RICH AND FAMOUS
by JOHN GUARE
Directed by JOHN RANDO

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american conservatory theater
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ABOUT A.C.T.

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 30 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 Award.

In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at ZsaZsa, 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 credited to award a master of fine arts degree. For a complete list of students, please visit www.act.edu. A.C.T. is the only conservatory in the world that has ever been designated by the American Conservatory Theatre. For more information, please visit www.act.edu.

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January/February 2009
Volume 17, No. 4

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A.C.T. is supported in part by a grant from the California Arts Council. A.C.T. is a member of the San Francisco Arts Commission, the Cultural Trust of the San Francisco Foundation, the Paul G. Allen Family Foundation, and the San Francisco Ballet Association. A.C.T. is supported in part by a grant from the California Arts Council. A.C.T. is a member of the San Francisco Arts Commission, the Cultural Trust of the San Francisco Foundation, the Paul G. Allen Family Foundation, and the San Francisco Ballet Association.

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Rich and Famous 5
Dear Friends,

It's a kind of wonderful irony that at this moment of fiscal anxiety across the country, we are starting the new year at A.C.T. with a play called Rich and Famous. But perhaps it is also wonderfully apt. Is it not our insatiable desire to become rich (if not famous) at all costs that got us into this mess to begin with? Master playwright John Guare has long been interested in America's fascination with celebrity and with our eternal longing to find meaning in our ever-changing, rapidly evolving American culture. Because we are a country founded upon notions of manifest destiny, we hunger to live up to our own self-created myths of progress and vision, and when we fail, we fall flat. Rich and Famous, a play from 1994 that Guare has rewritten and reimagined for this A.C.T. revival, is about a playwright, Bing Ringling, whose 844th play is finally getting produced. In one phantasmagoric night, we watch the elation and despair of that most cruel of events, the theatrical opening night, as Bing shoots for the stars, wearing cuffslinks labeled R and F for, yes, "RICH" and "FAMOUS." Why do we long so ardently for our 15 minutes of fame? Do we honestly believe we'll be happier if/when we achieve it? Is there nothing deeper/broader/more satisfying to which to aspire?

Guare has been asking these questions since he first arrived on the theatrical scene in New York nearly 40 years ago. He is the quintessential theatre animal, a writer who revels in the insane possibilities of live theater, and whose work is filled with fantasy, magic, gorgeous language, improbable bursts of song, and strangely inspired coincidences. For Guare, a play is like a bottle with a genie inside: unseck it and surprising things emerge. In Rich and Famous, Bing Ringling hopes that what will emerge from his uncorked play is the dancing spirit of a lost culture, or, as his lead character articulates: "If I could've been born anybody—my pick of a Kennedy or a Frank Sinatra or a Henry Ford or the King of Greece—out of that whole last of births, I still would've picked to be an Etruscan." He conjures a marvelous image of a universe of dancing people, wildly passionate pagans, trapped inside ancient urns: "Maybe what we see being held prisoner in museums is not line drawings of Etruscans, but the Etruscans themselves, dancing right inside the pots."

Like Tom Stoppard in Rock 'n' Roll, Guare is seeking the hidden spirit of aarchy and creativity that drives a culture forward; even after 40 years in the theater, he seems convinced that this spirit could be released on a more regular basis, our culture would be more fertile, more alive, more productive. Ultimately, what matters more than fame or money is life itself, a life fully lived, in all its contradictions and sorrow and longing. "Before I was born / Angels fluttered down / and promised me I'd be / Rich and Famous" goes one song in the play. "Where are those angels? . . . What do they think they're up to? I'm looking, I'm searching, I'm marching . . ."

At this perilous economic moment in our history, we are all looking and searching and marching. We are asking ourselves what it means to be American in this complicated new world; we are trying to take responsibility for what has gone so deeply wrong with our economy; we are thrilled with the prospect of change and frightened by the sacrifices that change is bound to require. It is up to those of us who make theater, and to everyone who cares about it, to ask big questions: How do we contribute to the national dialogue? How can we offer hope and pleasure in difficult times? How are we needed by our communities, and how can artists help lead? It is a moment when, rather than shrinking, we should be expanding, extending our reach, proclaiming our ambitions. That is a difficult task to do when resources are scarce and fear is in the air. But maybe if we attempted to let the Etruscans out of their pots, we would be able to dance again, in new and surprising ways.

Many thanks for joining us.

Carey Perloff
Artistic Director
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an american..." by Heather Kitchen, Executive Director

presents

RICH AND FAMOUS

By John Guare

Directed by John Rando

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Costumes by Gregory Gale
Lighting by Alexander V. Nichols
Sound by Jeremy J. Lee
Musical Director Laura Burton
Dramaturg Michael Paller
Gating by Meryl Lind Shaw
New York Casting Consultant Laura Stanczyk
Assistant Director Ryan Purcell

Songs by John Guare, Music for "Three Sisters" by Michael Friedman

THE CAST

Bing Ringlein
Leanara, Veronica Gulpp-Vestige, Allison, Moss
Aphro, Hari Krishna
Stage Manager, Anatol Torah, Dad, Tybalt Dunleavy

Performance Pianist Laura Burton

UNDERSTUDIES

Bing Ringlein, Stage Manager, Anatol Torah, Dad, Tybalt Dunleavy—Stephen Barker Turner
Leanara, Veronica Gulpp-Vestige, Allison, Moss—Jody Gelles, Aphro, Hari Krishna—David A. Moss

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TIME AND PLACE

New York City, the 1970s

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Aphro, Hare Krishna: Gregory Wallace
Stage Manager, Anatol Torah, Dad, Tyrbiel Dunlevy: Stephen DeRosa

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BECOMING RICH AND FAMOUS

BY JOHN GUARE

When you're young, life is this joyous deck of cards funging up into a high wind. All random. Who will I love? Where will I end up? What's my story? That's the magic.

In 1965, I was 27 years old with a master's from Yale that told me I was a playwright. I knew everything about plays. I just didn't have anything to write about. How could I? I had been in school for 19 years. I had served six months in the Air Force Reserve. I had never lived life. I had no fingerprints.

In 1965, determined to correct that, I flung my deck of cards in the air and went to Europe to find the subject I knew was waiting for me. I armed myself with the thumb of chance and started hitching. I wanted to be the kind of guy who'd have "care of American Express, Cairo, Egypt" for an address. That's what I gave my family and friends. Was there even an American Express in Cairo?

The day I went to Rome was the day the pope spoke at Yankee Stadium to bring peace to the world. All the papers featured shots of the pope in places I had fled, like Queens Boulevard. I wandered around Rome. No future here. I got caught in a rainstorm and found refuge in a museum dedicated to Etruscan. I spent hours in that weird place looking at pots of a vanished tribe that appeared to have danced themselves into oblivion. I liked that. I wrote a riff about them. The rain cleared. I stuck out my thumb.

Six weeks later, I was in Cairo in a bar. The place placemat has questions in English. "Name the largest city in Africa." I think, "Johannesburg? Nairobi?" I turn the placemat over. Cairo is the answer? I am in Africa?

