'Tis Pity She's a Whore

by John Ford

Directed by Carey Perloff

Music composed and performed by Bonfire Madigan Shive

A.C.T.
American Conservatory Theater
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to the fascinating world of "His Pity She's a Whore.
We wanted to end A.C.T.'s 2007-08 season with as much passion as possible, and few plays in the English dramatic tradition have as much heat as John Ford's rarely produced masterpiece. It is a play filled with lustful longing for love, sex, power, and bloody revenge, with the human heart as its central image.

We are so accustomed to the image of the heart as a muscle pumping blood that it is difficult to remember that, right through the Renaissance, educated Europeans, like the ancient Greeks, believed they were composed of four humors. The goal in life was to keep these humors in balance, so that nothing occurred in excess to upset the system. Too much phlegm made one "phlegmatic," excessive black bile made one "melancholic," and so on. Imagine, then, the astonishing paradigm shift that occurred in 1628, when the great scientist William Harvey published his text "On the Circulation of the Heart and Blood." Suddenly, the static humors gave way to a pulsating series of arteries and capillaries carrying blood to and from an ever-pumping heart.

"His Pity She's a Whore" was written five years after Harvey's celebrated study appeared (a fact recently pointed out to me by my wonderful cardiologist father, Joseph Perloff), and it is clear that the metaphor of desire as the consequence of flowing, pulsating blood was already present in the culture. "His Pity" is a play about overwhelming passion, the kind of passion that refuses to be quenched no matter how vigorously it is attacked. It happens to be the passion between a brother and a sister, which is described as a love "written on the hearts" of the two lovers. The fact that the lovers are literally consummating only serves to heighten their passion: Annabella and Giovanni believe that their shared parentage—shared blood—is a sign that they are destined to share their hearts and their bodies as well.

This being a Jacobean/Caroline tragedy, blood is a major theme of the play. Rack is calibrated by blood (every character in the play knows whose is noble and whose is merely bourgeois). Vendetta is enacted by the spilling of blood. Passion is measured in the rush of blood through the body, manifested by the blush of a cheek. Again and again in the play, the question is posed as to what kind of desire is "natural," and who should have the authority to regulate which passions are permissible.

"His Pity" is a fascinating play to rehearse, in part because it is so rarely performed that there is little in the way of performance history to draw upon. Its tonal shifts are extreme, from the dark romance of Annabella and Giovanni to the comic amours of Bergetto, from the lyrical language of first love to the violent machinations of revenge and destruction. Not a single character is actually what he or she seems, so we have to constantly reassess judgment as the play progresses. Most importantly of all, "His Pity" is one of those big meaty classics that are disappearing from the stages of the American theater, as both our economy and our attention spans constict. As the American theater seems to move closer and closer to television realism, it is thrilling to reconnect with classic work that is truly theatrical, poetic, ambitious, complex, and metaphoric. So we feel incredibly grateful to have the opportunity to explore one of the great plays of the 17th century with one of the great audiences of the 21st. With this remarkable company of actors and designers, accompanied by the visceral cello of Bonfire Madigan Shive, we invite you to take a journey to a dangerous time and place in which emotions run high and morality is ever elusive. Thank you for joining us!

Yours,

Cassey Perloff, Artistic Director
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Dear Friends,

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-'Tis Pity She's a WHORE

by John Ford

Directed by Carey Perloff
Music composed and performed by Bonfire Madigan Shive

Presented by A.C.T. (American Conservatory Theater)

Scenery by Walt Spangler
Costumes by Candice Donnelly
Lighting by Robert Wierzel
Sound by Jake Rodriguez
Fight Director David Maier
Speech and Text Coach Deborah Sassels
Associate Speech and Text Coach Dawn-Elin Fraser
Dramaturg Michael Paller
Casting by Meryl Lind Shaw
Assistant Director Carly Cioffi

UNDERSTUDIES
Bonaventura—Rod Gnapp, Vasquez—Robert Parsons, Florio—Annabella, Giovanni—Broadway, Bergetto—Soranza, Poggio—Donado

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Heath Belden, Assistant Stage Manager
Laura Osburn, Intern

TIME AND PLACE
Parma, Italy, early 17th century

There will be one 15-minute intermission.

†Member of the A.C.T. Master of Fine Arts Program class of 2009

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Carlos A. Flores (carlosoutpost.com)

ADDITIONAL CREDITS
Hippolita dance staged by Val Canipardi
Fight Captain Jud Williford

Natural Herb Cough Drops courtesy of Ricolta U.S.A., Inc.
Opening night hosted by JW Marriott

THE CAST
(in order of appearance)
Bonaventura, a friar
Giovanni, son of Florio
Vasquez, servant to Soranzo
Grimaldi, a Roman gentleman
Florio, citizen of Parma
Donado, citizen of Parma
Soranza, a nobleman
Annabella, daughter of Florio
Putana, nurse to Annabella
Bergetto, nephew of Donado
Poggio, servant to Bergetto
Richardetto, a supposed Physician
Philotis, niece of Richardetto
Hippolita, wife of Richardetto
A Cardinal, nun to the Pope
Ensemble

Steven Anthony Jones
Michael Hayden
Anthony Fusco
Jud Williford
Robert Sicilar
Walter David Keith
Michael Earle Fajardo
Renée Augesen
Sharon Lockwood
Gregory Wallace
Stephen Barker Turner
James Carpenter
Kelsey Venter
Susan Gilroy
Jack Willis
Rod Gnapp, Kevin Rolston, Amanda Sykes

A.C.T.
American Conservatory Theater

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Dramaturg Michael Paller
Casting by Meryl Lind Shaw
Assistant Director Carly Cioffi

Understudy:
Bonaventura, Vasquez, Poggio—Rod Gnapp
Cardinal, Florio, Donado, Bergetto, Ensemble—Robert Parsons
Donado, Florio, Giovanni, Bergetto—Kevin Rolston
Annabella, Philotis—Amanda Sykes
Hippolita, Putana, Ensemble—BW Gonzalez

Stage Management Staff
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THE CARNAL AND THE CEREBRAL
An Interview with Director Carey Perloff about Tis Pity She's a Whore

BY JESSICA WERNER ZACK

“WHAT IF IT WERE NOT IN RELIGION
SIN TO MAKE OUR LOVE A GOD, AND
WORSHIP IT?”

—Giovanni, in Tis Pity She’s a Whore

THE BAROQUE WORLD MAY BE
DIFFERENT FROM THE RENAISSANCE
WORLD, AT ONCE MORE GRANDIOSE
AND MORE ORDINARY,
MORE LIKE OUR OWN.

—Art critic Holland Cotter

During an interview in her office a few days before the first rehearsal of Tis Pity She’s a Whore at A.C.T., Carey Perloff was brimming with enthusiasm for John Ford’s “surprisingly modern” Jacobean revenge drama. An innovative reader and researcher, Perloff had, during the months spent casting the production and refining the sets and costumes with designers, read extensively on sundry subjects germane to understanding this complex play in the 21st century: Fraud on incest and taboo; Antonio Fraser and other scholars on Baroque life and literature; art historians on Mannerist and Naturalist painters, including Caravaggio, Pontormo, and Zurbarán; medical histories of William Harvey’s “discovery” of pulmonary circulation; literary criticism of the Jacobean and Caroline dramatists. The subjects ranged far and wide in her quest to more fully understand Ford’s still-striking exploration of an outlaw obsession between a brother and sister in 17th-century Parma.

In an in-depth conversation about what most interested her as she explored these themes, Perloff likened the social context in which Ford wrote to “our own culture of ambiguity and ambivalence,” in which we, too, long for certitude in the midst of uncertainty.

This kind of classical material, which she is eminently trained to do. So I committed to her that we would tackle Tis Pity together, eventually.

For an audience that is likely to be less familiar with the Jacobean period than with the Elizabethan, what would you say distinguishes this play from the better-known Shakespearean tragedies?

The Baroque—as a period, an aesthetic, a worldview—is an avenue into understanding this play. Tis Pity is much closer to Baroque painting and music than to Elizabethan culture. Caravaggio’s paintings, for instance, are a good example of this wildly different mindset. They are only 25 years after high Renaissance, yet startling in that they evince a totally different way of looking at the world. Incredibly dramatic colors, visceral appeal, complicated staging and gesture—this is not Raphael territory; it’s a new kind of visceral melodrama.

We have to realize that after the long reign of Elizabeth I [1558-1603], which saw the rise in the use of the English language, real antagonism with Rome, and separation from the Catholic Church—James I [1603-1625] took the throne, and suddenly an entirely different catechetical came into power. English culture went through a huge upheaval.

The Elizabethan viewpoint of humanity, or morality, was exceptionally ordered and lines of authority were still clear. They still believed in the monarchy. And in the patriarchy. And in the church. And even though there are examples of duplicatious churchmen in Shakespeare, and people who have to be disavowed, there is a sense in those plays that what one strives for is order, and that the greatest horror possible is a total breakdown in the social order. Shakespeare’s tragedies play on that fear of disorder, and they tend to suggest in the end that order can be restored.

By the time you get to the Jacobean, there isn’t a clear sense of hierarchy anymore and it is no longer expected that order can or will be restored. With no clear compass or guidepost or authority figure to trust, it is no longer possible to return to a neutral mean. Tis Pity asks the question: What happens in a culture in which everything feels toxic/contaminated? In which it is incredibly hard to trust the organs of authority: the state, the church, the police, the church family? If none of those traditionally ordering entities is ultimately sacred, then what happens?

This is also such an urban play, which is different from many Shakespeare plays. Shakespeare’s Italian plays are not urban, and the urban plays of the period are comedies. It is unusual to have an urban tragedy, although it is true of some of Marlowe and some of Webster. Marlowe was in fact stabbed and killed in a London tavern; people were killed on the street all the time. It is very interesting to me that this is a play about a city that feels very much like 17th-century London, which was a very violent, duplicitous, and dangerous place to be.

I’m excited about this play in part because it does feel very modern. Maybe that’s because we are also a culture of ambiguity and ambivalence, and we too long for something that we also don’t see being restored. I think people will be surprised that nobody in the play is quite what they seem, and that’s what saves it from being a pat revenge drama. It’s actually a surprisingly contradictory play. Except possibly the Cardinal, you can’t mark who the villains of the play are, and that makes it fascinating.

Critics over the years have questioned how much sympathy Ford shows for Giovanni and Annabella has this been on your mind, since their incestuous relationship is at the heart of the play?

