The Little Foxes
by LILLIAN HELLMAN
Directed by LAIRD WILLIAMSON

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Want to know more about THE LITTLE FOXES? W istedi or Plays, A.C.T.'s in-depth, performance, and production 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 in the lobby and online at www.act.org. Subscriptions to Words on Plays are also available for the entire 2006-07 season. For more information, call 415-749-2250.

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, rework, 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 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 Jujamcyn Theater 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 Zuzu 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 and George Thompson, now serves 5,000 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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FROM THE ARTISTIC DIRECTOR

Dear Friends,

I'm not sure Lillian Hellman could ever have imagined how prescient and frighteningly apropos her wicked and beautifully observed play *The Little Foxes* would seem, 70 years after its creation. We find ourselves yet again at a moment in which American business is struggling to defend itself against an onslaught of charges of corporate malfeasance, so it is perhaps illustrative, and certainly fascinating, to reexamine the infamous, yet strangely familiar, Hubbards and their less-than-modern commercial practices.

In *The Little Foxes*, Hellman has written a melodrama in the best sense of the word (as director Laird Williamson said in his opening remarks to the cast, a melodrama is really "a play in which you can't wait to find out what happens next"), as we witness the members of a Southern family tearing each other apart in the desperate attempt to expand their financial empire.

To my mind, *The Little Foxes* is not so much a play about the evils of money as it is an exploration of the deep vacuum within certain people that renders money-making their only seemingly viable option in life. This is a play that has meant a great deal to the American theater since its 1939 Broadway debut, and it resonated strongly with San Francisco audiences in its production at a young American Conservatory Theater in 1979.

As I'm sure you know by now, this season marks A.C.T.'s 40th anniversary in San Francisco. One of the wonderful things about an occasion like this is that it allows us to look back at the remarkable achievements of those who came before us, as well as to dream about the future. In selecting plays for this season, I went back through the entire list of A.C.T.'s past repertoire, and it reminded me how deeply committed this theater has always been to three things: great ideas, great language, and great acting. *The Little Foxes* is an opportunity to exercise all of those values, which is why it feels so uniquely appropriate for this celebratory season. It means a great deal to me that this production is being led by one of the most imaginative and visionary directors in A.C.T.'s history, Laird Williamson, and that it is being designed by the great Robert Blackman, who had an enormous influence on A.C.T.'s legendary work in the company's early years.

It is equally exciting to me that this production features an ensemble filled with A.C.T.'s own Words on Film performance guides—and subscribers can save 10%! Check out a sampling of titles in the A.C.T. main lobby, or visit their newest location at 2 Stockton Street—two blocks from the theater.

Yours,

[Signature]

Carey Perloff
Artistic Director

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By Carey Perloff

Directed by Mark Rucker

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At the Magic Theatre

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It is equally exciting to me that this production features an ensemble filled with A.C.T.'s history: Julia Gibson, who mesmerized audiences as Harper in A.C.T.'s extraordinary Angels in America in 1994-95; Nicholas Hormann, who died so beautifully in Dinner at Eight during my very first season at A.C.T.; Jack Willis, whose Big Daddy (Get a Hot Tin Roof) and Susnny Woritzer's (Happy End) exploded on this stage last season; Rhonnie Washington, who has portrayed both Ebenezer Scrooge and Jacob Marley's Ghost in A.C.T.'s beloved A Christmas Carol; Robert Parsons, who has graced the A.C.T. stage in projects as diverse as The Black Rider, Buried Child, The Glass Menagerie, and Good; and two highly talented A.C.T. M.F.A. Program students, John Bull and Grace Heid, who are making their A.C.T. mainstage debuts. With The Little Foxes we also welcome the gifted Jacqueline Antman to the American Conservatory Theater stage as the powerful Regina, along with ensemble members Margarette Robinson, last seen here in 1992's Strong, and Stephen Kuhn, previously at A.C.T. in Frank Loesser's How Christian Andersen. Collectively, the artists in this play span the history of A.C.T.!

Welcome to the vernal world of The Little Foxes.

Yours,

Carey Perloff
Artistic Director

A.C.T. in association with the Magic Theatre presents

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The Little Foxes

(1999)

by Lillian Hellman

Directed by Laird Williamson

Scenery and Costumes by Robert Blackman
Lighting by Russell H. Charlap
Sound by Steve Schoenbeck
Dramaturgy by Michael Puller
Gaging by Meryl Lind Shaw

THE CAST

(in order of appearance)

Addie
Margarette Robinson

Rhonnie Washington

Julia Gibson

Robert Parsons

John Bell

Jacqueline Antaramian

Stephen Kham

Grace Heidt

Nicholas Hormann

Cal

Oscar Hubbard

Les Hubbard

Regina Hubbard

William Marshall

Benjamin Hubbard

Alexandra Giddens

Horace Giddens

UNDERSTUDIES

Benjamin—Stephen Kham; Oscar, Horace, William—Charles Shaw Robinson
Regina, Birdie—Carrie Paff; Alexandra—Allison Jean White
Les—Joel Rainwater; Addie—Dawn-Elise Fraser; Cal—Michael Gene Sullivan

STAGE MANAGEMENT STAFF

Elisa Gotthold, Stage Manager
Nicole Dickerson, Assistant Stage Manager
Cassandra Phillips, Intern

TIME AND PLACE

The living room of the Giddens House, in a small town in the South, in the spring of 1900.

Act I: Evening

Act II: Morning, one week later

Act III: Late afternoon, two weeks later

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(1996)
by Lillian Hellman
Directed by Laird Williamson

Scenery and Costumes by Robert Blackman
Lighting by Russell H. Charoopa
Sound by Steve Schoenbeck
Dramaturgy by Michael Paller
Casting by Meryl Lind Shaw

THE CAST
(in order of appearance)
Addie Margaretre Robinson
Cal Rhonnie Washington
Birdie Hubbard Julia Gibson
Oscar Hubbard Robert Parsons
Leo Hubbard John Bell
Regina Giddens Jacqueline Antaramian
William Marshall Stephen Khm
Benjamin Hubbard Jack Willis
Alexandra Giddens Grace Heidt
Horace Giddens Nicholas Hormann

UNDERSTUDIES
Benjamin—Stephen Khm; Oscar, Horace, William—Charles Shaw Robinson
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A BRIEF BIOGRAPHY OF
LILLIAN HELLMAN

Lillian Hellman was born in New Orleans to Julia (Newhouse) Hellman, who came from Alabama, and Max B. Hellman, from New Orleans. After briefly attending New York (1922–24) and Columbia (1924) universities, she began her literary career writing book reviews for the New York Herald Tribune and publishing short stories in The Paris Comet. In 1930 she moved with her husband, screenwriter and partner Arthur Koester, to Hollywood and found work as a script reader for MGM. "When I first went out to Hollywood I heard talk from writers about whoring," Hellman once said. "But you are not tempted to whore unless you want to be a whore." In Hollywood Hellman met detective fiction writer Dashiell Hammett, who—despite numerous affairs on both sides—would remain her intimate companion and literary mentor until his death in 1961.

Hellman's marriage to Koester ended in a bitter divorce in 1932, and she returned to New York. At Hammett's prompting, Hellman adapted a true story about two Scottish schoolteachers charged by a young student with lesbianism into her first play, The Children's Hour (1934). The play ran for nearly 700 performances and brought Hellman instant recognition.

In 1935 Hellman went to work for Samuel Goldwyn as a screenwriter on such films as Dark Angel (1935), Three Men (her adaptation of The Children’s Hour, 1936), Dead End (1937), and The North Star (1943). Hellman's Hollywood success softened the height of her next play, Days to Come (1936).

In 1936–37 Hellman traveled in Europe. She met Ernest Hemingway and other American writers living in Paris, visited Spain, where she witnessed the horrors of the civil war, and traveled in the Soviet Union. The Little Foxes (1939) is among Hellman’s best-known works. The Goldwyn studio purchased the rights for the play after its success on Broadway. Arthur Koester, Dorothy Parker, and Alan Campbell were hired to do the final work on Hellman’s script for William Wyler’s film adaptation, which starred Bette Davis, Herbert Marshall, and Teresa Wright.

From the mid-1930s, Hellman was frequently involved in liberal and leftist activities and organizations. While she worked on the plays Watch on the Rhine (1941), The Searching Wind (1944), and Another Part of the Forest (1946), the prequel to The Little Foxes, Hammett stopped writing, started drinking more heavily, and concentrated on working for the American Communist Party. Hellman followed his lead. Both Hellman and Hammett were members of the League of American Writers, the Screen Writers Guild, the American Labor Party, and the American League for Peace and Democracy, all well-known fronts for communist organizations. Although both Hammett and Hellman were later ridiculed by other communist leaders for being mere figureheads, both were called to testify before the House Un-American Activities Committee and both pleaded the Fifth Amendment, refusing to name anyone as a member of a communist organization. Hellman went to jail and Hammett was blacklisted by Hollywood. In a letter to the committee she wrote: "To hurt innocent people whom I knew many years ago in order to save myself is, to me, inhuman and indecent and dishonest. I cannot and will not cut my conscience to fit this year's fashions." For the rest of her life, however, Hellman would deny that she was ever a communist.

In the 1950s, unable to work in Hollywood, Hellman turned her attention to adapting plays—Mon Oncle (1950), The Last (1956), based on Jean Auriol’s play L’Assiette about Joan of Arc, and Voltaire’s Candide (1957), with music by Leonard Bernstein. She wrote three more original plays: The Autumn Garden (1951), her last collaboration with Hammett; Toys in the Attic (1960); and My Mother, My Father and Me (1961).

In the 1960s Hellman began teaching and writing her memoir trilogy: An Unfinished Woman (1969), which describes her childhood in New Orleans, years in Hollywood, and her relationship with Hammett; Portraits (1973), dealing with her youth and early days in New York; and Second Time (1976), recalling her experiences with HUAC. Her final works included the novel Maypole (1980) and Eating Together: Recipes and Recollections (1984).

Hellman was a member of the American Academy of Arts and Letters, received the Gold Medal for Drama from the National Institute of Arts and Letters, and was awarded the MacDowell Medal. She died on June 30, 1984.

FAME AND FOXES
BY DEBORAH MARTINSON

TAKE US THE FOXES, THE LITTLE FOXES THAT SPOIL THE VINES
FOR OUR VINES HAVE TENDER GRAPES.
—Song of Solomon (2:15)

I HAD MEANT THE AUDIENCE TO RECOGNIZE SOME PART OF THEMSELVES IN THE
MONEY-DOMINATED HUBBARDS; I HAD NOT MEANT PEOPLE TO THINK OF THEM AS VILLAGES TO
WHOM THEY HAD NO CONNECTION.
—Lillian Hellman

In October 1937, then 32-year-old playwright Lillian Hellman, still reeling from the disappointing failure the year before of her second Broadway play, Days to Come—all the more disturbing since it followed her tremendously successful 1934 Broadway debut with The Children’s Hour—travelled to Spain to support the Spanish Republicans in their civil war. There she was deeply moved by the deprivation and humiliation of the combatants struggling against fascist rule.

Hellman first thought of doing another play coming out of Spain. She didn’t know what spurred her creatively; she “only thought about the play to keep from thinking about the plane ride and to keep from admitting to myself that in a few hours I would be having a fine dinner in Toulouse. I would be so hungry that I would forget about my friends in Spain who wouldn’t eat so much that night or the next one.” She had been afraid to write another play and used politics to avoid it, but she had not lost touch with Broadway drama or Hollywood cinema. Embarrassed by Days to Come, she knew that she would have to write a drama that tapped into her own vision of the world from her own background.

From that premise, she began the six two-inch-thick notebooks of research that gave factual reality to those southern voices from her past. She said she tripped into “a giant tangled time-jungle” of her family history. Then she drew from herself “the half-remembered, half-observed, the half-understood which you need so much as you begin to write.”

Hellman did not invent the carnivorous, sly, comic, evil Hubbards as much as expose them. Her script tells the story of the Hubbard family of Alabama, ready to sell out anyone, including their own kin and what is left of their souls, to gain wealth and standing. Through their antics she traced the excesses of capitalists who crush their own history and the “little people” around them, including family and friends. Hellman created a world “populated by killers and victims, by eaters and the eaten, by foxes and geese.” These characters, not their politics, carried the play and drew on her family connections to the United Fruit Company, notorious for its entrepreneurial interference in the politics and economies of banana republics.
A BRIEF BIOGRAPHY OF LILIAN HELLMAN

Lilllian Hellman was born in New Orleans to Julia (Newhouse) Hellman, who came from Alabama, and Max B. Hellman, from New Orleans. After briefly attending New York (1922–24) and Columbia (1924) universities, she began her literary career writing book reviews for the New York Herald Tribune and publishing short stories in The Paris Comem. In 1930 she moved with her husband, screenwriter and agent Arthur Kober, to Hollywood and found work as a script reader for MGM. “When I first went out to Hollywood one heard talk from writers about whoring,” Hellman once said. “But you are not tempted to whore unless you want to be a whore.” In Hollywood Hellman met detective fiction writer Dashiell Hammett, who—despite numerous affairs on both sides—would remain her intimate companion and literary mentor until his death in 1961.

