2004 San Francisco Bay Area Theatre Critics Circle Award), the Oregon Shakespeare Festival, Dallas Theater Center (1996 Leon Rabin Award for Outstanding Costume Design), La Jolla Playhouse, Centerstage, South Coast Repertory, Milwaukee Repertory Theater, and Magic Theatre. Roth won two Daytime Entertainment Emmy Awards for Best Costume Design as the associate designer from 1998 to 2007 on All My Children.

ALEXANDER V. NICHOL’s (Lighting Designer) theater credits include the Broadway production of Wishful Drinking

The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
Who’s Who

and off-Broadway productions of Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night, and In the Wake. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, The Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include several seasons as resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre at the Metropolitan Opera House and is the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, Royal Winnipeg Ballet, Hong Kong Ballet, Singapore Dance Theatre, and ODC. Recent projects include Marcus; or The Secret of Sweet and November at A.C.T.; the museum installation Circle of Memory, in collaboration with Eleanor Coppola, presented in Salzburg, Austria; and video and visual design for LIFE: A Journey through Time, with photographer Frans Lanting and composer Philip Glass, presented at Alice Tully Hall.

JEFF MOCKUS (Sound Designer) previously collaborated on War Music, The Rainmaker, and The Circle for A.C.T. He served as resident sound designer for San Jose Repertory Theatre 1994–2007, and since then as a guest artist, with some 70 production credits, including The 25th Annual Putnam County Spelling Bee, Enter the Guardsman, It’s a Wonderful Life, A Christmas Story, Haunting of Winchester, Old Wicked Songs (San Francisco Bay Area Theatre Critics Circle [SFBATCC] Award), and Mary’s Wedding (SFBATCC Award). His work on By the Bog of Cats, ‘ART”, and Major Barbara received Dean Goodman Choice Awards. Recent work includes Mrs. Warren’s Profession, Pericles, An Ideal Husband, and Uncle Vanya for California Shakespeare Theater; A Marvelous Party, Cabaret, Ain’t Misbehavin’, and Hank Williams: Lost Highway for Center REPertory Company; Tracy’s Tiger for the Oregon Shakespeare Festival; and The Woman in Black, Tuesdays with Murrie, The Complete Works of William Shakespeare (Abridged), and Lend Me a Tenor: The Musical for the Utah Shakespearean Festival. Upcoming projects include Legacy of Light at San Jose Repertory Theatre, Hairspray for Contra Costa Musical Theatre, and Blues in the Night at Center REPertory Company.
**Who’s Who**

**BEATRICE BASSO** *(Dramaturg)*

serves as artistic consultant to A.C.T., focusing on season planning, new work development, and production dramaturgy *(The Toca Project, Litter)*. She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new works by Julia Cho, Noah Haidle, Craig Lucas, Daed Orlandersmith, and David Cale, among others. As a freelance dramaturg, she has collaborated on new-play festivals, including The Eugene O’Neill Theater Center’s National Playwrights Conference, The Public Theater’s Summer Play Festival, and the Bay Area Playwrights Festival, as well as with a number of theaters in the United States and Canada. Basso’s translations have been produced by the Oregon Shakespeare Festival and Shakespeare Santa Cruz. Basso graduated summa cum laude in classics and theater studies from the University of Padua in Italy after studying acting at Royal Holloway, University of London. She completed her thesis at UC Berkeley.

**ELISA GUTHERTZ** *(Stage Manager)*

most recently worked on *Marcus; or The Secret of Sweet* and *Round and Round the Garden* at A.C.T. Her numerous other productions for A.C.T. include *The Caucasian Chalk Circle, November, Boleros for the Disenchanted, Rich and Famous, The Rainmaker, A Number, and Eve Ensler’s The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil Sex, Collected Stories, and Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

**MEGAN Q. SADA** *(Assistant Stage Manager)*

most recent credits include A.C.T.’s *Round and Round the Garden* and *A Christmas Carol*, Magic Theatre’s *Or, The Brothers Size, Oedipus el Rey*, and *Goldfish*; and Marin Theatre Company’s *Lydia*. Other professional credits include *Culture Clash’s 25th Anniversary Show* (Brava Theater Center), *Fiddler on the Roof* (Jewish Ensemble Theatre), *Mrs. Shakespeare* (The Village Theater at Cherry Hill), and *The Immaculate Misconception* (Hilberry Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan, where she often stage-managed and directed.

