SAM SHEPARD’S
CURSE OF THE STARVING CLASS

Directed by
PETER DUBOIS

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Spring '08 issue
of Inside A.C.T.
within!

A.C.T.
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From Gold Dust To Stardust

During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we’re proud to continue that tradition by helping to deliver arts and entertainment to our community.
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

The first thing that leapt off the page when I read Curse of the Starving Class prior to rehearsals was Weston’s speech to his son, Wesley:

“I remember now. I was in hock. I was in hock up to my elbows. See, I always figured on the future. I banked on it. I was banking on it getting better. It couldn’t get worse, so I figured it’d just get better. I figured that’s why everyone wants you to buy things. . . . Why not borrow if you knew it’s coming in. Why not make a touch here and there. They all want you to borrow anyhow. Banks, car lots, investors. The whole thing’s geared to invisible money. You never hear the sound of change anymore. It’s all plastic shuffling back and forth. . . . So I figured if that’s the case, why not take advantage of it? Why not go into debt for a few grand if all it is is numbers? . . . I just played ball.”

There is something heartbreaking about that speech in the context of the American economic landscape today, in which more homes are being foreclosed on than at any time since the Depression. With mythic precision, Sam Shepard has always tapped into the relentless American belief in the future. Even in the face of mounting debt and limited job prospects, America continues to be a place where people dream of staking out new ground, conquering new frontiers, inventing new devices, creating new opportunities for their families. When Shepard wrote Curse of the Starving Class in 1977, the country was in a very different place, but the restless struggle of this particular family to grab a piece of the future for themselves feels completely of our time. The promise of potential riches encourages us to borrow way beyond our means, and when we can’t repay the loans, we question where we went wrong.

As actor Pamela Reed has pointed out, the refrigerator is the tenth character in the play. It is the gaping mouth in the center of the kitchen, waiting to be filled up. The characters in Shepard’s play are constantly opening the fridge and staring into its light, hoping to uncover bounty inside, but for the most part discovering only an empty void. “No one’s starving!” Emma shouts at her mother early on in the play. “We don’t belong to the starving class!” to which her mother replies, “We’re hungry, and that’s starving enough for me!” Shepard’s characters are both literally and metaphorically hungry; they have huge appetites for adventure, for love, for advancement, but they live in a run-down shack without a front door on a stretch of land where nothing will grow. When the father finally returns with a bag of groceries, it contains nothing but arichokes. Their situation is both hilarious and tragic, and we feel for them precisely because the gap between the characters’ desires and their reality is so enormous.

Exactly 30 years ago this month, Curse opened at The Public Theater in New York with a young Pamela Reed playing Emma, the daughter, and Olympia Dukakis playing her mother, Ellis. Today at A.C.T., we are thrilled to present Pamela as Ellis, alongside our remarkable core acting company members Jack Willis and Jud Williford as her husband and son; we are also delighted to welcome Nicole Lowrance to A.C.T. and to welcome back the rest of this extremely talented ensemble, under the direction of Peter DuBois. Shepard has taken this opportunity to rework sections of the script and to transform the play from a three-act to a two-act structure, thereby tightening the suspense and highlighting certain character choices in fascinating new ways. It is a great honor to revisit this astonishing play, and to know that, as he has matured, this great American playwright has kept an eye on this beloved early play of his, and continued to wrestle with its meaning and its structure. Get ready for a wild adventure!

Yours,

Carey Perloff, Artistic Director
ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 250,000 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 Juilliard Awards. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory 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 ZSpace, 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 and George Thompson, 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, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

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Taylor, Weston, Ellis—Howard Swain; Emerson, Slater—Craig Marker

STAGE MANAGEMENT STAFF
Elisa Guthertz, Stage Manager
Karen Spallan, Assistant Stage Manager
Tanner Agron, Intern
Christine Plowright, Lamb Wrangler

There will be one 15-minute intermission.

SPECIAL THANKS TO
Nita Carey and Jim Kirchner of Duarte, California
James Donlon
Don Gilardi, Red Hill Farms

This production is made possible by

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CURSE, THEN AND NOW

BY MARGOT MELCON

Sam Shepard is as iconic as America itself. He is our rebel poet, rugged hero, and sensitive cowboy. Crossing artistic disciplines before it was fashionable, he has been a rock musician, poet, novelist, film star, director, and actor, as well as arguably the most important American playwright of his generation. Existing at the core of all these occupations is a steadfast determination to chronicle the devolution of the American Dream with a ferocious honesty. Shepard cuts a recognizable silhouette: the hard-working loner, turning a critical eye on our culture as it inches inexorably away from the promise it once held. Although more than 40 years have passed since he began to stretch his imaginative reach across this cultural landscape, Shepard’s observations have an eternal quality and an unflinching integrity that keep his work fresh and frighteningly relevant.

When Curse of the Starving Class premiered in New York in 1977 at Joseph Papp’s Public Theater, it was described by the New York Times as a savage play about hunger. “For Mr. Shepard,” wrote critic Richard Eder, “the common people—white-collar, blue-collar, or whatever—is one great starving class. Its hungers, its ambitions, its wants are artificially stimulated; and what it strives for is plonky food that doesn’t bring satisfaction, only a new voracity. Ultimately, the message goes, American life is controlled by crooks and swindlers who delude the people and end up stripping them.’’ Whether this voracious hunger is for food, emotional connection, or some kind of spiritual longing, America’s appetite has still not been satisfied, as those words continue to ring true.

Reprinted from The Los Angeles Times, May 20, 2001

ORIGINAL CURSE

After a decade of working successfully in New York’s off- and off-off-Broadway experimental theaters in the 1960s and early ’70s, Shepard said in 1974: “I’d like to try a whole different way of writing now, which is very stark and not so flashy and not full of a lot of mythic figures and everything, and try to scrape it down to the bone as much as possible.” Curse of the Starving Class represents Shepard turning toward realism for the first time, though it remains rooted in an extraordinary style that the New York Times described as “oscillat[ing] between realism and savage fantasy.” Written in 1977, Curse is the first in what is considered Shepard’s “family trilogy”—with Buried Child (1978) and True West (1980)—and his first full-length play that could be described as domestic drama.

As Shepard was writing Curse, he also began to really mine the depths of his own family history. In a 2000 interview, he remarked, “The one thing that keeps drawing me back to [writing about my family] is this thing that there is no escape from the family. . . . It started with a little tiny one-act play I wrote way back when called Rock Garden (1964), where there was, for the first time in my work, a father, a mother, and a son. It was a very simple one-act little play, but it key off into Curse of the Starving Class (1977), and that key off into Buried Child (1979). . . . It initiated something that I didn’t even see, I didn’t even recognize that this was going to be the impulse toward other things, and I certainly didn’t see myself spending my whole life on it. . . . The amazing thing to me is that, now, in this time, for some reason or another, the disaster inherent in this thing called the American Family is very, very relevant now with audiences.”

The character of Weston in Curse of the Starving Class is largely based on Shepard’s own father, Samuel Rogers, Jr., a veteran of the Army Air Corps who, through a warm and charismatic man, had a severe drinking problem that drove him into heated battles with his son and periods when he would disappear from his family completely. Shepard acknowledges his father’s influence in his life and work: “I grew up in a condition where the male influences around me were primarily alcoholics and extremely violent and, at the same time, like lost children, not knowing how to deal with it. . . . Slowly they began receding further and further away—receding from the family, receding from society.”

A NEW CURSE FOR A NEW GENERATION

In much of his work, Shepard explores the timelessness of generations repeating mistakes and returning to or trying to escape from homes that are falling to pieces. Many of his best-known plays were written almost three decades ago, but he continues to revisit his work for succeeding generations of actors and audiences. Though early in his career Shepard eschewed the idea of rewriting his plays, he has since embraced the value of revision to reflect the ever-changing realities of making live theater. In an interview in 1974 he said, “I think I’m too flippant about what I write—it’s too easy to just sort of walk away and say, okay, now act in; because when it comes down to the flesh-and-blood thing of making it, it’s a different world. I think that’s where rewriting comes in—if it seems that the angle that the actor has to come at is too impossible or difficult.”

In anticipation of a revival of Curse of the Starving Class, Shepard recently took a new look at the script, making minor but precise changes that bring the sweeping themes of the play into graphically sharp focus. He has taken Curse from a three-act to a two-act structure and has tailored a word or phrase here and there to streamline the text. “The rewrite pull out the mythic quality of the play, and enhance its themes,” says Peter DuBois, director of the A.C.T. production. “It’s not big surgery. There aren’t major changes to characters. There are small changes that have great impact. Sam is one of the great American masters and having him revisit his first full-length play has been incredible to witness.”

Changing the play’s structure means that the audience learns things about the Tate family on a slightly different timeline. For the actors telling the story, it makes a big difference. “The changes aren’t massive amounts of writing,” says Pamela Reed, who plays the mother, Ella, in the current A.C.T. production and played the daughter, Emma, in the play’s 1978 New York premiere, “but because of where the act break is, now you know things that you didn’t know when we did the play the first time. You weren’t sure. It causes one to play things differently.”

Embracing his roots in the experimental theater, Shepard writes with one foot in the real world, and the other planted firmly in a realm that is slightly absurd, pushed just past the ordinary. Curse of the Starving Class walks the fine line in between. When asked about the play crossing the line of realism, DuBois counters, “Samstretches the rubber band without snapping it. He takes the real situation and he stretches it so tight that it’s right about to break, but it doesn’t. I’m treating the play in a very real way, but there are a handful of moments that dip toward something surreal. We’re concurrently building those moments into the play, which I feel Sam has built into the language.”

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kitchen is an ineradicable absurdity that transforms the play into something infinitely more layered and complex.

DuBois discussed the rewrite with Shepard in Ireland last spring while at the Abbey Theatre during the premiere of Shepard’s new play, Kicking a Dead Horse. “I’ve always found this play so funny, and Sam’s rewrite has made the situations more absurd and more extreme. The comedy doesn’t leap out at you on the page. The combatibility and the bleakness of the story are what is first apparent when you read the script, but the comedy really comes alive when the actors bring Sam’s language to life. It’s when all the different elements get pulled together that the comedy really emerges,” Reed agrees, adding, “I think he’s made it tighter, made it a little bit cleaner. He’s brought a little more humor to it. It’s a very funny piece.”

THE AMERICAN DREAM UNFILLED

Shepard’s changes did not, however, after a story that is still profoundly current. Says DuBois, “When the audience watches this show written about a family in the mid 1960s, they will recognize the current state of America as if the play was written a month ago.” About a family struggling under increasing debt, Cure is centered around a father fighting a battle with alcoholism, weighed down by his disappointment in America’s failure to deliver on its postwar promise, and is based on Shepard’s own father’s experience retreating from World War II. DuBois remarks, “I think the play is clearly deeply personal, and the story is a deeply personal story that Sam is telling. At the same time, he’s telling a larger American story.”

Shepard once recalled, “This happened all across the country of course, but my dad came from an extremely rural farm community—wheat farmers—in Illinois, and next thing he knows he’s flying B-24s over the South Pacific, over Rumania, dropping bombs and killing people he couldn’t even see. And then from that into trying to raise a family and growing up in white America.”

In the 1960s, Cure evolved out of the Vietnam protests, it’s been about this big American Dream of the iconoclast on the porch and home ownership and barbeques, says DuBois, “and that dream has been built on the back of war. The men fighting the war come back and they don’t know what to do with that pain; they drink and that turns into violence. The culture pushes us to buy and consume and go into debt. Sam puts dopamine under the post-World War II vision of America that emerged in the 50’s. The larger context of the play is calling out the postwar vision of the beauty and simplicity of this country and the limited opportunities for the nuclear family.”

For DuBois, it is this fantasy of the American Dream that represents the “curse” of the play’s title. “The curse has a lot of implications. Part of it is very much referring to this invisible force that is bigger than government that blows through history and sucks people into it, and once they’re sucked into it, they can’t break free of it. It’s in the air. It’s in the air. It’s in the air.”

Reed adds, “What’s he’s talking about, the sale of America and the breaking down of what makes us a family, is more profound today than when we first did Cure in 1978. Shepard was a visionary in many ways. Unfortunately what he’s talking about has become so true.”

As much as Shepard makes use of the Tate family to explore his own personal history, he also uses them as a way of revealing the extent to which the larger American Dream has remained unfilled. That the story of Cure remains potent is to us a testament to his unique ability to capture and render theatrical enduring truths. Reed, once the rebellious daughter of the Tate family, and now in its escape-driven matriline, stands with something like a mixture of admiration and despair. “I think this play has real legs. Long, long legs.”

ABOUT THE PLAYRIGHT

SAM SHEPARD was born Samuel Shepard Rogers III on November 5, 1943, in Fort Sheridan, Illinois. The son of a career Army father, Shepard spent his childhood on military bases in the United States and Guam before his family settled on a farm in Duarte, California. Shepard worked as a stable hand on a ranch in Chino from 1958 to 1960 and studied agriculture for a year at Mount San Antonio Junior College. After leaving college, he joined the Bishop’s Company Repertory Players, a touring theater group.

In 1963, Shepard moved to New York City, where he worked as a busboy at the Village Gate in Greenwich Village and began to write plays for the emerging experimental underground theater scene. He made his debut at Theatre Genesis on October 10, 1964, with the double-billed Cowboys and Rock Garden. In 1965 he premiered the play Fool Thursday at the Gate and B Kyegi at La MaMa Experimental Theatre Club, New York City, and earned his first Off-Broadway success as a playwright with The Last Days of Judas Iscariot at La MaMa in 1966.

In 1966, Red Cross, Chiches, and Tareas, and Ibarra’s Mother earned Shepard a trip of Village Voice OBIE Awards. In 1967 and 1968, Shepard wrote Los Personajes, his first full-length play, Meidodana Playa, and Forensic and the Navigators, all of which also won OBIEs, and Cowboys, which premiered in Los Angeles.

In 1969, Shepard began a stint playing drums and guitar with the cult “amphetamine rock band” the Holy Modal Rounders, later telling an interviewer that he would rather be a rock star than a playwright. He nevertheless continued to write plays, completing Holy Ghostly and The Unseen Hand in 1969, Operation Sidewinder and Shaved Split in 1970, and Mad Dog Blues, Rock Bog Beast Bait, and Cowboy Mouth (written with poet/musician Patti Smith) in 1971. He left the Rounders in 1971 and moved to England, where he lived for the next three years. Two notable plays of this period are A Dream Play (1975) and Geography of a Horse Dreamer (1974)—premiered in London. In 1973 he published his first book of essays and poems, Harlot Moon. Two similar collections followed in 1977 and 1982.

