

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



ENDGAME

WRITTEN BY SAMUEL BECKETT
DIRECTED BY CAREY PERLOFF

AND

PLAY



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About A.C.T.

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AMERICAN CONSERVATORY THEATER, a Tony Award-winning nonprofit organization in the heart of San Francisco, nurtures the art of live theater through dynamic productions, intensive actor training, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

A.C.T. opened its first San Francisco season in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Internationally recognized for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people.

A.C.T.'s conservatory, led by Melissa Smith, serves 3,000 students every year. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award, and with its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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WILLIAM BALL (LEFT) AND MORTIMER FLEISHHACKER OUTSIDE THE AMERICAN CONSERVATORY THEATER

GANSEN STUDIOS

San Francisco's Theater Company

American Conservatory Theater Founding General Director William Ball, at the forefront of the regional theater movement, wanted to create a company outside New York that would have a significant national impact while providing an alternative to commercial theater. After a group of San Francisco civic leaders attended A.C.T.'s West Coast debut at Stanford University in 1966, they invited Ball and his company to settle in San Francisco, which was without a resident theater company. A.C.T. has been dedicated to bringing the power of live theater to San Francisco audiences since the company's first rousing performance of Ball's *Tartuffe* in the Geary Theater (now called the American Conservatory Theater) on January 21, 1967.

A.C.T.'s majestic stage opened January 10, 1910, rising from the rubble of the catastrophic earthquake and fires of 1906. It was immediately hailed as one of the grandest playhouses in the United States. In 1975 the Geary was awarded a place on the U.S. Department of the Interior's National Register of Historic Places and named a landmark of the State of California and the City and County of San Francisco. In 1989 the Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of equipment and debris on the first six rows of orchestra seats. Nevertheless, A.C.T.'s second artistic director, Edward Hastings (who succeeded Ball in 1986), never considered canceling the season. For the next six years, A.C.T. performed in seven different venues around the city. "We had to encourage people to come back to this devastated, ravished, magical place called San Francisco," remembered Hastings. "And what they found in the theater were a lot of other people who were shook up. So there we were, all together in a theater, helping bring the city back together again."

With the support of a community that contributed to a record-breaking \$28.5 million capital campaign, the Geary

reopened in 1996 with a production of *The Tempest* directed by A.C.T.'s current artistic director, Carey Perloff, who took over after Hastings retired in 1992. Committed to proving that theater is still "a place where language is kept alive and functional and muscular and breathing," Perloff reconfirmed A.C.T.'s mission to expose San Francisco to exceptional works from across our rich theatrical tradition. She reintroduced the core acting company (which had been disbanded decades earlier) to keep top-quality local actors working, and she committed herself to "locavore" theater—theater made by, for, and about the community that supports it—with San Francisco-centered productions like *After the War*, *The Tosca Project*, and the much-beloved 2011 hit *Armistead Maupin's Tales of the City*.

Since the company's founding, A.C.T. has infused the Bay Area with some of the best young acting talent in the nation. The company first began training outside actors in the summer of 1967, and by 1969, the conservatory had expanded to include a year-long course of study, which has since evolved into the three-year, fully accredited, top-ranked Master of Fine Arts Program. M.F.A. Program students often grace the mainstage and return to perform at A.C.T. as alumni; they are also regulars on stages around the Bay Area and beyond. Other programs include the Young Conservatory, which offers training and performance opportunities for students ages 8 to 19; Studio A.C.T., which offers acting classes for adults; and the Summer Training Congress, which attracts students from around the world.

With the recent introduction of an education department and an increased presence in the Central Market neighborhood with the opening of a new performance space (The Costume Shop) and the purchase of the Strand Theater across from UN Plaza, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco—and the nation.

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From the Artistic Director

ORANGE PHOTOGRAPHY



Dear Friends,

“Do you believe in the life to come?” Clov asks Hamm halfway through *Endgame*. “Mine was always that,” Hamm replies.

There is something both hilarious and heartbreaking about the enormous *longing* embedded in Beckett’s characters. Trapped in frustrated lives devoid of incident, they long (like all of us) for escape, for love, for release, for transcendence, for amusement, for a better way to pass the time. “What is there to keep me here?” muses Clov. “The dialogue,” Hamm quickly asserts, reminding us that, when we watch Beckett, we are not only watching life being lived, we are spectators at a play. In *Endgame* Beckett introduces us to a consummate “ham” actor, who begins by saying, “Me—to play,” as he attempts to launch a final great performance in the losing chess match of his life. There are wonderful metatheatrical jokes scattered throughout the script, as when Clov turns his telescope towards the audience and says, “I see a multitude . . . in transports of joy. (*Beat*) Now that’s what I call a magnifier!”

Perhaps the reason Beckett has always held such fascination for consummate theater animals is that his work is simultaneously very rich psychologically and hugely entertaining theatrically. His characters are trapped within the confines of the play the way we are trapped within the confines of our lives, and unlike characters in a naturalistic play, Beckett’s characters *comment* on their strange fate as theatrical actors. Beckett uses the metaphor of the “long run” in the theater to explore the repetitive pattern of everyday

life. He asks us to imagine ourselves as actors who repeat the same lines in the same order again and again in the “play” of our lives; a part of us wishes the run would end and we could be released from the inferno of our own personal play, and part of us lives in terror of the moment that play will be over and we will cease to exist.

This is the central metaphor of Beckett’s brilliant and rarely produced *Play*, which we have chosen to pair with *Endgame* for this production. *Play* presents three adults who endlessly repeat the conditions of their marital infidelity from someplace in limbo long after the affair has ended. Each is permitted to speak only when a light shines in his or her face, a light that is both intrusive and life-giving, both the light of the stage and the light of the sun. The light, which the actors in the first production called “Sam” in honor of its author, exposes the outrageous lies and sudden, desperate moments of honesty that occur when we have to confess our bad behavior. I am thrilled to give our remarkable core company a chance to exercise their well-honed ensemble muscles by performing a play that is structured like a complex piece of chamber music, and to juxtapose *Play* with *Endgame* to contrast two Beckettian explorations of marriage and family. In *Play* we see the corrosive effects of longing and betrayal on a marriage; in *Endgame* we see both the salutary effects of a shared life (in the relationship of Nagg and Nell) and the complex tug-of-war between fathers and sons (Nagg/Hamm and Hamm/Clov). Both are comedies with dark underbellies; as Nell mordantly observes, “Nothing is funnier than unhappiness.”

In part this Beckett evening came about as a result of thinking about my 20th-anniversary season next year. I had begun making lists of the artists who have been important to me and to A.C.T. over the years; that list led me straight to Bill Irwin, and my conversations with Bill led to our mutual adoration of Beckett and Bill’s desire to collaborate again with our core company. Many other interesting conversations ensued as a result of my anniversary list-making, and the sum total is the **2012-13 SEASON** of plays, which we are delighted to share with you now.

There are many threads that made up the pattern of A.C.T. over the past 20 years, threads I wanted to make sure to include in this landmark season: international work, a new exploration of Greek tragedy, one of Tom Stoppard’s wittiest romances, unusual music- and dance-theater collaborations, Bay Area-themed work, and a Canadian surprise. A 20th anniversary marks a moment to look back and assess, but even more importantly, it is a time to look to the future and to invest in new ideas and new ways of working.

ABOVE A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF (LEFT) WITH SAN FRANCISCO MAYOR ED LEE AND A.C.T. EXECUTIVE DIRECTOR ELLEN RICHARD AT THE OPENING CELEBRATION OF A.C.T.’S NEW CENTRAL MARKET THEATER, THE COSTUME SHOP

My production of Sophocles' **ELEKTRA**, in a newly commissioned translation by Timberlake Wertenbaker (*Hecuba*), will bring the beloved Olympia Dukakis back to A.C.T. as the Chorus Leader in this extraordinary timeless thriller about vendetta, matricide, and memory. *Elektra* will be scored by David Lang, the Pulitzer Prize-winning composer of so many memorable A.C.T. productions, including *The Difficulty of Crossing a Field*, *Hecuba*, *Phèdre*, and *Mary Stuart*.

Complementing *Elektra* is the world premiere of a mordant new comedy, **DEAD METAPHOR**, by acclaimed Canadian writer George Walker, about the perilous self-reckoning of a young sniper who comes home from Iraq to a pregnant wife and a country in the midst of a toxic election. From *Vigil* to *The Overcoat* to *Two Pianos, Four Hands*, Canadian theatrical work has sparkled at A.C.T. over the past two decades, and we're thrilled to continue the cross-border love affair with Walker's brilliant new play.

Of the many American classics that have bloomed on the Geary stage during my tenure, few are as beloved as Tennessee Williams's **A STREETCAR NAMED DESIRE**, which first introduced A.C.T. audiences to Marco Barricelli in the role of Stanley. Associate Artistic Director Mark Rucker will bring this passionate and poignant southern drama to life in a steamy new imagining of the play featuring core company actors René Augesen as Blanche and Annie Purcell as Stella.

Juxtaposed with this classic will be one of the most original new theater pieces I have encountered in all my years as artistic director: a Chinese-American tale of immigration and imagination entitled **STUCK ELEVATOR**. Recounting the true story of a Chinese deliveryman who gets stuck in an elevator in the Bronx but doesn't dare to push the emergency button for fear of deportation, *Stuck Elevator* is a wildly imaginative hip-hop opera filled with gorgeous music, hilarious hallucinations, poignant longing, and inventive direction by Chay Yew, one of our favorite collaborators.

