SPEED THE PLOW

by David Mamet

Directed by Loretta Greco

A.C.T. american conservatory theater

 encore arts programs

Special Issue!
See inside for A.C.T.'s
2006-07 Annual Report
VOICE-ACTIVATED NAVIGATION. CAN GUIDE YOU TO A FOUR-STAR RESTAURANT, OR A DOUBLE-DIAMOND RUN.

The Acura MDX. In a world of choices, it can take you to virtually any of them with effortless style. Its available voice-activated navigation comes complete with luxuries like on-demand Zagat® reviews, while its class-leading 300-hp V-6 VTEC® engine and Super Handling All-Wheel Drive™ provide unrivaled performance. Little wonder Car and Driver magazine ranked the MDX number one in a luxury SUV comparison. See it at acura.com or call 1-800-To-Acura. Advancing possibilities.
VOICE-ACTIVATED NAVIGATION. CAN GUIDE YOU TO A FOUR-STAR RESTAURANT, OR A DOUBLE-DIAMOND RUN.

The Acura MDX. In a world of choices, it can take you to virtually any of them with effortless style. Its available voice-activated navigation comes complete with luxuries like on-demand Zagat® reviews, while its class-leading 300-hp V-6 VTEC® engine and Super Handling All-Wheel Drive® provide unrivaled performance. Little wonder Car and Driver magazine ranked the MDX number one in a luxury SUV comparison. See it at acura.com or call 1-800-To-Acura. Advancing possibilities.
F I N E  A R T  F O R  R E N T  +  S A L E
San Francisco Museum of Modern Art | Artists Gallery
Building A, Fort Mason Center
San Francisco, CA 94123
415 441 4777 | www.sfmoma.org
Tuesday–Sunday
11:30 a.m.–5:30 p.m.
[ Art that moves you. ]

Take the High Road
Homes from the $300,000s
For those seeking picturesque views wherever you can find them, your journey begins and ends at Symphony Towers. Relax—you’re home.
Homes with city skyline and Twin Peaks views and walk to shopping.

Symphony Towers
Sales Information Center open daily 10 a.m.–5 p.m.
370 Van Ness Avenue, San Francisco, CA 415-431-0600 | Symphonytowers.com

January/February 2008
Volume 6, No. 4

encore

Paul Hayner
President & Publisher
Mike Heathway
Vice President
Terry Gao
General Manager
Jeffrey Horch
Editorial Director
Jody Chooaka
Managing Editor, Arts Programs
Susan Peterson
Managing Editor, Custom Publishing
Victoria Calhoun
Art Director
Ana Alcor, Kristi Aswood, Robin Kesler, Barbara Levy
Associate Designers
Renee Hubbard
Staff Writer
Candace Frankenburg
Controller
Virginia Wright
Systems Administrator
Deborah Grover
Executive Assistant
Christina Buxton
Administrative/Accounting Assistant

Advertising Sales
Susan Lattra
Northwest Sales Manager
 Brands Senderoff
Western Development
Gillian Green-Parra, Crewin Ke, Rose Morahan, Lance Waldron
Account Executives
Denise Wong
Sales Assistant
Jonathan Shajny
Art Services Coordinator

Regional Sales Representatives
Seattle/Tacoma
Sherron Jarvey
San Francisco
Jaret Engelbrecht, Marilyn Kalka, Terri Reed
Los Angeles
Southern California Magazine Group
David Brown, Susan Nickney
Dallas
Betsy Gugick

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 reinvigorate 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 1963 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’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 Zuma 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 Bening, Denzel Washington, and Elizabeth Banks are among the conservatory’s distinguished former students. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America’s actor training programs, while serving as the creative engine of the company at large.

A.C.T.
American conservatory theater

Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

AMERICAN CONSERVATORY THEATER FOUNDATION

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Jack Curtis
Chair

Nancy Livingston
First Chair

Lawrence P. Ventilla
Treasurer

Patrick S. Thompson
Secretary

Carolyne M. Abbott
Barbara Bass Bacharach
Kenneth W. Bernays
Simon Blatter
Leddy Ann Cleare
Richard T. Davis
Olympia Dakakis
Maurine Fleischaker
Marley K. Gordon
Priscilla B. Grelin
Scott J. Greiner
Kari B. Grigs
Kurt M. Hawryl
Kirk M. Hanson
Diane Hage
Heather M. Kitchen
Jonathan S. Kitchen
Sun YuYu
Christine Mattson
Dedeem McCartney
Mary S. Mez
Michelle Miller
Carey Perloff
Toni Renette
Sally Rosenblatt
Sandra Rossini
Rusty Ruff
Martin Saunders
Abby Schmal
Russ Seinfeld
Cheryl Sokol

Diana L. Stasch
Steven L. Swig
Jeff Ulmen
Barry Williams
Carole Winters
Alan L. Striz
Chairman Emeritus

American Conservatory Theater was founded in 1963 by William Ball.

Edward Hartings

American Conservatory Theater, a nonprofit organization.

All rights reserved.

Elizabeth Brodersen, Publication Manager
Margot Melson, Publication of Luxury Associates

A.C.T. Box Office
415.749.A.C.T

A.C.T. Website
www.act-sf.org

© 2007 American Conservatory Theater, a nonprofit organization.

All rights reserved
FINE ART FOR RENT + SALE
San Francisco Museum of Modern Art | Artists Gallery
Building A, Fort Mason Center
San Francisco, CA 94123
415 441 4777 | www.sfmoma.org
Tuesday–Saturday
11:30 a.m.–5:30 p.m.
[Art that moves you.]

January/February 2008
Volume 6, No. 4

encore
Paul Happner
President & Publisher
Mike H Scheuer
Vice President
Terry Cour
General Manager
Jeffrey Horch
Editorial Director
Judy Christal
Managing Editor, Arts Programs
Susan Peterson
Managing Editor, Custom Publishing
Victoria Culver
Art Director
Ara Akhr, Kirsti Aswood
Rob Walker
Associate Editors
René Huberman
Staff Writer
Candida Frankenberg
Controller
Virginia Wright
Systems Administrator
Deborah Grole
Executive Assistant
Christina Buxton
Administrative/Accounting Assistant
Advertising Sales
Susan Lattis
Northwest Sales Manager
Brandi Sendenstich
Market Development
Gillian Green-Martens-Crein, K.
Rose Marohan, Lorene Waldron
Account Executives
Denise Wong
Sales Assistant
Jonathan Shajoy
Art Services Coordinator

Regional Sales Representatives
Seattle/Tacoma
Sherron Jernvay
San Francisco
Janet Englich-Borch, Marilyn Kalka, Terri Reed
Los Angeles
Southern California Magazine Group
David Bronner, Susan Huberman
Delphi
Betsy Gagick

San Francisco Museum of Modern Art
Sales Information Center
Open Daily 1-5pm
350 Van Ness Avenue
San Francisco, CA 415.703.7000
faninfo@sfmoma.org
www.sfmoma.org

Take the High Road
Homes from the $300,000s
For those seeking picturesque views whenever you find them, your journey begins and ends at Symphony Towers. Relax—you're home. Homes with city skyline and Twin Peaks views and open seating.

Symphony Towers
Sales Information Center
Open Daily 1-5pm
350 Van Ness Avenue
San Francisco, CA 415.703.7000
faninfo@sfmoma.org
www.sfmoma.org

AMERICAN CONSERVATORY THEATER
Theater, filmed in real time, captures the action;
new communities. A commitment to the highest standards informs every aspect of A.C.T.’s creative work.

Founded in 1963 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’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 and modern plays and bold explorations of contemporary playwriting. Since the reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith 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 Elisabeth 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.

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Jack Curtis
Chair
Nancy Livingston
First Chair
Lawrence P. Vonstos
Treasurer
Patrick S. Thompson
Secretary

Janet M. McIlroy
Bradley Boos
Kathryn W. Ernmond
Anthony Briner
Leda Ann Crenzie
Richard T. Davis
Suzanne Diabakis
Monica Fischli
Marsy K. Gaszard
Ina B. Gredlin
Scott J. Green
Kari B. Grigl
Kurt M. Harvey
Karen M. Masson
Dianne Hage

Heather M. Kinchen
Jonathan S. Kimmer
Sue Yang Li
Christine Mattison
Deborah Mclntyre
Mary S. Matz
Michele Miller
Cathy Perloff
Toni Renze
Sally Rosenblatt
Sancho Rosetti
Rusty Ruff
Martin Sanders
Abby Schnair
Russ Tognetti
Cheryl Sonkin

Diana L. Strother
Steven L. Swig
Jeff Ulbrich
Bryan Williams
Carle Willmar
Alan L. Stein
Chairman Emeritus
American Conservatory Theater was founded in 1963 by William Ball.

A.C.T. Box Office
415.770.A.C.T.
A.C.T. Website
www.act-sf.org

© 2007 American Conservatory Theater, a nonprofit organization. All rights reserved.
Elizabeth Brodersen, Publisher
Margot Melcon, Publisher
Laura Annunziata
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Speed-the-Pow revolve around that mysterious power that only seems to exist in Hollywood: the power to "greenlight" a film. The entire hierarchy of the movie business is built to create a kind of terrifying pyramid on the top of which sits someone who has the ability to say "yes" to a movie getting made. And everyone else in that ecology scrambles to curry favor with that person—until he or she falls from supremacy and the whole mad game begins again.

No wonder Hollywood's machinations presented themselves as such an appropriate subject to David Mamet, who has spilled his vitriol and hilarious perceptions about the movie business in numerous essays and prose writings over the years, though never so deliciously as in Speed-the-Pow. The play's title sets up the wonderful irony of the play's premise: "speed the plow," meaning "good luck." It's something said before planting crops, or launching any new venture, when fertility and abundance are wished for. In this case, wishes for abundance are being heaped upon Bobby Gould as he begins his tenure as head of production for a Hollywood studio. The air is rife with the crackle of greed and hope and ambition. And in walks a woman who derails it all.

Mamet has been accused of ignoring the complexity of women in his testosterone-driven plays, but Speed-the-Pow presents us with a woman who surprises at every step of the way. Perhaps because of that, I loved the idea of asking a woman to direct this play, and Loretta Greco—who did such powerful, nuanced work for us on Blackbird last season—was particularly excited to see whether Karen might be given as much stage weight as the men in the play. In the role of Karen, we are thrilled to welcome back Jessi Campbell, who knocked us out with her unflinching performance in Blackbird; she will be joined by two remarkable actors: Matthew Del Negro, making his A.C.T. debut, and Andrew Polk, a distinguished product of A.C.T.'s Young Conservatory who made his A.C.T. debut at the age of 12 in Girl of the Golden West many seasons ago. We're also thrilled to welcome back set designer Skip Mercier, whose evocation of a waterfront bar took over the entire A.C.T. stage in The Time of Your Life. As Skip and Loretta explored the illusions and reality of Speed-the-Pow, they conceived the idea of setting the entire play on a Hollywood soundstage. So we hope as the play begins you will watch a magical and occasionally shocking world being created before your eyes, and go on the wild ride that is Speed-the-Pow.

Meanwhile, multiple things are happening on other fronts at A.C.T., specifically at our second performance space, Zeum Theater. In January, our enormously successful First Look program is launching the world premiere of José Rivera's mysterious and disturbing new play Brainpeople, directed by the incomparable Chay Yew. In February and March the Master of Fine Arts Program class of 2008 teams up with our acclaimed Young Conservatory to produce the West Coast premiere of Amy Herzog's The Wendy Play, following an all-M.F.A. production of Sarah Ruhl's adaptation of Virginia Woolf's gender-bending Orlando. It's always thrilling to see new work up close and intimate, so we urge you to find your way to Zeum and see what's happening.

Many thanks for joining us!

Yours,

Carey Perloff
Artistic Director
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Speed-the-Pow revolves around that mysterious power that only seems to exist in Hollywood: the power to "greenlight" a film. The entire hierarchy of the movie business is built to create a kind of terrifying pyramid on the top of which sits someone who has the ability to say "yes" to a movie getting made. And everyone else in that ecology scrambles to curry favor with that person—until he or she falls from supremacy and the whole mad game begins again.

No wonder Hollywood’s machinations presented themselves as such an appropriate subject to David Mamet, who has spilled his vitriol and hilarious perceptions about the movie business in numerous essays and prose writings over the years, though never so deliciously as in Speed-the-Pow. The play’s title sets up the wonderful irony of the play’s premise: “speed the plow,” meaning “good luck.” It’s something said before planting crops, or launching any new venture, when fertility and abundance are wished for. In this case, wishes for abundance are being heaped upon Bobby Gould as he begins his tenure as head of production for a Hollywood studio. The air is rife with the crackle of greed and hope and ambition. And in walks a woman who derails it all.

Mamet has been accused of ignoring the complexity of women in his testosterone-driven plays, but Speed-the-Pow presents us with a woman who surprises at every step of the way. Perhaps because of that, I loved the idea of asking a woman to direct this play, and Loretta Greco—who did such powerful, nuanced work for us on Blackbird last season—was particularly excited to see whether Karen might be given as much stage weight as the men in the play. In the role of Karen, we are thrilled to welcome back Jessi Campbell, who knocked us out with her unflinching performance in Blackbird; she will be joined by two remarkable actors: Matthew Del Negro, making his A.C.T. debut, and Andrew Polk, a distinguished product of A.C.T.’s Young Conservatory who made his A.C.T. debut at the age of 12 in Girl of the Golden West many seasons ago. We’re also thrilled to welcome back set designer Skip Mercier, whose evocation of a waterfront bar took over the entire A.C.T. stage in The Time of Your Life. As Skip and Loretta explored the illusions and reality of Speed-the-Pow, they conceived the idea of setting the entire play on a Hollywood soundstage. So we hope as the play begins you will watch a magical and occasionally shocking world being created before your eyes, and go on the wild ride that is Speed-the-Pow.

Meanwhile, multiple things are happening on other fronts at A.C.T., specifically at our second performance space, Zeum Theater. In January, our enormously successful First Look program is launching the world premiere of José Rivera’s mysterious and disturbing new play Brainpeople, directed by the incomparable Chay Yew. In February and March the Master of Fine Arts Program class of 2008 teams up with our acclaimed Young Conservatory to produce the West Coast premiere of Amy Herzog’s The Wendy Play, following an all-M.F.A. production of Sarah Ruhi’s adaptation of Virginia Woolf’s gender-bending Orlando. It’s always thrilling to see new work up close and intimate, so we urge you to find your way to Zeum and see what’s happening.

Many thanks for joining us!

Yours,

Carey Perloff
Artistic Director
THE NEXT GENERATION CAMPAIGN:
BRINGING YOU THE WHOLE PICTURE

Ticket sales cover only 65% of the true cost of staging an A.C.T. production. Your contribution is vital—without it, we simply could not bring you the whole picture.

A.C.T. gratefully acknowledges the following donors to The Next Generation Campaign, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported The Next Generation Campaign. For more information, contact Jürgen Hohl at 415-441-2949 or jhohl@act.org.

$2 MILLLION & ABOVE
The William and Flora Hewlett Foundation
Bard and Deedee McKriddy
Bancroft Family Foundation
$1 MILLION—$500,000
James and Jean Dougherty
Ruth and Alex L. Show
Jeff and LauraUhler
Almanzor
$500,000—$599,999
San Francisco Chronicle Foundation
Frances and Mont Fleishacker
Pouslouf and Paul Swanson
Mimi and Peter Resul Fund
Ms. Tim Reminds and
Mr. Arthur Ross
Patti and Randy Saltz
Almanzor

$250,000—$499,999
The Estate of Mary Ehrman
Barbara and Minnie Baker
Dr. and Mrs. Robert Glass
Mr. and Mrs. Henry Hessel
Mr. and Mrs. Robert McKnight
Mr. and Mrs. John Offenheimer
Mr. and Mrs. Gustav Weismann

$100,000—$249,999
Kathleen Beall and
David Beall
Helen Brandt
LeRoy Brighten and
Dorothy Edmondson
Susan and Jack Casta
Mrs. Joan Deutch
Barry Loman Williams and
LaDane Talley
Cathy and Sandy Dean
Dorothy and John Fisher
Mr. and Mrs. Henry Hessel
Mr. and Mrs. John Offenheimer
Mr. and Mrs. Gustav Weismann

SPEED THE PLOW
by David Mamet
Directed by Loretta Greco

Scenery by G. W. Mercier
Costumes by Alex Jaeger
Lighting by York Kennedy
Sound by Jake Rodriguez
Scenic Artist by Michael Paller
Casting by Meryl Lind Shaw
Assistant to the Director Carly Cooi

THE CAST
Bobby Gould
Charlie Fox
Karen
Ensemble
Matthew Del Negro
Andrew Polk
Jesse Campbell
Danny Wolohan, Yusef Lambert
Sarah Nealis

STAGE MANAGEMENT STAFF
Elisa Gutierrez, Stage Manager
Danielle Callaghan, Assistant Stage Manager
Tanner Agron, Intern

SETTING
Hollywood, U.S.A.

