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Michelle DeYoung mezzo-soprano

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"A moody, stylized fairy tale." —NEW YORK TIMES

Thu Jun 21 8pm
Fri Jun 22 8pm DAVIESAFTERHOURS
Sat Jun 23 8pm

Michael Tilson Thomas conductor
Michelle DeYoung mezzo-soprano
(Judith)

Alan Held bass-baritone (Bluebeard)
Jeremy Denk piano
San Francisco Symphony

Liszt Piano Concerto No. 1
Bartók *Duke Bluebeard's Castle*

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About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



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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American Conservatory
Theater was founded in
1965 by William Ball.

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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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Clockwise from top left: The American Conservatory Theater (photo by Gene X. Hwang/Orange Photography); The Costume Shop (photo by Orange Photography); A.C.T. M.F.A. Program student Christina Elmore performs in The Garret (photo by Alessandra Mello); A.C.T. M.F.A. Program students Ben Kahre and Allegra Rose Edwards with Titus Tompkins in the background in *The American Clock* (photo by Alessandra Mello).

JOIN US! TICKETS AND MORE INFORMATION AT ACT-SF.ORG | 415.749.2228

A.C.T. is thrilled to announce our purchase of the historic Strand Theater!

For nearly 100 years, this former cinema—located at 1127 Market Street—was at the center of the San Francisco film scene. The Strand Theater opened in 1917 and closed its doors in 2006. Thanks to a generous gift from A.C.T. Board Member Jeff Ubben and his wife, Laurie, plans are already underway to transform this historic space into a new A.C.T. venue, which will include a 300-seat performance space; a mixed-use space for classrooms, rehearsals, and cabaret performances; and a restaurant.

The Strand will expand the scope of A.C.T. productions, giving us a tremendous opportunity to take greater artistic risks on material that calls for a more intimate setting. We can't wait to bring these imaginative projects—both classical and contemporary—to life in this brand-new proscenium space, just down the street from our gorgeous mainstage and a few doors away from The Costume Shop, our new 49-seat performance venue, which shares space with the bustling costume shop that creates the beautiful garments you see on our stages.

.....

**We will keep you updated on progress
as we begin to devise our plans
for The Strand, and we invite
you to get involved! If you are
interested in learning about
giving opportunities associated
with this project, please contact
Tim Whalen, Senior Director
of Development and Gift
Planning, at 415.439.2472 or
twhalen@act-sf.org.**

.....

THE STRAND THEATER TODAY

Photo by Abby Sadin



THE STRAND THEATER CIRCA 1949

Photo by William

From the Artistic Director

ORANGE PHOTOGRAPHY



Dear Friends,

I vividly remember the studio reading we did last winter of *Maple and Vine*. By the time we got to intermission, the fur was flying! It was amazing what strong feelings this story of choice and nostalgia aroused in a room full of 20-something students, 30-something staffers and artists, and middle-aged people like me. Jordan Harrison asks us to look at our contemporary lives, filled with an infinite variety of choices, and ask why the plethora of options we find before us often makes us feel paralyzed rather than pleased. Has the enormous array of choice put before us in the contemporary world led not to contentment but to crisis and despair? And if we are unhappy with our lives today, are we willing to sacrifice some of our hard-won freedom to regain that elusive feeling of happiness? As a die-hard feminist I was mystified at the thought that a woman like Katha, the professional editor in *Maple and Vine*, would choose to give it all up to become a 1950s-style homemaker, or that her husband, Ryu, an Asian American man used to living in a progressive society, would even consider returning to a moment in American history just after we had interned hundreds of thousands of Japanese Americans. The room exploded with opinions!

Once we stopped arguing and went back for Act II, we quickly realized that the beauty of Harrison's play is that it provides no answers or neat solutions, only many rich and complicated questions. The issues it raises are clearly on the minds of so many people today, which is why the discussion and controversy that the play sparked was so extraordinary—I think we spent the bulk of the afternoon

after the reading discussing the current state of gender politics, child-rearing, gay marriage, career/work conflicts, and so on, discovering along the way that opinions tended to be divided along generational lines. The younger people at the reading found it entirely plausible that a successful contemporary couple would choose to opt out and retreat to an earlier time, whereas those of us who had fought for certain social changes felt passionately about not regressing. The arguments reminded us of those sparked by *Clybourne Park*, Bruce Norris's Pulitzer Prize-winning play, which we produced last season and which raised equally provocative questions about the way we live now. So perhaps this is what you have come to expect at A.C.T.!

Three days after the reading, I got on a plane to Kentucky to see the premiere of *Maple and Vine* at Actors Theatre of Louisville, and as soon as I did, I knew we had to bring the play here. It has been a great adventure to rehearse the piece, in collaboration with a remarkable cast and design team, led by the inimitable Mark Rucker.

And while *Maple and Vine* has been in rehearsal, A.C.T. has been abuzz with other news, most notably our purchase of the Strand Theater at 7th and Market Street, which will soon become our first-ever designated second stage. This has been a dream of mine since I arrived in San Francisco 20 years ago, and I am thrilled that within two years we will have an intimate 300-seat theater in which to take artistic risks, introduce new artists, welcome new audiences, and join the vibrant arts community in and around the Central Market area. Watch our blog (act-sf.org/blog) for details as the project evolves. We are also continuing to perform wild and wonderful work in our new Costume Shop space and are laying plans for an ambitious and exhilarating season to celebrate my 20th anniversary at A.C.T. next year.

But lest too much choice leave you feeling oppressed rather than excited about the next few hours, I will leave it at that, and welcome you happily to *Maple and Vine*—a street corner and a play sure to rile you up by intermission.

Best,

Carey Perloff
Artistic 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 CENTRAL MARKET THEATER, THE COSTUME SHOP

UP NEXT AT A.C.T.



ENDGAME

WRITTEN BY SAMUEL BECKETT
DIRECTED BY CAREY PERLOFF

AND
PLAY

TONY AWARD WINNER
BILL IRWIN

stars in **BECKETT'S ICONIC
DARK COMEDY**, performed
with a rarely seen short play
about marriage and infidelity

BILL IRWIN, PHOTO BY KEVIN BERNÉ

**"[ENDGAME IS] MONSTROUSLY
FUNNY...[with] striking vision."**

The New York Times

**"[IRWIN] can turn something
as simple as sitting on a
stone or wiping his shoe
into a **POETIC COMEDY.**"**

San Francisco Chronicle

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presents

MAPLE AND VINE

by *Jordan Harrison*
Directed by *Mark Rucker*

<i>Scenery by</i>	Ralph Funicello
<i>Costumes by</i>	Alex Jaeger
<i>Lighting by</i>	Russell H. Champa
<i>Sound Design by</i>	Jake Rodriguez
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Janet Foster, C.S.A.
<i>Assistant Director</i>	Jonathan Carpenter

THE CAST

(in order of appearance)

Katha	Emily Donahoe*
Ryu	Nelson Lee*
Dean	Jamison Jones*
Ellen/Jenna	Julia Coffey*
Omar/Roger	Danny Bernardy*

UNDERSTUDIES

Katha, Ellen/Jenna—Annie Purcell*; *Ryu*—Brian Rivera*; *Dean, Omar/Roger*—Nick Gabriel*

STAGE MANAGEMENT STAFF

Karen Szpaller*, *Stage Manager*
Danielle Callaghan*, *Assistant Stage Manager*
Sabrina Lazarus, *Stage Management Fellow*

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

SETTING

New York City and the Society of Dynamic Obsolescence, a 1955 intentional community

Maple and Vine will be performed with one 15-minute intermission.

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

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Maple and Vine premiered at the Humana Festival of New American Plays in 2011. The play was commissioned by Actors Theatre of Louisville and Berkeley Repertory Theatre. It was originally developed by The Civilians and written with support from Guggenheim and Hodder Fellowships. It received developmental support from Playwrights Horizons, the Perry-Mansfield Performing Arts School New Works Festival, and the Kesselring Fellowship through the Orchard Project and the National Arts Club.



So Much Choice, So Little Time

Why We Long for the Past

BY DAN RUBIN

In 1813 Robert Owen, a successful British cotton-mill manager popular for improving the working conditions of his employees, urged his countrymen to reject the unhealthy impulses of the Industrial Revolution to focus on the well-being of their bodies and souls. He lamented that they would waste years improving the effective powers of “lifeless machines” and feared a future in which people would “estimate time by minutes . . . [and] the chance of increased gain by fractions,” all the while letting their “living machines” fall into disrepair. In our modern world, where time is measured by the microseconds of CPU speeds and profit by the penny-fractions of high-frequency stock trades, Owen’s warnings seem especially prescient.

