EDWARD ALBEE'S
AT HOME AT THE ZOO
Directed by
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ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER

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

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 320 A.C.T. productions have been performed to a combined audience of more than seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 230,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (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 Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith, now serves 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, 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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American Conservatory Theater was founded in 1965 by William Ball.

Edward Hastings
Artistic Director 1986–92

A.C.T. Box Office
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Dear Friends,

As I listened to the first read-through of Edward Albee’s At Home at the Zoo, I began to meditate on the remarkable phenomenon of artistic longevity. Albee wrote The Zoo Story fifty-one years ago at the age of 30. He wrote a companion piece, originally entitled Homelife, in 2004, at age 76. What is it that has kept him going all these years? How is it that after almost half a century, he still had the appetite to revisit a seminal work of his youth? What has it taken for Albee to mature from an enfant terrible into a major force in the American theater, without losing any of his bite or edge?

Certainly, among 20th-century playwrights, Albee is not alone in his tenacity: we need think no further than Harold Pinter and Samuel Beckett to celebrate recent artistic resilience. I always feel deeply grateful that these writers had the will to carry on in spite of it all. In an art form as volatile and ephemeral as live theater, it’s often impossible to tell what is going to really matter until long after it has happened. The beauty of the nonprofit arena in which we produce is that one can keep alive the pursuit of the art form in an environment in which talent can be nurtured and a wider lens can be applied. All of us, audiences and artists alike, are part of the same family, together navigating the amazingly vigorous trajectory that is the history of the theater. It is a field littered with unforeseen risks, yet it continues to flourish even in one of the most difficult environments on record. At A.C.T., as all over the country, we are riding the wild roller coaster of these new economic and political times, and we are trying to learn as we go. The more unpredictable the environment, the more important it is that those of us on both sides of the curtain continue to talk frankly to each other, to evaluate and reevaluate the choices we are making, to make the entire process as transparent as possible.

So our dialogue with you lies at the heart of what we do. Being part of a theater like A.C.T. involves a great deal more than buying a ticket to a mainstage production: from postperformance discussions with the cast to late-night analytic sessions with Theater on the Couch, from amazing discoveries in our Young Conservatory performances to sightings of stars-to-be when our Master of Fine Arts Program students step forth and shine, from tours of our one-of-a-kind scene and costume shops to interactive blogs on our website and beautifully written insights in Words on Plays, from writing contests to preshow Prologues, there are a myriad of ways to intersect with our work and our artists. And of course there is the Carey Perloff Hotline (415.439.2459), where you can hold forth, question, exclaim, praise, condemn, and opine with impunity, and someone will always call you back. It is this interaction that keeps us all alive, honest, and engaged—and that is truly the key to artistic longevity.

Next season, the magnificent theater in which we are sitting will turn 100 years old. It has survived earthquakes and political turmoil, depressions and booms, vaudeville and drama of all kinds. For 42 years now, it has been the home of American Conservatory Theater, one of the first major nonprofit theaters to be given such a home. Having a home means planting roots and inviting the community in. It allows an institution like A.C.T. to have a resident acting company, an extraordinary training program, and a long-lasting relationship to the city in which it lives. As we speak, we are developing a beautiful new piece for next season called The Tosca Project, which uses as its springboard the myths and ghosts inherent in a famous bar in North Beach. We are looking forward to the arrival of England’s innovative Kneehigh Theatre Company with its imaginative ode to romance and music, Brief Encounter. We are preparing to invite one of the great acting companies in North America, the Stratford Shakespeare Festival, to perform for the first time in the Bay Area in Phèdre. We are about to build a passionate new Caucasian Chalk Circle with visionary director John Doyle. We are continuing to dream big dreams and to take risks. We await the journey ahead with anticipation and gratitude.

Yours,

Carey Perloff
Artistic Director
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Images (Left to Right): Coffinette for the Viscera of Tutankhamun, Dynasty 18. 39.5 x 10 cm. Inlaid Pectoral Spelling out the Name of the King, Dynasty 18. 9 x 10.5 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.
presents

EDWARD ALBEE’S
AT HOME AT THE ZOO

by Edward Albee
Directed by Rebecca Bayla Taichman

Scenery by Robert Brill
Costumes by David F. Draper
Lighting by Stephen Strawbridge
Sound by Jake Rodriguez
Dramaturg Michael Paller
Casting by Meryl Lind Shaw
Fight Director Jud Williford

THE CAST
(in order of appearance)
Peter Anthony Fusco
Ann René Augesen
Jerry Manoel Felciano

UNDERSTUDIES
Peter, Jerry—Andrew Hurteau; Ann—Carrie Paff

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Joseph Smelser, Stage Manager
Stephanie Schliemann, Assistant Stage Manager
Sarah Bingel, Stage Management Intern

TIME AND PLACE
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Act I: Homelife
Act II: The Zoo Story

There will be one 15-minute intermission.

This production is dedicated to the memory of Sylvia Coe Tolk, a great friend of A.C.T., who made a generous gift to support this production and whose passion for live theater and actor training lives on through her legacy gift to the conservatory library, establishing the Sylvia Coe Tolk Library Collection at A.C.T.

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Edward Albee’s At Home at the Zoo was produced under the title Peter and Jerry by Second Stage Theatre, New York, 2007, Carole Rothman, Artistic Director.
Homelife was commissioned, and Peter and Jerry was originally produced, by Hartford Stage.
Edward Albee’s At Home at the Zoo is presented by special arrangement with Samuel French, Inc.
“MISTER, I’VE BEEN TO THE ZOO!”

BY MICHAEL PALLER

“LIFE SHOULD BE LIVED AT THE PRECIPICE, SO THAT WE DON’T COME TO THE END OF OUR LIFE WITH REGRET FOR WHAT WE HAVE NOT DONE.”