There will be no intermission

This production is made possible by

EXECUTIVE PRODUCERS
Nancy Livingston and Fred Levin, The Shenson Foundation

PRODUCERS
Robert Maier Anderson and Nicola Miner,
Phil and Gloria Horsley, Jan and Rita Issacs,
Kenneth Jaffe and Karen White, Byron R. Meyer,
Olga and Ian Thomson

and donors to

The Next Generation Campaign
A.C.T.

BAKERS FIELD

Presented by special arrangement with Samuel French, Inc.
THE NEXT GENERATION CAMPAIGN: BRINGING YOU THE WHOLE PICTURE

Ticket sales cover only 65% of the true cost of staging an A.C.T. production. Your contribution is vital—without it, we simply could not bring you the whole picture.

$2 MILLION & ABOVE
The William and Flora Hewlett Foundation
Barb and David Mckimmy
Barbara and David Goldberg
$1 MILLION-$500,000
James and Jean Douglass
Ruth and Allan L. Shaw
Jill and Laura Kline
Alphonse and Andrea A. Hay

$500,000-$100,000
Lawrence and Virginia Neimark
Lee and Linda Neimark
Max and Carol Ross
John and Diane Schrock
David and Darlene Schrock

$250,000-$500,000
Alfred and Patricia Roche
Suzanne and Jack Carty
M. Joan Drashoff

$100,000-$250,000
Kenneth and Leslie Green
Piero Fornasetti
Leslie and Leonard Schreiber
Susan and Jack Carty

A.C.T. gratefully acknowledges the following donors to The Next Generation Campaign, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. Space limitations prevent us from listing all those who have generously supported The Next Generation Campaign. For more information, contact Jane Yob at 415-441-2839 or jyob@act.org.

This production is made possible by
EXECUTIVE PRODUCERS
Nancy Livingston and Fred Levin, The Shessohn Foundation

PRODUCERS
Robert Mailer Anderson and Nicola Miner, Phil and Gloria Horsey, Jan and Rita Issacs, Kenneth Jaffee and Karen White, Byron R. Meyer, Olga and Ian Thomson

ASSOCIATE PRODUCERS
Gayle and Steve Brugler, Dr. and Mrs. Ronald E. Cape, Dr. and Mrs. Richard E. Geist, The Hellman Family, Mr. Joel Kriuska

and donors to

This production is made possible by

EXECUTIVE PRODUCERS
Nancy Livingston and Fred Levin, The Shessohn Foundation

PRODUCERS
Robert Mailer Anderson and Nicola Miner, Phil and Gloria Horsey, Jan and Rita Issacs, Kenneth Jaffee and Karen White, Byron R. Meyer, Olga and Ian Thomson

ASSOCIATE PRODUCERS
Gayle and Steve Brugler, Dr. and Mrs. Ronald E. Cape, Dr. and Mrs. Richard E. Geist, The Hellman Family, Mr. Joel Kriuska

and donors to
When Mamet created Bobby Gould and Charlie Fox, the scheming and striving studio executives in Speed-the-Plow, he was nearing the close of a decade in which he had risen to prominence in the very system he was skewering. During the 1980s Mamet wrote seven successful screenplays, including The Postman Always Rings Twice, The Untouchables, and House of Games (which he also directed).

He discovered, to his audience’s enthusiastic approval, that the film industry’s conspicuous corruption was as fertile ground for his biting dramas as the grittier settings of his earlier work. A calculating head of production like Gould controls multi-million-dollar budgets and can make or break stars’ careers with a snap decision, yet he still shares a penchant for betrayal and lacerating language with Mamet’s other best-known characters: the painfully disconnected urban twenty-somethings of Sexual Perversity in Chicago (1974), the low-life con artists of American Buffalo (1976), and the desperately scheming real estate salesmen of Glengarry Glen Ross (1984).

As a young playwright still in his 20s, Mamet found not only his poetic dramatic voice but also the central theme that would captivate his imagination and intellect for decades to come: the conflict between, as he told the Chicago Tribune Magazine in 1977, “the need to be accepted and the need to be revered. My plays are all about people trying to become connected, trying to do good. But no one knows how. No one ever quite makes it.”

“For Gould and Fox will have all of Mamet’s trademark hustlers, hustlers, hustlers, and gangsters wrapped up inside them,” says Speed-the-Plow director Loretta Greco, who returns after directing David Harrower’s controversial Blackbird last season. She spoke with A.C.T. Contributing Editor Jessica Werner Zack in November, just before rehearsals for Speed-the-Plow began.

YOU’VE SAID THAT YOU ARE INTERESTED IN SPEED-THE-PLOW’S Juxtaposition of the Romantic Mythology of Moviemaking and THE Shifty, BACKSTABBING NUTS and BOLTS of HOW Business in Hollywood ACTUALLY OPERATES. That’s exactly how I first entered this play, by focusing on the idea of why we still harbor such warm and fuzzy feelings about motion pictures, even though we are increasingly aware of the nasty inards of the entertainment industry. It’s completely un-American not to love the movies. We retain this enduring idealism and nostalgia about going to see movies, and most of us still think of the studios as having a special mystery and allure. Our romance with the business of the movies is part of our legacy, our roots, and our identity as a culture. It’s a way of life, a way of thinking, and a way of being. It’s part of who we are as a people.

[I am not sure why I am writing this. It seems to me that I am trying to explain something that I don’t really understand.]

IN looking at SPEED-THE-PLOW in the context of mamet’s OTHER WORK, ITS SEEMS RELEVANT THAT A HALLMARK OF HIS BEST PLAYS IS A SCATHING VIEW OF THE AMERICAN DREAM, AND IT IS INTERESTING THAT THIS PLAY, SET IN HOLLYWOOD, EXPLORES THE VERY INDUSTRY THAT MANUFACTURES THAT DREAM FOR OUR Mass CONSUMPTION. HOW DO YOU SEE GOULD AND FOX IN COMPARISON TO MAMET’S OTHER WELL-KNOWN CHARACTERS? It is interesting that when you look at American Buffalo and Glengarry Glen Ross, the worlds in those plays are not dissimilar to Speed-the-Plow; they show small-time hustlers who love each other trapped within insular worlds where action is minimal but internal machinations are huge. The plots of all these plays, like all marketable movies, can be summarized in one sentence. But the moral terrain they explore speaks volumes. Speed-the-Plow explores themes Mamet has always been interested in, including the dark underbelly of the American Dream. By inviting us into a critical moment in the lives of these two Hollywood producers, he creates a microcosm of how corrupt and soulless the world can be, a world in which everything is for sale. I think Mamet has always been interested in exploring the tension between one’s loyalty to a friend or ally and the currency of cold hard cash and power.

Bobby Gould and Charlie Fox have all of Mamet’s trademark hustlers, hustlers, hustlers, and gangsters wrapped up inside them. Yet they want so badly to connect, to commune, to be loyal, and to be good, to be worthy. Most of all, they want to be worthy. But there is something utterly inert about their efforts. Like most of Mamet’s men, their skill set is a little primitive (Jangle). They don’t quite have the inner resources to pull it together, so despite their best intentions they can’t help their acts of betrayal. They are “good men,” but they are—much like Teach, Don, Bobby, Roma, Lena, Aarons, etc.—creatures of their culture (as a microcosm of our whole big wonderful country). Whether the prize is a Cadillac or a Malibu home, third prize is the same: “You’re fired.” “You’re washed up.” “You’re dead.” The stakes are just too high for their morality not to falter.
“WRITTEN BY A LOVING GOD”
An Interview with Director Loretta Greco about David Mamet’s Speed-the-Plow
BY JESSICA WERNER ZACK

KAREN: Is it a good film?
GOULD: I’m sorry.
KAREN: Is it a good film?
GOULD: Well, it’s a commodity…. And I don’t know if it is a good film. “What about Art?” I’m not an artist. Never said I was, and nobody who sits in this chair can be. I’m a businessman.

—Speed-the-Plow (1987)

Any business is, if not essentially, at least potentially, pillage.

In David Mamet’s 1986 essay “A Playwright in Hollywood,” published the same year he was writing Speed-the-Plow, he beseeched movie producers to bring some order to an industry bloated with outsized egos and inefficiencies. He longed to inject moviemaking with, if not altruism, “just a little creative vanity.” Twenty-one years later we find Mamet making the same plea. In Bambi vs. Godzilla, his recent book of essays on the film business, he says, about Hollywood’s multiplying practice of making films of ever-increasing expense yet diminishing artistry, “It’s enough to drive one to the fainting couch.” Now that it’s common to see more than a dozen producers’ names listed on a movie poster, Mamet suspects “the film, perhaps, is being made no longer to attract the audience but to buttress or advance the position of the executive.”

Mamet’s complaint that art has been fatally compromised to commerce is as old as the entertainment industry itself (“It’s show business,” as the saying goes, “not show art.”) What sets Mamet’s fury apart from the scores of other disgruntled critics of the studio system is his unique position as a writer for both the stage and the screen whose reputation as one of America’s finest linguistic craftsmen remains secure despite his repeatedly biting the hand that feeds him. “Hollywood can and will take it,” wrote Mel Gusow about Speed-the-Plow’s brazen criticism of the industry when the play was first produced in New York in 1988. “He is too valuable to ignore.”

When Mamet created Bobby Gould and Charlie Fox, the scheming and striving studio executives in Speed-the-Plow, he was nearing the close of a decade in which he had risen to prominence in the very system he was skewering. During the 1980s Mamet wrote seven successful screenplays, including The Postman Always Rings Twice, The Untouchables, and House of Games (which he also directed).

He discovered, to his audience’s enthusiastic approval, that the film industry’s conspicuous corruption was as fertile ground for his biting dramas as the grittier settings of his earlier work. A calculating head of production like Gould controls multi-million-dollar budgets and can make or break stars’ careers with a snap decision, yet he still shares a penchant for betrayal and lacerating language with Mamet’s other best-known characters: the painfully disconnected urban twenty-somethings of Sexual Perversity in Chicago (1974), the low-life con artists of American Buffalo (1976), and the desperately scheming real estate salesmen of Glengarry Glen Ross (1984).

As a young playwright still in his 20s, Mamet found not only his poetic dramatic voice but also the central theme that would captivate his imagination and intellect for decades to come: the conflict between, as he told the Chicago Tribune Magazine in 1977, “the need to be accepted and the need to be revenged. My plays are all about people trying to become connected, trying to do good. But no one knows how. No one ever quite makes it.”

“Fox and Gould have all of Mamet’s trademark hustlers, hustlers, hustlers, and gangsters wrapped up inside them,” says Speed-the-Plow director Loretta Greco, who returns after directing David Harrower’s controversial Blackbird last season. She spoke with A.C.T. Contributing Editor Jessica Werner Zack in November, just before rehearsals for Speed-the-Plow began.

YOU’VE SAID THAT YOU ARE INTERESTED IN SPEED-THE-PLOW’S JUXTOPOSITION OF THE ROMANTIC MYTHOLOGY OF MOVIE-MAKING AND THE SHIFTY, BACKSTABBING NUTS AND BOLTS OF HOW BUSINESS IN HOLLYWOOD ACTUALLY OPERATES.

That’s exactly how I first entered this play, by focusing on the idea of why we still harbor such warm and fuzzy feelings about motion pictures, even though we are increasingly aware of the nasty insards of the entertainment industry. It’s just completely un-American not to love the movies. We retain this enduring idealism and nostalgia about going to see movies, and most of us still think of the studios as having a special mystery and allure. Our romance withers the knowledge of finances, box office returns, tacky merchandising, and the precarious, sneaky, morally vacuous businessmen who actually make these films.

We simply love the movies, and we spend our sacred holidays and Summers devouring them. So the contextual world of the movie studio is a forgiving place for us to find two 40-year-old buddies still trying to morally navigate this world after 20 years—still, on the most suspicious day of their lives, trying to negotiate between power and loyalty with as much love, grace, and cunning as they can muster.

IN LOOKING AT SPEED-THE-PLOW IN THE CONTEXT OF MAMET’S OTHER WORK, IT SEEMS RELEVANT THAT A HALLMARK OF HIS BEST PLAYS IS A SCATTING VIEW OF THE AMERICAN DREAM, AND IT IS INTERESTING THAT THIS PLAY, SET IN HOLLYWOOD, EXPLORES THE VERY INDUSTRY THAT MANUFACTURES THAT DREAM FOR OUR MASS CONSUMPTION. HOW DO YOU SEE GOULD AND FOX IN COMPARISON TO MAMET’S OTHER WELL-KNOWN CHARACTERS?

It is interesting that when you look at American Buffalo and Glengarry Glen Ross, the worlds in those plays are not dissimilar to Speed-the-Plow, they show small-time hustlers who love each other trapped within insular worlds where action is minimal but internal machinations are huge. The plots of all these plays, like all marketable movies, can be summarized in one sentence. But the moral terrain they explore sparks volumes. Speed-the-Plow explores themes Mamet has always been interested in, including the dark underbelly of the American Dream. By inviting us into a critical moment in the lives of these two Hollywood producers, he creates a microcosm of how corrupt and soulless the world can be, a world in which everything is for sale. I think Mamet has always been interested in exploiting the tension between one’s loyalty to a friend or ally and the currency of cold hard cash and power.

Bobby Gould and Charlie Fox have all of Mamet’s trademark hustlers, hustlers, hustlers, and gangsters wrapped up inside them. Yet they want so badly to connect, to commune, to be loyal, and to be good, to be worthy. Most of all, they want to be worthy. But there is something utterly inept about their efforts. Like most of Mamet’s men, their skill set is a little primitive [laughs]. They don’t quite have the inner resources to pull it together, so despite their best intentions they can’t help their acts of betrayal. They are ‘good men,” but they are—much like Teach, Don, Bobby, Roma, Levon, Aaron, etc.—creatures of their culture (as a microcosm of our whole big wonderful country). Whether the prize is a Cadillac or a Malibu home, third prize is the same: “You’re fired.” “You’re washed up.” “You’re dead.” The stakes are just too high for their morality not to falter.
This is the thing, yet they accept the writer no real power. In [Eilis Kanter’s] The Last Tycoon, the character of Monroe Stahr [whose E. Scott Fitzgerald in his unfinished 1936 novel modeled on MGM executive Irving Thalberg] is sent as an emissary to discourage the unionization of screenwriters. Stahr sees them as children—in need of constant supervision and guidance—not at all central to the process. It’s ironic, and sad, that so many decades later the writers (the real cowards) have still not been able to convince producers that they’ve earned their position at the top.

**MAMET HAS SPENT AND WRITTEN AT LENGTH ABOUT HIS DISGARD FOR BACKSTORY. HE ADVISES ACTORS TO JUST SAY THE WORDS AS WRITTEN WITHOUT INVESTIGATING THEIR MOTIVATIONS. DOES THIS AFFECT YOUR APPROACH AS A DIRECTOR, IN TERMS OF HOW YOU HELP YOUR CAST GET TO KNOW THEIR ROLES?**

You know, I started out to read all of his methodology and ideology and I expected to devour it, but I got a few pages in and realized I just wholeheartedly disagree. The plays themselves are genius. I think American Buffalo and Glengarry Glen Ross and Speed-the-Plow are brilliantly constructed, with extremely compelling men, each of whom resides in this morally complex, endlessly interesting grey zone. But I just don’t see them outside so-called “backstory.” The history of Fox and Gondol’s friendship, for instance, is crucial to understanding their competitiveness and loyalty. You have to do your homework with these guys—the way their lives have been inextricably linked for 20 years counts.