No A.C.T. anniversary season would be complete without Tom Stoppard, and in honor of this occasion we are returning to perhaps the most beautiful of all of Tom's plays, **ARCADIA**. It was during the "diaspora years" following the 1989 Loma Prieta earthquake that I first staged *Arcadia* for A.C.T. (at what was then called the Stage Door Theatre) and met Tom, so it seems fitting 20 years later to bring this brilliant and romantic play back to the American Conservatory Theater. One of the joys of *Arcadia* is its beautiful roles for young actors, which will be filled by some

of our extraordinary Master of Fine Arts Program students, in collaboration with an all-star cast of A.C.T. favorites. We present *Arcadia* in honor of Stoppard's 70th birthday and with gratitude for the decades of pleasure that his work has brought to A.C.T. audiences.

Finally, we are thrilled to bring to the Bay Area the National Theatre of Scotland's revolutionary production of **BLACK WATCH**, a globally acclaimed tour de force inspired by interviews with soldiers who served in Iraq with Scotland's nearly 300-year-old Black Watch regiment. This hauntingly powerful depiction of war is so inventive and groundbreaking in its scope that it demands a completely unique performance venue, and we will be taking over the long dormant Drill Court at San Francisco's historic Mission Armory for this incredible event. Deploying innovative stagecraft to create a visceral and emotionally riveting theatrical experience, *Black Watch* promises to be a truly unforgettable, once-in-a-lifetime experience.

In response to all of you who have begged for a repeat performance of Lorenzo Pisoni's hugely acclaimed **HUMOR ABUSE**, we have managed to snag the amazing clown himself for a return visit of his delightful coming-of-age story in August. And we have one more amazing mainstage production we will announce very soon.

And that's not all! In our funky new Costume Shop venue we are presenting a whole season of "New Work, New Communities, and New Audiences," mixing world premiere productions (Jennifer Haley's **FROGGY**) and captivating conservatory productions (**HAPPY TO STAND**) with music, spoken word, and more. We hope The Costume Shop will ignite the Central Market neighborhood and pave the way for our exciting reconstruction of The Strand Theater, which will reopen in 2014 as A.C.T.'s new second stage, a home for risk-taking new work, reimagined classics, intimate theatrical experiences, and great dining. Stay tuned!

A.C.T. is bursting with energy these days, and none of it would be possible without the most energetic and adventurous audience in the country. It is YOU who have kept me here for 20 years, and I am deeply grateful for your participation in our work during this time. Here's to many more theatrical adventures together!

With thanks,



Carey Perloff, *Artistic Director*

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DIRECTED BY
ERICA SCHMIDT

World Premiere Musical Event

STUCK ELEVATOR

MUSIC BY **BYRON AU YONG** DIRECTED BY **CHAY YEW**

LIBRETTO BY
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ORIGINAL MUSIC BY
DAVID LANG

DIRECTED BY
CAREY PERLOFF

FEATURING
OLYMPIA DUKAKIS

The Iconic American Drama

A STREETCAR NAMED DESIRE

BY
TENNESSEE WILLIAMS

DIRECTED BY
MARK RUCKER

PERFORMING IN THE DRILL COURT
AT SAN FRANCISCO'S ARMORY

NATIONAL THEATRE OF SCOTLAND'S **BLACK WATCH**

BY
GREGORY BURKE

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CHOREOGRAPHY BY
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DIRECTED BY
DOMENIQUE LOZANO

BASED ON THE ORIGINAL
DIRECTION BY
CAREY PERLOFF

World Premiere Comedy

DEAD METAPHOR

BY
GEORGE F. WALKER

DIRECTED BY
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Stoppard's Masterwork

ARCADIA

BY
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presents

ENDGAME AND PLAY

by Samuel Beckett
Directed by Carey Perloff

Scenery by Daniel Ostling
Costumes by Candice Donnelly
Lighting by Alexander V. Nichols
Sound Design by Fabian Obispo
Dramaturg Michael Paller
Casting by Janet Foster, CSA

CAST OF PLAY

W1 René Augesen*
M Anthony Fusco*
W2 Annie Purcell*

Duration of Play: 25 minutes. A 15-minute intermission will follow Play.

CAST OF ENDGAME

Clov Nick Gabriel*
Nagg Giles Havergal*
Hamm Bill Irwin*
Nell Barbara Oliver*

Duration of Endgame: 85 minutes.

UNDERSTUDIES

W1, W2—Jessica Kitchens†; *M, Nagg*—Charles Dean*; *Clov*—Alexander Crowther†
Hamm—Anthony Fusco*; *Nell*—René Augesen*

STAGE MANAGEMENT STAFF

Elisa Guthertz*, *Stage Manager*
Megan Q. Sada*, *Assistant Stage Manager*
Jaime McKibben, *Stage Management Fellow*

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

† Member of the A.C.T. Master of Fine Arts Program class of 2012

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THE NEW YORK TIMES CALLS “**DAZZLING, VIBRANT, AND DYNAMIC!**”



MUSIC AND LYRICS BY
JOHN KANDER AND FRED EBB

BOOK BY
DAVID THOMPSON

DIRECTION AND CHOREOGRAPHY BY
SUSAN STROMAN

ASSOCIATE DIRECTOR
AND CHOREOGRAPHER
JEFF WHITING

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CLIFTON DUNCAN • ERIC JACKSON
JARED JOSEPH • MAX KUMANGAI
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HAL LINDEN



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TONY AWARD WINNERS JOHN KANDER AND FRED EBB—one of the most prolific, acclaimed, and beloved songwriting teams in musical theater history—were no strangers to dark source material before beginning work on *The Scottsboro Boys*. Their biggest hit, *Cabaret*, captured the seedy underworld of a 1930s Berlin nightclub as the Nazis began their rise to power. In *Chicago*—currently the longest-running revival in Broadway history—slinky Jazz Age murderesses gleefully sing about how their felled men “had it coming.”

The genesis of *The Scottsboro Boys*, their final collaboration before Ebb’s death in 2004, began around Ebb’s kitchen table in 2002. Kander remembers, “One of us proposed an idea: What if we write a musical about a true story—one based on an important chapter in American history.” As they sifted through landmark court trials of the 20th century, the infamous Scottsboro case quickly jumped out as potent material.

In 1931, nine young African American men were falsely accused of raping two white women on a train in Alabama. Their swift conviction by an all-white jury kicked off decades of appeals and retrials for the Scottsboro Boys, as they became known, whose plight inspired the early civil rights movement.

“Behind the headlines, the spectacle, the ongoing trials, and the histrionics of politicians and lawyers was the story of nine young African American boys, determined to prove that they mattered,” Kander continues. “How was it possible that a group of innocent boys could be destroyed by a single lie? Why was it easier to believe that lie than it was to accept the truth?”

As they had done with vaudeville in *Cabaret*, Kander and Ebb used a historical theatrical form, the shocking and taboo minstrel show, to tell this wrenching tale, juxtaposing the pop and flash of song and dance with the harrowing details of the trial—and its devastating consequences. The inventive staging of director/choreographer **Susan Stroman** (a five-time Tony Award winner best known for *The Producers*) brought a rousing physicality to the production, further igniting the engrossing story.

A.C.T. Artistic Director **Carey Perloff** says, “Susan Stroman is an American treasure whose work has never been seen on the A.C.T. stage. With *The Scottsboro Boys*, Stroman manages to fuse astonishing dancing with heartfelt and complex storytelling in a unique and masterful way.”

A coproduction with The Old Globe in San Diego, A.C.T.’s production of *The Scottsboro Boys* features a cast of actors from all over the country (including several members of the original Broadway production). Tony and Emmy Award winner **Hal Linden** (*Barney Miller*, *The Rothschilds* on Broadway) joins the cast for the A.C.T. run only.

The Scottsboro Boys begins performances on June 21 for a strictly limited engagement.

**To learn more or purchase tickets, visit
ACT-SF.ORG/SCOTTSBORO**



“In Such a Place, and in Such a World”

BY MICHAEL PALLER

In November 1957, Alan Schneider, soon to direct the American premiere of *Endgame*, wrote to Samuel Beckett that the *New York Times* might ask him to write an article about the play prior to its opening. If he wrote it, he promised to run it by Beckett first. Beckett replied that he had no interest in discussing the meaning of his work with either journalists or critics. In any case, the play was simple as far as he was concerned: “Hamm as stated, and Clov as stated, together as stated, *nec tecum nec sin te*, in such a place and in such a world, that’s all I can manage, more than I could.”

Nec tecum nec sin te: I can’t live with you or without you. Hamm and Clov’s predicament in *Endgame* is as human and as recognizable a situation as there is. Later, Schneider wrote, “Beckett himself had always stressed that he was writing about what he termed a ‘local situation,’ i.e., Hamm and Clov (as well as Nagg and Nell) were individual personalities operating in a given set of circumstances. They were not to be considered as abstraction or symbols, or as representing anything other than themselves.” This was Beckett’s intent in all of his work.

For a long time, it seemed impossible for critics to consider Beckett without invoking such terms as “abstract,” “absurd,” and “existential.” Thanks largely to these efforts, his work acquired a reputation, especially among those who hadn’t seen the plays, of being difficult, dry, unapproachable—a forbidding, dolorous evening in the theater.

