the Quality of Life

Produced in association with the Geffen Playhouse and Jonathan Reims Productions

Written and directed by

JANE ANDERSON

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM
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About A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 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 Theaters Award. In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff/T’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 ZeCen 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 3,000 students every year. It was the first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree. Danny Glover, Annette Benning, 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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AN IMPORTANT MESSAGE FROM OLYMPIA DUKAKIS

Dear Friends,

As many of you know, I have long considered A.C.T. my artistic home. This amazing company has both entertained and enlightened San Francisco audiences for more than four decades, and I am proud to be a part of that distinguished tradition. At its finest, theater is provocative and challenging, and, one hopes, leaves audiences better informed about the world around them. That is precisely the kind of theater A.C.T. creates, which is why, especially during these challenging times, I urge you to support this company's continuing success.

Because they share my enthusiasm for A.C.T. and the valuable role this company plays in our lives, the trustees of the Shenon Foundation have pledged to match every gift to A.C.T.'s annual fund this season with a contribution of $100, up to a total of $150,000! Your participation in the Annual Fund has never been as vital as it is today, thanks to this generous matching grant.

In the near future you will be hearing from A.C.T. When you do, I ask that you join me in support of this remarkable organization. Together, we can make a real difference for A.C.T. this season.

Sincerely,

Olympia Dukakis
Member, A.C.T. Board of Trustees
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Member, A.C.T. Board of Trustees

FROST/NIXON

400 million people were waiting for the truth.
Dear Friends,

Welcome to The Quality of Life! There is something both painfully real and profoundly metaphoric about forest fires, and we who live in northern California have firsthand experience of the conflicting emotions fire can engender. This month marks the anniversaries of both the Oakland and Mount Vision fires, and this summer and fall we have witnessed major conflagrations up and down the California coast. We live in an ecosystem that demands constant burning and regeneration, yet we repeatedly put ourselves in situations in which we risk losing everything to the flames. Playwright Jane Anderson's The Quality of Life takes place on a landscape both desolate and oddly magical, inhabited by an extraordinary couple trying to make sense of the destruction that surrounds them. In the aftermath of a fire, amidst the detritus of what remains, lie enormous possibilities and enormous pitfalls. Anderson mines them all.

A.C.T. first enjoyed Anderson's work many years ago when we premiered her play Food and Shelter. A writer of huge compassion and delicious humor, she has grown in measure over the past decade, and when we read her richly imagined new play, we were immediately drawn to its heart and to its feisty, fallible, fabulous characters. We were not alone in this reaction: four remarkable actors grabbed the chance to inhabit Anderson's piece. We are delighted to introduce to A.C.T. audiences Laurie Metcalf, a visionary artist who helped to found the Steppenwolf Theatre Company in Chicago and has gone on to perform memorable roles on stage, film, and television, and JoBeth Williams, who will surely be familiar with her beautiful work in virtually every medium over the past decade. We are also thrilled to welcome back Steven Culp, whose work in Angels in America and Blackbird has inspired A.C.T. audiences, as well as Dennis Boutsikaris, who starred in a recent workshop of our own play Higher. It makes us equally happy to lure back set designer Donald Eastman (After the War), costume designer Lydia Taijii (After the War, The Rainmaker), and lighting designer Kent Dorsey (The Goat, or Who is Sylvia?), and to welcome composer Richard Woodbury.

It is always a creative risk to take a new play and put it into a house the size of A.C.T.'s, but it is also deeply satisfying. The Quality of Life tells a story specifically for us, right now, right here, a story that we hope will break your heart and make you laugh and open your eyes to those big questions we tend to put aside in the road hurry of our daily lives. Anderson has a generosity of spirit that pervades her writing, and a sense of surprise and wonder about the world that is both unsentimental and invigorating. We hope with this production you will celebrate the return of a wonderful dramatic voice to A.C.T., and have a chance to reflect upon events and experiences which are possibly quite close to your own lives.

Thank you as always for your support and your adventurous spirit.

Yours,

Carey Perloff, Artistic Director
FROM THE ARTISTIC DIRECTOR

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CELEBRATE THE HOLIDAYS

Join us for special programming open to all ages including two exhibitions of work rarely seen outside of Europe

Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin
Nov 15, 2008-Jan 4, 2009

This holiday season, the Legion of Honor hosts one of the most significant collections of drawings by Leonardo da Vinci. This small-scale exhibition of 11 objects details the extensive range of Leonardo's interests, including pointed observations, anatomical studies and working drawings, and dating from 1480 to 1510.

legionofhonor.org

As an Art Institute, The Virgin with the Sleeping Child (1496-97) is on loan from the Musée du Louvre, Paris. The Louvre and Musée du Louvre, acquired work with funds from the Louvre Society, USA. Rights Leonardo da Vinci. Image by the Madame for Warburg Institute, 1980 - IBA (Digital photo/technical services, copyright photographer: Christiane Schmalz, Berlin. German Federal Press Office/Division of Cultural Affairs. Photography: Peter Dornbusch / Photorapher)
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The world premiere of The Quality of Life was presented at the Geffen Playhouse, Los Angeles, 2007.

Bill—Steve Irish; Neil—Stephen Khun; Dinah, Jeanette—Anne Darragh

STAGE MANAGEMENT STAFF
Elisa Guthertz, Stage Manager
Heath Belden, Assistant Stage Manager
Melissa Margolin, Stage Management Intern
Deborah Munro, Intern

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The Quality of Life
MUSE OF FIRE

An Interview with Jane Anderson

BY DAN RUBIN

Jane Anderson’s professional playwriting career literally began
with a bang. The tragic 1986 explosion of the Challenger
shuttle inspired her first full-length play, Defying Gravity.
This event propelled her away from a successful career as
a solo performer and writer for television, directing her
toward the creation of theatrical works that
“charted our times” through the exploration of such challenging
topics as sexual “normalcy,” personal and national disaster, and
the American culture wars.

“I realized that the Challenger explosion was too profound
an event to make into a personal showcase,” Anderson recalls.
“That’s when I finally occurred to me that the writer is there to
serve the subject, not the other way around. Maybe that’s why I
never remember my own lines—I stepped being impressed with
myself.”

Anderson has been writing for the stage ever since, while
maintaining her celebrated and award-winning career in film and
television as a writer and a director. Her plays have been produced
off Broadway and in theaters around the country, including
Actors Theatre of Louisville, McCarter Theatre Center, Long
Wharf Theatre, Geffen Playhouse, and Pasadena Playhouse.
Her published plays include Looking for Normal, The Baby Dance,
and Smart Choices for the New Century, as well as Defying Gravity.
She first worked with A.C.T. in 1990, when she developed and
premiered Food and Shelter with director Joy Carlin as part of
A.C.T.’s Plays in Progress Series.

The project that would become The Quality of Life started in
2000, when Anderson began a professional relationship with both
the Geffen Playhouse and Laurie Metcalf during the Geffen’s
production of Anderson’s Looking for Normal. After the completion
of Normal’s run, the Geffen commissioned Anderson to write The
Quality of Life, which opened in the autumn of 2007 and garnered
four Los Angeles Drama Critics Circle Award nominations.

A month before rehearsals for A.C.T.’s production of The
Quality of Life began, Anderson spoke with us about her career
as a writer and director for both theater and film and the origins
of The Quality of Life.

HOW DID YOU LEARN TO WRITE FOR THEATRE?

When I was 19, I moved to New York City determined to be
a star. I took acting classes and voice classes and tap and ballet.
I auditioned and acted in terrible plays in closet-sized theaters.
More importantly, I watched. I second-acted Broadway shows
and went to every off- and off-off-Broadway piece I could find.
Then in 1976, I was in the New York premiere of a play called
Sexual Perversion in Chicago by this new playwright, David Mamet.
No one knew back then that he would turn into an institution.
Rehearsing that play taught me how to write. The act of figuring
out his text and how to play the rhythms of his dialogue—it
was the best training I could have had as a playwright.

A few years later I helped put together a group of writers,
directors, and actors called the Writers Bloc. I joined the group as
an actress, but soon I started writing little scenes. I started to bring
back the same characters until they started developing real flesh
and bone. Later, when I had the confidence to write full-length
plays, I brought back some of those characters. Food and Shelter
was created out of some of those early hints of scenes.