**DIANNE AND RON HOGE** *(Executive Producers)*

have been actively involved in theater for the past 30 years. While living abroad they subscribed to the Royal Shakespeare Company in Stratford, England, and were active participants and supporters of the English language theater in Sao Paulo, Brazil. Dianne also served as a trustee of the Guthrie Theater in Minneapolis. Having met at Stanford University, the Hoges returned to San Francisco in 2000, and Dianne joined A.C.T.’s board of trustees in 2004. She serves on A.C.T.’s conservatory and new works committees and as a trustee host of an M.F.A. Program student. Dianne also volunteers as a teacher at De Marillac Academy in San Francisco’s Tenderloin neighborhood. Ron has been involved in several manufacturing and technology companies and is currently working with three Bay Area startup companies. The Hoges have also produced *November, Souvenir, and Curse of the Starving Class* at A.C.T.

**PATTI AND RUSTY RUEFF** *(Executive Producers)*

are A.C.T. subscribers who have both loved and actively participated in theater their entire lives, attending various theaters together for the past two decades. After serving on the boards of regional theaters in Dallas, Texas, and Taos, New Mexico, they wanted to get involved in theater in the Bay Area, where they made their permanent home in 1998. Rusty, former CEO of the digital music commerce company SNOCAP and executive vice president of Electronic Arts (EA), joined the A.C.T. Board of Trustees in 2003 and currently serves as its president. Patti is a former special events consultant. She chaired A.C.T.’s wildly successful *Ruby Jubilee* in April 2007 and co-chaired the 2006 and 2008 A.C.T. galas. Patti also serves on the board of The Hillsborough Auxiliary to Peninsula Family Service. *Clybourne Park* is the seventh A.C.T. production for which the Rueffs have served as executive producers.
CAREY PERLOFF  
(Artistic Director)  
is celebrating her 19th season as artistic director of A.C.T., where she most recently directed The Tosca Project (cocreated with choreographer Val Caniparoli) and Racine’s Phèdre. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera’s Boleros for the Disenchan ted, the world premieres of Philip Kan Gotanda’s After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol; the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration; A.C.T.–commissioned translations/adaptations of Hecuba, The Misanthrope, Enrico IV, Mary Stuart, Uncle Vanya, and A Mother, The Voysey Inheritance (adapted by David Mamet); the world premiere of Leslie Ayvazian’s Singer’s Boy; and major revivals of ‘Tis Pity She’s a Whore, The Government Inspector, Happy End (including a critically acclaimed cast album recording), A Doll’s House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creditors, The Room, Home, The Tempest, and Stoppard’s Rock ‘n’ Roll, Travesties, The Real Thing, Night and Day, and Arcadia. Perloff’s work for A.C.T. also includes Marie Ndiaye’s Hilda, the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist). Her play Luminescence Dating premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play Waiting for the Flood has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, Higher, was developed at New York Stage and Film and presented at San Francisco’s Contemporary Jewish Museum last November. Her one-act The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O’Hara. She most recently directed a new Elektra for the Getty Villa in Los Angeles.

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 many classic works. Under Perloff’s leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

ELLEN RICHARD  
(Executive Director)  
joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway’s nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard’s leadership, Second Stage provided the initial home for the Broadway productions Everyday Rapture, Next to Normal, and The Little Dog Laughed.

