

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# HIGHER



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arts programs

**Tonight's performance is made possible by  
The Blanche and Irving Laurie Foundation  
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The Blanche and Irving Laurie Foundation was established in 1983 by New Brunswick philanthropist Irving Laurie. The foundation supports a variety of projects across broad issue areas. The 2011–12 program of cultural support currently includes the Museum of Jewish Heritage exhibition *Emma Lazarus: Poet of Exiles*; the 2011–12 Drew Forum (New Jersey's most prestigious ongoing speaker series), focusing on the tenth anniversary of 9/11; Roundabout Theatre Company's revival of Terence Rattigan's *Man and Boy*; the Kennedy Center's revival of *Pal Joey*; the Lincoln Center Theater production of *Blood and Gifts*; New Jersey Performing Arts Center's cabaret series; and Manhattan Theatre Club's production of David Auburn's new drama about the life of Joseph Alsop entitled *The Columnist*. The foundation is also supporting New York City Ballet's production of *Ocean's Kingdom*, featuring an original orchestral score by Paul McCartney.

In other aspects of the foundation's funding interests, ongoing projects include capital renovation projects at Rutgers Hillel, Signature Theatre, Atlantic Theater Company, and Douglass College; the acquisition of a proton beam radiation system at Robert Wood Johnson University Hospital; emergency room capital improvements at Morristown Memorial Hospital; and various programs attending to the interests of New Jersey's senior citizens. The foundation is gratified to have been selected as the Outstanding Foundation of 2004 by the New Jersey Chapter of the Association of Fundraising Professionals, as well as to have been the recipient of an Ovation Award given by the New Jersey Theatre Alliance in 2006. The foundation is proud to report that over the last 18 years it has provided approximately \$57 million in grants to philanthropic endeavors, principally in New Jersey, addressing the foundation's interest in the arts, education, health care, and social services.

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# About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



**AMERICAN CONSERVATORY THEATER**, a 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. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996).

The first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree, A.C.T.'s conservatory, led by Melissa Smith, serves 3,000 students every year. 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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A hand is shown pulling back a heavy, red velvet curtain, revealing a bright light source behind it. The curtain is draped in deep folds, and the hand is positioned on the left side of the frame.

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# From the Executive Director

ORANGE PHOTOGRAPHY



Dear Friends,

I'm so pleased to welcome you all to the world premiere of Carey Perloff's beautiful new play *Higher*. When I first read *Higher*, I felt strongly that we had to find a way to share it with our audience. Carey was bashful at first about producing it at A.C.T., but she came around. A few months later, I knew we had made the right choice when *Higher* was awarded one of the most prestigious playwriting awards in the country, the Blanche and Irving Laurie Foundation Theatre Visions Fund Award, which is helping to support this production as well as the commissioning of additional new plays for A.C.T.

*Higher* travels territory that is near and dear to Carey's heart: architecture (one of her longtime passions), the conflict between life and work (something an artistic director can't help knowing about intimately), love, memory, and children. And it's all carried off in Carey's unique style: bold, verbally complex, uncompromising, and funny. It's remarkable to work with an artistic director who not only produces and directs on the mainstage, but who also writes award-winning plays. Carey is a triple threat.

A week after the first rehearsal of *Higher*, Carey began directing *Scorched*, a searing new play by Lebanese-Canadian author Wajdi Mouawad. This is a Middle Eastern winter for A.C.T.: *Higher* takes us to the shores of the Sea of Galilee in Israel, while *Scorched* takes us to an unnamed war-torn Arab nation, inspired by Mouawad's home country. Both journeys are deeply poetic and together help us see this traumatized region in a new and profoundly moving way.

Spring is always the busiest time at A.C.T., and this year is no exception. We have four more plays in our mainstage season to look forward to, not to mention many exciting Conservatory productions. We will soon embark on our annual Master of Fine Arts Program audition tour, during which we will select the incoming class of 2015 from a pool of the country's most

promising young actors. Meanwhile, the third-year students are preparing for their national showcase, which sends our soon-to-be graduates to New York and Los Angeles to show off what they've learned during their three years with us.

I'm particularly looking forward to our annual gala on April 15, which we intend to be an exuberant twist on galas of the past. There'll be exciting celebrity appearances (whose names can't be revealed yet!), as well as performances by M.F.A. Program actors, students from our Young Conservatory, and even board members. The gala is a wonderful chance for the A.C.T. community to come together and celebrate the work we all do to keep making innovative live theater.

On the horizon in 2012–13 is Carey's 20<sup>th</sup> season as artistic director, and we have some major new initiatives up our sleeves to mark this milestone. We've just unveiled the Carey Perloff Creative Venture Fund, which will raise financial support for a whole host of projects, including using our new performance venue, The Costume Shop on Market Street, to its fullest potential, producing a second-stage season, and extending the reach of our thriving new theater arts education program.