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INTERVIEW MAGAZINE CHIRPED BY ANGELS, BY SHAWN VOITY (1980-1988)

Tu Pity She’s a Whore

13 American Conservatory Theater
THE CARNAL AND THE CEREBRAL
An Interview with Director Carey Perloff about *Tis Pity She's a Whore*

BY JESSICA WERNER ZACK

"WHAT IF IT WERE NOT IN RELIGION
SIN TO MAKE OUR LOVE A GOD, AND
WORSHIP IT?"?

—Giovanni, in *Tis Pity She's a Whore*

THE BAROQUE WORLD MAY BE
DIFFERENT FROM THE RENAISSANCE
WORLD, AT ONCE MORE GRANDIOSE
AND MORE ORDINARY,
MORE LIKE OUR OWN.

—Art critic Holland Cotter

DURING AN INTERVIEW IN HER OFFICE A FEW DAYS BEFORE THE FIRST REHEARSAL OF *Tis Pity She's a Whore* AT A.C.T., Carey Perloff was brimming with enthusiasm for John Ford’s *surprisingly modern* Jacobean revenge drama. An inventor reader and researcher, Perloff had, during the month spent casting the production and refining the sets and costumes with designers, read extensively on sundry subjects germane to understanding this complex play in the 21st century: Freud on incest and taboo; Antonio Fraser and other scholars on Baroque life and literature; art historians on Mannerist and Naturalist painters, including Caravaggio, Pontormo, and Zurbarán; medical histories of William Harvey’s “discovery” of pulmonary circulation; literary criticism of the Jacobean and Caroline dramatists. The subjects ranged far and wide in her quest to more fully understand Ford’s still-shocking exploration of an outlaw obsession between a brother and sister in 17th-century Parma.

In an in-depth conversation about what most interested her as she explored these themes, Perloff likened the social context in which Ford wrote to "our own culture of ambiguity and ambivalence," in which we, too, long for certitude in the midst of uncertainty.

I UNDERSTAND TOM STOPPARD IS SOMEHOW RESPONSIBLE FOR YOUR INTEREST IN THIS WILD PLAY?

Yes, it’s an interesting story. We were doing [Stoppard’s] *The Real Thing* a few years ago, with Renté [Augesen] and Marco [Biturici]. Tom has woven wonderful scenes (from *Tis Pity* into that play); René’s character, an actress named Annie, plays Annabella in a production of *Tis Pity* and falls in love with the young actor playing Giovanni, which wrecks havoc on Annie’s marriage. So we took a couple days off rehearsal and worked on *Tis Pity* and discovered that we just loved this play within-the-play. Renté and I kept looking at each other and thinking, We should have actually done both these plays in rep! It would have been so difficult, but so interesting. Renté is astonishingly capable with language, and although she has played a huge range of roles at A.C.T., she hasn’t had a chance to do much Shakespeare or this kind of classical material, which she is eminently trained to do. So I committed to her that we would tackle *Tis Pity* together, eventually.

FOR AN AUDIENCE THAT IS LIKELY TO BE LESS FAMILIAR WITH THE JACOBEAN PERIOD THAN WITH THE ELIZABETHAN, WHAT WOULD YOU SAY DISTINGUISHES THIS PLAY FROM THE BETTER-KNOWN SHAKESPEAREAN TRAGEDIES?

The Baroque—a period, an aesthetic, a world view—is an avenue into understanding this play. *Tis Pity* is much closer to Baroque painting and music than to Elizabethan culture. Caravaggio’s paintings, for instance, are a good example of this wildly different mindset. They are only 25 years after high Renaissance, yet startling in that they evince a totally different way of looking at the world. Incridibly dramatic colors, visceral appeal, complicated staging and gesture—this is not Raphael territory; it’s a new kind of visceral melodrama.

We have to realize that after the long reign of Elizabeth I [1558-1603], which saw the rise in the use of the English language, real antagonism with Rome, and separation from the Catholic Church—James I [1603-1625] took the throne, and suddenly an entirely different culture came into power. English culture went through a huge upheaval.

The Elizabethan viewpoint of humanity, or morality, was exceptionally ordered and lines of authority were still clear. They still believed in the monarchy. And in the patriarchy. And in the church. And even though there are examples of duplicitous churchmen in Shakespeare, and people who have to be disavowed, there is a sense in those plays that what one strives for is order, and that the greatest horror possible is a total breakdown in the social order. Shakespeare’s tragedies play on that fear of disorder, and they tend to suggest in the end that order can be restored.

By the time you get to the Jacobean, there isn’t a clear sense of hierarchy anymore and it is no longer expected that order can or will be restored. With no clear compass or guidepost or authority figure to trust, it is no longer possible to return to a neutral mean. *Tis Pity* asks the question: What happens in a culture in which everything feeds toxic/contaminated? In which it is incredibly hard to trust the organs of authority: the state, the church, the police, the church, family? If none of those traditionally ordering entities is ultimately sacred, then what happens?

This is also such an urban play, which is different from many Shakespeare plays. Shakespeare’s Italian plays are not urban, and the urban plays of the period are comedies. It is unusual to have an urban tragedy, although it is true of some of Marlowe and some of Webster. Marlowe was in fact stabbed and killed in a London tavern; people were killed on the street all the time. It is very interesting to me that this is a play about a city that feels very much like 17th-century London, which was a very violent, duplicitous, and dangerous place to be.

I’m excited about this play in part because it does feel very modern. Maybe that’s because we are also a culture of ambiguity and ambivalence, and we too long for something that we also don’t see being restored. I think people will be surprised that nobody in the play is quite what they seem, and that’s what saves it from being a pat revenge drama. It’s actually a surprisingly contradictory play. Except possibly the Cardinal, you can’t mark who the villains of the play are, and that makes it fascinating.

CRITICS OVER THE YEARS HAVE QUESTIONED HOW MUCH SYMPATHY FORD SHOWS FOR GIOVANNI AND ANNABELLA HAS IT BEEN ON YOUR MIND, SINCE THEIR INCESTUOUS RELATIONSHIP IS AT THE HEART OF THE PLAY?

You do have to keep reminding yourself when you read the play. Oh my god, that’s her brother and this is completely taboo! Annabella and Giovanni share the same sense of humor and wit and intelligence, Ford gives them really gorgeous language—all
You have to really think with Giovanni. Who is this man? He is modeled on Faust, so he is a very smart, Jesuit-educated intellectual and logician. On the other hand, he is completely passionate. It is not an intellectual passion he has for his sister. The collision of the carnal and the cerebral is very intriguing.

In some ways, the more interesting question comparing Romeo and Juliet with Tis Pity is, What about Annabella? I don’t know the answer yet, but it’s very complicated. She can be rather passive, and then all of a sudden outrageous, complicated, wicked, and funny, like Kate in The Taming of the Shrew. She is a very textured heroine.

There has been a lot of discussion over the years about the risk, a.c.t. took in producing the Duchess of Malfi, one of the company’s famous, or infamous, Jacobean productions. Do you feel...

You are taking any risk in producing Tis Pity. Look, you’re in trouble as soon as you take on the Jacobean (laughs). We counted trouble when we did Edward II, too [in 2000]. Even the title of this play makes people turn away. Advertising the show has been a challenge because certain spaces have refused our ads because of the title of the play—if the word "whore" were a four-letter word. When, really, the real tragedy and truth of the play is, “Tis Pity She’s a Woman! The label “whore” is placed on Annabella once she’s considered used and degraded, while Giovanni, the instigator of their sexual relationship, doesn’t get labeled as such.

There is no way to do the Jacobean and not court some controversy. This play is very sexual and very violent. Yet, the shocking elements are transgressive because, as in The Duchess of Malfi, the real scandal of the play is the way it portrays the church. Tis Pity is wildly anticelebrical; the real villain is the Cardinal, who unfortunately offers no moral solace, nor moral compass.

In 1629, a year before Tis Pity She’s a Whore probably was presented for the first time by the Queen’s Men, the bishop of Bath and Wells wrote:

Fornication violates the good order that should be between single persons through unseel lusts; adultery adds thereto a confusion of families, and takes away the distinction of heirs and inheritance; but incest moreover abolishes the reverence which is engendered by nature, to forbid that persons whom nature has made so near should one uncover the other’s shame.

We do not know what prompted the bishop to sermonize on incest; it was not common in Stuart England, and studies of the court records of the time show that “ordinary people,” meaning mostly the rural poor, had no horror of it (perhaps that was the problem). In Ford’s England, there were no secular laws against incest; it was punishable only in ecclesiastical courts.

By the 17th century, one common contemporary argument against incest viewed it as a danger to society at large, a threat to moral, religious, and civil order. This is interesting because, while incest may be the subject in Tis Pity that catches and holds our attention, Ford is also concerned with another threat to social order, which obsesses more characters in the play than does incest: the unspeakable thirst for personal vengeance. Of these two forces that propel the action of Tis Pity, which is more threatening to society? It may be that, in the abstract, Giovanni and Annabella’s love for each other threatens the social order by defying one of its strongest taboos, but in the particular, it is Giovanni’s violence and megalomania that lead to the couple’s tragic end. The blood lust at large in Ford’s Parma, on the other hand, leads to the murders of five characters.

Indeed, if we look at the play from one angle—Giovanni and Annabella—it may appear to demand rebellion against a repressive patriarchal social order. Turn the play a degree or two, however, and now it is a plea for order in a society in which there is no reliable judicial force or authority. Where is the judiciary in this play? Nowhere to be found. Who are the authority figures? First, there is Giovanni and Annabella’s father, Florio. He claims that Annabella is free to marry whomsoever she wishes; then, a few scenes later, he arranges for her to marry Sorozzo, a man she does not love, so that Florio may unite his upper-middle class family with an aristocratic name. Looming over Florio—indeed, over the entire play—is the Cardinal, appointed by the pope and thus God’s representative in Parma. How does God’s representative act? He protects the murderer Grimaldi because he is a nobleman,
of which reinforces why the word "natural" is used in the play so much and why it's possible for Giovanni to use that word about his love for his sister. In a skewed and violent world in which you can't trust anybody, it somehow seems natural that the person Giovanni trusts is his closest blood relation. In a very dangerous world, being together, in each other's arms, is how they feel safe. There is a completeness in that to them. And we get seduced into their way of thinking, their longing.