—Edward Albee

In early 1958, Edward Albee sat down at a rickety table in the kitchen of his apartment on West 4th Street in Greenwich Village. On yellow paper that he’d “liberated” from Western Union, for whom he worked delivering telegrams, using a typewriter obtained from the same unwittingly generous source, he wrote: “I’ve been to the zoo. I said I’ve been to the zoo. MISTER, I’VE BEEN TO THE ZOO!” In about two and a half weeks he’d finished The Zoo Story, two days before he turned 30. The play was far from the first thing he’d written; according to his biographer, Mel Gussow, it had been preceded over the past decade by seven other one-acts, two full-length plays, dozens of stories, and more than a hundred poems (not to mention the three-act sex farce called Aliqueen he wrote when he was 12, which, Albee says, his mother threw away). This new one-act, however, was the first work he wrote that was really his. “The thing that happened with The Zoo Story,” he said later, “was that I suddenly discovered myself writing in my own voice.” He told Gussow, “This was invention, this was creativity. This wasn’t... taking ideas from other people.”

He sent the play around in hopes of getting a production; Thornton Wilder and William Inge offered encouraging words, but neither was inclined to help further. Then, at the suggestion of his lover, William Flanagan, Albee sent it to the American composer David Diamond, who lived in Rome. Diamond was both encouraging and inclined to help. At his urging, Albee sent it to a Swiss actor named Pinkas Braun who might, Diamond thought, want to do it on television. Braun loved it, but knew it belonged in the theater. He made an audio recording of it, playing both Peter and Jerry, and sent it to the head of the drama department of the large German publisher S. Fischer Verlag in Frankfurt. She, in her turn, loved it, too, and contacted Boleslaw Barlog, the director of the Schiller Theater in Berlin, who produced it, in Braun’s German translation, on a double-bill with Samuel Beckett’s Krapp’s Last Tape at the 1959 Berlin Festival. Through this odd chain of contacts, Albee became a produced playwright.

He flew to Berlin and his first experience of his play, which is in part about the difficulty of communicating one’s deepest feelings, was in a language he didn’t understand. He spent most of the first performance observing the audience, who were, he said later, rapt and laughing in the right places. He also reported in a letter to Flanagan that Jerry’s long speech about what happened at the zoo, delivered after he impales himself on the knife, was cut. “I miss it,” he wrote. “After all, it does help explain what the title means.” But overall, Albee pronounced himself more than satisfied.

In January 1960, the play opened in New York, off Broadway at the Provincetown Playhouse, once again on a bill with Krapp’s Last Tape. Despite mixed reviews (Brooks Atkinson in the New York Times wrote, “Nothing of enduring value is said in either play”), the play was a hit with audiences who recognized, more than many critics did, a new voice: honest, wry, straightforward; one that had a way of slipping into the unexplored heart of a character without revealing how it, and we, got there.

Albee had found a way to reveal the emptiness and fear below the surface of everyday life. He was hardly the first 20th-century American playwright to do so (the hollowness of the American Dream has been the leading subject of almost every serious American playwright since Eugene O’Neill), but he was the first to do it in the postwar European moment of Beckett, Ionesco, Genet, Sartre, and Pinter, and he did it within the confines of American material realism. As a result, he was immediately labeled a member of that synthetic tribe, the Theater of the Absurd. Albee has been too protean an artist to fit anyone’s label or box, however, and his restless experiments with form and content led, in the late 1970s, to the fate so often allotted to highly praised American playwrights after their first bright bloom of success: categorical critical repudiation. Nonetheless, Albee kept writing, and in 1994 Three Tall Women returned him to the critical favor which, to his healthy indifference, has been his ever since.

Fast forward to 2004. Hartford Stage has commissioned Albee to write a new play to share the bill with their production of The Zoo Story. He writes a one-act called Homelife, which shows Peter in his Upper East Side apartment with his wife, Ann, before he goes to Central Park and encounters Jerry. The new play (or, perhaps, the new act, since Albee says he is unlikely to let The Zoo Story be performed on its own anymore) allowed Albee to create a better balance between the two. He’s said in interviews that after directing The Zoo Story a few times, he realized that Peter wasn’t drawn as fully as Jerry, that audiences saw Peter mostly through Jerry’s eyes, which wasn’t necessarily a complete view of him. “I knew more Jerriys than Peters,” he says of himself in 1958. “Maybe I was a little contemptuous of Peter when I was writing the play.” That possible contemptuous of Peter when I was writing the play.” That possible contemptuous of Peter when I was writing the play.”
as mere priggishness or timidity. *The Zoo Story*, Albee has said, is “about one man trying to persuade another one to live his life more fully, participate in it. And the guy can’t do it, and that’s why the tragedy occurs at the end of the play.” By letting us see Peter the way he is at home with Ann, Albee allows us to understand why he is the way he is in the park with Jerry. As a result, the tragedy is deepened, and so is our reaction to Peter. Now we can connect with both men—and Ann, a beautiful and subtly drawn new character, is a bonus.

It was easy for Albee to revisit Jerry 46 years after creating him. “I still knew who Peter was,” he told the *Hartford Courant*, “how he looked, how he sounded, and how he lived his life. . . . I didn’t have to reimagine him: I still had him in my sights.” It was similarly easy to imagine Ann. “I knew who she was,” he’s said.

Of course writing, for Albee, is not the struggle it is for some writers. *The Zoo Story* came in a surge; putting it down on paper was easy. And so it has been with most of his plays. An idea will occur to him, let him know that it’s there, but he won’t fuss with it, ask it questions, or make demands of it—or allow it to make demands of him. “I discover that I am thinking about a play and I write it down when it is time to write it down,” he told the *New York Times*. Only once has Albee put a play into rehearsal and then discovered that it needed significant work (*Seascape*), and he’s never gone back and rewritten a play once he decided it was finished.