I think that what may have precipitated all that methodology on Mamet’s part is having had it up to his ears with Method acting and seeing people overindulge and eclipse great writing, in theater and film.

**WHAT DO YOU MAKE OF MAMET, HIMSELF A HOLLYWOOD SUCCESS, WRITING SUCH A BITING PORTRAIT OF A BUSINESS HE CONTINUES TO WORK IN?**

I re-watched his movie State and Main while preparing for this production, and if I were a betting person I would wager that, despite his biting criticism of the valueless Hollywood infrastructure, he actually loves movies. State and Main is an absolutely loving portrait of theiled differences, the impossibilities, and the chaos that seem to have ensue in order to make a film.

**I THINK YOU’RE RIGHT. IN A 1997 INTERVIEW WITH JOHN LAHR FOR THE NEW YORKER, MAMET SAID:“WHEN I’M MAKING A MOVIE, I’M JUST ABOUT AS HAPPY AS I CAN BE.”**

There you go. He knows this world so well, and he shows that by how interested he keeps us in Gould and Fox. They are so damn watchable, and it’s obvious their author adores them and their ability to find humor, grace, dignity, and loyalty inside a world so wholly devoid of those qualities. These people were written by a loving god.

The ultimate irony for me is that this play delights in skewering the industry’s fascination on commerce at the expense of meaningful art, yet Mamet embraced the very same impulse with the casting of pop icon Madonna as Karen in the Broadway première, which sent box office receipts through the roof. Her participation hijacked Speed-the-Plow from being discussed with the likes of Glengarry Glen Ross and American Buffalo. So Mamet seems to be as complicated and full of contradictions as his finest characters.

**MAMET USED TO BE ROUNDubLY CRITICIZED FOR NOT WRITING FEMALE CHARACTERS OF GREAT DEPTH. YET KAREN ACTUALLY SEEMS TO HAVE MORE SAVVY, MORE STRENGTH, THAN THE WOMEN IN, SAY, SEXUAL PERVERTS IN CHICAGO. THE LAST MAMET PLAY AT A.C.T. WOULD YOU AGREE?**

There is great power in Karen’s ambiguity. Because she is so passionate and honest, so unlike your typical girl in L.A., Gould is just thrown off his game. He could have anybody he wants, any starlet on the lot, but none has Karen’s passion and opinions. And . . . don’t ever underestimate the power of a sexy 20-year-old girl to realign the mind of a 40-year-old male [laughs]. Karen is smart, within less than 24 hours she comes very, very close to getting her picture made. She definitely holds some power. Mamet hasn’t underestimated her in the least.

**A WOMAN DIRECTOR INS’T A SUSPECT FOR STAGING A MAMET PLAY, GIVEN HIS FOCUS ON HARD-BOILED MALE CHARACTERS, IS THAT ON YOUR MIND AT ALL? SIMILARLY, I SUSPECT FEW WOMEN HAVE DIRECTED [DAVID HARROWER’S] BLACKBIRD, WHICH YOU DID AT A.C.T. LAST SEASON.**

I think the first thing I said on the opening day of Blackbird was that I have to thank Carey [Perloff] because not one other producer would have thought of sending Blackbird to a woman director. The same goes for Mamet. I think Carey knows Mamet’s canon so well, and she always knew the missing link in Speed-the-Plow was Karen, so wouldn’t it be interesting to get in there to figure that out? For me, what’s exciting is that I’m an emotional archaeologist and I cannot stop digging because every layer that you unearth is a nugget that says, “Dig deeper.”

---

**M**aking it, especially in Hollywood, is all about commitment and forward motion. **A**spiration. **U**pwardness. It’s all about traction and trajectory. You “start” in the mailroom. You “sweep” the office for envelopes. Deliver packages on “the runs.” Get a desk—but you don’t have the desk, you’re just on it—and waiting to pounce on a bigger one. It’s about shoving, reaching, grabbing, moving, shaking—not sitting with your back to the wall, waiting for the party to come to you. The life is lived call to call, crisis to crisis, lunch to lunch, deal to deal, ulcer to ulcer, score to score. To survive and prosper, you have to flow with the flow, even if you have to create the flow yourself.

—The Mahoom: Hollywood History from the Bottom Up, by David Remnick

---

**THEN YERTLE THE TURTLE WAS PERCHED UP SO HIGH.**

He could see forty miles from his throne in the sky!

“Hoorah!” shouted Yertle. “I’m king of the trees!” I’m king of the birds! And I’m king of the bees! I’m king of the butterflies! King of the air! Ah, me! What a throne! What a wonderful chair! I’m Yertle the Turtle! Oh, marvelous me! For I am the ruler of all that I see.

—Yertle the Turtle, by Dr. Seuss

**L**ife in the movie business is like the beginning of a new **love affair:** it’s full of surprises, and you’re constantly getting fucked.

—Charlie Fox, in Speed-the-Plow
MADAM SPEAK: his specificity and rapid-fire dialogue. It can be intimidating to actors and directors alike.

There is always something structurally interesting about Mamet and the rhythm of his writing. Actors have to play it at a fever pitch, an almost face-like pitch at times. It is just fun reading Fox and Gould speak. Half the time they actually think they are saying something, when they are absolutely not. [laugh]. And then there are the wickedly funny moments when they are enjoying the fact that everything they say is codified and the code has evolved over the years. It’s ironic, and sad, that so many decades later the writers (the real conjurers) have still not been able to convince producers that they’ve earned their position at the top table.

MAMET HAS SPOKEN AND WRITTEN AT LENGTH ABOUT HIS DISGUST FOR BACKSTORY. HE ADVISES ACTORS TO JUST SAY THE WORDS AS WRITTEN WITHOUT INVESTIGATING THEIR MOTIVATIONS. DOES THIS AFFECT YOUR APPROACH AS A DIRECTOR, IN TERMS OF HOW YOU HELP YOUR CAST GET TO KNOW THEIR ROLES?

You know, I started out to read all of his methodology and ideology and I expected to devour it, but I got a few pages in and realized I just wholeheartedly disagree. The plays themselves are genius. I think American Buffalo and Glengarry Glen Ross and Speed-the-Plow are brilliantly constructed, with extremely compelling men, each of whom resides in this morally complex, endlessly interesting gray zone. But I just don’t see them outside so-called “backstory.” The history of Fox and Gould’s friendship, for instance, is crucial to understanding their competencies and loyalty. You have to do your homework with these guys—the way their lives have been inextricably linked for 20 years counts.

I think that what may have precipitated all that methodology on Mamet’s part is having had it up to his ears with Method acting and seeing people overdramize and eclipse great writing, in theater and film.

WHAT DO YOU MAKE OF MAMET, HIMSELF A HOLLYWOOD SUCCESS, WRITING SUCH A BITING PORTRAIT OF A BUSINESS HE CONTINUES TO WORK IN?

I re-watched his movie State and Main while preparing for this production, and if I were a betting person I would wager that, despite his biting criticism of the valueless Hollywood infrastructure, he actually loves movies. State and Main is an absolutely loving portrait of the theatrical scene, the impossibilities, and the chaos that seem to have ensued in order to make a film.

I THINK YOU’RE RIGHT. In a 1997 INTERVIEW with JOHN LAIL for the NEW YORKER, MAMET SAID, “WHEN I’M MAKING A MOVIE, I’M JUST ABOUT AS HAPPY AS I CAN BE.”

There you go. He knows this world so well, and he shows that by how interested he keeps us in Gould and Fox. They are so damn watchable, and it’s obvious their author adores them and their ability to find humor, grace, dignity, and loyalty inside a world so wholly devoid of those qualities. These people were written by a loving god.

The ultimate irony for me is that this play delights in skewering the industry’s fixation on commerce at the expense of meaningful art, yet Mamet embraced the very same impulse with the casting of pop icon Madonna as Karen in the Broadway première, which sent box office receipts through the roof. Her participation hijacked Speed-the-Plow from being discussed with the likes of Glengarry Glen Ross and American Buffalo. So Mamet seems to be as complicit and full of contradictions as his finest characters.

MAMET USED TO BE ROUNDED CRITICIZED FOR NOT WRITING FEMALE CHARACTERS OF GREAT DEPTH. YET KAREN ACTUALLY SEEMS TO HAVE MORE SAVVY, MORE STRENGTH, THAN THE WOMEN IN, SAY, SEXUAL PERVERTIY IN CHICAGO, THE LAST MAMET PLAY AT A.C.T. WOULD YOU AGREE?

There is great power in Karen’s ambiguity. Because she is so passionate and hot, so unlike your typical girl in L.A., Gould is just thrown off his game. He could have anybody he wants, any starlet on the lot, but none has Karen’s passion and opinions. And . . . don’t ever underestimate the power of a sexy 20-year-old girl to realign the mind of a 40-year-old male. [laugh]. Karen is smart; within less than 24 hours she comes very, very close to getting her picture made. She definitely holds some power. Mamet hasn’t underestimated her in the least.

A WOMAN DIRECTOR ISN’T A USUAL SUSPECT FOR STAGING A MAMET PLAY, GIVEN HIS FOCUS ON HARD-BOILED MALE CHARACTERS. IS THAT ON YOUR MIND AT ALL? SIMILARLY, I SUSPECT FEW WOMEN HAVE DIRECTED [DAVID HARROWER’S] BLACKBAD, WHICH YOU DID AT A.C.T. LAST SEASON.

I think the first thing I said on the opening day of Blackbird was that I have to thank Carey [Perloff] because not one other producer would have thought of sending Blackbird to a woman director. The same goes for Mamet. I think Carey knows Mamet’s canon so well, and she always knew the missing link in Speed-the-Plow was Karen, so wouldn’t it be interesting to get in there to figure that out? For me, what’s exciting is that I’m an emotional archaeologist and I cannot stop digging because every layer that you unearth is a nugget that says, “Dig deeper.”

MAMET: Tell me about the movies you make.

MAMET: Because I want to know what you do.

MAMET: I listen to stories. If they’re good stories, they’ll make good movies or not. I get 125 phone calls a day, and if I let that slip to a hundred, I know that I’m not doing my job. And when they call, they want to know one thing: they want me to say yes to them and make their movie. If I say yes to them and make their movie, they think come New Years, it’s going to be them and Jack Nicholson on the slopes of Aspen, that’s what they think. The problem is, I can only say yes—I can only say yes—I can only say yes—twelve times a year. Collectively, we hear about fifty thousand stories a year, so it’s hard, and I guess sometimes I’m not nice at making people sad. And what’s that I was to David, an enemy.

MAMET: Was his story one of the twelve?

MAMET: No, it wasn’t.

MAMET: He backed certain elements that we need to market a film successfully.

MAMET: What elements?

MAMET: Suspense, laughter, violence, hope, heart, nudity, sex, happy endings. Mainly happy endings.

MAMET: What about reality?

The Player, directed by Robert Altman, screenplay by Michael Tolkin

Making it, especially in Hollywood, is all about commitment to forward motion. Aspiration. Upwardness. It’s all about traction and trajectory. You “start” in the mailroom. You “sweep” the office for envelopes. Deliver packages on “the runs.” Get a desk—but you don’t have the desk, you’re just on it—and waiting to ponce on a bigger one. It’s about striving, reaching, grabbing, moving, shaking—not sitting with your back to the wall, waiting for the party to come to you. The life is lived call to call, crisis to crisis, lunch to lunch, deal to deal, ulcer to ulcer, score to score. To survive and prosper, you have to swim with the flow, even if you have to create the flow yourself.

The Playboy: Hollywood History from the Bottom Up, by David Remin

HERE Yvette the Turtle was perched up so high.

He could see forty miles from his throne in the sky! “Hooray!” shouted Yvette. “I’m king of the trees!” I’m king of the birds! And I’m king of the bees! I’m king of the butterflies! King of the air! Ah, me? What a handsome one! Yvette the Turtle! Oh, marvelous me! For I am the ruler of all that I see.

Yvette the Turtle by Dr. Seuss

Life in the movie business is like the beginning of a new love affair: it’s full of surprises, and you’re constantly getting fucked.

—Charlie Fox, in Speed-the-Plow
A.C.T. FIRST LOOK PRESENTS

Brainpeople

Do you girls ever ask yourselves... every time you put meat in your mouth, if the cliché is true: Are we really what we eat? When I eat this tiger... will I know what it knew? Will I be able to feel its mother’s tongue licking it at birth? Will I know the thrill of the chase, the heat of mating, and the sunsets in India? If a tiger eats me... will it taste my personality and know my experiences? Is a tiger nothing but the total of all the men and women it has ever eaten? And is the knowledge in the tiger’s stomach passed down, genetically, from mother to daughter?

—Maya Nuur in Brainpeople, by José Rivera

A.C.T.’s First Look series kicks off 2008 with the world premiere of a new play from Oscar-nominated author José Rivera, in a production featuring A.C.T. core acting company member Renée Augesen, Soos Tattayan, and Lucía Brolla, at Zeum Theatre. Exploring notions of safety, identity, and memory in a terror-filled world, Brainpeople unfolds at a surreal dinner party taking place in a totalitarian state, where three women reckon with the complexities of their pasts.

As playwright Rivera describes his work, “Brainpeople is ultimately about love, death, and poverty, and how they contribute to madness.” Rivera has had the opportunity to work on Brainpeople in public and in-house readings sponsored by First Look over the past year. These developmental workshops have provided the playwright with a forum in which to collaborate with colleagues and hear the reaction of audiences to his work as it is created.

Rivera is the author of the OBIE Award–winning plays Mariasal and References to Salvador Dalí Make Me Hot, The House of Ramon Iglesias, Giants Have Us in Their Books, Sunsets for an Old Century, Suono, and Cloud Tetonics. He was nominated for an Academy Award for Best Adapted Screenplay for The Motorcycle Diaries and has written the screen version of Jack Kerouac’s On the Road. His play Massacre (Sing to Your Children) premiered in April 2007 at the Goodman Theatre.

Director Chay Yew has worked extensively nationally and internationally as a playwright and stage director. His plays include Porcelain, A Language of Their Own, Red, Wonderland, As If He Hears, A Beautiful Country, Malay, Question 27, and Question 28. His work has been produced by The Public Theater, the Royal Court Theatre (London), Manhattan Theatre Club, East West Players, and TheatreWorks (Singapore), among many other venues. Yew received a 2007 OBIE Award for his direction of Julia Cho’s Dusky at Long Wharf Theatre.

Tickets $15.00 - $20.00

Jan 30–Feb 16

A.C.T. Performing at Zeum Theatre

Tickets from $14

A.C.T. Tickets

415.439.2473

ACT-SF.ORG | 415.749.2ACT

A.C.T.

American Conservatory Theater

415 Geary Street
San Francisco

Best Seats = Best Prices

JOIN US!