There was an American Express in Cairo. I found an annoyed and passionate letter from my parents bosting that, while I was off seeing the world, the world came to them. The pope whizzed by them this close on his way to Yankee Stadium. They poured out their hearts about what that day promised them and the ramifications of what I had missed. I saw a side of them I had never seen. Formerly valorous memories popped. Had I come all this way to find my subject? I started writing, The House of Blue Leaves that day in Cairo.

By August 1966, I was back in America. We did a reading of the first act of Blue Leaves at the newly founded Eugene O'Neill Theater Center in Waterford, Connecticut. It went over territorially. People in the audience gave me a grant to become a fellow at Yale along with four other young playwrights such as Sam Shepard and Barbara Garson, who had written a scandalous play called MacBird about LBJ plotting to kill JFK. We were given $5,000, the use of a camera. We would spend the year learning how to make movies.

Finger that. I would use the time to write the second act of Blue Leaves. Two friends, Warren Lyons and Betty Ann Beach, optioned it to produce in New York. While I knew what the events had to be, I didn't have the technical skill to handle nine people onstage. I promised them I would deliver.

Yale that year was miraculous. Robert Brustein had shaken up the midtown drama school by bringing in the great poet Robert Lowell, whose new play would be directed by Jonathan Miller and star Irene Worth. Linda Lavin appeared in an open by William Bolcom and Arnold Weinstein called Dynamite Tonight. A young actor named Ron Leibman was in a dazzling production of Pinter.

I looked at Yale seniors about to graduate knowing that they would be drafted and sent off to this bloody Asian quagmire that the pope had not managed to prevent. I wrote a play about a Yale man and how Vietnam would change his path.

I couldn't figure out how to begin it. I went to my parents' apartment to dump my winter clothes. In some unopened suitcase, I found that notebook from my hitchhiking trip containing a speech about Etruscans. It ended at the exact same place where my new play began. In some unknown chamber of my mind, I had been working on this play for the last couple of years. I learned that was what a writer's life was—living a life where you'd be ready to catch it when it came. But the unconscious wouldn't reveal itself if you sat around waiting for it. This new play would be called Mausoleum. We did it in July 1967, at the O'Neill. People from the newly opened Mark Taper Forum in Los Angeles saw it and produced it there to ravishing reviews.

Warren and Betty Ann wanted to know the state of act two of Blue Leaves. "It's coming."

Back in New York, the Mark Taper Forum forwarded me a Western Union telegram from Jerome Robbins, the choreographer and director of West Side Story, saying he had read Mausoleum. He was ever in New York he would love to meet with me. He included his number. I picked up the phone and dialed. Mr. Robbins answered. I blurted out, "I love in New York!"

We met that day in February 1968 at Peter MacMullan's bar on West 18th Street. Jerry had started a workshop called the American Lyric Theater Workshop. He and a chosen group of actors were developing exercises for a new form of theater. Jerry wanted a playwright to weave these exercises into a dramatic piece. Would I? I was 30 and working with Jerry Robbins.

The work Jerry was creating was fascinating, but I had no idea how to make a play out of this material. Jerry then gave me a co-act play by Brecht called The Exception and the Rule. Could I find a way to turn it into a musical?

Brecht's play dealt with a capitalist merchant crossing a desert with a coolie, whom he ransacks. His defense at the trial is he treated the coolie so horribly that he had every reason to think that the coolie would kill him in revenge so he killed him first. Justifiable homicide was the verdict. The merchant was free. Jerry thought of Zero Mostel and Richard Pryor as the merchant and coolie.

I thought that in this time of racial unrest and assassinations, a group of artists would organize a benefit to promote racial harmony. This play would be part of the celebration, like the pope coming to Yankee Stadium to bring peace to the world, only with Brecht instead of His Holiness.

I imagined the theater transformed into a TV studio for a live performance of the play. All the tensions of the play would spill over into the real lives of the actors involved in the benefit performance. It would all end in disaster.

Leonard Bernstein loved it and wanted to write the music, but only if Stephen Sondheim would do the lyrics. I went to Jerry's house to meet Steve and convince him to work solely as a lyricist this one last time. Jerry showed me into his living room and said, "John, this is Steve." He shut the door behind him and left me
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By August 1966, I was back in America. We did a reading of the first act of Blue Leaves at the newly founded Eugene O'Neill Theater Center in Waterford, Connecticut. It went over terribly. People in the audience gave me a grant to become a fellow at Yale along with four other young playwrights such as Sam Shepard and Barbara Garson, who had written a scandalous play called MacBird about LBJ plotting to kill JFK. We were given $5,000, the use of a camera. We would spend the year learning how to make movies.

Finger that. I would use the time to write the second act of Blue Leaves. Two friends, Warren Lyon and Betty Ann Beach, optioned it to produce in New York. While I knew what the events had to be, I didn't have the technical skill to handle nine people onstage. I promised them I would deliver.

Yale that year was miraculous. Robert Brustein had shaken up the midtown drama school by bringing in the great poet Robert Lowell, whose new play would be directed by Jonathan Miller and star Irene Worth. Linda Lavin appeared in an open by William Bolcom and Arnold Weinstein called Dynamite Tonight. A young actor named Ron Leibman was in a dazzling production of Pithem.

I looked at Yale seniors about to graduate knowing that they would be drafted and sent off to this bloody Asian quagmire that the pope had not managed to prevent. I wrote a play about a Yale man and how Vietnam would change his path.

I couldn't figure out how to begin it. I went to my parents' apartment to dump my winter clothes. In some unpacked suitcase, I found that notebook from my hitchhiking trip containing a speech about Etruscans. It ended at the exact same place where my new play began. In some unknown chamber of my mind, I had been working on this play for the last couple of years. I learned that was what a writer's life was—living a life where you'd be ready to catch it when it came. But the unconscious wouldn't reveal itself if you sat around waiting for it. This new play would be called Mondo. We did it in July 1967, at the O'Neill. People from the newly opened Mark Taper Forum in Los Angeles saw it and produced it there to ravishing reviews.

Warren and Betty Ann wanted to know the state of act two of Blue Leaves. It's coming.

Back in New York, the Mark Taper Forum forwarded me a Western Union telegram from Jerome Robbins, the choreographer and director of West Side Story, saying he had read Mondo. He had been in New York he would love to meet with me. He included his number. I picked up the phone and dialed. Mr. Robbins answered. I blurted out, "I love in New York!"

Rich and Famous

We met that day in February 1968 at Peter MacMullan's bar on West 18th Street. Jerry had started a workshop called the American Lyric Theater Workshop. He and a chosen group of actors were developing exercises for a new form of theater. Jerry wanted a playwright to weave these exercises into a dramatic piece. Would I? I was 30 and working with Jerry Robbins.

The work Jerry was creating was fascinating, but I had no idea how to make a play out of this material. Jerry then gave me a con-act play by Brecht called The Exception and the Rule: Could I find a way to turn it into a musical?

Brecht's play dealt with a capitalist merchant crossing a desert with a coolie, whom he resumes. His defense at the trial is he treated the coolie so horribly that he had every reason to think that the coolie would kill him in revenge so he killed him first. Justifiable homicide was the verdict. The merchant was free. Jerry thought of Zero Mostel and Richard Pryor as the merchant and coolie.