In 1974 Shepard returned to the United States and became the playwright-in-residence at the Magic Theatre in San Francisco, a position he held until 1984. Plays from this period include Action (OBIE Award, 1974), Killer’s Head (1975), Angel City (1976), and Suicide in B-Flat (1976).

Beginning in the late 1970s, Shepard applied his unconventional dramatic vision to a more conventional dramatic form, the family tragedy, producing Curse of the Starving Class, which premiered at the Royal Court in London in 1977, and Buried Child in 1979 (both of which won OBIE Awards) and True West in 1980. Shepard achieved his warmest critical reception with Buried Child, which also won the Pulitzer Prize for drama. Washington Post theater critic David Richards wrote, “Shepard delivers a real human drama, stark and simple and home of the crazed... the amber waves of grain mask a dark secret. The fruitied plain is rotting and the purple mountain’s majesty is like bad bruise on the landscape.”

Shepard began his new career as a film actor in 1976, appearing in Renaldo and Clan and Terence McLix’s Days of Heaven. He also began collaborating with Joseph Chaikin on Tongue, a stage work with music that was heavily dependent on the theories of Antonin Artaud. Shepard and Chaikin would also collaborate on Savage/Love (1979), War in Heaven (1985), and When the World Was Green (A Child’s Fable) (1996).

kitchen is an inherent absurdity that transforms the play into something infinitely more layered and complex. DuBois discussed the rewrite with Shepard in Ireland last spring while at the Abbey Theatre during the premiere of Shepard's new play, *Kicking a Dead Horse*. “I’ve always found this play so funny, and Sam’s rewrite has made the situations more absurd and more extreme. The comedy doesn’t leap out at you on the page. The combatibility and the bleakness of the story are what is first apparent when you read the script, but the comedy really comes alive when the actors bring Sam’s language to life. It’s when all the different elements get pulled together that the comedy really emerges.” Reed agrees, adding: “I think he’s made it tighter, made it a little bit cleaner. He’s brought a little more humor to it. It’s a very funny piece.”

**THE AMERICAN DREAM DUMFRIED**

Shepard’s changes did not, however, alter the story that is still profoundly current. Says DuBois, “When the audience watches this show written about a family in the mid-1960s, they will recognize the current state of America as if the play was written a month ago.” About a family struggling under increasing debt, Care is centered around a father fighting a battle with alcoholism, weigh down by his disappointment in America’s failure to deliver on its postwar promise, and is based on Shepard’s own father’s experience returning from World War II. DuBois remarks, “I think the play is clearly deeply personal, and the story is a deeply personal story that Sam is telling. At the same time, he’s telling a larger American story.”

Shepard once recalled, “This happened all across the country of course, but my dad came from an extremely rural farm community—wheat farmers—in Illinois, and next thing he knows he’s flying B-24s over the South Pacific, over Rumania, dropping bombs and killing people he couldn’t even see. And then from that into trying to raise a family and growing up in white America.” From this and about 44 other stories, it’s been about this big American Dream of the iconoclash on the porch and home ownership and barbequed, says DuBois, “and that dream has been built on the back of war. The men fighting the war come back and they don’t know what to do with that pain; they drink and that turns into violence. The culture pushes us to buy and consume and go into debt. Sam puts dynamite under the post-WWII illusion of America that emerged in the ’50s. The larger context of the play is calling out the postwar vision of the beauty and simplicity of this country and unlimited opportunities for the nuclear family.”

For DuBois, it is this fantasy of the American Dream that represents the “curse” of the play’s title. “The curse has a lot of implications. Part of it is very much referring to this invisible force that is bigger than government that blows through history and sucks people into it, and once they’re sucked into it, they can’t break free of it. It’s in the air. It’s in its air. It’s what our behavior accumulates into, and in the play, it’s this thing that becomes larger than the characters executing that behavior.”

Reed adds, “What he’s talking about, the sale of America and the breaking down of what makes us a family, is more profound today than when we first did Care in 1978. Shepard was a visionary in many ways. Unfortunately what he’s talking about has become so true.”

As much as Shepard makes use of the Tate family to explore his own personal history, he also uses them as a way of revealing the extent to which the larger American Dream has remained unfulfilled. That the story of Care remains potent to us is a testament to his unique ability to capture and render theatrical enduring truths. Reed, once the rebellious daughter of the Tate family, and now its escape-driven matriarch, odds with something like a mixture of admiration and despair. “I think this play has real legs. Long, long legs.”

**ABOUT THE PLAYWRIGHT**

**SAM SHEPARD** was born Samuel Shepard Rogers III on November 5, 1943, in Fort Sheridan, Illinois. The son of a career Army father, Shepard spent his childhood on military bases in the United States and Guam before his family moved to Chino on a farm in Duarte, California. Shepard worked as a stable hand on a ranch in Chino from 1958 to 1960 and studied agriculture for a year at Mount San Antonio Junior College. After leaving college, he joined the Bishop’s Company Repertory Players, a touring theater group.

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In 1966, *Red Cross, Cognac, and Iarussa’s Mother* earned Shepard a trip of Filag Vice OBIE Awards. In 1967 and 1968, Shepard wrote *La Turista*, his first full-length play, *Melodrama Play*, and *Foreign and the Navigators*, all of which also won OBIEs, and *Cowboys & Indians*, which premiered in Los Angeles.

In 1969, Shepard began a stint playing drums and guitar with the cult “amphetamine rock band” The Holy Modal Rounders, later telling an interviewer that he would rather be a rock star than a playwright. He nevertheless continued to write plays, completing Holy Ghostly and The Unseen Hand in 1969, *Operation Sidewinder* and *Shrewd Split* in 1970, and *Mad Dog Blues, Back Dog Brass Boot, and Cowboy Mouth* (written with poet/musician Patti Smith) in 1971. He left the Rounders in 1971 and moved to England, where he lived for the next three years. Two notable plays of this period are *The Late Christopher Charming (OBIE Award)* and *Gertrude on a farm in Duarte, California.*

*Shepard’s play Stages of Shock premiered at the American Place Theatre in 1991, and Simpsonza transferred to the Royal Court Theatre after its premiere in 1994 at the New York Shakespeare Festival. A revised *Buried Child*, under the direction of Gary Sinise, opened on Broadway in April 1996 and earned a Tony Award nomination. Eyes for a Conmove, based on a short story by Octavio Paz, premiered at Manhattan Theatre Club in 1998. San Francisco’s Magic Theatre premiered *The Late Henry Moss*, starring Sean Penn and Nick Nolte, before it was moved to the Signature Theatre in New York in 2001.*

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ANNUCING A.C.T.'S 2008–09 SEASON

A.C.T. is thrilled to announce the lineup of the company’s 42nd subscription season.

From smart, edgy pieces to wildly innovative theatrical events, the upcoming 2008–09 season offers full-impact theater—plays that leap off the stage and lure you away from a culture of distractions into new realms of time, language, and thought. At A.C.T. we strive to engage the mind, excite the senses, and elevate the discourse as only theater can.

The season opens in September with the West Coast premiere of Tom Stoppard’s latest and most personal work, Rock ‘n Roll, which recently finished hugely successful runs in London and on Broadway. “Tom’s latest play is very sexy and very personal,” says A.C.T. Artistic Director Carey Perloff, a longtime friend and collaborator of Stoppard, who will direct the production. “Rock ‘n Roll draws us into the lives of individuals who are trying to carve out a little place for themselves amid the bureaucracy and horror of Soviet-dominated Czechoslovakia. This play testifies powerfully to the fact that art can change a culture and change history.”

The season continues with Emmy Award winner Jane Anderson’s quirky drama The Quality of Life. The show star Judy Kaye (A.C.T.’s Scrooby Todd) in a role that earned her a 2006 Tony Award nomination. A heartfelt portrait of Florence Foster Jenkins as told by her accompanist, played by Donald Corren, Steven Temperley’s play depicts a wealthy socialite with all the ambition and means to succeed as a classical soprano—except a decent voice. “This piece—which is based on historical fact—about a woman’s indomitable will to be an artist, even when she’s not, both amuses and rings true,” says Perloff. Ben Brantley of the New York Times praised Souvenir as “a sweet...love letter of a play...an unexpectedly gentle and affecting comedy.”

As spring comes around, A.C.T. turns its gaze simultaneously to the past and the future, re-energizing the company’s classical heritage while putting Homer’s timeless tale of the conquest of Troy in a new theatrical form. War Music, in a world premiere production commissioned by A.C.T., is the union of distinguished poet Christopher Logue’s modern take on the Iliad with director and adaptor Lillian Groag’s irresistible theatricality. Aligned with A.C.T.’s commitment to fusing movement, music, and language in new theatrical forms, Groag has turned Logue’s adaptation of Homer into a groundbreaking work of interdisciplinary art, with an original score by up-and-coming composer John Glovett. “Lillian has created a wonderful work that is keeping with the sense of the abater of war,” says Perloff. “War Music is a pungent meeting of the ancient Greek and modern worlds.”

A.C.T.’s embrace of powerful new writing choices with new works by two of America’s most important contemporary playwrights. On the heels of A.C.T.’s hugely successful world premiere of José Rivera’s Brainpeople, the theater is proud to host Rivera’s newest play, Boleros for the Disenchanted, a decades-spanning, ravishing tale of two generations of Puerto Ricans. Rivera’s play examines the life cycle of a marriage—its beginnings and its end—and embraces the comedy and tragedy in between.

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A.C.T. ushers in the new year with the first major revival of legendary playwright John Guare’s Rich and Famous, a “wacky funhouse ride” through the twisted unconscious of an ambitious playwright as he struggles against hilarious odds to make his 644th play a success. From the inspired mind of John Guare—who brought Six Degrees of Separation and The House of Blue Leaves to the American stage—Rich and Famous springs to life with twisted humor, rapid-fire dialogue, and outrageous plot twists.

The momentum gathers with the season’s next offering, Souvenir, showcasing Broadway star Judy Kaye (A.C.T.’s Scenery Thief) in a role that earned her a 2006 Tony Award nomination. A heartfelt portrait of Florence Foster Jenkins as told by her accompanist, played by Donald Corren, Steven Temperley’s play depicts a wealthy socialite with all the ambition and means to succeed as a classical soprano—except a decent voice. “This piece—which is based on historical fact—about a woman’s indomitable will to be an artist, even when she’s not, both amuses and rings true,” says Perloff. Ben Brinley of the New York Times praised Souvenir as “a sweet...love letter of a play...an unexpectedly gentle and affecting comedy.”

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ROD GNAPP  
(Elli) is a graduate of the A.C.T. Advanced Training Program and a long-time veteran of Bay Area stages. He has appeared at A.C.T. in The Government Inspector, The Rake's Progress, A Woman of No Importance, and The Life of Galileo. Film credits include the principal bad guy in the independent feature Valley of the Heart's Delight and the mechanic in Pixar’s live action short Calendar Conflicts.

DAN HATT  
(Taylor) has been seen at A.C.T. as the Magistrate in The Government Inspector, Bob Acres in The Riviera, Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cornelius Hacket in That Maestro, Yipkipshok in The Cherry Orchard, Rodrigue in Othello, Moll in The Play, the Thing, and Shylock in The Merchant of Venice. He has appeared many times in California Shakespeare Theatre’s This Wonderful Life, The Immigrants, and A Flea in Her Ear at San Jose Repertory Theatre; Spinning into Butter at TheatreWorks; Prince of the Pagodas at the Luminarium; and Galileo at the University of California, San Diego. He is a graduate of the Julliard School.

NICHOL LOWAN  
(Emma) makes her A.C.T. debut with Curse of the Starving Class. New York credits include Rosencrantz in Rosencrantz and Guildenstern Are Dead, Cornelia Hacket in That Maestro, Yipkipshok in The Cherry Orchard, Rodrigue in Othello, Moll in The Play, the Thing, and Shylock in The Merchant of Venice. He has appeared many times in California Shakespeare Theatre’s This Wonderful Life, The Immigrants, and A Flea in Her Ear at San Jose Repertory Theatre; Spinning into Butter at TheatreWorks; Prince of the Pagodas at the Luminarium; and Galileo at the University of California, San Diego. He is a graduate of the Julliard School.

CRAIG MARKER  
(Malcolm) last appeared at A.C.T. as Teddy Lunan in The Girll. Other current credits include the world premiere of First Person Shooter (SF Playhouse); Third, Thespians North, Brooklyn Bay, Daily Dish Kitchen, and Shakespeare in Hollywood (TheaterWorks); The Meepletrip and The Marriage of Figures (Center REPertory Company); Ephiphanies at Auši (San Jose Repertory Theatre); Ros Sprocket (Marin Theatre Company); Love’s Labor’s Lost (San Francisco Shakespeare Festival); The Shape of Things and The Persians (Aurora Theatre Company), each earning him a Dean Goodman Choice Award; The Intelligent Design of Jenny Sobo (Berkeley Repertory Stage and San Jose Repertory Theatre); and David Edgar’s Continental Divide (Berkeley Repertory Theatre, Birmingham Repertory Theatre and Barcarian Theatre (UK) and La Jolla Playhouse).

PAMELA REED  
(Ella) originated the role of Emma at the New York Shakespeare Festival and is honored to be invited to revisit the play in the role of Ella. She made her A.C.T. debut in Pinter’s Old Times (dir. Carey Perloff) in 1998 and recently appeared in Edward Albee’s The Goat, or Who is Sylvia? She has performed on Broadway in Fools and The November People and off Broadway in Elders in Classic Stage Company (dir. Carey Perloff), Getting Out at the Lucille Lortel and later appeared in (Drama Desk Award) Curse of the Starving Class, Aunt Dan and Lemon, Fen, All’s Well That Ends Well, and The Sorrows of Stephen at The Public Theater; Mrs. Warren’s Profession at the American Conservatory Theatre
**Who’s in *Curse of the Starving Class***

ROD GNAPP (Ellie) is a graduate of the A.C.T. Advanced Training Program and a long-time veteran of Bay Area stages. He has appeared at A.C.T. in *The Government Inspector*, *The Rationals: Happy End*, *Cat on a Hot Tin Roof*, *The Time of Your Life*, and others. He was recently seen in Light Theatre’s production of *Territoria*, Marin Theatre Company, where he is the principal bad guy in the independent feature Valley of the Heart’s Delight and the mechanic in Pinza’s live action short *Calendar Confusion*.