Hellman’s marriage to Kober ended in acrimonious divorce in 1932, and she returned to New York. At Hammett’s prompting, Hellman adapted a true story about two Scottish schoolteachers charged by a young student with lesbianism into her first play, The Children’s Hour (1934). The play ran for nearly 700 performances and brought Hellman instant recognition.

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In 1936–37 Hellman traveled in Europe. She met Ernest Hemingway and Hemmatt was a member of the League of American Writers, the Screen Writers Guild, the American Labor Party, and the American League for Peace and Democracy, all well-known fronts for communist organizations. Although both Hammett and Hellman were later ridiculed by other writers for being mere figureheads, both were called to testify before the House Un-American Activities Committee and both pleaded the Fifth Amendment, refusing to name anyone as a member of a communist organization. Hammett went to jail and Hellman was blacklisted by Hollywood. In a letter to the committee she wrote: “To hurt innocent people whom I knew many years ago in order to save myself is, to me, inhuman and indecent and dishonorable. I cannot and will not cut my conscience to fit this year’s fashion.” For the rest of her life, however, Hellman would deny that she was ever a communist.

In the 1930s, unable to work in Hollywood, Hellman turned her attention to adapting plays—Monna Vanna (1950), The Last (1956), based on Jean Anouilh’s play L’Alouette about Joan of Arc, and Voltaire’s Candide (1957), with music by Leonard Bernstein. She wrote three more original plays: The Autumn Garden (1951), her last collaboration with Hammett; Days in the Attic (1960); and My Mother, My Father and Me (1961).

In the 1960s Hellman began teaching and her memoir trilogy: An Unfinished Woman (1969), which describes her childhood in New Orleans, years in Hollywood, and her relationship with Hammett; Postscripts (1973), dealing with her youth and early days in New York; and Second Time (1976), recalling her experiences with HUAC. Her final works included the novel Maps (1980) and Eating Together: Recipes and Recollections (1984).

Hellman was a member of the American Academy of Arts and Letters, received the Gold Medal for Drama from the National Institute of Arts and Letters, and was awarded the MacDowell Medal. She died on June 30, 1984.

FAME AND FOXES

BY DEBORAH MARTINSON

TAKE US THE FOXES, THE LITTLE FOXES THAT SPOIL THE VINES

FOR OUR VINES HAVE TENDER GRAPE.

—Song of Solomon (2:15)

I HAD MEANT THE AUDIENCE TO RECOGNIZE SOME PART OF THEMSELVES IN THE MONEY-DOMINATED HUBBARDS; I HAD NOT MEANT PEOPLE TO THINK OF THEM AS VILLAINS TO WHOM THEY HAD NO CONNECTION.

—Lillian Hellman

In October 1937, then 32-year-old playwright Lillian Hellman, still reeling from the disappointing failure of the year before of her second Broadway play, Days to Come—all the more disturbing since it followed her tremendously successful 1934 Broadway debut with The Children’s Hour—in Spain to support the Spanish Republicans in their civil war. There she was deeply moved by the deprivation and humilation of the combatants struggling against fascist rule.

Hellman first thought of doing another play coming out of Spain. She didn’t know what spurred her creatively; she “only thought about the play to keep from thinking about the plane ride and to keep from admitting to myself that in a few hours I would be having a fine dinner in Toulouse. I would be so hungry that I would forget about my friends in Spain who would not eat so much that night or the next one.” She had been afraid to write another play and used politics to avoid it, but she had not lost touch with Broadway drama or Hollywood cinema. Embarrassed by Days to Come, she knew that she would have to write a drama that tapped into her own vision of the world from her own background.

From that premise, she began the six-two-inch-thick notebooks of research that gave factual reality to those southern voices from her past. She said she tripped into “a giant tangled time-jungle” of her family history. Then she drew from herself “the half-remembered, half-observed, the half-understood which you need so much as you begin to write.”

Hellman did not invent the carnivorous, sly, comic-evil Hubbards as much as expose them. Her script tells the story of the Hubbard family of Alabama, ready to sell out anyone, including their own kin and what is left of their souls, to gain wealth and standing. Through their antics she traced the excesses of capitalists who crush their own history and the “little people” around them, including family and friends. Hellman created a world “populated by killers and victims, by eaters and the eaten, by foxes and geese.” These characters, not their politics, carried the play and drew on her family connections to the United Fruit Company, notorious for its entrepreneurial interference in the politics and economies of banana republics.
To stage the vibrant Fous, Hellman turned again to Herman Shumlin, who had produced and directed The Children's Hour. His intensity was exactly right. At 41 he reentered the 34-year-old Hellman’s daily life with great energy; pleased to produce and direct The Little Foxes at the National, his lucky theater. With its early-Renaissance-style ravings and gold embellishments in warm Italian walnut, the theater’s interior provided a backdrop for southern Old World ambience; its yellow bulbs lighting the gilt ornaments warmed the room—perfect for the cold, steely nastiness masked by southern charm played out within.

Shumlin’s chief coup was casting Tallulah Bankhead as Regina, one of America’s “most cunning female villains.” Bankhead epitomized Regina, though Hellman never could say it aloud. Bankhead, delighted by her wild reputation (“I’m pure as the driven slush”), drew on her own sins and fragrances to fit the character. The actress called Regina “the best role I ever had in the theater.”

The Little Foxes opened to packed crowds and rave reviews on February 15, 1939. Time magazine hailed it as “the season’s most tense and biting drama,” and the all-important New York Times hailed it as vivid theater, with Bankhead giving the finest performance of her career. However, some critics complained that it was too melodramatic or “a sinister play about sinister people.” The play originally ran for 410 performances, and it has become an American classic.

The Little Foxes took Hellman “smack-dab before the portals of immortality.” The Pulitzer didn’t reward her nor the Drama Critics’ Circle, though she gathered six votes of twelve and split the committee, forcing a tie. She was to be leery about such prizes. (When Othello opened in 1943, she wrote exhuberant Arthur Kober, “It should get the Critics prize, being far better than the pretentious shit that will get it.”) If prizes didn’t matter, success did, and reinstatement in the rarefied world of Broadway. She asked her literary executors to guard The Little Foxes production after her death, to “be careful” with it. Its success came to mean her. It proved her worth as the most “relentless” of female playwrights—a “species far more deadly than the male.”

The Little Foxes tantalized Sam Goldwyn from the minute he heard of its success as a Broadway play in New York. Goldwyn snapped up the rights to it, despite his story editor Edwin Knopf’s warning that the story was “too caustic.” Rumor had it that Goldwyn blew up: “I don’t care what it costs, I want it!” And he got it. Then he asked Hellman to adjust the script for a more conventional audience. Hellman’s screenplay begins simply. For example, the title of the scene appear: “Little foxes have lived in all times, in all places. This family happened to live in the Deep South in 1900.”

The film was a dream come true, as much as anything made in Hollywood could be. Critics acclaimed it as “a whole new course of motion-picture making.” During its filming, Hellman remained remarkably calm in the Hollywood hospita and ultimately agreed with critics who felt that Wyley’s adaptation of the film gave it its greatness. The Little Foxes was nominated for nine Oscars: best picture, director, screenplay, actress (Bette Davis, as Regina), and two for best supporting actress (Patricia Collinge, as Birdie, and Teresa Wright, as Alexandra)—the most Goldwyn had ever received for a single production. But there were no winners. Up against Citizen Kane and The Maltese Falcon, the runaway winner in 1941 was John Ford’s panoramic sentimentale drama How Green Was My Valley.
The Little Foxes and its 1946 prequel, Another Part of the Forest, focused on the Hubbard family drama and community exploitation. The checkered history of Hellman’s wealthy southern family and knowledge of the South created an atmosphere as universal and steamily southern as Tennessee Williams’s later plays. The Hubbards speak her particular southern language: witty, sly, charming, and malicious. Yet Hellman insisted her foxes live everywhere, telling a New Orleans audience years later, “I simply happened to write about the South because I knew the people and I knew the place...but I didn’t mean it to be just for the South.” In the world of business without ethics “those fictional turn-of-the-century robber barons bear all too close resemblance” to greedy “fine gentlemen” of any time and place.

In early drafts she made Regina’s abysmal treatment of her husband Horace more in keeping with her own extended family history, as she moves him first to an attic, then to slave quarters. Hellman originally wrote in a scene plucked from family legend: Regina rode a horse in circles outside the house as Horace died without his medicine. Retelling some of this family history for Pentimento, Hellman reflected, “All that seemed fine for the play. But it wasn’t; life had been too big, too modulated for writing.” So she whitened it down to the more believable act of Regina withholding Horace’s medicine. What the audience sees is brutality under the patina of soft southern accents and gruff, appealing humor. The irony sizzles beneath.

Money and power, or the desire for it, dominated Hellman’s Hubbards. Oscar ravages the land and his wife, Birdie. Ben, shaved and curtained, controls the family business. Sister Regina manipulates and schemes and gets the upper hand over them all, as she disregardeis her own family in blatant self-interest and exploitation. Tallulah Bankhead later wrote of the character she brought to life, “Regina Giddens was a rapacious bitch, cruel and callous. Etched in acid by Miss Hellman.” So sinfully, so flamboyantly was Regina that Blair Miller wrote Regina, an opera adapted from The Little Foxes and produced on Broadway in 1949. Hellman praised it as “the most original of American operas and the most daring.” The complexity of the human spirit, the tragedy and comedy of all motivations and actions was Hellman’s dramatic subject.

A popular story circulated that after Foxes opened, Hellman and her father, Max, stood at the back of the theater. “Miss Hellman leaned over and whispered into the ear of a mutual friend, ‘ask papa if he recognizes any of us.’ Years later when an interviewer commented, ‘Your family is incredible,’ Hellman replied, ‘Everybody’s family is incredible.’ Hellman objected to attempts to find exact correspondences that make the play personal rather than universal, though her Uncle Samuel Zemurray’s first partner was named Ashbel Hubbard, and Regina Marx was part of Hellman’s family tree.

After she unearthed her family and set them in motion, she went to her own experts for advice. Most important of all was Dashiell Hammett, his own writing career subsumed by alcoholism, who recovered sobriety long enough to help her do what he could no longer do himself—write a hit.

Hellman maintained that of all her plays, The Little Foxes owed most to Hammett. The two had stayed together because their bonds were strong, their ties complicated. They understood each other. Hammett’s flagrancy gave her freedom; his rigid codes required her own. But one of the strongest aspects of their relationship was their work together on a play. Hammett loved Hellman and gave her plays more than his editorial talent. He gave himself, knowing she gave everything, too. Her plays became their center and she always credited him for his part, an odd symbiosis. He joked, “You’re practically breaking my heart with letters about the play. I think we’re going to have to make a rule that you’re not to tackle any work when I’m not around to spur, quiet, good, pacify, and tease you.” Work gave Hammett a reason to sober up temporarily. He demanded and got from her a disciplined work ethic he could no longer stomach. Whether or not he had any real a wing the financials appear “little Foxes have lived in all times, in all places. This family happened to live in the Deep South in 1900.”

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Jacqueline Antaramian* (Regina Giddens) was recently nominated for a Barrymore Award for her performance in the one-woman play Nine Parts of Desire. She was also recently seen in Daniel Sullivan’s production of Julius Caesar on Broadway with Denzel Washington. Her extensive theater credits include Cleopatra in Antony and Cleopatra, Serafina in The Rose Tattoo, Eliniere in Tarratza, Hannah in Arcadia, Sabina in Skin of Our Teeth, Olivia in Twelfth Night, Portia in Julius Caesar, Elvira in Billet Shoe, Abbie in Desire under the Elms, Rose in Dancing at Lughnasa, Mahala in Homebody/Kabul at Intiman Theatre and Berkeley Repertory Theatre, and the title roles of Candida, Miss Julie, and Hedda Gabler. Television and film credits include "Law & Order," "Third Watch," "Diagnosis Murder," "The Sopranos," and "The Sarge.

John Bull (Joe Hubbard), who grew up in Mountain View and got his start at Los Altos Youth Theatre, is a member of the A.C.T. Master of Fine Arts Program class of 2007. This past summer he was part of the ten-year anniversary Guthrie Experience, which performed Confusion in Minneapolis. At UC Berkeley, he majored in religious studies, minored in theater, dance, and performance studies, and was seen at Zellerbach Playhouse as Marat in Marat/Sade; Scar Tissue in Material; and Lucifer (among 11 roles) in Divine Comedy: Dante Project. He also attended Wake Forest University in North Carolina for two years, where he appeared in The Matchmaker and Suddenly Last Summer and won the declamation in the Atlantic Coast Conference Outdoor Track and Field Championships.