I thought that in this time of racial unrest and assassinations, a group of actors would organize a benefit to promote racial harmony. This play would be part of the celebration, like the pope coming to Yankee Stadium to bring peace to the world, only with Brecht instead of His Holiness.

I imagined the theater transformed into a TV studio for a live performance of the play. All the tensions of the play would spill over into the real lives of the actors involved in the benefit performance. It would all end in disaster.

Leonard Bernstein loved it and wanted to write the music, but only if Stephen Sondheim would do the lyrics. I went to Jerry's house to meet Steve and convince him to work solely as a lyricist this one last time. Jerry showed me into his living room and said, "John, this is Steve." He shut the door behind him and left me
to do the persuading. Steve and I looked at each other, realizing the burden Jerry left on me. We burst out laughing. He liked my idea. He'd do the lyric.

The project quickly turned into a nightmare. Lenny could only work in the middle of the night; Jerry could only work in the morning. I'd meet with Jerry, go home, spend the day doing my rewrites, go uptown to meet with Lenny and Steve, and I would then review the notes in some all-night bar. I would go home and type and be at Jerry's at 9 a.m. I remember months of no sleep, a lot of bourbon and pizza slices. Jerry took me to his house in Sneeders Landing up the Hudson for a weekend of work. He showed me the room where I'd be staying, locked the door behind me, and said I could come out when he approved of the pages I would type and slip under the door. I could have jumped out of the window onto the lawn below if there was a fire, but it all seemed to be part of some great story.

We auditioned material for Zero Mostel, who approved. We had dates for a production. We kept getting further away from what I had brought to the project, but Jerry was the boss. One day at an audition at the Shubert Theatre, Jerry excused himself before the next actor came on to sing. Lenny and I waited for Jerry to return. I went looking. The guy at the stage door told me Mr. Robbins had taken a cab to Kennedy Airport to go to England. Lenny burst into tears. I was exhilarated in some way to be free of the nightmare this project had become. Warren and Betty Ann said, "Now will you get back to work on Blue Lovers?"

I had written a play for my Yale friends Ron Leliman and Linda Lavin. Cop Out opened in early '59 on Broadway to devastatingly bad reviews. One paper said it wasn't a review; it was an obituary. Six weeks later in the Friday poll of the critics, the same critics voted me most promising playwright of the season over a lot of other writers who had got good, even great reviews. No comfort. I went to the Arctic Circle to start hitching and lick my wounds.

I had to come home and finish Blue Lovers. A producer who had seen my work at the O'Neill recommended me to Mike Forman, who was starting his American film career. Milos and I worked on the screenplay of Taking Off. I finished Blue Lovers, which opened in February 1971. Steve Sondheim sent a telegram that read, "Have a wonderful opening. Your entire future depends on it," which made me quake with laughter and horror because it was true. The play got good reviews.

Joe Papp asked Mel Shapiro, the director of Blue Lovers, to direct Two Gentlemen of Verona in the park, with music by Galt McDermott of Hair. Mel brought me on as lyricist and collaborist. The musical designed to play in the park and on the streets turned into a hit and transferred to Broadway.

On December 2, 1971, the ecstatic reviews came out. Yes! This was the way life was going to be from now on! A hit play off Broadway and a smash musical on Broadway. On the morning of December 3, 1971, the Blue Lovers theater burned down, the sets and costumes vandalized. In the tenement next door to the theater, a man was found with his throat cut. Police determined it was three separate, overlapping incidents. The uninsured play never closed. We just burrowed up.

Joe Papp and I had a falling out. I would no longer work at the Public. I turned down offers to do more musicals and instead went to Nantucket to start a theater and do a new play inspired by my trip to the Arctic. While on Nantucket, I met Addie, the woman who'd be my wife, in an empty house. The person we had each come to visit had left the island and not locked his door.

Ten years had gone by.

I wrote Rich and Famous to understand where, who the hell I was. Three sacred moments I had worked with in the past frame of time named Lenny, Jerry, and Joe became Anzal Torah. I wanted to get my parents, my past, my dreams out of me and start all over again. Dreams, the past—they don't get shocked off that neatly. It's only now that I can recognize this wasn't a chaotic time with one event tumbling chaotically after another. My plays were the only constant in the past ten years. Random? Forget it. The new were a runaway locomotive that ran on invisible railroad tracks linking all these events. The only answer I learned and still stick to all these years later is all I could do was keep writing.

When I was a kid, I prayed to God, "Please make me a playwright." I forgot to pray for any of the adjectives—like a happy playwright, or successful, or good. I just prayed to be a playwright. That's been my life since 1949, when I wrote these plays at age 11 and put them on in Bobby Schloem's garage in East Atlantic Beach, New York, on Long Island. I still live on the same street and look at that garage across the street and feel the same excitement and need I felt then as I do now.

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THE THRILL OF THE PLAY
An Interview with John Guare

BY DAN RUBIN

Coming off the success of The House of Blue Leaves and Two Gentlemen of Verona, John Guare wrote Rich and Famous over the course of three days in 1974. "Having what I dreamed of having only made me question where I was headed," he writes in the preface to The War against the Kitchen Sink, a collection of five of his plays. He wrote Rich and Famous with two actors in mind, the husband-and-wife duo Ron Leibman and Linda Lavin. Directed by Mel Shapiro, Rich and Famous opened at Joseph Papp’s Public Theater in 1974. A highly praised 1997 production at the Trinity Square Repertory Company in Providence followed, as did a New York revival in 1980.

In preparation for A.C.T.’s 2009 production, Guare reread the text of the play for the first time in 30 years, incorporating passages and concepts from his first commercially produced play, Mosquito (1968), and adding new songs. In an interview with A.C.T. two weeks before rehearsals began, Guare describes his experience of writing, and revisiting, a play he considers a personal landmark.

HOW DID YOU APPROACH RENWORKING THE RICH AND FAMOUS SCRIPT FOR THE A.C.T. PRODUCTION?
What had always troubled me about the play when I wrote it was I could never figure out what Bing’s play was, the play that was opening that night. A couple of years ago I was walking along the beach of Long Island, and it came to me out of the blue: since it takes place on the night of the god’s first commercially produced play, the play that should be opening that night should be [my first commercially produced play, Mosquito]. So all I did was adjust [Rich and Famous] so that that is the play we are hearing. There is a part of Mosquito that is very important to me, this speech about the Etruscans, so I made that the core of this play.

BUT MUZZELLA WAS VERY WELL RECEIVED. WHAT WENT INTO THE DECISION TO MAKE ONE OF YOUR SUCCESSFUL RING’s FLOPS?
When Rich and Famous was done, people would say, “Well, is this guy a good playwright or not?” So I decided to make it [the monologue from] Mosquito: I wasn’t being autobiographically true, but it was a piece of work that I really loved and was in a play that was sort of lost. I wrote it when I was stuck in the Etruscan museum in Rome. I didn’t know what it meant, but it seemed absolutely astonishing—this race of people that just vanished. Where did they go? And they’re out there waiting for us.