**THEIR CONNECTION MAKES ME THINK OF THE PLAYONIC IDEAL, THIS LONGING NOT JUST FOR A PEACEABLE SOCIAL ORDER, BUT ALSO FOR A HIGHER TRUTH, THIS BELIEF THAT THEY WERE ONCE ONE.**

That's right, and you can't get beyond the sense that, for people who share blood, who shared a womb, everything about them is bonded. In that case, of course they should bond themselves, because it is the truest thing they can do. It's odd, yet compelling. This play really looks at how little it takes to cross that line when the longing is that great, the taboo is also that great, and when you live in this private zone in which there is nobody else in the world you feel understands you.

**DO YOU SEE 7 FOR 7 AS RELATING TO OR BEING IN DIALOGUE WITH ROMEO AND JULIET?**

Marlowe was actually a bigger influence [than Shakespeare] on Ford, and I recently reread Tamburlaine in this context. But, yes, *Tis Pity* is absolutely and recognizably in dialogue with *Romeo and Juliet*. It starts out with a brawl in the street. You see the setup between warring families. The Italian notion of vendetta is a theme, in which revenge is repeated endlessly and honor is paramount. You have Patana, who is the flip side of the nurse in *Romeo and Juliet*—she's not exactly warm and comforting—and the Friar as go-between. People have read *Tis Pity* for centuries as a darker version of *Romeo and Juliet*, although I think Giovanni is a much more interesting character than Romeo.

You have to really think with Giovanni. *Who is this man?* He is modeled on Faust, so he is in a very smart, Jesuit-educated intellectual and logician. On the other hand, he is completely passionate. It is not an intellectual passion he has for his sister. The collision of the carnal and the cerebral is very intriguing.

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Look, you’re in trouble as soon as you take on the Jacobean (laughs). We counted trouble when we did *Edward II*, too [in 2000]. Even the title of this play makes people turn away. Advertising the show has been a challenge because certain spaces have refused our ads because of the title of the play—if the word “whore” were a four-letter word. When, really, the real tragedy and truth of the play is, “*Tis Pity She’s a Woman!” The label “whore” is placed on Annabella once she’s considered used and degraded, while Giovanni, the instigator of their sexual relationship, doesn’t get labeled as such.

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Indeed, if we look at the play from one angle—Giovanni and Annabella—it may appear to demand rebellion against a repressive patriarchal social order. Turn the play a degree or two, however, and now it is a plea for order in a society in which there is no reliable judicial force or authority. Where is the judiciary in this play? Nowhere to be found. Who are the authority figures? First, there is Giovanni and Annabella’s father, Florio. He claims that Annabella is free to marry whomsoever she wishes; then, a few scenes later, he arranges for her to marry Sonnato, a man she does not love, so that Florio may unite his upper-middle-class family with an aristocratic name. Looming over Florio—indeed, over the entire play—is the Cardinal, appointed by the pope and thus God’s representative in Parus. How does God’s representative act? He protects the murderer Grimaldi because he is a nobleman,
sentences the innocent Putana to be burned to death, and confiscates Florio's property for the use of the church. Authority in This Pity, where it exists at all, is arbitrary and corrupt. No wonder that the two siblings, and everyone else with a grudge and a sword, feel free to defy it.

If Ford was like most artists, his portrayal of a world caught in the tension of these two powerful forces reflects to some degree his feelings about the society he inhabited. We do not know how Ford (or his audience) felt about incest or, for that matter, corruption; he left nothing about himself behind but his words. We do learn, however, something about the religious and intellectual trends of his time and his likely, if not certain, connection to them.

Ford’s work shows familiarity and sympathy with the cult of neo-Platonic love that surrounded King Charles I’s wife, Queen Henrietta. The basis of her love cult was threefold: first, that the highest, purest form of love was love of God; second, that men and women could use their will to either worship God or to set their sights lower and seek love in the material world; and third, that physical love needed to be controlled by reason and moral law, not dictated by passion.

Ford was also influenced by another contemporary philosophy, neo-Platonic Christianity. The neo-Platonists believed that there were no good passions, but passions controlled by reason could be acceptable. As a man educated at the law school of the Inns of Court and probably also at Oxford, Ford would have read Montaigne, who, in an essay called “Moderation,” recalled Thomas Aquinas’s argument against incest: “[If] conjugal love is whole and perfect ... and you add to it also that which is due to kinship, there is no doubt that this increase will carry such a husband beyond the barriers of reason.” Kinship, then, combined with conjugal love, would be an uncontrollable passion. The neo-Platonsists also said that we must consider the moral implications of our actions to be certain we are not rationalizing away an immoral act. Hence Giovanni’s debates with the Friar as he attempts to justify his love for his sister.

In 1613, Ford wrote a 64-page poem called “Chrisie’s Bloody Sweat,” in which he details, among other things, the punishments awaiting those who give in to their passions:

Here shall the wretches for a doomy bed, Be racked on pallets of still-burning steel: Here shall the glutton, that hath daily fed, On choice of dainty dish, hourly feed. Weary near them toods, & beyond time be drenched In flames of fire, that never shall be quenched. The dribbleth that would never be contented With drinking up whole flagons at a breath, Shall be denied (as he with thirst is stung) A drop of water for to cool his tongue.

Seventeen years later, Ford gave almost exactly the same words to the Friar when he admonishes Annabella to repent in Act III of This Pity.

We can at least hazard a guess, then, as to how Ford may have felt about the incestuous couple. Modern audiences are likely to feel some degree of sympathy for Annabella and Giovanni; we have been conditioned to cheer for those who rebel against the established order in the matter of love. We find Faustian figures (and Giovanni is very much in that mode), who challenge the social order and even God, compelling, but Ford, who wrote approvingly of Platonic love in several plays and composed pamphlets suffused with the ideas of the neo-Platonics, was perhaps less sanguine about an act that his religion and philosophy considered so sinful.

We have no direct evidence about what Ford felt about that other threat to social order, personal vengeance—although, as someone whose reputation was inextricably linked to the law, it would be unusual for him to be in favor of it. London was a dangerous city, where death was ever present and violence a common occurrence. It may be that Ford was reacting to the reality of his day; it is also possible, and perhaps more likely, that he was creating a metaphor for the corruption of the courts of James I (1603–25), his son Charles I (1625–49), and, under their influence, the judiciary.

James was notorious for giving perogies, power, and other privileges to personal favorites and running up huge debts. For years, James ruled without Parliament as an autocrat, and the consensus over who governed England—so certain in Elizabethan’s day—completely broke down. Charles carried on his father’s feud with Parliament over foreign policy, taxation, and religion (the heavily Puritan Parliament distrusted the Anglican Church, of which Charles was the head, and despised its “popish” rituals). He dissolved Parliament in 1626, and pledged not to let it sit for the next 13 years. A war with France broke out (one with Spain was still going on), and to finance it, Charles imposed on the aristocracy a forced loan to the government. His judges declared it illegal. In response, Charles arrested the chief justice and several influential aristocrats who refused to contribute. Who was ruling England? To whom could one appeal for justice?

Corruption spread into the justice system, as well. In one instance, a nobleman allegedly burned to death the offspring of an affair with his sister and avoided punishment by giving a gift of land to the lord chief justice, who happened to be Ford’s great-uncle. The outlines of a society very much like the Parnass of This Pity begin to emerge. What did Ford think of it? Knowing nothing of his personal opinions (as is the case with Shakespeare), we cannot say for certain. That his play still challenges and moves us 378 years after it was written is perhaps all we need to know.

is committed to bringing the multidisciplinary work of Bay Area artists to the A.C.T. stage, realized that this "bebop folk punk" diver, as she has been described, was the perfect choice to create visceral, transcendent music to inhabit and illuminate John Ford's timeless 17th-century tragedy. Shive spoke to us the day after rehearsals of 'This Pity' began in May.

You've said that you're creating a "living score" for this production. What do you mean by that?

Most basically, it means that I'll be playing live music, interacting with live actors, in a live production. Which doesn't mean that it's all improvised; the thematic stuff is predetermined, and there will be some preset recorded pieces that I'll be playing off of. But as an artist, you hopefully get to a place where you can find yourself letting go within the structure of the greater narrative. There are structures, themes, ideas, characters, and archetypes that are this story, but ultimately what's exciting to me about this piece is how much it is an ensemble work; how much it is this complex mechanism that is clicking together. Like any moment in time—or sound, or breath—it has a past, a present, and a future, that all exist simultaneously. Dealing with a story that was written almost 400 years ago, and making it pulsating, fresh, and now, is really about how it all breathes together. This score will literally be living in the moment, so that it'll have enough flexibility and fluidity within its structure to interact with the actors, the audience, and with the space.