DAN HATT (Taylor) has been seen at A.C.T. as the Magistrate in *The Government Inspector*, Bob Acres in *The Rhinoceros*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Cornelius Haddock in *The Mustardseed*, Yepikshooker in *The Cherry Orchard*, Rodernique in *Othello*, Mell in *The Play*, the Thing, and *The Threepenny Opera*. Other Bay Area credits include Dinner with Friends and Memoirs at Berkeley Repertory Theatre; The Life and Times of Nicholas Nickleby and many others at California Shakespeare Theatre. **This Wonderful Life**, *The Immigrant*, and *A Fine Hour* at East San Jose Repertory Theatre; Spinning into Butter at TheatreWorks; *Pinocchio* at the Lapis Auge at Theatre on the Verge; *Noises Off* at Marin Memorial Theatre; and *The Real Thing* and *Living* at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theatre Company, Pasadena Playhouse, Ford’s Theatre in Washington, D.C., Studio Arena Theatre, the Idaho Shakespeare Festival, and Stage West in Toronto.

**NICOLE LOWREANCE (Emma) makes her A.C.T. debut with *Curse of the Starving Class*. New York credits include *Horror Vacui*, *Dividing the Estate* (dir. Michael Wilson) at Primary Stages (mov ing to Broadway this fall in association with Lincoln Center), *The Merchant of Venice* (dir. David Suchet), *A Midsummer Night’s Dream* performed by the Royal Shakespeare Company in Stratford-upon-Avon, England, *All Will End Well* (dir. Darko Tsjechov), *Engaged* (dir. Douglas Hughes), and Don Juan (dir. Bartlett Sher), all with Theatre for a New Audience; Columbians (dir. PJ Paparelli) with New York Theatre Workshop; and *Tajana in Color* (dir. Will Pomerantz) with Culture Project. Regional credits include the world premiere of *The Learned Ladies of Kirk-avenue* (dir. Michael Wilson) at Hartford Stage; *David Copperfield* (dir. Joanne Woodward) at Westport Country Playhouse; *Romeo and Juliet* (dir. PJ Paparelli) at Folger’s Theatre; *Hamlet* (dir. Gale Edwards) and *The Little Fools* (dir. Douglas Hughes), both at the Shakespeare Theatre Company in Washington, D.C.; and *Television* credits include *Who’s Afraid of Virginia Woolf*? at a graduate of The Juilliard School.

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Who's Who

Roundabout Theatre, Standing on My Knees at Manhattan Theatre Club; and Horse Heaven at the Williamstown Theatre Festival; among others. Her extensive film credits include the upcoming Descending from Heaven (with Sam Shepard), Proof of Life, Standing on Fishes, Why Do Fools Fall in Lovers?, Boon, Santa Fe, Junior, Poesie Away, Kindergarten Cop, Cadillac Man, Chattahoochee, Rachel River, The Best of Times, Malcolm and Howard, The Godfathers, and The Right Stuff. She has appeared in the made-for-television movies Carrie, Deadly Whispers, Critical Choices, Born to Soon, A Woman with a Past, and The Man Next Door. Other television credits include the network series Jericho, The Kennedys, Grand, and The Homecoming: The Hallmark Hall of Fame special Caroline, or Change; and the mini-series Hemingway & Gellhorn, and Robert Altman’s series Tanner ’88 (Ace Award for Best Actress) and Tanner on Tuesday. She received an OBIE Award for Sustained Excellence of Performance.


T. EDWARD WEBSTER
(Webster) most recently appeared in Rebecca Gilman’s The Curious Incident of the Dog in the Night-Time. He has been seen at A.C.T. in The Revival, Tom Stoppard’s Night and Day, A Christmas Carol, Edward II, The Time of Your Life, and the world premiere of Marc Blitzstein’s No for an Answer at Zeum Theatre (dir. Carey Perloff). Bay Area theater credits also include Our Town, Everyday, and Suddenly Last Summer at Berkeley Repertory Theatre; Long Day’s Journey into Night and Two Gentlemen of Verona at San Jose Repertory Theatre; Richard III, Man and Superman, Cymbeline, The Skin of Our Teeth, Romeo and Juliet, Macbeth, Julius Caesar, Measure for Measure, Much Ado about Nothing, and Othello at California Shakespeare Theater; The Mystery Plays at the SF Playhouse; and Blue Orange, Lobby Hero, and The Man of Destiny at Aurora Theatre Company. He is a graduate of the A.C.T. Master of Fine Arts Program.

Howard Swain (Eliezer) has appeared at A.C.T. in The Seagull, The Learned Ladies, Taking Steps, A Life of the Mind, The Doctor’s Dilemma, Feathers, Saint Joan, and A Funny Thing Happened on the Way to the Forum. He has also worked at Berkeley Repertory Theatre, Aurora Theatre Company, San Jose Repertory Theatre, TheatreWorks, Word for Word, Magic Theatre, SF Playhouse, Post Street Theatre, Marin Theatre Company, Marines Memorial Theatre, Eureka Theatre Company, and San Jose Stage, as well as at the Oregon, California, Berkeley, Santa Cruz, and

The Oak Room
Restaurant & Lounge

Located in The Westin St. Francis Hotel, the historic Oak Room Restaurant & Lounge serves a full seasonal menu of American favorites with international flavors for breakfast, lunch and dinner.

Additional menu choices include Westin Kid’s Club items for children 12 and under and “Smart Dining” selections that are higher in protein and lower in sodium and fat.

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Monday-Friday: 6:30am – 10:30am
Saturday-Sunday: 6:30am – 11:30am

Lunch
Monday-Friday: 12:00pm – 2:00pm

Dinner
5:00pm – 10:00pm nightly

This Is It. Check It Out.

The Restaurant
San Francisco

33 Post St. • Union Square • WestinSanFrancisco.com
Who's Who

Roundabout Theatre, Standing on My Knees at Manhattan Theatre Club, and Horse Heaven at Williamstown Theatre Festival; among others. Her extensive film credits include the upcoming Descending from Heaven (with Sam Shepard), Proof of Life, Standing on Fishes, Why Do Fools Fall in Love?, Room, Santa Fe, Junior, Paused Away, Kindergarten Cop, Cadillac Man, Chattanooga, Rachel River, The Best of Times, Malcolm and Howard, The Goodbye People, and The Right Stuff. She has appeared in the made-for-television movies Carrier, Deadly Whispers, Critical Choices, Born Too Soon, A Woman with a Past, and The Man Next Door. Other television credits include the network series Jeri Jewels, The Kennedys, Grand, and The Home Court; the Hallmark Hall of Fame special Caroline; the miniatures Hemingway and Robert Altman's series Tanner '88 (Ace Award for Best Actress) and Tanner on Tanner. She received an OBIE Award for Sustained Excellence of Performance.


T. EDWARD WEBSTER (Emerson) most recently appeared in Rebecca Gilman's The Curious Incident of the Dog in the Night Time in A.C.T. with Magic Theatre. He has been seen at A.C.T. in The Revival, Tom Stoppard's Night and Day, A Christmas Carol, Edward II, The Time of Your Life, and the world premiere of Marc Birenstein's No for an Answer at Zeum Theatre (dir. Carey Perloff). Bay Area theatre credits also include Our Town, Equus, and Suddenly Last Summer at Berkeley Repertory Theatre; Long Day's Journey into Night and Two Gentlemen of Verona at San Jose Repertory Theatre; Richard III, Man and Superman, Cymbeline, The Skin of Our Teeth, Romeo and Juliet, Macbeth, Julius Caesar, Measure for Measure, Much Ado about Nothing, and Othello at California Shakespeare Theater; The Mystery Plays at the SF Playhouse; and Blue/Orange, Lobby Hero, and The Man of Destiny at Aurora Theatre Company. He is a graduate of the A.C.T. Master of Fine Arts Program.
Welcome to Inside A.C.T. Spring 2008

Dear Friends,

As chair of the A.C.T. Board of Trustees, I have the unique opportunity to observe the behind-the-scenes work necessary to realize the extraordinary theatrical productions we are accustomed to seeing at A.C.T. These productions spring from the collaborative efforts of hundreds of people working to produce great art and the next generation of great theater artists. Looking to the future, A.C.T.’s senior staff and trustees have developed a comprehensive strategic plan that includes several new initiatives designed to take A.C.T. to an even higher level of excellence. I would like to recognize the individuals who provide the leadership—under the direction of the inspired executive partnership of Heather Kirchen and Carey Perloff—that makes this plan real.

It is Director of Marketing and Public Relations Janette Gallegos who leads the strategically essential work of obtaining ongoing feedback from our audience—a fundamental part of who A.C.T. is and why we exist. Ensuring that A.C.T.’s productions continue to unfold on stage at the highest possible level of artistry is A.C.T. Producing Director James Haire. Development of new theatrical writing and forms is the monumental task that Associate Artistic Director Pink Pasdar has undertaken. Making sure that all of A.C.T.’s strategic efforts are executed in a fiscally responsible way is newly installed Administrative Director Tom Prechel. Conservatory Director Melissa Smith and Conservatory General Manager George Thompson spearhead programs to bring our acclaimed actor training program and its students closer to our audience. Communication of A.C.T.’s goals to our donors and the “heavy lifting” of fundraising are managed by Director of Development Tim Whalen.

At the board level, specialized committees—headed by Conservatory Committee Chair Patrick Thompson, Development Chair Lesley Clement, Marketing Committee Chair Abby Schmair, and New Works Committee Chair Priscia Geelin—support the staff by providing direction and feedback and communicating trends and results to the full board. A.C.T.’s 40 trustees provide their individual talents and insight in these and other areas to make A.C.T. the theater it is today and will be in the years to come.

Thank you for joining us on A.C.T.’s ambitious journey into the future. Read on to find out more about the people who will guide us on our way.

Sincerely,

[Signature]

Jack Corsis / Chair, A.C.T. Board of Trustees

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A.C.T.’s Senior Team Leads the Way

As the San Francisco Bay Area's flagship theater, A.C.T. is guided on its dramatic course by a leadership ensemble of talented and creative professionals. These nine individuals—representing the heads of the primary departments of the organization—are responsible, in conjunction with the board of trustees, for charting a thrilling and productive course for the organization on its theatrical travels.

In addition to pursuing their daily mission of ensuring that the 800+ artists, artisans, faculty, staff, and crew members who work at A.C.T. each season do so in creative harmony and fiscal responsibility, A.C.T.’s senior management team is responsible for creating and executing the long-term plans and policies that will carry the theater forward. Over the past two years, working with the board, the senior team spent hundreds of hours examining all aspects of the organization to determine what is working, what needs improvement, and, above all, what the future would and could hold for A.C.T.

These are the people without whom A.C.T. productions would never make it to the stage. They are each an integral part of the organization's artistic life, professional, trustworthy, creative, diligent, and fiercely dedicated to the continued success of A.C.T.

Carey Perloff
Artistic Director

Birthplace: Washington, D.C.
Hometown: I grew up in D.C. and Philadelphia and lived 15 years in New York City.
At A.C.T. Since: June 1992
Favorite A.C.T. Experience: Opening After the War after four years of development; creating the new A Christmas Carol, recording Happy End at Skywalker; A Doll's House with René Augensen and Paul Walsh; blessing the Geary Theater the night it reopened.
What Is Your Vision for the Future of A.C.T.? A huge audience willing to take risks on vigorous theatrical outings of classics and new plays, a full second stage season, and spectacularly talented students performing everywhere!

Little-Known Fact: I trained to be an archaeologist and majored in ancient Greek in college. I did 13 years of ballet and was a mean Toy Mouse in The Nutcracker.

Recommendations: Read: Gao Xingjian, Soul Mountain; all of Michael Chabon’s novels; Orhan Pamuk, My Name Is Red and Snow. Listen to: Bonnie Stivian, Nico Muhly, David Lang.
WELCOME TO Inside A.C.T. SPRING 2008

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Sincerely,

Jack Curtis / Chair, A.C.T. Board of Trustees

A.C.T.'s SENIOR TEAM LEADS THE WAY

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CAREY PERLOFF Artistic Director

BIRTHPLACE Washington, D.C.
HOMETOWN I grew up in D.C. and Philadelphia and lived 15 years in New York City.

AT A.C.T. SINCE June 1992

FAVORITE A.C.T. EXPERIENCE Opening A Christmas Carol after four years of development; creating the new A Christmas Carol, recording Happy End at Skywalker; A Doll's House with René Augensen and Paul Walsh; blessing the Geary Theater the night it reopened.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? I urge audiences willing to take risks on vigorous theatrical offerings of classics and new plays, a full second stage season, and spectacularly talented students performing everywhere!

LITTLE-KNOWN FACT I trained to be an archaeologist and majored in ancient Greek in college. I did 13 years of ballet and was a mean Toy Mouse in The Nutcracker.

RECOMMENDATIONS Read: Guo Xingjian, Soul Mountain, all of Michael Chabon's novels, Orhan Pamuk, My Name Is Red and Snow. Listen to: Bonfire Madigan, Nico Muhly, David Lang.
CAREER HIGHLIGHTS Opening the restored Grady Theater with The Tempest, featuring the Kronos Quartet in the pit; collaborating with Harold Pinter and Tom Stoppard; opening Luminous Dating in New York; directing Steve Reich's The Cave in Vienna.

HEATHER KITCHEN Executive Director

BIRTHPLACE Toronto, Ontario, Canada.

HOME TOWN I grew up in Toronto, lived in eight provinces of Canada, and now consider San Francisco my home.

AT A.C.T. SINCE 1996.

FAVORITE A.C.T. EXPERIENCE The process of producing after the War. So many people collaborated on and supported its journey, and the whole company worked to support Philip and Carey's vision.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? Producing transformative art that is central to the lives of our audience.

LITTLE-KNOWN FACT I study classical guitar and I participated in the 545-mile AIDS/LifeCycle 6 ride last June. I am riding again this June in AIDS/LifeCycle 7, from San Francisco to L.A.

RECOMMENDATIONS Read: Alex Ross, The Rest Is Noise; Listening to the 20th Century. Listen to: Stan Rogers, Manuel Barrueco, John Williams, Andres Segovia, Louis Armstrong. Watch: your step.

CAREER HIGHLIGHTS Beginning my career at the Stratford Festival; doing turnaround management as production manager of Theatre New Brunswick; managing Canada's largest regional theater, The Citadel. And, of course, my work at A.C.T., where I found an artistic home.

JAMES HAIRE Producing Director

BIRTHPLACE Phoenix, Arizona.

HOME TOWN Phoenix.


FIRST A.C.T. EXPERIENCE Having my hand-writing analyzed prior to my first meeting with William Ball. I guess I passed.