DIID YOU SHARE RING’S ANXIETY WHEN MUZZELLA PREMIERED?
It was a nightmare. The night it opened, it was on a double bill with Sam Shepard’s Red Grass. They were both our first commercially produced plays. Sam was not there that night [he was in Europe or California or somewhere], and I could not bear the idea of opening night, which I had been waiting for so long, being so sickening. I remember, I went to Staten Island and took a trip on the ferry just to kill time, and I came back on the ferry figuring that the performance must be over. But when I got to the Provincetown Playhouse, I saw the audience outside on the street, because the play hadn’t begun yet—the lights for this little theater were so bright that they blew out the transformer, and they had to wait for the electrician to come and bring a new generator in.

THE REVIEWS OF THE ETRUSCAN CONUNDRUM, RING’S PLAY, ARE NOT FAVORABLE, AND YOU QUOTED A 1969 REVIEW FOR YOUR PLAY COP-CUT THAT CLAIMED THAT IT WASN’T A REVIEW BUT AN OBITUARY. DO YOU READ YOUR REVIEWS?
After that night, I never read them again. Good or bad.

IN YOUR ESSAY YOU WRITE THAT, WITH RICH AND FAMOUS, YOU TOOK YOUR EXPERIENCES FROM THE TEN YEARS LEADING UP TO THE PLAY AND IN A SENSE EXORCIZED THEM FROM YOURSELF.
That’s what I needed to write at that time. It wasn’t a situation where I sat down and said, “I am going to go to write this play into existence.” It’s a trademark in my life of where I was 35 years ago.

WHAT HAS IT BEEN LIKE TO REVIVE THAT PERIOD OF YOUR LIFE?
It’s like a dog living in an eternal present. It was wonderful to go back and see, “Oh, this is where I was 35 years ago,” and you just move back into that. It’s a very sweet feeling: it made me think of Ron Leibman and Linda Lavin, whom I love, and Mel Shapiro, and the two places where the play was first done, in Williamstown and at a wonderful theater in Lake Forest, outside Chicago, the Academy Festival Theatre. And it makes me think, “Oh well the play’s story is not over. It found its way from the Public to A.C.T.”

DO YOU FEEL THAT YOU HAVE JUST NOW FINISHED A PLAY THAT YOU STARTED 30 YEARS AGO?
Yes. Paul Valery, the French poet, says a writer never finishes a work, he merely abandons it. That’s what an opening night is about you say: “Okay, this is as much as I can do with the play now.” It’s the same with Tom Stoppard going back and rewriting Rock ‘n’ Roll [for A.C.T.] after two successful productions.

HOW DO YOU THINK OF THE RENEWED INTEREST IN YOUR WORK IN SAN FRANCISCO?
It’s great. The last time I had a play done at A.C.T. was many years ago [1972], when they apparently did a perfect production of The House of Blue Leaves with Joy Carlin, a great San Francisco actress. She directed Baaam and Nogles, another play of mine, at Aurora Theatre Company last year. She made San Francisco very appealing for me. And another theater [SF Playhouse] is doing Landscape of the Body this season.

DO YOU THINK IT IS EVERY ARTIST’S DREAM TO BECOME RICH AND FAMOUS, OR IS THE PROBLEM WITH RING THAT HE IS ONLY FOCUSING ON WEALTH AND NOToriety?
No. In a famous exchange of telegrams, Samuel Goldwyn, the movie producer, wrote George Bernard Shaw saying that he wanted to make movies of his plays and that he would ensure they were treated with the highest possible artistic standards and would oversee that Shaw’s vision was protected. Shaw telegraphed him back and said, “Your problem, Mr. Goldwyn, is that you only want to talk about art and I only want to talk about money.” Who wouldn’t like to be recognized? Who says, “I hope, as an artist, I’m never really recognized?”

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HAS THAT EXHILARATION ALWAYS BEEN THERE, EVER SINCE YOU WROTE YOUR FIRST PLAY AT AGE 17?
Absolutely.

HAS IT EVER WANDERED?
No. How could it? Every play has its own rules.

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Rich and Famous
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Who’s Who in Rich and Famous

BROOKS ASHMANSKAS
(Bing Ringling)
Broadway credits include The Ritz, Martian Short: Fame Becomes Me (Tony/Drum Major, Award nominee), The Producers, Gypsy with Bernadette Peters, Little Me with Martin Short, Dream, and Bad Frump in How to Succeed in Business without Really Trying with Matthew Broderick and Sarah Jessica Parker. Off-Broadway credits include Wise Guys, Labor Day, London Suite, Song for a New World, Tonight at 8:30, It Changes Every Year, and Pit to Be Tied. Ashmanskas’ regional credits include Present Laughter with Victor Garber and She Loves Me at the Huntington Theatre Company; Bye Bye Birdie, Girl Crazy, and Side Show at The Kennedy Center; annual Counsellors at Arena Stage; and the world premiere of Paper Moon at Paper Mill Playhouse; as well as productions at Hartford Stage, The Old Globe, and the Williams Town Theatre Festival (including A Place to Be, directed by John Rando). He received his education from Bennington College.

STEPHEN DEROSA (Stage Manager/Chauffeur)

Tobah/Dad/Tobah (Dundavy) has appeared on Broadway in Hairplay (Willbur Turnblad; also first national tour), Into the Woods (The Baker), Threepenny Century (Roundabout Theatre Company), Henry IV (Lincoln Center Theatre), and The Man Who Came to Dinner (Roundabout/PBS live broadcast). Off-Broadway credits include Wadsworth’s, The TT Girl, Newsies, Do Re Mi (Encore!), The Mystery of Irma Vep, and Love’s Fire (The Acting Company/Public Theater/Royal Shakespeare Company Bicentennial). Regional credits include productions at the Berkshire Theatre Festival, the Williams Town Theatre Festival, the Alley Theatre, The Old Globe, the Huntington Theatre Company, Arden Theatre Company, and many others. Television credits include Law & Order, Rescue Me, Suddenly Soho, Third Watch, Totally 4 Teens, Comerford’s Law, and Ugly Betty. He can be heard on the CD Infinite Joy: The Songs of William Finn. DeRoss received his M.F.A. from the Yale School of Drama.

MARY BIRDSONG
(Leonora/Veronica Gudge-Feige/Autumn/Mom)

won a Theatre World Award in 2007 for her Broadway debut in Martian Short: Fame Becomes Me and later appeared on Broadway as Valma Von Tussle in Hairspray. Off Broadway, she appeared in Elaine May’s Adult Entertainment; Favorite theater roles include Judy Garland in Judy Speaks (which she wrote) and Portia in Julius Caesar (which Shakespeare wrote), both in New York City. Birdsong just wrapped the TV pilot Suburban Shootout for HBO and has appeared on Reno 911! (Deputy Kimball), The Daily Show with Jon Stewart, Ed, and Late Night with Conan O’Brien. This spring she can be seen in the film Adventurland (directed by Stephen Gyllenhaal). Other film credits include Made of Honor with Patrick Dempsey, Reel 911: Miami, Beer League, and the just-wrapped High School with Adrien Brody and Michael Chiklis. Her voice can be heard on many commercials, and she sings in the rock bands 99 Cents Whore and Cottonhead.