Julia Gibson* (Brinda Hubback) was last seen at A.C.T. as Harper in Angels in America and recently performed in the national tour of The Exonerated. New York credits include Miss Julie (Rattlestick Playwrights Theater); Sneaking Sweets and Punching People (SPF ’04); A Midsummer Night’s Dream, Love’s Labor’s Lost, Henry VIII, and Measure for Measure (New York Shakespeare Festival); The Learned Ladies and Candide (Classic Stage Company); and performances with Manhattan Theatre Club, New York Theatre Workshop, Circle in the Square, Roundabout Theatre Company, Soho Repertory Theatre, and The Irish Repertory Theatre. Regional credits include Tallulah Folly (George Street Playhouse), Helena in All’s Well That Ends Well (Goodman Theatre), and performances with Dallas Theater Center, Milwaukee Repertory Theater, Philadelphia Festival Theater, and Long Wharf Theatre. Television and film credits include Changing Lanes, Second Born, "Law & Order," "Law & Order: Criminal Intent," "Spin City," "One Life to Live," and the upcoming film Michael Clayton. Gibson is a graduate of NYU’s Graduate Acting Program and works as a director and as a voice for Recorded Books.

Grace Heid (Alexandra Giddens) is a member of the A.C.T. Master of Fine Arts Program class of 2007. Favorite roles in the M.F.A. Program include Hero in Much Ado about Nothing, Phoebe in The Love of the Nightingale, Woman B in Three Tall Women, and Annie in Anais Fagments. Heid worked at The New Harmony Project Playwrights Conference for several years, where she acted in readings of Donna Dei’s Deeply Stabbed and Jim Leonard’s Anatomy of Gray. Heid also studied at the Prima Del Teatro in San Miniato, Italy, last summer. She received her B.F.A. in theater performance from the University of Evansville.

Nicholas Horman* (Horace Giddens) last appeared at A.C.T. in Dinner at Eight. He began his career performing two Broadway repertory seasons at the Edel Barrymore Theatre under Harold Prince and the New Phoenix Repertory Company. Since then he has appeared on Broadway and off Broadway in new plays at Second Stage, The Public Theater, Playwrights Horizons, and Manhattan Theatre Club. Regional appearances include productions at La Jolla Playhouse, The Old Globe, the Mark Taper Forum, the Ahmanson Theatre, South Coast Repertory, the McCarter Theatre, Long Wharf Theatre, Yale Repertory Theatre, and the Huntington Theatre Company. The Kennedy Center Theater, the Williams Theatre Festival, and the Sundance Theatre Lab. Roles include Cyrano de Bergerac, Benedick, Angels, Henry Higgins, Antioch Fitch, Elyot Case, and Laurence Olivier. Most recently, he performed in the West Coast premiere of The Retreat from Moscou at South Coast Repertory and the New York premiere of Charles Mac’s Wintertime. He has made numerous television appearances. Horman is a graduate of the Yale School of Drama.

*Member of Actor’s Equity Association, the union of professional actors and stage managers in the United States.

Who’s Who in The Little Foxes

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The Little Foxes 15
WHO’S WHO IN THE LITTLE FOXES

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JULIA GIBSON* (Bridle Hubbard) was last seen at A.C.T. as Harper in Angels in America and recently performed in the national tour of The Exonerated. New York credits include Miss Julie (Rattlestick Playwrights Theater); Seagull, Squeezes and Punching People (SPF ’04); A Midsummer Night’s Dream, Love’s Labor’s Lost, Henry VIII, and Measure for Measure (New York Shakespeare Festival); The Learned Ladies and Candida (Classic Stage Company); and performances with Manhattan Theatre Club, New York Theatre Workshop, Circle in the Square, Roundabout Theatre Company, Soho Repertory Theatre, and The Irish Repertory Theatre. Regional credits include Tilly’s Folly (George Street Playhouse), Helena in All’s Well That Ends Well (Goodman Theatre), and performances with Dallas Theater Center, Milwaukee Repertory Theater, Philadelphia Festival Theater, and Long Wharf Theatre. Television and film credits include Changing Lanes, Second Born, “Law & Order,” “Law & Order: Criminal Intent,” “Spin City,” “One Life to Live,” and the upcoming film Michael Clayton. Gibson is a graduate of NYU’s Graduate Acting Program and works as a director and as a voice for Recorded Books.

NICHOLAS HORMANN* (Horex Giddens) last appeared at A.C.T. in Dinner at Eight. He began his career performing two Broadway repertory seasons at The Ethel Barrymore Theatre under Harold Prince and the New Phoenix Repertory Company. Since then he has appeared on Broadway and off Broadway in new plays at Second Stage, The Public Theater, Playwrights Horizons, and Manhattan Theatre Club. Regional appearances include productions at La Jolla Playhouse, The Old Globe, the Mark Taper Forum, the Ahmanson Theatre, South Coast Repertory, the McCarter Theatre, Long Wharf Theatre, Yale Repertory Theatre, the Huntington Theatre Company, The Kennedy Center Theatre, the Williams Centre Theatre Festival, and the Sundance Theatre Lab. Roles include Cyrano de Bergerac, Benedick, Angels in America, Henry Higgins, Antinous Finch, Elyot Case, and Laurence Olivier. Most recently, he performed in the West Coast premiere of The Retreat from Moscow at South Coast Repertory and the New York premiere of Charles Mee’s Wintertime. He has made numerous television appearances. Hormann is a graduate of the Yale School of Drama.

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Who's Who

Who's Who

STEPHEN KLUM (William Marshall) returns to A.C.T., where he previously sang in the chorus and understudied Tony Award-winning actor John Glover in the world premiere of the musical Frank Loesser’s Hans Christian Andersen. Recent credits include Frederick in A Little Night Music and Greg in a “back-by-potential-dead” production of Sylvia, both of which were directed by Bay Area notable Hector Correa. Klum’s Shakespearean credits include Kent (King Lear), Antonio (The Merchant of Venice), and King Alfonso (The Tempest) at California Shakespearean Festival and Fest (Festival Night), Benedick (Much Ado About Nothing), and Boyet (Lear’s Lear) at the San Francisco Shakespeare Festival. Klum has worked regional theater from Seattle to Miami. Favorite roles include Sherlock Holmes, Tartuffe, and Robert in Prose. In New York, he made numerous appearances on “Guiding Light” and “One Life to Live.”

MARGARETTE ROBINSON (Asilda) was last seen at A.C.T. as Faustina in Porgy, Other Bay Area credits include the recent production of Permanent Collection at Aurora Theatre Company, Cesars at the Marin Civic Musical Theatre Company, From the Mississippi Delta (Bay Area Theatre Critics’ Circle [BATCC] Award) and Wilder, Wilder, Wilder (BATCC Award) at Marin Theatre Company, The Trial of One Shortighted Black Woman vs. Mammy Louise and Sefricca Mac and Home at the Lorraine Hansberry Theatre, and Shakin’ the Mac Ootta Misery at Theatre Works. She also performed in Deives in the Garden of Love, directed by Odar Eustis, at Actors Theatre of Louisville.

ROBERT PARSONS* (Quasr) has been at A.C.T. in The Black Rider, Buried Child, The Colossus of Rhodes, and Gold. Regional credits include productions of The Black Rider at the Sydney Festival and the Ahmanson Theatre, Mississauga at the Alley Theatre, The Haunted at Arizona Theatre Company, One Flew South at New Repertory Theatre, Cyrano de Bergerac and Two Gentlemen of Verona at the Oregon Shakespeare Festival, and K at HERE in New York. Bay Area credits include appearances at Berkeley Repertory Theatre, the Magic Theatre, the San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, the Willows Theatre Company, Shotgun Players, The Z Space Studio, Sacramento Theatre Company, and TheatreWorks.

RHONNIE WASHINGTON* (Gabi) is part of the Department of Theatre Arts at San Francisco State University. He earned his Ph.D. from the University of Michigan, Ann Arbor, majoring in directing with a minor in theater history and criticism. His most recent SFSU directing project was Betrayal, by Nobel Prize winner Harold Pinter. His recent acting credits include Carl in Bus Stop at Marin Theatre Company and Troy Maxon in August Wilson’s Fences. Other roles include Polonius in Hamlet and Aegon in The Comedy of Errors at Shakespeare Santa Cruz, and both Ebenezer Scrooge and Jacob Marley’s Ghost in A.C.T.’s A Christmas Carol, Washington has been honored twice by the San Francisco Bay Guardian with a Goldie Award.

JACK WILLS* (Benjamin Hubbard) most recently was seen in Gypsy with Patti LaBelle at the Ravinia Festival in Chicago. He has appeared in more than 175 productions throughout the United States, including recent appearances at A.C.T. in Happy End, Cat on a Hot Tin Roof, and The Black Rider. He is 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, Art, and The Old Neighborhood. His off-Broadway credits include The Resistible Rise of Arturo Ui, World of Mirrors, The Iphigenia Cycle, and Vulvalia. Film and television credits include The Talented Mr. Ripley, The Crush, Will Rock, The Out-of-Towners, Love, Hurts, I Come in Peace, Problem Child, “Law & Order,” “Ed,” and “Dallas.” Willis is a co-founder of Arabo Repertory.

DAWN-ELIN FRASER* (Undertaker) has performed with the San Francisco Mime Troupe, A.C.T., the San Francisco Shakespeare Festival, Chautauqua Theatre Conservatory, Berkeley Repertory Theatre, Campo Santo, and many up-and-coming local companies, including Encore Theatre Company (with whom she performed in the long-running production of Adam Bock’s Fire Flights). Specializing in voice, speech, and dialects, she is currently an associate core faculty member in the A.C.T. Conservatory. She has held residencies and/or taught master classes at Stanford University, the Young California Writers’ Project, San Francisco State University, and the SF Arts Education Project. She has also served as dialect coach for productions at all of the major Bay Area theaters, including Marin Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is the editor of the zine Fully Crushed Out and received her master of fine arts degree from A.C.T.

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**Who's Who**

**STEPHEN KLUM** (William Marshall) returns to A.C.T., where he previously sang in the chorus and understudied Tony Award-winning actor John Glover in the world premiere of the musical Frank Loesser’s *How Christie Andersson*. Recent credits include Frederick in *A Little Night Music* and Greg in a “back-by-popular-demand” production of Sylvia, both of which were directed by Bay Area notable Hector Correa. Klum’s Shakespearean credits include Kent (King Lear), Antonio (The Merchant of Venice), and King Alarcon (The Tempest) at California Shakespeare Theater and Feste (Twelfth Night), Benedick (Much Ado About Nothing), and Boyet (Lear)’s Lear) at the San Francisco Shakespeare Festival. Klum has worked regional theater from Seattle to Miami. Favorite roles include Sherlock Holmes, Tartuffe, and Robert in *Proof*. In New York, he made numerous appearances on “Guiding Light” and “One Life To Live.”

**MARGARET ROBINSON** (Audie) was last seen at A.C.T. as Faustina in *Posing*. Other Bay Area credits include the recent production of *Permanent Collection* at Aurora Theatre Company, Crescas at the Marines Memorial Theatre, *From the Mississippi Delta* (Bay Area Theatre Critics’ Circle [BATCC] Award and Wilder, Wilder, Wilder [BATCC Award] at Marin Theatre Company, *The Trial of One Shortighted Black Woman vs. Mammy Louise and Saffireta Mae* at the Lorraine Hansberry Theatre, and *Shakin’ the Man Outta Misery* at TheatreWorks. She also performed in *Devotee in the Garden of Lovers*, directed by Oskar Eustis, at Actes Theatre of Louisville.

**ROBERT PARSONS** (Quasim Haddad) has been seen at A.C.T. in *The Black Rider*, Buried Child, *The Colossus* of Rhodes, and *Gord*. Regional credits include productions of The Black Rider at the Sydney Festival and the Ahmanson Theatre, Missalice at the Alley Theatre, *The Heist* at Arizona Theatre Company, *One Flea Spare* at New Repertory Theatre, *Cyrano de Bergerac* and *Two Gentlemen of Verona* at the Oregon Shakespeare Festival, and *K* at HERE in New York. Bay Area credits include appearances at Berkeley Repertory Theatre, the Magic Theatre, the San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Wood, the Willow’s Theatre Company, Shotgun Players, The Z Space Studio, Sacramento Theatre Company, and TheatreWorks. Film credits include *Black August* and *Almost Famous*.

