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About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



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

A.C.T. opened its first San Francisco season in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996).

The first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree, A.C.T.'s conservatory, led by Melissa Smith, serves 3,000 students every year. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1965 by William Ball.
Edward Hastings,
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WILLIAM BALL (LEFT) AND MORTIMER FLEISHACKER OUTSIDE THE AMERICAN CONSERVATORY THEATER

GANSLER STUDIOS

The History of A.C.T.

A.C.T. has been dedicated to bringing the power of live theater to San Francisco audiences since the company's first performance in the Geary Theater (now called the American Conservatory Theater) on January 21, 1967. The play was *Tartuffe*, which Founding General Director William Ball had first staged 18 months before in Pittsburgh. At the forefront of the regional theater movement, Ball wanted to create a company outside New York that would have a significant national impact while providing an alternative to commercial theater. During A.C.T.'s month-long West Coast debut at Stanford University in 1966, a group of San Francisco civic leaders traveled by bus to see the company's production of *Charley's Aunt*. They liked what they saw: the San Francisco Chamber of Commerce invited A.C.T. to take up permanent residence at the Geary.

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 had taken over for Ball in 1986), never considered canceling the season. For the next six years, A.C.T. performed in seven different San Francisco theaters. "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. . . . I think we helped bring the city back together again."

After 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 came from Classic Stage Company in New York after Hastings retired in 1992. Perloff had opened the 1995–96 season with an exquisite production of *Arcadia*, fortifying the theater's bond with an admiring Tom Stoppard, who had long considered A.C.T. his "American home." The previous season had boasted an *Angels in America* that became the longest-running and most successful production in A.C.T. history, as well as an A.C.T.-commissioned new translation of *Hecuba*, directed by Perloff with Olympia Dukakis in the title role. Perloff was demonstrating that A.C.T. was still "a place where language is kept alive and functional and muscular and breathing."

A.C.T. first began training outside actors in the summer of 1967. 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 in A.C.T. productions as alumni. 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 conclusion of a new long-range strategic planning process, the arrival of distinguished Executive Director Ellen Richard, and the monumental success of 2011's world premiere of *Armistead Maupin's Tales of the City*, A.C.T. is poised to play a leadership role in securing the future of the American theater.

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A.C.T.



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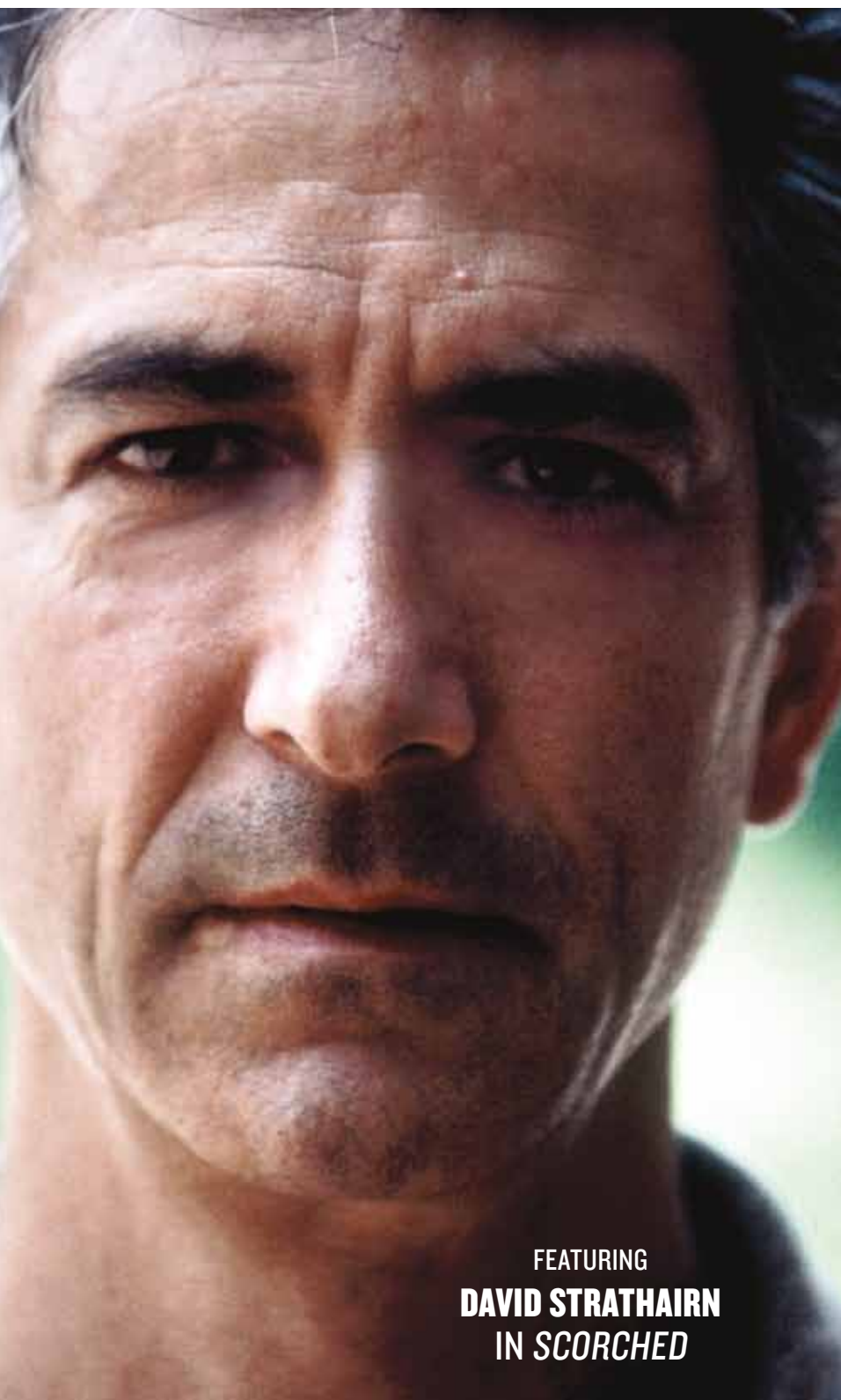
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From the Artistic Director

KEVIN BERNÉ



Dear Friends,

Welcome to A.C.T.'s 45th season of transformative theater! We are still riding high from the extraordinary success of last season, which was filled with landmarks: we welcomed a formidable new management team for A.C.T., headed by the inimitable **Ellen Richard** as executive director; we gave a grand farewell to beloved Producing Director **James Haire** who served A.C.T. with vision and panache for 40 years; and we produced a rich artistic journey that culminated spectacularly with the world premiere musical *Armistead Maupin's Tales of the City*, which broke all A.C.T. box office records and played to a rapturous audience of more than 70,000 people.

Throughout all of this, our intrepid M.F.A. Program students have become more and more visible on stages all over the Bay Area and are playing significant roles on the American Conservatory Theater stage both during and after their training. And as you read this, **Val Caniparoli** and I are remounting last year's acclaimed *Tosca Project* (now called *Tosca Café*) at Theatre Calgary and then at the Vancouver Playhouse in Canada. We're thrilled to see this unusual new work have a continued life.