Beckett became famous with *Waiting for Godot*. First produced in a time and a place—Paris, 1953—where the existentialism of Jean-Paul Sartre, Simone de Beauvoir, and Albert Camus was all the rage, its stark, stripped-down quality, in which Vladimir and Estragon wait in a desolate place for a figure who never arrives, seemed to dramatize precisely the condition that the existentialists were describing: a world devoid of meaning until we give it one, in which we stand paralyzed before a universe that refuses to acknowledge us.

Had audiences known Beckett’s novels, at the time languishing unread in warehouses, they would have discovered that he had little interest in existentialism per se or in making oracular pronouncements about man’s position in the universe. Abstractions held little attraction for him. Waiting for an unknown Resistance member to deliver a message, or hiding in a small town in Vichy France, not knowing whether the Nazis or the Allies would arrive first: concrete experiences like these interested him, because he had lived through them. Conditions in a Normandy town

called St.-Lô, destroyed by the Germans in 1944, interested him. In 1945 he lived there among a traumatized populace in a bombed-out landscape, serving as a volunteer quartermaster and interpreter in a Red Cross hospital. By all accounts his work was determined and unstinting. His last official act was providing poison to kill the rats that threatened the hospital’s maternity and children’s wards.

Beckett the Disciple

James Joyce encouraged the young writers in his circle, including Beckett, to write about what they knew. “In the particular,” he told them, “is contained the universal.” Beckett eventually freed himself from the gravitational pull of Joyce’s influence (no two writers are more unlike), but he heeded this advice. His plays, poems, and prose are replete with echoes of his life, but he stripped them of their external references so that what’s left are the experiences themselves. In this sense, they are abstracted, but they are not abstract.

Beckett knew well, for example, the complicated ties that connect Great Man and disciple. In his Parisian flat, Joyce made himself the center of attention, positioning his chair in the middle of the room, the better to command and regale the admirers he cultivated. Beckett became one of his most ardent helpers, making himself useful in a hundred ways: running errands, taking dictation, performing research, writing an article in praise of the then-unpublished *Work in Progress* (which became *Finnegan’s Wake*), all without pay. He went so far as to wear the same kind of patent leather shoes that Joyce wore, and in the same size, though Joyce’s feet were much smaller than his. The result was corns and calluses, and for as long as Beckett put himself in Joyce’s shoes, he walked in considerable pain. Beckett’s intense emotional bond was not equally felt by his idol, however, who was appreciative of Beckett’s devotion but saved his love for his family. He was, as one of Beckett’s biographers, Deirdre Bair, writes, “a man who had little need for relationships except when they could be useful to him.”

Beckett: Caretaker and Son

Beckett also knew about the relationship between ill person and caregiver. When his beloved father, Bill, suffered a heart attack in 1933, Beckett lovingly cared for him, bathed and shaved him. It was the first time in his life, Bair notes, that Beckett felt needed and useful within his family. His relationship with his mother, Mae, was more complicated. She dominated his life during his Dublin childhood and kept it up when he was a grown man. They could hardly be together without simmering in mutual resentful silence



BATTLE OF NORMANDY, SUMMER 1944, LIBERATION OF SAINT-LÔ, RUINS OF THE CITY (© CONSEIL RÉGIONAL DE BASSE-NORMANDIE/NATIONAL ARCHIVES USA). Original caption: "These images show what total war means for the cities in the path of the Allied advance." Beckett wrote of his time spent volunteering at the Irish Hospital in Saint-Lô after World War II in "The Capital of the Ruins," a short piece of reportage read by its author on Radio Erin on June 10, 1946: "Some of those who were in Saint-Lô will come home realizing that they got at least as good as they gave, that they got indeed what they could hardly give, a vision and sense of a time-honored conception of humanity in ruins, and perhaps even an inkling of the terms in which our condition is to be thought again."

or bursting into vehement recrimination. Yet when he was stabbed in a Parisian street in 1938, Mae rushed to his hospital bedside and sat vigil for many days. Her action healed the breach between them, and Beckett wrote of this episode to a friend, "What a relationship!" The reconciliation was temporary, however, and he spent much psychic energy in the coming years trying to separate himself from her. When she was dying in 1950, it was Beckett's turn to sit by the bedside, although whether out of love or duty, resentment or relief, or some unknowable combination, is hard to tell.

Similarly he cared for his aunt Cissie Sinclair and his brother, Frank, when they were dying. Stiffened by years of rheumatoid arthritis, Cissie was confined to a wheelchair ("Straighten up the statue," she cheerfully instructed visitors), and Beckett would push her along the paths near her house. She had a telescope that she trained on the bay to watch the ships pass and the birds wheel. In addition to Beckett's visits, it was one of the few pleasures of her final days.

In 1954, Frank was diagnosed with lung cancer. Beckett ministered to him for four long, dreadful months. He described the experience in a series of letters: "And so soon it will have been another day and all the secret things inside a little worse than they were and nothing much been noticed," he wrote, and later, "Things drag on, a little more awful

every day, and with so many days yet probably to run what awfulness to look forward to," and, "Waiting [is] not so bad if you can fidget about. This is like waiting tied to a chair." Shortly after these two deaths, he began *Fin de partie*, the original French version of *Endgame*.

Beckett and Women

Beckett also knew the pangs and pleasures of marital affairs. He had many of varied length and intensity during the 51 years that Suzanne Deschevaux-Dumesnil was his companion, and Beckett's biographers speculate that she knew of at least some of them. In 1961, he and Suzanne married after being together for almost a quarter century. Beckett went through with it because he wanted to ensure that Suzanne, who had no rights of inheritance as a common-law wife and had done much to bring his work to the world's attention, would have a sufficient income if he died. James Knowlson, Beckett's authorized biographer, suggests that the marriage had a devastating effect on Barbara Bray, a young British woman with whom Beckett was then involved (and continued to see following the wedding). Beckett had doubtless hurt Suzanne with this affair; with the marriage, he injured Bray. And Beckett, the politest of men, never wanted to hurt anybody.

Reality of Situation and Character

When actors asked Beckett questions about his plays, his response tended to emphasize the reality of character and situation. When he directed *Endgame* in Berlin in 1967, he told the actors to play it as if the fourth wall of realistic drama stood between them and the audience. Clov's one wish, he told them, is to get back to his kitchen, while Hamm's is to detain him. That simple conflict, he said, was the center of the play. It had nothing to do with philosophy. He told actors in early productions that Hamm and Clov

were *Godot's* Vladimir and Estragon late in their lives—also that they were himself and Suzanne when they were going through a period best characterized as *nec tecum nec sin te*.

However one describes them, the characters in *Endgame* and *Play*, and in all of Beckett, are human—painfully human. Beckett himself was prone to depression and despair, but those who knew him attest to his dogged spirit and determination to go on. “Hamm,” he told the actors in Berlin, “says no to nothingness.” This is human, too, and noble. One thing it's not is abstract.

Samuel Barclay Beckett Timeline

- 1906 Born in Ireland, near Dublin, on April 13.
- 1927 Graduates from Trinity College with a B.A. in French and Italian.
- 1928 Moves to Paris and begins teaching English. Meets James Joyce and joins his literary circle.
- 1929 Publishes an essay defending Joyce's writings.
- 1930 Wins award for his poem “Whoroscope.”
- 1931 Earns an M.A. from Trinity and publishes *Proust*, a collection of essays.
- 1933 Beckett's father dies. Depressed, Beckett begins two years of psychotherapy with Dr. Wilfred Bion.
- 1934 Publishes his first novel, *More Pricks Than Kicks*.
- 1935 Publishes *Echo's Bones*, a collection of verse.
- 1938 Publishes his second novel, *Murphy*. After a falling out with his mother, Beckett decides to live permanently in Paris, where he is hospitalized after being stabbed on the street. While recovering, he meets Suzanne Deschevaux-Dumesnil.
- 1941 Joins the French Resistance against the Nazis.
- 1942 Flees the Gestapo with Deschevaux-Dumesnil to the country village of Roussillon.
- 1945 Returns to Paris with Deschevaux-Dumesnil. After visiting Ireland, Beckett encounters hurdles returning to France. To ensure his re-entry, he volunteers for the Irish Red Cross in St.-Lô.
- 1950 Beckett's mother dies.
- 1951 Publishes *Molloy* and *Malone Dies*.
- 1953 *Waiting for Godot* premieres in Paris and runs for 400 performances. Publishes *Watt* and *The Unnamable*.
- 1954 Beckett's brother, Frank, dies.
- 1955 Publishes *Stories and Texts for Nothing*.
- 1957 *Endgame* premieres in London. San Francisco Actor's Workshop presents *Waiting for Godot* at San Quentin prison for more than 1,400 inmates.
- 1958 *Krapp's Last Tape* premieres in London.
- 1961 Publishes *How It Is*, his last full-length prose work. Beckett marries Deschevaux-Dumesnil. *Happy Days* premieres in New York.
- 1963 *Play* premieres in London.
- 1964 Travels to New York for the shooting of *Film*, starring Buster Keaton; it is Beckett's only visit to the United States.
- 1969 Beckett is awarded the Nobel Prize for Literature. He refuses to attend the ceremony.
- 1973 *Not I* premieres in London.
- 1976 *That Time* and *Footfalls* premiere in London.
- 1977 *Ghost Trio* and . . . *but the clouds* . . . are broadcast on the BBC.
- 1981 *Rockaby* premieres at the State University of New York for Beckett's 75th birthday symposium.
- 1982 Publishes another novella, *Ill Seen, Ill Said*. *Catastrophe*, written for Vaclav Havel, is performed at the Avignon Festival.
- 1983 *What Where* premieres in New York.
- 1984 Publishes his final novella, *Worstword Ho*.
- 1986 Diagnosed with emphysema, Beckett moves into a nursing home.
- 1989 On July 17 Deschevaux-Dumesnil dies. On December 22 Beckett dies at the age of 83, but not before giving his publisher *Stirrings Still*, his final piece of prose.