**RHONNIE WASHINGTON** (Gail) is part of the Department of Theatre Arts at San Francisco State University. He earned his Ph.D. from the University of Michigan, Ann Arbor, majoring in directing with a minor in theater history and criticism. His most recent FSUS directing project was *Betrothal*, by Nobel Prize winner Harold Pinter. His recent acting credits include Carl in *Bus Stop* at Marin Theatre Company and Troy Maxon in *August Wilson’s Fences*. Other roles include Polonius in *Hamlet* and Aeneon

**JACK WILLIS** (Benjamin Hubbard) most recently was seen in *Gypsy* with Patti LaFaye at the Ravinia Festival in Chicago. He has appeared in more than 175 productions throughout the United States, including recent appearances at A.C.T. in *Happy End*, Cat on a Hot Tin Roof, and *The Black Rider*. He is 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*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Miracles*, *The Iphigenia Cycle*, and *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis is a cofounder of Arabo Repertory.

**DAWN-ELIN FRASER** (Understudy) has performed with the San Francisco Mime Troupe, A.C.T., the San Francisco Shakespeare Festival, Chautauqua Theatre Conservatory, Berkeley Repertory Theatre, Campo Santo, and many up-and-coming local companies, including Encore Theatre Company (with whom she performed in the long-running production of Adam Bock’s *Five Flights*). Specializing in voice, speech, and dialects, she is currently an associate core faculty member in the A.C.T. Conservatory. She has held residencies and/or taught master classes at Stanford University, the Young California Writers’ Project, San Francisco State University, and the SF Arts Education Project. She has also served as dialect coach for productions at all of the major Bay Area theaters, including Marin Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is the editor of the zine *Fully Crushed Out* and received her master of fine arts degree from A.C.T.

**CARRIE PAFF** (Understudy) was recently seen at A.C.T. in the workshop of The Imaginary Invalid at Stanford as well as Casey Perloff’s *Waiting for the Flood* in the First Look series last season. In May, she played Jenufca in the West Coast premiere of Craig Lucas’s Small Tragedy at Aurora Theatre Company. Other Bay Area credits include the world premiere of The Haunting of Winchester at San Jose Repertory Theatre, Posato at the Lapin Agile and Becoming Memories at Center REPertory Company, the world premiere of Charles Gondor’s The Right Kind of People at the Magic Theatre, and Aurora’s critically acclaimed production of *Betrothal*. She has also performed with The Shoe Theatre Company, Woman’s Will, Word for Wood, and Shakespeare Santa Cruz. Film credits include *Prospek Isle* (Bob Nilsson) and *Opal’s Diary* (Dina Ciraolo). She holds a master’s degree in educational theatre from New York University and is the cofounder of StageWrite, Building Literacy through Theatre.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
Who’s Who

J O E L  R A I N W A T E R  
(Understudy) 
appeared as a Charitable Gentleman and Alan in A.C.T.’s 
A Christmas Carol last year. Rainwater was recently seen in Salome, directed by Mark Jackson, at Aurora Theatre Company. Other credits include productions at California Shakespeare Theater, Kitchen Dog Theater in Dallas, The New Harmony Project in Indiana, the Tibbits Opera House in Michigan, and Cal Rep Theatre in Pennsylvania. He is a graduate of the A.C.T. Master of Fine Arts Program, where he roles included Oskar in On the Bum, or the Next Train Through and Georgi Kabashvili and Yurjus in The Caucasian Chalk Circle, both at Zestin Theatre.

C H A R L E S  S H A W  R O B I N S O N  
(Understudy) was last seen at A.C.T. in Edward Albee’s The Goat, or Who is Sylvia? and in Richard Nelson’s Goodnight Children Everywhere. He has appeared in New York in The Common Pursuit, written and directed by Simon Gray; John Houseman’s production of The Cradle Will Rock; and The Crucible of Mrs. Schuyler, directed by John Peppi. Regional theater credits include the title roles of Hamlet (Cincinnati Playhouse in the Park), Pericles (Center Stage, Baltimore), and Scaramouche (The Empty Space Theatre, Seattle). Some favorite Bay Area roles include Milton in Berkeley Repertory Theatre’s long-running production of Tony Kushner’s Homebody/Kabul, Iago in Othello (California Shakespeare Theater), and Henri in Magic Fire (Berkeley Repertory Theatre/The Old Globe). He was also seen as Robert in Betrayal (Aurora Theatre Company) and Father in Eurydice, by Sara Ruhl (Berkeley Repertory Theatre). Film work includes No One Sleeps, Send Word, Your Mother, and the forthcoming Mammoth Falls.

A L L I S O N  J E A N  W H I T E  
(Understudy), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard’s Travesties and The Real Thing (both directed by Carey Perloff) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Choir, Donna Winters, Wartime, and Waiting for the Parade at Zestin Theater. She appeared in Glee, a clown cabaret, with Infinite Stage at The Players Theatre in New York and recently played Christina in Red Light Winter at the Willfleet Harbor Actors Theater. She performed with Killing My Lobster in Goodwill at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whiout. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

Daxford in The Crucible, Liguio in The Mandate, and the title role of Richard III. Rainwater is a co-founder of Irish Flu Productions. He received his B.F.A. in theater performance from the University of Evansville in Indiana.


St. Paul’s Towers, the East Bay’s premier Life Care retirement community, offers comfortable private apartments with spectacular views of San Francisco, Lake Merritt and the East Bay hills. Residents enjoy three meals a day, weekly housekeeping, scheduled limousine transportation and numerous planned activities in a vibrant and welcoming community. Most important, Life Care provides the assurance of comprehensive lifetime medical care, including hospitalization whenever necessary, at no additional cost. To learn more, or to arrange a visit and tour, contact Karen Sullivan at (510) 654-4853 or ksvillan@bhtl.org.

M I C H A E L  G E N E  S U L L I V A N  
(Understudy) has performed at A.C.T. in The First Picture Show, Masha in, and as "Master Harold... and the boys, Issurativ: Holding History, Blithe Spirit, and five seasons of A Christmas Carol. Other regional theater credits include work with Denver Center Theatre Company, Berkeley Repertory Theatre, the San Francisco Shakespeare Festival, the Magic Theatre, the Lorraine Hansberry Theatre, TheatreWorks, and theater festivals in Asia, the Middle East, and Europe. He is also a member of the Tony Award-winning San Francisco Mime Troupe, where he has performed, written, or directed more than 20 productions, including, most recently, the critically acclaimed GodFallas. Sullivan is the author of 1984, the stage adaptation of George Orwell’s dystopic novel. The play, directed by Tim Robbins, premiered at the Actors’ Gang Theatre in Los Angeles and is currently touring nationally and internationally.

CONTINUED ON PAGE 19
Who's Who

JOEL RAINWATER* (Understudy) appeared as a Charitable Gentleman and Alan in A.C.T.'s A Christmas Carol last year. Rainwater was recently seen in Salome, directed by Mark Jackson, at Aurora Theatre Company. Other credits include productions at California Shakespeare Theater, Kitchen Dog Theater in Dallas, The New Harmony Project in Indiana, and CalRep Theatre in Pennsylvania. He is a graduate of the A.C.T. Master of Fine Arts Program, where his roles included Oscar in On the Bum, or the Next Train Through and Georgi Abashvilli and Yussin in The Caucasian Chalk Circle, both at Zuzun Theater.

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ALLISON JEAN WHITE* (Understudy), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in Tom Stoppard's Travesties and The Real Thing (both directed by Carey Perloff) and in the 2004 production of A Christmas Carol. She was also seen last spring in A.C.T. First Look presentations of The Shaker Chairs, Dunia Wars, Wartwars, and Waiting for the Flood at Zuzun Theater. She appeared in Giza Mo, a clown cabaret, with Infinite Stage at The Players Theater in New York and recently played Christina in Red Light Winter at the Wellfleet Harbor Actors Theater. She performed with Killing My Lobster in Goodall at the Magic Theatre and was seen at Venue 9 and The Marsh in her solo performance piece Whoosh. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

TAKE A LOOK INSIDE A RETIREMENT LIVING LANDMARK.

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MICHAEL GENE SULLIVAN* (Understudy) has performed at A.C.T. in The First Picture Show, Much, Much, More. Tartuffe, "Master Harold"...
Welcome to Inside A.C.T.  Fall 2006

Dear Friends of A.C.T.:

Early in my career, when I was working in Toronto at CanStage (with whom A.C.T. collaborated on last season’s The Overcoat), the technical director of the theater was hired away by A.C.T. I remember the news circulating around the company in whispered and respectful tones because of the high esteem in which A.C.T. was held. I knew that I wanted to work at a theater whose standards were admired internationally and hoped someday A.C.T. would be a part of my life.

More than 20 years later, I, too, had the opportunity to join A.C.T. to form a CEO partnership with Carey Perloff. That was ten years ago and I have been growing with A.C.T. ever since.

Our challenges were very different ten years ago—we had just returned to the Geary Theater after years of nomadic post-earthquake existence, and we had a significant accumulated deficit with which to deal. The economy was booming in the late 1990s, our audience embraced the growth of the company, and because of that support we were able to grow artistically and financially. Today, Carey—who this year celebrates her 15th season with A.C.T.—and I continue to develop our skills and continue to be enthused by you, our extraordinary audience. One of the things I most appreciate about you is your openness in letting us know what you think—whether we have disappointed or been transformed. Please keep letting us know how we are doing.

As we look forward to the season-long 40th-anniversary celebration of A.C.T., I want to thank the many people who have made my tenure here everything I could have wished for, as well as the many patrons, artists, trustees, craftspeople, staff, students, and community members who supported and grew this organization when I was still only dreaming of being here.

I hope that we have guided A.C.T. well, and that 40 years from now this organization is stronger, bolder, and more meaningful to this community than ever.

Enjoy the season and please keep in touch.

Heather Kitchen / Executive Director
American Conservatory Theater

A.C.T. Directory

Ticket Services
charge by phone and performance rescheduling
415.749.2375 (2235)

Subscriptions Office
415.749.5290

Subscriber Hotline
for feedback on plays and the season
415.749.2225

Administrative Offices
415.834.3200

Web Site
www.act-sf.org
www.acttraining.org

Contact Inside A.C.T. at:
publications@act-sf.org

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A COMMITMENT TO DISCOVERY

Clichés From Top Left: Todd Stoward and Carey Perloff (Cor, photo by Dan McAllister); Erika Edinger in the World Premiere of PLAYING with FIRE; Fashioning a Culture of Craftsmanship: A.C.T. Associates; Henrietta Moraes; Courtesy of A.C.T.

Celebrating Carey Perloff's 15th Anniversary at A.C.T.
by Jessica Werner Zack

Carey Perloff is an excavator at heart—a self-described "cultural archaeologist" whose primary passion has always been exploring and unearthing concealed possibilities. As a high school student, she spent her summers working on archaeological digs in New Mexico and studying 3,000-year-old Anasazi relics. As an undergraduate at Stanford University, she learned Greek and studied classical drama and literature. She discovered a love of language that is not only meaningful, but visceral, mythic, altogether alive. During a year as a Fulbright fellow at Oxford, Perloff came to realize how thoroughly her love of the "find," and of what the ancient Greeks, she has said, "knew about what it meant to be a citizen—engaged, questioning, connected to one's community through theater"—could be satisfied in a career as a director.

As we celebrate Perloff's 15th anniversary this season at the helm of A.C.T. (and the company's 40th year in San Francisco), it is a fitting occasion to remember that it is this passionate commitment to discovery—of new voices, of forgotten classics, of the dynamic and muscular language that is the beating heart of the world's great theatrical experiences—that has consistently energized her work as a director and has invigorated and transformed A.C.T. as a whole since she joined the company as its third artistic director in 1992.

Perloff remembers arriving in San Francisco and becoming immediately aware of the drama—and dramatic irony—in the fact that she was stepping into a theater quite literally in ruins. The once-majestic, federally designated landmark, and San Francisco treasure the Geary Theater had been gutted by the 1989 Loma Prieta earthquake. "It was a ruin, and it felt so familiar," Perloff said of her first glimpse of the damaged building. "I just wanted to get in there and excavate."

The theater's down-but-not-out condition was a fitting metaphor for the company Perloff signed on to lead. A.C.T., like many companies that had been formed
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during the heady, idealistic days of the American regional theater movement in the 1960s and ’70s, had fallen on hard times in the 1980s. A.C.T. was languishing, as a result of the departure of Founding Artistic Director William Ball, the shifting demographics of the theater’s core audience, and a mounting deficit caused in part by a decrease in federal and foundation support.

In setting the strategy for the reinvention of the company, Perloff saw an important opportunity to ask the hard questions that would provide the answers necessary to ensure A.C.T.’s future survival and success. “Everything about the life and identity of this company needed to be rethought,” she says. “Most significantly, we had to rethink the theater’s purpose, and our own. We had to ask, What does this company want and need from A.C.T.? And, What can we do differently from other theaters?”

It was amazing to find, despite the perilous times, that A.C.T. had woven itself into the hearts of this city in deeper and more profound ways than I had realized.

A key to Perloff’s decade-and-a-half of success has been her dedication to keeping San Francisco’s engaged, progressive, and highly literate audience foremost in her mind as she has crafted A.C.T. seasons. “It became very clear that, even more important than infrastructure, people needed to love the art. They want to be challenged and delighted and surprised by what happens onstage.”