I was inspired by [director] Carey [Perloff]’s mention of the discovery of circulation at this time in history, and by the fact that blood, the heartbeat, the womb, are part of the consciousness of this production. [Sound designer] Jake [Rodriquez] I are developing together a pulsing heartbeat—we'll see how subliminal or literal it actually turns out to be—at different paces, which
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“DUETS FOR HAIR AND GUT”  
An Interview with Titu Pity She’s a Whore Composer/Performer Bonfire Madigan Shive  
BY ELIZABETH BRODERSEN  
Singer-composer-hard core cellist Bonfire Madigan Shive is a 21st-century alchemist. With each project she creates a  
potent concoction that explodes traditional definitions of what it means to be a female artist,  
activist, musician, and human  
being in a chaotic world. A singer—songwriter of haunting delicacy  
and raw, rebellious power, she  
has as a composer and performer  
transformed the classical cello into a contemporary instrument  
capable of expressing a tremendous range of styles and mood in a way  
that defies categorization.  
Shive began playing the cello at the age of 9, and at 16 founded  
Seattle’s acclaimed underground acoustic duo, Tartle Tale,  
becoming a trailblazer in the  
grit/grease/queercore/punk  
movements of the early 1990s.  
While remaining firmly rooted in the  
do-it-yourself (DIY) activist  
music scene, she has since gone on  
to create an eclectic body of work,  
including CD releases of her own  
work, film soundtracks, guest  
performances on countless records  
and tours, and a strong international  
following that continues to grow.  
Her current ensemble, the eponymous Bonfire Madigan,  
whose debut CD, ...from the Burrople, was released in 1998,  
continues to chart on national, community, and college  
charts. A fixture on the San Francisco experimental/underground  
music scene in the late 90s, she now splits her time between  
San Francisco and New York, while composing and performing  
internationally with a diverse range of contemporary artists.  
Shive has also always been something of a theater artist,  
working with actors’ programs in Seattle and Los Angeles in  
her teens while continuing to develop her unique musical persona.  
She came to the attention of Titu Pity director Carey Perloff as a  
collaborator of the electro-industrial musicans that played Tom Weis’s music  
for The Black Rider at A.C.T. in 2004. Perloff, who has  
followed Shive’s composing and performing career ever since and  
is committed to bringing the multidisciplinary work of Bay Area  
artists to the A.C.T. stage, realized that this “unruly folk-punk  
diva,” as she has been described, was the perfect choice to create  
visceral, transcendent music to inhabit and illuminate John Ford’s  
timless 17th-century tragedy. Shive spoke to us the day after rehearsals  
of Titu Pity began in May.  
YOU’RE S AID THAT YOU’RE  
CREATING A "LIVING SCORE"  
FOR THIS PRODUCTION. WHAT DO YOU  
MEAN BY THAT?  
Most basically, it means that I’ll be  
playing live music, interacting with  
live actors, in a live production.  
Which doesn’t mean that it’s all  
impromptu; the thematic stuff is  
written, and there will be some  
precon set recorded pieces that I’ll be  
playing off of. But as an artist, you  
hopefully get to place with your  
craft where you can find yourself  
letting go within the structure of  
the greater narrative. There are  
structures, themes, ideas, characters,  
and archetypes that are this story,  
but ultimately what’s exciting to me  
about this piece is how much it is an ensemble work, how much  
it is this complex mechanism that is clicking together. Like any  
moment in time—or sound, or breath—it has a past, a present,  
and a future, that all exist simultaneously. Dealing with a story that  
was written almost 400 years ago, and making it pulsating, fresh,  
and now, is really about how it all breathes together. This score  
will literally be living in the moment, so that it’ll have enough fluidity  
and flexibility within its structure to interact with the actors,  
the audience, and with the space.  
I was inspired by [director] Carey Perloff’s mention of  
the discovery of circulation at this time in history, and by the fact  
that blood, the heartbeat, the womb, are part of the consciousness  
of this production. [Sound designer] Jake Rodriquez and I are  
developing together a pulsing heartbeat—we’ll see how subliminal  
or literal it actually turns out to be—at different places, which
will create sound beds that are like a backbone to the production. The score will live within that soundscape. I will also be doing live looping [recording and playing back passages while onstage] during each performance, which I do in my own performance, and Jake will have some triggers that will play off of that. I’m really excited to work with the cast, because I will be shaping this score within their emotional structure; in some ways I see them all as my living Baroque ensemble, to develop this with, connected directly to their breath, their heartbeats, the meter of which will change with their emotions in each performance.

I UNDERSTAND YOU'VE CREATED A STRUCTURE, WITH THEMES OR MOTIFS FOR EACH OF THE CHARACTERS. HOW DID YOU DEVELOP THOSE?

Ever since I first heard about this project, I’ve been drenching myself in research of the period, reading a lot about Ford’s world and how it relates to mine. Picking up my cello after getting the invitation to work on this project, even before anything else was moving forward, I was already sensing tones and hearing things come out. The main melody, for Annabella, came almost immediately. I am really taken with her character. Everybody wants her. [Annabella’s music] starts with this moving heartbeat, a kind of walking, quick, maybe andante pace that speeds up a little bit. And there’s this pentatonic place within the circle of fifths that I keep going back to, which lends itself to multiharmony. She has this kind of pentatonic melody that, to me, is saying, “Please, please, see me!” There’s just in it, and lingering, and foreboding, but there’s also this kind of a kind of surrender. And the question: “Who can really see me?”

I’M CURIOUS HOW YOU SEE GIOVANNI’S CHARACTER ARC FROM OBSESSION INTO SELF-DESTRUCTION, PARTICULARLY GIVEN THE CONNECTION OF YOUR OWN CRAFT AND ACTIVISM TO THE CREATIVE POTENTIAL OF MADNESS.

[The concept of madness] is already so palpable in what my work is doing. I’m able to take the cello from this beautiful, lyrical, haunting, pure place into a completely deconstructivist one, without the use of any technology, just using this piece of wood, with these strings. That’s because I’ve been in a more than 20-year partnership with this instrument, exploring the very limits of its possibilities.

This isn’t a stereotypical hero narrative. Giovanni is no kind of hero! But what I love about Giovanni is that, by the end of the play, he is just completely committed. I’m very interested in that place, in extreme states of consciousness, where breakdown often leads to breaks through, in that relationship between madness and brilliance.

Hearing the text read yesterday, I realized that there’s something kind of minimalist about who Annabella and Giovanni actually are in the play, even though they’re in many ways the center of the story. But there’s this whole world bubbling around them, and I’m thrilled to be working on those embryonic, wondrous, heart-beating sounds that are interior, and then these exterior scenes of this violent Parma, with its hierarchies of power and communication and people being murdered, being silenced—and all this is right in front of you, all around you.

HOW HAS THE FACT THAT THIS PLAY WAS WRITTEN IN THE EARLY 17TH CENTURY INFLUENCED YOU AS A CONTEMPORARY COMPOSER WORKING ON THIS PRODUCTION?

It’s very exciting as a cellist to be a part of this, because so much was happening in the world of music at that time. This period musically has always been a time that my own work references—the transition from Renaissance into Baroque into classical, with even some medieval/folk flavorings, eventually moving into the contemporary; popular, song-writing place I find myself in now. This play writers at all levels of what would be called the Baroque era. The viola d’gamba was beginning to take on the modern cello shape, which was influenced by the shape of the Renaissance woman’s body and later would take on the “hour-glass figure” we are familiar with today. There was no endpin yet, so it was held with the knees—usually by ears, of course. The instrument I’ll be performing on in this production is actually a hybrid of the Baroque instrument and the modern cello. I’m going to be using gut strings, which are more true to the period and will give me more resonance. In fact, I’m calling this “Does for Hair and Gut,” since I’ll be using a contemporary hairbow to meet the guts of the strings.

Also, a lot of the places music was being played at this time were changing, so articulation was becoming more apparent. Opera was just beginning to become an art form, and as musical compositions became more complex and dramatic, virtuosity in vocal and instrumental performance became more and more important. Around this time, too, is when contrapuntal polychotomy began to make the transition to tonal harmonies and the basso continuo, or repeating bass line, became prominent. That’s something I actually do as a composer and performer: often I will loop bass lines through the cello, and then the modal themes and sound beds will come on top of that. My idea is to take simple, almost folklike modal themes and expand them to become complicated chamber passages; by the end we have the potential for mass looping, so one person and a cello can become a live mini soul art orchestra.

YOU MENTIONED USING THE “CIRCLE OF FIFTHS,” COULD YOU EXPLAIN THAT?

It’s a modality of writing music that was just beginning to be understood and described at this time. The circle of fifths is a fundamental principle in music theory and in its most basic form a cyclical way of moving through 12-note chordal harmony, shifting within this structure back to your dominant. It was used in a lot of liturgical music of this period. Harmonically, because the cello is tuned in fifths, composing within the circle of fifths gives me an opportunity to use resonance and sustain, so that I can have open strings as sound beds; it gives me so much room to use the hundreds of harmonics on the cello. This is what does let me overlap themes in live performance, harmonically things can relate to each other in really interesting ways. For example, Annabella’s theme can lay over the Cardinal’s martialistic, almost Wagnerian sound, or can weave together with the innocence of Philotis, which will hopefully tie you into the story emotionally even more.

AS A PERFORMER ONSTAGE WITH THE ACTORS, PARTICIPATING IN THE STORYTELLING, HOW DO YOU SEE YOUR OWN ROLE?

I suppose you could see me as a kind of Greek chorus, the consciousness of the play and its world—Giovanni does talk about the Elysian Fields. But when we were talking yesterday about what my costume should be, Carey and [costume designer] Claire [Donnelly] were looking at paintings from the period of these androgynous angel/spirit figures. I think that’s more true to what my character is. An angelic presence playing on high in the organ loft (Angst).

Ultimately, for me, it’s all about staying enamored with the mystery, which is what we’re in a journey of unfolding and revealing together. I love that nobody gets to have the word on whether Annabella and Giovanni’s love is right or wrong. We all get to be participants in telling the story that asks the questions, and we are together walking, asking questions. That’s very exciting storytelling, exciting living theater.
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ABOUT THE PLAYWRITE

BY MICHAEL PALLER

John Ford was born on April 17, 1586. The second son of a prosperous Devonshire landowner, he may well have briefly attended Exeter College, Oxford, before coming to London in 1602, where he was admitted to the Middle Temple, one of the prestigious London law schools of the Inns of Court. He was expelled in 1606 for not paying his bills (a common infraction among the members) and was readmitted two years later. In 1617, he was involved in a dispute about the propriety of wearing hats in the hallways. He remained at the Middle Temple for many years. Indeed, it is not certain that he ever left—in 1638, just before he disappeared from history, he was the subject of a commemorative poem addressed to “Master John FORD, of the middle temple.” Men did not have to be law students or lawyers to reside at the Inns of Court, and there is no evidence that Ford was admitted to the bar or ever practiced law. Both, however, are possibilities.

What is certain is that the Inns of Court produced a population of well-educated and enthusiastic theatregoers. These young men were mostly wealthy and aristocratic; in time, they would be the principal patrons of the so-called private theaters, the indoor Blackfriars and Cockpit principal among them. In addition to studying law, the students were also taught music, dancing, and the other “graces,” which were mainly practiced through the performance of plays during the Christmas revels. Members also wrote their own plays to mark special occasions, such as royal visits, and births and marriages within their own aristocratic circles.

Unlike his wealthier colleagues, Ford seemingly had no independent income. He was bequeathed £10 when his father died in 1610 and another £50, in exchange for some property, when his elder brother died in 1616. In the manuscript of a prose work called The Life of Life (1620), he wrote of “the poverty of my unfortuned studies” and
of being far beneath "the happiness of thriving fortunes." By 1628, when he wrote *The Lover's Melanocholy*, he implied in the epilogue that he did not write for money and assumed the pose of a gentleman amateur. If his financial fortunes did indeed change in the intervening years, we do not know how. It is possible that he married a woman with an income, but no evidence of Ford's having a wife or children has been found.