Owen longed for the community of a simpler era and fantasized about a place where inhabitants worked the land together, trading the selfishness of capitalism for the cooperation of communal living. In this environment, he thought, moral character would thrive. The fledgling United States held the promise of such a paradise, and in 1826 Owen launched his utopian society, New Harmony, along the Wabash River in Indiana. Less than two years later, the enterprise was abandoned (largely because the population was comprised of intellectuals who knew nothing about farming), but it connected Owen to a long line of malcontents who have gone to extremes to reject the ways of their contemporaries—from Diogenes the Cynic, who flouted the social conventions of ancient Greece, to the merry destitution of the Bohemian and Beatnik countercultures of 19th-century Paris and 20th-century San Francisco, to England’s current Time Warp Wives pretending to live in the early 20th century so they can escape “the hectic grind of modern life.” American philosophers Arthur O. Lovejoy and George Boas called this phenomenon “the unending revolt of the civilized against civilization.”

Present-day manifestations of the escapist impulse captured the attention of director Anne Kauffman, a founding member of the New York-based “investigative theater” company The Civilians, when she met a Hasidic restaurateur in Brooklyn. She and her then-boyfriend (now-husband) were suffering from relationship woes, and the restaurant owner extolled the benefits of his own arranged marriage. He shared other ways his community resisted the present: for example, they had little access to the internet. “I started to wonder what made people, living in the age

of information, choose to limit their access to technology, information, modern conveniences, choice, etc.,” Kauffman said in an interview. “I also remembered something my mother had said to my four sisters and me. She said, ‘I feel sorry for you girls. You have so many choices these days. When I was growing up, I knew I was going to get married and become a housewife. How do you deal with the limitlessness of your world?’”

The Paradox of Choice

How *do* we deal with the limitlessness of our modern world? Not well, according to sociologist Barry Schwartz. In his 2004 book, *The Paradox of Choice: Why More Is Less*, he argues, “As a culture, we are enamored of freedom, self-determination, and variety, and we are reluctant to give up any of our options. But clinging tenaciously to all the choices available to us contributes to bad decisions, to anxiety, stress, and dissatisfaction—even clinical depression.” Compiling and analyzing data from a number of studies, he shows that, beyond a certain threshold, the presence of additional choices (both consumer choices and life choices) not only makes decision making more irritating, it also negatively affects the chooser’s satisfaction with his or her choice once made, because “thinking about the attractions of the unchosen options detracts from the pleasure derived from the chosen one.”

In other words, too much choice makes us miserable. And a lot of us are miserable. A 2008 Gallup Poll found that 10 percent of Americans—more than 30 million people—are “not too happy”; despite our prosperity and achievements, we are only the 15th-happiest industrialized nation in the world.

The default options of society were once so powerfully engrained that most choices were made for us. This is no longer true. Schwartz observes, “Millions of Americans can live exactly the lives they choose, barely constrained by material, economic, or cultural limitations. They, not their parents, get to decide whether, when, and whom they marry. They, not their religious leaders, get to decide how they dress. And they, not their government, get to decide what they watch on television or read in the newspaper.”

But with no one telling us what to do, how do we decide how to live, what to wear and watch? There are guides out there, but the reputable statistics-driven *Consumer Reports* has spawned websites like Yelp and Angie’s List that aggregate consumer-generated anecdotal reviews; e-tail merchants like

1940s, 1950s COUPLE STANDING OUTSIDE LOOKING AT STONE SUBURBAN HOUSE, 1950.
© H. ARMSTRONG ROBERTS/CLASSICSTOCK/CORBIS.



THREE WOMEN PUSHING SHOPPING CARTS, MEETING, TALKING IN FROZEN FOOD AISLE OF SUPERMARKET, 1950. © CAMERIQUE/CLASSICSTOCK/CORBIS.

Amazon.com even offer their own rating systems to help the indecisive shopper make the right purchase. Before we can trust the information these resources provide, we must vet *them*, making sure we choose the right resource to rely on. As Schwartz writes, “The avalanche of electronic information we now face is such that in order to solve the problem of choosing from among 200 brands of cereal or 5,000 mutual funds, we must first solve the problem of choosing from 10,000 websites offering to make us informed consumers.”

The autonomy associated with seemingly infinite choices comes with a price. As informed consumers, we believe that we have no excuse not to find an option that perfectly fulfills our needs. The perfect cell phone. The perfect college. The perfect mate. They are out there. They must be. With so many options, how can *one* not be perfect? And when we realize that we have settled for less than perfect (and we inevitably have), it is *our* fault. *We* have failed. And having put in the amount of time and energy it took to sift through all the possibilities, that failure feels substantial.

In addition to feeling lousy because of all the bad choices we have made, we have also sacrificed time itself. Schwartz suggests, “Time is the ultimate scarce resource, and for some reason, even as one ‘time-saving’ bit of technology after

another comes our way, the burdens on our time seem to increase.” This, too, contributes to modern malaise, because the time we spend picking and choosing could otherwise be spent doing what truly makes us happy: fostering relationships.

An Age of Growing Isolation

The 1950s were not the golden age so many—including *Maple and Vine’s* Society of Dynamic Obsolescence—make them out to be: racial segregation was legal and gender inequality accepted; intolerance of “otherness” was declining but still high; as depicted in *LIFE* magazine, Americans were white, straight, and Christian. However, writes Robert D. Putnam in his 2000 treatise on the collapse of the American community, *Bowling Alone*, what that decade had going for it was a sense of community. Since then, while obvious strides in equality have been made, the country’s social capital (which Putnam defines as “the connection among individuals—social networks and the norms of reciprocity and trustworthiness that arise from them”) has suffered:

During the first two-thirds of the century Americans took a more and more active role in the social and political life of their communities—in churches and union halls, in bowling alleys and clubrooms, around committee tables and card tables and dinner tables. Year by year we gave more generously to charity, we pitched in more often on community projects, and (insofar as we can still find reliable evidence) we behaved in an increasingly trustworthy way toward one another. Then, mysteriously and more or less simultaneously, we began to do all those things less often.

We are still more civically engaged than citizens in many other countries, but compared with our own recent past, we are less connected. We remain interested and critical spectators of the public scene. We kibitz, but we don’t play. We maintain a facade of formal affiliation, but we rarely show up. We have invented new ways of expressing our demands that demand less of us. We are less likely to turn out for collective deliberation—whether in the voting booth or the meeting hall—and when we do, we find that discouragingly few of our friends and neighbors have shown up. We are less generous with our money and (with the important

exception of senior citizens) with our time, and we are less likely to give strangers the benefit of the doubt. They, of course, return the favor.

Putnam argues that our once-deep involvement in organizations with diverse goals and constituents has been replaced by passing interests in “smaller groups that reflect the fluidity of our lives by allowing us to bond easily but break our attachments with equivalent ease.” The same can be said about our friendships. In the mid 1970s, the average American entertained friends at home 14 to 15 times annually; by the 1990s, that figure had fallen by nearly half to 8 times a year. In terms of actual time spent socializing informally, we spent only two-thirds as much time at the end of the century as we had three decades earlier. “If the sharp, steady declines registered over the *past* quarter century were to continue at the same pace for the next quarter century,” Putnam fears, “our centuries-old practice of entertaining friends at home might entirely disappear from American life in less than a generation.”

Putnam’s worries came four years before the advent of Facebook, which revolutionized how a generation communicates with its peers. A significant majority of experts surveyed by the Pew Research Center’s Internet & American Life Project in 2010 agrees that the internet quantitatively improves social relations: “Email, social networks, and other online tools offer ‘low friction’ opportunities in people’s lives. The internet lowers traditional communications constraints of cost, geography, and time; and it supports the type of open information sharing that brings people together.” The internet may bring people together in a certain sense, but not physically. The study observes, “Among the negatives noted by . . . the respondents: time spent online robs time from important face-to-face relationships.” Another prevalent concern was that the majority of internet relationships are superficial, which might help explain the center’s 2009 finding about social isolation: “Compared to the relatively recent past, most Americans now have fewer people with whom they discuss important matters, and the diversity of people with whom they discuss these issues has declined. . . . There are simply fewer people we can rely on in a time of need—whether it is a shoulder to cry on, to borrow a cup of sugar, or to help during a crisis.”