From her inaugural A.C.T. project, a new translation (by Paul Walsh) of Strindberg’s Creditors, to this season’s opening production of Twelfth Night, by longtime A.C.T. favorite Tom Stoppard, Perloff has established her commitment to creating repertories that highlight bold writing, theatrical magic, evocative histories, and new ways of relating to our theatrical and literary traditions. Since 1992, she has directed 32 A.C.T. productions, including 12 world and 4 American premieres. Her programming choices are guided by her belief that great ideas, great acting, and great language should take center stage. “We need to always be encouraging fabulous performances and vivid storytelling,” she says.

While nurturing her own creativity as a director and a writer (the West Coast premiere of her third play, Luminance: Dying, will be coproduced by A.C.T. and the Magic Theatre in November), Perloff has overseen A.C.T.’s growth through initiatives she deems central to the life of a vibrant, nationally recognized theater: the establishment of a core company of resident actors; the centrality of training young actors in A.C.T.’s top-ranked conservatory; the development of new writing from a diverse range of authors; and the commitment of her fundraising energies to the creation of an endowment that will ensure the company’s long-term fiscal security.

Perloff consistently cites as chief among the reasons she has thrived at A.C.T. the remarkable staff, her many positive collaborative working relationships, and the ever-essential relationship she fosters with A.C.T.’s audience. Over the course of 15 fruitful, high-energy, successful seasons as A.C.T. artistic director, Perloff has joined creative forces with more artists than could ever be included here. What follows are tributes from a few nearest to her heart and her craft.

Working on a production with Carey Perloff is like boarding a sleek silver train, one that goes very fast through the land of the play, somehow finding all the stations on the map, some of them known only to the playwright or not even to the playwright but only to Ms. Perloff, herself. Tremendous intellect, virtuosic directing skills, sense of humor, drive, and deep understanding of any text make her a director with whom I love to work. She’s also a great, great editor, one I trust totally with my work.

—Playwright Constance Congdon

To do what Carey does, to accomplish what she does, you have to be a wack job—you have to be crazy—and she is. Carey is out of her mind. How she blends the madness with the meticulous calendar-watch, and the nurturing of relationships, which are also part of her job, that I don’t understand. I’m just glad for it.

—Actor/ciyton Bill Irwin

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—Playwright Tom Stoppard

It’s a mainstay of Tartuffe, the house lights dim, Frank Sinatra croons “I’ve Got You Under My Skin,” and the curtain rises to a dance number. There is an inordinate number of people of color on that stage. This is Tartuffe? Suddenly dancing with the actors are an artistic director in a great black wig and a director in a fantastic jacket. Every member of the crew and house staff is watching from the wings, having heard of our appearance. The faces of the actors as we danced around them will remain with me always ... Carey, do you believe we actually did that? What a perfect tribute to our relationship—Carey and Charles dancing together. Someone once said that you and I were twins; that you were me in pants. Well, I am extremely honored to be Carey Perloff in pants! At A.C.T., I have directed some of the most meaningful theatrical experiences of my career. I will never forget them and you, my wonderful sister, who is one of the few people on this planet who talks more than I do! Congratulations on an anniversary so well deserved. I look forward to us always dancing together...

—Director Charles Randolph-Wright

Carey has been the artistic director from whom I have learned the most, about art and life. She has certainly meant more to my career than any other A.D.—but more importantly, she has been my good friend. This may seem trivial, but those of you not in the ‘business’ should know that the actor, despite what an audience assumes, is on the very bottom of the proverbial theater totem-pole: the last to be considered for anything and, for the most part, the last person anyone building a show wants to hear from.

The opposite is true with Carey. She made me feel proud and important and instilled in me the sense that an actor’s contribution was indispensable.

Working at A.C.T. with Carey Perloff was, in my humble opinion, the greatest job an actor could have in the regional theater. Though I miss our collaboration, I miss her friendship most of all. How lucky you all are to have her in your midst.


Fifteen years is enough time to see what people are made of. It is enough time to see where you want to go and start going there. Carey, A.C.T., and her audience have all done something amazing with the last 15 years. And the next 15? I can’t wait.

—Composer David Lang

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The opposite is true with Carey. She made me feel proud and important and instilled in me the sense that an actor's contribution was indispensable.

Working at A.C.T. with Carey Perloff was, in my humble opinion, the greatest job an actor could have in the regional theater. Though I miss our collaboration, I miss her friendship most of all. How lucky you all are to have her in your midst.


Continued on page 15
A Jewel of a Theater

In 1967, a group of San Francisco civic leaders, including Cyril Magnin, Melvin Swig, and Mortimer Fleishhacker, installed recently founded American Conservatory Theater as San Francisco’s premier resident theater company. The troupe immediately made its home in the landmark Geary Theater at 415 Geary Street (now known as the American Conservatory Theater; see sidebar), presenting there over the ensuing four decades some 300 productions to a collective audience of more than seven million people. As much a part of the action as any of the performers, the theater’s gilt-framed stage has itself been a versatile member of the company, changing its inner workings and its name to support the productions, while remaining constant and steadfast, even when shaken to the ground.

The now 97-year-old building—the only one of the eight theaters built in San Francisco between 1906 and 1911 to continue in full-time operation—has hosted virtually all of America’s great theater actors over the last century, from Sarah Bernhardt and Paul Robeson to Bill Irwin and Annette Bening. A fundamental piece of San Francisco history, the building was purchased by A.C.T. in 1974 with the help of the Ford Foundation; it earned a place on the National Register of Historic Places and was named a landmark of the State of California a year later. Largely destroyed by the 1989 Loma Prieta earthquake, the theater was reborn with the help of thousands of contributors who raised the $29 million necessary to restore the building to its original glory, while bringing its stage technology up to contemporary standards.

Faced with the loss of the treasured Geary, JATSE Local 16 Vice President Ed Raymond, who was A.C.T.’s scenic shop foreman before the earthquake and served as technical advisor during the

Excellence on the Mainstage

Over the past four decades, A.C.T. has become known for producing a diverse blend of classical and new work, for the excellence of its performers, and for the visual beauty of its productions. A featured objective of The Next Generation Campaign is the Mainstage Endowment, with a goal of $10 million to support artistic excellence on the mainstage. As patrons of one of the few classical theater companies left in America that produces a wide range of work, from large-scale classics to musicals to ambitious new plays, our audience members have come to rely on us to bring their transformative theatrical experiences featuring our core acting company members and the finest guest actors, directors, writers, choreographers, composers, and designers. Yet too often budget limitations impede our ability to produce large-

continued on page 9

INTRODUCING THE NEXT GENERATION CAMPAIGN

Since its first season in San Francisco in 1967, American Conservatory Theater has been bringing extraordinary theatrical experiences to Bay Area audiences and providing quality actor training for people of all ages and skill levels in its nationally renowned conservatory. As the company embarks on its 40th-anniversary season, A.C.T. is pleased to announce the launch of The Next Generation Campaign to secure its future for the next generation of theater artists and audiences.

The Next Generation Campaign will establish an endowment of $25 million to provide A.C.T. with the financial wings it needs to soar to new artistic heights in the years ahead. With more than $15 million committed to date, the campaign will ensure support for continuing artistic excellence and quality actor training at A.C.T. through the following endowments: Mainstage Endowment, $10 million; Actor Training Endowment, $10 million; New Works Endowment, $5 million. This issue of Inside A.C.T. introduces the campaign for excellence on the mainstage. For more information, contact Jamie Johnson at 415.439.2464 or jjohnson@act-sf.org.
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DEAR FRIENDS,

I am deeply honored to serve as committee chair of A.C.T.’s Next Generation Campaign. In accepting this position, I will be continuing the work of Alan Stein who, as chair of the Campaign Cabinet, brilliantly directed the quiet phase of this campaign. Under his leadership, the cabinet raised $15.6 million towards our goal of $25 million to establish a permanent endowment. I am proud to champion a financially stable future for A.C.T. and have every confidence that we can be successful with the help of passionate theater lovers like you.

I am sure you can remember your earliest theater experience, the one that took your breath away and got you hooked forever. Although I can certainly remember mine, nothing stands out as monumentally as the sheer grit, guts, and determination. A.C.T. demonstrated when the Loma Prieta earthquake damaged our beloved theater. We performed for more than six years as a diaspora without a permanent home and yet managed to deliver unforgettable and truly compelling theater under the most difficult circumstances. This achievement made an indelible impression on me, and I knew that someday I would do whatever I could to support and sustain that kind of commitment. That someday is now.

We are all grateful for the ways in which A.C.T. continues to transform our lives with provocative new works and eloquent readings of the classics. We have all seen how numerous gifted conservatory students have launched their careers on our stage. Most importantly, we are keenly aware that as donors, subscribers, and dear friends, you have shown your loyalty and support. You have kept the conversation going, and for that we are deeply appreciative. Right now, at this critical juncture in A.C.T.’s history, you can make an even more lasting impact.

It is no accident that we have launched The Next Generation Campaign to coincide with A.C.T.’s 40th-anniversary year. The last four decades have earned us well-deserved community affection and admiration as well as national respect. But as we look back, we must also look forward. I am asking you to join me and the members of the campaign committee as together we secure the future of outstanding theater in San Francisco.

We appreciate your continued support.

Nancy Livingston
Chair, The Next Generation Campaign Committee

Excellence on the Mainstage continued from page 7

scale or risk-taking work, or to engage major national and international artists.

The Mainstage Endowment will assures enduring artistic brilliance on the American Conservatory Theater stage through the following funds:

- Mainstage Production Fund—$5 million
- Core Company Fund—$3 million
- Visiting Artist Fund—$2 million

MAINSTAGE PRODUCTION FUND

Mainstage productions at the American Conservatory Theater are the heart and soul of A.C.T. In recent seasons, we have produced and presented such large-scale landmark productions as The Time of Your Life, Armando, The Threepenny Opera, and The Black Rider. But these large-scale works are more the exception than the rule at A.C.T., due to the tremendous financial resources required to adapt and reinterpret classic scripts, employ and house large casts, and design and build elaborate sets and costumes. To bring these works to the mainstage, A.C.T. embarks upon additional fundraising initiatives that require the time and attention of the artistic team and stretch internal resources to near breaking point.

Artistically, A.C.T. is poised to bring multiple large-scale, adventurous works to the mainstage each season. Only financial capacity holds us back from giving our audience more opportunities to experience such extraordinary artistic projects. The Mainstage Production Fund will enable A.C.T. to bring works of this size and stature to the American Conservatory Theater stage each and every season.

CORE COMPANY FUND

In 2001, Artistic Director Carey Perloff initiated a new core company of four actors at A.C.T., returning the theater to its founding roots as a true actors’ theater. Core company members are also associate artists who serve as master teachers and directors in the conservatory at A.C.T. They are both formal and informal mentors, advising their younger peers regarding career choices, as well as teaching, directing, and coaching in their professional capacity. They also share the stage with Master of Fine Arts Program students and recent graduates who appear in mainstage productions.

The Core Company Fund will ensure that the core acting company—a feature unique to A.C.T. among major California regional theaters and a rare asset at theaters nationwide—can expand to include both veteran and junior members who will provide our audiences and our actors-in-training with richer theatrical experiences in the seasons ahead.

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Thanks to its prominence in American theater, and a strong reputation for providing an unusually nurturing creative environment, A.C.T. is already a much-desired destination for such gifted artists as...
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Bequests, IRA designations, and charitable remainder trusts are just a few ways to participate in the campaign in a significant way. “A.C.T. supporters who join the campaign through a bequest can make surprisingly large gifts,” he says. “A gift like real estate, which is transferred to A.C.T. at death, can amount to hundreds of thousands of dollars. A.C.T. is willing to wait.”

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Excellence on the Mainstage continued from page 9

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Next Issue: Excellence in Actor Training

JEWEL, continued

from page 6

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With the restoration also came glorious new acoustics, which have encouraged A.C.T. to introduce a significant amount of live music into its repertory: A diverse range of musical ensembles have accompanied A.C.T. productions in recent years, including the Kronos Quartet, the Rova Saxophone Quartet, Kitka, Chanticleer, a klezmer band, The Red Clay Ramblers, Britain’s outrageous Tiger Lillies, jazz great Bill Sims, Jr., and the eclectic live orchestras of Urinetown, The Threepenny Opera, The Black Rider, and Happy End.

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LIVING AND LEARNING THE ART FORM
THE A.C.T. CONSERVATORY THEN AND NOW
BY ELIZABETH BRODERSEN

“When I began A.C.T.,” said Founding Artistic Director Bill Ball in an interview in 1982, “I wanted to create a company with a dual purpose: resident repertory performance and concurrent and inseparable training, for all members of the company.” An inspiring force in the revolutionary regional theater movement of the 1960s, Ball had the radical idea of creating a permanent home for a passionate company of professional actors who would dedicate their careers to learning, training, and passing on the art of the theater—to conserve the art of fine theatrical performance in the literal sense of the word.