Which brings us to *Once in a Lifetime*. Every so often, a production happens in our conservatory that is so memorable we feel compelled to give it another life on our mainstage. Such is the case with Associate Artistic Director **Mark Rucker's** delightful and imaginative take on Kaufman and Hart's delicious send-up of Hollywood in the age of the first talkies. What astonished me about Mark's M.F.A. Program production of *Once in a Lifetime*, staged at Zeum Theater (recently renamed The Theater at Children's Creativity Museum) in 2009 on a budget of about ten dollars, was that the spirit of invention that is the subject of the play was completely matched by the inventiveness of Mark's staging: 12 actors played 70 roles as a breathless company literally swirled and danced and talked and gasped their way into the future.

Thematically the play strikes a rich chord, chronicling the frenzy and appetite that occurs when a major new form of technology is introduced. The transition from silent to talking pictures was a revolution, the ripple effects of which cannot be overestimated. The young actors involved in the show immediately

understood the connection between the play's world and the whiplash pace of change being caused by new media and new technologies today.

We are thrilled that the company of *Lifetime* includes two actors completely new to A.C.T. (**Julia Coffey** as May and **John Wernke** as Jerry), while welcoming back A.C.T. alum **Patrick Lane** (recently seen as the sexy Brian in *Tales*) as George, core acting company member **René Augesen** as the media queen Helen Hobart, Boston-area favorite **Will LeBow** (last at A.C.T. in *Shlemiel the First* in 1996) as the producer Glogauer, and a host of unbelievably versatile Bay Area favorites, other A.C.T. alums, and current M.F.A. students in dozens of other roles.

This production comes at a moment when we could all use a laugh in the face of chaotic economic news; in that regard, I'm sure *Lifetime* answered the same need in 1930, the first Broadway hit of the Depression. We hope it will leave you feeling invigorated and possibly even a little hopeful about our nation's ability to reinvent itself again and again—and about the possibility for love to bloom even in the unlikely of circumstances.

In a spirit of celebration and remembrance, **we are dedicating this production of *Once in a Lifetime* to the memory of former A.C.T. Artistic Director Ed Hastings**, who passed away on July 5 and whose love of young artists and of American drama continues to inform the life and work of all of us at A.C.T. We will miss him greatly and will strive to live up to his legacy.

Kaufman and Hart's madcap Hollywood comedy is just the beginning. The 2011–12 season is filled with extraordinary artists who will take you on a journey in search of authenticity, exploring notions of identity and the often amazing lengths to which we will go to transform who we are as we rush to catch up to the future. We look forward to a scabrous fall with David Mamet (*Race*), a Bay Area reunion with the extraordinary clown and son-of-clown Lorenzo Pisoni (*Humor Abuse*), a mystical and mysterious journey to the Middle East (Wajdi Mouawad's *Scorched*, starring David Strathairn), a back-to-the-future comedy about social conformity (*Maple and Vine*), our first Shakespeare in over a decade and one of the most glorious (*Twelfth Night*), and an astonishing and controversial new musical (*The Scottsboro Boys*).

On our second stage, Mark Rucker will be directing my new play *Higher*, about architects in competition and love, and in a whole new venture, our M.F.A. students will share some of their most exciting work-in-progress in our funky new performance space, **The Costume Shop**, located at 7th and Market at the front of the shop where we build all the costumes you see on A.C.T.'s stages. (See page 29 for details about free fall performances!)

This promises to be a surprising, entertaining, enlivening, and mind-opening year. Welcome, and enjoy!

Carey Perloff, *Artistic Director*

ABOVE CAREY PERLOFF TEACHING IN THE A.C.T. MASTER OF FINE ARTS PROGRAM (JOSHUA ROBERTS, CLASS OF 2011, LEFT)

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-Jessica

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A.C.T.

american conservatory theater

Carey Perloff, artistic director | Ellen Richard, executive director

presents

ONCE IN A LIFETIME

by George S. Kaufman and Moss Hart

Directed by Mark Rucker

Scenery by	Daniel Ostling
Costumes by	Alex Jaeger
Lighting by	James F. Ingalls
Sound Design by	Cliff Caruthers
Video Design by	Alexander V. Nichols
Dramaturg	Michael Paller
Voice and Dialects	Nancy Benjamin
Assistant Director/Choreographer	Amy Anders Corcoran

THE CAST

(in alphabetical order)

Helen Hobart , Coat Check Girl, Bridesmaid	René Augesen*
May Daniels , Maid 2	Julia Coffey*
Lawrence Vail , Policeman, 2 nd Light Man, Tie Man	Alexander Crowther†
Phyllis Fontaine , Woman, Bridesmaid, George's Secretary, Page	Marisa Duchowny*☆
Weisskopf , 2 nd Girl, Bellboy, Leading Man, Painter, Page	Jason Frank†
Miss Leighton , 1 st Man, Ernest, Policeman, 4 Schlepkin Brothers, Page	Nick Gabriel*☆
Mrs. Walker , Porter, Maid 1, Victor Moulton, Reporter	Margo Hall*
Florabel Leigh , Miss Chasen, Girl, 1 st Electrician	Jessica Kitchen†
George Lewis , Chauffeur 2	Patrick Lane*☆
Herman Glogauer , Mr. Flick	Will LeBow*
Cigarette Girl , Bridesmaid, Page	Crystal Noelle*☆
Rudolph Kammerling , Norton, Oliver Fulton, 4 Schlepkin Brothers, Biographer, 2 nd Man	Kevin Rolston*
Art Sullivan , Meterstein, 2 nd Electrician, 4 Schlepkin Brothers, Bishop, Page	Patrick Russell*☆
Jerry Hyland , Chauffeur 1	John Wernke*
Susan Walker , 1 st Girl	Ashley Wickett*☆

A.C.T. DEDICATES THIS PRODUCTION OF
ONCE IN A LIFETIME
TO EDWARD HASTINGS
IN RECOGNITION OF HIS LOVE OF AMERICAN DRAMA.

UNDERSTUDIES

Jessica Kitchens for *René Augesen* and *Margo Hall* (except *Porter*); Marisa Duchowny for *Julia Coffey* (and *Miss Leighton*)
Jason Frank for *Alexander Crowther* and *John Wernke*
Crystal Noelle for *Marisa Duchowny*, *Jason Frank* (except *Leading Man*), *Jessica Kitchens*, and *Ashley Wickett*
Patrick Russell for *Patrick Lane*
Alexander Crowther for *Nick Gabriel* (except *Miss Leighton*)
and *Patrick Russell* (and *Leading Man*)
Kevin Rolston for *Will LeBow* (and *Porter*)
Nick Gabriel for *Kevin Rolston*

STAGE MANAGEMENT STAFF

Elisa Guthertz*, *Stage Manager*
Megan Q. Sada*, *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

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

☆Graduate of the A.C.T. Master of Fine Arts Program

SETTING

New York City, Hollywood, and a pullman car en route, 1927

Once in a Lifetime will be performed with
two 15-minute intermissions.