By 1620, he had written several prose works and a long religious poem; the following year, when he was 34, the first play with which his name is associated appeared, *The Witch of Edmonton*, a collaborative effort written with Thomas Dekker and William Rowley. Ford wrote at least seven plays between 1621 and 1624, all in collaboration with, in different combinations, Dekker, Rowley, Thomas Middleton, and John Webster. The plays vary in subject and tone, and, as far as Ford's contributions can be discerned, one might see the development of a professional playwright more than an artist developing his themes. Still, in *The Witch of Edmonton* one can see, in the sections Ford is thought to have contributed, a deep interest in temptation, sin, and redemption and in women who nobly bear a tragic fate—themes which dominate his later, independently written plays, including *This Psyche's a Where*.

Following what is thought to be his last collaborative effort (*The Bristo Merchant*, with Delder in 1624), Ford vanishes from sight. Some scholars think he may have spent the next four years doing legal work, perhaps managing estates. It is not hard to guess the reason for Ford's disappearance from the London stage: just after James I died in March 1625, London was hit by one of the worst outbreaks of the plague since the 14th century, which closed the city's theaters until the end of November. By the end of the year, more than 35,000 people had died in London, among them John Fletcher, the leading playwright of Shakespeare's former company, the King's Men. The plague created chaos among the theater companies. With the London theaters closed, their only income lay in touring the provinces, never a profitable venture. The result was bankruptcy for every company but the well-run, well-off King's Men.

Ford may have left London during these years, perhaps returning to Devonshire, where he might have earned enough money at other pursuits to write at his leisure when he resumed his playwriting career in 1628. By then, new acting companies had emerged from the remnants of the old; the only serious rivals to the still-surviving King's Men were Queen Henrietta's Men, sponsored by the wife of the new monarch, Charles I. The plays that Ford would write on his own began to be produced by either of these companies. As far as is known, he wrote 11 plays independently; eight of those have survived. The dates of the first performances are not known for all the plays, but the recent critical consensus is: *The Lover's Melanocholy* (1628), *The Broken Heart* (1629), *This Psyche's a Where* (1630), *Beauty in a Trance* (performed at court in November 1630, its date of composition unknown), *Lover's Sacrifice* (1631), *Porphyr Warrick* (1632), *The Proteus Chaunt and Noble* (c. 1635), and *The Lady's Trial* (1638). In the 20th century another play, *The Queen*, was attributed to Ford, but the date of its premiere is unknown. There is also conjecture that *This Psyche* was the first of the plays he wrote on his own.

The *Lover's Melanocholy* and *The Broken Heart* were written for the King's Men and performed at the outdoor Globe Theatre and the indoor Blackfriars, suggesting that, despite their courtly setting, themes and relative lack of action, Ford had learned from Dekker, Middleton, and his other collaborators how to satisfy the diverse audience of the Globe as well as that of the generally more-educated, upper-class patrons of the Blackfriars (where admission was nearly six times that of the outdoor theaters). Ford then left the King's Men and wrote for Queen Henrietta's Men, who performed at another indoor theater, the Cockpit, also known as the Phoenix. After *The Lady's Trial*, Ford disappears again, this time for good. Scholars speculate that he returned to Devonshire and lived out his life, however many years it was.

The Puritan faction that took control of the government officially closed the theaters in 1642, and for 18 years the only theater produced in England was illegal and surreptitious. Although the theater's place in English cultural life was restored by Charles II in 1660, Ford's plays were rarely seen. *This Psyche*, for example, was revived a couple of times during that decade and then went unproduced in public theaters until 1940—among other things, the incident theme of *This Psyche* was unaccepting in the Victorian era (close relationships between brothers and sisters interested Ford; they occur not only in *This Psyche* but also in the earlier *The Broken Heart* and the later *Lover's Sacrifice*). As the scholar Marion Lomas has written, "Ford's work is accessible and invites us to take issue with it. His own attitude to his characters is often ambiguous, so that whether he is a moralist or a decadent libertine, an unequivocal supporter of patriarchy or a challenger of gender restrictions is still a matter of opinion." The opinions are wide ranging. The critic Ronald Haydock has written that "a poet who chooses wicewitcho, melancholy, masochism, misogyny, and incest as major themes must have a taste for the bizarre." Perhaps. It may also be that it was through the depiction of people—ordinary and not—in extraordinary, extreme situations that Ford could best express his reaction to a dark, and darkening, world. What is indisputable is that Ford created a series of memorable characters, especially women who, beset by a terrible fate, meet it with fortitude and grace.
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RENÉ AUGENST (New Mexico), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misers. She has appeared in recent seasons in Celebration and The Room, The Board of Aven, Billets, Spirit, Burial Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Master, The Real Thing, The Gamester, The Voyeur Invasion (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Caucasian Chalk Circle, the End, Twisted, Luminance Daring (at Magic Theatre), Houdle Gakker, The Imaginary Invalid, The Rainmaker, and Brainpool. New York credits include Singing into Ruiter (Lincoln Center Theater), Machbeth (with Alec Baldwin and Angela Bassett, Public Theater). It’s My Party... (with F. Murray Abraham and Joyce Van Patten, As Light Theater), and Overjoyed (Drama League). Regional theatre credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aven and The Holden Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Last & Orders, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mayé健康管理. Augusten is a graduate of the Yale School of Drama.

Who's Who in 'Tis Pity She's a Whore

MICHAEL EARLE PAJARDO (Sorrento) is a graduate of the class of 2005 of New York University’s master of fine arts program in acting and he was the recipient of the Jerome Robbins Fellowship (2007). Other theatre credits include The Dreamers (dir. John Lowry). Film and television credits include Inside Man, Last & Orders, and One Life to Live. Other theatre credits include King Lear, Illuminating Versilia, and Hilda, directed by Carey Perloff. He was recently seen in the A.C.T. First Look workshop of War Music.

SUSAN GIBNEY (Hippolyta) has been a member of A.C.T. in In Town I Took My Mother and Mary Stuart. Other theatre credits include work with Hartford Stage, The Shakespeare Theatre of New Jersey, CENTERSTAGE, Arizona Theatre Company, Dallas Theater Center, The Wilma Theater, Magic Theatre, and Yale Repertory Theatre. She also performed in the one-woman show Noble Rat at the off-Broadway West Bank Cafe. With more than 30 years of film and television experience, she has most recently been seen on Last and Knight Rider and was featured as Renee Walcott on Crossed Jordan. Gibney is a graduate of the Yale School of Drama.

MICHAEL HAYDEN (Gower) won TheatreWorld and Drama League awards, as well as Olivier, Outer Critics Circle, and Drama Desk award nominations, for his portrayal of Billy Bigelow in the Royal National Theatre/Lincoln Center Theatre production of Rodgers and Hammerstein’s Carousel, directed by Nicholas Hytner. He also received a Tony Award nomination for his performance in the National Actors Theatre production of Judgment at Nuremberg, other roles include Festen (title role) and Endgame on Broadway, Duos Rose and Henry IV (title role) at Lincoln Center, Frank in Merrily We Roll Along at the Kennedy Center, Chris in All My Sons at Roundabout Theatre Company (Drama League Award), Sparky in Far East at Lincoln Center (Drama League Award), Sam Mendes’s Cabaret at Studio 54, Chance.

ROD GNAPP* (Ensemble) is a graduate of the A.C.T. Advanced Training Program and a longtime veteran of Bay Area stages. He has appeared at A.C.T. in Curse of the Starving Class, The Government Inspector, The Rainmaker, Happy End, Cat on a Hot Tin Roof, The Time of Your Life, and others. He was recently seen in the Magic Theatre production of Territories, Marin Theatre Company’s production of Fronen, and in TheatreWorld’s production of The Elephant Man. Film credits include the principal bad guy in the independent feature Valley of the Heart’s Delight and the mechanic in Pleasantville (both in short film production). He had a run of recent seasons in Celebration and The Room, The Board of Aven, Billets, Spirit, Burial Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Master, The Real Thing, The Gamester, The Voyeur Invasion (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Caucasian Chalk Circle, the End, Twisted, Luminance Daring (at Magic Theatre), Houdle Gakker, The Imaginary Invalid, The Rainmaker, and Brainpool. New York credits include Singing into Ruiter (Lincoln Center Theater), Machbeth (with Alec Baldwin and Angela Bassett, Public Theater). It’s My Party... (with F. Murray Abraham and Joyce Van Patten, As Light Theater), and Overjoyed (Drama League). Regional theatre credits include Mary Stuart (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of The Board of Aven and The Holden Land, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore’s CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Last & Orders, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mayé健康管理. Augusten is a graduate of the Yale School of Drama.
**Who's Who in 'Tis Pity She's a Whore**

RENÉ AUGÈSE* (Amphitryon), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in The Misrıobrothers. She has appeared in recent seasons in Celebration and The Room, The Brand of Avev, Biltus Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll's House, A Master, The Real Thing, The Gamekeeper, The Voyeur Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Inspector General, the End, Twentieth Century, Luminacಚe Daring (at Magic Theatre), Hudson River, The Imaginary Invalid, The Rainmaker, and Bittines. New York credits include starring in Butler (Lincoln Center Theatre), Macbeth (with Alec Baldwin and Angela Bassett, Public Theatre). It's My Party... (with F. Murray Abraham and Joyce Van Patten, Ars Light Theatre), and Oversized (Drama League). Regional credits include Mary Stuart (Stacy Perellio, Huntington Theatre Company); several productions, including the world premieres of The Board of Avent and The Hallo, Lantos, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include The Battle Studies, Last & Orders, Guiding Light, Another World, and Hallmark Hall of Fame's Saint Mayeux. Augëse is a graduate of the Yale School of Drama.

MICHAEL EARLE PAJARDO* (Sorenus) is a graduate of the class of 2005 of New York University's master of fine arts program; he was the playwright of working on such plays as A Midsummer Night's Dream (Oberon), Golden Boy (Mr. Bonaparte), and The Crucible (John Proctor). Film and television credits include Inside Man, Last & Orders, and One Life to Live. Other theater credits include King Lear, Illuminating Veronica, and Hilda, directed by Carey Perellio. He was recently seen in the A.C.T. First Look workshop of War Music.


**Who's Who**

ROD GNAPP* (Ensemble) is a graduate of the A.C.T. Advanced Training Program and a longtime resident of Bay Area stages. He has appeared at A.C.T. in Curse of the Starving Class, The Government Inspector, The Rainmaker, Happy End, Cat on a Hot Tin Roof, The Time of Your Life, and others. He was recently seen in the Magic Theatre production of Territories, Marin Theatre Company's production of Frousos, and in TheatreWorks' production of The Elephant Man. Film credits include the principal bad guy in the independent feature Valley of the Heart's Delight and the mechanical in Pixar's short Calдорs Conflagration.