Recognizing that a professional actor (as just as any serious artist) must study continuously if he is to grow in the art, A.C.T.’s founders based the company’s original form on the classic European model of the “conservatory-theater”—like Mollière’s Comédie-Française, but indigenously American—in which a resident troupe of actors simultaneously performed while continuing their personal training and sharing their wisdom with a younger generation. In the late 1960s it was difficult for an actor to find concentrated training in the United States; A.C.T. was the first American regional theater to be founded on the conservatory concept. A.C.T.’s founders hoped that the institution would eventually become a flagship or model for a uniquely American style of acting.

Thirty-three actors formed the fumbling company, all of whom were expected to be full-time students as well as actors. In its first complete season in San Francisco (1967–68), A.C.T. presented a total of 27 plays in rotating repertory, the actors performing at night in downtown theaters (including the historic Geary) while attending as well as teaching classes during the day.

“There was a level of excitement that you could cut with a knife,” says Frank Ostnow, who joined the company as an Alexander technique teacher in Pittsburgh in 1965 and is still an active faculty member. “It was a lovefest, but it was work. The entire community was one big family—students, company, secretaries, everybody; all of the actors could be called upon to teach, to engage, and we all were expected to go to class. The theater itself was our home; it was always open to us, and we could and did run in and out, any time of the day or night.”

In addition to resident company actors and apprentices, almost immediately young, aspiring actors from across the country began to be invited to learn alongside the professionals. The first annual Summer Training Congress (STC) was established in the summer of 1967. The conservatory began to take shape as such in 1968, followed by the formal launch of the Advanced Training Program (now the Master of Fine Arts Program) in the 1969–70 season, a significant step toward institutionalizing the training program. Forty-five students were accepted for a first year of training; just half of those were invited to return for a second year of advanced instruction, and three or four of those invited to remain thereafter and work with the professional company. Children joined the Young Conservatory as early as 1970, while the Academy, an evening and weekend program for adults (now known as Studio A.C.T.), was established in 1972; all of these programs are still flourishing.

Early conservatory training, as a whole, was designed to instill qualities that A.C.T.’s founders and the conservatory’s early leadership—who included UC Berkeley educator Robert Goldsby and distinguished director Allen Fletcher—considered essential for the professional actor: a powerful stage presence, a vigorous and agile body, intelligence, endurance, kindness, and an ensemble spirit. Primarily Stanislavsky based, the curriculum emphasized the development of the actor’s physical instrument and technical skills, with classes in voice, scenism (the analysis of rhythmic patterns in poetry and dialogue), and dance, as well as such “far-out” subjects as yoga, Alexander technique, fencing, laughter, currying, and heroics.

Academy Award-nominated actor Annette Bening, who entered the program in 1980 and went on to become one of A.C.T.’s most illustrious alumni, was inspired to audition for A.C.T. after hearing Ball speak at San Francisco State. “He had that touch of madness about him,” she told A.C.T. Master of Fine Arts (M.F.A.) Program students at a Conservatory Hour at A.C.T. in 2002. “He was very compelling. I remember he spoke about the necessity of creating an atmosphere of creativity where everything is accepted and everything is utilized, no matter whose idea it is. It was always about saying ‘yes.’ I think the point he was making is that the creative process is mysterious, and that to get to the best choice in the end, you have to fumble around and try a lot of different things. All ideas must be entertained, and there is a tremendous amount of collaboration.”

Bening remained with A.C.T. for three seasons after completing her training, performing with the mainstage company and even teaching in the STC (where her students included a young Teri Hatcher). “I really wanted to be a theater actress, and I didn’t really watch movies,” remembered Bening. “So I was dying to get on the Geary stage! When I was a student, that was my dream, and the actresses who performed there were my idols. I wanted to be up there, doing the stuff, wearing the dresses, speaking the words. I wanted to be just like them.”

ARTISTS OF THE FUTURE

With accreditation in 1984 and the right to confer the M.F.A. degree in acting came increasing formalization of the program. At the same time, as financial pressures mounted with shifting economic conditions in the United States, the large-resident-company model became impossible to maintain. Ball stepped down as artistic director in 1986, followed by Ed Hastings’s tenure (1986–92). While the A.C.T. actor training program remained one of the most successful and highly respected in the country, with the demise of the resident company it became increasingly distanced from the performing aspects of the institution.

Carey Perloff took A.C.T.’s artistic reins in 1992, and brought in Princeton University theater program head Melissa Smith to lead the conservatory in 1995. Together they worked to rebuild the bridge between performance and pedagogy. Perloff reinstituted a modified resident core acting company by engaging Marco Bariccelli (replaced this season by recent M.F.A. Program graduate Allison Jean White), René Augesen, Steven Anthony Jones, and Gregory Wallace to work full time, year round, teaching and directing in the conservatory while performing in a substantial repertory of A.C.T. productions. A third year was added to the Master of Fine Arts Program curriculum in 1997, promising students opportunities to perform publicly in smaller San Francisco venues, as well as on the A.C.T. mainstage.
“When I began A.C.T.,” said Founding Artistic Director Bill Ball in an interview in 1982, “I wanted to create a company with a dual purpose: resident repertory performance and concurrent and inseparable training, for all members of the company.” An inspiring force in the revolutionary regional theater movement of the 1960s, Ball had the radical idea of creating a permanent home for a passionate company of professional actors who would dedicate their careers to learning, living, and passing on the art of the theater—to conserve the art of five theatrical performance in the literal sense of the word.

Recognizing that a professional actor (just as any serious artist) must study continuously if s/he is to grow in the art, A.C.T.’s founders based the company’s original form on the classic European model of the “conservatory-theater”—like Molière’s Comédie-Française, but indigenously American—in which a resident troupe of actors simultaneously performed while continuing their personal training and sharing their wisdom with a younger generation. In the late 1960s it was difficult for an actor to find concentrated training in the United States; A.C.T. was the first American regional theater to be founded on the conservatory concept. A.C.T.’s founders hoped that the institution would eventually become a flagship or model for a uniquely American style of acting.

Thirty-three actors formed the fledgling company, all of whom were expected to be full-time students as well as actors. In its first complete season in San Francisco (1967–68), A.C.T. presented a total of 27 plays in rotating repertory, the actors performing at night in downtown theaters (including the historic Geary) while attending as well as teaching classes during the day.

“Then there was a level of excitement that you could cut with a knife,” says Frank O’Neill, who joined the company as an Alexander technique teacher in Pittsburgh in 1965 and is still an active faculty member. “It was a lovefest, but it was work. The entire community was one big family—students, company, secretaries, everybody; all of the actors could be called upon to teach, to engage, and we all were expected to go to class. The theater itself was our home; it was always open to us, and we could and did run in and out, any time of the day or night.”

In addition to resident company actors and apprentices, almost immediately young, aspiring actors across the country began to be invited to learn alongside the professionals. The first annual Summer Training Congress (STC) was established in the summer of 1967. The conservatory began to take shape as such in 1968, followed by the formal launch of the Advanced Training Program (now the Master of Fine Arts Program) in the 1969–70 season, a significant step toward institutionalizing the training program. Forty-five students were accepted for the first year of training; just half of those were invited to return for a second year of advanced instruction, and three or four of those invited to remain thereafter and work with the professional company. Children joined the Young Conservatory as early as 1970, while the Academy, an evening and weekend program for adults (now known as Studio A.C.T.), was established in 1972; all of these programs are still flourishing.

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The task of educating actors in today's media-driven culture has become much more complex. "The training is almost remedial now, in terms of educating young people about the theater," says Smith. "Young actors don't grow up on theater anymore; they grow up on television and film, but they come to a theater to train. We have to teach them what it is they're trying to do, because they haven't actually absorbed it. They've been doing it without ever seeing anybody do it.

"So training today is about 'conserving' in a different sense; it's about trying to conserve the classical tradition of the theater, while at the same time preparing young actors for the future of the art form."

By committing to incoming students that they will perform on the A.C.T. mainstage (in A Christmas Carol) before they graduate, A.C.T. has raised the educational bar, increasing the rigor of the curriculum's skills training, particularly voice, speech, movement, and singing. "These students are no longer in training for what they dream their career will be, but for something concrete," says Smith. "It's something they have to aspire to and prepare for. We commit that they will be on that stage, and they're committing to be." No matter what their ultimate goals might be, Smith says that she tells hopeful applicants, "You are training in a program that is part of a producing theater. The training is therefore very much connected to the life and aesthetic of that theater, which emphasizes heightened language, potent dramatic literature, a vigorous creative process, and commitment to the future of the art form in the development of new writing. Our training is designed to prepare you for all performance media, but you will have a lifetime investment in the theater."

While the A.C.T. training program has produced some of this country's finest and best-known actors, including Nicolas Cage, Danny Glover, Harry Hamlin, Anika Norko Ross, Winona Ryder, Carlos Bernard, Elizabeth Banks, Terri Hatcher, and Denzel Washington, over the years thousands of students have gone on to a wide range of careers, including writing, directing, producing, and arts administration. "Today, our goal is to develop the artistic and human potential in each individual, preparing him or her to live a creative life," says Smith. "Something about what we do here should be about building a foundation for the rest of their lives, no matter what they end up doing professionally. Their life in the theater here should change how they function in their lives."

While A.C.T.'s current training program remains true to the mission established four decades ago, the model is continually being reinvented for its own time. "We continue to look at new models as the field changes," says Smith. "Being involved with professionals is still where the future lies. That's what we're looking at now: how we can have more of that, so young actors are in the professional soup, and there's more of the professional soup spilling onto them in the school."

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PERLOFF'S 17TH continued from page 5
(To the tune of "The Mandalay Song" from Happy End)

Other theaters do the same old thing. Perloff picks the new stuff with a sting. Loves to stick her neck out, do a show that's daring, Challenges the critics, and the status quo.

Schiller, Gorky, Mamet, Wellman, Feingold Everything except the thing you know.

Talk fast, Carey, quick! You know you've got the trick.

Keep ideas flying far and thick. Theater's an art form and Perloff adores it, Others exploit it but Carey explores it She's no fake, even a quack couldn't take her away Cheers for her years in the town by the Bay!

—Theater critic/adaptor Michael Feingold

Through the course of six satisfying productions here at A.C.T. [since Carey has been artistic director], I continue to be impressed with her supple intelligence, dynamic energy, indefatigable enthusiasm, and her unfailing powers of persuasion.

—LaVed Williamson

Carey Perloff—director, teacher, writer, administrator, social activist, hiker, and classicist. Oh wonderful, wonderful, and again wonderful and after that, beyond all whooping—

—Olympia Dukakis and Bill Shakespeare

I think Carey and I must have been born on the same wavelength. Not every playwright is as lucky as to have a director who is usually slightly ahead of him instead of slightly behind. I think that Carey has always understood, probably in all of her work, the balance between the text and the event. A lot of writers, including myself, like to think that their personal theater is text-led, but of course what we all rely on is a director who adds the magic of sheer theatricality. Perhaps because she is a writer herself, but not a writer who seems to have any desire to correct another writer's play, Carey represents a kind of ideal.

These elevated sentiments seem to have left out one of the main things about working with Carey, which is that she is a lot of fun, highly intelligent fun, which is the best kind of fun and the best kind of intelligence. She is a theater animal—she behaves towards the writer as if the writer is in charge, the master, but really she is taking the master for a walk.

Give her a hug from me.