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WHO’S WHO IN RICH AND FAMOUS

BROOKS ASHRANKA’s (Ring Ringgo)
Broadway credits include The Ritz, Martin Short: Fame Becomes Me (Tony/Drama Desk Award nominee), The Producers, Gypsy with Bernadette Peters, Little Me with Martin Short, Dream, and Bud Frump in How to Succeed in Business without Really Trying with Matthew Broderick and Sarah Jessica Parker. Off-Broadway credits include Wise Guys, Labor Day, London Suite: Songs for New World, Tonight at 8:30, It Changes Every Year, and Pit to Be Fried. Ashranska’s regional credits include Present Laughter with Victor Garber and She Loves Me at the Huntington Theatre Company; Bye Bye Birdie, Girl Crazy, and Side Show at The Kennedy Center; animal Crouches at Arena Stage; and the world premiere of Paper Moon at Paper Mill Playhouse; as well as productions at Hartford Stage, The Old Globe, and the Williamsburg Theatre Festival (including A Plus in Her Ear, directed by John Rando). He received his education from Bennington College.

STEPHEN DEROVA (Stage Manager/Assistant) Thaddeus/D TEMP/Dundee) has appeared on Broadway in Hair (Willbur Turnblad; also first national tour), Into the Woods (The Baker), Thespien Century (Roundabout Theatre Company), Henry IV (Lincoln Center Theater), and The Man Who Came to Dinner (Roundabout/PBS live broadcast). Off-Broadway credits include Wuthering Heights, The TT Girl, Noyanta, Do Re Mi (Encore!), The Mystery of Irma Vep, and Love’s Fire (The Acting Company/The Public Theater/Royal Shakespeare Company/Barbican). Regional credits include productions at the Berkshire Theatre Festival, the Williamsstown Theatre Festival; the Alley Theatre, The Old Globe, the Huntington Theatre Company, Amlin Theatre Company, and many others. Television credits include Law & Order, Rescue Me, Suddenly Susan, Third Watch, Tituss & Tanya, Cowabunga’s Laws, and Ugly Betty. He can be heard on the CD Infinite Joy: The Songs of William Finn. DeRoss received his M.F.A. from the Yale School of Drama.

MARY BIRDSONG (Leanna/Veronica Gudge-Foige Allison/Mom) won a Theatre World Award in 2007 for her Broadway debut in Martin Short: Fame Becomes Me and later appeared on Broadway as Velma Von Tussle in Hairspray. Off Broadway, she appeared in Elaine May’s Adult Entertainment, Favorite theater roles include Judy Garland in Judy Speaks (which she wrote) and Portia in Julius Caesar (which Shakespeare wrote), both in New York City. Birdsong just wrapped the TV pilot Suburban Shootout for HBO and has appeared on Law & Order (Deputy Kimball), The Daily Show with Jon Stewart, Ed, and Late Night with Conan O’Brien. This spring she can be seen in the film Adventuritaun (Directed by Sarahad’s Greg Mortiza). Other film credits include Made of Honor with Patrick Dempsey, Reno 911: Miami, Beer League, and the just-wrapped High School with Adrien Brody and Michael Chiklis. Her voice can be heard on many commercials, and she sings in the rock bands 99 Cent Whore and Cottonhead.

Rich and Famous 17
GREGORY WALLACE (Sphor/ Hare Krishna), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Tit Pit* She's a Whore, The Government Inspector, The Imaginary Invalid, Transvestite, The Revival, Gem of the Ocean, The Gaucho, A Doll's House, Waiting for Godot, The Three Sisters, The Dazzle, Night and Day, Blithe Spirit, Celebration and The Room, "Master Harold"... and the Boys, The Misantrope, Edward II, A Christmas Carol, Terrafe, Insurrection: Holding History, and Angelo in America (Bay Area Theatre Critics' Circle Award). Other theater credits include Our Country's Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), At You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Scream ( Guthrie Theater), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whistleblower), The Queen and the Rebels (CENTERSTAGE), and The Broom Stargazers (Berkeley Repertory Theatre). Screen credits include Peter Sellars's The Cabinet of Dr. Rammirez, The Beverly Hillbillies, Dark Shadows, Crime Story, and Internal Affairs. He is a Fox Fellow and a graduate of the Yale School of Drama.

DAVID A. MOSS (Understudy) most recently appeared as the lead in Othello and Malvolio in Twelfth Night at College of Marin, Douglas and Pistol in Henry IV, Part 1 and 2 at Marin Shakespeare Company, and in a workshop of Marcus Gardley's The Road Wept, The Well Runs Dry in A.C.T.'s First Look program. He will play Priam in the upcoming A.C.T. production of War Music and has a featured role in the independent film Because of You.

STEPHEN BARKER TURNER (Understudy) has appeared at A.C.T. in *A Christmas Carol*, *Tit Pit* She's a Whore, The Government Inspector, The Rainmaker, Heidelberg, The Dressmaker, and Luminaries Dining. Other Bay Area credits include Gymbeline (Dean Goodman Choice Award), The Life and Adventures of Nicholas Nickleby (role role) and Twelfth Night at California Shakespeare Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MTC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMATAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Humana Festival of New American Plays, and Yale Repertory Theatre, among others. Turner's film and television credits include The Sopranos, Kateloh (2005 Tribeca Film Festival), Ryan Witch 2, We Paddle Uphill, Sex and the City, and the Last & Order franchise, among others. Turner is a graduate of The Juilliard School, on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

JOHN GUARE (Playwright) has won the OBIE, Tony, Olivier (London), and New York Drama Critics Circle three times awards for such plays as *The House of Blue Leaves*, *Six Degrees of Separation* (for which he also wrote the screenplay), and *The Gentleman Caller*. Among his other works are his Academy Award– nominated screenplay for Louis Malle's Atlantic City and the plays Landscape of the Body, A Few Stout Individuals, I'mma and Nogud, and the Lyric Breeze plays. Guare's adaptation of His Girl Friday opened to acclaim at London's National Theatre. In 2003 he won the PEN/ Laura Pels Master Dramatist Award. He received the 2004 Gold Medal in Drama from the American Academy of Arts and Letters and the 2005 OBIE for sustained excellence. He founded and co-edits the Lincoln Center Theater Review, is a member of the Dramatists Guild, and teaches playwriting at the Yale School of Drama. He lives in New York and Rome with his wife, Adele Chastfield-Taylor, who is president of the American Academy in Rome.