But before I became a bona fide playwright, I took another left
turn and hit the cabaret circuit and made a small name for myself
doing shows at clubs like The Duplex and Don’t Tell Mama. Billy
Crystal came to my act, scouting for talent for a television variety
show he was producing, The Billy Crystal Comedy Hour. I was hired
and brought out to L.A. I thought it would be my big break, my
own Saturday Night Live, but the show was canceled after three
weeks. I stayed in L.A. and kept doing my one-woman show. I
needed a steady job so I wrote a spec TV script and got work as a
staff writer on a sitcom. Working on staff was invaluable to me as a
writer because it took the preciousness out of the process. I learned
how to rewrite, which is the most essential part of a writer’s craft.
Before, I thought everything that came out of my typewriter
was God’s gift. No writer should operate that way. You have to
have humility and you have to be able to look at a scene and say,
"channeled our times" through the exploration of such challenging topics as sexual "normalcy," personal and national disaster, and the American culture wars.

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_"In the end, I don't think it's all that complicated. The only thing is: You have to want it. If you want to be a writer, you have to want it._"
your own relationship. Is my beloved dead, would my life be so miserable that I wouldn't want to go on? Or do I value my life too much to do that? Does that mean I value my life more than her, or is committing suicide because of grief a copue? There's this Buddhist belief that suffering is just a fact of life, and it's your job to take whatever grief or pain that life hands you and find a way to move through it. On the other hand, and the reason why I call the play The Quality of Life, are we obliged to keep living if the quality of our lives is so absolutely awful?

DID THESE SAME FRIENDS LOSE THEIR HOME TO A FIRE AS THE CHARACTERS IN THE PLAY DO?

No. The play is a combination of events. One of my brothers lost his home in a terrible fire on the Inverness Ridge—the Mount Vision fire in '95. It was an awful loss. It took him years to get over it.

But the marvelous thing is, now he's rebuilt and his place is more magical than ever. All of the Bishop pines on the ridge burned, but those particular trees need fire to propagate: they need that intense heat to explode the pine cones and spread the seed. After the first rain, thousands of little pinekots started emerging, and they grew up to so thick and so fast that every Christmas when my family goes up there, my brother will take his chainsaw and cut a couple of Christmas trees. Those trees are now 30, 40 feet high. The regeneration is incredible. You know forests want this. It's part of their process.

I love the fire as a metaphor. I have always wanted to stage a play at a burn site. I remember seeing a play by Lanford Wilson called Lemon Sky; there's this marvelous speech that the young protagonist has where he describes the hills in L.A. scorched by a fire, and the eerie outline of the blackened trees in the ash. I was only 18 when I heard that speech, but I could never get the imagery of out my head.

CAN YOU TELL ME ABOUT YOUR WRITING PROCESS?

In my early days, when I was just developing my discipline, I used to write from 9 to 5 with a little break for lunch. I thought that's the way to go. Then I realized that if you keep writing past a point of exhaustion you're not doing your muse any favors. The subconscious is a very delicate organism. It will rebel if you work it too hard, and I've learned to back off. It's the same with raising my son. If you want a kid to do something, you have to give them a positive action. So if they keep touching a delicate glass, instead of saying, 'Don't touch that! Don't touch that! Put that down!' you say, 'Come here, go pick up that block, isn't that cool!' You distract them with a positive. You have to do the same thing with your muse. Every time you write a sentence you can't start saying to yourself, 'Stupid idea, stupid, stupid.' It's a horrible thing to do! You wouldn't do that to a friend or to a child, but we do it to ourselves all the time. If you want your muse to relax and create you have to make gentle suggestions to yourself. "Why don't you try this direction? There, there, you'll be fine."

DO YOU DO THE SAME WHEN YOU ARE DIRECTING?

Yes, absolutely. I have great respect for actors, and I don't want anyone to ever think that I think of them as children, but their muse is as delicate as mine, perhaps even more so. Here's the thing: that writers and directors have to remember—especially writers, because as a writer [by the time I walk into the rehearsal room] I've already done 90% of my creating. I've made all my wrong turns, and I've done it in private, and I've done it months ago, maybe even years ago. So I'm arriving on the first day of rehearsal kind of smug because I've already solved it: 'I'm done, finished.' A lot of writers make the mistake that, because they've already figured it out, they think that what's on the page is perfectly clear to everyone else. But the actors arrive on the first day of rehearsal in that same raw terrified state that I'm in when I sit down to write that first page of my play. Writers think that because they're working from that blank page that it's much scarier, but it is just as terrifying for an actor to look at a script with these words and these people they don't know yet and face the huge task of finding their way in. So, as the director, my job is to protect them from the writer.

HOW DO YOU PROTECT YOUR CAST FROM THE WRITER WHEN YOU ARE THE DIRECTOR?

Well, often I just have a running monologue with the writer inside, saying, "Shut up, just shut up, just calm down." It's exhausting, but hang in. I love it. I love directing. I came into it as a film director when I started directing my screenplays. I love directing because the director gets to choose the visual look of a play or a film and the music and the soundscape. I find those other media as exciting as the written word.

DO YOU PREFER THE CONTROL YOU HAVE AS THE DIRECTOR OF FILM COMPARED TO THEATRE?

I love them both. I also have to remind the film director in my head that this is a theater. The reason you really have to back off as a director in theater is because the actors are the ones who eventually run the show onstage, so they have to completely and utterly own it. A film actor often doesn't entirely have to own the part because their performance gets shaped in the editing room, and as the director I get to choose my favorite takes. Film actors don't get a month of exploration. Often, they show up a week before, we have a read-through, maybe you have a few rehearsals, but film actors are performing as the fly. They have done an enormous amount of prep before showing up to the set, but usually there's not way of exploring to be had once the shooting starts.

In theater, the actors get a whole month of finding their way through the play, so you can afford a few wrong turns. When you have a week to rehearse for a film and an actor starts to go down the wrong hole, you say, "Wait a minute, actually the line means this and the character is really going after A instead of B." And they're grateful for that because you have to take shortcuts. If you do that for a stage actor the first week of rehearsal, you crush the exploration process.
subconscious is a very delicate organism. It will rebel if you work it too hard, and I've learned to back off. It's the same with raising my son. If you want a kid to do something, you have to give them a positive action. So if they keep doing a delicate glass, instead of saying, "Don't touch that! Don't touch that! Put that down!" you say, "Come here, go pick up that block, isn't that cool?" You distract them with a positive. You have to do the same thing with your muse. Every time you write a sentence you can't start saying to yourself, "Stupid idea, stupid, stupid." It's a horrible thing to do! You wouldn't do that to a friend or to a child, but we do it to ourselves all the time. If you want your muse to relax and create you have to make gentle suggestions to yourself. "Why don't you try this direction? There, there, you'll be fine."

**DO YOU DO THE SAME WHEN YOU ARE DIRECTING?**

Yes, absolutely. I have great respect for actors, and I don't want anyone to ever think that I think of them as children, but their muse is as delicate as mine, perhaps even more so. Here's the thing: that writers and directors have to remember—especially writers, because as a writer (by the time I walk into the rehearsal room) I've already done 90% of my creating. I've made all my wrong turns, and I've done it in private, and I've done it months ago, maybe even years ago. So I'm arriving on the first day of rehearsal kind of smug because I've already solved it: I'm done, finished! A lot of writers make the mistake that, because they've already figured it out, they think that what's on the page is perfectly clear to everyone else. But the actors arrive on the first day of rehearsal in that same raw terrified state that I'm in when I sit down to write that first page of my play. Writers think that because they're working from that blank page it's much scarier, and it is just as terrifying for an actor to look at a script with these words and these people they don't know yet and face the huge task of finding their way in. So, as the director, my job is to protect them from the writer.

**HOW DO YOU PROTECT YOUR CAST FROM THE WRITER WHEN YOU ARE THE DIRECTOR?**

Well, often I just have a running monologue with the writer inside, saying, " Shut up, just shut up, just calm down." It's exhausting, but hey, I signed up for it. And I love it. I love directing. I came into it as a film director when I started directing my screenplays. I love directing because the director gets to choose the visual look of a play or a film and the music and the soundscapes. I find those other media as exciting as the written word.