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country’s largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of Cabaret (1998), A View from the Bridge (1998), Side Man (1999), Nine (2003), Assassins (2004), and Glengarry Glen Ross (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater’s operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for Cabaret and supervised the creation of that production’s environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of...
A.C.T. Profiles, continued

Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

MELISSA SMITH (Conservatory Director) oversees the administration of A.C.T.’s Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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

WHAT IT MEANS TO BE AN A.C.T. PRODUCER

The process of bringing a play to the stage is a complex, challenging, and ultimately deeply gratifying experience for all involved. At A.C.T., an essential component of that process is the support provided by members of the Producers Circle, whose generosity enables A.C.T. to bring innovative, groundbreaking productions to our stage. Producers also have the opportunity to participate in every step of the creative process, attend opening night dinners, get to know the stage managers in the booth, meet the artists, and select the particular productions they want to produce. Producers Janet and Lloyd Cluff chose Clybourne Park for a simple reason: “I grew up in Lincoln Park,” Janet explains, “very near to Clybourn Park—the park, not the neighborhood (there is no actual neighborhood)—in Chicago.”

The Cluffs have more than 35 years of fond A.C.T. memories and don’t hesitate to say their favorite era is “the Perloff years.” Janet explains, “Carey has taken A.C.T. to new heights, and we can always expect an entertaining evening from her (even if there is no play happening!).” A.C.T. Trustee Cherie Sorokin inspired the Cluffs to join the Producers Circle in 2007—with their generous donation matched by PG&E, where Lloyd works. They thoroughly enjoy the camaraderie they feel with their fellow producers and the unique insight they get about what they see onstage. “It makes us feel as though we are an important part of every production,” Janet tells us. “And the annual Producers Circle dinner onstage is one of our favorite donor benefits.”

Janet and Lloyd have been subscribing to A.C.T. together since they were married in 1976, but Janet was a subscriber even before the two tied the knot. Her love of theater began at the Ravinia Festival just north of Chicago, where Kathryn Grayson’s performance in The Merry Widow encouraged her to get involved in high school theater productions. Janet moved to San Francisco in 1973, pretty sure she was heading to paradise. She was attracted by the active cultural scene, and she immediately bought a season subscription to A.C.T. Janet and Lloyd met that year. Lloyd, whose parents were both talented performers, moved here from Provo, Utah, to work at something he loved: chasing earthquakes. He met Janet when he hired her to work at his Oakland office. They married, have three children, and are now grandparents of five.

In addition to producing Clybourne Park this year, Janet and Lloyd are proud members of The Tales of the City Circle, eager to help the new musical develop on its way to its world premiere this June. The Cluffs are also supporters of San Francisco Opera’s 2011 Ring Cycle, the San Francisco Symphony, and Chanticleer.

For information about the Producers Circle or The Tales of the City Circle, contact Associate Director of Development Paul Knudsen at 415.439.2353.
Next spring Armistead Maupin’s best-selling novels come to life as a momentous new musical from Jeff Whitty and Jason Moore, the creators of Avenue Q, and Jake Shears and John Garden, the musical minds behind the glam-rock phenomenon Scissor Sisters. We invite you to support this world premiere production at A.C.T.

If you join The TALES OF THE CITY Circle by January 31, your gift will have double the impact—a friend of the theater who was inspired by the production will match all gifts of $1,200 or more, up to $250,000.

As a member of The TALES OF THE CITY Circle, you will have an exclusive opportunity to go behind the scenes and witness the creation of an epic theatrical event. You’ll receive invitations to attend workshops, readings, and rehearsals—all leading up to a thrilling walk down the red carpet on opening night at our gala celebration, scheduled for June 1, 2011.

Performance program recognition and numerous benefits will be provided with gifts of $1,200 or more. Don’t miss your chance to get inside access to the creative process of a production conceived in celebration of San Francisco, where, as Maupin reminds us, “everyone—gay, straight, and traveling—has learned to recognize . . . the infinite possibilities of humanity.”