FAVORITE A.C.T. EXPERIENCE Bill Ball's "up, up, and away" lecture at the start of each season; the annual "walk down" following the final performance of the season, where each play from that year took a final curtain call followed by a grand finale staged by Bill.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? Onward and upward.

LITTLE-KNOWN FACT I played triangle in the Emerson Grade School rhythm band alongside Barry Goldberg, Jr. I wonder if he has kept it up. My career as a professional bullfighter in Nagasaki was cut short; my parents found out.

CAREER HIGHLIGHTS My years spent stage-managing on Broadway at the start of my career; Cyrano de Bergerac with Peter Donat, staged by Bill Ball at A.C.T.; after the Loma Prieta earthquake, rebuilding the theater and experiencing a new A.C.T.

THOMAS C. PROEHL Administrative Director

BIRTHPLACE Hastings, Minnesota.

HOME TOWN Moorhead, Minnesota.


FAVORITE A.C.T. EXPERIENCE Getting hired!

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? To support and inspire the next generation of actors, writers, directors, and designers — who are as invested in training the next generation of actors as they are in doing their own work.

LITTLE-KNOWN FACT I love baking pies. I miss competitive swimming.

RECOMMENDATIONS Read: Learning to Drive, by Katha Pollitt; By the Lake, by John McGahern. Watch: 2006. Pont Lakinyi.

CAREER HIGHLIGHTS Launching the third year of A.C.T.'s M.F.A. Program in 2000; performing in London at the Barbican in David Edgar's Continental Divide; teaching Sam Shepard scene study to Italian and Danish actors (without understanding a word they said) in San Miniato, Italy, at Teatro del Pisa.

GEORGE THOMPSON Company Manager

BIRTHPLACE Port Chester, New York.

HOMETOWN Greenwich, Connecticut.


FAVORITE A.C.T. EXPERIENCE The incoming M.F.A. class's monologue presentation at the start of each school year.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? We acquire the Curran Theatre in a hostile takeover!

LITERARY CHARACTER OR HISTORICAL FIGURE YOU MUST RELATE TO Jonny Quest, because I love adventure, challenges, and mystery.

LITTLE-KNOWN FACT I was a visual artist in high school and won best in show. Sold a few pieces, as well!


MELISSA SMITH Company Director

BIRTHPLACE Louisville, Kentucky.


FIRST A.C.T. EXPERIENCE Auditioning for A.C.T.'s Advanced Training Program (the precursor to the M.F.A. Program) in 1979. I was accepted into the program but didn't attend—perhaps I was waiting to run it?

FAVORITE A.C.T. EXPERIENCE Seeing actors we've trained succeed brilliantly in featured roles on the A.C.T. stage.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? An extraordinary confluence of professional artists—directors, writers, designers, and above all, actors— are as invested in training the next generation of actors as they are in doing their own work.

LITTLE-KNOWN FACT I love baking pies. I miss competitive swimming.

RECOMMENDATIONS Read: Learning to Drive, by Katha Pollitt; By the Lake, by John McGahern. Watch: 2006. Pont Lakinyi.

CAREER HIGHLIGHTS Launching the third year of A.C.T.'s M.F.A. Program in 2000; performing in London at the Barbican in David Edgar's Continental Divide; teaching Sam Shepard scene study to Italian and Danish actors (without understanding a word they said) in San Miniato, Italy, at Teatro del Pisa.

PINK PASDAR Associate Artistic Director


HOME TOWN I spent my childhood in Media, Pennsylvania. Rural bliss. Never had a key to my front door.


FAVORITE A.C.T. EXPERIENCE There was a pretty big earthquake opening night of The Rainmaker. It started as the curtain was rising.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? Chaos, thunderstorms. I've drawn the knife of paradoxes ... I see bringing more new works to A.C.T. and expanding our new works program into our M.F.A. Program. We have amazing students, and I can't wait to get them together with great playwrights.

LITTLE-KNOWN FACT I gave birth to my daughter in the back of an ambulance.
CAREER HIGHLIGHTS Opening the restored Geary Theater with *The Tempest*, featuring the Kronos Quartet in the pit; collaborating with Harold Pinter and Tom Stoppard; opening *Luminous* Dating in New York; directing Steve Reich's *The Cave* in Vienna.

Heather Kitchen  Executive Director

BIRTHPLACE Toronto, Ontario, Canada.
HOMETOWN I grew up in Toronto, lived in eight provinces of Canada, and now consider San Francisco my home.
AT A.C.T. SINCE 1996.
FAVORITE A.C.T. EXPERIENCE The process of producing *After the War*. So many people collaborated on and supported its journey, and the whole company worked to support Philip and Carey's vision.
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? Producing transformative art that is central to the lives of our audience.
LITTLE-KNOWN FACT I studied classical guitar and I participated in the 545-mile AIDS/Lifecycle 6 ride last June. I am riding again this June in AIDS/Lifecycle 7, from San Francisco to L.A.
CAREER HIGHLIGHTS Beginning my career at the Stratford Festival; doing turnaround management as production manager of Theatre New Brunswick; managing Canada's largest regional theater, The Citadel. And, of course, my work at A.C.T., where I found an artistic home.

James Haire  Producing Director

BIRTHPLACE Phoenix, Arizona.
HOMETOWN Phoenix.
FIRST A.C.T. EXPERIENCE Having my handwriting analyzed prior to my first meeting with William Ball. I guess I passed.

Thomas C. Proehl  Administrative Director

BIRTHPLACE Hastings, Minnesota.
HOMETOWN Moonbeam, Minnesota.
FAVORITE A.C.T. EXPERIENCE Getting hired!
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? To support and inspire the next generation of actors, authors, audience members, and administrators.
LITERARY CHARACTER OR HISTORICAL FIGURE YOU MUST RELATE TO William Shakespeare. We share the same birthday. He wrote plays, I write contracts.
LITTLE-KNOWN FACT I used to be an actor.
RECOMMENDATIONS Read: classic novels. Watch: *The Boston Legal* and *The Office* and *Percy Jackson's* film *Camp Half-Blood*. Listen to: classical music on public radio.
CAREER HIGHLIGHTS Founding member and first managing director of Signature Theatre Company in New York City with James Houghton. Oversew the construction of the new $125 million Guthrie Theater, which was completed on time and on budget. Most recently served as the executive director of the Minnesota State Arts Board and secured a 19% increase in funding for the arts.

George Thompson  Creative & Financial Manager

BIRTHPLACE Port Chester, New York.
HOMETOWN Greenwich, Connecticut.
FAVORITE A.C.T. EXPERIENCE The incoming M.F.A. class's monologue presentation at the start of each school year.
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? We acquire the Curran Theatre in a hostile takeover.
LITERARY CHARACTER OR HISTORICAL FIGURE YOU MUST RELATE TO Jonny Quest, because I love adventure, challenges, and mystery.
LITTLE-KNOWN FACT I was a visual artist in high school and won best in show. Sold a few pieces, as well!

Melissa Smith  Executive Director

BIRTHPLACE Louisville, Kentucky.
HOMETOWN Louisville, Kentucky.
FIRST A.C.T. EXPERIENCE Auditioning for A.C.T.'s Advanced Training Program (the precursor to the M.F.A. Program) in 1979. I was accepted into the program but didn't attend—perhaps I was waiting to run it?
FAVORITE A.C.T. EXPERIENCE Seeing actors we've trained succeed brilliantly in featured roles on the A.C.T. stage.
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? An extraordinary confluence of professional artists—directors, writers, designers, and above all, actors—who are invested in training the next generation of actors as they are in doing their own work.
LITTLE-KNOWN FACT I love baking pies. I miss competitive swimming.
RECOMMENDATIONS Read: *Learning to Drive*, by Katha Pollitt; *By the Lake*, by John McGahern. Watch: *Porky's* and *The Raimaker*. CAREER HIGHLIGHTS Launching the third year of A.C.T.'s M.F.A. Program in 2000, performing in London at the Barbican in David Edgar's *Continental Divide*; teaching Sam Shepard scene study to Italian and Danish actors (without understanding a word they said) in San Miniato, Italy at Teatro del Pisa.

Pink Pasdar  Associate Artistic Director

HOMETOWN I spent my childhood in Media, Pennsylvania. Rural bliss. Never had a key to my front door.
FAVORITE A.C.T. EXPERIENCE There was a pretty big earthquake opening night of *The Raimaker*. It started as the curtain was rising.
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? Chaos, thunderstorms; I've drawn the knife of perils... I see bringing more new works to A.C.T. and expanding our new works program into our M.F.A. Program. We have amazing students, and I can't wait to get them together with great playwrights.
LITTLE-KNOWN FACT I gave birth to my daughter in the back of an ambulance.
CAREER HIGHLIGHTS Working with the passionate, smart, committed, and totally quirky folks at A.C.T.

TIM WHALEN Director of Development

BIRTHPLACE South Dakota.
HOMETOWN Rapid City, South Dakota.
FAVORITE A.C.T. EXPERIENCE There are so many, I can’t pick just one . . . at the top of the list are The Overcoat, Happy End, After the War, and Scroogenoid.
WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? My vision is for a $30 million endowment to be in place by December 2009 supporting each new season in a significant way, and for our annual fundraising capacity to increase to a level that allows the artistic team to do the work they want without being held back by financial restraints.
LITTLE-KNOWN FACT I was a captain in the U.S. Army for four years.

RECOMMENDATIONS See: any dance choreographed by Mark Morris and theater directed/produced by Robert Lopez. Listen to music played or orchestrated by Yo-Yo Ma.
CAREER HIGHLIGHTS A.C.T., of course. I have had the immense privilege of working with several really stellar organizations, among them KQED, The Asian Art Museum of San Francisco, and Cal Performances at UC Berkeley.

For more information about A.C.T.'s senior management team, please visit www.act-sf.org/management.

STAGING THE FUTURE OF GREAT THEATER FOR THE SAN FRANCISCO BAY AREA

In addition to providing vital annual support for this season’s programming, when you make a gift to A.C.T. this year, you will be helping the theater establish its first-ever endowment. With a goal of $30 million, this permanent, growing asset will give A.C.T. the financial wings to soar to new artistic heights in the years ahead.

Thanks to loyal audience members like you, A.C.T. has become a San Francisco Bay Area cultural treasure and a nationally respected leader in actor training. Now A.C.T. has the very real opportunity to move to a new level of excellence—to stage more ambitious productions featuring distinguished visiting artists, to attract a greater number of top-tier students and faculty to our conservatory, and to strengthen our ability to commission and develop provocative new work that keeps theater vibrant.

To take this major creative leap forward, we will need everyone’s help. All gifts to The Next Generation Campaign, large and small, will make a difference as we strive to build the financial foundation for A.C.T. to commit to the bigger artistic challenges it is so eminently capable of meeting. In hopes of encouraging greater participation in The Next Generation Campaign, close friends of the theater Jeff and Laurie Ubben have issued a challenge to our audience: they will match all new or increased gifts to A.C.T. this season dollar for dollar up to $1 million!

As you make plans to renew your 2008-09 season subscription this month, please consider a tax-deductible contribution to A.C.T. and join us in this historic effort to create an endowment for the theater. Not only will you be supporting the work we enjoy on the stage and in the classroom today, but you will be helping A.C.T. stage the future of great theater for the next generation. Thank you!

PHOTO BY JENN DEHNE
on Euston Road in London.

RECOMMENDATIONS Read: Music for Thrashing, Depraved Characters, Emily’s Balloon, and Frankenstein Makes a Sandwich. Watch: Jack’s Big Music Show. Listen to: Pandora radio.

CAREER HIGHLIGHTS When I was offered the job as general manager of the Gate Theatre in London, the producer was interrupted midway through our phone call; there was a flood in the theater and the lead actress’s bra had broken ten minutes before curtain. I took the job, fixed the leak, invested in some spare brassieres, and had a great time.

Janette A. Gallegos
Director of Marketing and Public Relations

BIRTHPLACE Dallas, Texas.
HOMETOWN Austin, Texas, but I spent a significant portion of my youth overseas—England, Tunisia, Egypt.
AT A.C.T. SINCE December 2006.
FAVORITE A.C.T. EXPERIENCE The marketing and PR team gets together for an hour each Thursday to write notes to subscribers. It has been a great way for us to get to know each other.

WHAT IS YOUR VISION FOR THE FUTURE OF A.C.T.? To creatively and innovatively promote the art, artists, process, and experience at A.C.T. I see A.C.T. developing bold, inspirational new work and artists that enrich the artistic community in and beyond the Bay Area.
LITTLE-KNOWN FACT My great-grandfather (maternal) was executed by Puncho Villa, and my grandfather (paternal) was the head architect of the Aswan Dam and an advisor to King Farouk.

CAREER HIGHLIGHTS Working with the passionate, smart, committed, and totally quirky folks at A.C.T.

Tim Whalen
Director of Development

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HOMETOWN Rapid City, South Dakota.
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THE NEXT GENERATION CAMPAIGN

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CAMPAIGN DONORS SHARE A PASSION FOR LIVE THEATER

Donors to The Next Generation Campaign have many reasons for supporting this historic effort to establish an endowment for A.C.T., but central to their participation in the campaign is a shared passion for the live theater experiences they have enjoyed over the years. Their personal stories are testimony to the transformative role A.C.T. plays in entertaining and inspiring the members of our community.

JO AND JED HURLEY

Jo and Jed Hurley have been coming to A.C.T. ever since Bill Ball brought the company to San Francisco in 1967. They have fond memories of the days of rotating repertory, when, as Jo recalls, "An actor would have the lead role in one production and a supporting role in another, and would run from one venue to the other on the same night! Somewhere the actors would never be out of breath," she laughs.

When Carey Perloff became artistic director, the Hurleys felt the quality and depth of productions became even better. "Carey has taken the theater to a whole new level artistically," Jed says. "The productions at A.C.T. are not only entertaining, but they are thought provoking," adds Jo. "They expand your mind."

The Hurleys are members of A.C.T.'s Directors Circle and Prospero Society and have made a generous gift to The Next Generation Campaign.

"If you care about something, you need to support it beyond buying tickets. That alone is not going to keep an arts organization around," Jo explains. "And I truly hope A.C.T. will be here for the next generation—and many future generations beyond that!"

Jo also contributes her time by serving on the event committee for Illuminate the Night, A.C.T.'s annual gala that benefits the A.C.T. Conservatory. Her volunteer experience has given her new insights into the important role A.C.T. plays in training young actors. "I didn't realize that there was so much more to the conservatory than the MFA Program. What A.C.T. does to engage young people, not to mention adults, in theater is truly amazing," explains Jo. "We are thrilled that our gift to The Next Generation Campaign will not only support the wonderful work on the stage, but also the training of the next generation of theater artists," adds Jed.