SPECIAL THANKS

San Francisco Silent Film Festival—Anita Monga, *Artistic Director*, and Jeremy O'Neal, *Director of Strategy & Development*

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Going Hollywood

BY MICHAEL PALLER

When Moss Hart wrote the first draft of the play that became known as *Once in a Lifetime*, vaudeville was, if not dead, on its last legs. The causes were multiple: the incursions of both silent and talking movies; the rise of radio, on which audiences could hear vaudeville stars for free; and a change in audiences' taste towards somewhat more sophisticated entertainment. The Depression put the last nail in the coffin. Hart had never worked in vaudeville himself, but was captivated by it at an early age when, despite the Bronx family's Dickensian poverty, his Aunt Kate would take him to the Alhambra Theater to see the latest acts.

Hart shared an important trait with vaudevillians. Even in their heyday—the late teens to the early twenties—except for the headliners, life was tough. If they were lucky enough to work, vaudevillians were always on the road living in second- and third-rate hotels or boarding houses, eating fourth-rate food. The shabby theaters in the small towns where they played four shows a day (five on Saturday and Sunday) had few amenities—vermin-free, heated dressing rooms only occasionally among them—and audiences were less sophisticated, patient, and polite than their urban counterparts.

To survive the life, a performer needed optimism: that particular American brand that woke you up thinking that today might be different, that you'd get the big break that would sweep you out of the small time into the big time, to the Palace Theater on Broadway, the height of vaudevillian aspiration. It's that optimism that propels *Once in a Lifetime's* May, George, and Jerry, three down-on-their-luck vaudevillians, from Times Square to Hollywood in search of fame and fortune.

Hart shared that optimism, although it was often hard-won and interrupted by bouts of crippling depression. Existing on the fringes of show business, by 1929 when he was 25, he'd directed 59 productions of 29 plays in amateur theaters around New York, according to his biographer, Steven Bach. He staged plays in YMHAs in Brooklyn and Jersey City, and at Jewish summer camps in the Catskills and Vermont where he labored as social director for four summers, staging and writing plays, musicals, and revues. He directed several productions of Eugene O'Neill's *The Emperor Jones*, casting himself as Jones's right-hand man, Smithers (and once playing the title role in blackface), experiences that found their way into *Once in a Lifetime*.

By the end of that summer, his optimism was battling the creeping conviction that Broadway, fame, and fortune were forever out of reach. While playing Oswald in an amateur production of *Ghosts*, he wrote a play about three vaudevillians who were also staring failure in the face. With a sense of Darwinian fatalism, he called it *Every Man for Himself*. His resilient native optimism took hold, however, and he renamed it *Once in a Lifetime*.

This was the play's title when it came into the hands of George S. Kaufman. With a string of collaborators that included Mark Connelly, Edna Ferber, Ring Lardner, Morrie Ryskind, and George and Ira Gershwin, in a dozen years Kaufman had created a string of hits that formed the core of popular American comedy—all while he was working as chief drama critic and editor of the theater section of the *New York Times*. He signed onto *Once in a Lifetime* as director; Hart, who received an advance of \$1.69 against future royalties, was contracted as the work's sole playwright.

Kaufman was 40 in 1930 (while Hart listed his age as 23) and a man of many idiosyncrasies: he stretched out on the floor and played with real or imagined pieces of lint as he worked; disliking physical contact he would never shake hands (he'd wave his fingers at you instead) and washed his own compulsively. His diet was ascetic except for the fudge he loved to make, which his young collaborator, who found it inedible, snuck to the bathroom and flushed down the toilet. He had an acerbic wit, an instinct for the underdog, and a knack for puncturing hypocrites and phonies, talents that had served him well as the author of such earlier show business plays as *The Butter and Egg Man* and *June Moon* and as the director of *The Front Page*.

He hated any expression of sentimentality, and love stories were banned from his plays. This was also a weakness, as Kaufman, who admitted to a lack of warmth, knew. It would be a problem he and Hart would face with *Lifetime*.

As they worked through the script, Kaufman realized that the play needed considerable structural and plot help. He began contributing dialogue: so much so that the original contracts were redrawn and Kaufman was awarded second billing as cowriter. He would also play the part of Lawrence Vail, the playwright brought by Glogauer Studios to Hollywood—"one of a shipment of sixteen."

By the time *Lifetime* began previews in Atlantic City, a significant problem became evident. For the first act and a half, audiences laughed and leaned forward. For the second act and a half, they sat back in silence. Hart, who had no fear of sentiment, realized that the trio of vaudevillians weren't sympathetic enough to sustain an audience's interest. They came across as too cynical; every comeback was too snappy.

Kaufman was about to bow out of the project altogether when Hart suggested revisions that provided the missing warmth. May's feelings for Jerry, her distrust of Hollywood's glitter, and the plot complications prompted by these emotions were late contributions by Hart that lent the characters the human dimension they'd lacked. After two more rounds of tryouts in Brighton Beach and Philadelphia, a raucous third act set in a Hollywood nightclub—inserted after Brighton Beach—was junked for a quieter, two-character scene that emphasized the human cost of "going Hollywood," as well as a reminder that Hollywood wasn't about to change for the sake of a little honesty or personal integrity. The

GEORGE S. KAUFMAN (LEFT) AND MOSS HART COLLABORATE ON A PLAY IN KAUFMAN'S HOME AT AQUETONG (1939). DETAIL. PHOTOGRAPH BY MAYNARD CLARK, COURTESY JAMES A. MICHENER ART MUSEUM. GIFT OF PHILIP A. AND DIANNA T. BETSCH.

new scene was added just before the play opened in New York on September 24, 1930.

Hart's humor, which Bach describes as "a means of embrace" (as opposed to Kaufman's, which tended to push you away), was what the play needed. *Lifetime* was a hit and played more than 400 performances. In an opening-night curtain speech, Kaufman, who usually kept the extent of his personal generosity a secret, stepped to the footlights and said, "I would like this audience to know that 80 percent of this play is Moss Hart."

Lifetime's buoyant optimism and new appeal to sentiment were part of its success; Kaufman's blunt finger in the eye of the rich and pompous was another. Also, as Bach points out, audiences responded to the play as a comment on the Depression, which after a year was biting hard into every aspect of American life. Unemployment, which had been 3.2 percent in 1929, reached 8.7 in 1930, on its way to 24.9 in 1933. Hart and Kaufman thought they had written a satire on Hollywood, but audiences took Vail's denunciation of the movies as a wasteful, shameless industry run by incompetents as a comment on American big business in general.

Audiences were also surprised to learn that the authors of this Hollywood satire had never been to Hollywood. Hart went for the first time at the end of 1930 to codirect the West Coast production of *Lifetime* as well as to play Vail. He performed the role in Los Angeles and San Francisco to no acclaim whatsoever before replacing Kaufman in the role in New York. When he returned to Hollywood in 1932 to write for MGM, his experiences, while less nightmarish than Vail's, were hardly what the writer of now two Broadway hits (the other was the musical revue *Face the Music*, written with Irving Berlin) was accustomed to. He rewrote other

people's scripts and had his rewritten by others. He turned down an offer to write a screenplay for *The Wizard of Oz*, suggesting that it be made into a musical.