On Play

BY MARJORIE PERLOFF

A man and two women—wife and mistress—caught in the eternal triangle. Each woman thinks she is The One and despises her rival. The man has accommodated both sexually—“What a male!” says W1 (the wife), admiring his potency—but seems passive and unengaged as the ladies duke it out. And these are indeed “ladies” with respect to class: genteel and well-off, both are given to such phrases as “I rang for Erskine” (the butler) or “I suggested a little jaunt to celebrate, to the Riviera or our darling Grand Canary.”

But *Play* is hardly a drawing-room comedy, not even a parodic one. The three-way catfight, for starters, can only be a language game, for the principals are encased up to their neck in tall urns. And the spotlight (more properly a searchlight) projected on their faces, first in unison, then one at a time, acts as Grand Inquisitor: the light signal turned on W1 ritually prompts her speech until it is interrupted by a shift to W2 or M. He said, she said, with no end in sight. What makes it all so hellish—indeed we are witnessing one of Beckett’s many versions of Dante’s *Inferno*—is the necessity of telling it again and again: the three characters are forced to remember and rehearse the endless petty details that characterized their responses to the affair. When the curtain finally comes down, following the stage direction “Spot off. Blackout. Five seconds,” we come right to the word “REPEAT.” And now the whole cycle is repeated!

When *Play* opened in London in June 1963, its first review, written for the *Observer*, was by Barbara Bray, the former BBC script editor who, having fallen in love with Beckett a few years earlier, moved to Paris to be near him. This move evidently made the playwright so nervous—he guarded his privacy very carefully—that he decided it was time to legalize his union with his companion of more than two decades, Suzanne Deschevaux-Dumesnil. They married in 1961 and remained together even though the marriage did little to change the status quo: soon Sam was seeing Barbara again. And she later made no bones about being the model for the Other Woman in *Play*.

Given this situation, Bray’s *Observer* review seems admirably detached and good-humored. “All three characters,” she writes, “are ordinary, mediocre, lamentable: in short painfully familiar. The man, scooting breathlessly back and forth between the two women, is perhaps the worst of the bunch: all need and weakness and feeble, if amiable duplicity. Of all Beckett’s works so far, this is the one that most openly approaches the everyday experience of any audience. . . . Here are people in all their funny, disgraceful, pitiable fragility, and all the touchingness, in



DIEGO SITTING IN THE STUDIO, 1950, BY SWISS PAINTER AND SCULPTOR ALBERTO GIACOMETTI (© CHRISTIE'S IMAGES/CORBIS). The work of Giacometti, a close friend of Beckett, served as inspiration in the A.C.T. rehearsal room, in which numerous prints were on display. Biographer Deirdre Bair writes of the playwright's friendship with the artist: “Night after night they gathered in the Dôme; Beckett and [American painter Joan] Mitchell to talk and drink, [Beckett's longtime friend Bram] van Velde and Giacometti to watch them and each other and to drink in wary silence several steps from the bar. . . . On one occasion . . . Beckett followed Mitchell into the door but was too drunk to extricate himself. Round and round he whirled, while Giacometti, like a giant, brooding toad with hooded eyes, sat and watched and said nothing, and while tourists pointed at the poet of nothingness and despair.”

spite of everything, of their efforts to love one another and endure.”

Parodic send-up of the clichés of everyday life? This is how *Play* is usually perceived, but there is a curious twist. Watch and listen carefully, especially the second time around, and you will become aware of the difference between the man and his two women. While both of them continue to bicker back and forth, the man whom Bray calls “the worst of the bunch” becomes more and more aloof and contemplative, finally murmuring, “To think we were never together.”

What can this mean? M has already admitted that he and W2 have been much together and he has obviously been together with W1, his wife. M’s next line is:

Never woke together, on a May morning, the first to wake to wake the other two. Then in a little dinghy—

And with the repetition of the “little dinghy, on the river, I resting my oars,” M seems to withdraw into his own memories. “Such fantasies,” he remarks, ignoring W1’s

complaint about “hellish half-light” and W2’s accusation: “A shade gone. In the head. Just a shade. I doubt it.” “We were not civilized,” M remarks tersely, and a moment later he repeats, “Such fantasies. Then. And now—,” his ruminations leading up to the question, “Am I as much as . . . being seen?”

Being seen by whom? As the drama winds down, M no longer seems aware of either of his two women: his memories have carried him elsewhere. Indeed, M’s references to “dinghy,” “face,” and “such fantasies” recall the language and imagery of *Krapp’s Last Tape* (1958), *Words and Music* (1961), and the late television piece . . . *but the clouds* . . . , the title of which is taken from one of Beckett’s favorite poems, W. B. Yeats’s elegy for lost youth called “The Tower,” in which death is dismissed with some bravado as “but the clouds of the sky / When the horizon fades, / Or a bird’s sleepy cry / Among the deepening shades.”

In her absorbing memoir *How It Was*, Anne Atik, whose husband, the artist Avigdor Arikha, was one of Beckett’s best friends in Paris, recalls that when Sam came to dinner, he frequently recited “The Tower,” which he knew by heart. He was especially taken by the stanza:

Does the imagination dwell the most
Upon a woman won or woman lost?
If on the lost, admit you turned aside
From a great labyrinth out of pride,
Cowardice, silly over-subtle thought
Or anything called conscience once;
And that if memory recur, the sun’s
Under eclipse and the day blotted out.

What Yeats meant here is that the most painful of memories is that of the love one could have had but rejected because of caution or cowardice. Beckett picks up on this theme again and again, as in these lines from *Words and Music*:

She comes in the ashes
Who loved could not be won
Or won not loved . . .
Like in that old light
The face in the ashes.

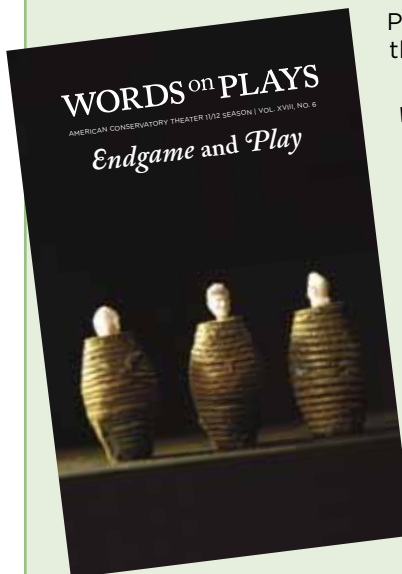
And now comes the cryptic line: “The face. [Pause.] The face. [Pause.] The face. [Pause.] The face.”

The Face. In *Play*, where only faces are visible, this motif comes to a head. It is a *face* that haunts M, but hardly the face of W1 or W2. Fond as he is of both, his memories of them cannot compare to the memory of the love felt for a third woman—the “woman lost,” whose “slit” eyes haunt the protagonist of *Krapp’s Last Tape* and . . . *but the clouds* In the latter, the protagonist asks, “For had she never once appeared, all that time, would I have, could I have gone on begging all that time?”

According to the biographers, Beckett’s “woman lost” was probably Peggy Sinclair, the young woman he renounced because she was his first cousin and a hopelessly unsuitable match. Peggy was to die of tuberculosis when she was only 23 and Sam 28. The beautiful irony of Beckett’s *Play*, in any case, is that, even as the two women vociferously compete for M, his heart is with a third party. “To think we were never together.” The phrase, repeated again and again, applies to all three characters because none of them are ever truly “together.” Like the prisoners in Dante’s First Circle of Hell, they are fated to repeat their lines again and again, never escaping their “urn burial,” the spotlights that pursue them, or their inner selves. There’s a lot of comedy and cliché in *Play*, but in the end, its love story is only too real.

Marjorie Perloff teaches and writes on 20th- and 21st- century poetry and poetics, both Anglo-American and from a comparatist perspective, as well as on intermedia and the visual arts. She is professor emerita of English at Stanford University and currently scholar-in-residence at the University of Southern California.

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Directors Circle members mingle with A.C.T. Artistic Director Carey Perloff and other artistic team members at the opening night dinner for *Maple and Vine*.
Photos by Ryan Montgomery.

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Inside A.C.T.

ABOVE: A.C.T.'s annual Will on Wheels tour brings *Othello* to Oakland School for the Arts.

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Inside A.C.T. takes you behind the scenes—one photo at a time.

2012 Season Gala

More than 400 guests attended A.C.T.'s 2012 season gala, *Expect the Unexpected*, which raised more than \$760,000 for our actor training and arts education programs. Chaired by **Patti Rueff**, the lavish evening at The Regency Center included the performance of an original musical, *Tales of A.C.T.!*, featuring Young Conservatory alumnus **Darren Criss** (of *Glee* and Broadway fame), A.C.T. Associate Artist **Bill Irwin**, and *Tales of the City* stars **Patrick Lane** and **Betsy Wolfe**, as well as students from the A.C.T. Master of Fine Arts Program and Young Conservatory and members of A.C.T.'s Board of Trustees, many of whom made their stage debuts. *Tales of A.C.T.!* was also enjoyed by 180 Bay Area high school students and teachers, who watched from the balcony before attending a catered reception with Criss and other performers.