Exclusive Exchange Privileges

4-PLAY

subscriptions start at $70

3-PLAY

subscriptions start at $55

Blood Knot

by Athol Fugard

directed by Charles Randolph-Wright

music composd and arranged by Tracy Chapman

Feb 8–Mar 9

The Government Inspector

by Nikolai Gogol

translated and adapted by Abastir Bateen

directed by Caryn Portoff

Mar 20–Apr 20

Curse of the Starving Class

by Sam Shepard

directed by Peter Dubois

Apr 25–May 25

’Tis Pity She’s a Whore

by John Ford

directed by Caryn Portoff

Jun 5–Jul 6

A.C.T. best seats = best prices

EXCLUSIVE EXCHANGE PRIVILEGES

4-PLAY

subscriptions start at $70

3-PLAY

subscriptions start at $55

Blood Knot

by Athol Fugard

directed by Charles Randolph-Wright

music composed and arranged by Tracy Chapman

Feb 8–Mar 9

The Government Inspector

by Nikolai Gogol

translated and adapted by Abastir Bateen

directed by Caryn Portoff

Mar 20–Apr 20

Curse of the Starving Class

by Sam Shepard

directed by Peter Dubois

Apr 25–May 25

’Tis Pity She’s a Whore

by John Ford

directed by Caryn Portoff

Jun 5–Jul 6

A.C.T. best seats = best prices

EXCLUSIVE EXCHANGE PRIVILEGES

4-PLAY

subscriptions start at $70

3-PLAY

subscriptions start at $55

Blood Knot

by Athol Fugard

directed by Charles Randolph-Wright

music composed and arranged by Tracy Chapman

Feb 8–Mar 9

The Government Inspector

by Nikolai Gogol

translated and adapted by Abastir Bateen

directed by Caryn Portoff

Mar 20–Apr 20

Curse of the Starving Class

by Sam Shepard

directed by Peter Dubois

Apr 25–May 25

’Tis Pity She’s a Whore

by John Ford

directed by Caryn Portoff

Jun 5–Jul 6

A.C.T. best seats = best prices

EXCLUSIVE EXCHANGE PRIVILEGES

4-PLAY

subscriptions start at $70

3-PLAY

subscriptions start at $55
A.C.T. FIRST LOOK PRESENTS

**Brainpeople**

Do you girls ever ask yourselves... every time you put meat in your mouth, if the cliché is true: Are we really what we eat? When I eat this tiger... will I know it when I know it? Will I be able to feel its mother's tongue licking it at birth? Will I know the thrill of the chase, the heat of mating, and the sunsets in India? If a tiger eats me... will it taste my personality and know my experiences? Is a tiger nothing but the total of all the men and women it has ever eaten? And is the knowledge in the tiger's stomach passed down, genetically, from mother to daughter?

—Mayaunah in *Brainpeople*, by José Rivera

A.C.T.'s First Look series kicks off 2008 with the world premiere of a new play from Oscar-nominated author José Rivera, in a production featuring A.C.T. core acting company member René Augesen, Sosu Tuyayon, and Lucia Brawley, at Zeum Theater. Exploring notions of safety, identity, and memory in a terror-filled world, *Brainpeople* unfolds at a surreal dinner party taking place in a totalitarian state, where three women reckon with the complexities of their pasts.

As playwright Rivera describes his work, "*Brainpeople* is ultimately about love, death, and poverty, and how they contribute to madness." Rivera has had the opportunity to work on *Brainpeople* in public and in-house readings sponsored by First Look over the past year. These developmental workshops have provided the playwright with a forum in which to collaborate with colleagues and hear the reaction of audiences to his work as it is created.

Rivera is the author of the OBIE Award–winning plays *Marijao and References to Salvador Dalí Make Me Hot*, *The House of Ramon Iglesias*, *Giants Have Us in Their Books*, *Sonnets for an Old Century*, *Suin!, and Cloud Techonics*. He was nominated for an Academy Award for Best Adapted Screenplay for *The Motorcycle Diaries* and has written the screen version of Jack Kerouac's *On the Road*. His play *Massacre* (*Sing to Your Children*) premiered in April 2007 at the Goodman Theatre.

Director Chay Yew has worked extensively nationally and internationally as a playwright and stage director. His plays include *Porcelain*, *A Language of Their Own*, *Red, Wonderland, As If He Hears, A Beautiful Country*, *Malaya, Question 27*, and *Question 28*. His work has been produced by The Public Theater, the Royal Court Theatre (London), Manhattan Theatre Club, East West Players, and TheatreWorks (Singapore), among many other venues. Yew received a 2007 OBIE Award for his direction of *Julia Cho's Durocop* at Long Wharf Theatre.

---

**Blood Knot**

*Blood Knot* by Athol Fugard 
directed by Charles Randolph-Wright

"A profoundly human experience" *The San Francisco Chronicle*

**The Government Inspector**

*The Government Inspector* by Nikolai Gogol 
directed and adapted by Abstari Banton

"A profoundly human experience" *The San Francisco Chronicle*

**Curse of the Starving Class**

*Curse of the Starving Class* by Sam Shepard 
directed by Peter Dubois

"A profoundly human experience" *The San Francisco Chronicle*

**"Tis Pity She's a Whore**

*"Tis Pity She's a Whore* by John Ford 
directed by Carey Perloff

"A profoundly human experience" *The San Francisco Chronicle*
PLEASE JOIN US FOR THESE EVENTS

InterACT
From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE
A conversation with the director before the preview performance
- Tuesday, 1/6 (3:30-6 p.m.)
- Tuesday, 1/12 (3:30-6 p.m.)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
- Tuesday, 1/15
- Sunday, 1/20
- Wednesday, 1/26
- Tuesday, 2/19
- Sunday, 2/26

OUT with A.C.T.
A gathering of gay and lesbian theatre-goers, immediately following the 8 p.m. performance
- Wednesday, 1/16
- Wednesday, 2/20

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred's Columbia Room.
- Friday, 2/15

AND DON'T FORGET...

KORET VISITING ARTISTS SERIES
A.C.T. 1/6

FIRST LOOK PRESENTS
Bromance by Josef Rivera
ZELM THEATER
1/30-2/16

MASTER OF FINE ARTS PROGRAM PRESENTS CLASS OF 2008 IN Virginia Woolf's Orlando adapted by Sarah Ruhl
ZELM THEATER
2/28-3/15

KORET VISITING ARTISTS SERIES
A.C.T. 3/2

MASTER OF FINE ARTS PROGRAM AND YOUNG CONSERVATORY PRESENT
The Wendy Play by Amy Herzog
ZELM THEATER
3/21-4/1

A.C.T. Donor Events

DESIGN PRESENTATION
Hear the director's vision at the first meeting of the company of Blood Knot. Tuesday, 1/6, noon

TECHNICAL REHEARSAL
Watch the behind-the-scenes work on the technical aspects of The Government Inspector. Tuesday, 3/16, 5:30 p.m.

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of Blood Knot. Wednesday, 2/13, 5-7 p.m.

ILLUMINATE THE NIGHT
Save the date for A.C.T.'s annual gala fundraising event, at the Four Seasons Hotel. A benefit and performance in support of A.C.T.'s acclaimed actor training and school arts education programs. Illuminate the Night will unite the Bay Area's community leaders, philanthropists, and businesses in celebration of the future of American theater. For information about sponsorship and tickets, please call Carrie Spiegel at 415.439.2470. Sunday, 5/6, 5 p.m. Reception, 6 p.m. Dinner

To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudson at paul@act.org or 415.439.2232.

Due to the spontaneous nature of live theater, all times are subject to change.
PLEASE JOIN US FOR THESE EVENTS

InterACT
From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

KORET PROLOGUE
A conversation with the director before the preview performance
- Tuesday, 1/08, 5:30-9 p.m.
- Tuesday, 1/12, 5:30-9 p.m.

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff/members
- Tuesday, 1/15
- Sunday, 1/20
- Wednesday, 1/30
- Tuesday, 2/19
- Sunday, 2/24*
- Wednesday, 3/5*

OUT with A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance
- Wednesday, 1/16
- Wednesday, 2/20

THEATER ON THE COUCH
An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred's Columbia Room.
- Friday, 2/15

AND DON'T FORGET...
KORET VISITING ARTISTS SERIES
A.C.T. 1/5
FIRST LOOK PRESENTS
Breathless by Jose Rivera
ZELM THEATER
1/30-2/16

MASTER OF FINE ARTS PROGRAM PRESENTS CLASS OF 2008 IN VIRGINIA WOOLF'S ORLANDO ADAPTED BY SARAH Ruhl
ZELM THEATER
2/28-3/15

KORET VISITING ARTISTS SERIES
A.C.T. 3/2
MASTER OF FINE ARTS PROGRAM AND YOUNG CONSERVATORY PRESENT
The Wendy Play by Amy Herzog
ZELM THEATER
3/21-4/5

SPEED-THE-PLOW BLOOD KNOT

A.C.T. Donor Events

DESIGN PRESENTATION
Hear the director's vision at the opening night performance of Blood Knot.
- Tuesday, 1/6, noon

OPENING NIGHT DINNER
A dinner with the director before the opening night performance of Blood Knot.
- Wednesday, 2/13, 5:30 p.m.

DESIGN PRESENTATION
Hear the director's vision at the opening night performance of The Government Inspector.
- Tuesday, 2/16, 11 a.m.

TECHNICAL REHEARSAL
Watch the behind-the-scenes work on the technical aspects of The Government Inspector.
- Tuesday, 3/18, 5:30 p.m.

ILLUMINATE THE NIGHT
Save the date for A.C.T.'s annual gala fundraising event, at the Four Seasons Hotel. A benefit and performance in support of A.C.T.'s acclaimed actor training and school arts education programs, illuminate the Night will unite the Bay Area's community leaders, philanthropists, and businesses in celebration of the future of American theater. For information about sponsorship and tickets, please call Carrie Spiegel at 415.439.2470.
- Sunday, 6/4, 6 p.m. Reception, 7 p.m. Dinner

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.
THE A.C.T. 40TH ANNIVERSARY SEASON

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. A.C.T. embraces its responsibility to conserve, examine, and reinvent the 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.

TRAVESTIES
by Tom Stoppard | Directed by Carey Perloff

THE LITTLE FOXES
by Lillian Hellman | Directed by Laird Williamson

THE CIRCLE
by W. Somerset Maugham | Directed by Mark Lamos

HEDDA GABLER
by Henrik Ibsen | Directed by Richard E. T. White
Translated from the Norwegian by Paul Walsh

AFTER THE WAR
by Philip Kan Gotanda | Directed by Carey Perloff

BLACKBIRD
by David Harrower | Directed by Loretta Greco

THE IMAGINARY INVALID
by Molière | Directed by Ron Lagomarsino
Adapted by Constance Congdon

A CHRISTMAS CAROL
by Charles Dickens
Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeberg
Choreography by Val Caniparoli
Directed by Carey Perloff

Dear Friends,

The 2006–07 season marked A.C.T.’s 40th anniversary in San Francisco. One of the wonderful things about such a landmark event is that it allows us to celebrate the remarkable achievements of those who came before us, as well as to dream about the possibilities our future may hold.

A.C.T. commemorated the opening of this milestone season with the rechristening of the company’s historic home, formerly known as the Geary Theater. In renaming the building the American Conservatory Theater, we acknowledged to our audiences and our city that A.C.T. is permanently at home in San Francisco and will be providing high-quality art for all ages for generations to come.

In honor of A.C.T.’s enduring commitment to great ideas, great language, and great acting, the artists in this season’s plays collectively spanned the history of A.C.T., beginning with the irresistible Tom Stoppard, whose Travesties opened the season with sparkling wit and intellect under the direction of Artistic Director Carey Perloff, who herself celebrated her 15th season with A.C.T. this year. Lillian Hellman’s The Little Foxes, W. Somerset Maugham’s The Circle, Henrik Ibsen’s Hedda Gabler, and Molière’s The Imaginary Invalid—all representing classic works and writers of A.C.T.’s historical repertory—brought to the A.C.T. stage a host of faces familiar and new.

With each passing year, we try to commit more and more deeply to those projects that are uniquely true to the “A.C.T. experience”: multidisciplinary work from many cultures that challenges our assumptions, opens our minds, and asserts the power of live theater. This season we were thrilled to present the world premiere of Philip Kan Gotanda’s ambitious and moving epic After the War, an unforgettable look at San Francisco in 1944. Commissioned by A.C.T., After the War was the culmination of a rich collaboration involving a remarkable creative team, members of San Francisco’s vibrant...
THE A.C.T. 40TH ANNIVERSARY SEASON

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. A.C.T. embraces its responsibility to conserve, examine, and reinvent the 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.

TRAVESTIES
by Tom Stoppard  | Directed by Carey Perloff

THE LITTLE FOXES
by Lillian Hellman  | Directed by Laird Williamson

THE CIRCLE
by W. Somerset Maugham  | Directed by Mark Lamos

HEDDA GABLER
by Henrik Ibsen  | Directed by Richard E. T. White
(Translated from the Norwegian by Paul Walsh)

AFTER THE WAR
by Philip Kan Gotanda  | Directed by Carey Perloff

BLACKBIRD
by David Harrower  | Directed by Lorettta Greco

THE IMAGINARY INVALID
by Moliere  | Directed by Ron Lagomarsino
(Adapted by Constance Congdon)

A CHRISTMAS CAROL
by Charles Dickens
Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeberg
Choreography by Val Caniparoli
Directed by Carey Perloff

“Always look for the next moment of possibility. You never know where it’s going to lead.”

Carey Perloff, A.C.T. Artistic Director

Dear Friends,

The 2006-07 season marked A.C.T.’s 40th anniversary in San Francisco. One of the wonderful things about such a landmark event is that it allows us to celebrate the remarkable achievements of those who came before us, as well as to dream about the possibilities our future may hold.

A.C.T. commemorated the opening of this milestone season with the rechristening of the company’s historic home, formerly known as the Geary Theater. In renaming the building the American Conservatory Theater, we acknowledged to our audiences and our city that A.C.T. is permanently at home in San Francisco and will be providing high-quality art for all ages for generations to come.

In honor of A.C.T.’s enduring commitment to great ideas, great language, and great acting, the artists in this season’s plays collectively spanned the history of A.C.T., beginning with the inimitable Tom Stoppard, whose Travesties opened the season with sparkling wit and intellect under the direction of Artistic Director Carey Perloff, who herself celebrated her 15th season with A.C.T. this year. Lillian Hellman’s The Little Foxes, W. Somerset Maugham’s The Circle, Henrik Ibsen’s Hedda Gabler, and Moliere’s The Imaginary Invalid—all representing classic works and writers of A.C.T.’s historical repertoire—brought to the A.C.T. stage a host of faces familiar and new.

With each passing year, we try to commit more and more deeply to those projects that are uniquely true to the “A.C.T. experience”: multidisciplinary work from many cultures that challenges our assumptions, opens our minds, and asserts the power of live theater. This season we were thrilled to present the world premiere of Philip Kan Gotanda’s ambitious and moving epic After the War, an unforgettable look at San Francisco in 1948. Commissioned by A.C.T., After the War was the culmination of a rich collaboration involving a remarkable creative team, members of San Francisco’s vibrant...
A.C.T. MASTER OF FINE ARTS PROGRAM

CLASS OF 2001 At Zeum Theater

BABY WITH THE BATHWATER
By Christopher Durang | Directed by Hal Brooks
performed in repertory with

RED SCARE ON SUNSET
by Charley Busch | Directed by John Fisher

THE CIDER HOUSE RULES
Part I: Here in St. Cloud's
Based on the novel by John Irving
Adapted by Peter Parnell | Directed by Craig Slaight

CLASS OF 2001 On Tour

COMPANY
Written and directed by Stephen Sundheim
Book by George Furth | Directed by George Thompson
Music direction by Frank Johnson

CLASS OF 2002 At Zeum Theater

DAVID COPPERFIELD
Adapted for the stage by Charles Dickens
Adapted and directed by Giles Havergal

CLASS OF 2002 On Tour

A MIDSUMMER NIGHT'S DREAM
by William Shakespeare | Directed by Giles Havergal

A.C.T. YOUNG CONSERVATORY

At Zeum Theater

LAURA DENNIS
by Horton Foote | Directed by Craig Slaight

CHARLEY'S AUNT
by Brandon Thomas | Directed by W. D. Keith

WORLD PREMIERE
FIELDS OF GOLD: The Music of Sting
Based on the novel by Bill School of Rock
Written and directed by Craig Slaight
Musical direction by Jane Hammett
Choreography by Christine Mattison
Musical arrangements by Robert Rutt

At Hastings Studio

WORLD PREMIERE
ONLY VICTORY
by Paul Steinmann | Translated by Ede Lociano
Directed by Dominique Lociano
In collaboration with the Hochschule Musik und Theater, Zurich, Switzerland

A.C.T. FIRST LOOK

At Zeum Theater

DEATH IN VENICE
by Thomas Mann | Adapted and directed by Giles Havergal
Produced in association with Theatre Rhinoceros

At the Magic Theatre

LUMINESCENCE DATING
by Carey Perloff | Directed by Mark Rucker
Produced in association with the Magic Theatre

New Plays Festival at Zeum Theater

THE TOSCA PROJECT
Created by Cynthia Patullo and Vol Campanoli

BRAINPEOPLE
by Jose Rivera | Directed by Erica Gould

THE IMAGINARY INVALID
by Molieres | Staged by Consuelo Cargol
Directed by Ron Lagomarsino

Meanwhile, the Young Conservatory continued its groundbreaking development of new playwriting for young people with the world premieres of YC Director Craig Slaight's Fields of Gold; The Music of Sting and Swiss playwright Paul Steinmann's YC-commissioned Only Victory. The Young Conservatory and M.F.A. Program both continued to transcend theatrical borders by sending students to participate in distinguished programs in Zurich, London, Bath, and Florence.