For more information and to support The TALES OF THE CITY Circle, visit act-sf.org/TalesCircle or contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.
COMPANY SPONSOR
($50,000 & ABOVE)
Frannie and Mort Fleishhacker
Priscilla and Keith Geeslin
Ambassador James C. Hormel and Michael P. Nguyen
Koret Foundation
Joan Lane
Fred M. Levin and Nancy Livingston,
The Sheson Foundation
Burt and Deedee McMurtry
Patti and Rusty Rueff
Mary and Steven Swig
Jeff and Laurie Ubben

Julia and James Davidson
Phyllis and Bill Draper
Roberta and David Elliott
Drs. Caroline Emmet and Russell Rydel
Ms. Anna Filder
Celeste and Kevin Ford
Marilee K. Gardner
Marcia and Geoffrey Green
Douglas W. and Katrin Grigg
Rose Hagan and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hoge
Jo Hurley

David ibnAle and Mollie Ricker
Ian and Rita Isaacs
Jeffrey W. and Jeri Lynn Johnson
Lenny and Carol Lieberman
Nion T. McEvoy
Mr. and Mrs. Robert McGrath
Byron R. Meyer
Terry and Jan Opendyke
John S. Ostenweils and Barbara Ravizza
Dr. Douglas Ousterhout and Nancy McKenrow
Ms. Carey Perloff and Mr. Anthony Giles
Marjorie and Joseph Perloff
Lisa and John Pritzker
Toby and Sally Rosenblatt
Gene and Abby Schnair
Mr. Russ Selinger
Mrs. Jo Schuman Silver
Dr. Gideon and Cheryl Sorokin
Alan L. and Ruth Stein
J. Dietrich and Dawna Stroeg
Laila Tarraf
Patrick S. Thompson
Olga and Ian Thomson
Larry and Robyn Varellas
Mr. and Mrs. Paul L. Wattis III
Paul and Barbara Weiss
Barry Williams and Lalita Tademy
Nola Yee
Anonymous

directors circle
Dianne Hoge, Co-chair * Kirke Hasson, Co-chair

Directors Circle members make annual contributions of $10,000 or more to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the VIP ticket line to purchase or exchange premium tickets, and use of the VIP Lounge during performance intermissions. We are privileged to recognize these members’ generosity during the November 1, 2009–November 30, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

ASSOCIATE PRODUCER
($5,000–$9,999)
The Ark Fund
Mr. and Mrs. Joachim R. Bechtie
Gayle and Steve Brugger
Mr. and Mrs. John M. Bryan
Tom and Carol Burkhardt
Ronald Casassa
Drs. Devon Char and Valeria Chariton-Char
Ms. Margaret Brown De Clercq
Madeline and Myrtle Deaton
Jerome L. and Thao N. Dodson
Mrs. Michael Dollinger
Anne and Gerald Down
Joan Eckart
Mr. and Mrs. Robert Emery
Mr. John V. Erickson
Mr. Alexander L. Fetters and Ms. Lynn Bunim
Sue and Ed Fish
Ms. Linda J. Fitz
Vicki and David Fleishhacker
Mr. and Mrs. Thomas A. Gallagher
Harvey and Gail Glasser
Marcia and John Goldman
Mr. and Mrs. Kirke Hasson
Ms. Betty Hoener
Rob Huffert
Mrs. Dorothy A. Hyde
Mr. and Mrs. Charles B.Johnson
The Reverend and Mrs. Alan Jones
Ms. Angelique Khachadour
Mr. and Mrs. Sidney S. Kingsberg
Mr. Joel Krauska and Ms. Patricia Fox
Capegio Properties, Barbara and Chuck Lavaroni
Sue Yung Li and Dale Ikeda
Drs. Michael and Jane Marmor
Mr. and Mrs. Paul L. Wattis III
Paul and Barbara Weiss
Barry Williams and Lalita Tademy
Nola Yee
Anonymous