Which isn’t to say that the second act of *At Home at the Zoo* is identical to *The Zoo Story* in every respect. The play, which once took place in 1958, now takes place in our present. So Jerry’s salary, which originally was “around eighteen thousand a year,” is now $200,000, and a reference to the writer J. P. Marquand (who wrote satiric novels about the upper class as well as the Mr. Moto series of spy novels) has been replaced with one to Stephen King.
Albee cut Jerry’s last speech about what happened at the zoo—the one which helped explain what the title meant. “You’ve got a knife in your aorta, you don’t talk for a page and a half. You die,” he’s said. Also, he thought that the speech suggested that Jerry might have entered the park and confronted Peter with the idea of suicide already in his head, which wasn’t what Albee intended. “If Peter had said, ‘I get it. I understand. Let’s go off and have a beer,’ that’s the way the play would’ve ended and Jerry would be alive today.”

The title of the two-act play has also changed. At Hartford Stage, Albee called it Peter and Jerry. Last year, deciding it reminded him too much of Ben and Jerry’s ice cream, he changed it to At Home at the Zoo.

One thing about Albee that has not changed is his insistence that people who come to the theater should expect to have a significant experience. In 1960, he told the Times that he was “interested in digging so deep under the skin that it becomes practically intolerable. I want the audience to run out of the theater—but to come back and see the play again.” When Hartford Stage produced Peter and Jerry in 2004, he said, “Most people apparently want to go to the theater and not have anything happen to them. Or something that if it does happen it’s so boring and ephemeral that you can’t remember it five minutes after you leave the theater.” That, however, isn’t Edward Albee’s theater. “Serious theater is meant to change people, to change their perception of themselves,” he told an interviewer in 1971. Judging by At Home at the Zoo, he still thinks so.

Edward Albee grew up in Manhattan and the upper-crust community of Larchmont as the adopted son of the wealthy heirs to the Keith-Albee chain of vaudeville houses. Very bright but rarely patient enough for formal academia, he was expelled from a number of schools, including Connecticut’s Trinity College. In 1959, 30-year-old Albee was catapulted from his life as a prolific amateur poet, Western Union deliverman, and Greenwich Village loiterer into the role of America’s Playwright with the international success of his controversial one-act play The Zoo Story. Suddenly he was a much sought-after expert on American theater, especially the emerging off-Broadway scene where he had originally felt most at home. His first production on Broadway, Who’s Afraid of Virginia Woolf? in 1962 (also controversial, and his first full-length play), solidified his reputation with a Tony Award. Three Pulitzer Prizes would follow: A Delicate Balance in 1967, Seascape in 1975, and Three Tall Women in 1994.

Between 1975 and 1994, Albee fell out of Broadway’s favor. Critical censure of The Lady from Dubuque (1977–78), The Man Who Had Three Arms (1981), and Albee’s adaptation of Nabokov’s Lolita (1981) gave New York all the ammunition it needed for one of its favorite games: Tear Down the Idol. In response, writes biographer Mel Gussow, Albee began to travel more, “giving lectures and accepting residencies and commissions from various colleges and universities.” He continued to write. Albee explains, “I wrote ten or so very good plays between my second and third Pulitzers. The best work doesn’t always win prizes and a prize is no absolute guarantee of excellence.” In 1991, he mused, “Maybe there’s no place for my kind of play on Broadway any more. . . . Rocking the boat is discouraged. And I would hope that every play I write shakes a few people up, asks a few questions that people would rather not think about.”

With the success of Three Tall Women, the 1996 revival of A Delicate Balance (Tony Award), The Play about the Baby (2001 Pulitzer nominee), and The Goat or, Who is Sylvia? (which ran on Broadway for 309 performances and earned him a third Tony), however, Albee has clearly reclaimed his perch atop the Big Apple. Crediting his remarkable survival of the critical ups and downs of six decades in theater to “pure orneriness,” the now-octogenarian Albee remains unabashedly determined to stay the iconoclastic, hard-truth-telling course he set out upon so many years ago. “Life should be lived at the precipice,” he told an interviewer last year, “so that we don’t come to the end of our life with regret for what we have not done.”
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RENÉ AUGESEN (Ann), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope,* she has since appeared in 20 A.C.T. productions, most recently *War Music,* *Brainpeople,* *Tis Pity She’s a Whore,* and *Rock ‘n’ Roll.* New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It’s My Party...* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands,* at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore’s centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies,* *Law & Order,* *Guiding Light,* *Another World,* and *Saint Maybe.* AugeSEN is a graduate of the Yale School of Drama.

MANOEL FELCIANO (Jerry) appeared at A.C.T. most recently as Jan in *Rock ‘n’ Roll* and comes directly from starring as Tateh in The Kennedy Center’s revival of *Ragtime.* He was nominated for a 2006 Tony Award for his portrayal of Tobias Ragg in *Sweeney Todd* and won the Broadway.com Audience Award and Broadwayworld.com Choice Award for Favorite Featured Actor. He has also appeared on Broadway in *Brooklyn, Jesus Christ Superstar,* and *Cabaret* and off Broadway in *Trumpery* (Atlantic Theater Company) and *Shockheaded Peter* and *Much Ado about Nothing* (New York Shakespeare Festival/The Public Theater). Regional theater credits include *The Three Sisters* (Williamstown Theatre Festival), the title role of *Sunday in the Park with George* (dir. Jason Alexander, Reprise Theatre Company), and *I Just Stopped By to See the Man* (The Old Globe). Screen credits include the film *Uncertainty* and appearances on *Life on Mars,* *The Unusuals,* *One Life to Live,* and *All My Children.* Felciano is also a singer-songwriter; his debut album, *Moonshot,* is available for purchase in the theater lobby. Born and raised in San Francisco, Felciano holds a B.A. from Yale University and an M.F.A. from the New York University Graduate Acting Program.