"We are deeply humbled by the generosity of our donors," says A.C.T. Artistic Director **Carey Perloff**. "Because of their generosity—and the generosity of our talented performers—A.C.T.'s conservatory will remain at the forefront of actor-training programs in the country and our year-old education department will continue to grow in wonderful ways."

More images can be found at act-sf.org/support_gala.



TOP TO BOTTOM A.C.T. 2012 SEASON GALA CHAIR PATTI RUEFF WELCOMES GUESTS TO *EXPECT THE UNEXPECTED*; A.C.T. M.F.A. PROGRAM ALUMNUS AND *TALES OF THE CITY* ACTOR PATRICK LANE LEADS A.C.T. TRUSTEES IN A NUMBER FROM *TALES OF A.C.T.!*; STARSTRUCK TEENS TRY TO CATCH THE ATTENTION OF YC ALUMNUS AND *GLEE* STAR DARREN CRISS AT THE POSTSHOW Q&A. PHOTOS BY DREW ALTIZER PHOTOGRAPHY.



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YC ALUMNUS AND GLEE STAR DARREN CRISS CHATS WITH A GALA GUEST (PHOTO BY DREW ALTIZER PHOTOGRAPHY)

CONNECT WITH US



ENDGAME AND PLAY

25

Copies

For years, new plays that view the world through the eyes of young people have been coming out of A.C.T.'s Young Conservatory's New Plays Program. Last month YC students performed Brad Slaughter's *Copies*, a new sci-fi drama set in an orientation camp for clones of children from well-to-do families. "These clones suffer under an oppressive system in which they are treated like merchandise," explains YC student **Marc Hills**, who played a newly hatched clone whose optimism is challenged by the harsh reality of his circumstances. "It was an amazing privilege to explore this new play surrounded by such a wonderful cast."



Showcase

In late March and early April, the Master of Fine Arts Program class of 2012 traveled to New York and Los Angeles to perform *Showcase*, the culmination of their three years of training at A.C.T. Each year's *Showcase* production exhibits the talents of the graduating class to important industry professionals, agents, and casting directors, helping them make connections that will serve them throughout their acting careers. While A.C.T. is able to provide some support for *Showcase*, students rely on the generosity of friends, family, and colleagues to help cover the remaining costs. It's not too late to make a gift supporting the class of 2012. Please visit act-sf.org/showcase for more information.



TOP TO BOTTOM THE YC CAST PERFORMS *COPIES* IN A.C.T.'S HASTINGS STUDIO THEATER (PHOTO BY ALESSANDRA MELLO). IN A DRESSING ROOM AT PLAYWRIGHTS HORIZONS, THE M.F.A. PROGRAM CLASS OF 2012 TAKES A MOMENT BEFORE TAKING THE STAGE TO PERFORM THEIR NEW YORK *SHOWCASE* (PHOTO BY JESSICA KITCHENS).



Alumni Update

A 2006 graduate of the A.C.T. Master of Fine Arts Program, **Morgan Spector** made his Broadway debut in Arthur Miller's *A View from the Bridge*. Originally cast in a bit part, during preview performances, Spector unexpectedly took over the role of Rodolpho—because of his A.C.T. training, he was able to do so “without a glimmer of fear,” remembers director Gregory Mosher. In January, Spector opened off Broadway opposite Janeane Garofalo in the *Russian Transport*. “Perhaps finest of all is Mr. Spector as the sinister Boris,” the *New York Times* review reads. “[He] gradually reveals the snarling wolf beneath the genial grin.”

Producers Circle Dinner

In March, guests of A.C.T.'s 2012 Annual Producers Circle Dinner were treated to an elegant onstage dinner and a conversation between Artistic Director **Carey Perloff** and **Michael Krasny**, host of KQED's *Forum*, about Perloff's 20 years at A.C.T. “Supporting the theater, meeting the artists, and watching the growth of these fine productions is a priceless experience,” says Producers Circle member and A.C.T. trustee **Jo Hurley**. “But, at its core, the Producers Circle is about giving—and at A.C.T. you can be assured you get back more than you give!” For information, visit act-sf.org/donate.



TOP TO BOTTOM (L TO R) DANIEL ORESKES, RAVIV ULLMAN, JANEANE GAROFALO, MORGAN SPECTOR, AND SARAH STEELE IN THE NEW GROUP'S *RUSSIAN TRANSPORT* (PHOTO BY MONIQUE CARBONI). CAREY PERLOFF INTERVIEWED BY MICHAEL KRASNY AT A.C.T.'S ANNUAL ONSTAGE PRODUCERS CIRCLE DINNER (PHOTO BY DREW ALTIZER PHOTOGRAPHY).

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L to R: Ethan Frank, Tye J. Wehman, and Nick Steen in *The Merry Wives of Windsor*.
Photo by Alessandra Mello.

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Who's Who in Endgame and Play



RENÉ AUGESSEN* (*W1/ Understudy*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The*

Misanthrope; she has since appeared in almost two dozen productions, most recently *Higher*, *Once in a Lifetime*, *The Homecoming*, *Clybourne Park*, *Scapin*, *The Tosca Project*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *A Christmas Carol*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Brainpeople*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits

include *Mary Stuart* (dir. Carey Perloff, The Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen, a graduate of the Yale School of Drama, was a 2011 Ten Chimneys Foundation Lunt-Fontanne Fellow.



ANTHONY FUSCO* (*M/ Understudy*), an A.C.T. associate artist and core acting company member, has appeared at

A.C.T. in *Race*, *The Homecoming*, *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voysey Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *Candida*, *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real*

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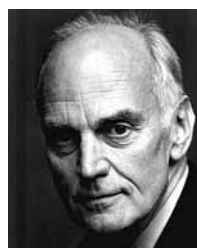
Who's Who

Inspector Hound. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School.



NICK GABRIEL*
(*Clov*) was most recently seen at A.C.T. as Nihad in *Scorched* and as Miss Leighton in *Once in a Lifetime*. He is a Sadler Award-

winning graduate of the A.C.T. Master of Fine Arts Program and a member of A.C.T.'s core acting company. He received his B.F.A. in musical theater from the University of Michigan. He has played Lysander in *A Midsummer Night's Dream* at South Coast Repertory, the Emcee in *Cabaret* at Center REpertory Company, Frog in *A Year with Frog and Toad* at Shakespeare Santa Cruz, Orpheus in *Metamorphoses* and Vincent in *Beast on the Moon* at Capital Repertory Theatre, Marchbanks in *Candida* at California Shakespeare Theater, and Sebastian in *Twelfth Night* at Saratoga Shakespeare Company. He originated the role of Warren in the West Coast premiere of *Ordinary Days* at South Coast Rep. and was a principal vocalist for the San Francisco Symphony in *A Celebration of Leonard Bernstein*, conducted by Michael Tilson Thomas.



GILES HAVERGAL*
(*Nagg*) was director of the Glasgow Citizens' Theatre, with Robert David Macdonald and Philip Prowse, from

1969 to 2003. He directed many productions at the Citizens', including the Olivier Award-winning *Travels with My Aunt*. His roles played in Glasgow include King Philip in *Don Carlos*, Spooner in *No Man's Land*, and Kraus in *The Last Days of Mankind*. At A.C.T. he has directed his own adaptations of

Travels with My Aunt, *The House of Mirth*, and *Les Liaisons Dangereuses*. He also played Ebenezer Scrooge in *A Christmas Carol* in 2005 and performed his one-man adaptation of *Death in Venice* in 2006. He directs and teaches in the A.C.T. Conservatory. His work in opera includes productions with Opera Theatre of Saint Louis, The Minnesota Opera, Welsh National Opera, Scottish Opera, Opera North, and Opera Australia.



BILL IRWIN*
(*Hamm*), an A.C.T. associate artist, is a founding member of Kraken Theatre Ensemble and San Francisco's Pickle Family Circus. He

was most recently seen at A.C.T. in last season's *Scapin*. His original works, with various collaborators, include *Fool Moon*, *Largely New York*, *The Harlequin Studies*, *Mr. Fox: A Rumination*, *The Happiness Lecture*, and *The Regard of Flight*. Other theater credits include Broadway productions of *Waiting for Godot*, *Bye, Bye Birdie*, *The Goat, or Who is Sylvia?*, and *Accidental Death of an Anarchist*; Broadway and West End revivals of *Who's Afraid of Virginia Woolf?* (2005 Tony Award, Helen Hayes Award); *Waiting for Godot* at Lincoln Center Theater; *Scapin* at Roundabout Theatre Company; and *The Tempest*, *Garden of Earthly Delights*, *Texts for Nothing*, *A Flea in Her Ear*, *The Seagull*, *A Man's a Man*, *3 Cuckolds*, and *5-6-7-8 Dance*. The 2003-04 Signature Theatre season was devoted to his original work, and he has been an affiliate artist with Roundabout. Television credits include *Lights Out*, *CSI: Crime Scene Investigation*, *Bill Irwin: Clown Prince* (PBS's *Great Performances*), *Third Rock from the Sun*, *Northern Exposure*, *Sesame Street*, *Elmo's World*, *The Regard of Flight*, *The Cosby Show*, *The Laramie Project*, *Subway Stories*, *Bette Midler: Mondo Beyondo*, *Law & Order*, *Life on*

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Mars, and the closing ceremony of the 1996 Olympic Games. Film credits include *Rachel Getting Married*, *How the Grinch Stole Christmas*, *Igby Goes Down*, *Lady in the Water*, *Dark Matter*, *Raving*, *Across the Universe*, *Popeye*, *Eight Men Out*, *Silent Tongue*, *Illuminata*, *My Blue Heaven*, *A New Life*, *Scenes from a Mall*, and *Stepping Out*. He has been granted a National Endowment for the Arts Choreographers Fellowship, as well as a MacArthur Fellowship.