We've already made great strides with The Costume Shop. Last fall we saw two superb Conservatory projects perform in that space, and the student-created adaptation of Shakespeare's *Henry IV* (called *Thieves*) sold out its run as part of January's Sky Festival. In December we celebrated the opening of the venue with a festive event attended by local arts, education, and civic community leaders, including Mayor Ed Lee, who toasted The Costume Shop as a major catalyst for change in the Mid-Market neighborhood. I'm excited for A.C.T. to be part of a broad-based arts initiative to revitalize the Civic Center area, and we are eagerly planning an eclectic variety of projects for next season.

I'm also thrilled to announce that the first play of Carey's 20<sup>th</sup> Anniversary Season will be a revival of Tom Stoppard's beloved masterpiece *Arcadia*. Carey has enjoyed a close artistic partnership with Stoppard—who has considered A.C.T. his American home since his work first appeared on our stage in 1969—for many years. *Arcadia*, which Carey staged to huge acclaim here in 1994, will be the eighth Stoppard production she has directed during her tenure at A.C.T.

Without further ado, I welcome you to *Higher*. Thank you for being part of the A.C.T. family. Enjoy the show!

Ellen Richard,  
Executive Director

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 MID-MARKET THEATER, THE COSTUME SHOP.

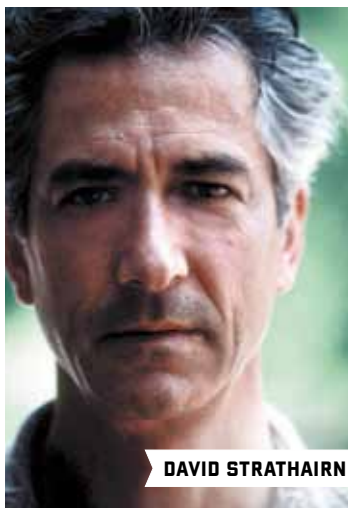


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DAVID STRATHAIRN



BILL IRWIN

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Top (L to R) David Strathairn © Vassar & New York Stage and Film's Powerhouse Theater/Dixie Sheridan;  
Bill Irwin (photo by Kevin Berne). Bottom the cast of *The Scottsboro Boys* (photo by Paul Kolnik).

SEASON PARTNERS



*presents*

# HIGHER

*by Carey Perloff*

*Directed by Mark Rucker*

*Scenery by* Erik Flatmo  
*Costumes by* David F. Draper  
*Lighting by* Gabe Maxson  
*Sound Design by* Will McCandless  
*Dramaturg* Zohar Tirosh-Polk

## THE CAST

*(in alphabetical order)*

<b>Elena Constantine</b>	René Augesen*
<b>Isaac Friedman</b>	Ben Kahre†
<b>Michael Friedman</b>	Andrew Polk*
<b>Valerie Rifkind</b>	Concetta Tomei*
<b>Jacob Stein</b>	Alexander Crowther†

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Whitney Grace Krause, *Production Assistant*

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*This production is made possible at A.C.T. by*

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Johanna Pfaelzer and New York Stage and Film, Michael Edwards and Asolo Repertory Theatre, Loretta Greco, Rebecca Taichman, Contemporary Jewish Museum, Chris Wasney, Gene Schnair and Michael Duncan at Skidmore, Owings & Merrill LLP (SOM), Tony Taccone, Manoel Felciano, and Len Berkman

# “More Enduring Than Bronze”?

BY MICHAEL PALLER

“H ow should we remember the victims of a terrorist attack?” This is one of the questions raised in *Higher*. The question provokes more questions: What is the appropriate form of such a memorial? Where is the right space? What is the right material? For whom are monuments built and to whom do they belong? Do they point to the future as well as commemorate a loss? Are they about resolution? Can they be, when for some they only bring back the pain of the shocking moment when loss first asserted itself? When is the right time to build them? When is too soon or not soon enough? Who should have the responsibility or privilege of answering these questions?

The question that arises before any of these, however, is, Why? What is the purpose of a memorial? The answers are multiple: To remember those who have perished. To commemorate bravery, thank the fallen, and reaffirm the rightness of their cause. To heal. To establish common cause with victims. To forgive. To find, through a visual metaphor, meaning and shape in tragedy. To aspire to be better than we are, to seek comfort.

If there were a single answer to that question—Why?—then designing a memorial might rely solely on an architect’s knowledge, taste, skill, and inspiration and in the end be rather uncomplicated. Unfortunately, our need to memorialize encompasses contradictory impulses, while also seeking to resolve the tension between public statement and personal feeling.