Throughout the season, the most important members of the A.C.T. community—our audience—demonstrated their continuing dedication to the company’s growth and their fearless willingness to embark with us on astonishing journeys of the imagination. This year’s Ruby Jubilee gala celebration was a triumphant success, raising more than $1 million for A.C.T.’s educational programs. And, thanks to a generous grant from the Koret Foundation, we embarked on a three-year partnership with Koret to support A.C.T.’s audience events, bringing even more theatergoers into the exhilarating process of building and securing the future of the American theater.

With A.C.T. poised to embark on the adventure of the next 40 years, we would like to thank the incredible artists, staff, donors, and audience members who have taken us to great heights over these past four decades. We are deeply grateful to all those who have been such a critical part of our success and look forward to many more transformative moments together in the seasons to come.

Sincerely,

Carey Perloff, Artistic Director

Melanie Kritzer, Executive Director

May’s Netz, Chair of Trustees, 2006-07

Japanese and African-American communities, and the many donors and patrons who supported the play's three-year development process.

At the same time that we celebrated some of the finest plays of A.C.T.'s past, we also introduced major new works to usher in the next 40 years. While the A.C.T. mainstage carried the West Coast premiere of British playwright David Harrower's powerful and controversial Blackbird, A.C.T.'s First Look program continued to thrive and expand. The First Look season opened with the West Coast premiere of Giles Havergal's transformative adaptation of Death in Venice, coproduced by A.C.T. and Théâtre Rhinocéros, followed by Perloff's Luminescence Dating, in A.C.T.'s first coproduction with the Magic Theatre. Furthering its mission to nurture artists whose work has the potential for production on the A.C.T. mainstage, First Look also presented readings of a variety of works-in-progress by Constance Congdon, José Rivera, Vol Campanoli, and Perloff—all of which have gone on to experience further development and production at A.C.T.
Japanese and African-American communities, and the many donors and patrons who supported the play's three-year development process.

At the same time that we celebrated some of the finest plays of A.C.T.'s past, we also introduced major new works to usher in the next 40 years. While the A.C.T. mainstage carried the West Coast premiere of British playwright David Harrower's powerful and controversial Blackbird, A.C.T.'s First Look program continued to thrive and expand. The First Look season opened with the West Coast premiere of Giles Havergal's transformative adaptation of Death in Venice, coproduced by A.C.T. and Theatr Rhinoceros, followed by Petri Poletto's Luminescence Dating, in A.C.T.'s first coproduction with the Magic Theatre. Furthering its mission to nurture artists whose work has the potential for production on the A.C.T. mainstage, First Look also presented readings of a variety of works-in-progress by Candice Condon, José Rivera, Val Canipari, and Petri—all of which have gone on to experience further development and production at A.C.T.

We are delighted that many members of the A.C.T. audience also found their way over to Zeum to see the exciting work our Master of Fine Arts Program and Young Conservatory students produce there. Throughout the year, members of the M.F.A. Program class of 2007 made their first forays into public performance. On the A.C.T. mainstage, in A Christmas Carol, The Little Fawns, and The Imaginary Invalid at Zeum Theater in a theatrical combination of wicked comedy (Red Scare on Sunset, Baby with the Bathwater) and challenging drama (The Cider House Rules Part II: Here in St. Cloud's). The M.F.A. Program also extended A.C.T.'s reach into the community with touring productions that traveled to Bay Area high schools, deepening our relationship with the audiences of tomorrow. A highlight of the conservatory season was the launch of the A.C.T. Alumni Association with the first annual Homecoming Weekend, which brought A.C.T. graduates from across the decades and all over the country to San Francisco to reconnect with each other and their alma mater.

A.C.T. YOUNG CONSERVATORY

At Zeum Theater

LAURA DENNIS
by Horton Foote | Directed by Craig Slaight
CHARLEY'S AUNT
by Brandon Thomas | Directed by W. D. Keith

WORLD PREMIERE
FIELDS OF GOLD:
The Music of Sting

In collaboration with the Bird School of Rock
Written and directed by Craig Slaight
Musical direction: Jane Hambett
Choreography: Christine Mattison
Musical arrangements: Robert Rutt

At Hastings Studio

WORLD PREMIERE
ONLY VICTORY
by Paul Steinmann | Translated by Ede Locarno
Directed by Domenique Locarno
In collaboration with The Hochschule Musik and Theater, Zürich, Switzerland

A.C.T. MASTER OF FINE ARTS PROGRAM

CLASS OF 2007 At Zeum Theater

BABY WITH THE BATHWATER
by Christopher Durang | Directed by Hal Brooks
performed in repertory with
RED SCARE ON SUNSET
by Charles Busch | Directed by John Fisher

THE CIDER HOUSE RULES Part I: Here in St. Cloud's
by John Irving | Directed by Peter Parnell | Directed by Craig Slaight

CLASS OF 2007 On Tour

COMPANY
Written and directed by Stephen Sundheim
Music by George Furth | Directed by George Thompson
Musical direction: Frank Johnson

CLASS OF 2008 At Zeum Theater

DRAMA PREMIERE: ADAPTION
DAVID COPPERFIELD
Adapted by and directed by Charles Dickens

CLASS OF 2008 On Tour

A MIDSUMMER NIGHT'S DREAM
by William Shakespeare | Directed by Giles Havergal

Meanwhile, the Young Conservatory continued its groundbreaking development of new playwriting for young people with the world premieres of YC Director Craig Slaight's Fields of Gold: The Music of Sting and Swiss playwright Paul Steinmann's YC-commissioned Only Victory. The Young Conservatory and M.F.A. Program both continued to transcend theatrical borders by sending students to participate in distinguished programs in Zürich, London, Bath, and Florence.

Throughout the season, the most important members of the A.C.T. community—our audience—demonstrated their continuing dedication to the company's growth and their fearless willingness to embark with us on astonishing journeys of the imagination. This year's Ruby Jubilee gala celebration was a triumphant success, raising more than $1 million for A.C.T.'s educational programs. And, thanks to a generous grant from the Koret Foundation, we embarked on a three-year partnership with Koret to support A.C.T.'s audience events, bringing ever more theatergoers into the exhilarating process of building and securing the future of the American theater.

With A.C.T. poised to embark on the adventure of the next 40 years, we would like to thank the incredible artists, staff, donors, and audience members who have taken us to great heights over these past four decades. We are deeply grateful to all those who have been such a critical part of our success and look forward to many more transformative moments together in the seasons to come.

Sincerely,

[Signature]

continued on page 1224
### American Conservatory Theater

#### Statement of Financial Position

**June 30, 2007 (with comparative totals for 2006)**

<table>
<thead>
<tr>
<th>Assets</th>
<th>Unrestricted</th>
<th>Board- Designated Fund</th>
<th>Capital</th>
<th>Temporarily Restricted (Endowment)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>141,447</td>
<td></td>
<td>701,004</td>
<td>102,718</td>
<td>980,214</td>
<td>149,741</td>
</tr>
<tr>
<td>Receivables</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grants and pledges, net</td>
<td>415,124</td>
<td></td>
<td>761,960</td>
<td>1,230,182</td>
<td>2,588,466</td>
<td>3,284,066</td>
</tr>
<tr>
<td>Other, net</td>
<td>194,124</td>
<td></td>
<td>62,303</td>
<td></td>
<td>254,027</td>
<td>308,899</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>1,077,135</td>
<td></td>
<td></td>
<td></td>
<td>1,016,158</td>
<td>664,520</td>
</tr>
<tr>
<td>Total current assets</td>
<td>1,787,395</td>
<td></td>
<td>1,706,327</td>
<td>1,280,313</td>
<td>6,114,020</td>
<td></td>
</tr>
<tr>
<td>Non-current assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>18,127,041</td>
<td>18,589,193</td>
</tr>
<tr>
<td>Investments</td>
<td></td>
<td></td>
<td>543,582</td>
<td></td>
<td>199,282</td>
<td>17,218,641</td>
</tr>
<tr>
<td>Long-term grants and pledges, net</td>
<td></td>
<td></td>
<td>560,310</td>
<td></td>
<td>1,966,812</td>
<td>2,907,130</td>
</tr>
<tr>
<td>Other assets</td>
<td>675,917</td>
<td></td>
<td></td>
<td></td>
<td>675,087</td>
<td>681,681</td>
</tr>
<tr>
<td>Interrelated advances</td>
<td></td>
<td></td>
<td></td>
<td>4,703,161</td>
<td>927,346</td>
<td>(5,522,659)</td>
</tr>
<tr>
<td>Total assets</td>
<td>8,830,237</td>
<td></td>
<td>12,060,069</td>
<td>5,573,893</td>
<td>28,395,384</td>
<td>45,283,035</td>
</tr>
</tbody>
</table>

#### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>Unrestricted</th>
<th>Board- Designated Fund</th>
<th>Capital</th>
<th>Temporarily Restricted (Endowment)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>713,133</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>752,831</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>5,429,087</td>
<td></td>
<td>18,141</td>
<td></td>
<td>5,448,230</td>
<td>5,725,685</td>
</tr>
<tr>
<td>Capital lease obligation, current portion</td>
<td></td>
<td>81,569</td>
<td></td>
<td></td>
<td>81,569</td>
<td>75,438</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>6,145,220</td>
<td></td>
<td>98,320</td>
<td>43,018</td>
<td>6,307,544</td>
<td>6,726,488</td>
</tr>
<tr>
<td>Deferred revenue, net of current portion</td>
<td>60,417</td>
<td></td>
<td></td>
<td></td>
<td>60,417</td>
<td>58,437</td>
</tr>
<tr>
<td>Capital lease obligation, net of current portion</td>
<td></td>
<td>20,727</td>
<td></td>
<td></td>
<td>20,727</td>
<td>152,841</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>6,105,677</td>
<td></td>
<td>119,047</td>
<td>43,018</td>
<td>6,417,804</td>
<td>7,079,331</td>
</tr>
<tr>
<td>Net assets</td>
<td>832,560</td>
<td></td>
<td>10,022,021</td>
<td>20,758,384</td>
<td>20,912,907</td>
<td>26,288,689</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>6,938,137</td>
<td></td>
<td>11,024,043</td>
<td>20,758,384</td>
<td>31,825,814</td>
<td>33,567,378</td>
</tr>
</tbody>
</table>

A.C.T. ended the 2006-07 fiscal year with an annual operating surplus, reversing the annual deficit from the previous year, and resulting in an accumulated surplus of $43,900. The company has now had an annual operating surplus in 11 of the past 12 years. The total operating revenue for the fiscal year was $10,714,737, the highest ever for the organization. We are confident that in future seasons we will be able to continue our commitment to the longevity and growth of the American theater while remaining financially sound.

### American Conservatory Theater

#### Statement of Activities and Changes in Net Assets

**For the year ended June 30, 2007 (with comparative totals for 2006)**

<table>
<thead>
<tr>
<th>Support and Revenues</th>
<th>Operating Fund</th>
<th>Board- Designated Fund</th>
<th>Capital</th>
<th>Temporarily Restricted (Endowment)</th>
<th>Total 2007</th>
<th>Total 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individuals</td>
<td>3,142,201</td>
<td></td>
<td>47,017</td>
<td></td>
<td>109,011</td>
<td>1,946,627</td>
</tr>
<tr>
<td>Foundations</td>
<td>1,371,405</td>
<td></td>
<td></td>
<td></td>
<td>1,141,145</td>
<td>5,069,170</td>
</tr>
<tr>
<td>Corporations</td>
<td>412,136</td>
<td></td>
<td></td>
<td></td>
<td>20,881</td>
<td>430,306</td>
</tr>
<tr>
<td>Government grants and appropriations</td>
<td>412,136</td>
<td></td>
<td></td>
<td></td>
<td>412,136</td>
<td>430,306</td>
</tr>
<tr>
<td>Special events</td>
<td>1,070,540</td>
<td></td>
<td></td>
<td></td>
<td>1,070,540</td>
<td>546,701</td>
</tr>
<tr>
<td>Deferred revenue and services</td>
<td>1,409</td>
<td></td>
<td></td>
<td></td>
<td>1,409</td>
<td>109,011</td>
</tr>
<tr>
<td>Total revenues</td>
<td>9,302,044</td>
<td></td>
<td>59,074</td>
<td></td>
<td>1,946,627</td>
<td>3,274,776</td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artists</td>
<td>5,332,279</td>
<td></td>
<td>247,064</td>
<td></td>
<td>5,572,343</td>
<td>5,413,350</td>
</tr>
<tr>
<td>Production</td>
<td>6,058,199</td>
<td></td>
<td>247,064</td>
<td></td>
<td>7,105,263</td>
<td>3,271,879</td>
</tr>
<tr>
<td>Conservatory</td>
<td>3,866,523</td>
<td></td>
<td>247,064</td>
<td></td>
<td>3,679,480</td>
<td>3,271,879</td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>291,552</td>
<td></td>
<td></td>
<td></td>
<td>291,552</td>
<td>251,084</td>
</tr>
<tr>
<td>General and administrative</td>
<td>221,164</td>
<td></td>
<td></td>
<td></td>
<td>221,164</td>
<td>196,413</td>
</tr>
<tr>
<td>Total expenses</td>
<td>17,614,292</td>
<td></td>
<td>1,100,378</td>
<td></td>
<td>17,614,292</td>
<td>20,861,821</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>331,907</td>
<td></td>
<td></td>
<td></td>
<td>331,907</td>
<td>209,610</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>110,830</td>
<td></td>
<td>768,138</td>
<td>13,381,994</td>
<td>2,324,980</td>
<td>18,391,179</td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td>142,737</td>
<td></td>
<td>1,100,378</td>
<td>15,706,984</td>
<td>25,206,964</td>
<td>20,680,789</td>
</tr>
</tbody>
</table>

The financial information set out for the year ended June 30, 2007, has been derived from American Conservatory Theater’s 2007 financial statements, audited by Blum, Pager & Mayer, LLP, independent auditors. The consolidated financial information should be read in conjunction with the 2007 audited financial statements and related notes. Copies of American Conservatory Theater’s audited financial statements are available by written request.
# American Conservatory Theater

## Statement of Financial Position
June 30, 2007 (with comparative totals for 2006)

### Assets

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted (Expendable)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$140,447</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$170,704</td>
<td>$21,718</td>
</tr>
<tr>
<td>Receivables</td>
<td>415,124</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>267,460</td>
<td>1,320,462</td>
</tr>
<tr>
<td>Grants and pledges, net</td>
<td>194,324</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>66,363</td>
<td>58,889</td>
</tr>
<tr>
<td>Program expenses</td>
<td>1,577,395</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,017,106</td>
<td>684,529</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>$2,657,238</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$1,757,877</td>
<td>$1,022,162</td>
</tr>
<tr>
<td><strong>Property and equipment, net</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>18,127,641</td>
<td>18,888,193</td>
</tr>
<tr>
<td>Investments</td>
<td>541,682</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>195,282</td>
<td>348,928</td>
</tr>
<tr>
<td>Long-term grants and pledges, net</td>
<td>548,310</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,066,812</td>
<td>2,677,190</td>
</tr>
<tr>
<td>Other assets</td>
<td>675,691</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>675,691</td>
<td>661,481</td>
</tr>
<tr>
<td>Interfund advances</td>
<td>6,755,175</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>8,752,624</td>
<td>1,180,613</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$8,939,225</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$12,600,697</td>
<td>$13,573,691</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted (Expendable)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued liabilities</td>
<td>$713,130</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>6,398,011</td>
<td>5,079,011</td>
</tr>
<tr>
<td>Deferred revenues</td>
<td>5,426,080</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>18,141</td>
<td>5,440,230</td>
</tr>
<tr>
<td>Capital lease obligation, current portion</td>
<td>82,390</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>82,390</td>
<td>75,429</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>$6,215,500</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>6,389,492</td>
<td>6,004,700</td>
</tr>
<tr>
<td><strong>Deferred revenue, net of current portion</strong></td>
<td>60,417</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>60,417</td>
<td>56,473</td>
</tr>
<tr>
<td><strong>Capital lease obligation, net of current portion</strong></td>
<td>70,177</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>70,177</td>
<td>67,987</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>$6,215,500</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$6,389,492</td>
<td>$6,004,700</td>
</tr>
<tr>
<td><strong>Net assets</strong></td>
<td>436,725</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>2,211,205</td>
<td>2,568,991</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$6,652,225</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$8,600,697</td>
<td>$8,673,691</td>
</tr>
</tbody>
</table>

A.C.T. ended the 2006-07 fiscal year with an annual operating surplus, reversing the annual deficit from the previous year, and resulting in an accumulated surplus of $643,400. The company has now had an annual operating surplus in 11 of the past 13 years. The total operating revenue for the fiscal year was $10,714,797, the highest ever for the organization. We are confident that in future seasons we will be able to continue our commitment to the integrity and growth of the American theater while maintaining fiscal soundness.