SUSAN GIBNEY* (Iphigenia) has been cast at A.C.T. in Inuticut And Mary Stuart. Other theater credits include work with Hartford Stage, The Shakespeare Theatre of New Jersey, CENTERSTAGE, Arizona Theatre Company, Dallas Theater Center, The Wilma Theatre, Magic Theatre, and Yale Repertory Theatre. She also performed in the one- woman show Noble Rat off at the off- Broadway West Bank Cafe. With more than 30 years of film and television experience, she has most recently been seen on Last & Knight Riders and was featured as Renee Walcott on Crossing Jordan. Gibney is a graduate of the Yale School of Drama.

MICHAEL HAYDEN* (Girovano) won Theatreworld and Drama League awards, as well as Olivier, Outer Critics Circle, and Drama Desk award nominations, for his portrayal of Billy Bigelow in the Royal National Theatre/Lincoln Center Theater production of Rodgers and Hammerstein's Carousel, directed by Nicholas Hyner. He also received a Tony Award nomination for his performance in the National Actors Theatre production of Judgment At Nuremberg. Other credits include Festen (title role) and Erkhang by April on Broadway, Dessa Rosé and Henry IV (title role) at Lincoln Center, Frank in Merrily We Roll Along at the Kennedy Center, Chris in All My Sins at Roundabout Theatre Company (Drama League Award), Sparky in Far East at Lincoln Center (Drama League Award), Sam Mendes' Cabaret at Studio 54, Chance
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in Sweet Bird of Youth at the Shakespeare Theatre Company in Washington, D.C., Pinchgut of the Western World at the Guthrie Theater, and Tony Kushner’s A Dybbuk. He received an American Film Institute Best Actor Award for his performance in the title role of Charming Billy. Television credits include two seasons on Murder One guest appearances on Law & Order, L.A. & Order: S.V.U., Law & Order: CI, and Homicide: The PGB Great Performances adaptation of For Each, Bella Mafia. In the Name of Love, A Texas Tragedy, and At the World Turn. Hayden is a graduate of The Juilliard School.

STEVEN ANTHONY JONES* (Dane) is a credit to the ensemble. He is a member of the ensemble of the world premiere of Philip Kan Gotanda’s After the War, Happy End, Gem of the Ocean, Female Transport, Love James, Waiting for Gdor, Yen, The Three Sisters, The Dazzle, Night and Day, Boyfriend, A Christmas Carol (Ebenzer Scrooge and The Ghost of Christmas Present), Celebration and The Room, “Master Harold... and the Boys,” The Misanthrope, The Invention of Love, The Threepenny Opera, Tartuffe, Indian Ink, Harvok, Insurrection: Holding History, Sevenuitars, Othello (title role), Antigone, Miss Eckor’s Boys, Class: Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feathers. Other local theater credits include: Fuerza Oceana and M-Tongue (Berkeley Repertory Theatre), At You Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre). Sideman (San Jose Repertory Theatre), and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Willie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of Midnight Caller.

WARREN DAVID KEITH* (Demado) has been seen at A.C.T. in Aida, Raisin, and Mary Stuart. Other credits include Heartbreak House and Rhinoceros at Berkeley Repertory Theatre; The Winter’s Tale, Much Ado about Nothing, and Henry IV, Parts 1 and 2, at California Shakespeare Theatre; Indecent, Life X3, and The Good German at Marin Theatre Company; Spinetino into Butter, The Learned Ladies of Dark Avenue, and Twelfth Night at TheatreWorks; Death Defying Acts, A Life in the Theatre, and Hysteria at Aurora Theatre Company, A Common Woman and The Rules of Charity at Magic Theatre; and Othello and Twelfth Night at the Lake Tahoe Shakespeare Festival. His film appearances include Hula Tunnel, Railaling Arizona, Fargo, and The Big Lobozocki.

KEVIN ROLSTON* (Ensemble) makes his A.C.T. debut with Tus Pity She’s a Whore. He was recently seen at Magic Theatre in the world premieres of Monkey Room and Rebecca Gilman’s The Crow’d You’re In With. He also recently toured with the San Francisco Mime Troupe in Making a Killing and Gulliver. While still in New York, he made his off-Broadway debut in Where Family Values, directed by Philip Rose, the Broadway pioneer behind the original production of A Raisin in the Sun. As a company member of The Shakespeare Theatre of New Jersey (2000–03), he appeared in The Glass Menagerie, Enrico IV, Hamlet, Antony and Cleopatra, The Comedy of Errors, and Twelfth Night. He is a founding ensemble member of The Outdoor Theatre Project. This summer, his new play Crystal Christian (which he is co-writing with his partner, Ronald Palmer) will have its first workshop production at Magic Theatre.

AMANDA SYKES* (Ensemble) is a member of the A.C.T. Master of Fine Arts Program class of 2008, was apparent at A.C.T. as Maya in The Government Inspector and Bellevue in A Christmas Carol and in A.C.T. MFA Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Trowood in David Copperfield, Lucinda in The Reluctant Doctor, Clytemnestra in The Tenth Tale, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Tree. She is the daughter of professional actors and stage managers in the United States.

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in Sweet Bird of Youth at the Shakespeare Theatre Company in Washington, D.C., Play of the Western World at the Guthrie Theatre, and Tony Kushner’s A Dybbuk. He received an American Film Institute Best Actor Award for his performance in the title role of Charming Billy. Television credits include two seasons on Murder One guest appearances on Law & Order, Law & Order: Special Victims Unit, Law & Order: Criminal Intent, and Law & Order: SVU. Other television credits include Miracle House and Rhinoceros at Berkeley Repertory Theatre, The Winter’s Tale, Much Ado about Nothing, and Henry IV, Parts 1 and 2, at California Shakespeare Theatre. "Full Moon" and "The Good German" at Marin Theatre Company. Spinning into Butter, The Learned Ladies of Park Avenue, and Twelve Night at TheatreWorks; Death Defying Acts, A Life in the Theatre, and Astoria at Aurora Theatre Company; A Common Fiction and The Rules of Charity at Magic Theatre; and Other and Twelve Night at the Lake Tahoe Shakespeare Festival. His film appearances include Hula Tunnel, Racing Aragona, Fargo, and The Big Lebowski.

WARREN DAVID KEITH* (Dreadnought) has been seen at A.C.T. in A Christmas Carol (Ebeener Scrooge and The Ghost of Christmas Present), Celebration and The Room, "Master Harold...and the Boys, The Missansbrooks, The Invitation of Love, The Threepenny Opera, Twelfth Night, Indian Ink, Hurly Burly, Insurrection: Holding History, Seven Cigars, Othello (title role), Antigone, Miss Evers’ Boys, Class, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Foster Bros. Other local theatre credits include Funebre Oeummo and M-Tongue (Berkeley Repertory Theatre), A Year Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre), Sideman (San Jose Repertory Theatre), and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of Midnight Caller.

STEVEN ANTHONY JONES* (Seafarer), an A.C.T. associate artist and core company acting member, has been seen at A.C.T. in Blood Knot, The Imaginary Invalid, the world premiere of Phillip Kan Gotanda’s After the War, Happy End, Gem of the Ocean, Female Transport, Love’s Labor Lost, Waiting for Godot, Yolen, The Three Sisters, The Divas, Night and Day, Birdie Gold, A Christmas Carol (Ebenzer Scrooge and The Ghost of Christmas Present), Celebration and The Room, "Master Harold...and the Boys, The Missansbrooks, The Invitation of Love, The Threepenny Opera, Twelfth Night, Indian Ink, Hurly Burly, Insurrection: Holding History, Seven Cigars, Othello (title role), Antigone, Miss Evers’ Boys, Class, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Foster Bros. Other local theatre credits include Funebre Oeummo and M-Tongue (Berkeley Repertory Theatre), A Year Like It (San Francisco Shakespeare Festival), The Cherry Orchard, Every Moment, and The Island (Eureka Theatre), Sideman (San Jose Repertory Theatre), and Division Street (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of A Soldier’s Play at the Negro Ensemble Company in New York. His many film and television credits include two seasons of Midnight Caller.

AMANDA SYKES* (Ensemble), a member of the A.C.T. Master of Fine Arts Program classes of 2008, has appeared at A.C.T. as Marya in The Government Inspector and Belle in A Christmas Carol and in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Treadwell in David Capreroff’s Lucinda in The Reluctant Doctor, Clytemnestra in The Trojan Cycle, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Trellis with the help of a cherry picker, and as Ophelia in Hamlet (in both a live and video performance). She has also appeared at A.C.T. in A Christmas Carol and in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Treadwell in David Capreroff’s Lucinda in The Reluctant Doctor, Clytemnestra in The Trojan Cycle, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Trellis with the help of a cherry picker, and as Ophelia in Hamlet (in both a live and video performance). She has also appeared at A.C.T. in A Christmas Carol and in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Treadwell in David Capreroff’s Lucinda in The Reluctant Doctor, Clytemnestra in The Trojan Cycle, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Trellis with the help of a cherry picker, and as Ophelia in Hamlet (in both a live and video performance). She has also appeared at A.C.T. in A Christmas Carol and in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Treadwell in David Capreroff’s Lucinda in The Reluctant Doctor, Clytemnestra in The Trojan Cycle, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Trellis with the help of a cherry picker, and as Ophelia in Hamlet (in both a live and video performance). She has also appeared at A.C.T. in A Christmas Carol and in A.C.T. M.F.A. Program productions as Lady Bracknell in The Importance of Being Earnest, Betsy Treadwell in David Capreroff’s Lucinda in The Reluctant Doctor, Clytemnestra in The Trojan Cycle, Telephus, Lizzie in The Raisinmaker, and Bertie Dee in The Man Who Climbed the Trellis with the help of a cherry picker, and as Ophelia in Hamlet (in both a live and video performance).
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Pecan Trees. Favorite past productions include Three Sisters (Natasha), A Bright Room Called Day (Zillah), Twelfth Night (Olive), and Blue Window (Reo). In 2007, she was awarded the Sherman Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima del Teatro summer training program in San Miguel, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.