Hart went on to have a fairly successful Hollywood career, writing screenplays for *Gentlemen's Agreement*, *Hans Christian Andersen*, and the 1954 Judy Garland/James Mason remake of *A Star Is Born*. But he never liked Hollywood. "You sat at your typewriter and hated yourself," he wrote in *Stage* magazine, "but in the evening you could leave the studio and forget it until the next morning. You didn't eat it and drink it and sleep it the way you did the theater."

Kaufman disdained Hollywood and limited his activity there to a screenplay for *A Night at the Opera*, a favor to his friends the Marx Brothers. Although several of their plays were made into films, including *Once in a Lifetime* in 1932, such is the way of Hollywood that neither playwright worked on any of them.

Nevertheless, one significant filmmaker took note of *Lifetime*. Shortly after the play opened, Sergei Eisenstein purchased the Soviet rights to the play. The director of *Battleship Potemkin* had just served six months in the prison of Paramount Studios, which had felt like six years in Siberia. Eisenstein told the press that the play's take on Hollywood was "underwritten," because "truth, in this instance, at least, is stranger than fiction and far more absurd." The play, he said, was less farce than "grim realism." Not so grim, however, as the Soviet Union, which in the end treated him even worse. His battles with the censors and bureaucracy might have left him dreaming of palm trees, kidney-shaped pools, and the numbskull studio executives who floated in them. He never did produce *Once in a Lifetime*.

Moss Hart on Writing *Once in a Lifetime*

Without thinking too much about it, I scribbled a title across the blank sheet. I usually came by a title last, sometimes quite a while after the play itself was finished, for titles seemed to me, then as now, the least important part of a play, but I had a slight comedic idea in the back of my mind that this title would fit. It seemed also to suggest neatly what I was certain would be my one and only attempt at writing a comedy. The title I had scribbled across the paper was *Once in a Lifetime*, and staring down at it, I began to block out in my mind the opening scenes of the play. . . .

I did not consider that my complete ignorance of Hollywood or of the making of motion pictures was any bar whatever to my writing about both with the utmost authority, and I proceeded to do so with the invaluable help of that renowned trade paper, *Variety*. . . . Between the lines of the special language used by its writers to put a declarative sentence into simple English, a cunning eye could catch an enveloping glimpse of the wonderful absurdity of the Hollywood scene. . . .

The airiest comedies, the most delightful ones to watch, are usually the ones in which the author has shared some of the



WESTERN ELECTRIC ENGINEER E. B. CRAFT (LEFT) DEMONSTRATES THE VITAPHONE SOUND FILM SYSTEM (1926). COURTESY UNIVERSITY OF SAN DIEGO.

audience's delight beforehand, and there was no question that I had had a very good time indeed in writing *Once in a Lifetime*—a good enough time to make me thoroughly suspicious of it. I had no idea whether it was very good or no good at all.

—*Act One: An Autobiography* (1959)

Entertainment Revolution

Video Killed the Vaudeville Star

BY EMILY HOFFMAN

Before there were movies, there was vaudeville. Loud, frenetic, scrappy, clever, in turns hokey and spectacular: vaudeville was America's favorite pastime from 1881, when Tony Pastor opened his 14th Street Theatre in Tammany Hall on Manhattan's Lower East Side, until 1932, when Broadway's Palace Theatre, the zenith of the vaudeville circuit, became a movie house.

Vaudeville's origins were in the mid-19th-century music hall—a place men went for beer and bawdy entertainment—and the blackface amusements of the minstrel show, but it took off as an art form when it cleaned up its act. Pastor, an enterprising variety and minstrel performer from New York, knew he could double his audience and his profits if he could create a variety show suitable for women. So he opened a house for clean entertainments and banned the drinking of alcohol. Other theater owners followed suit, and by 1900 there were 2,000 vaudeville theaters in the country, forming a highly organized circuit of small-time, medium-time, and big-time venues all managed by the United Booking Office in New York.

If you bought a ticket to a vaudeville show, you were apt to see anything and everything. Modern-day vaudevillian Trav S. D. writes in *No Applause—Just Throw Money*:

[Vaudeville] is its own form, with its own laws. One minute it is a concert; the next a freak show; the next a one-act play; the next a gymnastics display. . . . Over the course of a couple of hours the vaudeville audience might encounter singers, comedians, musicians, dancers, trained animals, female-impersonators, acrobats, magicians, hypnotists, jugglers, contortionists, mind readers, and a wide variety of strange, uncategorizable performers usually lumped into the category of “nuts.”

Vaudeville gave birth to the notion of “stars” as we now know them: people remembered performers’ names and read about them in magazines; kids collected playing cards bearing their pertinent stats.

Vaudeville's troubles snuck up slowly. First there were the higher-class Broadway revues that started eating up the best talent. Then there was radio. Radio ate up talent, too, but, more importantly, it began to change the way Americans consumed entertainment; people became less willing to leave their homes when they could listen to the best routines in the comfort of their living rooms.

Then there was film. At first, moving pictures weren't seen as a threat by vaudeville managers. In fact, silent film and vaudeville co-existed rather peacefully for a while. Vaudeville actors performed



THE SANDOW TROCADERO VAUDEVILLES, 1894, BY THE STROBRIDGE LITH. CO., CINCINNATI & NEW YORK. THEATRICAL POSTER COLLECTION, LIBRARY OF CONGRESS.

in presentation acts—live prologues for films—and short films were interspersed on vaudeville bills for another bit of variety. Vaudevillians started performing in silent films, but they also continued to perform onstage.

Film had the economic advantage over vaudeville, though—managers only had to pay the actors once, and they could show a film in as many places as they wanted, as many times as they wanted. (They could even vary the speed of the film, depending on how many times they wanted to screen it on a given evening. In fact, there are major debates among film scholars as to how fast the early silents were meant to be played.) Hiring vaudeville performers to present their acts live onstage began to seem expensive, and the business began to suffer.

It was the talkies, though, that really killed vaudeville—and silent pictures, too, while they were at it. Start to finish, it took seven years.

In 1925, after being turned down by a number of the major studios, Western Electric managed to sell the Vitaphone to Warner Bros. Vitaphone was a “sound-on-disc” talking-film process that



NORMA TALMADGE PAINTED FROM LIFE, PHOTOPLAY (DECEMBER 1929). COVER DESIGN BY EARL CHRISTY.

mechanically synchronized a phonograph record to a film projector, so that recorded sound could be timed perfectly (more or less) with a screen image. The other studios were understandably skeptical; for years engineers had been working on synchronization technology, but all efforts had failed. The illusion that a voice is emanating from a person onscreen is a fragile one: the tolerance for misalignment is less than one frame of projection time. Warner Bros., though, was a minor studio with major dreams. In a risky attempt to diversify their business and compete with the larger studios, the Warners acquired the rights to the Vitaphone technology and established a new subsidiary to exploit it. They positioned the Vitaphone not as yet another half-baked attempt at a newfangled talking-film machine, but as a “new musical device” that would use phonograph technology to bring great performances to the masses.