**DO YOU PREFER THE CONTROL YOU HAVE AS THE DIRECTOR OF FILM COMPARED TO THEATER?**

I love them both. I also have to remind the film director in my head that this is theater. The reason you really have to back off as a director in theater is because the actors are the ones who eventually run the show outright, so they have to completely and utterly own it. A film actor often doesn't entirely own the part because their performance gets shaped in the editing room, and as the director I get to choose my favorite takes. Film actors don't get a month of observation. Often, they show up a week before, we have a read-through, maybe you have a few rehearsals, but film actors are performing on the fly. They have done an enormous amount of prep before showing up to set, but usually there's not a lot of exploring to be had once the shooting starts.

In theater, the actors get a whole month of finding their way through the play, so you can afford a few wrong turns. When you have a week to rehearse for a film and an actor starts to go down the wrong hole, you say, "Wait a minute, actually the line means this and the character is really going on A instead of B." And they're grateful for that because you have to take shortcuts. If you do that for a stage actor the first week of rehearsal, you crush the exploration process.
THE INNATE POWER OF NATURE, LIGHT, AND AIR

Designing The Quality of Life for A.C.T.

BY LESLEY GIBSON

P

laywright Jane Anderson's stage directions for the opening scene of The Quality of Life describe Dinah and Bill sitting alone in their living room, "isolated in a pool of light," with a single photo of their late daughter hanging above them. When The Quality of Life premiered in the Audrey Skirball Kenis Theater in Los Angeles last year, an audience of 115 watched the action from three sides of a thrust stage, experiencing the intimacy of the couple's grief at a close enough distance to hold reach out and touch the actors.

Following the final performance of its successful L.A. run, A.C.T.'s artistic and production teams prepared to welcome the play into the 1,000-seat American Conservatory Theater, with its 77-foot-wide stage and majestic gold-leaf proscenium. A new group of designers, familiar with A.C.T.'s historic house, were brought in to re-imagine the sensory experience of the play—which travels from the closure of that opening scene to the expanse of a fire-engulfed northern California hillside—in a way that would make the most of the theater's grandeur and sophisticated technology while allowing the comic and often tender emotional themes of the play to shine through.

Just before rehearsals began in San Francisco, we talked to the designers about the process of re-setting the stage for a brand-new production of The Quality of Life at the American Conservatory Theater. Below are excerpts from their remarks.

SCENIC DESIGNER DONALD EASTMAN

WHAT WERE YOUR INITIAL THOUGHTS ABOUT THE DESIGN FOR THIS PLAY?

DONALD EASTMAN: I was interested in capturing the power of setting the people against the sky as opposed to a painted drop of trees, which is what they had in [the original production]. The characters in this play have lost everything. This set has to look like loss. You want to see small people in a big sky with nothing left. Of course, the set is richer than that, but it's all about: Which way is the view, which way are we looking out from the cliff of the house? It's a full house, so it's perched up somewhere, so that's why I tried to put the feeling of the view at the back, so we can see sky, as opposed to a comforting, forestry, idyllic thing.

AMON sketch for the set of THE QUALITY OF LIFE AT A.C.T. BY SCENIC DESIGNER DONALD EASTMAN
THE INNATE POWER OF NATURE, LIGHT, AND AIR
Designing The Quality of Life for A.C.T.

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ABOVE: SKETCH FOR THE SET OF THE QUALITY OF LIFE AT A.C.T. BY SCENIC DESIGNER DONALD EASTMAN
WHAT PARTICULAR CHALLENGES CONFRONTED YOU IN DESIGNING A SET FOR A THEATER TEN TIMES THE SIZE OF THE ORIGINAL VENUE?

The most important thing is that, when the setting is realistic, you have to keep the emotional air right. In this play you don’t want to look at a lot of stuff; you want to feel like there’s nothing. So there are areas where there is a lot of detail, but then there are areas where it just chills, so you get a rest from all the information.

When you’re in a more intimate theater, you’re really in the location. Things tend to real you to. But when you get [fire] back, it becomes so much more about making a picture. Ultimately, you’re making a kind of a picture that can in turn be haunting, familiar, evocative, and emotional.

HOW DID YOU RESEARCH THIS PROJECT?

There are great photos taken by Jane’s family of the Mount Vision fire [that took place on Point Reyes in 1995]. All the details you could ever want are in those photos. So it was that, combined with a sense of architecture, and also a sense of how fires happen. Fires come up a hill, and the house on the hillside gets lost, and perhaps farther up the hill is the road that the fire truck can get to, but the fire truck can’t get down to the house. So they’re losing everything and it’s eventually at that place where they can make some sort of impact on the site.

When you look at the set you kind of feel that geography; the cliff is off to the left, the fire is coming up from below, and eventually trees start reappearing on the other side. That’s probably where people come in from the road. So a lot of detail and research has gone into it, but at the same time we’re not copying it’s not a play about a specific event.

We’re also facing the challenge that [in this setting] we don’t want to make Jeanette and Neil look like hippies, or that. It has to stay essential, with a sense of style and Eastern grace. They’re going through a lot; all four characters are going through a lot. It has to be sympathetic, but somehow also hopeful. It’s a fine line we’re walking.

WHAT HAVE YOU DONE WITH THE DESIGN TO BALANCE THE HOPEFULNESS WITH THE HOPELESSNESS?

I think the idea that nature is tempering it all really helped—the qualities of light, the beautiful haze that happens when the sun is setting and everything is becoming golden and all of a sudden it feels like an enchanted place; or when the moon is lit at night and there is the little glow of light bulbs and lanterns, tempered with the deep indigo sky. Emotionally it just keeps becoming a new place. And then there certainly are times when it’s just very clear, and you see the light coming through the remaining trees. All of the poetry comes from the innate power of nature, light, and air.

ARE YOU TRYING TO ACHIEVE ANY PARTICULAR EFFECT OVERALL?

My goal is always to support the sense of the place and time of the play, and then its emotional and dramatic values. In this play, because it happens in an environment that has been ravaged, and because it happens outdoors, I will attempt to accentuate the violence of what’s happened to the place, but also the fact that it’s set in this natural beauty, in this calm that’s after the storm, so to speak.

The other big one is to stay out of the way. It’s become sort of a cliché in sound design to say, “If no one notices what I’ve done, I’ve done my job well.” People shouldn’t walk out of the theater saying, “Oh, those were marvelous crickets, weren’t they?” They should just accept the world that has crickets in it. It should just seem like it’s a natural part of the world.

LIGHTING DESIGNER KENT DORSEY

WHAT KIND OF RESEARCH HAVE YOU DONE TO PREPARE FOR THIS PROJECT?

KENT DORSEY: I have had personal experience with wildfires. I bought a house in the Oakland Hills in 1991. The fires ended on a Sunday, and we were scheduled to move in the following Friday. The house was still there, but at the time the insurance company told us they thought it was lost; no one could tell where anything was because all of the roads were so damaged. So I know a lot about what wildfires look like, and what the light and the air is like after a wildfire. A lot of what I’ll be doing will be based on the memory of that.

HOW DOES THE SIZE OF THE THEATER AFFECT YOUR DESIGN?

To the original production, because they were dealing with a much smaller space, the lighting design had to be a little more abstract. But with this show, the set that Donald [Eastman] has built is really like an open hillside, and the larger space allows us to be much more naturalistic and mimic the light of the sun or the moonlight. Also, with such a large stage, the general lighting scheme will be able to achieve a more dramatic, even filmic quality, which is especially appropriate for this play, considering Jane’s background in television and film.

For transcripts of full-length interviews with The Quality of Life cast and creative team, pick up a copy of Words on Plays at the merchandise stand in the lobby of the theater.
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Karp Capital Management

Who's Who in The Quality of Life

DENNIS BOUTSIKARIS (Neil) originated the role of Neil in the Geffen Playhouse production of The Quality of Life in 2007. His Broadway credits include Amadeus (Mozart), Filumena (Sir. Sir Laurence Olivier), and Bert. Off Broadway, he received an OBIE Award for Sight Unseen at Manhattan Theatre Club. Other off Broadway credits include The Next of the Wood Grouse (OBIE for Outstanding Performance), The Boys Next Door, A Picasso (Picasso) at Manhattan Theatre Club, 72 Hour Championship Season, and Julius Caesar (Caesius) at the New York Shakespeare Festival. Boutskiaris has appeared in many television movies, including Clashing the Dragons (CableACE nomination, Best Supporting Actor) and And Then There Was One, Love and Betrayal: The Mia Farrow Story (as Woody Allen), and Survival at the Mountain. On television he has been a series regular on Stag, The Jackie Thomas Show, and Sidney Lumet's 100 Centre Street and has lost many, many cases on Law & Order. His film work includes "batteries not included", The Dream Team, Boy's don't Lie, In Dreams, Cananada, Disorder II, and, most recently, Wes Craven's 25/8 and Oliver Stone's W (as Paul Wolfowitz). He is the recipient of two Audie Awards for his work narrating more than 60 audio books.