STEPHEN BARKER TURNER* (Peggie) has appeared in A.C.T. productions of The Government Inspector, The Rainmaker, Hilda Gabler, and Luminosity Dating. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), and the title role of The Life and Adventures of Nicholas Nickleby at California Shakespeare Theater. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Humana Festival of New American Plays, and Yale Repertory Theatre, among others. He will appear in Twelfth Night, directed by Mark Rucker, at California Shakespeare Theater in September, and in the Pulitzer Prize–winning drama Doubt at Center REPertory Company in Walnut Creek in October. Turner’s film and television credits include Lilly. Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Wynn, Cosmopolitan (PBS), Blatt Witch 2: Mushaldale Rises, We Pedro Upbit, Huck, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juillard School, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.

KELSEY VENTER† (Pamela), a member of the A.C.T. Master of Fine Arts Program class of 2009, makes her A.C.T. mainstage debut in Ti Pity She’s a Whore. San Diego credits include I Love You, You’re Perfect, New Change (Woman 1 and 2), Groaz (Sandy), and Lookout: The 60’s Musical. She has appeared in A.C.T. M.F.A. Program productions of The Great Catherine (Princess Daskhoff), Romans and Julies (Juliet), The Servant of Two Masters (Smeralda), The Lady from the Sea (Boklet), and Sweeney Todd (Louis Gabby). She received her B.A. in theatre from San Diego State University.

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Holding History, and Angels in America in Bay Area Theatre Critics’ Circle Award. Other theatre credits include Our Country’s Good (Broadway), A Light Shining in Buckinghamshire (New York Theatre Workshop), As You Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Servants (Geurith Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebels (CENTERSTAGE), and The Beaux’ Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars’ The Cabinet of Dr. Rurimus, The Beverly Hillbillies, Dark Comedy, Crime Story, and Internal Affairs. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.

JUD WILLSFORD* (Grimaldi), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Curse of the Starving Class, The Government Inspector, The Imaginary Invalid, Happy End, The Riviera, The Time of Your Life, and six seasons of A Christmas Carol. Other theatre credits include Mark Jackson’s American Suicide with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre; All’s Well That Ends Well, The Life and Adventure of Nicholas Nickleby, and Trinco in The Tempest at California Shakespeare Theater, Sergius in Armon and the Man at Chauntauqua Theatre; and Rufus Oldwood in Saturn: The Musical. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Tripper, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

GWEN GONZALEZ* (Underside) appeared at A.C.T. this season as the Ghost of Christmas Present in A Christmas Carol. She has also worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, the Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed Ariel in The
**Who's Who**

**Stephen Barker Turner** (Peggy) has appeared in A.C.T. productions of The Government Inspector, The Rainmaker, Huda Gahber, and Luminous Daring. Other Bay Area credits include Cymbeline (Dean Goodman Choice Award), and the title role of The Life and Adventures of Nicholas Nickleby at California Shakespeare Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMATE Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the Humana Festival of New American Plays, and Yale Repertory Theatre, among others. He will appear in Twelfth Night, directed by Mark Rucker, at California Shakespeare Theatre in September, and in the Pulitzer Prize-winning drama Doubt at Center REPertory Company in Walnut Creek in October. Turner’s film and television credits include Lilly, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Woodman, Cosmopolitan (FBS), Bitter Witch 2, Machinewall Rico, We Poked Upholst, Hack, Sex and the City, Law & Order, Law & Order: Criminal Intent, Law & Order: SVU, Guiding Light, and One Life to Live. Turner is a graduate of The Juilliard School, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.

**Kelsey Venter** (Phylis), a member of the A.C.T. Master of Fine Arts Program class of 2009, makes her A.C.T. mainstage debut in *To Pity She’s a Whore*. San Diego credits include *I Love You, You’re Perfect, New Change* (Woman 1 and 2), Grovy (Sandy), and Beehive: The 60’s Musical. She has appeared in A.C.T. M.F.A. Program productions of The Great Catherine (Princess Daskhoff), Roman and Juliet (Juliet), The Servant of Two Masters (Smeraldina), The Lady from the Sea (Bolente), and Sorevanda (Louis Gaby). She received her B.A. in theater from San Diego State University.


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**Jack Willis** (Continual) has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in Curse of the Starving Class, Blind Knot, The Rainmaker, Huda Gahber, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C. and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art, and The Old Neighborhood. His off-Broadway credits include The Resistible Rise of Arthur U., World of Mirth, The Iphigenia Cycle, and Vahlad. He appeared in *Egypt* with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Cradle Will Rock, Out of Powers, Loving Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Willis is a co-founder of Arqua Repertory.

**Judi Williford** (Grimmel) is an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Curse of the Starving Class, The Government Inspector, The Imaginary Invalid, Happy End, The Rivals, The Time of Your Life, and six seasons of A Christmas Carol. Other theater credits include Mark Jackson’s American Suicide with Z Plays and Encore Theatre Company; The Imaginary Invalid at The People’s Light Theatre; All’s Well That Ends Well, The Life and Adventure of Nicholas Nickleby, and Trinculo in The Tempest at California Shakespeare Theatre; Serenus in Aron and the Man at Chaussusque Theatre; and Rasus Oadowah in Saturn: The Musical. Film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Tripper, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

**Bw Gonzalez** (Underside) appeared at A.C.T. this season as the Ghost of Christmas Present in A Christmas Carol. She has also worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, the Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed Azriel in The
ROBERT PARSONS* (Uncovered) has been seen at A.C.T. in The Little Foxes, The Black Rider, Buried Child, The Glass Menagerie, and Good. Regional credits include productions of The Black Rider at the Sydney Festival and the Alhambra Theatre, Midsummer at the Alley Theatre, The Heiress at Arizona Theatre Company, One Flew Over the Cuckoo’s Nest at New Repertory Theatre, Cynos de Borregas and Two Gentlemen of Verona at the Oregon Shakespeare Festival, and A at HERE in New York. Bay Area credits include appearances at Berkeley Repertory Theatre, Magic Theatre, the San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, the Willows

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

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BONIFIRE MADIGAN SHIVE (Composer/Performer) is a visionary cellist, vocalist, performing artist, community activist, and international touring musician. Shive has collaborated on stage and in studio with artists as diverse and influential as iconoclastic music producer Hal Willner (Lou Reed, Marianne Faithfull, Allen Ginsberg, Laurie Anderson), Joan Jeanrenaud (Kinnon Quaret), David Crocker and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzales is the recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University School of Fine Arts.

Saddle the Bridge, Plays for Change, and i bleed a decade of songs, she is currently finishing her sixth full-length album, to be released in 2008 on her independent record label, Visit Shive at bonfiremadigan.com and myspace.com/bonfiremadigan.

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Robert Wielzer (Lighting Designer) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theater), as well as Cleveland, Vienna, and the New York City Opera, among others. He has collaborated with artists from diverse disciplines, including choreographer Bill T. Jones and the Bill T Jones/Arnie Zane Dance Company (22 years), composer Philip Glass, and visual artists Paul Kaiser, Lesley Dill, and Robert Longo, among others. Regional theater works includes productions at Arena Stage, Chicago Shakespeare Theater, the Shakespeare Theater Company in Washington, D.C., Milwaukee Repertory Theater, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theater, the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on Broadway (David Copperfield’s Dreams and Nightmares), and off Broadway with productions at the New York Shakespeare Festival/ Public Theater, Signature Theatre, MCC, Roundabout Theatre Company, Playwrights Horizons, INTAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Wielzer is on the faculty of NYU’s Tisch School of the Arts.

JAKE RODRIGUEZ (Sound Designer), resident sound design associate at A.C.T., has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shoren Players, and Art Street Theatre. Recent sound design credits include world premieres of Passing Strange, The People’s Temple, and Fidel de la Noche at Berkeley Rep. The world premiere productions of After the War and A Christmas Carol at A.C.T., and The Life and Adventures of Nicholas Nickleby at Cal Shakes. Other credits include music and sound for Cal Shakes’ 2004 production of The Comedy of Errors; sound for Marin Theatre Company’s Life/Art; sound for Ibsen’s Ghosts at Berkeley Rep and sound for the Shotgun Players and Studio Theatre productions of The Death of Meyerblick; The Heiress and The Odyssey by Berkeley Theatre Critics’ Circle Award in sound design for The Death of Meyerblick and a 2004 Princess Grace Award.

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

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has...
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cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Jitney, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Obsidian. Before joining A.C.T. as casting director, she stage-managed more than 60 productions to theaters throughout the Bay Area, including A.C.T.’s Cruelites 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.

KIMBERLY MARK WEBB* (Stage Manager) is in his 14th season at A.C.T., where his recent credits include Scavengers Todd and Blood Knot. In addition to a long association with Berkeley Repertory Theatre, other work includes productions for Center Theatre Group in Los Angeles, Boston’s Huntington Theatre Company, the Williamstown Theatre Festival, Kansas City Repertory Theatre, and Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

HEATH Belden* (Assistant Stage Manager) has stage-managed A Streetcar Named Desire and The Subject Tonight Is Love for Marin Theatre Company, Little Shop of Horrors for American Musical Theatre of San Jose, Laughter on the 23rd Floor for Centre Repertory Company, Once Upon a Mattress for 42nd Street Moon, four seasons with Marin Shakespeare Company, and five operas with Pocket Opera. Belden has worked on such new plays as Sarah Ruhl’s Eurydice, Ken Weitzman’s Spin Moxes, and Charles L. Mee’s Wintertime. He received an M.F.A. degree from UC San Diego.

SYLVIA COE TOLK (Executive Producer) has had a lifelong passion for live theater, majoring in theater at Vassar College and earning her Actors’ Equity card doing summer stock upon graduation. After working as a producer in the early days of television in New York City and in the hospitality industry in Zermatt, Switzerland (where she was the first woman to climb all four ridges of the Matterhorn), Sylvia came to San Francisco in 1968 with her husband, Bernard Tolk. The Tolks immediately subscribed to A.C.T., and Sylvia began volunteering in the conservatory’s library while pursuing other passions, including illustrations, travel, and sailing. Sylvia recently made a gift to A.C.T.’s Next Generation Campaign to establish an endowed fund to support future library operations, and the library’s collection has been named in her honor.

JEFF AND LAURIE UBBEN (Executive Producers) met as undergraduates at Duke University and have called San Francisco home since 1995. They recently produced the A.C.T. production of Blackbird and sponsored A.C.T.’s 2007–08 season. Two of the Ubbens’ three children have studied and performed extensively with the A.C.T. Young Conservatory (YC), which has collaborated on several musical productions with San Francisco’s Bird School of Rock, founded by Laurie. A member of A.C.T.’s board of trustees, Jeff is a founding member and managing partner of ValueAct Capital. He also serves as chairman of the national board of the Posse Foundation and the board of the Drew School.