# American Conservatory Theater

## Statement of Activities and Changes in Net Assets
for the year ended June 30, 2007 (with comparative totals for 2006)

### Support and Revenues

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted (Expendable)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>$3,142,201</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3,141,621</td>
<td>4,092,876</td>
</tr>
<tr>
<td>Foundations</td>
<td>1,216,605</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,141,114</td>
<td>3,092,170</td>
</tr>
<tr>
<td>Corporations</td>
<td>403,306</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>29,300</td>
<td>3,890,905</td>
</tr>
<tr>
<td>Government grants and appropriations</td>
<td>142,900</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>142,900</td>
<td>142,900</td>
</tr>
<tr>
<td>Special events</td>
<td>1,107,840</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,120,185</td>
<td>1,170,000</td>
</tr>
<tr>
<td>Directed research and services</td>
<td>132,609</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>15,983</td>
<td>109,090</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$7,012,952</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$6,434,806</td>
<td>$6,563,226</td>
</tr>
<tr>
<td><strong>Revenues</strong></td>
<td>$7,012,952</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$6,434,806</td>
<td>$6,563,226</td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted (Expendable)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program services</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artists</td>
<td>5,330,234</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>247,064</td>
<td>2,330,234</td>
</tr>
<tr>
<td>Production</td>
<td>6,656,159</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>247,064</td>
<td>6,609,159</td>
</tr>
<tr>
<td>Conservatory</td>
<td>3,946,523</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>247,064</td>
<td>3,946,523</td>
</tr>
<tr>
<td>Marketing and public relations</td>
<td>307,063</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>207,063</td>
<td>207,063</td>
</tr>
<tr>
<td>Customer services</td>
<td>222,164</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>196,164</td>
<td>222,164</td>
</tr>
<tr>
<td>Other expenses</td>
<td>29,125</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>29,125</td>
<td>29,125</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$13,011,590</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$13,011,590</td>
<td>$13,011,590</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$13,011,590</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$13,011,590</td>
<td>$13,011,590</td>
</tr>
<tr>
<td><strong>Total support and  revenues</strong></td>
<td>$19,724,504</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$19,447,304</td>
<td>$19,626,552</td>
</tr>
</tbody>
</table>

### Change in net assets

<table>
<thead>
<tr>
<th></th>
<th>Operating Fund</th>
<th>Board-Designated Fund</th>
<th>Capital Fund</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted (Expendable)</th>
<th>2007</th>
<th>2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td>322,462</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>124,536</td>
<td>322,462</td>
</tr>
<tr>
<td><strong>Net assets, end of year</strong></td>
<td>$643,980</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>$1,245,390</td>
<td>$1,245,390</td>
</tr>
</tbody>
</table>

The financial information on this page for the year ended June 30, 2007, has been derived from American Conservatory Theater’s 2007 financial statements, audited by B diary, Pizer & Moore, LLP, independent auditors. The consolidated financial information should be read in conjunction with the 2007 audited financial statements and related notes. Contact A.C.T. Theater’s office for copies of the complete audited statements, or go to www.aact.org for additional reports.
In this annual report to our community, we pause to honor the extraordinary generosity of those individuals, foundations, corporations, and government agencies who have supported A.C.T. throughout its 40-year history by recognizing their cumulative giving to the theater. While space limitations prevent us from listing all those who have so generously supported A.C.T. over the years, we hope all donors take pride in knowing that their gifts have helped to sustain 40 years of invigorating, inspiring theater for generations of audiences.
In this annual report to our community, we pause to honor the extraordinary generosity of these individuals, foundations, corporations, and government agencies who have supported A.C.T. throughout its 40-year history by recognizing their cumulative giving to the theater. While space limitations prevent us from listing all those who have so generously supported A.C.T. over the years, we hope all donors take pride in knowing that their gifts have helped to sustain 40 years of invigorating, inspiring theater for generations of audiences.

Individuals

$50,000 and above

(Names in descending order of giving)

William Zole
Mrs. Jan Jones

$100,000 – $499,999

(Names in descending order of giving)

Mr. and Mrs. James Michael
Mr. and Mrs. Lawrence

$50,000 – $99,999

(Names in descending order of giving)

Mr. and Mrs. Peter Tobey
Mr. and Mrs. Thomas Tobey

$1,000 and above

(Names in descending order of giving)

Mr. and Mrs. Michael Tobey
Mr. and Mrs. Roger Tobey

$500 and below

(Names in descending order of giving)

Mr. and Mrs. Tom Tobey
Mr. and Mrs. William Tobey

$100 – $499

(Names in descending order of giving)

Mr. and Mrs. John Tobey
Mr. and Mrs. Robert Tobey

$100 and below

(Names in descending order of giving)

Mr. and Mrs. David Tobey
Mr. and Mrs. Edward Tobey

$50 and below

(Names in descending order of giving)

Mr. and Mrs. Thomas Tobey
Mr. and Mrs. William Tobey

$10 and below

(Names in descending order of giving)

Mr. and Mrs. John Tobey
Mr. and Mrs. Robert Tobey

$5 and below

(Names in descending order of giving)

Mr. and Mrs. David Tobey
Mr. and Mrs. Edward Tobey

Acknowledgments

Theatre Department: Rebecca Del Gaizo, George Del Gaizo, Laura Del Gaizo, Sarah Del Gaizo, and Michael Del Gaizo.
JESSI CAMPBELL* (Karen) made her A.C.T. debut in last season’s Blackbird. New York credits include the title roles of Indy and Victoria Marrin: Math Team Queen at Women’s Project (both directed by Loretta Greco), the Girl Scout in Commedia dell’Arte at New Georges, Boy in Laurinovich Something at Cherry Lane Theater, Shwana in The Chrysalids Stage at the 2006 New York International Fringe Festival, and, most recently, Alice Cuipton in Sweet Order at 59E59 Theaters. Film and television credits include the remake of The Amityville Horror, Spinning into Butter with Sarah Jessica Parker, Rescue Me, Law & Order: SVU, and The Knights of Prosperity. Campbell is a graduate of DePaul University. Fulbright scholarship. He is also artistic director of The Cape Cod Theatre Project.

MATTHEW DEL NEGRO* (Bobby Gould) has appeared off Broadway in Bliss (Women’s Project) and Burning Blue (Samuel Beckett Theatre). Other New York credits include Slab (Arclight Productions), The Shrew Sketch (New York International Fringe Festival), Worldly Acts (Urban Empire), Millennium Drabbles (Cherry Lane Alternative), The Ominous Bastard (HERE), Confessions (Newullen Theatre Company), Loose Ends and Hot I. Baltimore (T. Schreiber Studio), and Private Life (Grove Street Playhouse). Film credits include the upcoming Bobbie, Ghost Image, and Trailer Park of Terror, as well as Six and Abby, Chelsea Walls, Room 314, The Doghouse, The North End, and the short film Nick and Stacey: Audience Award, Best Actor, New York PictureStart Film Festival. Television credits include, most notably, recurring roles on The Sopranos, The West Wing, and Beautiful People, as well as CSI: Miami, Law & Order, Las Vegas, and Stargate: Atlantis, among others. This year he wrote, directed, and starred in his own comedic short film, Christmas Break.

DANNY WOLohan* (Ensemble, Understudy) is a member of Campo Santo and The ESP Project, the resident theater and dance-theater companies, respectively, at San Francisco’s Intersection for the Arts. With ESP, he has danced, written, sung, and spoken in three critically acclaimed world premiere productions: One Window, Orbits, and 51402. With Campo Santo, he has appeared in seven world premiere productions, collaborating with such writers as Denis Johnson, Dave Eggers, Philip Kan Gotanda, Octavio Solis, and Jessica Hagedorn. Wolohan has been nominated for several Bay Area Theatre Critics’ Circle Awards and received the Dean Goodman Choice Award for Best Supporting Actor. He was SF Weekly’s Best Ensemble Actor of 2006 and the Bay Area Reporter’s Best Drag Performance of 2005 and was featured on the cover of American Theatre magazine as one of seven actors in the nation one should travel to see.

ANDREW POLK (Charlie Finn), a Bay Area native, returns to A.C.T., where he appeared in Girl of the Golden West and Dead End as a member of the Young Conservatory. He has appeared in New York in The Assemblage (The New Group, nom. 2007 Drama Desk Award for Outstanding Featured Actor), Walmutopia (Minetta Lane Theatre), The Green Zone (Lincoln Center Directors Lab), Fligt (Lucille Lortel Theatre), Critical Darling (The New Group), Viki’s Boy (Rattlestick Playwrights Theatre), The Truth Teller (Circle Repertory Company), and Searing the Fish, among many others. He also appeared in the Broadway tour of Bilini Blues (Caronell Award, nom. Helen Hayes Award). Regional theater credits include State of the Union (Ford’s Theatre), A New War (Long Wharf Theatre), Dinner with Friends (Alley Theatre), Love! Lies! Luv! (Compassion! (Philadelphia Theatre Company), Barrymore Award), Angels in America (Alliance Theatre), and performances with Arena Stage, Philadelphia Drama Guild, Actors Theatre of Louisville, and Trinity Repertory Theatre, among many others. Film and television credits include Under New Management, Loverboy, Private Parts, Entropy, 30 Rock, Law & Order, Law & Order: SVU, Law & Order: CI, and Third Watch. Polk trained at London’s Webber-Douglas Academy of Dramatic Art under a

SARAH NEALIS* (Understudy), a Bay Area native, has performed in productions throughout the Bay, including Long Day’s Journey into Night, Moonlight & Magnolias, and Iphigenia as Assil (Iphigenia) with San Jose Repertory Theatre, King Lear (Cordelia) and The Life and Adventures of Nicholas Nickleby (Infant Phenomenon) with California Shakespeare Theater, Holy the
WHO'S WHO IN SPEED-THE-PLOW

JESSI CAMPBELL*  
(Karen) made her A.C.T. debut in last season's Blackbird. New York credits include the title roles of Judy and Victoria Martin in Matz Team Queen at Women's Project (both directed by Loretta Greco), the Girl Scout in Commedia dell'Arte at New Georges, Boy in Lavinio Something at Cherry Lane Theater, Shawn in The Chrysalis Stage at the 2006 New York International Fringe Festival, and, most recently, Alice Cuoion in Severt Order at 59E59 Theaters. Film and television credits include the remake of The Amityville Horror, Spinning into Butter with Sarah Jessica Parker, Mystic River, TV series, and The Knights of Prosperity. Campbell is a graduate of DePaul University.

MATTHEW DEL NEGRO*  
(Bobby Gould) has appeared off Broadway in Thud (Women's Project) and Burning Blue (Samuel Beckett Theatre). Other New York credits include Slab (Ariadne Productions), The Shovel Sketch (New York International Fringe Festival), Woyzeck (Urban Empire), Millennium Drinks (Cherry Lane Alternative), The Omenous Bastard (HERE), Confessions (Newfallen Theatre Company), Loose Ends and Hot L. Baltimore (T. Schreiber Studio), and Private Life (Grove Street Playhouse). Film credits include the upcoming Bobia, Ghost Image, and Trailer Park of Terror, as well as Ira and Abby, Chelsea Walls, Room 314, The Doghouse, The North End, and the short film Nick and Stacey (Audience Award, Best Actor, New York Picture Start Film Festival). Television credits include, most notably, recurring roles on The Soprano's, The West Wing, and Beautiful People, as well as CSI: Miami, Law & Order, Las Vegas, and Stargate: Atlantis, among others. This year he wrote, directed, and starred in his own comedic short film, Christmas Break.

ANDREW POLK  
(Charlie Poole), a Bay Area native, returns to A.C.T., where he appeared in Girl of the Golden West and Dead End as a member of the Young Conservatory. He has appeared in New York in The Aspersions (The New Group), nom. 2007 Drama Desk Award for Outstanding Featured Actor), Walmutopia (Minetta Lane Theatre), The Green Zone (Lincoln Center Directors Lab), Flight (Lucullus Lorne Theatre), Critical Darling (The New Group), Viki's Boy (Rattlestick Playwrights Theatre), The Truth Teller (Circle Repertory Company), and Searing the Fish, among many others. He also appeared in the Broadway tour of Bilstein Blues (Carbonell Award, nom. Helen Hayes Award). Regional theater credits include State of the Union (Ford's Theatre), A New War (Long Wharf Theatre), Dinner with Friends (Alley Theatre), Loral Valley Compassion (Philadelphia Theatre Company, Barrymore Award), Angles in America (Alliance Theatre), and performances with Arena Stage, Philadelphia Drama Guild, Actors Theatre of Louisville, and Trinity Repertory Theatre, among many others. Film and television credits include Under New Management, Loverboy, Private Parts, Entropy, 39 Rock, Law & Order, Law & Order: SVU, Law & Order: CI, and Third Watch. Polk trained at London's Webber-Douglas Academy of Dramatic Art under a Fullbright scholarship. He is also artistic director of The Cape Cod Theatre Project.

DANNY WOLohan*  
(Ensemble, Understudy) is a member of Campo Santo and The ESP Project, the resident theater and dance-theater companies, respectively, at San Francisco's Intersection for the Arts. With ESP, he has danced, written, sung, and spoken in three critically acclaimed world premiere productions: One Winek, Orbit, and 51802. With Campo Santo, he has appeared in seven world premiere productions, collaborating with such writers as Denis Johnson, Dave Eggers, Philip Kan Gotanda, Octavio Solís, and Jessica Hagedorn. Wolohan has been nominated for several Bay Area Theatre Critics' Circle Awards and received the Dean Goodman Choice Award for Best Supporting Actor. He was SF Weekly's Best Ensemble Actor of 2006 and the Bay Area Reporter's Best Drag Performance of 2005 and was featured on the cover of American Theatre magazine as one of seven actors in the nation one should travel to see.