ANTHONY FUSCO (Peter), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *War Music,* *Rock ‘n’ Roll,* *Tis Pity She’s a Whore,* *The Government Inspector,* *The Rainmaker,* *The Imaginary Invalid,* *Les Liaisons Dangereuses,* *The Three Sisters,* *Night and Day,* *The Room* and *Celebration,* *Enrico IV,* *The Misanthrope,* *Edward II,* and *A Christmas Carol.* Other Bay Area credits include leading roles in *King Lear,* *The Tempest,* *The Importance of Being Earnest,* *Arms and the Man,* *A Midsummer Night’s Dream,* and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre’s production of *The Chosen.* On Broadway, he was in Tom Stoppard’s *The Real Thing* and *The Real Inspector Hound.* Fusco’s many off-
Broadway credits include *The Holy Terror*, *Cantorial*, *Danton’s Death*, and *A Life in the Theatre."

ANDREW HURTEAU *(Understudy)* was last seen at A.C.T. in Carey Perloff’s production of *The Government Inspector*. Also at A.C.T., he understudied and performed the role of Jorgen Tesman in Richard E. T. White’s production of *Hedda Gabler*. Most recently, he was seen as Max Pollack in *A Traveling Jewish Theater*’s *The Floating Light Bulb*, directed by Nancy Carlin. Last fall, he was seen as Ivan Curry in Jasson Minadakis’s production of *The Seafarer* at Marin Theatre Company. At California Shakespeare Theater, Hurteau has appeared as the Duke of Albany in *King Lear*, Lord Stanley in *Richard III*, and Charles Cheeryble in *The Life and Adventures of Nicholas Nickleby*. At Center REPertory Theatre he was seen as Richard Nixon in Michael Butler’s *Nixon’s Nixon* and as Max Prince in Neil Simon’s *Laughter on the 23rd Floor*, directed by Barbara Damashek. Over the past 15 years he has worked at theaters throughout the Bay Area, including Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre Company, Word for Word, and the SF Playhouse.

CARRIE PAFF *(Understudy)* was last seen at A.C.T. in the world premiere of Philip Kan Gotanda’s *After the War*. Additional A.C.T. credits include First Look presentations of *The Imaginary Invalid* and Carey Perloff’s *Waiting for the Flood*. Last summer, Paff played London’s West End in *Joan Rivers: A Work in Progress by a Life in Progress*. Regional credits include *A Picasso* at San Jose Repertory Theatre; *A Streetcar Named Desire* at Marin Theatre Company; *Dr. Jekyll & Mr. Hyde* at Arizona Theatre Company; and *Small Tragedy and Betrayal* at Aurora Theatre Company. She has also performed with Center REPertory Theatre, Word for Word, Shakespeare Santa Cruz, and Magic Theatre. Film credits include *Presque Isle* and *Opal’s Diary*. She holds a master’s degree in educational theater from New York University and is the cofounder of StageWrite, Building Literacy through Theatre.


Who’s Who

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.

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Broadway credits include *The Holy Terror*, *Cantorial*, *Danton’s Death*, and *A Life in the Theatre.*
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Oakland Museum of California
San Francisco Museum of Modern Art
San Francisco Zoo
San Jose Museum of Art
IMAX movie at The Tech
Museum of Innovation, San Jose
Zeum, San Francisco

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REBECCA BAYLA T AICHMAN
(Director) recently directed Twelfth Night at The Shakespeare Theatre Company and McCarter Theatre Center. She has also directed the world premieres of David Adjmi’s The Evildoers, Theresa Rebeck’s Mauritius (Independent Reviewers of New England, Elliot Norton awards), Sarah Ruhl’s Dead Man’s Cell Phone, and Roberto Aguirre-Sacasa’s The Velvet Sky, as well as productions of Rebeck’s The Scene, Ruhl’s The Clean House (2006 Helen Hayes Award, Outstanding Resident Production), Lee Blessing’s A Body of Water, Anna Deavere Smith’s Piano, Elise Thoron’s Prozak and the Platypus, and The Diary of Anne Frank (three Helen Hayes Awards). She has directed at Yale Repertory Theatre, The Shakespeare Theatre Company, the Humana Festival of New American Plays, Woolly Mammoth Theatre Company, New York Stage & Film, and the Eugene O’Neill Theater Center’s National Playwrights Conference, among others. Taichman co-created and directed Green Violin (Prince Music Theater, 2003 Barrymore Award, Outstanding Direction of a Musical) and the OBIE Award–winning Menopausal Gentleman. Taichman is the recipient of a Drama League directing fellowship and a Theatre Communications Group New Generations Grant and is a Usual Suspect at New York Theatre Workshop. She is a graduate of Yale School of Drama.

ROBERT BRILL (Scenic Designer) has designed for A.C.T. Blackbird, The Good Body, and The First Picture Show. His designs for Broadway include Guys and Dolls (Tony Award nomination), Assassins (Tony Award nomination), and the set and club design for the critically acclaimed revival of Cabaret. Other Broadway credits include The Story of My Life, A Streetcar Named Desire, Laugh Whore, The Good Body, Anna in the Tropics, Design for Living, One Flew Over the Cuckoo’s Nest, Buried Child, The Rehearsal, and the upcoming revival of The Wiz. His other credits include Sinatra (Radio City Music Hall), On the Record (Disney Theatrical), The Wiz (La Jolla Playhouse), Wozzeck (San Diego Opera), L’Incoronazione di Poppea (Chicago Opera Theatre), American in Paris (Boston Ballet), La Bohème (Minnesota Opera), The House of Martin Guerre (Goodman Theatre and Canadian Stage Company), A Clockwork Orange (Steppenwolf Theatre), Anna Deavere Smith’s Twilight: Los Angeles, 1992 (Mark Taper Forum and McCarter Theatre), The Laramie Project (New York, Denver, Berkeley, La Jolla), John Steinbeck’s East of Eden (Western Stage), and the 136th edition of Ringling Bros. and Barnum & Bailey Circus. He is a founding member of Sledgehammer Theatre and recipient of the 2004 Merritt Award for Excellence in Design and Collaboration.