It was not always thus. The 19<sup>th</sup>-century American attitude toward memorials was straightforward. The great majority commemorated fallen soldiers, which tells us immediately who and what we, as a people, deemed worthy. Memorials valorized not only the warriors, but also the wars in which they fought, and provided consolation in the belief that the dead’s cause was also ours, that it was valorous and their sacrifice glorious. Since at least the days of the Twelfth Dynasty of Egypt, about 1970 BCE, monuments have often taken the form of pillars or obelisks, shapes that soared skyward, symbols of an uncomplicated picture of victory, of a nation’s self-image, and its aspirations toward perfection or immortality. They spoke of a culture confident in its values and in the battles fought on their behalf. The Dewey Monument in San Francisco’s Union Square comes to mind, as does the Bunker Hill Monument in Boston, perhaps our country’s foundational memorial (the original monument on the site, also an obelisk, was erected in 1794). There are hundreds such sky-bound memorials to the fallen of the Civil War and World War I, many of them no longer visited or scarcely noticed, in small and large towns across America.

Successful memorials reflect the values of the culture that constructs them in a visual language immediately understood by contemporaries. Lately, however, our national consensus about the rightness of our wars has broken down, and our relationship to

martial memorials has grown complex. We no longer necessarily agree on whom memorials should remember, what they ought to look like, or how they should situate an event in history. As our verbal language has grown fraught reflecting our disagreements, our visual language has grown richer, allowing for different, often clashing, emotions.

The depth of our nation’s divisions was revealed in the debate over the Vietnam Veterans Memorial in Washington, D.C. Dedicated in 1982, it ignited a firestorm over its nonmonumental approach to memorializing the men and women who died in that war. The memorial’s below-grade tear in the earth struck many as unheroic and abstract—notwithstanding the fact that it is covered with the names of the 58,000 Americans who died and that the crowds who visit it see their own faces reflected in its surface. The monument’s structure may not be representational, but the images it summons are nothing if not literal. Those who initially called the design a “black gash of shame” insisted on a more traditionally heroic war monument, and were mollified with the inclusion of two representational statues: one of a trio of servicemen and another of three servicewomen and a wounded soldier. Almost 30 years after the memorial’s dedication, however, it is Maya Lin’s wedge of black granite cut into the earth that stays in the mind.

Unlike those statues—and most representational monuments—the Vietnam Veterans Memorial does not insist on specific emotions, whether of valor, heroism, or, as in the case of the heightened realism of the Korean War Veterans Memorial (1995), also in Washington, of the effects of war’s hardships on soldiers’ bodies. Instead, nonrepresentational memorials find their power through metaphor. They allow us to think our own thoughts about the people or events memorialized without limiting our response to that of the designer. Neither form is better; both recognize fundamental human impulses: to aspire to be better than we are, and to find meaning for events that seem unfathomable, beyond meaning.

The Vietnam Veterans Memorial seemed at first to be a new way of remembering those who have died. Rather than reaching skyward, it digs down into the earth, finding comfort in the elements from which we came and to which we will return. This dichotomy (also present in the nonrepresentational memorials proposed by Elena and Michael in *Higher*) has long been with us. Any visit to a cemetery reveals, on the one hand, the upward urge in high tombstones and statuary, and its opposite in simple nameplates that hug the ground.

As our thinking about the nature and purpose of memorials has changed, the materials of which we build them have evolved. Limestone, bronze, and marble, which have long symbolized strength and immortality throughout Western civilization, are often still objects of choice, but architects and designers have





VIETNAM VETERANS MEMORIAL

expanded their materials to include, for instance, water and light, materials as fluid and fleeting as memory. The footprints of the Twin Towers have been turned into waterfalls and reflecting pools at the new 9/11 Memorial in downtown Manhattan (where the names of the fallen have been carved in dark granite, an indication of how the Vietnam Veterans Memorial, once so controversial, is now taken to be a starting point for new monuments). Each year on the night of September 11, two tall, ghostly shafts of light are sent upward from the site; they vanish the instant their 88 searchlights are shut off. The look and feel of the grass and earth that, along with fieldstone, are the primary elements of the nearby Irish Hunger Memorial (2002) change with the seasons. The AIDS Memorial Quilt is a journey not only through the names of more than 91,000 people who have died from causes related to AIDS, but also through ephemeral objects that they owned or that exemplify them. Most are made of materials not associated with memorials: fabric, ribbon, thread, clothing, photographs. These and the other soft materials that comprise so many of the quilts will wear away and vanish much sooner than granite; they remind us of the fragility of life, that immortality is a thing of the mind.