—Playwright Tom Stoppard
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Cheers for her years in the town by the Bay!
—Theater critic/adaptor Michael Feingold

I think that natural leaders are rare. I consider Carey to be a natural leader. Her love of people, art, and the human process of creating theater is infectious. She has such a beautiful way of expressing her passion about art and its making that inevitably draws people into her ever-expanding circle. One has no choice but to believe in her passion because she believes in it so fervently herself. That's what makes a natural leader. People want to follow her. She has her own unique vision of how theater needs to be made and it's about people and relationships and learning. Carey never stops learning because she's curious. She asks questions about things that she doesn't know and then asks questions about things that she knows just to see if there's anything else to add. I would work with her anytime because she creates an atmosphere that makes it safe to say, 'I don't know, let's try it.'
—Music director/conductor Constantine Kitsopoulos

Through the course of six satisfying productions here at A.C.T. [since Carey has been artistic director], I continue to be impressed with her supple intelligence, dynamic energy, indefatigable enthusiasm, and her unfailing powers of persuasion.
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Give her a hug from me.
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THE A.C.T.
2006–07 SEASON

TRAVESTIES
by Tom Stoppard | Directed by Carey Perloff
SEP 14–OCT 15

THE LITTLE FOXES
by Lillian Hellman | Directed by Laird Williamson
OCT 27–NOV 26

THE CIRCLE
by M. Sommer Maughm | Directed by Mark Lamos
JAN 4–FEB 4

HERDIA GABLER
by Jenny Bloom | Directed by Richard E. T. White
JAN 18–FEB 11

world premiere
AFTER THE WAR
by Philip Kan Gotanda | Directed by Carey Perloff
MAR 29–APR 22

west coast premiere
BLACKBIRD
by David Hare
Directed by Loretta Greco
APR 25–MAY 27

THE IMAGINARY INVALID
by Moioli | Directed by Alan J. Lumenaru
JUN 7–JUL 8

A CHRISTMAS CAROL
by Charles Dickens
Adapted by Carey Perloff and Paul Walch
Music by Karl Lundeberg
Choreography by Yol Campabadal
Directed by Carey Perloff
JUL 21–AUG 24

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WHO’S WHO
CONTINUED FROM PAGE 18

LAIRD WILLIAMSON (Director) has staged for A.C.T. A Moon for the Misbegotten, The Dazzle, The Glass Menagerie, "Master Harold... and the boys," Long Days Journey into Night, Machinal, The Matchmaker, Sunday in the Park with George, End of the World with Symposium to Follow, The Imaginary Invalid, A Month in the Country, The Visit, Pantagleize, and the original production of A Christmas Carol. He has worked extensively with the Oregon Shakespeare Festival, where he most recently directed productions of Cyrus de Bergerac, Much Ado about Nothing, Julius Caesar, Pericles, and his own adaptation of Life Is a Dream. He has also directed for Western Opera Theater, Intiman Theatre, Seattle Repertory Theatre, and Brooklyn Academy of Music. For Denver Center Theatre Company, he has directed Gross Indecency, Arcadia, Gulliver, Saint Joan, Coriolanus, Pericles, and Wings, among many others. Recent credits include Themselves and Us, John Brown's Body, and A Lovely Sunday for Creve Coeur at the Denver Center; All's Well That Ends Well and Love's Labor's Lost at the Shakespeare Theatre in Washington, D.C.; Othello at the Guthrie Theater; and Two Gentlemen of Verona, Twelfth Night, and The Legacy at the Old Globe.

ROBERT BLACKMAN (Scenic and Costume Designer) received the Spotlight Career Achievement Award in television from the Costume Designers Guild earlier this year. He was the costume designer for four Star Trek series: "The Next Generation," "Deep Space Nine," "Voyager," and "Enterprise." He won an Emmy Award in 1991–92 for "Star Trek: The Next Generation" and has received nine Emmy nominations. His film work includes eight Mother, The Running Man, Stones for Ibarra, Star Trek VI: Generation, and Star Trek X: Nemesis. His recent theatrical work includes costume design for iWitness at the Mark Taper Forum, The Violet Hour and The Lady with All the Answers at The Old Globe, The Royal Family at the Alhambra Theatre (Ovation Award nomination), and Cat on a Hot Tin Roof and Uncle Vanya at the Geffen Playhouse, where he most recently received an Ovation Award nomination for his All My Sons set design. He worked regularly at A.C.T. from 1972 to 1984 and designed the set for the original production of A Christmas Carol. Blackman holds an M.F.A. from the Yale School of Drama.

RUSSELL H. CHAMPA (Lighting Designer) has designed A Number, Cat on a Hot Tin Roof, The Voyages Inbetween, and Waiting for Godot at A.C.T. Recent designs also include iWitness at the Mark Taper Forum, A Safe Harbor for Elizabethan Bishop and The Right Kind of People at Primary Stages, Another Golden Home and Morality and Morality at the Magic Theatre, The Other Side at Manhattan Theatre Club, I Am My Own Wife at The Wilma Theatre, and The Tricky Part at San Jose Repertory Theatre and Intiman Theatre. On Broadway, Champa designed Julia Sweeney's God Said "Ha!" at the Lyceum Theatre. Other New York credits include productions at the Promenade Theatre, the Union Square Theatre, Classic Stage Company, New York Stage & Film, and La MaMa ETC. Regionally, he has designed for Berkeley Repertory Theatre, Seattle Repertory Theatre, Trinity Repertory Company, California Shakespeare Theatre, the McCarter Theatre, Long Wharf Theatre, the Williamsport Theatre Festival, The Actors' Gang, and the Kennedy Center for the Performing Arts.
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The Little Foxes 19
Who’s Who

STEVE SCHOENBECK (Sound Designer) makes his A.C.T. debut with The Little Foxes. As the associate sound designer for San Jose Repertory Theatre, he has designed numerous productions, including The Immigrant, Enchanted April, Bad Dates, Wintertime, Coolie, and the Cookery, Eric Bogosian’s Hoopla! and A Flea In Her Ear. Other favorite sound design credits include TheatreWorks’ productions of In The Next Room, The Musical, Re Aggressive, Harold & Maude: An Intimate Musical, Over the River and Through the Woods, Holiday Memories, and the Assembly Theatre’s production of Fiddler’s Fev for the Edinburgh Fringe Festival. He has also designed sound for short films and animation and has mixed numerous musicals for TheatreWorks and San Jose Rep. He is a graduate of the sound arts program at the Expression College for Digital Arts and the theater arts department at UC Santa Cruz.

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 Berkeley Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He has dramatized the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theatre 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 Minarets magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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, It’s a Wonderful Life: A Live Radio Play, and Sweeney Todd. She has also worked as an actor at A.C.T. and other Bay Area theatres. She has served as a casting director for more than 30 productions throughout the Bay Area, including A.C.T.’s Creditor and The Good Doctor.

ELISA GUTHERTZ (Stage Manager) most recently worked at A.C.T. on Death in Venice at Zuzum Theatre and on last season’s A Number, by Caryl Churchill. Her numerous other productions for A.C.T. include Sexual Perversity in Chicago, Cat on a Hot Tin Roof, A Moon for the Mating, Hello, Goodbye, The Body, We’re Only Sixteen, Baby, The Brief and Long Journey Home, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. Guthertz is also stage manager at 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.

Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Virginia Monologues at the Alcatraz Theatre.

NICOLE DICKERSON* (Assistant Stage Manager) most recently worked as stage manager for California Shakespeare Theater’s production of The Taming of the Shrew. Her previous work in the Bay Area includes stage management for A.C.T.’s productions of The Coliseum of Rhodes and For the Pleasure of Seeing Her Again at A.C.T.; The Go显得, Master Glass, and Nine Parts of Desire at Berkeley Repertory Theatre; 3F, 4F and The Hopper Collection at the Magic Theatre; Intimate Apparel for TheatreWorks; Displaced at Marin Theatre Company; and Times Like These and Windows and Mirrors at Traveling Jewish Theatre. She also did lighting supervision and stage management for the U.S. tour of St Giles by Tobias Wolff with Word for Word and assistant stage management and production coordination for Word for Word’s Tour de France 2004–2006 in Paris, France.

SPECIAL THANKS

Erin Washington, Laura Mazzet, Mobile Chamber of Commerce, Dr. Joseph Perloff, Diane Mott, Trish Dady, ExpressCollege for Digital Arts
David Coombs and the Heart of Dixie Railroad Museum, Calera, AL

Piano recordings by Steve Sanders and Frank Johnson

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Tune in to KQED 9 on Thursdays, November 2, 9 and 16 at 10:00pm for the San Francisco Symphony’s groundbreaking series Keeping Score: Revolutions in Music. Find out how a few inflammatory notes from the minds of Beethoven, Stravinsky and Copland changed music forever.

*A member of Actors’ Equity Association, the union of professional actors and stage managers in the United States

American Conservatory Theater
WHO'S WHO

STEVE SCHONEYBECK (Sound Designer) makes his A.C.T. debut with The Little Foxes. As the associate sound designer for San Jose Repertory Theatre, he has designed numerous productions, including The Immigrants, Enchanted April, Bad Dates, Wintertime, Cocoa in the Country, Eric Bogosian's Humpty Dumpty, and A Flea in Her Ear. Other favorite sound design credits include TheatreWorks' productions of Bus Stop: The Musical, 3 Be Aggressive, Harold & Maude: An Intimate Musical, Day on the River and Through the Woods, Holiday Memories, and the Assembly Theatre's production of Finder's Fee for the Edinburgh Fringe Festival. He has also designed sound for short films and animation and has mixed numerous musicals for TheatreWorks and San Jose Rep. He is a graduate of the sound arts program at the Emerson College for Digital Arts and the theater arts department at UC Santa Cruz.

MICHAEL PALLER (Drumaturg) 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 playwright 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 dramaturged the Russian premiere of Tennessee Williams' Small Craft Warnings at the Sovremennik Theatre in Moscow. Pallar is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theatre 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.

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, Jayne, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oblivion. 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.'sCreditor and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ (Stage Manager) most recently worked at A.C.T. on Death in Venice at Zaaneth Theater and on last season's A Number, by Caryl Churchill. Her numerous other productions for A.C.T. include Sexual Perversity in Chicago, Cat on a Hot Tin Roof, A Moon for the Misbegotten, Will, The Good Body, Lever James, Reaching for Godot, The Three Sisters, The Misandrists, Long Day's Journey into Night, Tartuffe, Mary Stuart, The Real Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil Sex, Collected Stories, and Clue Textures 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 Virginia Monologues at the Alcatraz Theatre.

NICOLE DICKERSON (Assistant Stage Manager) most recently worked as stage manager for California Shakespeare Theater's production of The Merchant of Venice. Her previous work in the Bay Area has included stage management for The Coliseum of Rhodes and For the Pleasure of Seeing her Again at A.C.T., The Guys, Master Class, and Nine Parts of Desire at Berkeley Repertory Theatre; 3F, 4F and The Hopper Collection at the Magic Theater; Intimate Apparel for Theatre Works; Displaced at Marin Theatre Company; and Times Like These and Windmills and Mirrors at Traveling Jewish Theatre. She also did lighting supervision and stage management for the U.S. tour of Stories by Tobias Wolff with Word for Word and assistant stage management and production coordination for Word for Word's Tour de France 2004–2006 in Paris, France.

SPECIAL THANKS

Erin Washington, Laura Maret, Mobile Chamber of Commerce, Dr. Joseph Perloff, Diane Mott, Trish Dady, Expession College for Digital Arts

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Piano recordings by Steve Sanders and Frank Johnson

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KEEPING SCORE

revolutions in music

SAN FRANCISCO SYMPHONY

MICHAEI TILSON THOMAS MUSIC DIRECTOR

Major funding for Keeping Score is provided by the Kapor Family, John and Jana Lesh Maddox, The Steinberg Family Fund,panic, the Thalheimer Family, R.C. and Helen Hunt, and various individuals.

KEEPING SCORE: REVOLUTIONS IN MUSIC

TUNE IN TO PBS THIS NOVEMBER

REVOLUTIONS IN MUSIC

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KEEPING SCORE

revolutions in music

SAN FRANCISCO SYMPHONY

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KEEPING SCORE: REVOLUTIONS IN MUSIC

TUNE IN TO PBS THIS NOVEMBER

REVOLUTIONS IN MUSIC
THE GALLERY AT A.C.T.

SHARON SHEPHERD:
CONTEMPORARY ABSTRACT PAINTINGS

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 our 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 2006–07 season.

A vibrant collection of recent multiform textural abstract paintings by San Francisco artist Sharon Shepherd are on view at A.C.T. September 14–November 26. A San Francisco resident since 1985, Shepherd has shown her work at the Artists Gallery of San Francisco Museum of Modern Art, located at Fort Mason, since 1979. She has been an active studio artist for more than three decades, developing her articulate painterly vocabulary and multilayered style of contrasting surfaces, shapes, and patterns. Her mixed-media paintings are held in more than 300 public and private collections in the United States and abroad, and reproductions of her paintings have reached an even wider audience as internationally published posters and greeting cards. Her work has also been featured on film and television in architecture and design catalogs, and as theatrical settings for ballet and modern dance companies.

“I am intrigued by the phenomenon of vanishing cultures, ancient architecture, and marks of graffiti,” says Shepherd, explaining her varied and dynamic use of surface writing and visual symbols on her canvases—“sometimes literal, yet mystical.”

Each artwork purchase benefits A.C.T. For more information about Sharon Shepherd, please contact Kevin Simmons at 415.474.1066 or ksimmons@actsf.org.
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TRAVESTIES  
by Tom Stoppard  
Directed by Corey Perrillo  
SEP 14 – OCT 15

THE LITTLE FOXES  
by Lillian Hellman  
Directed by Laird Williamson  
OCT 27 – NOV 26

THE CIRCLE  
by David Auburn  
Directed by Mark Lamos  
JAN 4 – FEB 4

HEDDA GABLER  
by Henrik Ibsen  
Directed by Richard E. T. White  
FEB 9 – MAR 11

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by Philip Kan Gotanda  
Directed by Corey Perrillo  
MAR 22 – APR 22

BLACKBIRD  
by David Harrower  
Directed by Loretta Greco  
APR 27 – MAY 27

THE IMAGINARY INVALID  
by Molière  
Directed by Ron Lagomarsino  
JUN 7 – JUL 8

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THE JOURNEY AT A.C.T.