DAVID F. DRAPER (Costume Designer) has designed A.C.T. productions of Blackbird, Hilda (U.S. premiere, which traveled to Washington, D.C., and New York), Hecuba, Joe Turner’s Come and Gone, The Cocktail Hour, Oleanna, Rosencrantz and Guildenstern Are Dead (Bay Area Theatre Critics’ Circle Award), and the world premiere of David Lang and Mac Wellman’s The Difficulty of Crossing a Field. For California Musical Theatre’s Music Circus he designed The Sound of Music and Swing! last summer and will take on Altar Boyz and Seven Brides for Seven Brothers this year. Other local credits include May I Now and Breathe Normally (Izzie Award nomination) for Margaret Jenkins Dance Company, Waiting for Godot at Shakespeare Santa

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Who’s Who

Cruz, and independent productions of Song of Singapore, Hitting for the Cycle, and Babes in Arms. He has designed for the Children’s Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors’ Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. in 1988.

STEPHEN STRAWBRIDGE (Lighting Designer) has designed lighting for productions on and off Broadway and at most of the leading regional theater and opera companies in the United States, as well as major premieres in Bergen, Copenhagen, The Hague, Hong Kong, Munich, São Paolo, Stockholm, and Vienna. His recent work includes Crime and Punishment at Berkeley Repertory Theatre; The Glorious Ones and The House of Bernarda Alba for Lincoln Center Theater; Coming Home at Long Wharf Theatre; Death of a Salesman, Passion Play, and The Evildoers at Yale Repertory Theatre; Prayer for My Enemy at Playwrights Horizons; Shipwrecked! at Primary Stages; and Souls of Naples at the Mercadante in Naples, Italy, and Theatre for a New Audience. He has been nominated for or won American Theatre Wing, Bay Area Theatre Critics Circle, Dallas–Fort Worth Theater Critics Forum, Helen Hayes, and Lucille Lortel awards. He is co-chair of the design department at Yale School of Drama and resident lighting designer at Yale Repertory Theatre.

JAKE RODRIGUEZ (Sound Designer), sound design associate at A.C.T., has carved out sound and music for A.C.T., Berkeley Repertory Theatre, California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, the Shotgun Players, and Art Street Theatre. Recent A.C.T. credits include sound design on 2008’s Rock ’n’ Roll, ’Tis Pity She’s a Whore, and Speed-the-Plow, as well as world premiere productions of After the...
Who’s Who

War and A Christmas Carol. Additional recent sound design credits include world premieres of Passing Strange, The People’s Temple, and Fêtes de la Nuit at Berkeley Repertory Theatre; Mark Jackson’s 2008 adaptation of Don Juan at San Francisco State University and his 2006 adaptation of Salomé at Aurora Theatre Company; Eurydice at Milwaukee Repertory Theater; and The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Rodriguez won the 2003 Bay Area Theatre Critics Circle Award in sound design for The Death of Meyerhold and a 2004 Princess Grace Award.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for Magic Theatre, The Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jitney, and Picasso at the Lapin Agile. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival. She has taught or guest lectured at A.C.T., Rutgers University, Carnegie Mellon University, Santa Clara University, St. Mary’s College, and San Francisco’s Academy of Art University, among others.

MICHAEL PALLER (Dramaturg) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre 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 dramaturred the Russian premiere of Tennessee Williams’s Small Craft Warnings at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JOSEPH SMELSER (Stage Manager) stage-managed The Government Inspector, The Circle, and The Rivals at A.C.T. He formerly served as resident stage manager at Berkeley Repertory Theatre, production manager for Aurora Theatre Company, and production stage manager for the California Shakespeare Festival. For eight years, Smelser worked at Seattle Repertory Theatre, where he was the production stage manager, staff producer, and associate artistic director for Sharon Ott. He was also the stage manager for the reading of The World of Nick Adams at Davies Symphony Hall last fall, the regional theater tour of Anna Deavere Smith’s Twilight: Los Angeles, 1992, and Piano (directed by Rebecca Bayla Taichman) at the Institute on the Arts and Civic Dialogue at Harvard University.

STEPHANIE SCHLIEMANN (Assistant Stage Manager) has worked on War Music, Blood Knot, The Circle, and A Christmas Carol at A.C.T. Other local...
Georgia O’Keeffe and Ansel Adams

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KORET PROLOGUE
A conversation with the director before the preview performance
- Tuesday, 6/9, 5:30–6 p.m.

OUT WITH A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance
- Wednesday, 6/24

KORET AUDIENCE EXCHANGES
Free postperformance discussions with the actors and/or A.C.T. staff members
- Tuesday, 6/23
- Sunday, 6/28*
- Wednesday, 7/1*
- Friday, 6/19

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred’s Columbia Room.
- Tuesday, 6/23
- Wednesday, 7/1
- Thursday, 6/15

EDWARD ALBEE’S AT HOME AT THE ZOO
- Monday, 6/16
- Tuesday, 6/17
- Wednesday, 6/18
- Thursday, 6/18
- Friday, 6/19
- Saturday, 6/19
- Sunday, 6/20
- Monday, 6/21
- Tuesday, 6/22
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- Tuesday, 9/28
- Wednesday, 9/29
- Thursday, 9/30

*indicates matinee performance

All events take place in the American Conservatory Theater, unless otherwise indicated.