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Who's Who

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 Boys, and Picasso at the Lapin Agile, as well as the first workshop of The Count of Monte Cristo and the CD-ROM game Oblivion. Before joining A.C.T. as casting director, she stage-managed more than 60 productions to 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.

KIMBERLY MARK WEBB* (Stage Manager) is in his 14th season at A.C.T., where his recent credits include Stew, How I Learned to Drive and Blood Knot. In addition to a long association with Berkeley Repertory Theatre, other work includes productions for Center Theatre Group in Los Angeles, Boston's Huntington Theatre Company, the WilliamsTown Theatre Festival, Kansas City Repertory Theatre, and Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

JEFF AND LAURIE UBBEN (Executive Producer) met as undergraduates at Duke University and have called San Francisco home since 1995. They recently produced the A.C.T. production of Blackbird and sponsored A.C.T.'s 2007-08 season. Two of the Ubbens' three children have studied and performed extensively with the A.C.T. Young Conservatory (YC), which has collaborated on several musical productions with San Francisco's Bird School of Rock, founded by Laurie. A member of A.C.T.'s board of trustees, Jeff is a founding member and managing partner of ValueAct Capital. He also serves as chairman of the national board of the Posse Foundation and the board of the Drew School.

on such new plays as Sarah Ruhl's Eurydice, Ken Weitzman's Spin Mirror, and Charles L. Mee's Wintertime. He received an M.F.A. degree from UC San Diego.

SYLVIA COE TOLK (Executive Producer) has had a lifelong passion for live theater, majoring in theater at Vassar College and earning her Actors' Equity card doing summer stock upon graduation. After working as a producer in the early days of television in New York City and in the hospitality industry in Zermatt, Switzerland (where she was the first woman to climb all four ridges of the Matterhorn), Sylvia came to San Francisco in 1968 with her husband, Bernard Tolk. The Tolks immediately subscribed to A.C.T., and Sylvia began volunteering in the conservatory's library while pursuing other passions, including illustrations, travel, and sailing. Sylvia recently made a gift to A.C.T.'s Next Generation Campaign to establish an endowed fund to support future library operations, and the library's collection has been named in her honor.

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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, 6/10 (6:30-6:45pm)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members
- Tuesday, 6/17
- Wednesday, 6/18 (matinee)
- Sunday, 6/20 (matinee)

OUT WITH A.C.T.
A gathering of gay and lesbian theatergoers, immediately following the 8pm performance
- Wednesday, 6/25

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 the Columbia Room.
- Friday, 6/13

BOOK SIGNING AND DISCUSSION
Composer/Performer Bothie Madigan-Shive discusses her contribution to the book Courage Through This O’Cotlyness and Self Destruction (edited by Sabrina Chappell) and Seven Stories Press, and presents Columbia Room.
- 6/22, following the performance

FOR MORE INFORMATION, CALL 415.749.2222 OR VISIT WWW.ACT-SF.ORG

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.

FRIDAY MORNING DRAWING GROUP
Figurative art has a long and rich history in the Bay Area, even during the periods when nonrepresentational art dominated popular taste. Supporting that tradition is the ritual of drawing from live models. Since 1996, Tom Mogensen has held Friday life-drawing sessions in his Church Street studio. The seven artists represented in this show meet to paint or draw from a professional model, chosen for his or her unique qualities. There’s no jostling for vantage points among the group, as all of the artists recognize that every view of the model offers something exciting to work with.

Seven artists represent the core of the group. Mogensen, Susan Trebow, Nancy Baughman, and Barbara Ravizza made up the original group, later joined by Diana Howard, Serge Kogan, and Greg Lynch. They work in various media—charcoal and ink, oil and gesso—using different techniques and seeing color differently. They live different lives, and travel from San Mateo and Oakland, but each Friday assemble again and again to be inspired by the most compelling subject there is in the human form.

Each artwork purchase benefits A.C.T. For sales inquiries, please contact Kevin Sinners at 415.474.1066 / krscreativeoptions@msn.com. Visa, Mastercard, and Discover cards accepted.

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WANT TO KNOW MORE ABOUT 'TIS PITY SHE'S A WHORE?
WORDS ON PLAYS. A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative content has a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production are available for purchase in the theater lobby, at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act-sf.org. Subscriptions to Words on Plays are available as well. For information about subscribing to Words on Plays, call 415.749.2220 or visit www.act-sf.org.

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American Conservatory Theater
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CAREY PERLOFF
(Artistic Director)

Celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Gogol’s The Government Inspector, Philip Kan Gotanda’s After the War (an A.C.T. commission), Tom Stoppani’s Triumphs and Tribulations, and Scott Weirs’ Happy End (including a critically acclaimed cast recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Wilsh). Known for directing innovative productions of classics and championing new writing for the stage, Perloff has directed for A.C.T. the American premieres of Stoppani’s The Invention of Love and Indian Ink and Pinter’s Celebration and The Room. A.C.T.’s commissioned translation of Henrik Ibsen’s The Master Builder, Ennis B. W. Mary Stuart, Uncle Vanya, and A Mother; David Mamet’s new adaptation for A.C.T. of Gogol’s The Nose, The Very Very Invisible Man, and major revivals of Don’t Kiss Me, I’m Chinese, The Three Sisters, The Threepenny Opera, Old Times, The Ruined Garden, Antigone, Cymbeline, The Tempest, and Stoppani’s The Real Thing, The Night of the Iguana, and Aralia. Her production of Maria Nascimento’s Hilda, coproduced with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s SBS93 Theatre in 2005. Perloff’s work at A.C.T. also includes the world premieres of Mark8 Smith’s The Death of a Salesman and In the Fire of the Fatherland, and the West Coast premiere of her own play The Colour of Bloods (a finalist for the Susan Smith Blackburn Award). She is currently developing a new dance-theatre piece, The Tenor Project, with choreographer Val Ciparasil. Her play Luminous During has developed under a grant from the Ensemble Studios Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshoped at New York Stage & Film, and is a film by Dramatists Play Service. Her new play Waiting for the Flood was directed by Judit Irey as part of A.C.T.’s First Look festival and workshoped at Roundabout Theatre Company; directed by Chay Yew. Her latest film Higher was developed at New York Stage & Film. 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 Lab/Afro,Mark O’Hara, and the world premiere of Robert O’Hara’s The Lost Boys and Girls, which earned him the 2012 Drama Desk Award for Outstanding Musical Direction.

HEATHER KITCHEN
(Executive Director)

Now in her 12th season with A.C.T., she has strengthened the organization’s infrastructure and oversaw the company’s expansion to include the development and performance of new work and the addition of a third year to A.C.T.’s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario following a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stanford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. Her general management of The Citadel Theatre, Kitchener, managed a free-theater performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchener authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchener 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 performed in both review and recurring roles for Theatre Communications Group, Canada Council of the Arts, and Forbes magazine’s Business and the Arts Awards. The San Francisco Business Times named Kitchener one of the most influential women in business in the Bay Area for the past four years.

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CAREY PERLOFF (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she recently directed acclaimed productions of Gogol’s The Government Inspector, Philip Kan Gotanda’s After the War (an A.C.T. commission), Tom Stoppard’s Travesties, Bernard Shaw’s St. Joan, and Wallis’ Happy End (including a critically acclaimed cast recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Wilkins). Known for directing innovative productions of classics and championing new writing, she has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Ibsen’s The Master Builder and The Master Class. A.C.T.’s commissioned translations of Henrik Ibsen’s Miss Julie, Equus II, and The World We Make have been praised for their boldness and clarity. Under Perloff’s leadership, Classic Stage has won numerous OBIE Awards for acting, directing, 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 National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the School of the Arts at the New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN (Executive Director), now in her 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 Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stanford Festival, Canadian Stage Company, Charleston Southern Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a free-theater-performing arts complex and school that annually produced 16 productions, an International Children’s Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study Economic Impact of the Nonprofit Arts in Edmonton. An active community member, Kitchen serves on the board 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 Forum 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 (Conservatory Director) oversees the administration of the A.C.T. Conservatory’s Master of Fine Arts Program, Young Conservatory, Summer Training Conservatory, and Studio A.C.T. in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theatres, including A.C.T. In 2004 she toured London and Birmingham (UK) in Berkeley Repertory Theatre’s production of Continental Divide. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

JAMES Haire (Producing Director) began his career on Broadway with En La Gallega’s National Repertory Theater as an actor and stage manager. He also stage-managed the Broadway productions of Addis Ababa Drinks a Little and Gyorgy (a musical by Carole Bayer Sager), as well as the national tours of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Basils Little Eyolf (directed by Marshall W. Mason) and Steve’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

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For Your Information

Administrative Offices
A.C.T.'s administrative and box office staff are located on 15 Gray 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 theatre, one block west of Union Square. Hours are 12-8 p.m. Tuesday through Saturday, and 12-6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12-8 p.m. daily. Call 415.749.2250 and see American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2287. Tickets are also available 24 hours a day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance recording privileges and ticket exchange. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any denomination online, by phone or fax, or in person.

Discounts
Half-price tickets are sometimes available on the day of performance at TIX on Union Square. Half-price student and senior rush tickets are available at the A.C.T. Ticket Services office two hours before curtain. Marimekko senior rush tickets are available 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 Busworth at 415.439.2473.

At the Theater
A.C.T. is located at 415 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.'s branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and Wires as Plays, are on sale at the main lobby at the Ticket Services office, and online.

Refreshments
Full bar service, sweets, and savory items are also 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 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 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, cologne, and some 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 next location with those who may need to reach you and have them call 415.439.2356 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 Gourmet on the uppermost lobby level.

Wheelchair seating is available on all levels of the theater. Please call 415.749.2250 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.

Appointments
A.C.T. operates under an agreement between the League of Resident Theatres and Actors Equity Association, the union of professional actors and stage managers in the United States. A.C.T. is a member of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T is a member of the League of Resident Theatres, 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.

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

LORT
The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-629 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.

Dr. Jay Levy (left) studies the immune systems of people with HIV infection who never develop AIDS, such asink von Murer's right, in an effort to uncover clues about human immunity that could lead to better HIV treatments or an eventual vaccine.

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