BARBARA OLIVER* (*Nell*) has been active in Bay Area theater for more than 40 years. Prior to this production of *Endgame*, she

appeared at A.C.T. in *The Voyage Inheritance* and *Hedda Gabler*. She began acting at Berkeley Repertory Theatre in the late '60s, when it was still on College Avenue. Her first role was Lady Markby in *An Ideal Husband*, and her most recent appearance was as Anfisa in *The Three Sisters*. Oliver coproduced *Dear Master*, by Dorothy Bryant, in 1991, and that production (in which she played George Sand) led to the founding of Aurora Theatre Company, where she was the artistic director until 2004. She has also directed for the A.C.T. Master of Fine Arts Program and UC Berkeley's Department of Theatre, Dance, and Performance Studies.



ANNIE PURCELL's* (*W2*) Broadway credits include *The Coast of Utopia: Voyage*, *Shipwreck*, and *Salvage* (Lincoln Center Theater),

Dividing the Estate, and *Awake and Sing!* Off-Broadway credits include *Cycling Past the Matterhorn* (Theatre Row), *Twelfth Night* (Fiasco Theater Company), and *What May Fall* (Fordham Alumni Theatre Company). Regional

credits include *In the Next Room or the vibrator play* (The Repertory Theatre of St. Louis), *Elektra* (Getty Villa, dir. Carey Perloff), *Mary's Wedding* (Portland Stage Company), *The House in Hydesville* (Geva Theatre), and *Uncle Vanya* (California Shakespeare Theater). Purcell has participated in workshops of *The Band's Visit* (Hartford Stage's Brand New Festival), *The Cherry Sisters Revisited* (Actors Theatre of Louisville at Louisiana State University), *Six* (Cape Cod Theatre Project), and *This Bloody Mess* (Lincoln Center Theater's Directors Lab). She can be seen in the film *The Private Lives of Pippa Lee* and in episodes of *Louie* and *The Black Donnellys*. Purcell received her B.A. from Fordham University at Lincoln Center and her M.F.A. from New York University. Purcell has taught at the National High School Institute/Cherub Program at Northwestern University. As a member of A.C.T.'s core acting company, she has appeared in *Scorched*, *A Christmas Carol*, and the Canadian tour of *Tosca Café* (Theatre Calgary, Vancouver Playhouse).

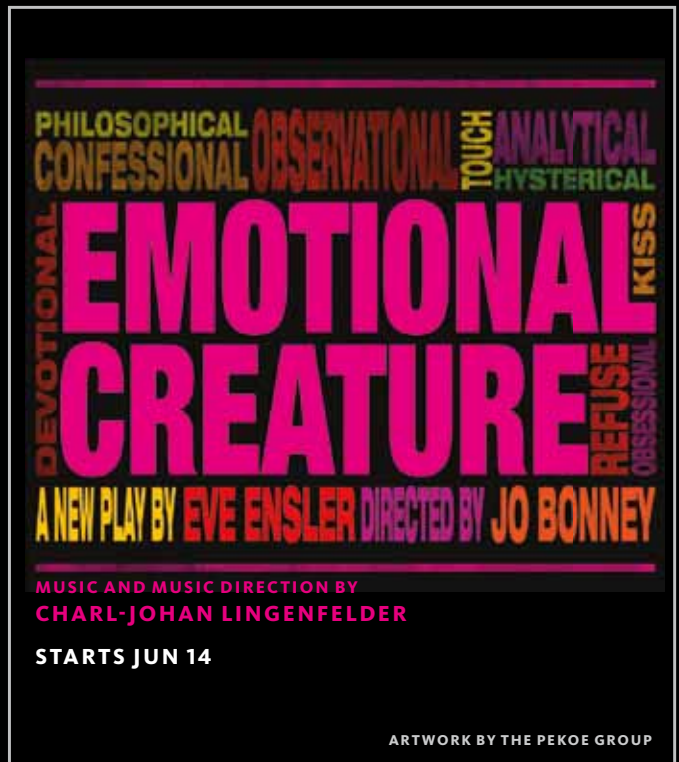
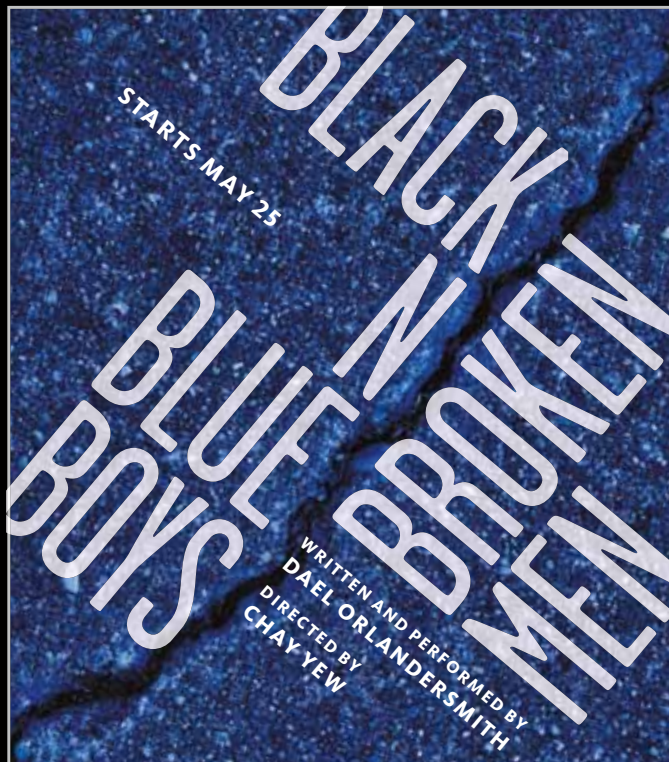


ALEXANDER CROWTHER† (*Understudy*) has most recently been seen in A.C.T. productions of *Higher*, *A Christmas Carol*, and *Once in a*

Lifetime and in *Metamorphosis* at Aurora Theatre Company. As a member of the A.C.T. Master of Fine Arts Program class of 2012, he has performed in *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. He completed his B.F.A. at the University of Windsor in Canada, where his favorite roles included Angelo in *Measure for Measure*, Captain in *Widows*,

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and Everard Barfoot in *Age of Arousal*. He has performed at the Flower City Theatre Festival in Brampton, Ontario, in *The Taming of the Shrew* and *A Midsummer Night's Dream*.



CHARLES DEAN*

(*Understudy*) has appeared at A.C.T. in *The Rose Tattoo*, *The Invention of Love*, *Travels with My Aunt*, *Juno and*

the Paycock, *The Rivals*, *The Beard of Avon*, *The Constant Wife*, *The House of Mirth*, *War Music*, and *Happy End*. As a member of the acting company at Berkeley Repertory Theatre for nearly 20 years, he performed in 80 productions. Regionally, he has been seen at Seattle Repertory Theatre, CENTERSTAGE, Guthrie Theater, Milwaukee Repertory Theater, the Alliance Theatre, Dallas Theater Center, and The Old Globe. On Broadway in 2008, Dean appeared as General Waverly in *Irving Berlin's White Christmas*. Locally, in recent years he has been seen most often at Aurora Theatre Company (*A Delicate Balance*), SF Playhouse, Marin Theatre Company, and Magic Theatre, among others.



JESSICA KITCHENS†

(*Understudy*) was last seen in A.C.T.'s mainstage productions of *A Christmas Carol* and *Once in a Lifetime*.

She has appeared in A.C.T. Master of Fine Arts Program productions of *The Flu Season*, *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. She has performed with such companies as Magic Theatre, Idaho Repertory Theatre, The Jewish Theatre San Francisco (TJT), Woman's Will, foolsFURY Theater Company,

Brava! for Women in the Arts, Golden Thread Productions, and Shotgun Players. Kitchens holds a B.A. in theater arts from UC Davis. She is a recipient of the 2011 Shenson Performing Arts Fellowship from the Shenson Foundation. Next up she will be performing at California Shakespeare Theater this summer in *Blithe Spirit* and *Hamlet*.

DANIEL OSTLING (*Scenic Designer*) is a San Francisco- and New York-based scenic designer. Recent designs include *Once in a Lifetime*, *The Homecoming*, and the world premieres of *War Music* and *Brainpeople* (A.C.T.); *Ethan Frome* and *Trust* (Lookingglass Theatre Company); *Arabian Nights* (Berkeley Repertory Theatre; Arena Stage); *The How and the Why* (McCarter Theatre Center); *Candide* (Goodman Theatre; Shakespeare Theatre Company); *Becky Shaw* (South Coast Repertory); *Macbeth* and *Much Ado About Nothing* (California Shakespeare Theater); *Death of a Salesman* (Dallas Theater Center); *The Adventures of Tom Sawyer* (Hartford Stage); *The Merry Widow* (Lyric Opera of Chicago); *Lucia di Lammermoor* and *La Sonnambula* (The Metropolitan Opera); and *Lookingglass Alice* (Lookingglass, Actors Theatre of Louisville, McCarter Theatre Center, and The New Victory Theater in New York). Other theater credits include work at Brooklyn Academy of Music, La Jolla Playhouse, the Mark Taper Forum, The Public Theater, Seattle Repertory Theatre, Portland Center Stage, and Steppenwolf Theatre Company. An ensemble member of Lookingglass, he has worked extensively with Mary Zimmerman, including *Metamorphoses* (Tony Award nomination for Best Scenic Design). Ostling is an associate professor at Northwestern University in Chicago.