A.C.T. Donor Events

OPENING NIGHT DINNERS
Edward Albee’s At Home at the Zoo
Dinner in A.C.T.’s private dining room with Artistic Director Carey Perloff, Executive Director Heather Kitchen, and director Rebecca Bayla Taichman before the opening night performance of At Home at the Zoo. Wednesday, 6/10, 5:30 p.m.

SUNDAY SALON
Edward Albee’s At Home at the Zoo
An elegant luncheon and engaging conversation with special guest A.C.T. Production Manager Jeff Rowlings before a matinee performance of At Home at the Zoo. Saturday, 6/20, 12 p.m.

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Liv Nilsson at lnilsson@act-sf.org or 415.439.2450.

Due to the spontaneous nature of live theater, all times are subject to change.

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.

Who’s Who

stage-managing credits include Flower Drum Song, Guys and Dolls, The King & I, Gypsy, and The Wizard of Oz at American Musical Theatre of San Jose, Orson’s Shadow at Marin Theatre Company, Le Nézze de Figaro and The Magic Flute at Opera San Jose, and Hannah and Martin, Sugar Plum Fairy, and Tuesdays with Morris, among others, at San Jose Repertory Theatre. She has also worked with Teatro ZinZanni, and the San Francisco School of Circus Arts.

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.

WANT TO KNOW MORE ABOUT EDWARD ALBEE’S AT HOME AT THE ZOO?

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, full-length transcripts of artist interviews, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production—as well as selected back issues—are available in the theater lobby and online at www.act-sf.org. Full and partial subscriptions to Words on Plays are also available for the entire season. For more information, call 415.749.2250.
April 19, 2009

Illuminate the Night 2009, the A.C.T. season gala and singular fundraising event that each year benefits the acclaimed actor-training programs of the A.C.T. Conservatory, once again featured the extraordinary musical talents of A.C.T. students and luminous guest stars. This year’s event raised more than $700,000 to support future generations in American theater.

Led by co-chairs Carla Crane and Chandra Geiger Gordon, A.C.T.’s most loyal donors enjoyed a spectacular evening full of surprises—including Smart Car Raffle winner Dianne Hoge shouting with glee as her name was pulled from the raffle drum, and our own students from the Young Conservatory (YCY), Master of Fine Arts (M.F.A.) Program, and Studio A.C.T. performing alongside Tony Award winners Judy Kaye and conservatory alumna Anika Noni Rose, who thrilled and inspired guests with their amazing voices. Our profound gratitude goes to the following generous individual and corporate donors, whose incredible support made this season’s gala such a smashing success!

Season Highlights

Special Events
Available only to Subscribers and Donors until Single Ticket on-sale dates

Renée Fleming, soprano
Joshua Bell, violin
Ian Bostridge, tenor

Koret Recital
Christine Brewer, soprano
Michael Schade, tenor
Louis Lortie, piano
Nuccio Focile, soprano
Berkeley Symphony Orchestra
Robert Cole, conductor
Garrick Ohlsson, piano
Julia Fischer, violin
Saimir Pirgu, tenor

Music Before 1850
Davitt Moroney, harpsichord
Bach: The Well-Tempered Clavier
The Tallis Scholars
Europa Galante
with Fabio Biondi, director & violin
Hespérion XXI
Jordi Savall, director & viola da gamba
Concerto Köln

Orchestra
China Philharmonic Orchestra
Long Yu, music director & conductor
Yuja Wang, piano
Russian National Orchestra
Mikhail Pletnev, artistic director & conductor
Moscow State Radio Symphony Orchestra
Robert Cole, conductor

World Stage
Youssou N’Dour
Mariza
Masters of Persian Music
Angélique Kidjo
Gilberto Gil
Altan
Baaba Maal
Sweet Honey In The Rock
Arlo Guthrie
Ballet Folklorico “Quetzalli” de Veracruz

Furthermore
Swedish Radio Choir
Ragnar Bohlin, guest conductor

Dance
Mark Morris Dance Group
The Suzanne Farrell Ballet
Mark Morris Dance Group
The Hard Nut — The Nutcracker with a Twist!
Berkeley Symphony Orchestra
Robert Cole, conductor
Lyon Opera Ballet
Alvin Ailey American Dance Theater
Merce Cunningham Dance Company

20th Century Music & Beyond
American Premiere!
A House in Bali
Real Time Opera
with Bang on a Can
Ali-Salas
Kronos Quartet
with Joan Jeanrenaud, cello

Jazz
Wynton Marsalis & the Jazz at Lincoln Center Orchestra
Wayne Shorter Quartet
Taylor Eigsti & Julian Lage Duo
Pat Metheny, guitar

Theater
Shakespeare’s Globe Theatre
Love’s Labour’s Lost
Druid Ireland
The Walworth Farce
by Enda Walsh
Laurie Anderson
Two-Sided Plays

Chamber Music
Takács Quartet
Brentano String Quartet

Strictly Speaking
Michael Pollan
An Evening with Garrison Keillor
Alfred Brendel
On Character in Music
Ira Glass
Radio Stories & Other Stories

Family Fare
Shakespeare’s Globe Theatre
Love’s Labour’s Lost
Peking Acrobats
Dan Zanes & Friends
Ballet Folklorico “Quetzalli” de Veracruz

Orchestra
China Philharmonic Orchestra
Long Yu, music director & conductor
Yuja Wang, piano
Russian National Orchestra
Mikhail Pletnev, artistic director & conductor
Moscow State Radio Symphony Orchestra
Robert Cole, conductor