Putnam explains this trend started well before the World Wide Web: the fabric of American community life began to unravel in the 1960s and 1970s and the process accelerated in the ’80s and ’90s. A generation of Americans unified by the World War II zeitgeist of patriotism was replaced by the baby boomers, who favored individuality over engagement. Women, who had been largely responsible for facilitating

social interactions, began focusing more on careers. Suburban sprawl meant we were spending more time alone in our cars, commuting to neighborhoods where, more and more, our neighbors were strangers. And a half-century before the internet, television increasingly allowed us to indulge in news and entertainment privately at home. T. S. Eliot once described television as “a medium of entertainment which permits millions of people to listen to the same joke at the same time and yet remain lonesome.” With the proliferation of channels and shows to choose from and the ubiquitous use of recording devices, on the off chance we are still laughing at the same jokes, in 2012 we are almost certainly doing so at different times.

“We are paying for increased affluence and increased freedom with a substantial decrease in the quality and quantity of social relations,” Schwartz summarizes the findings of Robert Lane’s *The Loss of Happiness in Market Democracies*. “We earn more and spend more, but we spend less time with others. More than a quarter of Americans report being lonely.” Schwartz’s solution to the paradox of choice should therefore be unsurprising: spend less time choosing.

As the number of choices we face increases, freedom of choice eventually becomes a tyranny of choice. Routine decisions take so much time and attention that it becomes difficult to get through the day.

In circumstances like this, we should learn to view limits on the possibilities we face as liberating not constraining. Society provides rules, standards, and norms for making choices, and individual experience creates habits. By deciding to follow a rule . . . we avoid having to make a deliberate decision again and again. This kind of rule-following frees up time and attention that can be devoted to thinking about choices and decisions to which rules don’t apply.

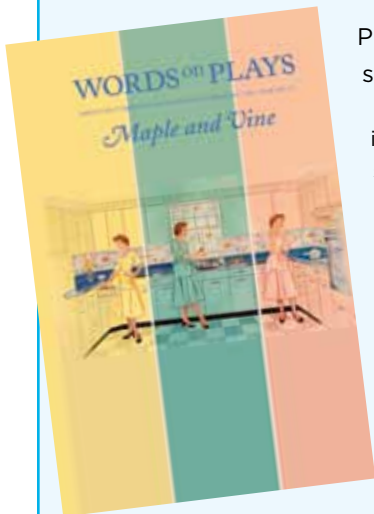
The Origins of Maple and Vine

In 2003, inspired by the Hasidic restaurant owner, Kauffman and a team of Civilians actors set out to find contemporary populations that had retreated from modernity’s overabundance of choices to embrace lifestyles with more rules. They spoke with a Mother Superior who struggled with what to tell her cloistered nuns about what is happening in the world outside and carried a cell phone for emergencies. An Amish farmer who longed for the days when he could bale hay by hand and run a financially sustainable farm with just eight head of cattle, milked by

hand. A Civil War reenactor who made sure her clothes and cookware weren't anachronistic to avoid *farbing* (short for "Far be it from me to tell you that you're not period correct") and cherished her days away from her home on Staten Island because they gave her time to think. An earthshipper who lived in an entirely off-the-grid, fully sustainable house made from natural and recycled materials. And a member of the Mars Society who lamented that Earth has become too small and too redundant; he would move to the red planet if he could, but he wasn't sure he could convince his wife to go along.

Four years later, these interviews would inspire Jordan Harrison's play *Maple and Vine*. Harrison's first draft strung together stories of a family of Mars colonists, a troupe of Civil War reenactors on the battlefield, and a vision of what would happen if New York City suffered a prolonged blackout. But the reverence with which he treated the source material handicapped the piece, and three years ago he started over.

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Words on Plays, A.C.T.'s in-depth performance guide series, offers insight into the plays, playwrights, and productions of the A.C.T. subscription season. *Words on Plays* for *Maple and Vine* includes excerpts from the original Civilians interviews that inspired the play, an essay by Jordan Harrison about the creative process, revealing interviews

with the costume and scenic designers, and articles about the changing role of the 1950s woman.

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This time he stuck with one story: that of a successful married couple who, miserable with their lives in New York City, choose to embrace a more restrictive 1955 lifestyle.

Harrison infused the new draft with fears and anxieties he and his partner share about New York. "Some weekends we'll drive up the Hudson River and find a field and just sit there for two hours straight doing nothing because we need more space," he said during the first day of *Maple and Vine* rehearsals at A.C.T. He has friends who moved to Vermont and are now raising chickens. Another friend lived in a one-room shack in India for six months. "I see this impulse in people in their 30s to slow down and to limit their choices. That was one of the common themes in the original Civilians interviews: people said they were frightened of how much freedom they had in the modern world. It wasn't that they were running from how noisy and fast-paced the modern world was: they felt like it was almost too quiet and lonely. They missed having a society looking down on them saying, 'This is morally right and this is morally wrong.' That's what they were looking to create for themselves."

Although he is not ready to don Civil War regalia or pack up for Mars, the playwright understands how nostalgia might morph into something more extreme. Like Katha in *Maple and Vine*, he too pacifies himself by watching *Anne of Green Gables*. "It's not that I long for the '50s," he told Playwrights Horizons last fall. "I wasn't there. But I certainly long for the '90s: that feels simple to me relative to today. I feel like, increasingly, it's difficult to . . . be quiet with my own thoughts. It's more difficult now to fall into the experience of reading a book and being transported by it and it's more difficult not to be on Facebook and yet be connected to my friends. The terms of our world are changing. The terms of the way we engage with other people."

This is one of the reasons why Harrison champions theater—as the world has evolved, theater has adapted, but the shared experience of theatergoing has remained relatively unaltered. "I don't think theater will ever die for that exact reason," he told Playwrights Horizons. "Society could fall, and one of the things we can make with our hands will continue to be theater. It may be at the fringe of public awareness now, but it's also like the cockroach of the arts. It will always be around."

In a sense, making and attending live theater fulfills Robert Owen's fantasy of communally enjoying a creation meant to benefit our "vital machines." And you do not have to move to New Harmony, or *Maple and Vine*'s idyllic 1955 neighborhood, to experience it. You can safely escape in the velvet-seated darkness of a hundred-year-old theater for hours at a time and then return to the modern world—if you choose to.

“With All Deliberate Speed”

A 1955 Retrospective

BY MICHAEL PALLER

On May 31, 1955, a year after it ruled that segregation in schools was unconstitutional, the Supreme Court ordered that desegregation be carried out with “all deliberate speed.” The phrase, which allowed school districts to carry out the order as slowly as possible, was as appropriate as unfortunate: its peculiar contradiction captured the essence of the 1950s. We may associate the decade with conformity and complacency, and while there was plenty of that, from Communist witch-hunts and blacklists to vast tracts of suburban look-alike houses, the '50s were ambiguous and complex. The seeds that led to the social and cultural upheavals of the '60s were quietly—or in some cases, not so quietly—being sown.

Some of the characters in *Maple and Vine* decide to live in 1955 over 2012 because they're overwhelmed by the number of choices available to them on a daily basis. In 1955, however, Americans faced an array of choices that in their experience was also dizzying. Consumer goods, which had been scarce in the preceding decades of depression and war, were suddenly abundant—cars, refrigerators, stoves, washers and dryers, televisions, toasters, record players—and buyers who had gone without for so long were in no mood to hold back. Many went on buying sprees not just for themselves but for their children, who, they determined, would not be deprived in the way they had been. This materialism would eventually give way to the (short-lived) antimaterialism of many of those offspring in the '60s, but, meanwhile, the total retail sales of consumer goods in America reached \$15 billion in 1955 (equal to about \$120 billion today). Not everyone, however, shared in the abundance.

The December 24, 1956, issue of *LIFE* magazine reported that 22 million American women—one-third of the nation's total—held jobs. Never before, the article declared, had so many women been at work—not even during World War II, when they built the ships, planes, jeeps, and weaponry that won the war. Most of those 22 million, however, held low-paying jobs as clerks, factory workers, or salespeople. The only professions open to large numbers of women were the “helping” ones: teachers and nurses. Income was also unequal: The median salary for a male in 1955 was about \$3,400; for a woman, it was \$1,100. Still, *LIFE* declared, since the rise and fall of Eve, women had never had it so good. Some thought that maybe they had it too good. The actress and writer Cornelia Otis Skinner groused in that issue that women were pursuing

too many mannish occupations. “Trains are my favorite means of transportation,” she wrote, “but the day I look through the cab window of the Century and see a woman behind the throttle . . . I will take a plane.”

Meanwhile, away from public view, boundaries were being pushed. A small trial of a birth control pill underway in Boston produced perfect results: not one of the 50 women taking part ovulated while on the new drug. When the results were announced in October 1955 at the annual International Planned Parenthood League conference in Tokyo, no news service found them important enough to report.