STEVEN CULP (Raul) received Drama-League Awards for his performances in Angels in America (A.C.T.) and the West Coast premiere of Raise in Captivity (South Coast Repertory Theatre). Over the last two decades he has appeared in numerous theatrical premieres, among them Tony Kushner's Slavs! and Phyllis Nagy's Three Times (Actor's Theatre of Louisville), Terence McNally's The Lisbon Traviata (Theatre Off Park), Neil Simon's Actors and Antiques (Hartman Theatre), A. R. Gurney Jr.'s Sweet Sue (Williamstown Theatre Festival), Keith Reddin's Highest Standard of Living (Playwrights Horizons), Jonathan Tolim's J/Memory (Rehearsal Playhouse), and Lillian Gough's The White Rose (The Old Globe). Other theater credits include Blackbird (A.C.T.), Art (South Coast Rep), Coastal Dance (Circle in the Square, Broadway), Light Up the Sky (Ahmanson Theatre), Richard III (New York Shakespeare Festival), and many other plays at regional theaters across the country. Culp received Screen Actors Guild Awards in 2004 and 2005 (Outstanding Performance by an Ensemble in a Comedy Series) as part of the cast of ABC's Desperate Housewives. He also starred in the ABC series Townsend. Since making his primetime TV debut in the Emmy Award-winning NBC mini-series of Gore Vidal's Lincoln, Culp has appeared in many series and television movies, including recurring roles in JAG, The West Wing, Star Trek: Enterprise, and ER. Most recent television appearances include The Cleaner, Saving Grace, ER Stone, The Cleaner, Medium, Boston Legal, and the upcoming miniseries Impact. Culp's feature films include Thirteen Days (as Robert F. Kennedy), The Emperor's Club, Spartacus, The Sisters, Nurse Betty, Firehouse Dog, and James and the Giant Peach.

LAURIE METCALF (Jeanette) is an original member of Chicago's Steppenwolf Theatre Company, now in its 33rd season. Past Steppenwolf productions include The Beauty Queen of Leenane, Frankie and Johnny in the Clair de Lune, Cry, Baby, Educating Rita, Libra, and Bullets in the Glass, for which she received New York's Drama Desk, OBIE, and Theatre World awards. At the Geffen Playhouse in Los Angeles, she received Ovation Awards for her performances in Jane Anderson's Looking for Normal and Arthur Miller's All My Sons. She has appeared on Broadway in My Thing of Love and in David Mamet's November, for which she received a Tony Award nomination. She appeared on the television series Rosanne and The Norm Show. Film credits include Deeply Seeking Susan, Internal Affairs, Making Mr. Right, Uncle Buck, JFK, Try Square, Bushwhacked, Scary 3, and Leaving Las Vegas.

JOBETH WILLIAMS (Diana) is probably best known for her starring roles in the films Poltergeist (I and II), The Big Chill, Teahouse, Switch, Fever Pitch, Six On Sati, and Kramer vs. Kramer, among many others. She has been nominated for three Emmy Awards (for the television movies Baby M and Adam and for Fraser) and has had the lead in two series, John Grisham's The Client and the CBS half-hour Payne (opposite John Larroquette).

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STEVEN CULP (Bull) received Drama-Loge Awards for his performances in Angels in America (A.C.T.) and the West Coast premiere of Raided in Captivity (South Coast Repertory Theatre). Over the last two decades he has appeared in numerous theatrical premieres, among them Tony Kushner’s Slaves! and Phyllis Nungy’s TripClip (Actors Theatre of Louisville), Terrence McNally’s The Lickin Thieves (Theatre Off Park), Neil Simon’s Actors and Astrouses (Hartman Theatre), A. R. Gurney Jr.’s Sweet Sue (Williamsport Theatre Festival), Keith Reddin’s Highest Standard of Living (Playwrights Horizons), Jonathan Tolins’ I’ll Memory Serve (Pennsylvania Playhouse), and Lillian Groag’s The White Rose (The Old Globe). Other theater credits include Blackbird (A.C.T.), Art (South Coast Rep), Coastal Divergence (Circle in the Square, Broadway), Light Up the Sky (Ahmanson Theatre), Richard III (New York Shakespeare Festival), and many other plays at regional theaters across the country. Culp received Screen Actors’ Guild Awards in 2004 and 2005 (Outstanding Performance by an Ensemble in a Comedy Series) as part of the cast of ABC’s Desperate Housewives. He also starred in the ABC series Touched. Since making his prime time TV debut in the Emmy Award-winning NBC mini-series of Gore Vidal’s Lincoln, Culp has appeared in many series and television movies, including recurring roles in JAG, The West Wing, Star Trek: Enterprise, and ER. Most recent television appearances include The Closer, Saving Grace, ER Stone, The Cleaner, Medium, Boston Legal, and the upcoming mini-series Impact. His feature films include Thirteen Days (as Robert F. Kennedy), The Emperor’s Club, Spartan, The Sisters, Nurse Betty, Firehouse Dog, and James and the Giant Peach.

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JOEY WILLIAMS (Miles) is probably best known for her starring roles in the films *Polderize* (I and II), *The Big Chill*, *Teaheas*, *Switch*, *Fever Pitch*, *Six On Spy*, and *Kramer vs. Kramer*, among many others. She has been nominated for three Emmy Awards (for the television movies *Baby M* and *Adam* and for *Frasier*) and has had the lead in two series, John Grisham’s *The Client* and the CBS half-hour *Peyton* (opposite John Larroquette).

*Who’s Who* continues on page 26. The Quality of Life 23
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2008–09 season

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American Conservatory Theater
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"A lively new Carol full of surprises... entertaining and radically different."
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"This is a Carol built to banish ‘bah humbugs’ for years to come!"
—Village Voice

Christmas Carol
by Charles Dickens
Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeberg
Choreography by Val Caniparoli
Directed by Domenico Laurenzo
Based on the original direction by Carey Perloff

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Music by Karl Lundeberg, Choreography by Val Caniparoli, Directed by Domenico Lozano
Based on the original screenplay by Carey Perloff

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BOLEROS for the DISENCHANTED
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Directed by Carey Perloff
The Academy Award-nominated screenwriter of The Motorcycle Diaries explores the ineffable dreams of lovers in this brilliant, decades-spanning new work.

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Who's Who, continued from page 23

Last season Williams was seen in a recurring role on Dexter for Showtime. Her theater work in New York includes Body of Proof (Atlantic Theater Company), Marsh Norman’s Last Days, Moonchildren, Ladybugs Blues, A Couple White Chicks Sitting Around Talking, John Guare’s The Roman, and The Vagina Monologues. In regional theater, she has played the leads in Antony and Cleopatra (The Old Globe), Little Shop of Horrors (Cincinnati Playhouse), Cat on a Hot Tin Roof (McCarter Theatre Center), Uncle Vanya, Tartuffe, and The School for Wives, among others. She originated the role of Dinah at the Geffen Playhouse in Jane Anderson’s The Quality of Life, for which she received a Best Stage West Garland Award and an Ovation Award nomination. She has been nominated for two Golden Globes and an Academy Award for directing the short film On Hugs. Other directing credits include the Showtime film Frisky and Hesit and episodic television. She is a graduate of Brown University.

ANNE DARRAGH (Understudy) last appeared at A.C.T. in Cat on a Hat Tin Roof. Recent performances include the Broadway and national tours of A Chorus Line, the musical All My Sons, and The Quality of Life, for which she received a Best Stage West Garland Award and an Ovation Award nomination. She has been nominated for two Golden Globes and an Academy Award for directing the short film On Hugs. Other directing credits include the Showtime film Frisky and Hesit and episodic television. She is a graduate of Brown University.