Impact of the Nonprofit arts in Edmonton:  
An active community member, Kimchen serves on the boards and executive committees of the Edmonton Community Foundation of Alberta, as well as on 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 has served three terms on the executive 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 named Kimchen one of the most influential women in business in the Bay Area for the past three years.

MELISSA SMITH (Curator) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Programs, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. and Master Acting Internship. A.C.T. in 1995, Smith served as director of the program in theater and dance at Pennsylvania 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 the Round London and Birmingham (U.K.) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds a B.A. in English and drama from Yale and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s production of The Threepenny Theatre as an actor and Stage Manager. He also staged-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 Israel’s Little Light (directed by Marshall W. Mason) and Shaw’s Arms and the Mann. Haire joined A.C.T. in 1971. He and his department were awarded a Theater Communications Group’s Interarts award for excellence in the theater in 1989 and 1992. Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

HEATHER KITCHEN (Executive Director) took the helm in the 2006-07 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 writers, most recently Philip Kan Gotanda, on his new play After the Art at the Sundance Institute in 2004 (in an A.C.T. commission that will premiere in 2007), and Robert O’Hara, on Amazons for the 2005 O’Neill Playwrights Conference. 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 Elwyn, the American premiere of Platanos Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. 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 Taich School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leslie and Nicholas.

CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard’s Travesties, Berrolt Brecht/Rein’s Happy End (including a cast recording album), A Christmas Carol (a new adaptation by Perloff with Paul Wald), David Mamet’s new adaptation of Galsworthy’s The Winslow Boy, Stoppard’s The Real Thing, Constantine Costas’ A Matter of Conscience at A.C.T.’s commissioned translation of Aida, and Stoppard’s The Real Thing. Constance Coleman’s A Matter of Conscience at A.C.T.’s commissioned translation of Goethe’s Faust Zlotenzena, Ibsen’s A Doll’s House, Beckett’s Waiting for Godot, Stoppard’s Night and Day, and Chekhov’s The Three Sisters. Her production of Molière’s Hôtel de Bourgogne, coproduced at A.C.T.’s second space (Zunino) with Laura Pile Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s SVA Theatre in 2005. Last year she was awarded France’s Chevalier de l’Ordre des Arts et des Lettres. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Aud Aud: and Platon’s Celebration and The Room. A.C.T.-commissioned translations of Herakles, The Misunderstood, Pericles IV, Mary Stuart, and Uncle Vanya the world premieres of Ayavarian’s King’s Bay and acclaimed productions of The Improper Opera, Old Times, Aricia, The Sun Tires, Antigone, Circle of Animals, and The Tempest. Her work at A.C.T. also includes the world premieres of Marc Binamour’s No for an Answer, David Lang/Mac Millan’s The Difficulty of Crossing a Field, and the West Coast premieres of their own play The Coburn of Rhodes (a finalist for the Susan Smith Blackburn Award). Her play Lionwomens  Dating, which will be seen at the Magic Theatre in December (as a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Aldert P. Soin Foundation Science & Technology Project, was workshops in the summer of 2004 at New York State & Film, presented in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, Waiting for the Flood, was directed by Judith Ivey as part of A.C.T.’s First Look Festival in January. She has collaborated with many notable contemporary
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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 enjoy a variety of benefits and are invited to participate in the artistic development of A.C.T.’s season by attending production meetings and taking part in semiannual behind-the-scenes opportunities. We are privileged to recognize these members’ generosity during the July 1, 2005–June 30, 2006, period. For information about membership, please consult Paul Kneuss at 415.439.2535 or pkneuss@act.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 overseen by on-staff ticket sales and tutorials. Members enjoy a variety of benefits including invitations to openings night festivities, complimentary parking access, access to the V.I.P. Lounge during performance intermissions, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members’ generosity during the July 1, 2005–June 30, 2006, period. For information about membership, please consult Liv Nilson at 415.439.2482 or lnilson@act.org.

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The Little Foxes
25
In addition to their annual gifts, the following individuals (and corporations) have made generous commitments to A.C.T.'s 40th anniversary celebration: The A.C.T. Ruby Jubilee, which will take place on April 22, 2007. A benefit event in support of A.C.T.'s actor training and youth education programs, The Ruby Jubilee will honor the Bay Area community leaders and philanthropists in celebration of 40 years of inspiring lives of theater in San Francisco. For information on sponsorship and tickets, please call Arthur Davis at 415-438-2470 or ask for.extension 224.

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The Corporate Partners Circle is composed of businesses that support the artistic aims of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences. The Corporate Partners Circle recognizes the full spectrum of collaborative opportunities that are available to corporations as A.C.T.'s acknowledged theatre company, including strategic partnerships and sponsorship, opportunities unique to each season and program, and support for community programs. Corporate Partners Circle members make annual grants to the arts, in addition to matching individual employee contributions to the company.

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National Corporate Theatre Fund is a nonprofit corporation created in 1946 and supported by a consortium of business leaders to ensure the future of our nation's most distinguished professional theatres. The following foundations, individuals, and corporations support these theatres through their contributions of $1,000 or more to National Corporate Theatre Fund.
A.C.T. WELCOMES NEW COMPANY MEMBER ALLISON JEAN WHITE

FAME AND FOXES CONTINUED FROM PAGE 1

The Little Foxes made Hellman one of the most successful playwrights and screenwriters in the 1940s and the most famous woman playwright in the world. As Hammett’s daughter Jo admitted, “My father was a great storyteller, but Lillian was even better.” Hellman—with Hammett’s help—came of age, became a woman, became a star. As the theatrical saying goes, failure is painful and success is intoxicating. With 410 performances, The Little Foxes blew up her world, for the better this time.

With Faux selling out box offices on two coasts, Hellman held court at the luxurious Plaza Hotel, borrowing its grace and glamour for herself. Admiring reporters flocked to her rooms, gushing about her elegant legs, her blonde hair, her hospitality, and her “retinue of friends, the main train-bearers being Dashiel Hammett, Ralph Ingersoll, Shumlin, Louis Kronenberger, and Kobler.” One reporter gushed, “Miss Hellman likes people, she likes an occasional drink, a game of polo, a whiff at chem-de-fez.” She is, in brief, merry rather than morbid.” The media broadcast her fame nationally, pushing her to the forefront of national attention.

Drama wasn’t always limited to a theater stage, and her characters weren’t always fictional. Hellman berated the critics for missing the dark comedy of human betrayals and corruption. The characters might have represented the sinners in capitalism, but her relationship with them was intimate. She saw greed, want, aristocratic posturing, and political shenanigans in her present comic view of the world.

Excerpted from Lillian Hellman: A Life with Foxes and Scoundrels, by Deborah Marrowen (Counterpoint Press, © 2005 by Deborah Marrowen).
A.C.T. WELCOMES NEW COMPANY MEMBER ALLISON JEAN WHITE

The A.C.T. Conservatory would like to welcome M.F.A. Program alumna Allison Jean White back to the Bay Area, as she joins A.C.T.’s acclaimed core company of actors. The first new ensemble member since 2001, White is a graduate of Brown University, as well as a member of the A.C.T. M.F.A. Program class of 2005, where she was the recipient of the ACT One scholarship. She has already appeared on the A.C.T. mainstage in A Christmas Carol, The Real Thing, and this season’s opening production of Tony Kushner’s Angels in America. “To be chosen to be a part of this incredible group of artists and to have the chance to come back to a company that means so much to me is a great honor,” says White. “As an artist, you never stop learning and honing your craft, and this is a unique opportunity for my own artistic development.”

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FAME AND FOXES CONTINUED FROM PAGE 1

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Excerpted from Lillian Hellman: A Life with Foxes and Scoundrels, by Deborah Martinson (Counterpoint Press, © 2005 by Deborah Martinson).

A.C.T. YOUNG CONSERVATORY PRESENTS

Charley’s Aunt tells the story of Charley and Jack, two students at Oxford University who desperately want to impress two delightful young women. When the boys learn that Charley’s wealthy old aunt from Brazil is coming to pay a visit, they use the opportunity to invite the ladies to lunch.

by Brandon Thomas
Directed by W.D. Keith
November 18–19, 2006
A.C.T. performing at Zeum Theater

But when plans change and the aunt can’t come, the boys will do anything to make the meeting happen—even enlisting the help of an all-too-convincing friend to pretend to be Charley’s aunt. Tickets $12–$35

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The Little Fuses

A.C.T. PROLOGUE
A conversation with the director before the 7 p.m. Tuesday preview (5:30-6 p.m.)
Tuesday 10/31
Tuesday 1-9

A.C.T. Homecoming Weekend
Tuesday 11/7

A.C.T. Roundtable Series
Friday 11/3

A.C.T. PRODUCTION

A.C.T. MASTER OF FINE ARTS PROGRAM PRESENTS

Red Scare on Sunset and Baby with the Babushka
10/18-11/4, Zeum Theater

A.C.T. Homecoming Weekend

A.C.T. YOUNG CONSERVATORY PRESENTS

Chuckie's Act
11/10-11/19, Zeum Theater

A.C.T. January First Look Series

11/18-25, Zeum Theater

A.C.T. IN ASSOCIATION WITH THE MAGIC THEATRE PRESENTS

Luminario Dance Company
11/30-12/23, Magic Theater

A.C.T. Ruby Jubilee
42/27/7, Four Seasons Hotel

For more information, call 415.749.2230 or visit act sf.com.

A.C.T. STAFF

ARTISTIC

Johannes Deichmann, Associate Artistic Director
Mary Lou Eitel, Curator, Design
Michael Tolkin, Dramaturg
Greg Hubler, Curating Associate
Vivian Em, Producing Associate

Associate Artists

Gail Hanlon, Director\n
Sunny Huang, Executive \nGinger Woult, \nAlison Jones, Designer

AUDIENCE EXCHANGES

Free postperformance discussions with the actors and/or A.C.T. staff members.

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

ACT ONE

ACT One cannot attract lovers in their 20s and 30s to great theater, but events and parties, and each other.

THEATER ON THE COUCH
An exciting arts collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis is generating lively dialogue among the audience and a panel of respected local psychologists. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.

AND DON'T FORGET . . .

A.C.T. MASTERS OF FINE ARTS PROGRAM PRESENTS

Red Scare on Sunset and Baby with the Babushka
10/18-11/4, Zeum Theater

A.C.T. Homecoming Weekend
11/3-11/4, A.C.T.

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A.C.T. MEMORY: LAIRD WILLIAMSON

When I think back on those early days at A.C.T., the best word I can use to describe them is euphoric. This ecstatic feeling came not only from the whims of vacant veal drifting down from the fifth floor, but also, and more importantly, from the great challenges generated by the work, the work, the work. Having come in as a conductor to replace the wonderful Paul Shure in the spring, I was then thrust into directing a series of mad, rough, and fantastic new plays in The Playhouse as part of The Plays in Progress series. My first trial by ceremonial fire in assembling “An Evening with Tennessee Williams,” a tribute to the playwright in the round, and other understated master himself appeared to read from his works and in which a raft of actors got to play scenes from roles they had always dreamed to play. I had a great time. The next day in column, Herb Caen called the ceremony for Mr. Williams “distantly to catamization.” I liked that. That evening remains to this day one of my most cherished theater experiences. Then followed a period of intense and exciting creative activity: the Sweet Matchmaker, starring Elizabeth Huddle and Bill Paterson, which culminated in the life-changing tour to the Soviet Union; then the joyous, humbling, and inspiring experience of the first A Christmas Carol, the delicious rechristening of A Month in The Country, the brash and brilliant dark comedy of The Visit, and that ebullient romp through Penthouse with the wonderful Raye Birk being brilliant in the title role. This time I spoke of was an undeniable high—a high for me, and a high for my fellow artists, and a high in the most sacred sense, as it was charged with such an intense outpouring of unaltered art and love.

—Director Laird Williamson, who jointed A.C.T. in 1974
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 12-6 p.m. Monday through Saturday, and 12-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2427 to use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2290. Tickets are also available 24 hours a day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates 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 student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Mariette senior rush tickets are available at noon on the day of the performance for $10. All rush tickets are subject to availability, one ticket per valid ID. Student and senior citizens subscriptions are also available. A.C.T. offers one Pay What You Wish performance during the regular run of each production.

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

AT THE THEATER
A.C.T. is located at 405 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Word 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 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 intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditoriums.

Beepers!
If you carry a paper, beeper, cellular phone, or watch with alarms, 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 Columbus Room on the lower lobby level, the Balcony Lobby, and the Gurrett on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2427 in advance to notify the house staff of any special needs.

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

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

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

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

A.C.T. is supported in part by a grant from the National Endowment for the Arts.

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

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