TELEPHONE OPERATORS, OCTOBER 1952. SEATTLE MUNICIPAL ARCHIVES PHOTOGRAPH COLLECTION.

In Rockland County, near New York City, a housewife who'd been fired from her job in journalism for wanting a second maternity leave was writing magazine articles from home. At her typewriter, she mulled over the fate of women like herself, educated women who were raising children, taking care of the house, volunteering in the community, and feeling that, fulfilling as these activities might be, they weren't enough. This sense of dissatisfaction, she wrote, was “the problem that has no name.” The pages piled up as she raised her family and the '50s came to an end, and in 1963 Betty Friedan published the book that had begun as

an article no magazine would accept: *The Feminine Mystique*. The modern women's rights movement that emerged with such vigor in the '60s had its quiet beginnings in the '50s while eight million people a week were reading *LIFE*.

Politics and Race

Presiding over the nation's politics and managing the tensions of social change—sometimes by ignoring them—was President Dwight Eisenhower. His “middle way” philosophy of governance sought to prevent liberals from expanding on New Deal programs while restraining conservatives from ending them altogether. The results depended on how you looked at them: one could argue that, compared to the ferment and advances of the '30s, domestic policy in the '50s was stagnant and timid; on the other hand, Eisenhower presided over the expansion of Social Security to provide monthly benefits to permanently and totally disabled workers, an increase of the minimum wage, and the establishment of the Department of Health, Education and Welfare. He initiated the interstate highway system, which stimulated the economy and the growth of suburbs but also facilitated white flight from city centers. At the same time, millions of federal employees were forced to sign oaths attesting to their political and moral purity or risk accusations of communism or homosexuality. Thousands lost their jobs, as Eisenhower made no attempt to rein in the witch-hunts conducted inside and outside of Congress. In 1957, Senate Majority Leader Lyndon Johnson pushed through Congress the first civil rights legislation in 82 years by persuading liberals that the bill was the strongest one possible, and conservatives that it was the weakest one they could get.

There were other well-intentioned, equally ineffectual attempts at racial justice. On the eve of the '50s—July 1948—President Truman signed the Evacuation Claims Act to compensate the more than 100,000 Japanese-Americans who'd been interned during the war. The \$38 million fund, however, was insufficient to meet the claims that were filed and in the end it paid out only ten cents on every dollar.

In some places, such slow progress was no progress at all. Three months after the Supreme Court issued its order to speed up desegregation (but not too much), a 14-year-old African American from Chicago named Emmett Till was kidnapped, beaten, and murdered in Money, Mississippi, for allegedly whistling at the white owner of a grocery store. An all-white jury found his killers not guilty after less than an hour's deliberation. On December 1, however, in Montgomery, Alabama, a seamstress named Rosa Parks refused to give up her seat on a bus to a white passenger. She was the third young African American woman to be arrested in Montgomery that year for so refusing. Martin

Luther King, Jr., Roy Wilkins, and the NAACP became the high-profile faces of the bus boycott and federal lawsuit that followed, but it was a less-known group of women, the Women's Political Council, led by Jo Ann Robinson, who decided the day after Parks's arrest to organize the boycott. Early on December 2, without waiting for the consent of Parks or her lawyer, Robinson and three colleagues wrote and copied flyers that were distributed in the afternoon. Three days later, the boycott began. That week, the civil rights movement took a major step forward, thrusting itself into the national consciousness of a supposedly sleepy era.

In the Closet and Out

In 1948, Alfred Kinsey published his *Sexual Behavior in the Human Male*. It reported that about one-third of American men had at least one homosexual experience resulting in an orgasm in their lifetime, and that men who were exclusively gay comprised about 10 percent of the population. The report confirmed what many gay men were beginning to experience as they gathered in ever greater numbers in bars, parks, and on beaches. At least in urban centers, gays and lesbians were forming a group identity for the first time. In the decade ahead, they would need it. Kinsey's report sent shockwaves through mainstream America, as did his 1953 follow-up on women's sexuality, which suggested that up to 6 percent of women were exclusively homosexual. J. Edgar Hoover called Kinsey's work “a threat to our way of life” and ordered the FBI to investigate him and the Kinsey Institute. The Bureau established contacts with police departments in cities and small towns across the country gathering evidence of “perversion,” and gay men and lesbians were regularly harassed, arrested, and in some instances committed to mental institutions. In 1952, the American Psychiatric Association classified homosexuality as a sociopathic personality disorder—a disease—and instructional films teaching the warning signs of homosexuality were shown in schools.

Some gays and lesbians decided to fight back. In 1950, a group of men in Los Angeles led by Harry Hay established the Mattachine Society to organize gay men into a political minority group—no one had thought of them that way before. So concerned were its members, many of them married, by the consequences of exposure that the society was kept secret. Still, in 1952, it paid the trial expenses of one of its members who'd been arrested for soliciting a policeman; to everyone's surprise, he was acquitted. The following spring, Mattachine distributed a leaflet around Los Angeles that instructed gay men on how to respond to police harassment and arrest.

One September night in 1955, Del Martin and Phyllis Lyon got together with three other female couples in San Francisco to discuss creating a place for lesbians to



THE NELSONS, ACTORS AND REAL LIFE FAMILY (LEFT TO RIGHT, DAVID NELSON, RICKY NELSON, OZZIE NELSON, AND HARRIET NELSON), RELAX IN THEIR POOL AT HOME CIRCA 1955 IN LOS ANGELES, CALIFORNIA. PHOTO BY MICHAEL OCHS ARCHIVES/GETTY IMAGES.

socialize away from the bar scene. Their discussions led to the creation of the Daughters of Bilitis, the first national lesbian association in America. Within five years, the organization had chapters in most major American cities and was publishing a monthly magazine, *The Ladder*. As the scholar Marcia Galloway writes, “Through dances and debates, advocacy and research, conferences and correspondence, the Daughters helped build a significant 20th-century movement for social change.” Later, Mattachine and DOB would be viewed by post-Stonewall activists as cautious and conservative, but in the ’50s, when homosexual activity was illegal, they laid the groundwork for organizations that would combat discrimination out loud and in public.

Pop Culture

When we think of popular culture in the ’50s, boomers among us might first remember television and its multiple portrayals of happy, white nuclear families who solved their problems in 22 minutes: *I Love Lucy*, *Ozzie and Harriet*, *Father Knows Best*, and *The Donna Reed Show* among them. On other screens, however, mores were less certain and behavior less restrictive. The most iconic film image of 1953 was of Burt Lancaster and Deborah Kerr in a horizontal, wet, nonmarital embrace as the waves of the Pacific crashed over them in *From Here to Eternity*. In 1955’s *The Rose Tattoo*, Anna Magnani found her life renewed through sex with a man (Lancaster, again—toweled-off but still inspirational)

to whom she’s not married. That year, Disney’s *Lady and the Tramp*, with its final image of the formerly footloose mutt Tramp, collar around his neck, gazing fondly at his Lady and their pups, may have celebrated the suburban comforts of domesticity, but James Dean infiltrated the dreams of men and women alike in *Rebel Without a Cause* and *East of Eden*. At the record store, you could choose either Pat Boone’s or Fats Domino’s recording of “Ain’t That a Shame.” Mitch Miller’s “Yellow Rose of Texas” and The Four Lads’s “Moments to Remember” were popular, but neither sold nearly as many records as “Rock Around the Clock.” In November 1955, Elvis Presley, whose name recognition was then limited largely to the South and Southwest, signed a record deal with RCA committing him to four singles for a 5 percent royalty and \$5,000.

On October 7 at Gallery Six on Fillmore Street, Allen Ginsberg read *Howl* to an astonished crowd that, led by Jack Kerouac, urged him on with chants of, “Go! Go!” When the poem was published a year later, it didn’t displace *Peyton Place*, *The Last Hurrah*, or *Auntie Mame* on the *New York Times*’s best-seller list. Still, the event heralded the arrival of a new generation of writers devoted to frankness, sensuality in all its variety, and the kinds of experiences that weren’t covered in family newspapers. These writers were probably not the sort to be found at Disneyland, which had opened on July 17—unless they were participants in the CIA’s Project MK-ULTRA, which began testing LSD on unwitting civilians in 1955.