Eight hours southeast of San Francisco on a high, desolate plain stands another memorial that is almost entirely in the mind. Manzanar, where 10,000 Japanese Americans, two-thirds of them American citizens, were imprisoned during World War II, is now a memorial to the interned. It consists almost entirely of empty space. Here is a monument not to the glory of the war or its fallen heroes, but to victims of fear and xenophobia, and a rebuke to the nation that interned them—a far cry from the soaring visual rhetoric of Bunker Hill. Almost nothing physical survives of the original Manzanar camp; of 800 structures, four remain, along with foundation posts and fences. After the war ended, almost all

of the wooden buildings were destroyed as the government wiped away most traces of the camp's existence, leaving it to exist only in the memories of those who were forced to live there. What little is left—including the cemetery, marked by an obelisk—is a memorial whose power derives from the fact that it is virtually invisible. Visitors stand in the windswept valley and construct their own memorial, just as the interned did for 50 years, before Manzanar became a National Historic Site.

In a sense, Manzanar has solved the question of form by leaving it almost entirely up to the imagination of the beholder. The Roman poet Horace, writing in 23 BCE, did something similar. He declared that his poetry would outlast marble monuments to any emperor or god, and would be a memorial to him as long as it lasted in the minds of readers:

More enduring than bronze now is this monument  
I have made, one to reach over the Pyramids'  
regal heaps, one that no greedy devouring rain,  
that no blustering north wind nor the run of long  
years unnumbered nor ages' flight can ruin. I'll not  
die entirely, some principal part of me  
yet evading the great Goddess of Burials.  
Evermore will I grow, quickened in later praise.

Memorials will remain a difficult subject; they will always raise more questions than answers. Now that we use them not only to valorize the dead but also to comment on war and to remember suffering, our disputes over their purpose and appearance will not abate. These debates are, after all, reflections of our own frailty before what memorials are really about: the ineffable mysteries of death and time.

# “Work and Love”

## An interview with playwright Carey Perloff

Most Bay Area theatergoers know who Carey Perloff is: the artistic executive of A.C.T. and a director with an enormous body of work to her credit. Fewer know that Perloff is also an award-winning playwright: Her 2003 drama *The Colossus of Rhodes* was a finalist for the Susan Smith Blackburn Award and *Luminescence Dating*, which premiered at New York’s Ensemble Studio Theatre in 2005, received the 2006 Bay Area Theatre Critics Circle Award for Best Original Script. Now comes *Higher*, Perloff’s meditation on love and architecture, which has received workshop productions at New York Stage and Film, Asolo Repertory Theatre in Florida, and the Contemporary Jewish Museum in San Francisco and was recently honored with the Blanche and Irving Laurie Foundation Theatre Visions Fund Award. We sat down with Perloff on the eve of *Higher*’s world-premiere production to talk about the origins of her newest play.

### Where did this story begin for you?

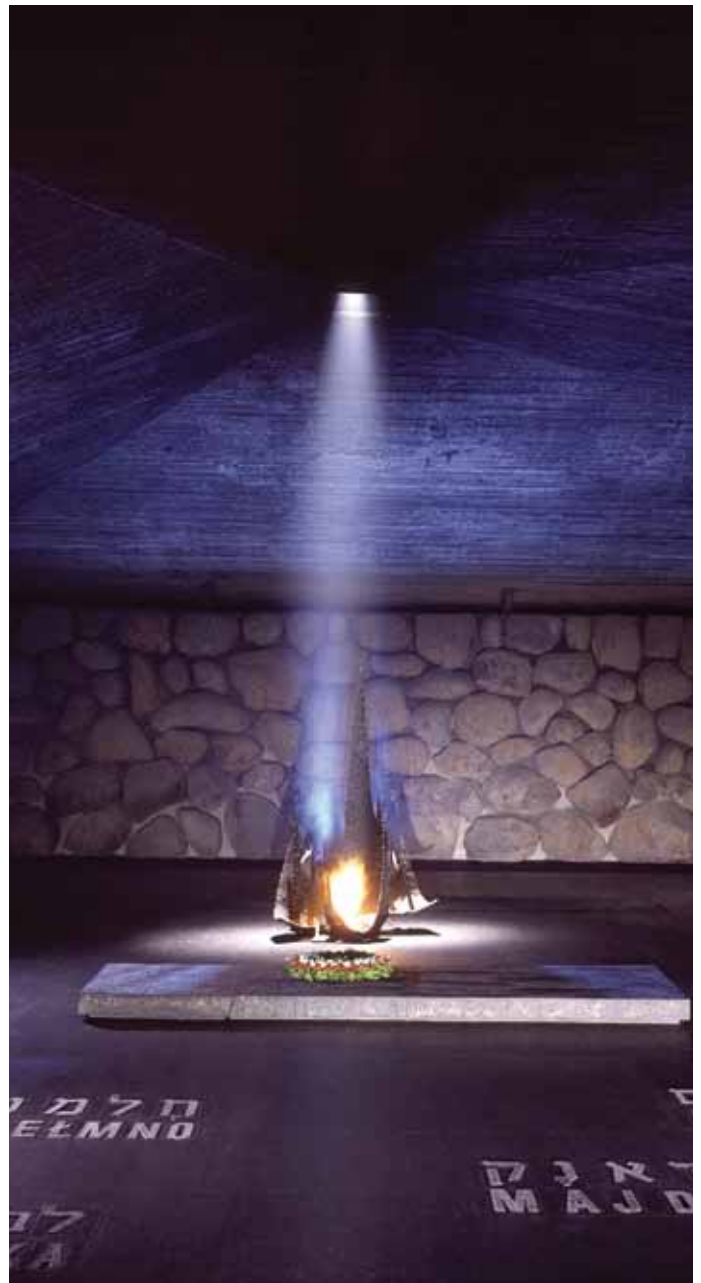
I love plays in which people actually *make* things—and I’ve always been fascinated by architecture. I wondered why architecture is such an incredibly male profession, so one kernel of the play was an attempt to understand where women might fit into a field that is all about taking up space. Early on, the idea came to me to pit a man and woman against each other in an architectural competition . . . and of course the stakes go way up when they are lovers, and when they’re trying to navigate a passionate, complicated relationship. But that’s also part of the comedy!