"It means a lot to me to support this endowment because of what it will mean for A.C.T.'s future. I take personal pleasure giving back for all the wonderful moments A.C.T. has given me."

— Bill Hawon

Bill has dedicated his generous gift to The Next Generation Campaign to Linda's memory. "I was happy to be asked and given an opportunity to assist," says Bill. "I'm retired and live on a fixed income, so it was a little scary at first to consider making this gift. But it means a lot to me to support this endowment because of what it will mean for A.C.T.'s future. I take personal pleasure giving back for all the wonderful moments A.C.T. has given me."

ANNE AND RICK RILEY

Although they have been coming to A.C.T. for more than 20 years, Anne and Rick Riley are relative newcomers to the theater compared to the Hurleys and Bill Hawon. Friends introduced them to A.C.T. in the early 1980s, and they soon became subscribers. They kept their subscription even while raising their two children because, as Anne puts it, "A.C.T. provided us with a special place to spend time together." The Rydes appreciate the variety of plays A.C.T. produces each season, and the
CAMPAIGN DONORS SHARE A PASSION FOR LIVE THEATER

Donors to The Next Generation Campaign have many reasons for supporting this historic effort to establish an endowment for A.C.T., but central to their participation in the campaign is a shared passion for the live theater experiences they have enjoyed over the years. Their personal stories are testimony to the transformative role A.C.T. plays in entertaining and inspiring the members of our community.

JO AND JED HURLEY

Jo and Jed Hurley have been coming to A.C.T. ever since Bill Ball brought the company to San Francisco in 1967. They have fond memories of the days of rotating repertory when, as Jo recalls, "An actor would have the lead role in one production and a supporting role in another, and would run from one venue to the other on the same night! Somehow the actors would never be out of breath," she laughs.

When Carey Perloff became artistic director, the Hurleys felt the quality and depth of productions became even better. "Carey has taken the theater to a whole new level artistically," Jed says. "The productions at A.C.T. are not only entertaining, but they are thought provoking," adds Jo. "They expand your mind."

The Hurleys are members of A.C.T.’s Directors Circle and Prospero Society and have made a generous gift to The Next Generation Campaign. "If you care about something, you need to support it beyond buying tickets. That alone is not going to keep an arts organization around," Jo explains. "And I truly hope A.C.T. will be here for the next generation—and many future generations beyond that."

Jo also contributes her time by serving on the event committee for Illuminate the Night, A.C.T.’s annual gala that benefits the A.C.T. Conservatory. Her volunteer experience has given her new insights into the important role A.C.T. plays in training young actors. "I didn’t realize that there was so much more to the conservatory than the M.F.A. Program. What A.C.T. does to engage young people, not to mention adults, in theater is truly amazing," explains Jo. "We are pleased that our gift to The Next Generation Campaign will not only support the wonderful work on the stage, but also the training of the next generation of theater artists," adds Jed.

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WILLIAM HAVN

Despite the fact that he lives 90 miles away in Cloverdale, Bill Havn makes time to see every A.C.T. production each season. He and his late wife, Linda, first subscribed in 1969, and, although they skipped a couple of seasons when Bill was serving in the U.S. Air Force overseas, they have been loyal subscribers ever since. "My wife and I shared a passion for great theater," Bill says. "We’d go to Ashland, New York, and London, but it was so exciting to have an important cultural resource like A.C.T. right here in the Bay Area." Today Bill, a member of A.C.T.’s Directors Circle and Prospero Society, enjoys coming to A.C.T. and participating in donor events because of the opportunities to socialize, meet new, interesting people, and get an inside look at the creative process. "I love getting that insight into a play," Bill explains. "It engages you quicker when you see it upstage."

PHOTOS BY ANNE WALL

continued on page 10
WHAT IS THE UBBEN CHALLENGE?

Because every gift to The Next Generation Campaign matters, Jeff and Laurie Ubben have promised to match all new and increased gifts this season dollar for dollar up to $1 million. If you did not make a contribution to A.C.T. last year, the entire amount of your gift will be matched by the Ubbens—essentially doubling the impact of your gift. If you did make a contribution to A.C.T. last year (thankful!), the amount of your gift today that is above and beyond last year’s gift will also be matched dollar for dollar by the Ubbens. There has never been a better time to make a new tax-deductible contribution to A.C.T. or to increase your contribution from last year. Thanks for helping us meet the Ubben challenge!

ALUMNI

Graduates of the A.C.T. Conservatory grace stages and screens across the country. Here’s what some of our illustrious alumni have been up to recently.

Broadway in Toledo’s The Power of Darkness. David Duffield ’04 appeared in the Broadway revival of Cyrano de Bergerac. Hal Brooks ’93 is a recipient of the 2007-09 NEA/TCG Career Development Program for directors. His production of Nilaja Sun’s No Child…which won an OBIE Award last year, is on its national tour; he recently directed the New York premiere of Ariel Dorfman’s Widows at 92Y959 Theaters. Daniel Beatty ’01 completed a sold-out extended run of his OBIE Award-winning one-man play, Emergence-SEE! At The Public Theater, Jacob Ming-Trent ’01’s recent credits include Richard II in Didi 2 with Theater of the Expendable, Widmark’s Houses with Epic Theater Ensemble off Broadway, the role of Gerry Mitchell in Last & Order, and a new play by Marcus Gardley. Marc Stuart Weiss ’96 directs two pieces in the Long Island City One-Act Festival and the premiere of Time Is the Mercy of Eternity for Six Figures Theatre Company in Manhattan. The show Days and Nights, which he created with Purple Man Theater for the 2001 New York International Fringe Festival, was highlighted in the New York Times and New York magazine as one of five shows to check out in the festival. Patrick McNally ’90 directed and produced the world premiere of Goodbye April, Hella May at HERE and appeared in several episodes of The Naked Brothers Band on Nickelodeon. J. D. Lapointe ’04 is in Body Parts, by Irshei Reed, at The Nuoyrican Poets Cafe.

IN NEW YORK: Heidi Armbruster ’02 appears in Fugitive at the Mint. Alexandra Wilson ’05 plays the lead in Aaron Sorkin’s The First Wives Club on Broadway. David Ryan Smith ’97 is understudying Pastiche Strange at the Belasco Theatre. Chris Fitzgerald ’97 performs in Young Frankensstein at the Hilton Theatre. Tony Award winner Anna Nini Rose appears in Cat on a Hot Tin Roof at the Broadhurst Theatre. Derek Cecil ’97 performs in Les Liasons Dangereuses at the American Airlines Theatre. Jody Flader ’07 is featured in the world premiere of The Shaw Bears at the Shaw Festival. Claire Brownell ’06 is understudying 39 Steps at the American Airlines Theatre. Albert Jones ’00 appears in Oowanda at the Theatre for a New Audience. Stafford Clarke Price ’97 plays Robert Graves in The Oxford Roof Climber’s Rebellion at Urban Stages. Peter Brez’s ’93 performed on...
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Notebook continued on page 12
ALUMNI NOTEBOOK continued from page 13

ELSEWHERE The A.C.T. midstage production of The Government Inspector featured performances by Raife Baker ’08, Alex Morf ’08, Shannon Taing ’08, Amanda Sykes ’08, Jud Williford ’04, Andrew Hurreau ’93, and Rod Gnapp ’87, while Williford, Gnapp and T. Edward Webster ’02 are featured in Curse of the Starving Class. Ryan Rilette ’97 completed a six-year tenure as artistic director of Southern Repertory Theater in New Orleans to take up a new position as managing director of Marin Theatre Company; he also recently completed filming In the Electric Mist. Andrew Kelsey VC performs in As Much As You Can at the Celebration Theatre in Los Angeles. Neil Hopkins ’02 recently performed guest-starring roles on Dirty Sexy Money and Shark and has a recurring role on Terminator: The Sarah Connor Chronicles. He also completed the short film Hit Factor, a script read at A.C.T.’s 2007 Alhambra Weekend, with James Cromwell. Alex Mogridge ’00 appears on Law & Order: Criminal Intent. Matthew Nicklaw ’07 is featured on Law & Order: Special Victims Unit. Alan Blumenfeld ’77 completed a new film with Robert De Niro and Al Pacino, Righteous Kill, and has filmed guest-starring roles on Dirty Sexy Money and the HBO show 12 Miles of Bad Road, with Lily Tomlin. Blumenfeld also continues his recurring role as Marty Parkman, the Nightmare Man, on Heroes. Academy Award winner Donzel Washington stars in the film American Gangster. Tony Award nominee Omar Metwally ’97 can be seen in the leading role of the James Ivory film The City of Your Final Destination, with Anthony Hopkins. Rachel Black ’01 and Heidi Armbruster ’02 appear with George Clooney in the Academy Award-nominated film Michael Clayton. Andrew McClain ’06 appears in The History Boys at The Ahmanson Theatre. Drew Hirshfield ’06 is in Amadeus at the Wilma Theater in Philadelphia.

Matt Blair VC appeared in Wiz with Emma Thompson and Twelfth Night in Stratford-upon-Avon. Lucas Rocco Alifano ’07 stars in The Other Side, an award-winning internet spin-off of the CBS television series Ghost Whisperer. He also plays the lead in The Last Coast, an independent film premiering at the SXSW Film Festival. Darren Modder-Kelley ’93 finished the original short film Petunia in Intimate. Sara Kathryn Bakker ’98 plays Portia and Calpurnia in Julius Caesar at the American Repertory Theatre and has appeared on Law & Order. Jane Jones ’81 directs Thirteen Nights at Portland Center Stage in Oregon. Lauren Lane ’89, after ten years and three television series, is still a member of Tim Robbins’s Actors Gang. She teaches acting at Texas State University and is an original cast member of the Dick Montemagnus, which plays once a month at the Hyde Park Theatre in Austin. Nancy Carlin ’83’s recent credits include directing The Clean House for The B Street Theatre in Sacramento and acting in Man and Superman at California Shakespeare Theater and A Midsummer Night’s Dream at Aurora Theatre Company. She is writing, with composer Michael Rashby, “The Sorrowful Adventure of a 7-Year-Old Justicist Boy.” Art Manke ’84 recently received the Los Angeles Drama Critics Circle Award for Outstanding Direction of Back at Leipzig at South Coast Repertory; recent credits also include directing the world premiere of The Ice-Breaker for the Magic Theatre and the Laguna Playhouse, The Constant Wife for the Pasadena Playhouse, and an episode of Hannah Montana for the Disney Channel. Naomi Peters ’01 played Cordelia in King Lear at Kansas City Repertory Theatre. She can also be seen in Indiana Jones and the Kingdom of the Crystal Skull doing utility stunts; Company Retreat, directed by Campbell Scott; as stunt double for Lindsay Sloane in The Six Wives of Henry LePays, and as stunt double for Nealla Gordon in Push. Jamison Jones ’94 can be seen in the film He Was a Quiet Man, directed by Frank Cappello. Richard Garner ’82 is in his 22nd year as co-founder and producing artistic director of Georgia Shakespeare in Atlanta. Deontay Wilson ’06 has won a Wallace Gerbode Foundation/William and Flora Hewlett Foundation grant to fund the commission by A.C.T. of a sequel to his play American Limbo.

If you are an alumnus/a of an A.C.T. training program (Advanced Training Program, Master of Fine Arts Program, Studio A.C.T., Summer Training Congress, or Young Conservatory), we'd love to know what you're up to. Please write to Ashley Forrette at alumni@act-sf.org and tell us about your recent accomplishments.

A STUDENT OF THE BUSINESS: A.C.T.'S MASTER OF FINE ARTS PROGRAM ALUMNUS RYAN RILETTE '97

Ryan Rilette is an artist who, after nearly two hectic decades working in the theater, can not be pinned down. Depending on the day, he can be branded accurately as an actor, director, artistic director, producer, managing director, champion of new playwriting, proud father, and good guy.

After graduating from the A.C.T. Master of Fine Arts Program in 1997, Rilette moved to New York, joining with other A.C.T. alumni to form Rude Mechanicals Theater Company. Carving out an innovative niche for themselves in the competitive New York theater scene, Rude Mechanicals thrived by applying the training they received at A.C.T. to reimagining classical works and presenting premiere productions of bold contemporary plays. Rilette recently returned to his alma mater to direct members of the A.C.T. class of 2008 in Sarah Ruhl’s adaptation of Virginia Woolf’s gender-bending Orlando. He commented, “After coming through [A.C.T.], the shorthand you have with the people you work with means you can work so much faster. The cast of Orlando has such a great language for working together. That’s what Rude Mechanicals had and that’s why we wanted to continue to work together after we graduated.”

Rilette directed Orlando while tying up his six-year tenure as artistic director at Southern Repertory Theater in New Orleans and preparing for his new gig as managing director of Marin Theatre Company. He adamantly encourages actors to create their own opportunities. “Producing your own work is a really smart thing for actors to do, to remind yourself that you’re not just a chair waiting in a prop shop to be used. You can be in control of your own career. Just because you are an actor doesn’t mean you shouldn’t be a student of the business.”

Inside A.C.T. 53
ALUMNI NOTEBOOK. continued from page 11

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Alumni Spotlight

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Rilette directed Orlando while tying up his six-year tenure as artistic director at Southern Repertory Theater in New Orleans and preparing for his new gig as managing director of Marin Theatre Company. He adamantly encourages actors to create their own opportunities. “Producing your own work is a really smart thing for actors to do, to remind yourself that you’re not just a chair waiting in a prop shop to be used. You can be in control of your own career. Just because you are an actor doesn’t mean you shouldn’t be a student of the business.”
Kevin Dedes, a member of the M.F.A. Program graduating class of 2008 who participated in one of the January workshops, says, “I started to realize where in a playwright’s process actors are actually useful, and where we’re maybe not so useful.” Dedes was surprised to discover how well his classical training prepared him for work on new plays that are living texts, subject to revision and reconstruction.

Pasdar and Smith are particularly excited to look for new plays that suit the M.F.A. Program students, while also identifying artists for future collaboration on one of A.C.T.’s stages. “Melissa and I realized that we have similar taste in new work, and bringing new plays into the M.F.A. Program is a great way to engage playwrights and directors we hope to have long-term relationships with,” says Pasdar.