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Prologue*

APR 3, 5:30PM

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APR 6, 8PM

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MAY 16



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IMAGES (TOP TO BOTTOM): WIG SHOP INTERN 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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A Look Back at 2010-11



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A.C.T.'s 44th Season

Scapin

by Molière

Adapted by Bill Irwin and Mark O'Donnell

Directed by Bill Irwin

West Coast Premiere

Marcus; or The Secret of Sweet

by Tarell Alvin McCraney

Directed by Mark Rucker

West Coast Premiere

Clybourne Park

by Bruce Norris

Directed by Jonathan Moscone

The Homecoming

by Harold Pinter

Directed by Carey Perloff

U.S. Premiere

No Exit

by Jean-Paul Sartre

Adapted from the French by Paul Bowles

Conceived and directed by Kim Collier

World Premiere

Armistead Maupin's Tales of the City: A New Musical

Libretto by Jeff Whitty

Music and lyrics by Jake Shears and John Garden

Based on Armistead Maupin's *Tales of the City* and *More Tales of the City*

Choreography by Larry Keigwin

Directed by Jason Moore

A Christmas Carol

by Charles Dickens

Adapted by Carey Perloff and Paul Walsh

Music by Karl Lundeberg

Choreography by Val Caniparoli

Directed by Domenique Lozano

Based on the original direction by Carey Perloff

A Look Back at A.C.T.'s 2010–11 Season

Dear Friends,

At A.C.T., we remain committed to nurturing the art of live theater through dynamic productions, intensive actor training in our conservatory, and an ongoing engagement with our community. Last season we offered a mix of bold interpretations of classics and new works in what was one of the most critically and financially successful seasons in recent memory. We achieved this stellar success through the commitment and generosity of you, our supporters, and before we look forward to our exciting future we wanted to thank you for making our past achievements possible.

As the grand finale of our 44th season and one of the greatest accomplishments in the history of the organization, A.C.T. developed and produced **Armistead Maupin's Tales of the City** without commercial support. We are delighted to report that our world premiere production of *Armistead Maupin's Tales of the City* was extended four times, for an unprecedented ten-and-a-half week run with 84 performances, playing to more than 70,000 adoring fans and shattering all sales and fundraising records for a single A.C.T. production. Additionally, the opening night gala for the production raised an impressive \$967,000 for A.C.T.'s award-winning conservatory and growing arts education programs.

It was a wonderful year for A.C.T.'s conservatory, with Master of Fine Arts Program students and recent alumni performing in nearly every production on the mainstage, providing M.F.A. students with their first professional experiences and important mentorship opportunities with professional actors. The A.C.T. M.F.A. Program produced a variety of student productions for the public, ranging from two world premieres of new plays to a musical adaptation of *The Full Monty* and classics by Chekhov, Euripides, and Shakespeare. The second-year M.F.A. class also brought their spring production of *The Comedy of Errors* to area high schools as part of our annual Will on Wheels tour.

More than 8,000 students participated last season in A.C.T.'s Theater in Schools Program, featuring special student matinee performances of our mainstage and conservatory productions, free study guides for students and teachers, and professionally facilitated in-school ArtReach workshops, as well as the Will on Wheels touring production of a Shakespeare classic.

It was an incredible season at A.C.T. and we are most grateful for our generous supporters. We thank all of you—our subscribers, our patrons, our students, our friends, and our donors—whose enthusiastic support make our work possible. We look forward to many more exciting seasons ahead.

Sincerely,



Carey Perloff
Artistic Director



Ellen Richard
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American Conservatory Theater is deeply grateful for the support of the individuals, corporations, foundations, and government agencies whose annual contributions make great theater possible. While space limitations prevent us from listing all those who generously supported A.C.T. in the 2010-11 season, we are pleased to recognize the following donors for their exceptional philanthropy.

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JONATHON YOUNG AND ANDY THOMPSON (ON SCREEN) IN *NO EXIT*. PHOTO BY MICHAEL JULIAN BERZ.

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THE CAST OF *TALES OF THE CITY*. PHOTO BY KEVIN BERNE.



HELP US CELEBRATE THE LAST 20 YEARS OF ARTISTIC LEADERSHIP AT AMERICAN CONSERVATORY THEATER

The A.C.T. Board of Trustees is delighted to honor A.C.T. Artistic Director Carey Perloff for her inspired leadership and her significant contributions to the cultural life of the San Francisco Bay Area over the last 20 years—and we invite you to join in the celebration!

The 2012–13 season will mark Carey’s 20th year as artistic director. In anticipation of this significant milestone, A.C.T. is launching a series of artistic initiatives over the next two years that will provide multiple opportunities for our patrons to convey their appreciation and support for her accomplishments during the last two decades and her vision for the theater’s future.

“I was hungry to come to a place where a community of literate, engaged people really wanted theater, and to see if I could develop a relationship with those people over a long period of time.”

CAREY PERLOFF

With your gift at the Sustainer level (\$600–\$1,199) or above, you will be invited to our 20th Anniversary events next season, including our Season Preview event.

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(LEFT TO RIGHT) MATT DeCARO, DAMON SEAWELL, AND MARCO BARRICELLI IN A.C.T.'S 2003 PRODUCTION OF *AMERICAN BUFFALO*. PHOTO BY KEN FRIEDMAN.

What It Means to Be a Directors Circle Member

Mother and daughter team **Anne and Michelle Shonk** are among A.C.T.'s most enthusiastic subscribers and supporters. Like many, Anne and Michelle (both Bay Area natives) started their A.C.T. experience as single-ticket buyers. *American Buffalo*, one of their first plays here, hooked Michelle on both A.C.T. and David Mamet—she enjoys the language and pace of his plays and finds them thought provoking. Michelle suggested to Anne that they become subscribers.

The Shonks both feel that it is extremely important to support the arts, particularly local arts organizations. “We like the variety of productions offered by A.C.T., including the new works developed by the company. We especially appreciate the focus on local history, as in *After the War*, *The Tosca Project*, and *Armistead Maupin's Tales of the City*. Supporting A.C.T., first as subscribers and then as donors, gives us the added opportunity of strengthening our relationship. We enjoy discussing each play following the performance. It gives us both the chance to think about each other's perspective and viewpoint,” says Anne. Five years ago they decided to increase their support and joined the Directors Circle.

As Directors Circle members, Anne and Michelle always look forward to the annual season preview event, *Cocktails and Conversation with Carey Perloff*. Michelle says, “Carey has such energy about her. When she talks about the plays, she makes everything sound amazing and you can't wait to see it! She brings incredible passion to the theater and it's infectious.” Anne and Michelle have also enjoyed getting to know Carey through A.C.T.'s special donor events, such as Saturday Salons and opening night dinners.

This past fall they traveled to Calgary for the opening night of the Canadian tour of A.C.T.'s *Tosca Cafe*, and Carey's surprised reaction to seeing them there is one of Michelle's most

memorable A.C.T. experiences. “We think she was genuinely touched that we made the trip!”

Anne's most memorable A.C.T. moment is walking to the theater with Carey from the *Tales of the City* Opening Night Gala dinner in Union Square. “It doesn't sound like much, but she took Michelle and me through the stage door with her. Carey kept saying, ‘Don't look! Don't look!’ and ‘Move quickly!’ It was a real highlight!”

Anne and Michelle have served on the A.C.T. Gala committee four times, including the committee planning this year's Gala, *Expect the Unexpected*. Anne also enjoys walking, reading, and listening to music. Michelle likes to bike, hike, and explore the various neighborhoods of San Francisco. They both love to attend San Francisco Ballet and to travel.

A.C.T. is grateful for the support of Anne and Michelle Shonk, who make our work possible.



ANNE (LEFT) AND MICHELLE SHONK AT 2011's *TALES OF THE CITY* OPENING NIGHT GALA

DREW ALTIZER PHOTOGRAPHY

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There is so much more to A.C.T. than what you see on our stage! Join us for a photographic peek at what it means to go “Inside A.C.T.”

The San Francisco arts community came together in January to celebrate the A.C.T. conservatory’s alumni and supporters at the first annual **A.C.T. Conservatory Awards Luncheon**. Patrons, donors, and Master of Fine Arts Program students had the pleasure of meeting accomplished A.C.T. alumni, including Annette Bening and Elizabeth Banks, who were honored for their career achievements along with alumni Geoff Elliott and Julia Rodriguez-Elliott, founders of the acclaimed theater company A Noise Within. Longtime Bay Area arts patrons Mortimer and Frannie Fleishacker and the William Randolph Hearst Foundation were recognized for their steadfast support of A.C.T. The event raised \$153,700 to benefit A.C.T.’s top-ranked actor training programs.