### Why did you choose Israel for the site of the monument?

I have had several memorable trips to Israel in recent years. One was when I won the Koret Israel Prize and we were driven in a jeep up the hills near Galilee towards the Syrian border; I remember looking down at the Sea of Galilee and being so moved and also terrified at what a small and vulnerable water supply it was for the whole state of Israel. Israel is obsessed with memory and memorials, so it somehow felt natural that the memorial would end up there. And it’s a place with very conflicted feelings about America, which makes for good drama.

### This is a play, to some degree, about the perennial life/work conflict. How much of your own experience as an artistic director is in there?

All of it! Freud said there are only two things: work and love. But putting the two together is incredibly difficult, especially for women. To try to have a life and love and a family, while staying on top of your game professionally, and not get totally torn apart, is extremely hard. And yet one feeds the other. That’s what Isaac accuses his father of: he feels that, in pursuing his professional ambitions, Michael has totally



ETERNAL FLAME IN THE HALL OF REMEMBRANCE, YAD VASHEM IN JERUSALEM, MADE OF BOULDERS BROUGHT FROM THE AREA SURROUNDING THE SEA OF GALILEE.

detached from his personal life, with the result that the work itself has become disconnected and dry.

### Do you have any favorite monuments?

Anything Maya Lin has made! I was particularly overwhelmed by an installation she did at the de Young Museum several years ago of undulating waves made out of little wooden two-by-fours. I think she is so extraordinary. And I love the Omaha Beach Memorial in Normandy . . . and of course Yad Vashem in Israel.



# Who's Who in Higher



**RENÉ AUGESEN\***  
(*Elena Constantine*), 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 *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.



**ALEXANDER CROWTHER†**  
(*Jacob Stein*) has most recently been seen in A.C.T. productions of *A Christmas Carol* and *Once in a Lifetime* and in

*Metamorphosis* at Aurora Theatre Company. As a member of A.C.T.'s 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*, and Everard Barfoot in *Age of Arousal*. He has performed at the Flower City Theatre Festival in Brampton, Ontario, in *Taming of the Shrew* and *A Midsummer Night's Dream*.



**BEN KAHRE†**  
(*Isaac Friedman*) most recently performed in *A Christmas Carol* at the American Conservatory Theater and in

A.C.T. Master of Fine Arts Program productions of *The American Clock* (Quinn) and *The Rover* (Belvile). Other M.F.A. Program productions include *The Three Sisters*, *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *Romeo and Juliet*, *The Real Thing*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. Last summer he appeared as Garry in *Noises Off* and Petruchio in *The Taming of the Shrew* at Idaho Repertory Theatre. Kahre is a graduate of the University of Evansville, where he performed in *Henry IV, Part 1* and *The Front Page*.



**ANDREW POLK\***  
(*Michael Friedman*), a Bay Area native, returns to A.C.T., where he has appeared in *The Homecoming*, *November*, and

*Speed-the-Plow*. He has appeared in New York in *Burning*, *Mouth to Mouth*, and *Critical Darling* (The New Group); *The Accomplishes* (2007 Drama Desk Award

nom.); *Walmartopia* (Minetta Lane Theatre); *The Green Zone* (Lincoln Center Directors Lab); *Flight* (Lucille Lortel Theatre); *Vick's Boy* (Rattlestick Playwrights Theater); and *The Truth Teller* (Circle Repertory Company), among many others. He appeared in the Broadway tour of *Biloxi Blues* (Carbonell Award, Helen Hayes Award nom.). Regionally, he has been seen at the Alliance Theatre, Long Wharf Theatre, Arena Stage, Actors Theatre of Louisville, Trinity Repertory Company, and Philadelphia Theatre Company (*Edward Albee's At Home at the Zoo*), among many others. Film and television credits include *Loverboy*, *Private Parts*, *Entropy*, *The Closer*, *Lights Out*, *30 Rock*, *Law & Order*, *Law & Order: SVU*, *Law & Order: CI*, and *Third Watch*. Polk trained at London's Webber-Douglas Academy under a Fulbright scholarship. He is a founder of The Cape Cod Theatre Project.