EXECUTIVE PRODUCER
($25,000–$49,999)
Judith and David Anderson
Barbara and Gerson Bakar
Lesley Clement
Dan Cohn and Lynn Brinton
David and Susan Coulter
Ms. Joan Danforth
Ray and Dagmar Dolby
Mr. and Mrs. Gordon P. Getty
Chris and Leslie Johnson
Mary S. and Eugene Metz
Mrs. Albert J. Moorman
Ms. Toni Rembe and Mr. Arthur Rock
Diana L. Starcher on behalf of Wells Fargo
Lorenzo Thiome and David Palmer
Doug Tilden
Jack and Susy Wadsworth
Carlie Wilmans

PRODUCER
($10,000–$24,999)
Robert Maier Anderson and Nicola Miner
Ms. Lynda Barber
Jane Bernstein and Robert Ellis
Lucia Brandon and Bert W. Steinberg
Lloyd and Janet Cluff
Jack and Susan Cortis
Mr. and Mrs. Robert Dathe

Frannie Fleishhacker, Co-chair  *  Deedee McMurtry, Co-chair

Producers Circle members make annual gifts of $10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.’s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members’ generosity during the November 1, 2009–November 30, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.
Dr. A. Goldschlager  
Ms. Ann M. Griffiths  
Vicki and Curtis Groninga  
Maggie Grover and Gerry Roybal  
Mrs. Eminal V. Guerin  
Marine Guffanti and Ed Medford  
Ms. Marlyne L. Hadley  
Mr. Timothy Haggerty  
Dr. and Mrs. Richard Halliday  
Mr. and Mrs. Alan Harris  
Vera and David Harford  
Katherine Hennig and Barbara Jones  
Mr. Kim Hogrefe  
Dr. Donald H. Holcomb  
Bob Holman  
Ms. Gary F. Hromadko  
Mr. and Mrs. Robert E. Hunter, Jr.  
Mr. and Mrs. Robert Huret  
Dr. and Mrs. Harold Isbell  
Mr. Franklin Jackson and  
Ms. Maloos Anvarian  
Dr. and Mrs. C. David Jensen  
Mr. and Mrs. Robert R. Johnston  
Mr. and Mrs. Michael Kamil  
Dr. and Mrs. Gary Karodos  
Mr. Curtis M. Karpus  
Mr. and Mrs. Joseph Keegan  
Mr. Gregg Kellogg and  
Ms. Rebecca Katz  
Dr. Ellen D. Kutznick  
Ms. Linda Kurtz  
Mr. Patrick Larnay  
Jennifer Langan  
Mr. and Mrs. Richard Leon  
Ms. Evelyn Levin  
Mr. and Mrs. John P. Levin  
Barry and Ellen Levine  
Ms. Helen S. Lewis  
Mr. and Mrs. Herbert Lindenberger  
Mr. and Mrs. Alexander Long  
Mr. and Mrs. Larry Ludus  
Mr. Patrick Machado  
Melanie and Peter Maier  
Mr. John B. MacCullister  
Mr. and Mrs. Archibald McClure  
Mr. John McGehee  
Casey and Charlie McKbben  
Mrs. Elisabeth McKinnon  
Ms. Cathy McMurtry  
Mr. Michael L. Mellor  
Mr. and Mrs. Roger Miles  
David and Alex Miller  
Kenneth and Gisele Miller  
J. Sanford and Vinie Miller  
Mr. and Mrs. James L. Miler  
Mr. Ralph V. Moore  
Patrick Morrin and Janice Jagelski  
Ms. Elaine Morshead  
Dr. Lois Levine Mundie  
Ms. Mary D. Niemiller  
Ms. Doris Nordeen  
Mr. and Mrs. Bruce Nye  
Ms. Mary Jo O’Drain  
Mr. and Mrs. Paul O’Drain  
Mango and Roy Ogsu  
Ms. Teressa O’veill  
Mr. Roy Ortopan  
Mr. Frank Ottwell  
Rachel and Timothy Parker  
Barbara and Jon Phillips  
Mr. and Mrs. William Pflitch  
Ms. Pamela Papea  
Gordon Radler  
Ms. Merrill Randol  
Mr. and Mrs. Jacob Ratinoff  
Mr. and Mrs. Robert M. Raymer  
Albert and Roxanne Richards  
James and Libsith Robison  
Deborah Rumer and William Tucker  
Mr. Gerald B. Rosenberg  
Mr. and Mrs. Mark Ross  
Bertram and Susan Rowland  
Mr. Andy Rumey  
Mr. Scott A. Sachljen  
Ms. Monica Salusky and  
Mr. John Sutherland  
Mr. Curtis Sanford  
Fred Schaefer and Mary Rowe  
Mr. and Mrs. Jack Schaffer  
Dr. and Mrs. Stephen M. Schoen  
Mr. and Mrs. John Shankel  
Ms. Ruth A. Short  
Kathleen and Steve Simpson  
Ms. Kristine Soorian and Mr. Bryce Ikeda  
Mr. and Mrs. Robert S. Spears  
Mr. John G. Sperling  
Mr. David G. Steele  
Lillis and Max Stern  
Richard and Michele Stratton  
Mr. Marvin Tanigawa  
Mr. Jeffrey Taylor  
Ms. Norah Terman  
Mr. and Mrs. David W. Terris  
Dr. Eric Test and Dr. Odelia Braun  
Mr. and Mrs. William W. Thomas  
Ms. Ann M. Thornton  
Pasha and Laney Thornton  
Ms. Patricia Tomilinson and  
Mr. Bennet Weintrab  
Ms. Jennifer Turner  
Dr. and Mrs. Ted Ullman  
Mr. and Mrs. John R. Upton  
Mr. and Mrs. Ronald G. VandenBergh  
Kathryn and Robert Vizas  
Arnie and Gail Wagner  
Claire Isaacs Wahrhaftig  
Damon M. Walcott, M.D.  
Ms. Maria M. Walcott  
Mr. Ted Weber, Jr.  
Mr. William R. Weir  
Ms. Allie Weissman  
Dr. Irving L. Weissman and  
Ms. Ann Tsukamoto  
Mr. and Mrs. Christopher A. Westover  
Mr. Keith Wetmore  
Mr. Tim M. Whalen  
Mr. and Mrs. Bruce White  
Ms. Virginia Whittier  
Michael Williams  
Mr. Joe Wolcott  
Ms. Linda Ying Wong  
Kenneth and B. Workman  
Mr. and Mrs. Irving Yalom  
Michael Zenker and Leslie Alston  
— Directors Circle Continued —
Annual Fund donors make annual contributions of $75–$1,499 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors' generosity during the November 1, 2009—November 30, 2010, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