The great successes in the early days were Vitaphone shorts, a means of bringing world-class entertainment to every small town in America. The program leading up to the first Vitaphone feature, *Don Juan*, for instance, boasted the New York Philharmonic, Mischa Elman playing Dvořák’s “Humoresque,” Marion Talley singing the “Caro nome” aria from *Rigoletto*, Efrem Zimbalist playing Beethoven’s Kreutzer Sonata, and more. It wasn’t all high art, though; many vaudevillians sold their routines to the pictures—sometimes hastily, since once a routine had been seen on film, it was basically used up. Vitaphone shorts were a huge hit with audiences, and the ability to import high-quality entertainment at a fraction

of the cost of hiring live performers proved a decisive blow for vaudeville. Vaudevillians were not the only ones put out of work; the live accompanists of silent films also found themselves obsolete.

The integration of sound into feature-length films proceeded more haltingly, and with more mixed results. Early Vitaphone films are peculiar to the modern eye and ear. Sound was treated as a novelty effect, much like the early days of Technicolor, when only select scenes—like a movie’s grand finale—would appear in color. The silent film was an art form with its own rules and logic; it had never been simply a picture without sound, so adding sound wasn’t as aesthetically straightforward as we might now imagine. The first talkies used sound as entertainment within the film, rather than for naturalistic dialogue.

The Jazz Singer, starring Al Jolson, hailed in movie lore as the first talking picture, reserves sound primarily for Jolson’s musical performances. Jolson’s improvised dialogue takes up a mere two minutes of the feature-length film—the rest of it is a conventional silent. And while Jolson’s first spoken line in the film seems fabulously appropriate to its historical context (“Wait a minute, wait a minute,” he exclaims over the recorded applause for the number he’s just sung, “You ain’t heard nothin’ yet!”), this tag was an expected part of his customary stage patter. *The Jazz Singer* was called a triumph for Jolson, whose star power carried the show, but no review of opening night hailed the film as revolutionary. It was quite successful in its opening weeks, but the initial grosses weren’t any higher than the earlier dialogue-free Vitaphone film *Don Juan* (1926), or the silent hit *Wings* (1927), in theaters at the same time. *The Jazz Singer* was released nationally in 1928 and was outgrossed that year by gangster part-talkie *Tenderloin* in Chicago, the celebrated *Wings* in Los Angeles, and all-talkie *The Lights of New York* in San Francisco.

But the film gained momentum over the course of 1928, in part because of a successful marketing strategy: whenever a house became wired for sound, *The Jazz Singer* was the first picture shown. So across the country, the arrival of Jolson in *The Jazz Singer* was synonymous with the arrival of sound.

Within the year, the legend of *The Jazz Singer*’s earth-shattering premiere was routinely referenced by the press—and it’s this rather overwrought mythology that Hart and Kaufman caricature in *Once in a Lifetime*. The *Saturday Evening Post* claimed, “[It] opened in New York, and at eleven o’clock that night the leaders of the motion picture industry, who stood cheering in the theater, knew that their business had been turned upside down. All the leaders were there.” In fact, even the Warner brothers, who had produced *The Jazz Singer*, were not present, as Sam Warner had passed away the night before.

In the two years following the release of *The Jazz Singer*, all the major studios awkwardly felt their way into talking pictures. They knew that audiences liked sound, but they weren’t sure what kind of sound, or how much of it. The films of 1928 and 1929 are a treasure trove of missteps: stilted faux-British dialogue, melodramatic courtroom drama, long static shots (the cameras’ motors were so noisy that they had to be kept still in a locked box), and “goat glands”—silent films to which sound effects were added after the fact. Many studios also instated a practice of dual

release, distributing both a silent and a sound version of each new film. They soon discovered, however, that the sound versions were always more popular.

By the 1929–30 season, the way of the future was clear: the number of talkies produced far outstripped the number of silents, and many of the artistic kinks had been worked out. Sound became integrated into the plot and formal devices of films: the soundtrack was modulated (if a door closed, the sound would get quieter), and dialogue became crucial to the narrative (an important plot point might be overheard in a supposedly secret conversation, for instance, putting the audience in the position of eavesdropper). Although unwired theaters existed in the most rural areas for a few more years, by the early '30s only Charlie Chaplin was still making silent films—and even he couldn't hold out for long.

By 1932, the Palace Theatre on Broadway had transitioned from a traditional two-a-day vaudeville house to four performances a day—to make up for the lower admissions price they had to charge to stay competitive with pictures. By November of that year, the Palace had become a movie theater, marking the end of an era.

Vaudeville disappeared, but vaudevillians remained. Early films are filled with them: Eddie Cantor, Buster Keaton, Judy Garland, the Marx Brothers, Bob Hope, W. C. Fields, Fanny Brice. Show business, however, changed forever; the studios in L.A. were a world away from the old circuits. As these intrepid performers searched for new stardom on the silver screen, the life on the road they'd left behind—third-rate hotels, run-down towns, sleazy managers—drew around itself the golden haze of nostalgia.

Research assistance provided by Zachary Moull, dramaturgy fellow.



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The American Conservatory . . . Cinema

Much of San Francisco's early film history played out on the stage of the historic American Conservatory Theater.

Two years after the 1910 opening of the Columbia Theater (as it was then known), media-savvy manager/owner Jacob Gottlob decided to augment the conventional theatrical fare offered onstage by installing a projection booth in the back of the gallery.



Among the earliest pictures presented were the (at the time) shockingly realistic documentary shorts "The Making of the Panama Canal," "Actual Scenes of the Balkan War," "The Otter and His Haunts," and "The Headhunters: From Savagery to Civilization." Early feature-length offerings included the 1913 "photo plays" *The Scarlet Letter* and *Quo Vadis*, one of the very first sword-and-sandal extravaganzas. The program was advertised as "Kinemacolor Pictures of animated photography in natural colors secured by the sun's rays only"; and the cost of witnessing such a miracle ranged from 25 to 50 cents.

Over the following decade, one or two films were offered each year, joining the Columbia's usual live performances of classical drama, high comedy, and vaudeville/burlesque. The pictures ranged in stature from such classics as *The Thief of Bagdad* (1924), starring Douglas Fairbanks and Anna May Wong, D. W. Griffith's spectacular *Intolerance* (1924)—which attracted massive crowds, including mail-order patrons from far and wide, eager to experience such technical marvels as a backstage crew banging cans to simulate the sounds of Babylon's fall—and Cecil B. De Mille's epic *Ten Commandments* (1924), to the melodramatic *Over the Hill* (1921), the pioneering stop-motion dinosaur actioner *The Lost World* (1925), and Fairbanks's swashbuckling *Black Pirate* (1926).