**CONCETTA TOMEI's\*** (*Valerie Rifkind*) Broadway credits include *Cyrano de Bergerac* (opp. Kevin Kline), *The Elephant Man* (opp. David Bowie),

*Noises Off*, and *Goodbye Fidel*. Other New York credits include *The Clean House* at Lincoln Center Theater; *Richard III* (opp. Kevin Kline, St. Clair Bayfield Award), the original cast of *The Normal Heart* (opp. Brad Davis), *Fen*, and *A Private View* at The Public Theater; Nora Ephron's *Love, Loss, and What I Wore*; and the original cast of Tommy Tune's *Cloud Nine*. Regional credits include *Romance Language* (dir. Jack O'Brien) at the Mark Taper Forum and *Mrs. Warren's Profession* at A.C.T. Tomei's television credits include *Necessary Roughness*, *Rubicon*, *Weeds*, *Nip/Tuck*, *Providence*, *China Beach*, *The Closer*, and more than 50 other roles. On film, she has appeared in *Don't Tell*

\*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



# Who's Who

*Mom the Babysitter's Dead*, *Deep Impact*, *Out to Sea*, *The Muse*, and *View from the Top*. Tomei is a graduate of the University of Wisconsin and Chicago's Goodman School of Drama.

**MARK RUCKER** (*Director*), associate artistic director of A.C.T., has directed *Once in a Lifetime*, *Marcus; or The Secret of Sweet*, *The Rainmaker*, and *The Beard of Avon* at the American Conservatory Theater and A.C.T.'s production of *Luminescence Dating* (by Carey Perloff) at Magic Theatre. He is an associate artist at South Coast Repertory, where he has directed more than 20 productions, including world premieres by Richard Greenberg, Christopher Shinn, Annie Weisman, and Culture Clash. Other regional theater credits include the world-premiere production of *Sam Bendrix at the Bon Soir* at City Theatre and work at Yale Repertory Theatre, La Jolla Playhouse, Arena Stage, Intiman Theatre, Berkeley Repertory Theatre, Syracuse Stage, The Old Globe, Ford's Theatre, California Shakespeare Theater, The Acting Company, Oregon Shakespeare Festival, Cincinnati Playhouse in the Park, and Asolo Repertory Theatre. Rucker's feature film, *Die, Mommie, Die!*, won a Special Jury Prize at the Sundance Film Festival.

**ERIK FLATMO** (*Scenic Designer*) has designed scenery for *Scapin*, *November*, *The Government Inspector*, and *The Imaginary Invalid* at A.C.T. Regionally, his sets have also been seen at Asolo Repertory Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, San Jose Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, and Magic Theatre. He is a frequent collaborator of choreographer Joe Goode. His New York credits include projects at The Kitchen, Danspace Project, Dance Theater Workshop, Rattlestick Playwrights Theater, and The Play Company. His designs for opera have been seen at San Jose Opera and San Francisco Opera's Merola Program.

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

Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

**DAVID F. DRAPER** (*Costume Designer*) has designed A.C.T. productions of *Edward Albee's At Home at the Zoo*, *Blackbird*, *Hilda* (U.S. premiere, which traveled to Washington, D.C., and New York), *Hecuba*, *Joe Turner's Come and Gone*, *The Cocktail Hour*, *Oleanna*, *Rosencrantz and Guildenstern Are Dead* (Bay Area Theatre Critics Circle Award), and the world premiere of David Lang and Mac Wellman's *The Difficulty of Crossing a Field*. For California Musical Theatre's Music Circus he designed *The Sound of Music*, *Swing!*, *Altar Boyz*, *Seven Brides for Seven Brothers*, *Oklahoma*, *Oliver*, and *Annie Get Your Gun*. Other local credits include *May I Now* and *Breathe Normally* (Isadora Duncan Dance Award nomination) for the Margaret Jenkins Dance Company, *Waiting for Godot* at Shakespeare Santa Cruz, and independent productions of *Song of Singapore*, *Hitting for the Cycle*, and *Babes in Arms*. He has designed for the Children's Theatre Company in Minneapolis, Annapolis Opera, Baltimore Ballet, Peabody Opera Theatre, and Baltimore Actors' Theatre. He was resident designer at Baltimore School for the Arts before joining A.C.T. in 1988.