**PATRON** ($1,000–$1,499)

Barbara and Marcus Aaron  
Mr. Joe Alberio  
Dr. and Mrs. Stefan Armon  
David and Elizabeth Austin  
Dr. Carol Baird and  
Dr. Alan Harper  
Teveia Barnes and  
Al Alan  
Dr. and Mrs. Ed Barthold  
Jeanne and William Barulich  
Ms. Susan Beech  
David V. Beery and  
Norm Abramson  
Richard and Kim Beleson  
Ms. Marcia Hooper  
Mr. Jeffrey Rodman  
Mr. Alan Harper  

**SUSTAINER** ($600–$999)

Bill and Marsha Adler  
Ms. Joyce Avery and  
Mr. Brian A. Berg  
Mr. Simao Avila  
Rebecca and David Ayer  
Mr. and Mrs. Donald Baldocchi  
Thomas and Louise Bates  
Mr. Daniel R. Bedford  
Ms. Dana Beldman  
Ms. Cynthia Bengier  
Ms. Carole A. Bettencourt  
Mr. Larry E. Brown  
Nora-Lee and Alfred Buckingham  
Ms. Betty C. Bullock  
Mr. Bruce Carlton and  
Mr. Richard McCall  
Ms. Linda C. Clery  
Dr. Michael V. Collins  
Dr. Kim Conner  
Sue and Gary Conway  
Ms. Karen F. Crombie  
Ms. Joanne Dunn  
Mr. and Mrs. Michael O. Felix  
Mr. Rodney Ferguson and  
Ms. Kathleen Egan  
Sara Filipke and Eric Filipke  
David Fink and Emily Weaver  
Dorothy A. Flanagan  
The Fogelman Family  
Ms. Gladys Garabedian  
Ms. Carol A. Gilpin  
Jim and Barbara Golden  