Smith and Young Conservatory Director Craig Slaight are also working to find synergy within the conservatory itself. Over the last 18 years, the Young Conservatory’s acclaimed New Plays Program has successfully commissioned and premiered many new plays for children by distinguished playwrights. This year the YC and M.F.A. Program are pooling resources on a coproduction of Amy Herzog’s The Wendy Play, a new work that includes roles for teenage and adult actors.

Smith adds, “I’m excited because I’ve seen the way that mentoring the YC has changed the M.F.A. Program students, who perform with YC students each year on the mainstage at A Christmas Carol and teach in the YC during the summer. On the one hand the YC actors develop relationships with actors who aren’t adults to them, and on the other hand, when the M.F.A. Program actors teach, they solidify the things that they’ve been learning themselves. When the students work on contemporary plays, new plays, it triggers in them more questions about their own aesthetic and what they want to say in theater.

“We have natural resources here. I think organizations really succeed when they work effectively with what they have, and I think that’s what’s happening here.”

Honoring A.C.T.’s Own

Each January, A.C.T. staff and friends gather to celebrate two auspicious moments in the history of the theater: the birthday of A.C.T.’s glorious home, the American Conservatory Theater (formerly known as the Geary), which originally opened on January 10, 1910, and its rebirth in January 1996, after undergoing extensive reconstruction to repair damage caused by the Loma Prieta earthquake. At the same time, A.C.T. takes the opportunity to honor staff members who have made exceptional contributions to the theater’s success in the preceding calendar year.

The recipient of this year’s Artistic Director’s Award is Senior Graphic Designer Amelia Nardinelli, who is responsible for creating a wide variety of A.C.T. promotional pieces and collateral, including season brochures, advertisements, second and mainstage performance posters, the annual report, and the M.F.A. Program bulletin. “It is a tremendous challenge to visualize the material we’re working on,” says Perloff, “to evoke a complex piece of theater in a way that’s true to the play but at the same time rich enough visually that people will want to come see the piece. Amelia is imaginative, has humor and patience, and is a pleasure to work with. I think she’s really raised the bar in terms of how we represent our work.”

The Executive Director’s Award went this year to Joseph Tally, head librarian of A.C.T.’s Allen Fletcher Theater Collection. Boasting 12,000 theater-related titles and staffed by 24 volunteers, the library serves the entire A.C.T. community and is an invaluable resource for staff and students. While Tally has been at A.C.T. for just over a year, he has already overseen a major library renovation. “We hired Joe when we were expanding and reconfiguring our library space to better serve the conservatory and staff, and he shepherded that process beautifully,” says A.C.T. Executive Director Heather Chimch. “This award is really about Joe’s selflessness and kindness, and the extraordinary amount of extra effort he puts into what he does.” Kitchen adds that she looks for people who represent a certain spirit of mentorship and continuity: “Joe has built on the shoulders of those who came before him, which I think is an important part of who we are as an organization, and continuing to build resources for the next generation.”

Perloff and Kitchen also recognized A.C.T.’s longest-term staff members, among them M.F.A. Program faculty members Frank Oritelli and Deborah Susset, Box Office Manager Richard Berrier, Company Manager Dianne Pichard, Producing Director Jim Haire, House Manager Eva Ramos, Security Staff Member Curtis Carr, and actor/director Ken Ruta. Joining this august group is Operations Manager Leesey Pierce, who this year marks her 25th season with A.C.T. “We always celebrate the additions to the 25-year club,” Perloff says, “but we especially salute in Leesey her dedicated service as A.C.T.’s owner’s representative during the reconstruction of the Geary, juggling everyone’s needs while helping us return safely to this incredibly gorgeous building.”

"PHOTO BY A.C.T. ARTISTIC DIRECTOR CRAIG SLAIGHT."
FINDING SYNERGIES
GENERATIONS WORKING TOGETHER FOR THE FUTURE OF AMERICAN THEATER

In crafting a plan for the future of A.C.T., the theater’s leadership focused on finding strategic synergies among the three primary areas of A.C.T.’s creative life: mainstage producing, actor training, and the development of new work for the American stage. The students in A.C.T.’s M.F.A. Program and Young Conservatory, led by Conservatory Director Melissa Smith, are an essential part of that process, serving as a kind of “research-and-development” lab for readings and workshops of mainstage-bound classic plays and increasingly getting involved with the development of new work.

Several A.C.T. mainstage productions have found their footing in workshops and studio productions involving M.F.A. Program students, including this season’s The Rainmaker, The Government Inspector, and To Kill a Mockingbird. Each January, the graduating class of the M.F.A. Program participates in a new works festival, reading roles—often together with veteran professional actors—inauguration of new plays by established and emerging theater artists. This year, the class of 2008 used its talents to explore brand-new plays by up-and-coming young writers Deonnty Wilson (himself a 2006 A.C.T. M.F.A. Program graduate), Francine Volpe, and Noah Halide.

“We have new words program, and it made sense to develop an association with the school,” says Associate Artistic Director Fink Padar, who oversees A.C.T.’s First Look program of new-play development. “Our students will go on to work on new plays with living writers, and we wanted to expose them to that experience with the resources of the school still behind them.”

Kevin Dede, a member of the M.F.A. Program graduating class of 2008 who participated in one of the January workshops, agrees. “I started to realize where in a playwright’s process actors are actually useful, and where we might not be so useful.” Dede was surprised to discover how well his classical training prepared him for work on new plays that are living texts, subject to revision and reconstruction.

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HONORING A.C.T.’S OWN

Each January, A.C.T. staff and friends gather to celebrate two auspicious moments in the history of the theater: the birthday of A.C.T.’s glorious home, the American Conservatory Theatre (formerly known as the Geary), which originally opened on January 10, 1916, and its rebirth in January 1996, after undergoing extensive renovation to repair damage caused by the Loma Prieta earthquake. At the same time, A.C.T. takes the opportunity to honor staff members who have made exceptional contributions to the theater’s success in the preceding calendar year.

The recipient of this year’s Artistic Director’s Award is Senior Graphic Designer Amelia Narodine, who is responsible for creating a wide variety of A.C.T.’s promotional pieces and collateral, including season brochures, advertisements, and mainstage performance posters, the annual report, and the M.F.A. Program bulletin. “It is a tremendous challenge to visualize the material we’re working on,” says Perloff, “to evoke a complex piece of theater in a way that’s true to the play but at the same time is rich enough visually that people will want to come see the piece. Amelia is imaginative, has humor and patience, and is a pleasure to work with. I think she’s really raised the bar in terms of how we represent our work.”

The Executive Director’s Award went this year to Joseph Tally, head librarian of A.C.T.’s Allen Fletcher Theater Collection. Boasting 12,000 theater-related titles and staffed by 24 volunteers, the library serves the entire A.C.T. community and is an invaluable resource for staff and students. While Tally has been at A.C.T. for just over a year, he has already overseen a major library renovation.

“We hired Joe when we were expanding and reconfiguring our library space to better serve the conservatory and staff, and he shepherded that process beautifully,” says A.C.T. Executive Director Heather Kitchen. “This award is really about Joe’s selflessness and kindness, and the extraordinary amount of extra effort he puts into what he does.” Kitchen adds that she looks for people who represent a certain spirit of mentorship and continuity: “Joe has built on the shoulders of those who came before him, which I think is an important part of who we are as an organization, and continuing to build resources for the next generation.”

Perloff and Kitchen also recognized A.C.T.’s longest-term staff members, among them M.F.A. Program faculty members Frank Oettli and Dextor Steel, Box Office Manager Richard Bernier, Company Manager Dianne Prichard, Producing Director Jim Haire, House Manager Eva Ranos, Security Staff Member Curtis Carr, and actor/director Ken Ruta. Joining this august group is Operations Manager Leslie Pierce, who this year marks her 25th season with A.C.T. “We always celebrate the additions to the 25-year club,” Perloff says, “but we especially salute in Leslie her dedicated service as A.C.T.’s owner’s representative during the reconstruction of the Geary, juggling everyone’s needs while helping us return safely to this incredibly gorgeous building.”

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THE A.C.T. 2007–08 SEASON

AT THE AMERICAN CONSERVATORY THEATER

SOMI KOOGI, THE DESIGN DIRECTION OF FLEET STREET

Music and lyrics by Stephen Sondheim
Book by Hugh Wheeler From an adaptation by Christopher Durang Directed and designed by John Doyle Aug 30–Sept 30

THE RAISINER by N. Richard Nash
Directed by Mark Haderer Oct 25–Nov 25

SPEED THE PLOW by David Mamet
Directed by Louis Goosen Jan 4–Feb 3

THE BLOOD KNOT by Athol Fugard
Directed by Charles Randolph Wright Music composed and narrated by Tony Chimelis Feb 16–Mar 19

THE GOVERNMENT INSPECTOR directed by Nikolai Lugansky
Directed by Carey Perloff Feb 20–Mar 20

CURSE OF THE STARVING CLASS by Sam Shepard
Directed by Peter Dubois Apr 15–May 25

THE PITY SHE’S A WITCH by John Ford
Directed by Carey Perloff Music composed and performed by Berlin Morgan Davis June 1–21

A CHRISTMAS CAROL by Charles Dickens
Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundenberg Choreography by Mia Comaneci
Directed by Dramaturge Lory Brown
Nov 5–Dec 23

VERA BUENA CENTER FOR THE ARTS

THE TODA PROJECT A movement theater project created by Carey Perloff and Hati Compagnie Oct 20–22

THE J.U.M.TH.E.A.T.E.R. BEARABLE by Jose Rivera
Directed by Chris Vare Jan 30–Feb 16

FREE READINGS A series of free play workshop readings Apr 11–26

American Conservatory Theater, San Francisco
www.act-sf.org 415.749.2ACT

Who’s Who, continued from page 16

JUD WILLIFORD (Wiley), an A.C.T. associate artist and core acting company member, has appeared in A.C.T. in The Government Inspector, The Imaginary Invalid, Happy End, The Revolutions, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Suicide with Z Plays andEncore Theatre Company; The Imaginary Invalid at The People’s Light Theater; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Sergius in Arno and the Man at Chautauqua Theater; and Rufus Oakwood in Saturn’s Cairn. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Tripper, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

JERI LYNN COHEN (Undertaker) has appeared at A.C.T. in A Mother and The Time of Your Life. She is a charter member and a co-founder of Word for Word Performing Arts Company, where she has originated roles in more than a dozen critically acclaimed productions. She has worked at theaters throughout the Bay Area, including Aurora Theatre Company, Berkeley Repertory Theatre, BRAVA Theatre, Campo Santo, Encore Theatre Company, Eureka Theatre Company, Magic Theatre, Marin Theatre Company, San Jose Stage Company, and Traveling Jewish Theatre. She has toured internationally with the San Francisco Mime Troupe.

MAYA LAWSON (Undertaker) returns to her native San Francisco, where she was once a student in the A.C.T. Young Conservatory. Favorite roles include Katherine Benoît in Book-It Repertory’s Pride and Prejudice at Portland Center Stage, Queen Elizabeth in Nunnally Johnson’s Woman in A Midsummer Night’s Dream, Francesca in Musmanno’s The Dream, and Straus in The Brecht Project (dir. Richard E. T. White), and, most recently, The Piano Lesson at the Hudson Theatre in Los Angeles. Film credits include Brand Upon the Brain! with Isabella Rossellini (dir. Guy Maddin). Lawson received her B.F.A. in acting from Cornish College of the Arts.

PETER DE ROIS (Director) has served as a director, associate producer, and resident director at The Public Theatre over the past five years. He most recently directed the world premiere of Best Bet by Gina Gershon, at the Humana Festival of New American Plays. Directing credits at The Public include Adrienne Kennedy’s Mom, How Do You Meet the Beatles? Bob Gudlin’s Jack Goes Boating (with L.A.Brightman Theater Company), Measures for Pleasure (SSDF Callaway Award for Excellence in Direction); Drama League Award Nominee for Distinguished Production of a New Play), Richard III (in New York production of 2004), Biro, and Gudlin’s A View from 15th Street (also with L.A.Brightman). He was previously the artistic director of Perseverance Theatre in Juneau, Alaska. For Perseverance, selected directing credits include The Suttles, The Winter’s Tale, Romeo and Juliet, and The Glass Menagerie, as well as the West Coast premiere of Suzan-Lori Pa’rusa’s In the Blood and the world premiere of Chay Blyth’s Chilango. Other regional credits include productions at Trinity Repertory Company and California Shakespeare Theater. Prior to his work at Perseverance, DeRoiss lived and worked in the Czech Republic, where he cofounded Ayslam, a multinational squat theater in Prague. He will begin his new position as artistic director of the Huntington Theatre Company in Boston this summer.

JACK WILLIS (Wiz) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in Blood Knot, The Rainmaker, Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Arc, and The Old Neighborhood. His off-Broadway credits include The Restorative Rice of Arsenio U., World of Mirth, The Iphigenia Cycle, and Videodrome. He appeared in Gypsy with Patri LaPone at the Ravinia Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Crucial Wick Rock, The Out-of-Towners, Love Hurts, I Came in Peace, Problem Child, Lamar & Order, Ed, and Dallas. Willis is a cofounder of Aruba Repertory.

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

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WHO'S WHO
continued from page 16

JUD WILLIFORD
(Weston), an A.C.T. associate artist and core acting company member, has appeared in 10 seasons at A.C.T. in The Government Inspector, The Imaginary Invalid, Happy End, The Revival, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Maki Jackson’s American Suicide with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre; All’s Well That Ends Well, The Life and Adventures of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theater; Sergey in Arut and the Man at Chautauqua Theatre; and Rufus Oakwood in Saturn: The Musical. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Trigger, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

JERI LYNN COHEN
(Understudy) has appeared at A.C.T. in A Mother and The Time of Your Life. She is a charter member of Word For Word Performing Arts Company, where she has originated roles in more than a dozen critically acclaimed productions. She has worked at theaters throughout the Bay Area, including Aurora Theatre Company, Berkeley Repertory Theatre, BRAVA Theatre, Campo Santo, Encore Theatre Company, Eureka Theatre Company, Magic Theatre, Marin Theatre Company, San Jose Stage Company, and Traveling Jewish Theatre. She has toured internationally with the San Francisco Mime Troupe.

MAYA LAWSON
(Understudy) returns to her native San Francisco, where she was once a student in the A.C.T. Young Conservatory. Favorite roles include Katherine Bennet in Book-It Repertory’s Pride and Prejudice at Portland Center Stage, Queen Elizabeth in Nunnally Women, Hermit in A Midsummer Night’s Dream, Francine in Museon, Narcissus in Metamorphosis, Frau Griebel in The Brecht Project (dir. Richard E. T. White), and, most recently, The Virgin Mammouh at The Hudson Theatre in Los Angeles. Film credits include Brand upon the Brain! with Isabella Rossellini (dir. Guy Maddin). Lawson received her B.F.A. in acting from Cornish College of the Arts.