**GABE MAXSON** (*Lighting Designer*) is an assistant professor of theater and production manager at University of San Francisco, where he teaches theatrical production and design and serves as resident lighting designer. He is also an artistic associate at The Wooster Group in New York, where he worked full time from 2002 to 2008. He codesigned, with renowned designer Jennifer Tipton, the premieres of *La Didone* (2008), *Hamlet* (2006), and *Poor Theater* (2004) and cocreated the interactive video installation *There Is Still Time . . . Brother* (2007). Other Wooster Group productions on which he collaborated include revivals of *The Emperor Jones*, *House/Lights*, *Brace Up!*, and *To You, The Birdie!* (*Phèdre*).

Recent and upcoming designs: *The Companion Piece* (with Mark Jackson and Beth Wilmurt) at Z-Space, Randee Paufve's *So I Married Abraham Lincoln* at Dance Mission Theater, and *The Tempest* at California Shakespeare Theater (Jonathan Moscone, dir.). With his wife, Michelle Maxson, he is cofounder and director of SPi Theatre Company. Maxson is a recipient of a 2009 Theatre Bay Area CA\$H Grant and a 2011 Lighting Artists in Dance Award.

**WILL McCANDLESS** (*Sound Designer*) is a theatrical sound designer and engineer based in San Francisco. McCandless's designs have been heard at California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Magic Theatre, A.C.T. (at Zeum, now The Theater at Children's Creativity Museum), Center Repertory Company, Golden Thread Productions, University of San Francisco, St. Mary's College, Solano College Theatre, Alternative Theater Ensemble, the SF Playhouse, Climate Theater, Brava! for Women in the Arts, LEVYdance, and the San Francisco Mime Troupe. McCandless is the head of audio at Cal Shakes and a collective member of the Mime Troupe. McCandless has been a recipient of the Bay Area Theatre Critics Circle Award for sound design as well as the Eric Landisman Fellowship, a program of Theatre Bay Area.

**ZOHARTIROSH-POLK's** (*Dramaturg*) plays *Pieces*, *Land/Holy*, *This Bloody Mess*, *Waltz*, and *Six* have been developed and produced by Lincoln Center Theater's Directors Lab, The New Group, Magic Theatre, New Repertory Theatre, The Cape Cod Theatre Project, Rising Phoenix Repertory, the Lark Play Development Center, The Brick, Columbia University, and HERE Arts Center. She has worked with Rina Yerushalmi's Itim Theatre Ensemble in Tel Aviv and CENTERSTAGE in Baltimore. Her English translation of Hanoch Levin's play *Those Who Walk in the Dark* is published in *Wanderers: and Other*

# Who's Who

*Israeli Plays* by Seagull Books. She is a graduate of Columbia University, a frequent contributor to the *Jewish Daily Forward*, and recipient of the Foundation for Jewish Culture's New Jewish Theatre Projects grant.

**DANIELLE CALLAGHAN's\*** (*Stage Manager*) previous A.C.T. credits include *Armistead Maupin's Tales of the City*, *Scapin*, *The Tosca Project*, *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *Speed-the-Plow*, *Sweeney Todd*, *Blackbird*, *Death in Venice*, and five productions of *A Christmas Carol*. Other favorite shows include *What We're Up Against* and *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; and *Albert Herring*, *Don Pasquale*, and *The Rape of Lucretia* with San Francisco Opera's Merola Program.



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

*Homecoming*, *The Tosca Project* (cocreated with choreographer Val Caniparoli), 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*, and *A Mother, 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, won the Bay Area Theatre Critics Circle Award for Best Original Script, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage and 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 Foundation Theatre Visions Fund Award. 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

# Who's Who

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.

## ADDITIONAL CREDITS

Erin Hennessey, *Hair and Makeup Design*  
Devin Cruickshank,  
*Lighting Design Assistant*  
Eric Mulligan, *Sound Engineer/  
Master Electrician*  
Kirsten Parker, *Wardrobe Supervisor*  
Samuel Schwemberger, *Run Crew*

# 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](http://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](http://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.

## 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.

## Latecomers

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

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

## 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.

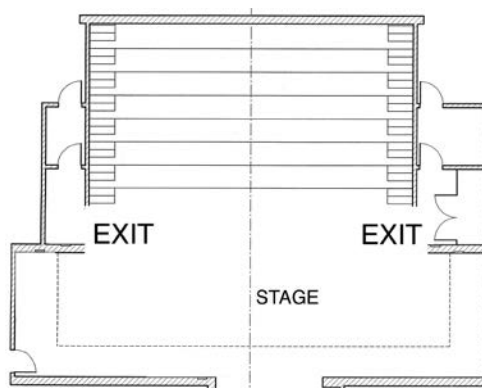


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

## The Theater at Children's Creativity Museum Exits





# Staff

Carey Perloff  
Artistic Director

Ellen Richard  
Executive Director

Melissa Smith  
Conservatory Director

Don-Scott Cooper  
General Manager

Tim Whalen  
Senior Director of Development  
and Gift Planning

James Haire  
Producing Director Emeritus

## ARTISTIC

Mark Rucker, *Associate Artistic Director*  
Michael Paller, *Dramaturg*  
Janet Foster, *Casting Director & Artistic Associate*  
Beatrice Basso, *Artistic Associate*  
Jonathan Carpenter, *Producing & Artistic Associate*  
Kate Goldstein, *Arts Management Fellow*