“We have to fuel our idealism, even in this pragmatic and difficult world,” said Bening in accepting the Edward Hastings Career Achievement Award. “That idealism is continuously nurtured in A.C.T.’s conservatory. Our students deserve that idealism, because it guides them out into the world with hopeful and passionate hearts.”



(LEFT TO RIGHT) A.C.T. BOARD OF TRUSTEES PRESIDENT RUSTY RUEFF, WILLIAM RANDOLPH HEARST FOUNDATION EXECUTIVE DIRECTOR PAUL “DINO” DINOVITZ, FRANNIE FLEISHACKER, ELIZABETH BANKS, ANNETTE BENING, JULIA RODRIGUEZ-ELLIOTT, GEOFF ELLIOTT, AND A.C.T. BOARD OF TRUSTEES CHAIR NANCY LIVINGSTON. PHOTO BY DREW ALTIZER PHOTOGRAPHY.



During the first two weeks of March, under the direction of **Adrienne Campbell-Holt**, actors from A.C.T.'s **Master of Fine Arts Program class of 2012** staged Will Eno's *Flu Season*, an odd metatheatrical love story about two patients in a psychiatric ward.

Following this production, these third-year students focused their energies on preparing for **Showcase**, the culmination of their studies at A.C.T. Presented to professional theater and film directors, agents, and casting directors in New York, San Francisco, and Los Angeles, *Showcase* provides students A.C.T. with their first chance to exhibit their talents and discuss potential career opportunities with important industry players.

While A.C.T. is able to provide some support for *Showcase* expenses, students rely on the generosity of friends, family members, and colleagues to help with the remaining costs. Please consider making a gift that will directly support the class of 2012 as they launch their acting careers. Visit act-sf.org/showcase for more information.

THIRD-YEAR M.F.A. PROGRAM STUDENTS MAGGIE LEIGH (LEFT) AND CHRISTINA ELMORE PERFORM IN *THE FLU SEASON*. PHOTO BY ALESSANDRA MELLO.

In February, students from **Downtown High School's Acting for Critical Thought (ACT)** project experienced the power of play in a workshop led by A.C.T. M.F.A. Program Head of Movement **Stephen Buescher**. The students, who this season are working weekly with A.C.T. core acting company member **Nick Gabriel** (and writing tutors from 826 Valencia) to write and perform original monologues and short plays, appreciated the opportunity to—literally—kick up their heels. Buescher's three-hour session, which included theater games, mask work, dance exercises, and plenty of room for imaginations to run wild, proved a welcome change of pace for these urban youth most of whom had no exposure to live theater before coming to A.C.T. "This project has helped me realize my potential," writes one student about her experience here. "I'm not just another statistic. I plan to go somewhere far in my life, even if it's not acting."

A.C.T.'s collaboration with DHS is made possible by a contribution from **Linda Kurtz**. To find out how you can support A.C.T.'s growing arts education programs, please contact Jonathan Frappier, Associate Director of Development, Individual Giving, at 415.439.2353 or jfrappier@act-sf.org.

ARTS EDUCATION IN ACTION:
DOWNTOWN HIGH SCHOOL
STUDENTS (LEFT TO RIGHT)
DJ FRAIZER, SARAH HALL, AND
JANESA LEVI IN A MOVEMENT
WORKSHOP AT A.C.T.





The month of March began with a powerful reinterpretation of Federico García Lorca's *The House of Bernarda Alba*, directed by A.C.T. Head of Movement **Stephen Buescher** and devised and performed by the first-year students of the **A.C.T. Master of Fine Arts Program**.

The Costume Shop, A.C.T.'s new Central Market venue, proved the ideal setting for Buescher's inventive aesthetic. In the intimate space, his use of cross-gender casting, transcendent gospel singing, choreographed movement, and kitchen cutlery was all the more immediate.

The audience sat on two sides of a long, narrow playing space, each offering a different perspective depending on the location of a patron's seat. "In a play where secrecy and rumors are the motor of much of the action, and characters are trying to make sense with only fragments of truth," wrote Buescher in his director's note for the production, "it makes sense to me to obscure the vision of the audience." No matter where one sat, however, there was no escaping the production's devastating final image (pictured left): the lifeless body of a despairing young girl dragged from the river.

NEMUNA CEESAY, A.C.T. M.F.A. PROGRAM CLASS OF 2014, IN *THE HOUSE OF BERNARDA ALBA* AT THE COSTUME SHOP. PHOTO BY ALESSANDRA MELLO.

Who's Who in Maple and Vine



DANNY BERNARDY (*Omar/Roger*) was last seen in San Francisco in the critically acclaimed film *Curious Thing* at the Frameline film

festival. His New York theater credits include Daniel Keene's *The Killing Room* (Teatro Circulo), *Iphigenia Crash Land Falls...* (Soho Rep), *Love's Labour's Lost* (New York Classical Theatre), *Phaedra's Love* (Cherry Lane Theatre), *Cougar the Musical* (dir. Lynne Taylor-Corbitt), and workshops at the York Theatre Company and New York Theatre Workshop, among others. His regional credits include *Moon Over Buffalo* (Cape Playhouse with Gary Beach), *Picasso at the Lapin Agile* (Delaware Theatre Company), and *Vincent in Brixton* (Virginia Stage Company).

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Television credits include recurring and guest-starring roles on ABC's *One Life to Live* and CBS's *As the World Turns*.

Bernardy is a core acting company member of One Year Lease Theater Company in New York and earned his B.F.A. from Carnegie Mellon University.



JULIA COFFEY (*Ellen/Jenna*) was last seen at A.C.T. as May in *Once in a Lifetime*. Her New York off-Broadway credits include the title character in *The*

Widowing of Mrs. Holroyd at Mint Theater Company (Drama League Award nomination) and *The Trip to Bountiful* at Signature Theatre Company. Coffey's regional credits include Portia in *The Merchant of Venice* and *The Beaux' Stratagem* at the Shakespeare Theatre Company in Washington, D.C.; *Absurd Person Singular* at Barrington Stage

Company; *The Importance of Being Earnest* at PlayMakers Repertory Company; Juliet in *Romeo and Juliet* at Chicago Shakespeare Theater; Eliza in *Pygmalion* and Viola in *Twelfth Night* at Shakespeare Santa Cruz; and productions at the Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, the Mark Taper Forum, South Coast Repertory, The Colony Theatre Company, and A Noise Within. Coffey trained at The London Academy of Music and Dramatic Art and received her degree from Florida State University.



EMILY DONAHOE (*Katha*) is making her A.C.T. debut with *Maple and Vine*. She has appeared on Broadway in *33 Variations*. Off-

Broadway credits include *Queens Boulevard (the musical)* (Signature Theater



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L to R: Christina Elmore, Maggie Leitch, and Courtney Thomas in *The Rover*. Photo by Kevin Berne.

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The cast of the Young Conservatory's *A Midsummer Night's Dream*. Photo by Alessandra Mello.

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Who's Who

Company), *The Attic* (The Play Company), *Great Expectations* (TheatreworksUSA at the Lucille Lortel Theatre), *Deathbed* (McGinn/Cazale Theatre), *Apparition* (The Connelly Theater), and *The Hasty Heart* (Keen Company). Regional credits include *In the Wake* (Center Theatre Group/Berkeley Repertory Theatre); *Shakespeare in Hollywood* (Arena Stage, Helen Hayes Award for Outstanding Supporting Actress); *Wintertime* (La Jolla Playhouse, *L.A. Times* Critic's Choice); *Honour* with Kathleen Chalfant and *The Glass Menagerie* with Rita Moreno (both Berkeley Rep); and *Philadelphia, Here I Come!* (Williamstown Theatre Festival). She has appeared in film and on television in *Handsome Harry*, *National Lampoon's Dirty Movie*, *Zelimo*, *Weeki Wachee Girls*, and *As the World Turns*. Donahoe is also the founder of WOMENSPEAK Training, a public communications training company founded in 2007 that specializes in visibility programs for women, with clients ranging from Fortune 500 companies to advocacy organizations. She received her A.B. from Vassar College and her M.F.A. from UC San Diego.