CANDICE DONNELLY (*Costume Designer*) previously worked at A.C.T. on *Race*, *'Tis Pity She's a Whore*, *The Circle*, and *Happy End*. Other credits include *La novicia rebelde* (Buenos Aires); *Autumn Sonata* (Yale Repertory Theatre); *Endgame* (BAM); *Dolley Madison* (PBS's

American Experience); *The Wiz*, *The Importance of Being Earnest*, *The Three Sisters* (CENTERSTAGE); *She Loves Me* (Westport Country Playhouse); and *Edgardo Mine* (Guthrie Theater). She has worked on Broadway productions of *Our Country's Good*, *Fences*, *Hughie*, *Search and Destroy*, and *Mastergate*. Off-Broadway credits include *As You Like It* and *The Skin of Our Teeth* (Shakespeare in the Park); *Haroun and the Sea of Stories* and *La finta giardiniera* (New York City Opera); *Fires in the Mirror* and *The Skin of Our Teeth* (The Public Theater); and *No Strings* (Encores!). She has also designed shows for Hong Kong Opera, Minnesota Opera, Flemish National Opera, Berkeley Repertory Theatre, the Williamstown Theatre Festival, the A.R.T., and Huntington Theatre Company, among others.

ALEXANDER V. NICHOLS (*Lighting Designer*) returns to A.C.T. for his 13th production. Theater credits include the Broadway productions of *Wishful Drinking* and *Hugh Jackman Back on Broadway* and off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation *Circle of Memory*,

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presented in Stockholm, and video and visual design for *LIFE: A Journey Through Time*, presented at the Barbican Center.

FABIAN OBISPO (*Sound Designer*) has worked at A.C.T. on *Boleros for the Disenchanted*, *Curse of the Starving Class*, and *The Imaginary Invalid*. He has composed and sound designed for major off-Broadway and regional theaters including The Public Theater, Manhattan Theatre Club, Manhattan Class Company, Atlantic Theater Company, Vineyard Theatre, The New Group, Classic Stage Company, Primary Stages, New York Theatre Workshop, Theater for a New Audience, Ma-Yi Theater, Women's Project, Arena Stage, Goodman Theatre, Guthrie Theater, The Shakespeare Theatre Company, Kennedy Center, Oregon Shakespeare Festival, Seattle Repertory Theatre, Cincinnati Playhouse in the Park, Huntington Theatre Company, Long Wharf Theatre, TheatreWorks, Hartford Stage, Westport Country Playhouse, Syracuse Stage, Indiana Repertory Theatre, PlayMakers Repertory Company, Delaware Theatre Company, Alabama Shakespeare Festival, The Philadelphia Shakespeare Festival, Shakespeare Santa Cruz, Asolo Repertory Theatre, Florida Stage, Laguna Playhouse, Folger Theatre, and New York Stage and Film, among others. His works have been recognized by an American Theatre Wing's Henry Hewes Design Award, a Helen Hayes Award, a Bay Area Theatre Critics Circle Award, a Barrymore Award, an NAACP Theatre Award, an AUDELCO Recognition Award for Excellence in Black Theatre, and an IRNE Award.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street

Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and *Williams in an Hour* (Smith & Kraus 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA's (*Casting Director*) A.C.T. credits include *Scorched* and *Maple and Vine*. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True: My Life with Vernon Dixon*, *The Trojan Women: A Love Story*, and, at Playwrights Horizons, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes on New York* (HBO), *The Deal*, by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died" (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and "T" is for Tom" (Tom Stoppard radio plays, WNYC and WQXR).

ELISA GUTHERTZ* (*Stage Manager*) most recently worked on *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Marcus; or The Secret of Sweet*, and *Round and Round the Garden* at A.C.T. Her numerous other productions for A.C.T. include *The Caucasian Chalk Circle*, *November*, *Boleros for the Disenchanted*, *Rich and Famous*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly*, *Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre. Guthertz is a member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

MEGAN Q. SADA's* (*Assistant Stage Manager*) most recent credits include A.C.T.'s *Scorched*, *Once in a Lifetime*, *Clybourne Park*, *Round and Round the Garden*, and *A Christmas Carol*; Magic Theatre's *Annapurna*, *Or, The Brothers Size*, *Oedipus el Rey*, and *Goldfish*; and California Shakespeare Theater's *The Verona Project*. Other professional credits include *Lydia* (Marin Theatre Company), *Culture Clash's 25th Anniversary Show* (Brava Theater Center), and *Fiddler on the Roof* (Jewish Ensemble Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan, where she often stage-managed and directed.

CHRIS AND LESLIE JOHNSON (*Executive Producers*) were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They recently were executive producers on *Scapin*, *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area arts organizations and recently

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Who's Who

endowed the Hurlbut-Johnson Endowed Chair in Diabetes Research at UC San Francisco.

JOHN LITTLE AND HEATHER STALLINGS LITTLE (*Executive Producers*) are first-time executive producers at A.C.T. Heather Stallings Little is a C.P.A. turned writer who worked in investment banking and as the chief financial officer of a company that manages the affairs of professional athletes. A frequent adventure traveler, she writes travel stories as well as fiction and "Travels with My Crazy Husband" on her *Posts from the Silicon Valley Outback* blog. She is the author of the novel *False Alarm*, and her short fiction has appeared in *ZYZZYVA*. Heather joined the A.C.T. Board of Trustees in 2011 and John is on the Asian Art Museum Board of Trustees. He is an entrepreneur and inventor and enjoys adventure travel, skiing, tennis, and photography.

MRS. ALBERT J. MOORMAN (*Executive Producer*) is an avid theatergoer whose late husband served as a trustee of A.C.T. for more than 20 years, including a term as vice president. The balcony level of the American Conservatory Theater is named in honor of the Moormans to recognize their generous support of the capital campaign to rebuild the theater after its destruction in the 1989 Loma Prieta earthquake. Originally from Minnesota, Mrs. Moorman has lived in Atherton, California, for many years.

DOUG TILDEN (*Executive Producer*) was an executive producer for *The Homecoming* and produced *The Tosca Project* and *The Caucasian Chalk Circle* at A.C.T. He has more than four decades of experience in international shipping and is actively engaged in international humanitarian issues, international education, and global awareness. He serves on the boards of the Asian Art Museum of San Francisco and World Savvy. He is an amateur archaeologist and sits on the board of the Archaeological Institute of America.

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Photo credit: San Francisco History Center, San Francisco Public Library

Groundbreaking ceremony performed by W.P. Filmer, Mayor Rossi, and J.B. Strauss for construction of the Golden Gate Bridge, February 1933.



It was the Great Depression, and times were hard. Then, in 1933, construction began on the Golden Gate Bridge, and people in the Bay Area had something to celebrate. And celebrate they did. Tens of thousands convened on Crissy Field to usher in a new era for the Bay Area.

On February 23, 1933, a golden spade hit the ground, and work began on what would become a beacon of hope, vision, and tenacity for all the world to admire.

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A.C.T. Profiles



CAREY PERLOFF
(Director/Artistic Director) is celebrating her 20th year as artistic director of A.C.T., where she most recently directed *Scorched*,

The Homecoming, *Tosca Cafe* (cocreated with choreographer Val Caniparoli and recently toured Canada), and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company. Her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum in 2010; it won the 2011 Blanche

and Irving Laurie Foundation Theatre Visions Fund Award and received its world premiere in February 2012 in San Francisco. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also recently directed a new *Elektra* for the Getty Villa in Los Angeles.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including 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 des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



ELLEN RICHARD
(Executive Director) joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway's

nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) 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.

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KEVIN BERNE

Audience Exchanges*

MAY 22, 7PM/MAY 27, 2PM/JUNE 3, 2PM

Stick around for a lively Q&A session with the cast and a member of the A.C.T. artistic team.

ACT-SF.ORG/INTERACT

Prologue*

MAY 15, 5:30PM

Come early for a preshow discussion with director Carey Perloff and another member of the A.C.T. artistic team.

Theater on the Couch*

MAY 18, 8PM

Explore the minds and motives of the characters with the chief of psychiatry from San Francisco's Kaiser Permanente Medical Center.

OUT with A.C.T.

MAY 30, 8PM

The best LGBT night in town! Mingle with the cast and enjoy drinks and treats at this popular afterparty.

PlayTime

JUNE 2, 2PM

New this season! Join us for a lively, interactive workshop before the matinee performance.

*All discussions are free for *Endgame* and *Play* ticket holders. Please note that performance times vary.

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Endgame and Play Saturday Salon

MAY 19



Enjoy a catered luncheon and informative Q&A session with Michael Paller, A.C.T.'s resident dramaturg.



KEVIN BERNE

The Scottsboro Boys Opening Night Dinner

JUN 27



Join us for cocktails and dinner with A.C.T. Artistic Director Carey Perloff and A.C.T. Executive Director Ellen Richard.

To support A.C.T. and receive invitations to donor events, contact Jonathan Frappier at jfrappier@act-sf.org or 415.439.2353.