JOHN RANDO (Director) is the Tony Award– and Outer Critics Circle Award–winning director of Urinetown, The Musical (also at A.C.T. and Canadian premiers, six Dora Awards). Other Broadway credits include The Wedding Singer, A Thousand Clowns, Dance of the Vampires, and The Dinner Party. With New York City Center's Encores!, he has directed On the Town, Damn Yankees, Face the Music, Of Thee I Sing. The scans and stage managers employed in his production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.
GREGORY WALLACE (Aphephil/Hare Krishna), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in *Tit Pit* She's a Whore, The Government Inspector, *The Imaginary Invalid*, Transvestite, The Réjouissance, *Gem of the Ocean*, The Gaminster, A Doll's House, Wintertide, The Three Sisters, *The Dazzle*, Night and Day, Wishbone, Spirit, Celebration and The Room, "Master Harold"... and the boys, The Missinmoppe, Edward II, A Christmas Carol, Tarragall, Inquisition: Holding History, and Angeli in America (Bay Area Theatre Critics' Circle Award). Other theater credits include Our Country's Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), At You Like It (Public Theater), Much Ado About Nothing (Alliance Theatre), The Screen (Geobrecht Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebels (CENTERSTAGE), and The Broom's Stringes (Berkeley Repertory Theatre). Screen credits include Peter Sellars's The Cabinet of Dr. Ramires, The Beverly Hillbillies, Dark Shadows, Crime Story, and Internal Affairs. He is a Fox Fellow and a graduate of the Yale School of Drama.

JODY GELB (Understudy) has been seen at A.C.T. in *Happy End*, The Time of Your Life, A Doll's House, Bililte Spirit, and The Christmas Carol and in First Look presentations of Wearsaw and Carey Perloff's Hairpin for the Head at Zeum Theatre. Other Bay Area credits include Miranda in the world premiere of David Hirschfeld's Wrong Mountain at A.C.T., Family Butchers at Magic Theatre, Heartbreak House at Porchlight Theatre Company, and Par

DAVID A. MOSS (Understudy) most recently appeared as the lead in Orfeo and Malvolio in Twelfth Night at College of Marin, Douglass and Pistol in *Henry IV, Part 1* and *2* at Marin Shakespeare Company, and in a workshop of Marcus Gardley's The Road Weeps, The Well Runs Dry in A.C.T.'s First Look program. He will play Priam in the upcoming A.C.T. production of *War Music* and has featured roles in the independent film *Because of You*.

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JOHN GUARE (Playwright) has won the OBIE, Tony, Olivier (London), and New York Drama Critics Circle (three times) awards for such plays as *The House of Blue Leaves; Six Degrees of Separation* (for which he also wrote the screenplay); and *The Gentleman Caller*. Among his other works are his Academy Award-nominated screenplay for Louis Malle's *Atlantic City* and the plays Landscape of the Body, A Few Small Individualities, Razzle and Nogla, and the Lydia Leeke plays. Guare's adaptation of His Girl Friday opened to acclaim at London's National Theatre. In 2003 he won the PEN/Laura Pels Master Dramatist Award. He received the 2004 Gold Medal in Drama from the American Academy of Arts and Letters and the 2005 OBIE for sustained excellence. He founded and co-edits the Lincoln Center Theater Review, is a member of the Dramatists Guild, and teaches playwriting at the Yale School of Drama. He lives in New York and Rome with his wife, Adele Chalfield-Taylor, who is president of the American Academy in Rome.

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WHO'S WHO

Singing, The Pajama Game, Do Re Mi, and Strike Up the Band. Off-Broadway credits include The Downtown Playhouse (Tribeca Theatre Festival/Drama Dept.), Pig Farm (Roundabout Theatre Company), Bright Ideas (Manhattan Class Company), Polish Juice (Manhattan Theatre Club), More Mirth (Primary Stages), Things You Shouldn’t Say (Paul Midgley, Providence Theatre), The Comedy of Errors (The Acting Company), and The Venetian Twins, When Ladies Battle, and Twelfth Night (The Pearl Theatre Company). Regional credits include productions at The Old Globe, the Mark Taper Forum, the Geffen Playhouse, the Williamsburg Theatre Festival, Philadelphia Theatre Company, Berkshire Theatre Festival, Actors Theatre of Louisville, The Cleveland Play House, and Syracuse Stage, among many others. Upcoming projects include The Tonti Avenger (at Off Broadway) and The Man Who Came to Dinner (Alley Theatre). Rando was a Drama League directing fellow and in 2004 received The Outstanding Young Texas EZ Award from the University of Texas.

LAURA BURTON (Musical Director/Performance Plant) has served as assistant conductor and musical director for more than 30 musicals at the Stratford Festival in Canada. Credits in the United States include composing at the Walnut Street Theatre in Philadelphia, music direction for A Christmas Carol at A.C.T., and the national tour of The Mikado and H.M.S. PINOFLO, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misandrists and Don Carlos for Soupleprecher Theatre Company and A Midsummer Night’s Dream and The Elephant Man for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Inherit the Wind, Mende, King Lear, Shakespeare’s Universe, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver!, both directed by Robin Philips).

SCOTT BRADLEY (Scenic Designer) designed the Broadway productions of August Wilson’s Seven Guitars (Drama Desk Award, Tony Award nom.) and Joe Turner’s Come and Gone (1988 Drama Desk Award; also 20th anniversary production at Berkeley Repertory Theatre). Off-Broadway credits include The Nighthawks of Leonard De Vinci (Second Stage Theatre), Lucille Lortel Award nom., Sarah Ruhl’s Eurydice (Lucille Lortel Award, Drama Desk Award nom.), the world premiere of Ruhl’s Passion Play (Arenas Stage) at A.C.T., and the national tour of The Mikado and H.M.S. PINOFLO, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include The Misandrists and Don Carlos for Soupleprecher Theatre Company and A Midsummer Night’s Dream and The Elephant Man for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include Hamlet (starring Paul Gross), Romeo and Juliet, Inherit the Wind, Mende, King Lear, Shakespeare’s Universe, and Journey’s End. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for The Music Man and Oliver!, both directed by Robin Philips).

Who’s Who

Previous Bay Area designs include Protestant and Continental Divide at Berkeley Repertory Theatre and Gawen and Phillip Glass, presented in San Jose. Favorite New York credits include Talk Radio (associate designer, Broadway), Tarzan (associate designer, Broadway, and Holland), Danae Revolution (Les Freres Corneille), Pretty Chit Up (LABRINTH Theatre Company), All the Wrong Reasons (New York Theatre Workshop), and The Thugs (Soho Rep). Regionally, his work has been heard at the Oregon Shakespeare Festival, Syracuse Stage, Signature Theatre (D.C.), the Coconut Grove Playhouse, La Jolla Playhouse, Chicago Shakespeare Theatre, Actors Theatre of Louisville, and others. He has been awarded the Bay Area Theatre Critics Circle Award and Austin Critics Table Award and nominated for the Helen Hayes Award (D.C.). Lee teaches at New York University’s Tisch School of the Arts.

ALEXANDER V. NICHOLS (Lighting Designer) is Designer/Technical Director and includes design for A.C.T., Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, and Seattle Repertory Theatre. Off-Broadway credits include Los Big Names, Hurrican, Sarah Jones’s Bridge & Tunnel, and Taking Over. Nichols created the production design for Carie Furr’s current show, Wishing Dishkin. Dance credits include resident designer for the Pennsylvania Ballet, the Hartford Ballet, and American Repertory Ballet, lighting designer for the American Repertory Ballet and Pavana at the Leap Frog Ballet, Berkeley. He is a member of A.C.T., a member of the Bay Area Lighting and Sound Design Group, a member of the Bay Area Lighting and Sound Design Group, and a member of the Bay Area Lighting and Sound Design Group.