In 1930, then owner Homer Curran (who renamed the theater the Geary), had the building wired for sound to bring in the newfangled talkies. *Journey's End*, a World War I drama that had finished a six-week run at the Geary as a stage hit earlier in the year, opened as a film to a capacity house that included "consuls representing important nations of the world." Also on hand were five of the picture's stars and a 40-piece band. A few months later the Geary hosted Griffith's notorious 1915 ode to the Ku Klux Klan, *Birth of a Nation*, reissued with a synchronized Vitaphone soundtrack, for a sold-out three-week run, despite a protest filed by the San Francisco League of Colored Women Voters.

—Elizabeth Brodersen

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From exhilarating talkbacks and fabulous parties to invigorating volunteer opportunities, there are many ways to get involved at A.C.T.

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The intersection of world-class artists, powerful performances . . . and you! These lively events take you inside every A.C.T. production—all season long.

Please join us at the following FREE events celebrating *Once in a Lifetime*. Simply show your ticket (from any *Lifetime* performance) for entry.

ACT-SF.ORG/INTERACT

Prologue*

SEP 27, 5:30PM

Come early for a preshow discussion with director Mark Rucker and a member of the A.C.T. artistic team.

Silent Film Nights*

SEP 30/OCT 7/OCT 14

Join us in the theater 7:15–45 p.m. to watch silent short films curated by the San Francisco Silent Film Festival.

Audience Exchanges*

OCT 4, 7PM/OCT 9, 2PM/OCT 12, 2PM

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

OUT with A.C.T.

OCT 5, 8PM

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

*All discussions are free for *Lifetime* ticket holders. Please note that performance times vary.



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Saturday Salon OCT 15



Enjoy a catered luncheon and informative Q&A session with Mark Rucker, A.C.T.'s associate artistic director and director of *Once in a Lifetime*.

Costume Shop Tour OCT 6



Join fellow donors and see where the fabulous *Lifetime* costumes began.



DREW ALTIZER PHOTOGRAPHY

Meet the Cast OCT 15



Say hello to your favorite characters at a postshow reception with the cast and artistic team.

Volunteer

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

ACT-SF.ORG/VOLUNTEER



ASHLEY FORRETT

Preview: David Mamet's *Race*

Next up in our season is the Bay Area premiere of David Mamet's sly and searing comedy *Race*, directed by Irene Lewis. A hilarious, biting, and unsettling legal thriller that played to captivated audiences on Broadway, *Race* boldly confronts some of the most incendiary issues of our time, including sex, race, and power. Previews begin October 21.

When Charles, a white executive, is accused of sexually assaulting a black woman in a hotel room, he seeks representation from a top-drawer firm. His arrival triggers an explosive conversation between the two partners: Jack, who is white, and Henry, who is black. Susan, the young black associate newly hired at the firm, lingers on the sidelines, patiently waiting for her moment to arrive. The issue of guilt or innocence is just one of the treacherous topics up for debate in this enthralling web of tangled sexual and racial politics.

Hailed as "the greatest American playwright of his generation" by the *New York Times*, Mamet is one of the most prolific and controversial voices writing in the theater today. "As with all of Mamet's work, *Race* gives four actors a feast of verbal sparring and coded innuendo that only this particular writer could achieve," says A.C.T. Artistic Director Carey Perloff. "This play packs an incredible punch, and I can't wait to add it to the pantheon of great Mamet that A.C.T. has produced over the past decade."

Mamet's linguistic pyrotechnics and provocative lens will be well matched by *Race* director Irene Lewis, former artistic director of Baltimore's CENTERSTAGE, where she helmed decades of incisive drama.

"*Race* involves four characters, each with an 'agenda,' so I think it will be delicious and exciting to weave these intersecting and divergent points of view together," says Lewis. "Who is telling the truth in this play? It's very tricky to tell with three lawyers and one 'master of the universe.' They all know how to manipulate and lie."

The *Race* cast includes a mix of A.C.T. favorites and accomplished newcomers from stage and screen. A.C.T. core acting company member Anthony Fusco and Chris Butler (TV's *The Good Wife*, *True Blood*, and *Harry's Law*) will play the two partners, Jack and Henry; Kevin O'Rourke (TV's *Boardwalk Empire*, *Law & Order*, and *One Life to Live*) will take on the accused businessman, Charles; and Susan Heyward (TV's *30 Rock*, Ford Theatre's production of *Sabrina Fair*) will play the steely young associate, Susan.

As it wrestles with timely topics, *Race* will undoubtedly spark lively discussions. Visit act-sf.org/interact for opportunities to join us for special audience events during this production—all free with your *Race* ticket.

BEGINS OCT 21

RACE

*THE BEST DEFENSE ISN'T
ALWAYS BLACK AND WHITE*

BY
**DAVID
MAMET**

DIRECTED BY
**IRENE
LEWIS**

"A 'SHOCK' DRAMA [OF]
SEX, RACE, LOYALTY, AND BETRAYAL"
NEW YORK MAGAZINE

"THE GREATEST AMERICAN
PLAYWRIGHT OF HIS GENERATION"
THE NEW YORK TIMES

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Armistead Maupin's *Tales* Takes the City by Storm

Last summer audiences from around the Bay Area—and around the world—loved A.C.T.'s world premiere production of *Armistead Maupin's Tales of the City*, the momentous new musical from the Tony Award-winning creators of *Avenue Q* (librettist Jeff Whitty and director Jason Moore) and the minds behind the glam-rock phenomenon Scissor Sisters (composers Jake Shears and John Garden). The sold-out run of the first stage version of Armistead Maupin's beloved novels was extended four times, playing to more than 70,000 adoring fans and shattering all sales and fundraising records for a single A.C.T. production.

"Producing *Tales of the City* at A.C.T. was an extraordinary experience in every way," says A.C.T. Artistic Director **Carey Perloff**. "To create a musical this ambitious from the ground up challenged every single one of us to work at the top of our game, and we were able to do what almost no regional theater ever does anymore—

we created a highly successful new musical without commercial partners, which we accomplished by galvanizing the generosity of the Bay Area community. Most of all, I am thrilled that *Tales* brought so many people together as a community to celebrate the richly imagined universe of Armistead's beautiful books."

"*Tales* was a production by the city and for the city," says **Jeff Whitty**. "To have been a part of it is an experience I will never forget. I will owe A.C.T. my eternal gratitude for such an incredible artistic experience—one that has no comparison in my career. I felt welcomed into your family, and, once the show began its run, welcomed by your tremendous audiences as well."

The production was made possible by the unprecedented support of A.C.T.'s donors, buoyed by the generosity of the *Tales of the City* Circle, which marked our largest single-production fundraising drive to date. This allowed the production to "stay local," as Perloff puts it. "While Armistead Maupin's stories belong to the world, they began here in San Francisco, and in a sense they are part of our cultural DNA. The fact that a local theater company decided to tell a story about its own local universe for a local audience who was part of that universe held great appeal."