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Play a key role! A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out at our reception desk and performing arts library and ushering at A.C.T. productions.

ACT-SF.ORG/VOLUNTEER

IMAGES (TOP TO BOTTOM): WIG SHOP FELLOW NICOLE RICCIO SHARES THE SECRETS OF WIG MAKING DURING A.C.T.'S 2010 LANDMARK CELEBRATION; THE CAST OF *ARMISTEAD MAUPIN'S TALES OF THE CITY*; AN A.C.T. VOLUNTEER TAKES TICKETS AT THE AMERICAN CONSERVATORY THEATER.



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ENDGAME AND PLAY

39

What It Means to Be a Directors Circle Member

Directors Circle members **Rob Spikings** and **Jeffery Perkey** share the conviction that theater is essential. “When theater illuminates another’s experiences in a way that is timely and relevant—and in a way that informs people’s views and makes people think—it can be extraordinary,” says Spikings.

Spikings experienced the transformative power of theater firsthand growing up in Minneapolis in a single-parent home. He greatly benefited from local school programs that provided free theater tickets for students from disadvantaged families:

Growing up as a homosexual in the 1960s was not easy, and it made me think that there’s a lot missed by people who aren’t open to diversity—different lands, different cultures, different foods, or different ways of looking at life experiences. Theater affords these opportunities. We are poorer without the arts, across the board, and much richer with them.

Perkey’s love of theater began when he was a second grader in Chicago and played the part of a tooth in a local dentist’s commercial. He went on to receive a theater degree in college and continues as a Minneapolis-based theater practitioner today, assistant directing with The Jungle Theater, Theater Latté Da, and at Guthrie Theater’s Dowling Studio. He has always been involved with theater in some capacity—writing, directing, producing, acting—and recently became involved philanthropically. His first experience supporting A.C.T. was *Armistead Maupin’s Tales of the City*.

Galvanized by a speech **Armistead Maupin** gave at The State Theatre in Minneapolis, Spikings and Perkey were thrilled by the idea of a musical based on the author’s famous novels—so much so that they decided to help A.C.T. produce it. “We knew if we wanted to see it, we had to support it. Creating this important new musical was not a trivial feat, and we wanted to be more involved,” explains Spikings. During their June 2011 visit to San Francisco, Spikings and Perkey had the pleasure not only of seeing the show, which they found to be a “great musical experience around Armistead’s words,” but also of attending a *Tales*-related A.C.T. fundraising dinner with Olympia Dukakis and San Francisco’s Pride Celebration.

Tales was just the beginning of the couple’s joint connection to A.C.T.: despite living in Minneapolis, Spikings and Perkey have found time to take advantage of many Directors Circle benefits.



ROB SPIKINGS (LEFT) AND JEFFERY PERKEY WITH A.C.T. ASSOCIATE ARTIST AND TRUSTEE OLYMPIA DUKAKIS AT SAN FRANCISCO'S 2011 PRIDE CELEBRATION

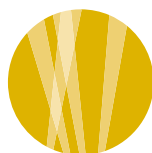
Most recently they attended the opening night reception for *Scorched*, a play they were both excited about. Of the experience, they share:

We were excited to see Carey Perloff again and also very happy to meet playwright Wajdi Mouawad and translator Linda Gaboriau. They have created an important play that is so timely, and we are happy that plays such as Wajdi’s are being presented at A.C.T. What a thought-provoking play that brings the audience to another place! New works for the theater are so important to our society, and it is great to see their art presented in such a skilled manner.

While they were in town for *Scorched*, Spikings and Perkey joined the A.C.T. company for a first-look reading of *Dead Metaphor*, one of the plays A.C.T. will produce during the 2012–13 season. “We felt privileged to be invited. It was a behind-the-scenes experience that shouldn’t be missed by theater enthusiasts. It’s fun to be involved from the beginning and see all the iterations of a play. Carey’s passion for theater is contagious, and it was a real gift to hear her express her enthusiasm for the work and see how open and candid she is about her play choices. There is a lot more to putting on a play than one would imagine,” says Spikings.

He continues, “In order for theater to survive, we must support artists at all levels. If we don’t support regional theaters, who will?”

For more information about supporting A.C.T., please contact Jonathan Frappier, Associate Director of Development for Individual Giving, at 415.439.2353 or jfrappier@act-sf.org.



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Producers Circle members make annual gifts of \$12,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the February 1, 2011-March 1, 2012 period. For information about membership, please contact Jonathan Frappier at 415.439.2353 or jfrappier@act-sf.org.

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Dan Rubin, *Publications Manager*
Edward Budworth, *Student Matinees*
Emily Hoffman, *Publications & Dramaturgy
Associate*
Emily Means, *Publications & Education
Fellow*

CONSERVATORY

Craig Slight, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer
Training Congress*
Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Manager*
Dick Daley, *Conservatory Producer*
Alanna Coby, Lauren Rosi, *Conservatory
Associates*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Nancy Benjamin, *Co-Head of Voice and
Dialects, Director*
Stephen Buescher, *Head of Movement,
Director*
Jeffrey Crockett, *Head of Voice*
Anthony Fusco, *Acting, Director*
Domenique Lozano, *Acting, Director*
Michael Paller, *Director of Humanities,
Director*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*
Jill Walmsley Zager, *Co-Head of Voice and
Dialects*

M.F.A. Program Adjunct Faculty

Marco Barricelli, *Director*
Barbara Damashek, *Director*
Margo Hall, *Acting*
Giles Havergal, *Director*
Mark Jackson, *Director*
Jonathan Moscone, *Acting*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Erika Chong Shuch, *Director*
Craig Slight, *Director*
Dan Wolf, *Director*

Studio A.C.T.

Rachael Adler, *Acting*
Cynthia Bassham, *Shakespeare*
Frances Epsen Devlin, *Singing*
Paul Finocchiaro, *Acting*
Marvin Greene, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech*
Marty Pistone, *On Camera*
Mark Rafael, *Acting*
Patrick Russell, *Acting*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Meryl Lind Shaw, *Audition Technique*
Damon Sperber, *Acting*
Matthew Graham Smith, *Mask Performance*

Young Conservatory

Christina Anselmo, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing,
Acting*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting*
Robert Rutt, *Musical Director*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*
Krista Wigle, *Musical Theater*

YC Accompanists

Thaddeus Pinkston, Robert Rutt

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Bowie, Joan Cahill, Barbara Cohrsen,
William Goldstein, Pat Hunter, Connie
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Richard Maggi, Ann Morales, Patricia
O'Connell, Roy Ortopan, Art Persyko,
Dana Rees, Beverly Saba, Roger Silver,
Marianne Sullivan, Jane Taber, Sam
Thal, Jean Wilcox, Nancy Zinn, *Library
Volunteers*

A.C.T. thanks the physicians and staff of the
Centers for Sports Medicine, Saint Francis
Memorial Hospital, for their care of the
A.C.T. company: Dr. James Garrick, Dr.
Victor Prieto, Dr. Minx Hong, Don Kemp,
P.A., and Chris Corpus.

For Your Information

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. **Walk-up hours** are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and ticket insurance. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

Educators, administrators, and students receive a 50% discount with valid ID. **10UP subscribers** get priority access to Balcony seats at certain performances for just \$10 each. **Seniors** (65+) save \$40 on eight plays, \$35 on seven plays, \$30 on six plays, \$25 on five plays, or \$20 on four plays for Saturday and Sunday matinee packages.

Single Ticket Discounts

10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats for select performances.

Half-price student and senior rush tickets are available at the A.C.T. Box Office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$20. All rush tickets are subject to availability, one ticket per valid ID.

Group Discounts

The bigger the group, the bigger the savings—save up to 50%! For groups of 10 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

The American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the box office, and online.

Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

Cell Phones!

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

Perfumes

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

Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2317 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 performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2228 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.

Lost and Found

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



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.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

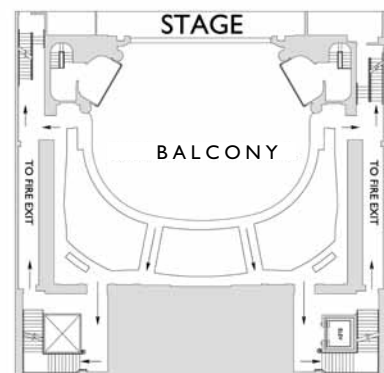
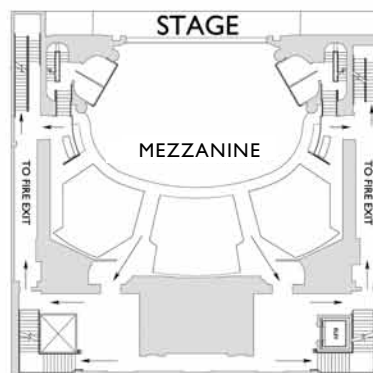
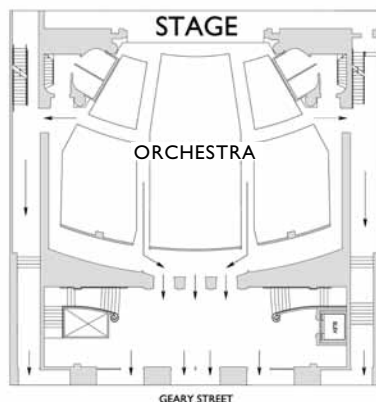


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American Conservatory Theater Exits





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