JEREMY LEE (Sound Designer) makes his A.C.T. debut with Rich and Famous. The actor and stage manager employed in this production are members of Equity and 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 GUTHERZ (Stage Manager) most recently worked on The Quality of Life, What Will You Call, the Starving Class, Speed-the-Plow, and The Meteor at the Amaurotine Theatre Company and on the A.C.T. production of Death in Venice at Zunz Theatre. Her numerous other productions for A.C.T. include Blackbird, The Little Fuses, A Number, Sexual Perversion in Chicago, Cat on a Hot Tin Roof, A Moon for the Misbegotten, Well, Eric Easlick’s The Good Body, Love James, Waiting for Godot, The Three Sisters, The Misandrists, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rehearsal, and A Street Named Desire. She is a member of the Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil Sex, Collected Stories, and Cloud Texts 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 Regina Monologues at the Actors’ 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 Money and Little Sister for Arizona Theatre Company, and A Streetcar Named Desire at Stanford University. He is a member of the Bay Area Lighting and Sound Design Group.

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KORET PROLOGUE
A conversation with the director before the premiere performance
- Tuesday, 1/13 (3:00–4:00 p.m.)
- Thursday, 1/15 (3:00–4:00 p.m.)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
- Tuesday, 1/20, 1/25
- Wednesday, 1/24, 2/4
- Tuesday, 2/24
- Sunday, 3/1
- Wednesday, 3/11
- Monday, 2/20

RICH AND FAMOUS
Monday, 2/23, 5 p.m.

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

OUT WITH A.C.T.
A gathering of gay and lesbian.threreops, immediately following the 8 performance.
- Wednesday, 1/12
- Wednesday, 2/25

THEATER ON THE COUCH
An acting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in the Hotel Columbia Room.
- Friday, 1/16
- Friday, 2/20

KORET VISITING ARTISTS SERIES
To Be Announced
- Monday, 2/23, 5 p.m.

SAVE THE DATE!
ILLUMINATE THE NIGHT SEASON GALA 2009
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- Saturday, 4/18, 6:00 p.m.

SUNFLOWER NIGHT OUT
A monthly dance party in the lobby of the Strand Theater.
- Wednesday, 2/11, 5:30 p.m.

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A.C.T. Profiles
CAREY PERLOFF (Artistic Director) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard’s Rock ’n’ Roll, John Ford’s To Hut a She, 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 Waddell) of A Christmas Carol, the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Calmative and The Room, A.C.T.’s revolutionary translations/adaptations of Fokina, The Messiah, Ennio, IV, Mary Stuart, Uncle Vanya, and A Mother (based on Mouna Ghebey’s Xais Zekkeleni) by Harley Granville-Barker’s The Bagpipe Catholics (adapted by David Masters), and the world premieres of Leslie Ayson’s Singer’s Roy, and major revivals of Bertolt Brecht/Kurt Weill’s Happy End (including a critically acclaimed cast recording), A Doll’s House, Waiting for Godot, The Three Sisters, The Threepenny Opera, OLD Times, The Razor’s Ante, Cat on a Hot Tin Roof, and Stoppard’s Travesties, The Real Thing, Night and Day, and Aria da Noto. Perloff’s work with A.C.T. also includes Marie Nelly’s Ride, the world premieres of Marc Bitton’s No for an Answer and David Lang/Michael Gordon’s The Difficulty of Growing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist). Her previous consecutive seasons presented 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 in A.C.T.’s First Look series and at New York Stage & Film and Sundance 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 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 Tao Project, with choreographer Val Casuca, a major production of Phèdre (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new Beowulf for the Geary Center in Los Angeles. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Enya Koundz’s Goldball, 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 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University 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 15th season with A.C.T., has strengthened the organization’s infrastructure and oversaw the expansion to include the development and performance of new work and the addition of the spring to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Rich ivy 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. In 1992 she joined 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 Edmonton Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board of the Canadian Screenwriters’ Foundation 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 Ford Foundation’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 (General Director) oversees the administration of A.C.T.’s 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 in 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 actress, she has performed in numerous off-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 Divide. Smith holds a B.A. in English and theater from Yale College and a M.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater as an actor and stage manager. He also staged the Broadway productions of and Missa Raina Brace’s Little and Genghis (a musical by Casio Bayer), as well as the national tour of Woody Allen’s Don Draper the Who. Off Broadway he produced Joseph’s Little Elf (directed by Marshall W. Mason) and Sineas, Armas and the Miss. Haine joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haine was awarded a lifetime achievement award by the Bay Area Theater Critics Circle.

A.C.T. Donor Events
SUNDAY, JANUARY 11, 2009
LUNCH with Director Carey Perlloff before the marine premiere performance of Richard III at 2:00 p.m.
Saturday, 1/24, 12 noon
OPENING NIGHT DINNER
Dine with the director before the opening night performance of Souvenir.
Wednesday, 2/11, 5:30 p.m.

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producing Circle events, call Jean Lewis at 415.439.2430.

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

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

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

BREAKFAST
Monday-Friday: 6:00am – 10:30am
Saturday-Sunday: 6:30am – 11:30am
LUNCH
Monday-Friday: 12:00pm – 2:00pm
DINNER: 5:00pm – 10:00pm nightly

"This is a hotel sponsored event "The Oak Room Restaurant & Lounge" 335 Powell St. • Union Square • www.WestinSanFrancisco.com"
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 To Pistil Shy 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 Waddell) of A Christmas Carol, the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Calmative and The Room, A.C.T.-commissioned translations/adaptations of Hnojka, The Misers’ Tone, Errois I, Mary Stuart, Uncle Vanya, and A Mother (based on Maxim Gorky’s Kino Zhivelavna); Harley Granville-Barker’s The Flyer Inadvertent (adapted by David Mamet); the world premiere of LeslieAnnAV’s Singer’s Boy; 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 Threepenny Opera, Old Times, The Zoo Tunes, Antigone, Cradle Will, The Tempest, and Stoppard’s Travesties, The Real Thing, Night and Day, and A Midsummer Night’s Dream (adapted by David Mamet). Perloff’s work for A.C.T. also includes Marie Naficy’s Hilda, the world premieres of Marc Blitzstein’s No for an Answer and David Lang/MacWellman’s The Difficulty of Growing a Field, and the West Coast premiere of her own play The Colleen of Ribao (Susan Smith Blackbloom Award finalist). Her luminous production of The Secret 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 in A.C.T.’s First Look series and at New York Stage & Film and Roundabout 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 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 Two Project, with choreographer Val Caselvina, a major production of Pina (translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new cycle for the Getty Center in Los Angeles. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ena Pound’s Kibbutz, 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 1993, she directed the world premiere of Steve Reich and Bryce Koorie’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University 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 15th season with A.C.T. has strengthened the organization’s infrastructure and oversaw the expansion to include the development and performance of new work and the addition of the former A.C.T.’s commissioned 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. Included in 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 Edmonton 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 there 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 Perfor 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.