STEVE IRISH (Understudy) most recently played Froggy LeSueur in The Foreigner at San Jose Repertory Theatre and Henry Kissinger in Nixon’s Nixon at Center REP Theatre. Other Bay Area credits include Mae West’s Sex at Aurora Theatre Company and Man and Superman at California Shakespeare Theater. He has also been seen at A.C.T. in The Golem, Little Orphina, and A Christmas Carol. Irish received critical acclaim for his portrayal of Orson Welles in Marin Theatre Company’s Orson’s Shadow and starred in The Long Christmas Ride Home and Sats at Magic Theatre. Regional credits include Henry IV, Parts 1 and 2 at Washington, D.C.’s Shakespeare Theatre; The Show-Off and The Play’s the Thing at Baltimore’s CENTERSTAGE; Orson’s Shadow and Cat on a Hat Tin Roof at Capital Repertory Theatre; The Releasable Rice of Artemis Uli off Broadway at Classic Stage Company; Pool for Love at Portland Stage Company; and The Sonareno, opposite Orion Bean, and Richard III, opposite Alfred Molina, both in Los Angeles. He appeared in the feature films Just Like Heaven and The Darwin Awards. Irish trained at The Juilliard School.

STEPHEN KLUM (Understudy) last seen at A.C.T. as William Marshall in The Little Foxes. He also sang in the chorus of A.C.T.’s world premiere production of Frank Loesser’s Hands Down. The actor and stage manager employed to this production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.

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Residents Jacques and Silvia Iselin - Entrepreneurs and globetrotters.
Who’s Who, continued from page 23

Last season Williams was seen in a recurring role on Dexter: Showtime. Her theater work in New York includes Body of Lies (Atlantic Theater Company), March Norman’s Love, Lies, and Low Down (The Public Theater), What’s Up (The New School), and The Vagina Monologues. In regional theater she has played the leads in Antony and Cleopatra (The Old Globe), Iliad’s Delight (opposite Stacy Keach, The Kennedy Center), The Threepenny Opera (Williamstown Theater Festival), Cat on a Hot Tin Roof (McCarter Theatre Center), Uncle Vanya, Tartuffe, and The School for Wives, among others. She originated the role of Dinah at the Geffen Playhouse in Jane Anderson’s The Quality of Life, for which she received a Best Stage West Garland Award and an Ovation Award nomination. She has been nominated for two Golden Globes and an Academy Award for directing the short film On Hope. Other directing credits include the Showtime film Frankie and Hazel and episodic television. She is a graduate of Brown University.

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(Understudy) most recently played Froggy LeSueur in The Foreigner at San Jose Repertory Theatre and Henry Kissinger in Nixon’s Nixon at Center REP Theatre. Other Bay Area credits include Mae West’s Sex at Aurora Theatre Company and Man and Superman at California Shakespeare Theater. He has also been seen at A.C.T. in The Giamber, Lalices in The Revival of a Romantic Drama, and A Christmas Carol. Irish received critical acclaim for his portrayal of Orson Welles in Marin Theatre Company’s Orson’s Shadow and stared in The Long Christmas Ride Home and Hot in Magic Theatre. Regional credits include Henry IV, Parts 1 and 2 at Washington, D.C.’s Shakespeare Theatre; The Show-Off and Fourfoot Night at Baltimore’s CENTERSTAGE; Oklahoma and Cat on a Hot Tin Roof at Capital Repertory Theatre; The Resistible Rise of Arturo Ui off Broadway at Classic Stage Company; Pool for Love at Portland Stage Company; and The Sonnets, opposite Orson Bean, and Richard III, opposite Alfred Molina, both in Los Angeles. He appeared in the feature films Just Like Heaven and The Darwin Awards. Irish trained at The Juilliard School.

ANNE DARGAGH
(Understudy) last appeared at A.C.T. in Cat on a Hot Tin Roof. Recent performances include The Buried Child at Aurora Theatre Company and T’ee na Gog (“Land of Youth”) at Magic Theatre. Locally she has also performed with AlterTheatre, Berkeley Repertory Theatre, the Brava Theater Center, Campo Santo, Encore Theatre Company, Eureka Theatre Company, Marin Theatre Company, PlayGround, Theatre Rhinoceros, and San Jose Repertory Theatre.

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The suite and stage managers employed to these productions are members of Actors Equity Association, the union of professional actors and stage managers in the United States.
Who's Who

Christian Andersen, In the Bay Area, he was most recently seen as Shelly Levene in Glengarry Glen Ross at San Jose Stage Company. Other Bay Area credits include productions at California Shakespeare Theatre (King Lear, Merchant of Venice, The Tempest, Two Gentlemen of Verona), The San Francisco Shakespeare Festival (Twelfth Night, Much Ado about Nothing, Love’s Labour’s Lost), Marin Shakespeare Company (Henry IV, Parts 1 and 2), and Pacific Alliance Stage Company (Proof, A Year Christmas, Sylvia). In musical theater, he has played Teyre (Fiddler on the Roof), Don Quixote (Man of La Mancha), Frederick (A Little Night Music), and Daddy Warbucks (Annie). In New York, he made numerous appearances on The Guiding Light and One Life to Live.

JANE ANDERSON’s (Playwright and Director) plays have been produced off Broadway and in theaters around the country, including A.C.T., Actors Theatre of Louisville, the Willamstown Theatre Festival, McCarter Theatre Center, Long Wharf Theatre, the Geffen Playhouse, and Pasadena Playhouse. Her published plays include Looking for Normal, The Baby Dance, Defying Gravity, Smart Choices for the New Century, Lynette at Sam, and The Last Time We Saw Him. Other works include The Pink Studio and Hotel Oubliette (Susan Smith Blackburn Prize). Films work: Anderson wrote and directed The Perseverer of Disfaime, Ohio. She wrote and directed Normal for HBO, which garnered six Emmy Award nominations, three Golden Globe Award nominations, and Directors Guild of America and Writers Guild of America award nominations for outstanding directing and writing. She wrote HBO’s The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom, for which she received an Emmy, a Writers Guild Award, and a PEN Center USA Award for Best Teleplay. Her other television films include When Bells Went Bobby and The Baby Dance, which received a Peabody Award, three Golden Globe nominations, and four Emmy nominations. She wrote and directed the first segment of If These Walls Could Talk 2 (starring Vanessa Redgrave), which earned Emmy nominations for Outstanding Writing and Made-for Television Movie. Other screenwriting credits include How to Make an American Quilt and It Could Happen to You.

DONALD EASTMAN (Scenic Designer) designed after the War, The Rhinoceros, Hilda, and Creators for A.C.T. He has also designed for the New York Shakespeare Festival, Lincoln Center, San Francisco Opera, Brooklyn Academy of Music, numerous productions with Carey Perloff at Classic Stage Company, and at America’s leading regional theaters. Premiere productions include On the Open Road, by Stephen Teischt, Les Trois Dames, by Charles Smith; The Gimmick, by Dael Orlandersmith; such small hands, by Tina Howe; Constant Star, by Tazewell Thompson; and the plays of Maria Irene Fornes. Eastman received the 2006 Bay Area Theatre Critics Circle’s Award for The Rhinoceros, a Village Voice OBIE Award for Sustained Excellence, and the 2005 Barrymore Award for Outstanding Design and is a grantee of the NEA/National Opera Institute. Upcoming productions include Falstaff for Seattle Opera, Secret Bird of Youth for Arena Stage, and Anjelica’s Dilemma, by Douglas J. Cuomo, for Music-Theatre Group at BAM’s Next Wave Festival.