**EVERY DOLLAR YOU GIVE MAKES GREAT THEATER HAPPEN!**

Did you know that A.C.T. is a nonprofit organization, and that the price of your ticket covers just 60% of our expenses? Your gift to the Annual Fund helps make up the rest. No matter what the amount, you can play an important role at A.C.T.

As a donor, you'll receive exciting benefits designed to bring you closer to the work you see onstage. Get an inside look at the making of live theater with a visit to our prop and scene shop or costume shop, a backstage tour, or a technical rehearsal.

To learn more, visit act-sf.org/donate or call 415.439.2462.
Endow Your Annual Support and Join the Prospero Society

Thank you, subscribers and Annual Fund donors! Your longstanding support, year after year, makes an immeasurable difference to A.C.T. and the work we do. Being able to count on your generosity allows us to take artistic risks, produce the best possible work on our stage, and train the next generation of theater artists. **What will happen to this wonderful legacy of support in future generations when you are no longer here to give?**

Endowing your annual gift or your annual subscription purchase through your will or other estate plan is a wonderful way to continue your current support after your lifetime and will make you an honored member of A.C.T.’s Prospero Society.

### Benefits of membership include:
- Invitations to special events with guest artists
- Use of the VIP Lounge in the theater
- Recognition in A.C.T. publications

### Prospero Society gifts may include:
- Bequests of cash or property through a will or living trust
- Retirement plans and life insurance that name A.C.T. as beneficiary
- Charitable annuity and remainder trusts

---

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

---

### GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

**Co-chair**

Judy Anderson, Co-chair  *  Jo Hurley, Co-chair

---

**If You Annually Give:**

<table>
<thead>
<tr>
<th>Amount</th>
<th>Endow Your Gift with a Bequest of:</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100</td>
<td>$2,200</td>
</tr>
<tr>
<td>$300</td>
<td>$6,600</td>
</tr>
<tr>
<td>$600</td>
<td>$13,200</td>
</tr>
<tr>
<td>$1,000</td>
<td>$22,000</td>
</tr>
<tr>
<td>$1,500</td>
<td>$33,000</td>
</tr>
<tr>
<td>$5,000</td>
<td>$110,000</td>
</tr>
</tbody>
</table>

---

**GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER**

The Estate of Barbara Beard
The Estate of Nancy Copley
The Estate of Mary Jane Detweiler
The Estate of Olga Diora
The Estate of Mary Gamburg
The Estate of Mrs. Lester G. Hamilton
The Estate of Sue Hamister
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
Bruce Tyson Mitchell
The Estate of Dennis Edward Parker
The Estate of Margaret Purvine
The Estate of Charles Sassoon
The Estate of Sylvia Cox Tolke
The Estate of Elizabeth Wallace
The Estate of William Zoller

---

**MEMORIAL & TRIBUTE GIFTS**

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the November 1, 2009–November 30, 2010, period.