World Stage
Youssou N’Dour
Mariza
Masters of Persian Music
Angélique Kidjo
Gilberto Gil
Altan
Baaba Maal
Sweet Honey In The Rock
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A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard's Rock 'n' Roll, John Ford's T'is Pity She's a Whore, and Nikolai Gogol's The Government Inspector. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda's After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol, the American premieres of Tom Stoppard's The Invention of Love and Indian Ink and Harold Pinter's Celebration and The Room; A.C.T.-commissioned translations/adaptations of Hecuba, The Misanthrope, Enrico IV, Mary Stuart, Uncle Vanya, and A Mother (based on Maxim Gorky's Vasa Zhelezny); Harley Granville-Barker's The Voysey Inheritance (adapted by David Mamet); the world premieres of Leslie Ayvazian's Singer's Boy and major revivals of Bertolt Brecht/Kurt Weill's Three Penny Opera, Brecht/Kurt Weill's Happy End (including a critically acclaimed cast album recording), A Doll's House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creditor, Home, The Tempest, and Stoppard's Travesties, The Real Thing, Night and Day, and Arcadia. Perloff's work for A.C.T. also includes Marie Ndiaye's Hilda, the world premieres of Marc Blitzstein's No for an Answer and David Lang/Mac Wellman's The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist). Her play Luminescence Dating premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play Waiting for the Flood has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theatre Company; her latest play, Higher, was developed at New York Stage and Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, The Tosca Project, with choreographer Val Caniparoli; a major production of Phèdre (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new Bacchae for the Getty Center in Los Angeles.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's Elektra, the American premiere of Pinter's Mountain Language and The Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

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

HEATHER KITCHEN (Executive Director), now in her 13th season with A.C.T., has strengthened the organization's infrastructure and overseen the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and served three terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine's Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past six years.

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

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

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Producers Circle members make annual gifts of $10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.’s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members’ generosity during the April 1, 2008–April 30, 2009, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Directors Circle members make annual contributions of $1,500 to $9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members’ generosity during the April 1, 2008–April 30, 2009, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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A.C.T. Salutes Jewels of Charity, Inc.

A.C.T. salutes Rose Patek and the board members of Jewels of Charity, Inc., whose exceptional support over the past three seasons has enabled the theater to expand its capacity to serve audiences of three from six to three from sixty.

Unique among major regional theaters, the core acting company is an artistic driver of A.C.T.’s mission. “We find that our core company is the glue that binds the theater and the school together and creates the unique gestalt of A.C.T.,” explains Artistic Director Carey Perloff. “This is why Jewels of Charity’s support has been so vital.”

As associate artists at A.C.T., company members are busy 12 months of the year, playing multiple roles in mainstage productions, contributing to the artistic planning of future seasons, and participating as master teachers and directors in A.C.T.’s three-year Master of Fine Arts Program. Being a part of this resident ensemble gives these actors a deeper understanding of what it takes to manage and lead a nonprofit regional theater.

For audience members who see these actors tackling multiple roles each season, the core company brings life to the art of creative transformation, providing a richer theatrical experience in the compressed time span of a single season.

Established in 1989, Jewels of Charity, Inc. promotes the theater and train the next generation of theater artists. An emphasis on theater and cancer research. A.C.T. is grateful to the foundation of our long-standing relationship with the performing arts community, which brings the core company to life through the creative transformation, providing a richer theatrical experience in the compressed time span of a single season.
A.C.T. gratefully acknowledges the following donors to The Next Generation Campaign, whose gifts to A.C.T.’s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported The Next Generation Campaign. For more information, contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

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The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the April 1, 2008—April 30, 2009, period.

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32 American Conservatory Theater
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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 investment in the next generations of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

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The San Francisco Foundation
Walls Foundation

Edward Albee’s At Home at the Zoo 33
A.C.T. STAFF

Carey Perloff  
Artist Director

Heather Kitchen  
Executive Director

Melissa Smith  
Conservatory Director

James Haire  
Producing Director

Thomas C. Proehr  
Administrative Director

ARTISTIC
Meryl Lind Shav, Casting Director
Michael Paller, Dramaturg
Greg Hubbard, Associate Casting Director
Viny Eng, Producing Associate
Carly Cioffi, Artistic Associate
Beatrice Bassin, Artistic Program Consultant

Associate Artists
Rent-Augment
Anthony Fusco
Giles Havergal
Steven Anthony Jones
Domenique Lozano
Craig Slaight
Gregory Wallace
Jul Williford
Jack Willis

Directors
Jane Anderson
John Carrafa
Timothy Douglas
Lillian Grog
Warren David Keith
Domenique Lozano
Vivian Matalon
Carey Perloff
John Rando
Rebecca Taichman
Richard E. T. White

Choreographers
Val Campanoli
James DeLuna
Daniel Pelig

Composers/Orchestrations
John Glazer
Jim Neuner

Musical Directors
Laura Burton

First Look Playwrights
Rob Ackerman
Lillian Grog
Len Jenkin
Daniel Kramer
Timothy Mason

Interns
Deborah Muren, Artistic Administration
Megan Cohen, Dramaturgy

PRODUCTION
Jeff Routliffe, Production Manager
Dick Daley, Mgr O'Neil, Associate Production Managers
Marion Bechtold, Production Administrator

Designers
John Arnone, Scenery
Scott Bradley, Scenery
Robert Brill, Scenery
Donald Eastman, Scenery
Erik Flittm, Scenery
Ralph Funicello, Scenery
Melppomene Katakalo, Scenery
Michael Miller, Scenery
Robert Mark Morgan, Scenery
Dan Oesting, Scenery
Douglas W. Schmidt, Scenery
Beaver Bauer, Costumes
Tracey Christensen, Costumes
David F. Draper, Costumes

Callie Floor, Costumes
Gregory Gale, Costumes
Alex Jaeger, Costumes
Lydia Tanij, Costumes
Sandrea Woodall, Costumes
Russell Champa, Lighting
Kerry Dorney, Lighting
Alexander V. Nichol, Lighting
Nancy Schreiter, Lighting
Stephen Strombridge, Lighting
Chris Studley, Lighting
Ann G. Wrightson, Lighting
Robert Wierzel, Lighting