SARAH NEALIS*  
(Understudy), a Bay Area native, has performed in productions throughout the Bay, including Long Day's Journey into Night, Moonlight & Magnolias, and Iphigenia as Aulis (Iphigenia) with San Jose Repertory Theatre, King Lear (Cordelia) and The Life and Adventures of Nicholas Nickleby (Infant Phenomenons) with California Shakespeare Theater, Herow the
feature film, *House of Games*, was selected to close the New York Film Festival in 1987. Other films on which Mamet served as writer and director include *Homicide*, which opened the 1991 Cannes Film Festival; *Oleanna*, based on his play of the same name; *The Spanish Prisoner* (1997), which became one of the most popular independent films of 1998; *Heinz*, *The Winslow Boy*, adapted from the Terrence Rattigan play; *Spartan*; and *State and Main*. Mamet has also won acclaim for numerous screenplays, including *The Verdict* and *Wag the Dog* (both nominated for the Academy Award for Best Screenplay), and *The Postman Always Rings Twice*, *The Untouchables*, *We're No Angels*, *Hoffa*, and *The Edge*. He has also written children's plays and books, numerous volumes of essays (including the recently published *Bambi vs. Godzilla: On the Nature, Propriety, and Practice of the Movie Business*), and a book of poems and a collection of his television series *The Unit*. Mamet has taught acting at his alma mater, Goddard College, as well as at the University of Chicago, Yale School of Drama, and New York University's Tisch School of the Arts, where, with William H. Macy, he established the Atlantic Theater Company in 1985.

LORETTA GRECO (Director) has directed *Blackbird* and *Lackawanna Blues* at A.C.T. She also developed and directed *Lackawanna*'s OBIE Award-winning premiere at The Public Theater. Other New York premieres include *Viviacina Marrin: Mariam Tsam Quenn* (Women's Project); *The Story* (Public Theater); *toast* (Women's Project); *Two Sisters* and *a Piano* (Public Theater); *Mosabagh* (Naked Angels Theater Company); *Merry* (Vineyard Theatre); *Gum* (Women's Project); *A Park in Our Home* (New York Theatre Workshop), and *Under a Western Sky* (INTAR/ Women's Project). Regional

Other Half Loves with Center REP, Ostello (Desdemona) with the Lake Tahoe Shakespeare Festival, A Christmas Carol with the Actors Theatre of Louisville and Napa Valley Repertory Theatre, and *Adventures with Word for Word*. Nealis holds a B.A. in Drama and performance studies from UC Berkeley and trained in the A.C.T. Summer Training Congress.

DAVID MAMET (*Playwright*), Pulitizer Prize-winning playwright and two-time Oscar nominee, director, essayist, novelist, and poet, has been a force in American theater since 1976. When his first staged plays, *Sexual Perversity in Chicago* and *American Buffalo* (later filmed with Dustin Hoffman and Dennis Franz), both opened in New York that year, Mamet won the OBIE Award for distinguished playwriting and *American Buffalo* was voted best play by the New York Drama Critics' Circle. In 1978, he received theOuter Critics’ Circle Award for his contribution to American theater. In 1984, Glengarry Glen Ross won Mamet another New York Drama Critics’ Circle Award for Best Play, four Tony Awards, and the Pulitzer Prize; it was made into a major motion picture in 1992 and won the Tony Award for Best Revival of a Play in 2005. Other plays include *Edmond* and *The Cryptogram* (both OBIE Award nominees), as well as *The Water Engine*, *The Woods*, *Reunion, A Life in the Theatre*, *Lakeboat*, *Speed-the-Plough*, *Oleanna*, *The Old Neighborhood*, *Breston Marriage, and Romance*. His latest play, *November*, will open on Broadway in January. Mamet's translations and adaptations include *Faustus*, *Pierre Laval's Red River*, *Anton Chekov's The Cherry Orchard*, *Three Sisters*, and *Uncle Vanya*, and *Harley Granville-Barker's The Voysey Inheritance* (commissioned and premiered by A.C.T. in 2005). His critically acclaimed debut


ALEX JAEBER (*Costume Designer*) has designed such shows as *Tues and Sisters* and *A Piano* for The Public Theater in New York. *Skyfall*, *All My Sons*, *True West*, *Nastolja*, *Play Strindberg*, *Pinnock*, and *The Prince and the Pauker* for South Coast Repertory; *Roméo and Juliet*, *Handler*, *Super Kiu*, and *Paddy Mears* for the Oregon Shakespeare Festival; *Roméo and Juliet*, *Light*, and *Gigilumps for The Theatre @ Boston Court*, *Caroline, or Change*, *The Prime of Miss Jean Brodie*, *The Cripple of Inishmaan*, *Rosencrantz and Guildenstern Are Dead*, and *The History Boys* for The Studio Theatre in Washington, D.C., and *Doubt*, *Tally's Folly*, and *Side by Side by Sondheim* for the Pasadena Playhouse. Other credits include productions with the Geffen Playhouse, *Kirk Douglas Theatre* (Center Theatre Group), Shakespeare Santa Cruz, *Reprieve* Broadway's Best (Los Angeles), *Pershane Vere*, *Ribbon Theatre*, and *Rubicon Theatre*. Jaeb is the recipient of many design awards, including an *L.A. Ovation Award*, *Backstage Garland Award*, *Four Drama-Legue Award*, *Maddy Award*, and one *NAACP* nomination.


JAKE RODRIGUEZ (Sound Designer) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theatre, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premiress of *Playing Strange*, *The People's Temple*, and *Frida* de la Noche at Berkeley Rep the world premiere productions of *After the War*.
Who's Who

and A Christmas Carol at A.C.T.; and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits: music and sound for Cal Shakes' 2004 production of A Comedy of Errors, sound for Martin Theatre Company's Life of Pi, sound for Ibsen's Ghosts at Berkeley Rep; and sound for Shotgun Players' and Studio Theatre's productions of The Death of Methuel. Rodrigues won the 2003 Bay Area Theatre Critics' Circle Award in sound design for The Death of Methuel and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) 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 dramatized 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 Tennessee Williams in Context (Smith & Kraus, 2008), and has written and book reviews for the Washington Post, Village Voice, Newsday, and Minnelli magazine. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiwan. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s Creditors and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ* (Stage Manager) most recently worked on The Rainmaker, Blackbird, and The Little Foxes at A.C.T. and on the A.C.T. production of Death in Venice at Zuma Theater. Her numerous other productions for A.C.T. include A Number, Sexual Perversity in Chicago, Cat on a Hot Tin Roof, A Moon for the Misbegotten, Well, The Good Body, Love Letters, Waiting for Godot, The Three Sisters, The Moonstone, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Raisin, Big Love, Civil Sex, Collected Stories, and Cloud Tantos at Berkeley Repertory Theatre. Other productions include Eve Ensler's The Good Body at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The vagina Monologues at the Alcazar Theatre.

DANIELLE CALLAGHAN* (Assistant Stage Manager) was most recently the production assistant on A.C.T.'s Dream Away. Last season, she was the A.C.T. stage management intern.

* Member of Actor's Equity Association, the union of professional actors and stage managers in the United States.
and A Christmas Carol at A.C.T.; and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits: music and sound for Cal Shakes’ 2004 production of A Comedy of Errors; sound for Marin Theatre Company’s Life, Is Fine; sound for Dashiell Guitars at Berkeley Rep; and sound for Shotgun Players’ and Studio Theatre’s productions of The Death of Meheverb. Rodriguez won the 2003 Bay Area Theatre Critics’ Circle Award in sound design for The Death of Meherverb and a 2004 Princess Grace Award.

MICHAEL PALLER (Dramaturg) 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 Tennessee Williams in Context (Smith & Kraus, 2008), and has written theater and book reviews for the Washington Post, Village Voice, Newsday, and Minxella magazine. Before his arrival at A.C.T. in 2005, he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jersey, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obiwan. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.’s Creditors and Bon Appetit! She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors’ Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

ELISA GUTHERTZ* (Stage Manager) most recently worked on The Rainmaker, Blackbird, and The Little Foxes at A.C.T. and on the A.C.T. production of Death in Venice at Zephyr Theater. Her numerous other productions for A.C.T. include A Number, Sexual Perversity in Chicago, Cat on a Hot Tin Roof, A Moon for the Misbegotten, Well, The Good Body, Lovers, Waiting for Godot, The Three Sisters, The Misanthrope, Long Day’s Journey into Night, Tartuffe, Mary Stuart, The Rose Tattoo, and A Streetcar Named Desire. She has also stage-managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil Sex, Collected Stories, and Cloud T.pythonics at Berkeley Repertory Theatre. Other productions include Eve Ensler’s The Good Body at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Virginia Woolf Monologues at the Alley Theatre.

DANIELLE CALLAGHAN* (Assistant Stage Manager) was most recently the production assistant on A.C.T.’s Steelyard Todd. Last season, she was the A.C.T. stage management intern.

* Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
San Francisco Opera's Merola Program.

NANCY LIVINGSTON AND FRED LEVIN (Executive Producers) are lifelong theatricalgoers who have subscribed to A.C.T. for 25 years. A San Francisco native, Levin attended A.C.T. performances in the company's first year, while Livingston developed her passion for theater in her hometown at the Cleveland Play House. Enthusiastic advocates of the A.C.T. Producers Circle experience, they love "participating from the very first table reading, the closing moment of a play." Livingston, an advertising copywriter, is vice chair of the A.C.T. Board of Trustees and chair of The Next Generation Campaign. She serves on the National Alumni Council of Boston University, as well as on the Dean's Advisory Board of the College of Communications. An importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, San Francisco Performances, the Asian Art Museum of San Francisco, and the San Francisco Film Society, founded by his father 50 years ago. Livingston and Levin represent the Shenon Foundation.

CELEBRATE WITH THE STARS! JOIN SOME OF A.C.T.'s MOST ELILOUS ALUMNI AND THE FUTURE STARS OF OUR COMPANY! Sunday April 6, 2008

Illuminating the Night A SPOTLIGHT ON OUR SHINING STARS Featuring Two Time Tony Award Winner Christie Brinkley Accompanied by Billy Joel Performing with the A.C.T. Conservatory Students at The Four Seasons Hotel Event Chairs Chandra Gordon • Jewel Perkins • Patti Ruff RESERVE YOUR GALA SEATS NOW! 415-677-7800 info@glct.org

SPECIAL THANKS TO Frank Carli, KQED Inc. Dynamic Digital, Inc. Amy Potocki

A.C.T. PROFILES

CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda’s After the War (an A.C.T. commission) and The Caucasian Chalk Circle, in March), Tom Stoppard’s Travesties, Bertolt Brecht/Kart Weil’s Happy End (including a critically acclaimed cast album recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walnut). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Henrik Ibsen’s, Shaw’s Major Barbara, and The Wasp Inheritance, the world premieres of Leslie Ayvazian’s Singer’s Boy, and major revivals of A Doll’s House, The Three Sisters, and The Threepenny Opera. The Waverly Gallery, A.C.T.-commissioned translations of Nemirovsky, The Millroom, Erwin P. Drey, Mary Stuart, Uncle Vanya, and A Matter (based on Goethe’s Fauszrache). David Marriott’s new adaptation for A.C.T. of Anouilh’s The Miller’s Tavern, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creators, Hone, The Totem, Stoppard’s The Real Thing, and Day and Aradita, Her production of Maste Nicolao’s Hilda, coproduced at A.C.T’s second season (Zinna) with Laura Phil Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Perloff’s work at A.C.T. also includes the world premieres of Howard Barker’s The Performance for an Audience, David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Golem of Rrhodes (a finalist for the Susan Smith Blackburn Award). Her play Luminous During was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, was coproduced by A.C.T. and The Magic Theatre last December, and is published by Dramatists Play Service. Her new play Waiting for the Plaid was directed by Judi Jew as part of A.C.T.’s First Look festival in January and workshoped at Roundabout Theatre Company this summer; her latest play, Higher, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play After the War at the Sundance Institute in 2004;

Robert O’Hara, on Antony and Cleopatra for the 2005 O’Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardians, for the 2007 O’Neill conference. Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premieres of Ezra Pound’s Elders, the American premieres of Pinter’s Mountain Language and The Birthday Party, and many classic works. Under Perloff’s leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et Lettres and the Leser’s overnight prize at the European Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Leanne and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 12th 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 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. Credits include the Stratford Festival, Canadian Stage Company, Charlottesville 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 Tئت Festival. As a member of the executive committee of the American Federation of Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee 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 has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past four years.

MELISSA SMITH (Consortium 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 Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Behold Reptile’s Theatre’s production of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES HAIRE (Producing Director) began his career on Broadway with Erin Le Gallienne’s National Repertory Theater as an actor and stage manager. He also stage managed the Broadway productions of And Mid Night Drinks a Little and Georgy (a musical adaptation of George Bernard Shaw’s Arms and the Man), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off-Broadway he produced Erin’s Little Dog Laughed and How I Learned to Drive at the Vineyard Theatre. He was also a member of the Executive Committee of the American Federation of Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board and executive committee 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 has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past four years.
LIVE LIFE TO THE FULLEST.

Who’s Who

for Death in Venice, A Christmas Carol, Blackbird, and The Imaginary Invalid. Previous credits include The Caucasian Chalk Circle, On the Couch, and The Cider House Rules for the A.C.T. Master of Fine Arts Program, Coi for tate and Love, Child of the Moon with the UCLA Department of Music, My Buddy Bill and All My Sons with the Geffen Playhouse; and four seasons with San Francisco Opera’s Merola Program.

NANCY LIVINGSTON AND FRED LEVIN (Executive Producers) are lifelong theatergoers who have subscribed to A.C.T. for 25 years. A San Francisco native, Levin attended A.C.T. performances in the company’s first year, while Livingston developed her passion for theater in her hometown at the Cleveland Play House. Enthusiastic advocates of the A.C.T. Producers Circle experience, they love “participating from the very first table reading to the closing moment of a play.” Livingston, an advertising copywriter, is vice chair of the A.C.T. Board of Trustees and chair of The Next Generation Campaign. She serves on the National Alumni Council of Boston University, as well as on the Don’s Advisory Board of the College of Communications. An importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, San Francisco Performances, the Asian Art Museum of San Francisco, and the San Francisco Film Society, founded by her father 50 years ago. Livingston and Levin represent the Shenon Foundation.

A.C.T. Profiles

CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda’s After the War (an A.C.T. commission) in the Marin Shakespeare Festival’s production of Macbeth, A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Walsh). Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Room, A.C.T.-commissioned translations of Moliere, The Misanthrope, Corneille’s The Devil’s Disciple, and Marivaux’s Prejudices. A recipient of the French Government’s Order of Arts and Letters and of the French Legion of Honor, Perloff was awarded the 2006 O’Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on Guardians, for the 2007 O’Neill conference.

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

A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and France’s Ordre des Arts et des Lettres, Perloff was awarded the 2007 French Ministry of Culture’s Etienne Moreau Award. Perloff received a B.A. from Harvard University and holds a B.A. from Oxford College of the University of Oxford. She is the proud mother of Louie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 12th 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 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. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Tier Festival. As a member of the executive committee of the San Francisco Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. As an active community member, Kitchen serves on the board and executive committee of the Commonwealth Club of California, as well as on the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchen one of the most influential women in business in the Bay Area for the past four years.

San Francisco resident Jerry and Marilyn Jacobson

Some of the most vital and interesting people you ever meet live right here in San Francisco. The city’s premier retirement community, Life Care provides them with the assurance of comprehensive lifetime medical care… and the freedom to live life to the fullest. To learn more, please contact Kate Hooper at (415) 447-5328 or khooper@eld.org.

Sunday April 6, 2008

CELEBRATE WITH THE STARS! JOIN SOME OF A.C.T.’S MOST EILUMINATE CEO THE FUTURE STAR OF CINEMA! DINOS AND THE FUTURE STAR OF CINEMA!