The public watched *Tales* grow from studio workshops to fully realized mainstage success by joining *Tale Chasers*, A.C.T.'s email fan club. They were the first to know that the *Tales* cast

would perform at San Francisco's Pride celebration and sing the national anthem at the 18th annual Until There's A Cure Day San Francisco Giants game. The Until There's A Cure Foundation, an HIV/AIDS fundraising and awareness organization, also joined A.C.T. in selling bracelets at the theater during performances; proceeds from sales of the bracelets will fund prevention, education, care services, and vaccine development.

Academy Award winner **Olympia Dukakis** (an A.C.T. associate artist, last seen here in *Vigil*, and the actor who originated the iconic role of Mrs. Madrigal in the *Tales* television

miniseries) also hosted a benefit at the American Conservatory Theater while she was in town to act as the Grand Celebrity Marshal of the Pride celebration. The event raised money for the Richmond/Ermet AIDS Foundation—"whose tireless fundraising for HIV/AIDS service organizations over the last 17 years has

made a significant impact in my beloved city of San Francisco," explains Dukakis—and supported A.C.T.'s actor training and arts education programs.

Tales was also the occasion for sophisticated urban festivities. Held in an elegantly tented Union Square under starlit skies, the show's opening night gala raised an impressive \$967,000 for A.C.T.'s award-winning conservatory and expanding educational programs. Chaired by Marilee K. Gardner, JaMel Perkins, and Roselyne C. Swig, the event was attended by such luminaries as Laura Linney (who played Mary Ann Singleton in the *Tales* miniseries), Maupin, Shears, and Mayor Edwin Lee. Entertainment included a special performance of an original Beach Blanket Babylon number specifically created to honor *Tales of the City* and Maupin, who was presented with a framed copy of his first *Tales of the City* column by *San Francisco Chronicle* editor Ward Bushee.

So, many are asking, "What's next?" A.C.T. Executive Director **Ellen Richard** answers: "We have no immediate plans for a transfer to Broadway or to the West End; however, there are many conversations happening around the future life of this production. We are very optimistic about the possibilities in this beautiful musical's journey."



ABOVE: THE CAST OF ARMISTEAD MAUPIN'S *TALES OF THE CITY*. OPPOSITE PAGE: MONA RAMSEY (MARY BIRDSONG, BOTTOM) AND ANNA MADRIGAL (JUDY KAYE, MIDDLE) SING "SEEDS AND STEMS." PHOTOS BY KEVIN BERNÉ.



In Memory of Edward Hastings, Former A.C.T. Artistic Director



Last July the American theater lost one of its guiding lights when **Edward Hastings**, who served as A.C.T.'s second artistic director from 1986 to 1992, died in his Santa Fe home at the age of 80. Hastings, one of the company's original members, will be remembered not only for his intelligent stagings of contemporary and classic plays—nationally and

abroad—and for his enduring commitment to nurturing new and diverse talent, but also as a gentleman artist whose love for theater was matched by his poise under pressure.

After graduating from Yale and serving in the army during the Korean War, Hastings worked in New York as a television actor and a stage manager off Broadway. In New York he met William Ball, who in 1965 invited him to join a fledgling theater that would combine a repertory company and a training conservatory. Hastings agreed, and two years later it was his production of *Charley's Aunt*, starring René Auberjonois and playing at Stanford University, that convinced a group of San Francisco leaders to invite A.C.T. to become their city's resident theater company. "They loved it," **Eugene Barcone**, Hastings's longtime partner, recalls. "They almost put up a statue to Ed."

Hastings was an integral part of the founding and success of A.C.T. If Ball provided visionary artistic leadership, Hastings, who signed on as executive director in 1975, was responsible for the organizational and financial stability of the fast-growing young company. Along with his administrative duties, Hastings was a celebrated director—at the helm of 30 productions in his 25 years in San Francisco—and he taught in the conservatory.

Hastings's tenure at A.C.T. was marked by a commitment to large-scale productions, new plays and emerging playwrights, and diversity. He founded the company's first new plays development program and offered African American and Asian American students free admission to our training programs. Under his leadership, A.C.T. presented our first major work by an African American playwright, *Ma Rainey's Black Bottom*, which began our close relationship with playwright August Wilson. He helped create a Black Actors Workshop and Asian American Theater Workshop within A.C.T. The latter group soon became the Asian American Theater Company, which has fostered the careers of such playwrights as David Henry Hwang and **Philip Kan Gotanda**. "Without fanfare, in an old-school gentlemanly yet

forceful fashion, Ed showed up," Gotanda remembers. "Before it was the thing to do, he was there, embracing fledgling 'ethnic' theater with nonjudgmental intellectual curiosity. And he always looked so damn good."

Hastings was also a proponent of international exchange, and he taught at the Shanghai Drama Institute as part of the Theater Bridge Program between A.C.T. and the Shanghai theater. His production of *All the Way Home* was presented in Tokyo, and he directed the Australian premiere of *Hot I Baltimore*. He also restaged his A.C.T. production of Sam Shepard's *Buried Child* in Serbo-Croatian at the Yugoslav Dramatic Theatre in Belgrade.

As artistic director, Hastings was responsible for keeping A.C.T. open following the devastating 1989 Loma Prieta earthquake, when the company temporarily lost its permanent home at the Geary Theater. **James Haire**, who recently retired from A.C.T. as producing director, recalls, "Ed had to lead A.C.T. through some of our most difficult periods, and he did it with a calm grace. I am deeply sad to have lost a longtime colleague and, more importantly, a true friend."

"Ed Hastings truly saved A.C.T. by picking up the mantle after the Bill Ball years and carrying forward with grace and



(LEFT TO RIGHT) ELLEN GEER, RENÉ AUBERJONNOIS, AND CHARLENE POLITE IN THE 1967 PRODUCTION OF *CHARLEY'S AUNT*, DIRECTED BY EDWARD HASTINGS

determination," says A.C.T. Artistic Director **Carey Perloff**. "He was incredibly welcoming to me when I took over as artistic director in 1992, and incredibly generous with his advice and counsel, while always making clear that change was important. He will be deeply missed."

After leaving A.C.T., Hastings continued to work as a respected director of classics, new plays, and operas around the country and internationally. He is survived by Eugene Barcone.

A.C.T. Acting Company Member Gregory Wallace's New Role

After 12 years as a member of A.C.T.'s core acting company, master artist **Gregory Wallace** is stepping into a new role—that of a tenured associate professor of acting at University of California, San Diego (UCSD). Fortunately for those of us in the Bay Area, while his home base will now be in Southern California, he will continue to be a part of the A.C.T. artistic family as an associate artist.

"I find that A.C.T. audiences perfectly reflect a gestalt of consciousness that can only exist in a city as amazing as San Francisco," says Wallace when asked what he enjoys about performing at the American Conservatory Theater. "When I am lucky enough to have a conversation with a subscriber, I consistently notice a fierceness of intelligence, a warm and open-hearted temperament, and an almost devout passion and hope for what the possibilities are on that stage. I love talking to them, performing for them, and just being with them."