LYDIA TANJI (Costume Designer) has designed Cost of the Starving Class, Brainspeel, The Rainmaker, and After the War for A.C.T. She is concurrently designing Death and the King’s Horseman at the Oregon Shakespeare Festival, Crime and Punishment at Berkeley Repertory Theatre, and The Diary of Anne Frank at Syracuse Stage. For Berkeley Rep she has also designed costumes for The Glass Menagerie, Our Town, Master Class, Hamlet/KAHULI, and Sarof, among other Regional theaters with which she has worked include Seattle Repertory Theatre, Portland Center Stage, the Mark Taper Forum, South Coast Repertory, Laguna Playhouse, Pasadena Playhouse, East West Players, California Shakespeare Theatre, Shakespeare Santa Cruz, San Francisco Shakespeare Festival, Lincoln Center, New York City Opera, Brooklyn Academy of Music, numerous productions with Carey Perloff at Classic Stage Company, and at America’s leading regional theaters. Premiere productions include On the Open Road, by Stephen Teischt, Les Trois Dames, by Charles Smith; The Gimmick, by Dael Orlandersmith; such small hands, by Tina Howe; Constant Star, by Tazewell Thompson; and the plays of Maria Irene Fornes. Eastman received the 2006 Bay Area Theatre Critics Circle’s Award for The Rhinoceros, a Village Voice OBIE Award for Sustained Excellence, and the 2005 Barrymore Award for Outstanding Design and is a grantee of the NEA/National Opera Institute. Upcoming productions include Falstaff for Seattle Opera, Secret Bird of Youth for Arena Stage, and Anjelica’s Dilemma, by Douglas J. Cuomo, for Music-Theatre Group at BAM’s Next Wave Festival.

KENT DORSEY’s (Lighting Designer) scenic design has been seen at A.C.T. in Houdini G Bilder, Sexual Perversity in Chicago, The Goat, or Who Is Sylvia?, American Buffalo, Light Up the Sky, Pyygmalion, The Pope and the Witch, and The Marriage of Figaro. Lighting designs at A.C.T. include The Pope and the Witch; Ron Appitit; and The Late Great Ladies of Blues and Jazz. He has designed scenery and/or lighting for many of the major regional theater companies in the United States, including The Kennedy Center, the Ahmanson Theatre, The Old Globe (more than 95 productions), La Jolla Playhouse, Playwrights Horizon, Manhattan Theatre Club, the Oregon Shakespeare Festival, the Shakespeare Theatre in Washington, D.C., the Geffen Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, and The Cleveland Play House. His New York productions include productions include The Number, Alligator Tales, Another Assignment; The Cocktail Hour, Silence, Suda, and Yangtse Yutao You Die. Dorsey designed the scenery and lighting for Silence/Chinamama, a world premiere in Tokyo by The Subaric Acting Company.

Jose Repertory Theatre, Aurora Theatre Company, Indiana Repertory Theatre, The Children’s Theatre Company; The Public Theater, Manhattan Theatre Club, The Huntington Theatre Company, Geva Theatre Center, Pan Asian Repertory Theatre, and Arena Stage. She has received six Bay Area Theatre Critics’ Circle Awards and two Drama-League Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Dine Sam, The Wash, Thousand Pieces of Gold, and Life Tastes Good.

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The Quality of Life
Who's Who

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JANE ANDERSON’s (Playwright and Director) plays have been produced off Broadway and in theaters around the country, including A.C.T., Actors Theatre of Louisville, the Willamtown Theatre Festival, McCarter Theatre Center, Long Wharf Theatre, the Geffen Playhouse, and Pasadena Playhouse. Her published plays include Looking for Normal, The Baby Dance, Defying Gravity, Smart Choises for the New Century, Lyricet at Sam, and The Last Time We Saw Her. Other works include The Pink Studio and Hotel Oubliette (Susan Smith Blackman Prize). Film work: Anderson wrote and directed The Proserperine of Dyfamee, Ohio. She wrote and directed Normal for HBO, which garnered six Emmy Award nominations, three Golden Globe Award nominations, and Directors Guild of America and Writers Guild of America award nominations for outstanding directing and writing. She wrote HBO’s The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom, for which she received an Emmy, a Writers Guild Award, and a PEN Center USA Award for Best Teleplay. Her other television films include When Billie Beat Bobby and The Baby Dance, which received a Peabody Award, three Golden Globe nominations, and four Emmy nominations. She wrote and directed the first segment of If These Walls Could Talk 2 (starring Vanessa Redgrave), which earned Emmy nominations for Outstanding Writing and Made-for-Television Movie. Other screenwriting credits include How to Make an American Quilt and It Could Happen to You.

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LYDIA TANJI (Costume Designer) has designed Curse of the Starving Class, Brainpeople, The Rainmaker, and After the War for A.C.T. She is concurrently designing Death and the King’s Horseman at the Oregon Shakespeare Festival, Crime and Punishment at Berkeley Repertory Theatre, and The Diary of Anne Frank at Syracuse Stage. For Berkeley Rep she has also designed costumes for The Glass Menagerie, Our Town, Master Class, Hamletah, and Saref, among other Regional theaters and other regional theaters with which she has worked include Seattle Repertory Theatre, Portland Center Stage, the Mark Taper Forum, South Coast Repertory, Laguna Playhouse, Pasadena Playhouse, East West Players, California Shakespeare Theatre, Shakespeare Santa Cruz, San Francisco Theatre Company, Aurora Theatre Company, Indiana Repertory Theatre, The Children’s Theatre Company, The Public Theater, Manhattan Theatre Club, The Huntington Theatre Company, Geva Theatre Center, Pan Asian Repertory Theatre, and Arena Stage. She has received six Bay Area Theatre Critics’ Circle Awards and two Drama-Logue Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Dive Bomb, The Wash, Thousand Pieces of Gold, and Life Times Good."

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Who's Who

RICHARD WOODBURY (Sound Design) was the sound designer for recent Broadway productions of August: Osage County and Talk Radio and created original music and/or sound design for Tony Award-winning productions of Long Day's Journey into Night, A Moon for the Misbegotten, Death of a Salesman, and The Young Man from Atlanta. Goodman Theatre credits include music and/or sound design for Talking Pictures, The Astron, Blind Dates, Rabbit Hole, King Lear, Frank's Home, The Dreams of Sarah Breedlove, A Life in the Theater, Darkhorse, Finishing the Picture, Hughie, Night and Magnificence, The Geat or Who Is Sylvia?, Lobby Hero, and many others. Steppenwolf Theatre Company credits include music and/or sound design for August: Osage County, I Just Stopped By To See The Man, Hysteria, The Beauties, Queen of Lexxons, The Minotaur of Water, The Libertine, and others. His work has also been heard at regional theatres including the Alley Theatre in Houston, the Geffen Playhouse and Ahmanson Theatre in Los Angeles, Trinity Repertory Company in Providence, and others. He has received Joseph Jefferson and Helen Hayes awards for outstanding sound design and the Ruth Page Award for Outstanding Collaborative Artist, as well as several nominations for Drama Desk and Ovation awards. He has composed numerous commissioned scores for dance, including, most recently, Monument and Overview for Carrie Hanson in Chicago and Preliminaries for the Lux Lumen Dance Company in New York. Woodbury is a faculty member at Columbia College Chicago, serving as music director of The Dance Center.

Who's Who

as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams' Small Craft Warnings at the Sovremennik Theater in Moscow. Paller is the author of Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Mirabella magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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

ELISA GUTHERTZ (Stage Manager) most recently worked on What You Will, Curs of the Starving Class, Speed-the-Plow, and The Rainmaker at the American Conservatory Theater and on the A.C.T. production of Death in Venice at Zeum Theater. Her numerous other productions for A.C.T. include Blackbird, The Little Foxes, A Number, Sexual Perversity in Chicago, Cast on a Hot Tin Roof, A Moon for the Misbegotten, Will, Eve Ensler's The Good Body, Loose James, Waiting for Godot, The Three Sisters, The Misanthrope, Long Day's Journey into Night, Terrence, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil Sex, Collected Stories, and Clouds Technics at Berkeley Repertory Theatre. Other productions include The Good Body at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Virginia Monologues at the Akuza Theatre.

HEATH Belden (Assistant Stage Manager) has stage-managed A Streetcar Named Desire and The Subject Tonight Is Love for Marin Theatre Company, The Full Monty and Little Shop of Horrors for American Musical Theatre of San Jose, Onas Upon A mattress for 42nd Street, fourteen seasons with Marin Shakespeare Company, five operas with Pocket Opera, and five productions at A.C.T. Belden has worked on such new plays as Sarah Ruhl’s Euridice, Ken Weitzman’s Spin Me, and Charles L. Mee’s Wintertime. He received an M.F.A. degree from UC San Diego.

The authors and stage managers employed for this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
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Jane Anderson would like to dedicate this production to Terry Ryan, Tony Shafrazi, and Jaccari Landrum, three great souls who graced this earth.