David Badries, Sound
Cliff Caruthers, Sound
Jeremy Lee, Sound
Eric Mockus, Sound
Fabian Obispo, Sound
Jake Rodriguez, Sound
Benedict West, Sound
Richard Woodbury, Sound

Design Associates
Martin Flynn, scenic
Jaron Johnson, scenic design
Robert J. Hahn, lighting
Jake Rodriguez, Sound

Coaches
Dave Maier, Jul Williford, Fights
Deborah Saltz, Voice and Dialects

Stage Management
Elisa Guthertz, Head Stage Manager
Jack Gianino, Joseph Smeltzer, Karen Sapuller,
Kimberly Mark Webb, Stage Managers
Courtney Ames, Heath Belden, Danielle Collaghan, Stephanie Schleman, Karen Sapuller, Assistant Stage Managers

Scene Shop
Mark Lurvan, Shop Foreman
Russel Souza, Assistant Shop Foreman
Qixi Fyi, Jonathan Young, Mechanic
Tim Hearney, Purchasing Agent

Paint Shop
Demarrett Campbell, Shop Master, Jessica Benes, Jessica relationship, Jessica Artists

Prop Shop
Ryan L. Parham, Supervisor
Jazvin Greenwood, Assistant
Eric Cripes, Artisan

Costume Shop
David D. Drape, Manager
Jessica Hired, Marg, Design, Assistant
Kre民营企业, Draper
Thiem M. Tailor
Amy Knight, First Hand
Maria Montoya, Head Stitcher
Kelly Kohn, Accessories, Crafts Foreman

Wig Shop
Jeanne Parham, Wig Master

Stage Staff
Suzann Bailey, Sound Head
Morgan Onguin, Head Carpenter
Jane Hernandez, Properties Head
Mark Pugh, Flynn
Tom Wilson, Head Electrician
Kristen Ross, Arno Werner, Stagehands
John Karr, Wardrobe Supervisor
Mary Montoya, Wardrobe Assistant
Erie Hennessy, Hair and Makeup Supervisor

Conservatory/Second Stage
Pinky Estell, Technical Director
Ian Smith, Interm Assistant Technical Director

Costume Rentals
Callie Floor, Supervisor
Jev Juliette, Assistant

Interns
Josh Anderson, Samantha Baini, Sarah
Bingel, Melissa Margolin, Stage Management
L MULTIPL, Prop Shop
Jill Efremoff, Costume Shop
Jamie Lynn Wark, Wig Shop
Nora Handshy, Costume Rentals

ADMINISTRATION AND FINANCE
Dianne Pichard, Company Manager
Cara Capus, Administrative Associate/Board Liaison
Kate Stewart, Human Resources Manager

Finance
Jim Neuner, Controller
Sharon Boyce, Matt Jones, Linda Lauter, Associates

Development
Leslie Biers, Director of Corporate and Community Partnerships
Emily Carr, Annual Fund Coordinator
Olivia de Lara, Donor Systems Coordinator
Paul Knudsen, Director of Individual and Foundation Relations
Mindy Lechman, Donor Stewardship Coordinator
Liz F. Nilsson, Individual Gifts Manager
Lori Peres, Special Events Manager
Kiel Stewart-Funai, Assistant to the Director of Development
Tim M. Whalen, Director

Information Technology
Thomas Morgan, Director
Joone Pajau, Network Administrator
Conchita Robison, Macintosh IT System Administrator

Marketing & Public Relations
Janette Andreason, Director of Marketing and Public Relations
Andy Richards, Events, Marketing and Public Relations

Ticket Services
Richard Bernier, Box Office Manager
Mark C. Peters, Subscriptions Manager
David Engelmann, House Treasurer
Lynn Skolton, SMAT and Group Sales Treasurer
Dorie Yamasaki, Subscriptions Coordinator
Andrew Alarban, Peter Davis, Jim Donovan, John Moreno, Joey Rich, Sam Kekoa

Teleservices
Stephanie Atma, Manager
Maggie Alper, Chris Johnson, Miriam Korp, Lloyd Mangot, Tim Renstrom, Doug Ross, Ki Spen-Gaines, Caroline Tartun, Kevin Valentine, Reg Vaughan, James Wagena, Agents

Front of House
Debby Selman, Theater Manager
Tim Hylarides, Associate Theater Manager
Eva Ramos, House Manager
Claudia Martinez, Assistant House Manager
Colleen Rusby, Door Person
Oliver Sutton, Security

Operations
Lesley Pierce, Manager
Len Lucas, Jeffrey Warren, Assistant Facilities Managers
Joe Vigg, Facilities Crew
Curtis Carr, Jr., Jamie McGraw, Security

CONSERVATORY
Joel Sorensen, Conservatory Director

CONSERVATORY
Craig Slaight, Young Conservatory Director
Andrew Hurreaus, Director of Studies A.C.T.
Christopher Herold, Director of Summer Training

Library Staff
Joseph Tally, Head Librarian

A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. Company. Dr. James Garrick, Dr. Victor Prieto, Dr. Moses Hong, Don Kemp, P.A., and Chris Corpus.
**For Your Information**

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

**Ticket Services 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, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.749.2250. Half-price student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

**Discounts**
Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $22 for Premiere and $17 for all other sections. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizen subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each subscription production, excluding special events.

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

**At the Theater**
A.C.T. is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise
A.C.T.–branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

**Refreshments**
Full bar service, sweets, and savory items are available one hour before the performance in Fred’s Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

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

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

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

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

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

**Rest Rooms**
are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

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

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

The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Inc., an independent national labor union.

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

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

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**American Conservatory Theater Exits**

[Diagram of theater exits]
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