JAMISON JONES (*Dean*) returns to the American Conservatory Theater, where he was most recently seen in *Rosencrantz and Guildenstern Are*

Dead and *Angels in America*. Other theater credits include the West Coast premiere of *Elemeno Pea* and the world premiere of *Doctor Cerberus* at South Coast Repertory; *How the Other Half Loves* at Pasadena Playhouse; *The Foreigner*, *The Lion in Winter*, *All My Sons*, *Dancing at Lughnasa*, and *The Rainmaker* with Tony Award-nominated McCoy/Rigby Entertainment at La Mirada Theater; *Fool for Love* with Geoffrey Lewis; *Thérèse Raquin* at Ensemble Theatre; *Dracula*; *Bent*; *Timon of Athens*; *Cyrano de Bergerac* at A Noise Within; and the European premieres of *Tennessee in the Summer* and *Purple Hearts*

at the Edinburgh Festival in Scotland. Film and television credits include *The Lodger*, *Born to Ride*, *He Was a Quiet Man* with Christian Slater and William H. Macy, *Dark Blue* with Kurt Russell, *Hollywood Homicide* with Harrison Ford, *Burn Notice*, *24*, *General Hospital*, *Brothers & Sisters*, *Days of Our Lives*, *Terminator: The Sarah Connor Chronicles*, *CSI: NY*, *N.C.I.S.*, *Crossing Jordan*, *Alias*, *JAG*, *That '70s Show*, *Beverly Hills, 90210*, *Will and Grace*, and two new movies for the Hallmark Channel coming in 2012. Jones holds a master of fine arts degree from A.C.T.



NELSON LEE (*Ryu*) comes to the American Conservatory Theater after completing the world premiere run of Zayd Dohrn's *Outside*

People with *Naked Angels* at the Vineyard Theatre in New York. His other New York theater credits include *7 Stories* and *Hardly* with Rocketship Theater, and *Angels in America*, *The Cripple of Inishmaan*, and *Uncle Vanya* at the Mary McArthur Theatre. Film and television credits include *Virtuality*, *Blade: The Series*, *Oz*, *Traffic*, *Covert Affairs*, *Hawaii Five-O*, *Bones*, *The Chicago Code*, *Law & Order*, *Law & Order: SVU*, *Law & Order: Criminal Intent*, *Vacancy 2*, *Cherry*, *Bold Native*, *Ring of Death*, and HBO's *Strip Search*, directed by Sidney Lumet. Lee trained at the American Academy of Dramatic Arts in New York City and received his degree from the University of Toronto.



NICK GABRIEL (*Understudy*), most recently seen at A.C.T. in *Scorched* and as Miss Leighton in *Once in a Lifetime*, is a Sadler

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Who's Who

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* and was a principal vocalist for the San Francisco Symphony in *A Celebration of Leonard Bernstein*, conducted by Michael Tilson Thomas.



ANNIE PURCELL's

(*Understudy*)
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

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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).



BRIAN RIVERA

(*Understudy*) most recently performed in Magic Theatre's *Asian Explosion 2012* as well as Campo Santo's *Block by Block* (Intersection for the

Arts/de Young Museum). His Bay Area credits include Berkeley Repertory Theatre's *Yellowjackets* (Guillem/Mr. Behzad), Campo Santo's *Fukú Americanus* (Oscar), and The San Francisco Mime Troupe's *Posibilidad, or Death of the Worker* (Indelecio/Manny). He also toured throughout California and France with Word for Word Performing Arts Company's *Immortal Heart* (Bay Area Theatre Critics Circle Award for Best Ensemble and Best Production). He has acted with numerous other theater companies around Northern California, including Golden Thread Productions, the Sacramento Theatre Company, the Sacramento Shakespeare Festival, Shotgun Players, Sierra Repertory Theatre, Teatro ng Tanan, Teatro Visión, Theatre of Yugen, and Thick Description. Rivera studied at Oxford University through the British American Drama Academy and earned his B.A. in drama from San Francisco State University.

JORDAN HARRISON's (*Playwright*) plays include *Maple and Vine* (Playwrights Horizons, 2011 Humana Festival), *Doris to Darlene* (Playwrights Horizons), *Finn in the Underworld* (Berkeley Repertory Theatre), *Futura* (Portland Center

Who's Who

Stage, The Theatre @ Boston Court), *Act a Lady* (2006 Humana Festival), *Amazons and Their Men* (Clubbed Thumb), *Kid-Simple* (2004 Humana Festival), *The Flea and the Professor* (Arden Theatre Company), and *The Museum Play*. Harrison is the recipient of a Guggenheim Fellowship, a Hodder Fellowship, the Kesselring Prize, the Heideman Award, a Theater Masters' Innovative Playwright Award, and the Loewe Award in Musical Theater. *Maple and Vine* was nominated for a 2012 GLAAD Media Award for Best New York Production and *The Flea and the Professor* won the 2011 Barrymore Award for Best Musical. Harrison is currently working on a musical for Ars Nova and plays for South Coast Repertory and Playwrights Horizons. A graduate of Stanford University and Brown University's M.F.A. program, he is an alumnus of New Dramatists.

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 productions of *Higher* at The Theater at Children's Creativity Museum and *Luminescence* 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 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.

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William Baker, Kylie Minogue / Virgins (or Madonnas) collection, "Immaculata" gown, Haute Couture Spring-Summer 2007 (detail) / © 2008, Darenote Ltd. / All Rights Reserved

Who's Who

RALPH FUNICELLO (*Scenic Designer*) has designed the scenery for more than 50 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. He has also designed more than 250 productions of plays and operas throughout the world, including Broadway productions of *Julius Caesar*, *Brooklyn Boy*, *Henry IV* (Outer Critics Circle, Drama Desk, and Tony award nominations), *King Lear*, *QED*, and *Division Street*; off-Broadway productions of *Saturn Returns*, *Ten Unknowns* (Lucille Lortel Award nomination), *Pride's Crossing*, and *Labor Day*; and New York City Opera's *La Rondine*, San Diego Opera's *Don Quichotte*, and LA Opera's *The Dwarf* and *The Broken Jug*. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in Design and Collaboration and awards from the San Francisco Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue* magazine, *Back Stage West*, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

ALEX JAEGER (*Costume Designer*) has designed costumes for *Once in a Lifetime*, *The Homecoming*, *November*, *Speed-the-Plow*, and *Rock 'n' Roll* for A.C.T.; *What We're Up Against*, *Or*, *Oedipus el Rey*, *Goldfish*, *Mrs. Whitney*, and *Mauritius* for Magic Theatre; *Two Sisters and a Piano* for The Public Theater in New York; *Skylight*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, and others for South Coast Repertory; *August: Osage County*, *Cat on a Hot Tin Roof*, *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy*

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Who's Who

Meers, and *Dead Man's Cell Phone* for the Oregon Shakespeare Festival; *The Paris Letter* and *Eclipsed* for the Kirk Douglas Theatre; *Doubt*, *Tally's Folly*, and *Looped* for the Pasadena Playhouse; and several productions for The Studio Theatre in Washington, D.C. Other credits include productions with the Geffen Playhouse, The Theater @ Boston Court, and Shakespeare Santa Cruz. Jaeger is the recipient of many design awards, including an L.A. Ovation Award, three Back Stage Garland Awards, four Drama-Logue awards, and an NAACP nomination.

RUSSELL H. CHAMPA (*Lighting Designer*) previously worked at A.C.T. on *Scorched*, *War Music*, *Blackbird*, *Luminescence Dating*, *A Number*, *The Little Foxes*, *The Voyage Inheritance*, and *Waiting for Godot*. Current and recent projects include *Captors* (Huntington Theatre Company), *Water by the Spoonful* (Hartford Stage), *Completeness* (Playwrights Horizons), *Timon of Athens* (The Public Theater), and *The Grand Manner* (Lincoln Center Theater). On Broadway, Champa has designed *In the Next Room or the vibrator play* and Julia Sweeney's *God Said "Ha!"*, both at the Lyceum. Other New York credits include work at Manhattan Theatre Club, Second Stage Theatre, Classic Stage Company, New York Stage and Film, and La MaMa E.T.C. Regionally, Champa has designed for CENTERSTAGE, Berkeley Repertory Theatre, the Mark Taper Forum, Wilma Theater, Seattle Repertory Theatre, Trinity Repertory Company, California Shakespeare Theater, McCarter Theatre, Campo Santo, the Williamstown Theatre Festival, The Actors' Gang, and the John F. Kennedy Center for the Performing Arts.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for multiple theaters across the Bay Area and beyond. Recent credits include *Clementine in the Lower 9* at TheatreWorks, *The Taming of the Shrew* at California Shakespeare Theater, *Care of Trees* at Shotgun Players, *The Companion Piece* at Z Space, *Scorched* and *Scapin* at A.C.T.,

Girlfriend at Berkeley Repertory Theatre, *Annapurna* and *Oedipus el Rey* at Magic Theatre, *Salomé* at Aurora Theatre Company, and *Eurydice* at Milwaukee Repertory Theater. Rodriguez is the recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace 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.