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

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HEATH BELDEN (Assistant Stage Manager) has stage-managed A Streetcar Named Desire and The Subject Tonight Is Love for Marin Theatre Company, The Full Monty and Little Shop of Horrors for American Musical Theatre of San Jose, Onoe Upon a Mattress for 42nd Street, fourteen seasons with Marin Shakespeare Company, five operas with Pocket Opera, and five productions at A.C.T. Belden has worked on such new plays as Sarah Ruhl’s Eurydice, Ken Weirman’s Spin, Moore, and Charles L. Mee’s Wintertime. He received an M.F.A. degree from UC San Diego.

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JONATHAN REINIS (Producer)
New York Broadway productions include Harvey Keitel in Jerry Springer: The Opera in concert at Carnegie Hall (2008), Dr. Seuss: How the Grinch Stole Christmas! The Musical (2006–07), Kit and Herb Alive on Broadway (Tony Award nomination, 2006), Dame Edna (Tony Award, 2000), Russell Simmons's Def Poetry Jam (Tony Award, 2003), Bill Maher: Victory Begins at Home (Tony Award nomination, 2003), and It Ain't Nothing but the Blues (Tony Award nominee, 1999). Off-Broadway productions include Room Service, Marga Gormes's Los Big Names, Josh Kornbluth's Love & Taxes, and Shelly Duvall's As Brendan Behan: Confessions of an Irish Rebel. San Francisco/Bay Area and touring productions include Carrie Fisher's Wishful Drinking (Berkeley Repertory Theatre, 2008; national tour), Eve Ensler's The Vagina Monologues, Josh Kornbluth's Ben Franklin: Unplugged, Sam Shepard's The Late Henry Mcc (with Sean Penn, Woody Harrelson, Nick Nolte, and Cheech Marin), Dame Edna, Einste, His Ways, Sandra Bernhardt, Steve Martin's Picasso at the Lapin Agile (national tour), the premiere of John Guzman's Posha, Grass Indecency: The Three Trials of Oscar Wilde, and Forever Tango (national tour). Reinis built Theatre on the Square in downtown San Francisco and operated it for more than 20 years (1981–2002).

THE GEFFEN PLAYHOUSE (Producer) has been a hub of the Los Angeles theater scene since opening its doors in 1995. Noted for its intimacy and celebrated for its mix of classic plays and provocative new works, the Geffen Playhouse has been awarded more than 30 regional theater awards, including five accolades for best overall production and a special Los Angeles Drama Critics Circle Award for Best New Play in Los Angeles. As part of the community, the Geffen Playhouse's education and outreach programs impact the lives of more than 27,000 community members each year by providing life-changing access to the arts. Named in honor of entertainment mogul and philanthropist David Geffen, who donated the initial funds for the theater, the nonprofit organization is helmed by Producing Director Gilbert Cates, Artistic Director Randall Arney, Managing Director Susan Burton, and Chairman of the Board Frank Mancuso. For more information, please visit GeffenPlayhouse.com.

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

What's next?
You know the feeling. The lights dim, a hush comes over the audience — the eager anticipation is almost tangible. Is that how you feel about retirement? If you are prepared, you should feel that way. If you aren’t, well, that’s where we come in.

Bingham, Osborn & Scarborough has been preparing Bay Area clients for retirement for over 20 years. Our plain-speaking, disciplined approach has helped many make the transition with confidence. And eager anticipation.

Come look behind the curtain.

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415.781.8535 • OFFICES IN SAN FRANCISCO & SILICON VALLEY • ADVISING CLIENTS SINCE 1985
Who's Who

JONATHAN REINIS (Producer)
New York Broadway productions include Harvey Keitel in Jerry Springer: The Opera in concert at Carnegie Hall (2008), Dr. Sex! How theGrinch Stole Christmas! The Musical (2006-07), Kiss and Herb Alpert on Broadway (Tony Award nomination, 2006), Dame Edna (Tony Award, 2000), Russell Simmons's Def Poetry Jam (Tony Award, 2003), Bill Maher: Victory Begins at Home (Tony Award nomination, 2003), and It Ain't No Fun But the Blues (Tony Award nomination, 1999). Off-Broadway productions include Room Service, Marga Gomez's Los Big Names, Josh Kornbluth's Love & Taxes, and Shy Daffin As Brendan Behan: Confessions of an Irish Rebel. San Francisco/Bay Area and touring productions include Carrie Fisher's Wicked Drinking (Berkeley Repertory Theatre, 2008; national tour), Eve Ensler's The Vagina Monologues, Josh Kornbluth's Ben Franklin: Unplugged, Sam Shepard's The Late Henry Mun (with Sean Penn, Woody Harrelson, Nick Nolte, and Cheech Marin), Dame Edna, Erinio, His Ways, Sandra Bernhard, Steve Martin's Picasso at the Lapin Agile (national tour), the premiere of John Leguizamo's Freak, Grass Ideology: The Three Trials of Oscar Wilde, and Forever Tango (national tour). Reins built Theatre on the Square in downtown San Francisco and operated it for more than 20 years (1981-2002).

THE JEFFKEN PLAYHOUSE (Producer) has been a hub of the Los Angeles theater scene since opening its doors in 1995. Noted for its intimacy and celebrated for its mix of classic plays and provocative new works, the Geffen Playhouse has been awarded more than 30 regional theater awards, including five accolades for best overall production and a special Los Angeles Drama Critics Circle Award for Best New Play in Los Angeles. As part of the community, the Geffen Playhouse's education and outreach programs impact the lives of more than 25,000 community members each year by providing life-changing access to the arts. Named in honor of entertainment mogul and philanthropist David Geffen, who donated the initial funds for the theater, the nonprofit organization is helmed by Producing Director Gilbert A. Carter, Artistic Director Randall Arts, Managing Director Susan Burton, and Chairman of the Board Frank Mancuso. For more information, please visit GeffenPlayhouse.com.

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

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CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard’s Rock ‘n’ Roll, John Ford’s Tin Pity She’s a Whore, and Nikolai Gogol’s The Government Inspector. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premières of Philip Kan Gotanda’s After the Fall (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol, the American premieres of Tom Stoppard’s The Invention of Lazar and Indian Ink and Harold Pinter’s Celebration and The Room, A.C.T.-commissioned translations/adaptations of Hakata, The Misunderstood, Vienna IV, Mary Stuart, Uncle Vanya, and A Matter Based on Martin Cohn’s Voss Zlotowski; Harley Granville-Barker’s The Voysey Inheritance (adapted by David Mamet), the world premières of Leslie Ayanian’s Singer’s Day, and major revivals of Bertolt Brecht-Kurt Weill’s Happy End (including a critically acclaimed cast album recording), A Doll’s House, Waiting for Godot, The Three Sisters, The Three Penny Opera, Old Times, The Rose Tattoo, Antigone, Oedipus, Home, The Tempest, and Stoppard’s Trumphettes, The Real Thing, Night and Day, and Arcadia. Perloff’s work for A.C.T. also includes Marie Ndiaye’s Hilde, the world premières of Marcus MacColl’s No No Nanette and David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast première of her own play The Colossus of Rhodes (Susan Smith Blackburn Award Finalist). Her play Luminous Dancing premiered in New York at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. Her play Waiting for the Flood has received workshops at A.C.T.’s First Look series and at New York Stage & Film and Reading Room Theater Company; her latest play, Higher, was developed at New York Stage & Film and as part of A.C.T.’s First Look series at Stanford University. Her one-act play The Morning After was a finalist for the Heideman Award at Actres Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O’Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, The Tres Jessica, with choreographer Val Caniparoli; a major production of Phoebus