## Core Acting Company

René Augesen, Manoel Felciano, Anthony Fusco, Nick Gabriel, Omozé Idehenre, Annie Purcell

## Resident Artists

Domenique Lozano, Craig Slaughter

## Associate Artists

Marco Barricelli, Olympia Dukakis, Giles Havergal, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

## Directors

Irene Lewis, Domenique Lozano, Carey Perloff, Mark Rucker, Erica Schmidt, Susan Stroman

## Choreographers

Val Caniparoli, Susan Stroman

## Composers/Orchestrators

Fred Ebb, John Kander, Karl Lundeberg

## Musical Directors

David Loud, Robert Rutt

## Designers

Loy Arcenas, John Arnone, Chris Barreca, Beowulf Boritt, Scott Bradley, Ralph Funicello, Dan Ostling, *Scenery*  
Beaver Bauer, Candice Donnelly, Alex Jaeger, Toni-Leslie James, Kirsten McGhie, Sandra Woodall, *Costumes*  
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Terry Lorrant, Alexander Nichols, *Projections*

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Nancy Benjamin, Jill Walmsley Zager, *Voice, Text, and Dialect*  
Jonathan Rider, *Fights*

## First Look Playwrights

Lillian Groag, Jennifer Haley, Dan LeFranc, James Magruder

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Amanda J. Haley, *Associate Production Manager*  
Aine Donnelly, *Production Administrator*

## Design Associates

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Robert J. Hahn, *Lighting*

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Sarah Bingel, Whitney Grace Krause, *Production Assistants*  
Sabrina Lazarus, Jaime McKibben, *Stage Management Fellows*

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Tim Heaney, *Purchasing Agent*

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B.J. Frederickson, Letty Samonte, *Scenic Artists*

## Prop Shop

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CasAnndra Heath, *Assistant*  
Beth Wenger, *Props Fellow*

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Keely Weiman, *Drapery / Foreperson*  
Thiem Ma, *Tailor*  
Maria Montoya, *Head Stitcher*  
Kelly Koehn, *Accessories & Crafts Artisan*  
Timothy Malko, *Costumes Fellow*

## Wig Shop

Jeanna Parham, *Wig Master*

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Miguel Ongpin, *Head Carpenter*  
Mark Pugh, *Head Properties*  
Tim Wilson, *Head Electrician*  
Per Bjornstad, *Flyman*  
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Mary Montijo, *Wardrobe Assistant*

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Jef Valentine, *Rentals Assistant*  
Amanda Angott, *Rentals Fellow*

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Hilary Davis, *Development Associate*  
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Tobias Paige, *Donor Systems Coordinator*  
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Nina Fujikawa, *Graphic Designer*  
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Aude Ferrachat, *Web Development Fellow*  
Tyler Pugliese, *Marketing Fellow*

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Joseph Rich, *Head Box Office Clerk*  
Doris Yamasaki, *Subscriptions Coordinator*  
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Oliver Sutton, *Security*  
Eva Ramos, *Audience Service Representative*  
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Max Rosenblum, Matt Miller, Tracey Sylvester, Danny Webber, Andy Westhoff, *Bartenders*

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Joe Vigil, *Facilities Crew*  
Curtis Carr, Jr., Jamie McGraw, *Security*  
Jaime Morales, *Geary Cleaning Foreman*  
Jamal Alsaidi, Lidia Godinez, Jabir Mohammed, *Geary Cleaning Crew*

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Dan Rubin, *Publications Manager*  
Emily Hoffman, *Publications & Dramaturgy Associate*  
Emily Means, *Publications & Education Fellow*  
Jessie King, *Winter Field Study Intern*

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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 Colby, 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*  
Manoel Felciano, *Acting, Director*  
Anthony Fusco, *Acting, Director*  
Domenique Lozano, *Acting, Director*  
Frank Ottiwell, *Alexander Technique*  
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 Slaughter, *Director*  
Dan Wolf, *Director*

## Studio A.C.T.

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Cynthia Bassham, *Shakespeare*  
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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 Arranger, Accompanist*  
Vivian Sam, *Musical Theater, Dance*  
Betty Schneider, *Musical Theater*  
Craig Slaughter, *Director, Acting*  
Amelia Stewart, *Director, Acting*  
Krista Wigle, *Musical Theater*

## YC Accompanists

Thaddeus Pinkston, Robert Rutt

## Library Staff

Joseph Tally, *Head Librarian*  
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