KAREN SZPALLER's (*Stage Manager*) A.C.T. credits include *Armistead Maupin's Tales of the City*, *A Christmas Carol* (2006–11), *Brief Encounter*, *The Tosca Project*, *Curse of the Starving Class*, *Blackbird*, and *The Imaginary Invalid*. Favorite past shows include the national tour of *Spamalot* in San Francisco; *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks;

2011 Bay Area Theatre Critics Circle Award Nominations

A.C.T. and its students and alumni received a whopping **54 nominations** for outstanding achievement in Bay Area theater during 2011 from the San Francisco Bay Area Theatre Critics Circle. Congratulations to all!

A.C.T. Nominations Drama, Costume Design Alex Jaeger for *The Homecoming*, Alex Jaeger for *Once in a Lifetime* **Drama, Director** Irene Lewis for *Race*, Jonathan Moscone for *Clybourne Park*, Carey Perloff for *The Homecoming*, Mark Rucker for *Once in a Lifetime* **Drama, Ensemble** *Clybourne Park*, *No Exit*, *Once in a Lifetime*, *Race*, *The Homecoming* **Drama, Entire Production** *Clybourne Park*, *Once in a Lifetime*, *Race*, *The Homecoming* **Drama, Featured Female** René Augesen for *Clybourne Park*, Susan Heyward in *Race* **Drama, Featured Male** Andrew Polk in *The Homecoming*, Gregory Wallace in *Clybourne Park* **Drama, Lighting Design** James F. Ingalls for *Once in a Lifetime*, Alexander V. Nichols for *Clybourne Park* **Drama, Original Script** Bruce Norris, *Clybourne Park* **Drama, Principal Female** René Augesen for *Clybourne Park*, René Augesen for *The Homecoming* **Drama, Principal Male** Anthony Fusco in *Race*, Anthony Fusco in *The Homecoming*, Patrick Lane in *Once in a Lifetime*, Jack Willis in *The Homecoming* **Drama, Set Design** Chris Barreca for *Race*, Daniel Ostling for *The Homecoming*, Brian Linds for *No Exit* **Drama, Specialties** Alexander V. Nichols (Video Design) for *Once in a Lifetime* **Musical, Costume Design** Beaver Bauer for *Tales of the City* **Musical, Director** Jason Moore for *Tales of the City* **Musical, Ensemble** *Tales of the City* **Musical, Entire Production** *Tales of the City* **Musical, Featured Female** Mary Birdsong in *Tales of the City*, Diane J. Findlay in *Tales of the City* **Musical, Featured Male** Richard Poe in *Tales of the City* **Musical, Lighting Design** Robert Wierzel for *Tales of the City* **Musical, Musical Director** Cian McCarthy for *Tales of the City* **Musical, Original Script** Jeff Whitty for *Tales of the City* **Musical, Principal Female** Judy Kaye in *Tales of the City*, Betsy Wolfe in *Tales of the City* **Musical, Set Design** Douglas W. Schmidt for *Tales of the City* **Musical, Sound Design** John Shivers for *Tales of the City* **Musical, Specialties** Larry Keigwin (Choreography) for *Tales of the City*

M.F.A. Program Students and Alumni Jamie Jones (Drama, Principal Female, for *A Delicate Balance* at Aurora Theatre Company), Alexander Crowther (Drama, Principal Male, for *Metamorphosis* at Aurora Theatre Company), Nicholas Pelczar (Drama, Principal Male, for *The Glass Menagerie* at Marin Theatre Company), Patrick Russell (Drama, Principal Male, for *Care of Trees* with Shotgun Players), Tobie Windham (Drama, Principal Male, for *Seven Guitars* at Marin Theatre Company), Anna Deavere Smith (Drama, Original Script, for *Let Me Down Easy* at Berkeley Repertory Theatre), Dan Clegg (Musical, Principal Male, for *The Verona Project* at California Shakespeare Theater)

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Who's Who

Salomé at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. Most recently she stage managed Anna Deavere Smith's newest work, *On Grace*, at Grace Cathedral. She is the production coordinator at TheatreWorks in Menlo Park, California.

DANIELLE CALLAGHAN's (*Assistant Stage Manager*) previous A.C.T. credits include *Higher*, *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.

FRANNIE FLEISHHACKER (*Executive Producer*) is a longtime volunteer with A.C.T. and joined the board of trustees in 2011. Fleishhacker serves as a co-chair of the Producers Circle with Lesley Clement and Deedee McMurtry. She enjoys working to build support for the theater and its many programs, especially planning the company's annual dinner for top donors. Fleishhacker has also produced A.C.T. productions of *The Homecoming*, *The Tosca Project*, *The Quality of Life*, *The Circle*, *Curse of the Starving Class*, and *The Rivals*. She is a past president of the Franciscan Club and has served on the board of That Man May See at UCSF. Her late husband, Mortimer Fleishhacker III, was a prominent San Francisco philanthropist, a longtime A.C.T. trustee, and the son of one of A.C.T.'s founding trustees.

BURT and DEEDEE McMURTRY (*Executive Producers*) married soon after graduating from Rice University

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

in Houston and have lived on the San Francisco peninsula since they arrived in California in 1957 so Burt could enroll in graduate school at Stanford. They recently produced A.C.T.'s productions of *Armistead Maupin's Tales of the City*, *Vigil*, *Rock 'n' Roll*, *Happy End*, and *The Imaginary Invalid*. Both Burt and Deedee feel that the theater is an important asset to the people of the Bay Area and are pleased to support it. Deedee has played a pivotal role not only as a member of the A.C.T. Emeritus Advisory Board, but also as co-chair of the Producers Circle with Frannie Fleishhacker and Lesley Clement, ensuring that A.C.T. has the funds needed to produce inspiring work onstage each year. An electrical engineer by training and a retired venture capitalist, Burt is an active volunteer at Stanford and past chair of the Board of Trustees of the university.

PATTI and RUSTY RUEFF (*Executive Producers*) are A.C.T. subscribers who have both loved and actively participated in theater their entire lives, attending various theaters together for the past two decades. After serving on the boards of regional theaters in Dallas, Texas, and Taos, New Mexico, they wanted to get involved in theater in the Bay Area, where they made their permanent home in 1998. Rusty, former CEO of the digital music commerce company SNOCAP and executive vice president of Electronic Arts (EA), joined the A.C.T. Board of Trustees in 2003 and currently serves as its president. Patti, a former special events consultant, is chair of A.C.T.'s 2012 Season Gala, *Expect the Unexpected*. She chaired A.C.T.'s wildly successful *Ruby Jubilee* in April 2007 and co-chaired the 2006 and 2008 A.C.T. galas. Patti also serves on the board of The Hillsborough Auxiliary to Peninsula Family Service. *Maple and Vine* is the eighth production for which the Rueffs have served as executive producers.

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 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.

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 Barriacelli, 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

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Musical Directors

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Terry Lorrant, Alexander V. Nichols, *Projections*

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Cindy Goldfield, *Acting*
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Domenique Lozano, *Director*
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Patrick Russell, *Acting*
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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 the box office 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.

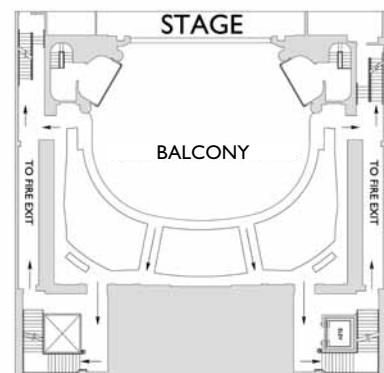
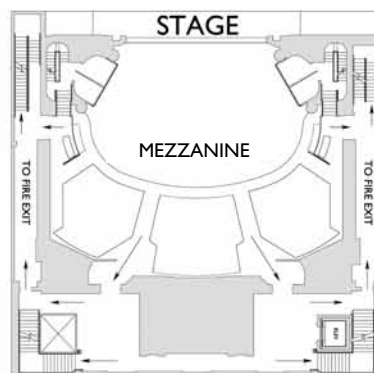
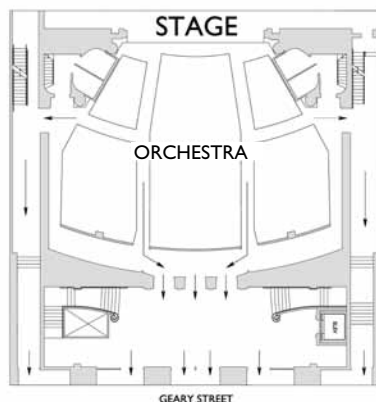


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