HEATHER KITCHEN (Executive Director), now in her 13th season with A.C.T., has strengthened the organization’s infrastructure and oversaw 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 Western University in Ontario allowed her to increase her knowledge in stage, tour, and production management and marketing across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlotte Town 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 produces 16 productions, including the International Children’s Festival and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. A community activist, Kitchen serves on the board of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and served three terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past five years.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theatre as an actor and stage manager. He also stage-managed the Broadway productions of A Midsummer Night’s Dream and A Little Night Music (nos. 1 and 1954) for director Harold Prince, and most recently, Hello, Dolly! under the direction of Marshall W. Mason and Shaw’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theatre Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.
A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard's Rock 'n Roll. John Ford's 'Tis Pity She's a Whore, and Nikolai Gogol's The Government Inspector. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda's After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol: The American versions of Tom Stoppard's The Invention of Love and Indian Ink and Harold Pinter's Celebration and The Room, A.C.T.'s commissioned translations/adaptations of Heine, The Misfits, Zinaida Zaieva, Mary Stuart, and Uske and A Masher. Based on Maxine Gable's The Hottest Season; Harley Granville-Barker's The Voysey Inheritance (adapted by David Mamet), the world premiere of Leslie Ayton's Room, the Swordsman and major revivals of Bertolt Brecht/Kurt Weill's Happy End (including a critically acclaimed cast album recording). A Doll's House. Waiting for Godot, The Three Sisters, The Three Penny Opera, Old Times, The Rise and Fall of the City of Woman, Antigone, Oedipus, The Tempest, and Stoppard's Travesties, The Real Thing, Night and Day, and Arcadia. Perloff's work for A.C.T. also includes Marie Naficy's Hades, the world premiers of Max Ehrmann's No No An税 and David Lang/Mac Wellman's The Difficulty of Crossing a Field. and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Festival Award). Her play Luminonia Dating premiered in New York at the Ensemble Studio Theatre, was produced by A.C.T. and the Magic Theatre, and is published by Dramatist's Play Service. Her play Waiting for the Flood has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theatre Company, for which her latest play, Higher, was developed at New York Stage & Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, The Tuxedo Project, with choreographer Val Cassarinho, a major production of Pina Bausch's (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new Beckett for the Getty Center in Los Angeles. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Eva Ploussard's Elodie, the American premiere of Pinter's Mountain Language and The Birthday Party, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards, including the 1998 OBIE for artistic excellence. In 1995, she directed the world premiere of Steve Reich and Beryl Korins' opera The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phil Berta Kupka in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 13th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at the University of Western Ontario solidified A.C.T.'s position as the leading performing arts school in Canada. Her accomplishments include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As a 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 Economics of Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and served terms on the executive committee of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and France's magazine Business and the Arts Awards. The San Francisco Business Times has named Kitchen one of the most influential women in business in the Bay Area for the past five years.

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A.C.T. ALUMNI NOTEBOOK

Graduates of the A.C.T. Conservatory grace stages and screens across the country. Here's what a few of our illustrious alumni have been up to recently. (Unless otherwise indicated, year indicates date of completion of the Master of Fine Arts Program, formerly known as the Advanced Training Program.)

Annette Bening '82 appears on screen in The Women, written and directed by Diane English. W. Allen Taylor '89 stars in the one-man show In Search of My Father... With Two Tallies' Bill Hawkins at the Abravén Arts Center in New York. Peter Ackerman '96 wrote the book for the musical Robin and the 7 Hoods, which premieres on Broadway next season. Michael DeGood '96 and Johnny Moreno '97 star in the independent film Callback: The Making of Bloodstain, written by DeGood, which opened in San Francisco October 17. Elizabeth Banie '98 stars alongside Seth Rogan in Zack and Miri Make a Porno and portrays Laura Bush in Oliver Stone's W. Adam Ludwig '02 performed in Curse at Atlantic Stage. Seton Brown '07 has accepted a teaching position at Wittenburg University. Christin Davis '07 worked on the film The Private Lives of Pippa Lee with Julianne Moore, due out next year. Davis and Brian Stevens '07 are members of the sketch comedy group Honourable Mention, which recently presented Summer Get an Honorable Mention in Manhattan. Kurt Uy '07 recently played Leontes in an outdoor production of Hamlet for New York's Gorilla Repertory Theater Company and made an appearance on As the World Turns. Jahnna Biggo '08 appeared in the world premiere of Venegrooktan by Itamar Moses (Young Conservatory [YC]), at Berkeley Repertory Theatre. Alex Mord '08 and Raife Baker '08 appeared in Twelfth Night at California Shakespeare Theater. Kevin Dedes '08 was recently cast in San Jose Repertory Theater's Spitting Image. Jonas Godow YC appeared in Old Wicked Songs, a Pulitzer Prize finalist, at the Guthrie Theater. Aysa Cash YC appeared in Chekhov's Three Sisters at the Williamstown Theatre Festival. Alysha Umphreys YC performed in Goodtime Cherry at The York Theatre Company. Tiro Shaw YC will perform on Broadway in the new revival of West Side Story, with a pre-Broadway run at the National Theatre in Washington, D.C.

WORLD PREMIERE

A co-commission with
Theatre Royal Bath

MY LIFE IN THE SILIENTS

Directed by CRAG JLAIGHT

by TIMOTHY MAJON

Tickets: $15.00-$20.00

Nov 1-8
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Directed by CRAIG SLOAN

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A.C.T. gratefully acknowledges the following donors to The Next Generation Campaign whose gifts to A.C.T.’s endowment are ensuring the production and presents for our upcoming season. Space limits prevent us from listing all those who have generously supported The Next Generation Campaign. For more information, contact Tim Whalen at 415.459.0747 or tw@act-sf.org.

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THE GALLERY AT A.C.T.

Find yourself with some extra time before a performance or dinner outing? Want more exposure to fine art, but don't make it to art galleries as often as you'd like? Now you need to look no further than A.C.T. We invite you to visit the second floor of the theater (past 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 2008-09 season.

DAVID M. GIBSON: PAINTING PASTEL AND PENCIL DRAWINGS

From September 11 to November 23, The Gallery at A.C.T. presents a retrospective of a life built around drawing. For more than 30 years artist David M. Gibson has gleaned inspiration from his immediate surroundings, creating pastel paintings, monotypes, and pencil sketches of landscapes and the artist's most intimate space—his studio. "I consider my work a celebration of drawing," says Gibson, "the act, the process, the personal nature of it. And of looking carefully at what is right in front of one as a way to get to the universal." His paintings and drawings are created through a process that aims to accentuate the evidence of the work that goes into each piece. "The work is all representational, it is all drawing at its essence."

A Bay Area native, Gibson received his master of fine arts degree in painting from the San Francisco Art Institute in 1971. Before returning to the Bay Area in 2006, he lived in Chicago, upstate New York, and Montreal, where his work continues to be on display at the Gallerie St-Ambroise. Recent paintings have been displayed at the SFMOMA Artists Gallery, and in 2007 he was awarded fellowships at the Virginia Center for the Creative Arts and the Lademomen Kunstnerverksteder in Trondheim, Norway.

Each purchase benefits A.C.T. For sales inquiries, please contact Kevin Simmons at 415.474.1066 or ksimmons@act-sf.com, Visa, MasterCard, and Discover cards accepted.
CORPORATE PARTNERS CIRCLE
Richard T. Davis, U.S. Trust, Bank of America Private Wealth Management, Co-chair • Diana L. Starchner, Wells Fargo, Co-chair
The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vital educational and community outreach programs. Corporate Partners Circle members receive the full benefits of underwriting a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to warmly receptive audiences, and premium complimentary tickets, and regimented brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bates at 415.439.2477 or benbacchus@act.org.

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THE GALLERY AT A.C.T.

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THE QUALITY OF LIFE
The Quality of Life 43
FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theatre, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2427 and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and lost-ticket insurance. Packages are available by calling 415.749.2250. Hall-purchase student and educator packages are also available. A.C.T. gift certificates can be purchased in any amount online, by phone at 415.439.2243, or in person.

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

Group Discounts
For groups of 15 or more, call Edward Busworth at 415.439.2243.

AT THE THEATER
A.C.T. is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

AMERICAN CONSERVATORY THEATER EXITS

A.C.T. Merchandise
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Playgoer subscriptions, 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 The Dondero Lounge on the lower level and the Sky Bar on the third level. There is also a deli in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bars are now open 90 minutes before the performance.

Cell Phones!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the “off” position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

Perfumes
The chemicals found in perfumes, colognes, and certain 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 those products when you attend the theater.

Emergency Telephone
Leave your seat location with those who may need to reach you and have them call 415.439.2390 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
Heads-free devices are available for hearing impaired. A.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
Rest rooms are located in Fred’s Columbia Room on the lower lobby level, in the Balcony Lobby, and the Gerbet 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.

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

The scenic, costume, lighting, and sound designers in LORT theatres are represented by United Scenic Artists, Local USA 687 of the IATSE.

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

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

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FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.884.3200. On the Web: www.act-sf.org.

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Latecomers
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Listening Systems
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. 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.

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