PETER DeBOIS (Director) has served as a director, associate producer, and resident director at The Public Theater over the past five years. He most recently directed the world premiere of Recky Shara by Gina Gerchfield at the Humana Festival of New American Plays. Directing credits at The Public include Adrienne Kennedy’s Mom, How Do You Meet the Beatles?, Bob Glaudini’s Jack Goes Boating (with LAByrinth Theater Company), Measure for Measure (SSDF Callaway Award for Excellence in Direction; Drama League Award nom for Distinguished Production of a New Play), Richard III (Nowadays top ten New York production of 2004), Biro, and Glaudini’s A View from 15th Street (also with LAByrinth). He was previously the artistic director of Perseverance Theatre in Juneau, Alaska. For Perseverance, selected directing credits include The Seagull, The Winter’s Tale, Romeo and Juliet, and The Glass Menagerie, as well as the West Coast premiere of Suzan-Lori Parks’s In the Blood and the world premiere of Chay Yew’s The Long Sing. Other regional credits include productions at Trinity Repertory Company and California Shakespeare Theater. Prior to his work at Perseverance, DeBois lived and worked in the Czech Republic, where he co-founded Ayamou, a multinational squat theater in Prague. He will begin his new position as artistic director of the Huntington Theatre Company in Boston this summer.

JACK WILLIS
(Weston) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in Blood Knot, The Rainmaker, Hallelujah, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Arc, and The Old Neighborhood. His off-Broadway credits include The Restless Rise of Arsenius U., World of Mirth, The Iphigenia Cycle, and Valhalla. He appeared in Gypsy with Patt LaPone at the Ravinia Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Crucial Will Rock, The Out of Towners, Love Hearts, I Came in Peace, Problem Child, Lara & Odes, Ed, and Dallas. Willis is a co-founder of Aruba Repertory.

The scenes 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.

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 White Christmas, Jersey Boys, and Picasso at the Lapin Agile and a workshop production of A Christmas Carol (2006 and 2007), The Imaginary Invalid, Blackbird, and MFA Program productions. Favorite past shows include A Little Night Music, Freddie de la Nuit, The Glass Menagerie, Brandenstein, and God’s Favorite Tenor. In 2006, he was awarded the San Francisco Outstanding Performance Award and in 2007, he was awarded the Thurman Award for Outstanding Achievement in the Theater.}

GERSON AND BARBARA BASS
BAKAR (Executive Producers) have been involved with A.C.T. for three decades. A New York native and former CEO of L. Magrini and Emporium-Winstocks, Barbara has served as a member of the A.C.T. Board of Trustees since 1992. Gerson and Barbara have produced numerous A.C.T. productions, including Urbanites: The Musical, Little Women, Gone of the War, Garnett, an award-winning Bay

LIVING TO THE FULLEST.

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.


KAREN SzaPALLER (Assistant Stage Manager) has worked with A.C.T. on A Christmas Carol (2006 and 2007), The Imaginary Invalid, Blackbird, and MFA Program productions. Favorite past shows include A Little Night Music, Freddie de la Nuit, The Glass Menagerie, Brandenstein, and God’s Favorite Tenor. In 2006, he was awarded the San Francisco Outstanding Performance Award and in 2007, he was awarded the Thurman Award for Outstanding Achievement in the Theater.
Who's Who

LOY ARCENAS (Scene Designer) has designed The Invention of Love, Indian Ink, Lesie James, Glenngary Glen Ross, and The Matchmaker for A.C.T. He has also designed scenery for the premieres of Lowell Taylor's 'Imaginary Products to Kiss' Onze, Once on This Island, Spook, Dese Raro, Blue Windhills, Corpus Christi, A Man of No Importance, and the off-Broadway and national tours of The Virginia Monologues. Directing credits include Love Letters, A Christmas Carol, The Producers to Rio, Once on This Island, Spank, Dese Raro, Blue Windhills, Corpus Christi, A Man of No Importance, and the off-Broadway and national tours of The Virginia Monologues. Directing credits include Love Letters, A Christmas Carol, The Producers to Rio, Once on This Island, Spank, Dese Raro, Blue Windhills, Corpus Christi, A Man of No Importance, and the off-Broadway and national tours of The Virginia Monologues.

JAPHY WEIDEMAN (Lighting Designer) recently designed lighting for Brett C. Leonard's Unconditional and Stephen Adly Guirgis's Little Florian of East Orange (both at LALyrithm Theater Company/The Public Theater). Other notable projects include Bob Goldsmith's Jack Goes Boating, directed by Peter DuBois (The Public Theater, 2007 Drama Desk Award Nomination); Paul Rudnick's Little Less Loretta Award Nomination; Sophocles' Electre, directed by Peter Stein at the ancient theater of Epidaurus in Greece and at The National Theater of Korea in Seoul; Tchaikovsky's Eugene Onegin (Opera de Lyon); Shakespeare's Troilus and Cressida (Royal Shakespeare Company, Edinburgh International Festival); David Hararewicz's Blackbird (West End, London); Gogol's The Last Days of Judas Iscariot (LAB/The Public); Warren Leight's No Foreigners Beyond this Point (Ma-Yi Theater Company/ Culture Project); and The Flying Machine's Frammenti at Soho Rep (Drama Desk Award Nomination). Upcoming projects include Roundhouse's Caste and Il Prigionieri at La Scala in Milan.

FABIAN OBISPO (Original Music/ Sound Designer) worked at A.C.T. on The Imaginary Invalid. Other musical theater credits include The Long Sausage, Black New Mo, The Cascades Chalk Circle, Yerma, Mother Courage and Her Children, Nothing Forever, The Romance of Maggie Rubin, Yellow Moon Rising, and The House of Bernarda Alba. Off-Broadway credits include Durango and Thirteen Sisters and a Piano at The Public Theater; Gruus, A Very Common Procedure, Whose the Night, Last Easter, Bright Ideas, Inquire with Faye, and Swale at MCC Theater; La Ternera, Noct, and Sebring the Gemini at Manhattan Theater Club; Grosneko at Theater for a New Audience; Serviceman at The New Group; China at Atlantic Theater Company; The Rusting Cage at The Vineyard Theater; Phaedra in Delirium at CTC Theater; The Right Kind of People and When They Spoke of Ritual at Primary Stages; and Ma-Yi Theater Company's No Foreigners Beyond this Point, among others. Regionally, he has composed and designed for Arena Stage, Goodman Theater, the Guthrie Theater, The Shakespeare Theatre in Washington, D.C., the Oregon Shakespeare Festival, Seattle Repertory Theater, the Cincinnati Playhouse, the Huntington Theater Company, Long Wharf Theater, Hartford Stage, the Kennedy Center, and Shakespeare Santa Cruz, to name a few. His work has been recognized by the American Theater Wing's Hewes Design Award, as well as Helen Hayes, Barrymore, NAACP, and Jackie awards.

MICHAEL PALLER (Drummer) began his professional career as a literary manager at Center Repertory Theater (Cleveland), then worked as a playwright and script consultant for Manhattan Theater Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's Small Craft Warnings at the Sovremennik Theater in Moscow.

The casts and stage managers employed in this production are members of Stage Directors and Choreographers Equity Association, the union of professional actors and stage managers in the United States.

Live Life To The Fullest.

The Good Body, Levee James, Wearing for Gosh, The Three Sisters, The Misbehombre, Long Day's Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil War, Collected Stories, and Cloud Technique at Berkeley Repertory Theatre. Other productions include Eve Ensler's The Good Body at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Vagina Monologues at the Alcatraz Theatre.

KAREN SZPALER (Assistant Stage Manager) has worked with A.C.T. on A Christmas Carol (2006 and 2007), The Imaginary Invalid, Blackbird, and M.F.A. Program productions. Favorite past shows include Equus, Père de la Nuit, The Idas Managosis, Brandule, and Comedy on the Bridge at Berkeley Repertory Theatre; Orpheus, The Musical at San Jose Stage Company; Sticking 12 at TheatreWorks; Salome at Aurora Theatre Company; and Ragtime and The Leave Me at Firsthill Music Theatre. She recently worked on Satellites at Aurora Theatre Company and is the production coordinator at TheatreWorks in Merlo Park.

GERSON AND BARBARA BASS BAKAR (Executive Producers) have been involved with A.C.T. for three decades. A New York native and former CEO of L. Maginn and Emperium-Winston, Barbara has served as a member of the A.C.T. Board of Trustees since 1992. Gerson and Barbara have produced numerous A.C.T. productions, including Urinetown: The Musical, Levee James, Genie of the Orient, and After the War. Gerson, an award-winning Bay Area Theatre Critics Circle Award, a Jeff Award, Bay Area Theatre Critics Circle Award, and an OBIE for Sustained Excellence of Set Design. He is from the Philippines.

LYDIA TANJII (Costume Designer) recently designed Brainwashed, The Rainmaker, and the world premiere of Philip Kan Gotoana’s After the War for A.C.T. She has designed Berkeley Repertory Theatre productions of The Glass Menagerie, Our Town, Honors, Master Class, Hemedaby/Kalaf, and Slaves! Recently, she designed The Merry Wives of Windsor at California Shakespeare Theater and Pygmalion at Shakespeare Santa Cruz. Tanjii has designed for many of Gotoana’s plays, including Sisters Matsutomes (Seattle Repertory Theatre), The Wind Cirroc Mary (San Jose Repertory Theatre), and Ballad of Yachigi (Berkeley Repertory Theatre). She has also designed for the Oregon Shakespeare Festival, the Mark Taper Forum, South Coast Rep, The Laguna Playhouse, Portland Center Stage, Geva Theatre Center, East-West Players, Pan Asian Repertory Theatre, Asian American Theatre Company, Aurora Theatre Company, Indiana Repertory Theatre, The Children’s Theatre, The Public Theater, Manhattan Theatre Club, the Huntington Theatre Company, Syracuse Stage, and Arisa Stage. She has received five Bay Area Theatre Critics’ Circle Awards and two Drama- League Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Din Soon, Gotoana’s The Wish, A Thousand Pieces of Gold, and Life Tastes Good.


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, San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as both workshops of The Count of Monte Cristo and the CD-ROM game Osbikim. 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 Apetitt! 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 GUTHBREITZ (Stage Manager) most recently worked on Speed-the-Pleno and The Rainmaker at the American Conservatory Theater and on the A.C.T. production of Death of a Famer at Zuman Theater. Her numerous other productions for A.C.T. include Blackbird, The Little Foxes, A Naked Person, Sexual Perversity in Chicago, Cat on a Hot Tin Roof, A Month at Moorhouse, and The Trojan Women.
Who's Who

With developer currently serves on the board of San Francisco Museum of Modern Art. Barbara also serves as a director and former chair of the UCSF Foundation board and directs the Achieve program, which offers high school enrichment and scholarships.

WILLIAM (BILL) AND PHYLLIS DRAPER (Executive Producers) are longtime A.C.T. subscribers. Bill served as chairman of the A.C.T. Board of Trustees during Bill Ball's tenure as artistic director in the early 1990s, before moving to Washington to serve as president and chairman of the Export-Import Bank of the United States. Also former undersecretary general of the United Nations, Bill is a venture capitalist who currently serves on the boards of the World Affairs Council of Northern California, United Nations Association of the United States of America, Atlantic Council of the United States, Freeman Spogli Institute for International Studies at Stanford University, and Hoover Institution. Phyllis moved to the Bay Area after graduating from Smith College. She was a founding member of the board of Charles Armstrong School, now in Belmont, and has served on numerous community boards.

MORT AND FRANNNIE FLEISHHACKER (Executive Producers) are both longtime A.C.T. volunteers. The son of one of A.C.T.'s founding trustees and a San Francisco native, Mort is a member of the A.C.T. Board of Trustees and serves on several A.C.T. committees. He is co-chair, with Joan Danforth, of the Prospero Society, which honors individuals who include A.C.T. in their estate plans. Franinnie serves as co-chair of the Producers’ Circle with Deedee McMurtry. She enjoys working to build this critical organization and plan the annual dinner. Mort and Franinnie also recently produced The Circle and The Rituals. Mort serves as a trustee of Greenbelt Alliance, treasurer of the Fleishacker Foundation, and a member of the Advisory Council of the San Francisco Planning and Urban Research Association. Franinnie is president of The Francisca Club and serves on the board of That Man May See at UC San Francisco.

PRISCA AND KEITH GEESLING (Executive Producers) recently produced The Realists and the workshop production of The Time Project at A.C.T. A member of the A.C.T. Board of Trustees since 2003, Prisca serves on the board’s executive committee and champions the creation of new plays as chair of the new works committee. A principal of Francisco Partners, Keith also serves on the board of trustees of The Hill School, the high school he attended in Pennsylvania. Prisca also volunteers her time serving on the boards of San Francisco Arts Education Project, the San Francisco Symphony, and Grace Cathedral.

STEVEN AND MARY SWIG (Executive Producers) have supported A.C.T. and attended productions since the company's arrival in San Francisco. A member of the A.C.T. Board of Trustees since 1990 and the president of Presidio World College, Steven also serves on numerous community boards, including the boards of his alma mater, the University of Oregon, and Americans for Cures Foundation (stem cells). The president and CEO of Mary Greens Mans, Mary also serves on the board of the Solar Electric Light Fund, among others. Together Steven and Mary also produced recent A.C.T. productions of The Rituals and Holda Gabler.

CARLIE WILMANS (Executive Producer) joined the A.C.T. Board of Trustees in 2005 and, with a passion for developing new, multidisciplinary works, lends her time to The Next Generation Campaign committee and the new works committee. Born and raised in San Diego County, Wilamins is a director of the Phyllis C. Wattman Foundation. With bachelor’s and master's degrees in art history, she devotes her time to the boards of several other arts organizations, including San Francisco Museum of Modern Art, California College of the Arts, and the San Francisco Ballet Auxiliary.

A.C.T. 2008–09 SEASON, CONTINUED FROM PAGE 12

Broadway last season. "In this revealing, smart, and disturbing look at a marriage, Albee managed to make us understand what drives Peter to that infamous park bench," says Perloff. "It's doing so, he has riveted one of the great American classics of the 20th century." Bold ideas, movement, music, and rich language—A.C.T.'s 42nd subscription season promises to deliver everything you expect from A.C.T. We are grateful for your continued support, and invite you to step inside the theater, grab a seat, and join us for one exciting ride.