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JAMES HAIRED (Producing Director) began his career on Broadway with Eva Le Gallienne’s National Repertory Theater as an actor and stage manager. He also stage-managed the Broadway productions of And Miss Redbone Drinks a Little and Georgie (a musical by Casse Bayer Sager), as well as his national tour of Woody Allen’s Death of a Salesman. Off Broadway he produced The Littlest Doll (directed by Marshall W. Mason) and Shane’s, arms and the Man. Haire joined A.C.T. in 1971. He and his brother were awarded Theatre Canada’s International 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.

PLEASE JOIN A.C.T. FOR THESE EVENTS

KORET PROLOGUE
A conversation with the director before the preview performance
Tuesday, 1/13 (3:00-4:00 p.m.)
Tuesday, 1/27 (3:00-4:00 p.m.)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and A.C.T. staff members
Tuesday, 1/20
Sunday, 1/25
Wednesday, 2/4

Tuesday, 2/24
Sunday, 3/1
Wednesday, 3/11
(Reserved seat required)

KORET VISITING ARTISTS SERIES
To Be Announced
Monday, 2/23, 5 p.m.

RICH AND FAMOUS

SOUVENIR

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

A.C.T. Donor Events

SAVARION DAY
Lunch with Dramatist’s Guild member near the marina performance of Blow and a Boat on Saturday, 1/24, 12 noon

OPENING NIGHT DINNER
Dine with the director before the opening night performance of Souvenir.
Wednesday, 2/18, 5:30 p.m.

SUNDAY BURLESQUE SHOW
Tickets for show and dinner include a private preliminary screening of Souvenir.
Sunday, 2/18, 3:00 p.m.

SUNSET AT THE DEAN
Join a private pre-party on the decks of the sailboat Dean.
Sunday, 3/1, 5:00 p.m.

FESTIVE LUNCH
Luncheon with Dramatist’s Guild member near the marina performance of Blow and a Boat on Saturday, 1/24, 12 noon

SUNDAY BURLESQUE SHOW
Dinner and performance tickets include a private preliminary screening of Souvenir.
Sunday, 2/18, 5:00 p.m.

SUNDAY BURLESQUE SHOW
Dinner with the director before the opening performance of Souvenir.
Wednesday, 2/18, 5:00 p.m.

TICKETS: 415-749-2300 or CALL WWW.ACTSF.ORG

C. Michael Davis, A.C.T. Executive Director

D. Michael Davis, Managing Director
A.C.T. Conservatory

**A.C.T. Conservatory Performs**

**PHILISTINES** February 12–28, 2009
by Maxi Gorky
in a new version by Andrew Upton
Directed by Richard E. T. White

Set in a turn-of-the-century Russian household, this modern spin on Gorky's classic is a perfectly etched blend of outrageous family drama and fierce dark comedy.

A production of the A.C.T. Master of Fine Arts Program and Young Conservatory

**WORLD PREMIERE VOLLEYGIRLS** March 12–29, 2009
by Rob Ackerman
Directed by W. D. Keith

Fast-paced and funny, this brand-new play about a down-and-out girls' high school volleyball team captures the spirit and passion of everything you love about team sports.

On tour to Bay Area high schools

The A.C.T. Master of Fine Arts Program's "Tell Us What's Shakespeare Tour"

**MACBETH** May 16–30, 2009
by William Shakespeare
Directed by Giles Havergal

It's double, double, toil and trouble this spring as our ever-popular Shakespeare tour returns to Bay Area high schools with Macbeth. To find out more about these unique tours, call 415.439.2383.

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**PRODUCERS CIRCLE**

Frankie Fleshflicker, Co-Chair  Jacob McMurtry, Co-Chair

Producers Circle members make annual gifts of $10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s seasons by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize their members' generosity during the November 1, 2007–November 30, 2008, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pk@act-sf.org.

**COMPANY SPONSOR**

($50,000 and above)

- Mrs. Claude N. Rosenberg, Jr.
- Patti and Rusty Ruelle
- Rita Scheinweber
- Ms. Diana L. Starcher on behalf of Wells Fargo
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- Mrs. Sylvia Coss Tisk
- Carie Willmans

**PRODUCERS**

($10,000–$24,999)

- Robert Maker Anderson and Nicola Milan
- Ms. Annette Bering
- Kenneth Birdman
- Kimberly and Simon Blattner
- Phil and Christine Bronstein
- Lasley Clement and Donn Dreiski
- Lloyd and Janet Duff
- Dariel Cohn
- Jack and Susan Curtis
- Mr. and Mrs. Joan Damhurt
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- Dr. Caroline Bennett and Russel Rydel
- Natasha and Lincoln Exner-Brachmann
- Markely G. Gardner
- Marsha and Geoffrey Green
- Douglas W. and Karen Gregg
- Sally and Bill Hambrecht
- Kent and Jeanne Harvey
- Dianne and Ron Hage

**PHILANTHROPY**

- Mrs. Jill Hogg, Co-Chair  *  Keke Hasson, Co-Chair

Directors Circle members make annual contributions of $5,000 to $9,999 to A.C.T. Their distinguished generosity supports programming, production, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and one of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the November 1, 2007–November 30, 2008, period. For information about membership, please contact

Liz Nilsson at 415.439.2408 or ln@act-sf.org.
A.C.T. Conservatory Performs

PRODUCED BY ($25,000-$49,999)
Robert Maker Anderson and Nicola Minar
Ms. Annelle Bering
Kenneth I. Byrom
Kimberly and Simon Bittner
Phil and Christine Bronstein
Lasley Clement and Dorin Dreiski
Lloyd and Janet Duff
Daniel Cohn
Jack and Susan Corts
Ms. Joan Denhoff
Julia and James Davidson
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Natasha and Lincoln Exner-Beerschop
Marnie K. Gardner
Marco and Geoffrey Green
Douglas W. and Karen Gregg
Sally and Bill Hambrecht
Kent and Jeanne Harvey
Dionne and Ron Hoge

On tour to Bay Area high schools
The A.C.T. Master of Fine Arts Program’s “Tell Us Which” Shakespeare tour

MACBETH
by William Shakespeare
Directed by Giles Havergal

It’s double, double, toil and trouble this spring as our ever-popular Shakespeare tours return to Bay Area high schools with Macbeth. To find out more about these unique tours, call 415.439.2383.
SAFETY, CAREFULLY DISGUISED AS LUXURY.

Look closely at the MDX and you'll find much more than a luxury SUV. You'll find advanced safety features developed through rigorous testing. Like the Advanced Compatibility Engineering (ACE) body structure, which helps maintain the integrity of the passenger cabin during frontal collisions. There are dual-stage airbags and energy-absorbing knee bolsters. The MDX even integrates the Vehicle Stability Assist (VSA) system with Super Handling All-Wheel Drive to help reduce the likelihood of a collision happening in the first place. With so many advanced safety features, it's no surprise that the MDX received a 5-star crash-safety rating from NHTSA and was named an IIHS 2008 Top Safety Pick. To learn more, visit acura.com.

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