A SPOTLIGHT ON OUR SHINING STARS

Featuring Two Time Emmy Award Winner CHRISSIE BOYD Accompanied by Billy Smith Performing with the A.C.T. Conservatory Students at The Four Seasons Hotel

EVENT CHAIRS Chandra Gordon • Mel Smith Peretz • Patti Reuff

RESERVE YOUR SEATS NOW! Contact CARRIE SPIEGEL at (415) 839-9470 special@actb.org or 415 839 9470

Spend-the-Pins - 23

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

TERRY SAUVÉ: LANDSCAPE SCENERY
Terry Sauvé has been painting in the Bay Area since 1996. Feeling a deep connection with nature, she focuses primarily on landscape painting. Sauvé is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is “pushing” the color found in nature to enhance the image. Her method includes taking photographs and making sketches and/or color studies on location. From these references she works on larger finished paintings in her studio, where she transmits what she has absorbed from studying color and light in nature onto the canvas. Her most recent work reflects her love of the beautiful scenery of Northern California and the Northwest.

Sauvé attended the Academy of Art University and has studied with some of the area’s finest painters, including Brian Blood, Craig Nelson, William Vaughn, and Randall Sexton. Her work was recently selected for inclusion in the PaintAmerica 2007 Paint the Parks Mini Top 50, a national honor, as well as ArtSpan’s 2007 Selections Exhibition. Her prize-winning paintings were included in the Academy of Art’s annual spring show for four consecutive years and published in The New Fillmore (October 2002). Sauvé resides in San Francisco.

Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Simmers at 415.474.1066 or ksimmers@aat.org.

EXECUTIVE PRODUCERS
($25,000 and above)
Barbara and Gerson Bakar
Robert B. Blair
Leilani Clementt and Donor앙 서ahk
Ray and Dagmar Dobby Family Fund
James and Jean Douglass
Mr. and Mrs. William Draper III
Frannie and Mort Fleishacker
Priscilla and Keith Guelain
Mr. and Mrs. Gordon G. Gatty
Mr. and Mrs. Robert L. Green
Joan and Ralph Lane
Fred and L. Martin and Nancy Livingston,
The Shanahan Foundation
Butt and DeeDee McMurtry
F. Eugene and Mary S. Metz
Mrs. Albert J. Moorman
Marianne and Joseph Peretti
Steven C. Phillips and Susan Sandler
Toni Riembe and Arthur Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Ruffe
Toby and Rita Schreiber
Mary and Steven Seelig
Mrs. Sylvia Coe Tolkin

PRODUCERS
($10,000–$24,999)
Robert Maher Anderson and Nicole Miner
Teresa Rose Anderson and Alan Sarkin
Ms. Annette Bening
Kenneth and Leslie Berman
Rena Branstetter
Lloyd and Janet Cluff
Jack and Susan Cortes
David and Susan Coulter
Joan Donnithorne
Mr. and Mrs. Richard J. Fireberg
William and Sukako Fisher
Marilee K. Gardner
Marcia and Geoffery Green
Douglas W. and Kaisti Grigg
Rose Hagan and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hope
Gloria and Phil Horwitz
Ian and Rita Isaacs

EXECUTORS
Jeff and Laurie Ulben
Jack and Susy Waddsworth
Barry Williams and Laila Tadiferi
Carla Willsman
Anonymous

FOR MORE INFORMATION:
415.439.2332 | www.acctortraining.org

SUMMER TRAINING CONGRESS
5-WEEK SESSION
June 16–July 18, 2008
Application deadline: May 1, 2008

2-WEEK INTENSIVE
July 21–August 1, 2008
Application deadline: May 15, 2008

FOR MORE INFORMATION:
415.439.2332 | www.acctortraining.org

producers circle
Frannie Fleishacker, Co-chair * DeeDee 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 some behind-the-scenes opportunities. We are privileged to recognize these outstanding generosity during the November 1, 2006–November 30, 2007, period. For information about membership, please contact Paul Knudson at 415.439.2353 or pknudson@act.org.

EXECUTIVE PRODUCERS
($25,000 and above)
Barbara and Gerson Bakar
Robert B. Blair
Leilani Clementt and Donor앙 서ahk
Ray and Dagmar Dobby Family Fund
James and Jean Douglass
Mr. and Mrs. William Draper III
Frannie and Mort Fleishacker
Priscilla and Keith Guelain
Mr. and Mrs. Gordon G. Gatty
Mr. and Mrs. Robert L. Green
Joan and Ralph Lane
Fred and L. Martin and Nancy Livingston,
The Shanahan Foundation
Butt and DeeDee McMurtry
F. Eugene and Mary S. Metz
Mrs. Albert J. Moorman
Marianne and Joseph Peretti
Steven C. Phillips and Susan Sandler
Toni Riembe and Arthur Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Ruffe
Toby and Rita Schreiber
Mary and Steven Seelig
Mrs. Sylvia Coe Tolkin

PRODUCERS
($10,000–$24,999)
Robert Maher Anderson and Nicole Miner
Teresa Rose Anderson and Alan Sarkin
Ms. Annette Bening
Kenneth and Leslie Berman
Rena Branstetter
Lloyd and Janet Cluff
Jack and Susan Cortes
David and Susan Coulter
Joan Donnithorne
Mr. and Mrs. Richard J. Fireberg
William and Sukako Fisher
Marilee K. Gardner
Marcia and Geoffery Green
Douglas W. and Kaisti Grigg
Rose Hagan and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hope
Gloria and Phil Horwitz
Ian and Rita Isaacs

EXECUTORS
Jeff and Laurie Ulben
Jack and Susy Waddsworth
Barry Williams and Laila Tadiferi
Carla Willsman
Anonymous

FOR MORE INFORMATION:
415.439.2332 | www.acctortraining.org

SUMMER TRAINING CONGRESS
5-WEEK SESSION
June 16–July 18, 2008
Application deadline: May 1, 2008

2-WEEK INTENSIVE
July 21–August 1, 2008
Application deadline: May 15, 2008

FOR MORE INFORMATION:
415.439.2332 | www.acctortraining.org

directors circle
Dianne Hope, Co-chair * Jonathan Kitch, Co-chair

Directors Circle members make annual contributions of $1,500 to $8,999 to A.C.T. Their exceptional generosity supports education, programming, and interaction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these outstanding generosity during the November 1, 2006–November 30, 2007, period. For information about membership, please contact Lisa Nalson at 415.439.2490 or lnalson@act.org.

ASSOCIATE PRODUCERS
($5,000–$8,999)
Mr. and Mrs. Joseph R. Beeche
Benedict Hedrick Company, Christopher & Amber Marie Bently
Kathleen and Simon Balbin
Steve and Skyler Bregler
Mr. and Mrs. John Brians
Dinney Bristle
Paul S. Cameron and Shannon Page
Dr. and Mrs. Ronald E. Capw
Mr. and Mrs. Robert Capuca
Mr. and Mrs. Steven B. Chase
Devon Chvar and Valerie Chlebor-Chlen
Mr. Ronald Clavuline
Theodore and Leila Vaughn Craig
The Davidson Family Fund
Edward and Ceci Dimitrov
Dr. Caroline Emmett and Russell Rydel
Mr. and Mrs. David Fleishacker
The Frier Family
Robert and Dr. Mary Friel
Dr. and Mrs. Richard E. Geit
Mr. and Mrs. Robert Good
Kirkie and Nancy Hanson
Mr. and Mrs. William Hartman
Ms. Sally Hoerner
Ambassador James C. Hormel and Timothy C. Wu
Mr. Robert Hubling
Jen Lynn and Jeffrey W. Johnson
Ms. Angela Khadabou and Mr. Edward Meddleton
Mr. Joel Knudsen
Richard and Paula Kulp
Capstone Properties, Batters and Chuck Leavens
Bruce and Nancy McAnally
Mr. Paul Manocan and Ms. Suzanne Chap
Mr. and Mrs. Robert McGrath
Michael and Carol Michael
Michelle and Michael Michalek
Phee Family Fund
Ms. Gaye Packard and Mr. Anthony Oka
Mr. Stephen Pullos and Ms. Paul vaccinations
Mr. and Mrs. Jeffrey Hohn
Ms. Marianne B. Robinson
Gary Rubenstein and Nancy Matthews
THE GALLERY
AT A.C.T.

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

TERRY SAUVÉ: LANDSCAPE SCENERY

Terry Sauvé has been painting in the Bay Area since 1996. Feeling a deep connection with nature, she focuses primarily on landscape painting. Sauvé is inspired by the natural light falling over a scene; capturing this magical quality of light is one emphasis of her paintings, as is “pushing” the color found in nature to enhance the image. Her method includes taking photographs and making sketches and color studies on location. From these references she works on larger finished paintings in her studio, where she transmits what she has absorbed from studying color and light in nature onto the canvas. Her most recent work reflects her love of the beautiful scenery of Northern California and the Northwest.

Sauvé attended the Academy of Art University and has studied with some of the area's finest painters, including Brian Blood, Craig Nelson, William Maughan, and Randall Sexton. Her work was recently selected for inclusion in the PaintAmerica 2007 Paint the Parks Mini Top 50, a national honor, as well as ArtSpan's 2007 Selections Exhibition. Her prize-winning paintings were included in the Academy of Art's annual spring show for four consecutive years and published in the New Fillmore (October 2002). Sauvé resides in San Francisco.

Each artwork purchase benefits A.C.T. For more information about Terry Sauvé, please contact Kevin Simmers at 415.474.1066@actcreativespace@aol.com.

EXECUTIVE PRODUCERS
($25,000 and above)
Barbara and Gerson Bakar
Robert B. Blake
Lesley Clements and Doron Dekular
Ray and Dagmar Dolby Family Fund
James and Jean Douglass
Mr. and Mrs. William Dropper III
Frannie and Mott Fleischer
Priscilla and Keith Gowan
Mr. and Mrs. Gordon G. Rotty
Mr. and Mrs. Robert L. Green
Joan and Ralph Lane
Frederick Levin and Nancy Livingston,
The Shanahan Foundation
Butt and DeeDee McMurtry
F. Eugene and Mary S. Metz
Mrs. Albert J. Moorman
Maartje and Joseph Perrot
Stevie C. Phillips and Susan Sanz
Toni Rembe and Artie Rock
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Rueff
Toby and Rita Schreiber
Mary and Steven Steig
Mrs. Sylvia Coo Tolke

ADDITIONAL PRODUCERS
($10,000–$24,999)
Robert Maher and Nicola Miner
Teresa Rose Anderson and Alan Sarkin
Ms. Annette Bening
Kenneth and Leslie Berkman
Rena Branstien
Lloyd and Janet Cluff
Jack and Susan Cortes
David and Susan Coulter
Joan Daunhoff
Mr. and Mrs. Richard J. Fireberg
William and Sakurako Fisher
Marlee K. Gardner
Marie and Geoffrey Green
Douglas W. and Kaatig Grill
Rose Hagar and Mark Lemley
Kent and Jeanne Harvey
Dianne and Ron Hope
Gloria and Phil Horsky
Ian and Rita Isaac

DIRECTORS CIRCLE
Dianne Hope, Co-chair · Jonathan Kitchen, Co-chair

Directors Circle members make annual contributions of $1,250 to $9,999 to A.C.T. Their exceptional generosity supports our season productions, programming, and instructional costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary access to the Viaje ticket line to purchase or exchange premium tickets, and use of the Villa Lounge during performance intermissions. We are privileged to recognize their generosity during the November 1, 2006–November 30, 2007, period. For information about membership, please contact Lisa Nalbone at 415.439.2490 or lnalbone@act.org.

ASSOCIATE PRODUCERS
($5,000–$9,999)
Mr. and Mrs. Joseph R. Beethe
Bently Heredia Company · Christopher & Amber Marie Benly
Kenneth and Simon Ballner
Steve and Skye Brugar
Mr. and Mrs. John Byran
Dinne Rudder
Paul S. Cambron and Shannon Page
Drs. and Mrs. Ronald E. Capw
Mr. and Mrs. Peter Cappas
Mr. and Mrs. Steven B. Chua
Dewey Chi and Valerie Chelsea-Chang
Mr. Ronald Clevaise

THEDA and Lyle Shock Craig
The Davidson Family Fund
Edward and Della Greene
Drs. Caroline Embrett and Russell Rydel
Mr. and Mrs. David Fleischer
The French Family
Robert E. Fink
Mr. and Mrs. Richard E. Gelst
Kathie and Nancy Guion
Mr. and Mrs. Freeman Halmot
Ms. Sally Hoerner
Emma J. and James C. Horell and Timothy C. Wu
Mr. Robert Hultung
Jen Lynn and Jeffrey W. Johnson

Ms. Anggie Khalidou and Mr. Edward Middletonn
Joel Krasner
Richard and Paula Kulp
Capengo Properties, Bateman and Chuck Lakeman
Bruce and Naomi Marquis
Mr. Paul Marzano and Miss Suzanne Chapot
Mr. and Mrs. Robert McNally
Mr. and Mrs. Robert Michael
Mr. and Mrs. Robert B. Miller
Ms. Linda Mitchell
Powe Family Fund
Ms. Casey Pektoll and Ms. Anthony Qiaz
Mr. Shepard P. Pollock and Ms. Pauline Leng
Mr. and Mrs. Donald and Ms. Kathy Kohlman
Ms. Marianne S. Robinson
Gary Rubenstein and Nancy Matthews
For Your Information

ADMINISTRATIVE OFFICES
A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108; 415.834.3200. On the Web: www.aact.org.

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-6 p.m. daily. Call 415.749.24TC 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.aact.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance ticketing privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2200. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Service office two hours before curtain. Mainstage senior rush tickets are available at noon on the day of the performance for $12. 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 production.

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

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

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

Refreshments
Full bar service, wines, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also aimita in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Seating
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 aerosol after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

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

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

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

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.24TC in advance to notify the house staff of any special needs.

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

AFFILIATIONS
A.C.T. operates under an agreement between the League of Resident Theaters and Actors Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.

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

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

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

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

Discipline vs. RIGIDITY

What's the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.

At Bingham, Osborn & Scarborough, our discipline gives you flexibility.

Bill Urban, Principal

Bingham-Osborn & Scarborough, LLC
345 California Street, Suite 1100, San Francisco, California 94111 • 415-781-8535 • www.boswen.com
Offices in San Francisco & Silicon Valley • Member of the Boston Private Wealth Management Group

30 American Conservatory Theater
FOR YOUR INFORMATION

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

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12-6 p.m. Monday through Saturday, and 1:00-6 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2424 and use American Express, Visa, or MasterCard. Fax your ticket request with credit card information to 415.749.2691. 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 performance-ranking privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before certain matinees. Senior rush tickets are available at noon on the day of the performance for $12. 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 production.

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

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

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 Word as Plays, are on sale in the main lobby at the Ticket Services office, and online.

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

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

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

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

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

Listening Systems
Heaters 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 entering an A.C.T. theater, as it will react to the sound system and make a disruptive noise.

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

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

Wheelchair seating is available on all levels of the theater. Please call 415.749.2420 in advance to notify the house staff of any special needs. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

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

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

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

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

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

DISCIPLINE

VS.

RIGIDITY

What's the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.

At Bingham, Osborn & Scarborough, our discipline gives you flexibility.

Bill Urban, Principal

BINGHAM-OSBORN & SCARBOROUGH, LLC

YOUR FINANCIAL FUTURE. OUR DISCIPLINE.

345 California Street, Suite 1100, San Francisco, California 94104 - 415.781-8535 - www.boswex.com

Offices in San Francisco & Silicon Valley - Member of the Boston Private Wealth Management Group

BOSTON PRIVATE WEALTH MANAGEMENT GROUP

WWW.BOSTONPRIVATE.COM
As an investor, Ron Conway looks for the most talented people with the greatest potential, and then secures the resources they need to flourish. That's why as a philanthropist, Ron is partnering with UCSF Medical Center. Together we're building a medical complex where scientific innovations are becoming lifesaving treatments faster. We're already the only nationally ranked top-ten hospital in the Bay Area, but our vision is to provide the best patient care available anywhere. To learn more, visit ucsfhealth.org/future. Together we are UCSF. Advancing Health Worldwide.

"INVEST IN THE RIGHT COMPANY, AND YOU SEE GOOD RETURNS. INVEST IN THE RIGHT MEDICINE, AND IT CHANGES THE WORLD."

—Ron Conway, Silicon Valley angel investor, early Google backer, philanthropist