WANT TO KNOW MORE ABOUT CURSE OF THE STARVING CLASS?

WORDS ON PLAY: A.C.T.'s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production are available for purchase in the theater lobby; at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act.org. Subscriptions to Words on Plays are also available. For information about subscribing to Words on Plays, call 415.549.2250 or visit www.act.org.
Who's Who

Area developer, currently serves on the board of San Francisco Museum of Modern Art. Barbara also serves as a director and former chair of the UCSF Foundation board and directs the Achieve program, which offers high school enrichment and scholarships.

WILLIAM (BILL) AND PHYLLIS DRAPER (Executive Producers) are longtime A.C.T. subscribers. Bill served as chairman of the A.C.T. Board of Trustees during Bill Ball's tenure as artistic director in the early 1990s, before moving to Washington to serve as president and chairman of the Export-Import Bank of the United States. Also former undersecretary general of the United Nations, Bill is a venture capitalist who currently serves on the boards of the World Affairs Council of Northern California, United Nations Association of the United States of America, Atlantic Council of the United States, Freeman Spogli Institute for International Studies at Stanford University, and Hoover Institution. Phyllis moved to the Bay Area after graduating from Smith College. She was a founding member of the board of Charles Armstrong School, now in Belmont, and has served on numerous community boards.

MORT AND FRANNIE FLEISHHACKER (Executive Producers) are both longtime A.C.T. volunteers. The son of one of A.C.T.'s founding trustees and a San Francisco native, Mort is a member of the A.C.T. Board of Trustees and serves on several A.C.T. committees. He is co-chair, with Joan Danforth, of the Prospero Society, which honors individuals who include A.C.T. in their estate plans. Franinnie serves as co-chair of the Producer's A Circle with Deedee McMurray. She enjoys working to build this critical organization and plan the annual dinner. Mort and Franinnie also recently produced The Circle and The Rituals. Mort serves as a trustee of Greenbelt Alliance, treasurer of the Fleishhacker Foundation, and a member of the Advisory Council of the San Francisco Planning and Urban Research Association. Franinnie is president of The Francisca Club and serves on the board of That Man May See at UC San Francisco.

PRISCA AND KEITH GEESSLIN (Executive Producers) recently produced The Roots and the workshop production of The Totes Project at A.C.T. A member of the A.C.T. Board of Trustees since 2003, Prisca serves on the board's executive committee and champions the creation of new plays as chair of the new works committee. A principal of Francisco Partners, Keith also serves on the board of trustees of The Hill School, the high school he attended in Pensylvania. Prisca also volunteers her time serving on the boards of San Francisco Arts Education Project, the San Francisco Symphony, and Grace Cathedral.

STEVEN AND MARY SWIG (Executive Producers) have supported A.C.T. and attended productions since the company's arrival in San Francisco. A member of the A.C.T. Board of Trustees since 1986 and the president of Peninsula World College, Steven also serves on numerous community boards, including the boards of his alma mater, the University of Oregon, and Americans for Curees Foundation (stem cells). The president and CEO of Mary Green Masnick, Mary also serves on the board of the Solar Electric Light Fund, among others. Together Steven and Mary also produced recent A.C.T. productions of The Rituals and Holdie Gabler.

CARLIE WILMANS (Executive Producer) joined the A.C.T. Board of Trustees in 2005 and, with a passion for developing new, multidisciplinary works, lends her time to The Next Generation Campaign committee and the new works committee. Born and raised in San Diego County, Wilmans is a director of the Phyllis C. Wattis Foundation. With bachelor's and master's degrees in art history, she devotes her time to the boards of several other arts organizations, including San Francisco Museum of Modern Art, California College of the Arts, and the San Francisco Ballet Auxiliary.

A.C.T. 2008–09 SEASON, CONTINUED FROM PAGE 12

Broadway last season. “In this reveling, smart, and disturbing looks at a marriage, Albee has managed to make us understand what drives Peter to that infamous park bench,” says Perloff. “In doing so, he has revived one of the great American classics of the 20th century.” Bold ideas, movement, music, and rich language—A.C.T.'s 42nd subscription season promises to deliver everything you expect from A.C.T. We are grateful for your continued support, and invite you to step inside the theater, grab a seat, and join us for one exciting ride.

WANT TO KNOW MORE ABOUT CURSE OF THE STARING CLASS?

WORDS ON PLAYS, A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production are available for purchase in the theater lobby; at A.C.T. Ticket Services (next door at 405 Geary Street); and online at www.actorg.org. Subscriptions to Words on Plays are also available. For information about subscribing to Words on Plays, call 415-749-2250 or visit www.actorg.org.

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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s expansion in the next generation of theatre artists and education and our robust educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theatre company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, permission credibility tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Lisa Skillicorn at 415.439.2472 or Brian@act.org.

NATIONAL CORPORATE THEATRE FUND
National Corporate Theatre Fund is a non-profit corporation awarded missions and significant support from the business community (11%) of this country’s most distinguished professional theatres. The following foundations, individuals, and corporations support this theatre through their contributions of $1,000 or more to National Corporate Theatre Fund.

THERE ARE 99 GIFTS TO DATE...

CORPORATE GIFTS IN KIND
A.C.T. would like to thank the following donors for their generous contributions of goods and services.

CORPORATIONS MATCHING ANNUAL FUND GIFTS
As A.C.T. is both a school and an educational institution, many companies will match individual employee contributions to the company. The following corporations have generously matched gifts made by their employees to A.C.T., multiplying the impact of these contributions.

PROSPECT SOCIETY
Providing a Legacy for A.C.T.
Joan Danforth, Co-Chair * Mortimer Fleishacker, Co-Chair
Prospect Society members are valued patrons who have made an investment in the future of A.C.T. by providing for the theatre in their estate plans. Prospect Society gifts include wills and living trusts, charitable remainder trusts, bequests by designation, IRA, and life insurance policies. The Prospect Society is planned to include members in appreciation events throughout the year. For information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act.org.

A.C.T. Donor Events
PROP AND SCENE SHOP TOUR
Take a tour of the prop and scene shop, where A.C.T. productions are built from the ground up. Saturday, 5/6, 10 a.m. *SOLD OUT*

DESIGN PRESENTATION
Hear the director’s vision at the first meeting of the company of "Tit Pity She’s a Whore," Monday, 5/7, 11 a.m.

COSTUME SHOP TOUR
Take a tour of the costume shop, and see where artisans create the gorgeous costumes worn on A.C.T. stages. Thursday, 5/8

MEET THE CAST
Following the performance, enjoy a conversation with the cast of "Curse of the Starving Class." Thursday, 5/15

OPENING NIGHT DINNER
A dinner with the director before the opening-night performance of "Tit Pity She’s a Whore," Wednesday, 5/16, 6:30 p.m.

TO SUPPORT A.C.T. AND RECEIVE INVITATIONS TO ANNUAL FUND, DIRECTOR CIRCLE, AND PRODUCERS CIRCLE EVENTS, PLEASE CONTACT PAMELA KRAMER AT 415.439.2335.

Due to the spontaneous nature of live theatre, all times are subject to change.
InterACT
From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE
A conversation with the director before the preview performance

- Tuesday, 4/22, (5:30–6 p.m.)
- Tuesday, 4/29, (5:30–6 p.m.)

KORET AUDIENCE EXCHANGES
Free postperformance discussions with artists, designers, and A.C.T. staff members

- Tuesday, 5/6
- Sunday, 5/11
- Wednesday, 5/14

- Tuesday, 5/17
- Wednesday, 5/18
- Sunday, 5/29

*Informs review performance

CURSE OF THE STARVING CLASS
'TIS PITY SHE'S A WHORE

A.C.T. Donor Events
PROP AND SCENE SHOP TOUR
Take a tour of the prop and scene shop, where A.C.T. productions are built from the ground up.

- Saturday, 5/3, 10:30 a.m. [SOLD OUT]

PROSPERO SOCIETY BRUNCH
The annual thank you event for those who have provided for A.C.T. in their estate plans features a presentation by scenic designer En Fuego.
- Sunday, 5/5, 11:00 a.m.

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of "This Thing of Blood," Monday, 5/7, 11 a.m.

COSTUME SHOP TOUR
Take a tour of the costume shop, and see where artisans create the gorgeous costumes worn on A.C.T. stages.
- Thursday, 5/8

MEET THE CAST
Following the performance, enjoy a conversation with the cast of "Curse of the Starving Class.
- Thursday, 5/15

OPENING NIGHT DINNER
A dinner with the director before the opening night's performance of "This Thing of Blood.
- Tuesday, 5/7, 5:30 p.m.

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knaubert at pknaubert@actf.org or call 415.443.2355.

Due to the spontaneous nature of live theater, all times are subject to change.
THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don’t make it to art galleries as often as you’d like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2007-08 season.

FRIDAY MORNING DRAWING GROUP

Figurative art has a long and rich history in the Bay Area, even during the periods when nonrepresentational art dominated popular taste. Supporting that tradition is the ritual of drawing from live models. Since 1996, Tom Mogensen has held Friday life-drawing sessions in his Church Street studio. The seven artists represented in this show meet to paint or draw from a professional model, chosen for her or his unique qualities. There’s no just for variety among the group, as all of the artists recognize that every view of the model offers something exciting to work with.

Seven artists represent the core of the group. Mogensen, Susan Trubow, Nancy Baughman, and Barbara Raftz made up the original group, later joined by Diana Howard, Serge Kogan, and Greg Lynch. They work in various media—charcoal and ink, oil and gouache—using different techniques and seeing differences. They live different lives, and travel from San Mateo and Oakland, but each Friday assemble again and again to be inspired by the most compelling subject there is: the human form.

A reception celebrating the work of the Friday Morning Drawing Group will be held at the theater on Thursday, May 1, from 5 to 7:30 p.m. The current show runs from April 28 through July 6, 2008.

Each artwork purchase benefits A.C.T. For sale inquiries, please contact Kevin Summers at 415.474.1006 / lanscreativework@act-sf.org. Visa, Mastercard, and Discover cards accepted.

June 5–July 6

'Tis Pity She's a Whore

by John Ford

Directed by Caryn Pollock

Music composed and arranged by Benfire Madigan Shive

Tickets from $14

"As keen and fatal as a stiletto hit to the heart"

The Guardian (London)

"Explosive . . . positively reeking of decadence"

The Daily Telegraph

American Conservatory Theater

Summer Training Congress

Students, teachers, and professional actors from around the world gather in San Francisco each summer for these rigorous and rewarding five- and two-week programs.

5-Week Session: June 16–July 18

Final Application Deadline: May 1

2-Week Session (Classical Acting): July 21–August 1

Final Application Deadline: June 2

Studio A.C.T. and Young Conservatory Summer Sessions

Learn a new skill, sing a new song, and push your theater skills farther than you thought they could go.

Sign up for Studio A.C.T. or the Young Conservatory today and experience the highest-quality training in a wide range of theatrical disciplines. Taught by established theater professionals, A.C.T. classes are open to adults and children at all levels of experience, and are held on evenings and weekends in downtown San Francisco.

Studio A.C.T.: June 2–August 16

Young Conservatory: June 16–August 22

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THE GALLERY AT A.C.T.

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Each artwork purchase benefits A.C.T. For sales inquiries, please contact Kevin Summers at 415.474.1006 / laneart@artspots.com. Visa, Mastercard, and Discover cards accepted.

June 5 - July 6
'Tis Pity She's a Whore

by John Ford
Directed by Caryn Posloff
Music composed and orchestrated by Benfire Madigan Shive

"As keen and fatal as a stiletto hit to the heart"
—The Guardian (London)

"Explosive... positively reeking of decadence"
—The Daily Telegraph

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A CELEBRATION OF THE MUSIC OF ELTON JOHN

WRITTEN AND DIRECTED BY Craig Slaight
MUSICAL DIRECTION BY Jane Hammett
ORCHESTRATION BY Christine Mattison
MUSICAL ARRANGEMENTS AND SINGING ACCOMPANIMENT BY Robert Rutt

Tickets: $19 - $50
MAY 31 - JUN 21

STUDIO A.C.T. AND YOUNG CONSERVATORY SUMMER SESSIONS

Learn a new skill, sing a new song, and push your theater skills farther than you thought they could go.

Sign up for Studio A.C.T. or the Young Conservatory today and experience the highest-quality training in a wide range of theatrical disciplines. Taught by established theater professionals, A.C.T. classes are open to adults and children at all levels of experience, and are held on evenings and weekends in downtown San Francisco.

STUDIO A.C.T.: June 2 - August 16
YOUNG CONSERVATORY: June 16 - August 22
(MC offering non, two, and one-week sessions)

28 American Conservatory Theater
A.C.T. STAFF
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Heather Kinchen, Conservatory Director
Melana Smith, Administrative Director
James Haire, Director of Theater Operations
Thomas C. Pearl, Administrative Director

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Mary L. Kline, Dress Designer
Rut Hill, Production Designer
Tom Stoll, Lighting Designer
Lynne Taper, Sound Designer

Coaches
Dame Nade, Joel Willkomm, Adam Peck
Derek McGee, William Bushnell, Michael Gruskin
George Thompson, Repetiteur

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Liam Condon, Stage Manager
Kathleen Pellegrino, Stage Manager
Pamela Jones, Josephine Tarun, Kimberly Mclean
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Joelle Grossman, Development Associate

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A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and leaflets on Plays, are on sale in the main lobby, at the Ticket Service Office, and online.

For Your Information
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94102, 415.834.3200. On the Web: www.aact-sf.org.

Ticket Service Information
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, hours are 12-6 p.m. daily. Call 415.749.2420 and use American Express, Discover, MasterCard, or Visa. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at www.aact-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rebooking privileges and last-minute ticket insurance. Subscriptions available by calling 415.749.2420. A.C.T.’s gift certificate can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square, half-price tickets and one-half-price tickets are available at the A.C.T. Ticket Service office two hours before curtain. Matinees senior rush tickets are available at noon on the day of performance for the dollar. All A.C.T. TIX on Union Square tickets, one ticket per valid I.D. Student and senior citizen subscriptions are also available. A.C.T.’s offer: one Pay What You Wish performance during the regular run of each production.

Group Discounts
For groups of 15 or more, call Edward Edlund at 415.552.4423.

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Refreshments
Full bar service, sweets, and savory items are available one hour before the performance in Frey’s Columbus Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermissions by purchasing food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Preparations
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. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals in perfumes, colognes, and sprays 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.

Emergency Telephone
A yellow telephone located with the elevators may be used by anyone who needs to reach the fire department or for any emergency.

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