Ruth J. Allen in honor of Helen L. Palmer
Anna Chepoukov in memory of Virginia Cole Dunlap
Margaret Brown De Clercq Fund in honor of The Reverend Alan Jones
Ellen Foley in honor of Jill MacLean
Marilee K. Gardner
In memory of Gary Lampert, Irma Shenson, Susan Jones, and Vivian Konigsberg
In honor of Jeanette Goodman, Andrew Hardie, Emery Mintz, and James Nelson
Victoria Larson in memory of Dennis Powers
Margaret R. McLean in memory of Teresa E. McLean
Gerda B. Mosse in memory of Benjamin Viazan
Margo Parmacek in honor of Marilee K. Gardner
Lisa Prützer in honor of Glen Sherman
San德拉 Fleshacker Randall in honor of Mortimer Fleshacker
Deborah Rosenzweig in honor of Cherry Talbot and Allan Markian
Norman Roth in honor of Sarah Vaden
Jack R. Steinmetz in memory of Richard E. Hall
J. Dietrich Stroeh in memory of Margaret B. Stroeh
Roselyne C. Swig in memory of Irma Levin
Dorothy P. Theuer in memory of William V. Theuer
Mary L. Renner
Gerald B. Rosenberg
Mr. Brian E. Savard
Harold E. Segelstad
F. Stanley Seliew
Ruth Short
Andrew Smith
Cheryl Sorokin
Alan L. and Ruth Stein
Mrs. Jean Sward
Mr. Marvin Tangiaga
Nancy Thompson and Andy Kerr
Brian and Ayn Thorne
Shirley Wilson Victor
Ms. Nadine Walas
Katherine G. Wallin
Scott Walton
David Weber and Ruth Goldstine
Paul D. Weirnbaum and Raymond J. Szczesny
Tim M. Whalen
Mr. Barry Lawson Williams
Anonymous (9)

---

Anonymous (9)
Mr. Barry Lawson Williams
Anonymous (9)
CORPORATE PARTNERS CIRCLE


The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

COMPANY SPONSORS

at&t  Bank of America  PG&E Corporation  Wells Fargo

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T.: For more information please contact Libbie Hodas at 415.439.2449 or lhodas@act-sf.org.

$100,000 AND ABOVE

Grants for the Arts/San Francisco Hotel Tax Fund  The James Irvine Foundation  Jewels of Charity, Inc.  The Shubert Foundation  Anonymous

$50,000–$99,999

William Randolph Hearst Foundation  The William and Flora Hewlett Foundation  George Frederick Jewett Foundation  Koret Foundation  Bernard Osher Foundation

$25,000–$49,999

Carol Franc Buck Foundation  Mini and Peter Haas Fund  The Kimball Foundation  National Endowment for the Arts  Van Loden Sets/Rimmel Rock Foundation

$10,000–$24,999

Richard and Rhoda Goldman Fund  Hellman Family Foundation  the Michelson Foundation  Drs. Ben and A. Jess Shenson Foundation  at the San Francisco Foundation  Wells Foundation

$5,000–$9,999


NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions to NCTF:

THEATER EXECUTIVES

($50,000 AND ABOVE)

Ernst & Young  Ovation TV  USA Today  "Wells Fargo*"

BENEFACTORS

($25,000–$49,999)


DONORS

($10,000–$14,999)

BNY Mellon Wealth Management  Christopher Campbell  Palace Production Center*

SUPPORTERS

($5,000–$9,999)


STAGE PARTNER

($5,000–$9,999)

Bingham McCutchen LLP  Deloitte  Groover Properties Ltd.  KPMG LLP  The McGraw-Hill Companies  US Bank

GIFTS IN KIND

A.C.T. thanks the following donors for their generous contribution of goods and services.

American Airlines

250 Cities. 40 Countries.  

Autodesk®

CORPORATIONS MATCHING ANNUAL FUND GIFTS

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.


Clybourne Park 29
American Conservatory Theater Exits

STAGE

ORCHESTRA

MEZZANINE

BALLEY

STAGE

STAGE

American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site. 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.

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

A.C.T. is supported in part by an award from the National Endowment for the Arts.

A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.

The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

The American Conservatory Theater is a member of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.

A.C.T. is supported in part by a grant from the Grants for the Arts/San Francisco Hotel Tax Fund.
The right cast of specialists when it matters most.

At Stanford Hospital & Clinics, we believe that each patient is a unique individual with special needs and concerns. We are committed to providing you with the right care, at the right time, in the right setting, by the right team.

See how we are making a difference in the lives of our patients at: stanfordhospital.org/arts