Wallace first appeared at A.C.T. in his award-winning turn as Belize in the iconic 1995 production of *Angels in America*. He joined the core company in 1999. "Gregory quietly transforms," says fellow company member **René Augesen** (who plays Helen Hobart in *Once in a Lifetime*). "When he's in the rehearsal room it's like a little gift of comfort in an unpredictable and often scary process. He's unbelievably generous. He brings safety and warmth to the room while making choices that raise the bar for everyone there. And little by little he morphs into a completely realized, honest, lived-in, breathing human being that is often unrecognizable from the first day in the room—and from himself. You're often left wondering, 'How did that happen? Amazing!'"

Wallace has appeared in more than 30 productions at A.C.T., including memorable performances in *Waiting for Godot*, *"Master Harold" . . . and the Boys*, *Insurrection: Holding History*, and *Marcus; or The Secret of Sweet*; he was most recently on A.C.T.'s mainstage in last season's *Clybourne Park*. Associate Artistic Director and director of *Once in a Lifetime* **Mark Rucker**, who has directed Wallace in three productions, comments, "Gregory is perhaps the easiest, gentlest, most confident presence in a room. I am always amazed watching the other actors watch him work. They see how thoroughly he works, how specifically he works, and how absolutely at ease he is. Simple. No-nonsense. And full of heart: he has the biggest heart of any actor I can think of."

Wallace has been a faculty member in A.C.T.'s celebrated M.F.A. Program, teaching and mentoring hundreds of young actors, for more than a decade. "To say that Gregory was influential in my acting career would be an understatement," says **Patrick Russell**, a member of the M.F.A. Program class of 2009 who has returned to A.C.T. to perform in *Lifetime*. "His instruction hugely affected my growth. He possesses that rare ability to be both unabashedly honest and yet incredibly



GREGORY WALLACE WITH M.F.A. PROGRAM GRADUATE SARA HOGREFE, CLASS OF 2010, IN A.C.T.'S PRODUCTION OF *THE TOSCA PROJECT*. WALLACE REPRISSES HIS ROLE IN WHAT IS NOW CALLED *TOSCA CAFE* THIS FALL ACROSS CANADA.

nurturing at the same time, a quality that not only inspires one to strive for greatness as an actor, but also to connect on the most genuine, honest level of your everyday existence."

"It means a great deal to me that Gregory's remarkable record as a teacher and actor in A.C.T.'s core acting company for the past decade is being recognized," says Artistic Director **Carey Perloff**, who has directed Wallace in more than a dozen productions. "We know he will have an enormous impact on UCSD's entire program, as he has had on ours."

Along with his teaching duties at UCSD, Wallace will continue to act and direct on professional stages around the country, including at A.C.T. "Carey and I are already talking about things we're excited for me to return for," smiles Wallace. "I'll be back in no time."

A.C.T. Welcomes New Company Members and Students

We are happy to introduce three new actors to A.C.T.'s core acting company for the 2011-12 season. **Annie Purcell** played the title role in A.C.T. Artistic Director **Carey Perloff's** sold-out production of *Elektra* at the Getty Villa in summer 2010 and appears in the Canadian tour of A.C.T.'s *The Tosca Project* (now called *Tosca Cafe*); she will make her American Conservatory Theater stage debut in *A Christmas Carol* in December. Recent A.C.T. Master of Fine Arts Program graduate **Omozé Idehenre** is already a familiar face on the mainstage: last season she appeared in *Scapin*, *Marcus; or The Secret of Sweet*, and *Clybourne Park*, and in the 2009-10 season she performed in John Doyle's *Caucasian Chalk Circle*. **Nick Gabriel** also recently graduated from the M.F.A. Program; his most recent credits include *A Midsummer Night's Dream* at South Coast Repertory (directed by A.C.T. Associate Artistic Director **Mark Rucker**), *Cabaret* at Center REpertory Company, and *Candida* at California Shakespeare Theater.

"We are thrilled that the repertoire we have chosen permits us to add three remarkable young actors to the company," says Perloff. "These actors are filled with the kind of passion, technique, flexibility, appetite, and commitment that lends itself so well to the company experience, and we are looking forward to their participation in our artistic life."

Gabriel, who returns to the A.C.T. stage in *Once in a Lifetime*, is excited to be back: "My highest professional aspiration has always been to join the acting company of a well-regarded theater. To perform alongside company members I've admired for years and who have taught me is a privilege."

With the beginning of every school year, we have the pleasure of welcoming a new class of Master of Fine Arts Program students—some the world's finest actors-in-training. You'll be able to catch them onstage in Hastings Studio Theater and our newest performance venue, The Costume Shop. You won't see them on the mainstage this season, but you might meet them around the theater. If you do, be sure to say hello. Allow us to introduce the M.F.A. class of 2014!

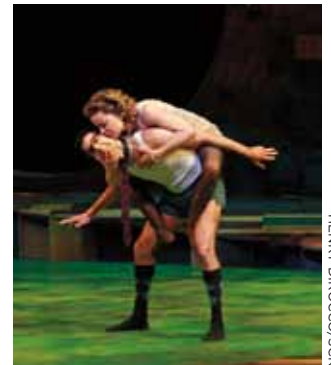
ERIK TOMASSON



JEFF ELLINGSON / J. PAUL GETTY TRUST



HENRY DIROCCO/SCR



(CLOCKWISE FROM TOP) OMOZÉ IDEHENRE WITH ASSOCIATE ARTIST GREGORY WALLACE IN A.C.T.'S 2011 PRODUCTION OF *CLYBOURNE PARK*; NICK GABRIEL AND KATHLEEN EARLY IN SOUTH COAST REPERTORY COMPANY'S 2011 PRODUCTION OF *A MIDSUMMER NIGHT'S DREAM*, DIRECTED BY A.C.T. ASSOCIATE ARTISTIC DIRECTOR MARK RUCKER; ANNIE PURCELL AND A.C.T. ASSOCIATE ARTIST OLYMPIA DUKAKIS IN *ELEKTRA*, DIRECTED BY A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF AT THE GETTY VILLA IN 2010



BLAIR BUSBEE



NEMUNA CEESAY



PHILIP ESTRERA



ASHER GRODMAN



DILLON HEAPE



LATEEFAH HOLDER



LISA KITCHENS



AARON MORELAND



ELYSE PRICE



WALKER YORK

Alumni Update

Graduates of A.C.T.'s acclaimed actor training programs frequently grace stages and screens across the country. Here's what some of our illustrious alumni are up to:

Darren Criss '09, known for his role as Blaine on the hit television series *Glee*, will star in the Broadway revival of *How to Succeed in Business Without Really Trying* in 2012. He's also in the upcoming film *Imogene*, along with **Annette Bening '82** and **Christopher Fitzgerald '09**. Also in Hollywood, **Elizabeth Banks '98** joined Paul Rudd for *Our Idiot Brother*, while **Allison Brennan '09** guest starred on A&E's *Breakout Kings* and appeared in the TV movie *Certain Prey*. Nearby, **Richardson Jones '11** played several roles in *Re-Animator the Musical* in Los Angeles.

Allison Jean White '05 played the lead in *The Shaughraun* at The Irish Repertory Theatre off Broadway and is understudying *Man and Boy* at Roundabout Theatre Company. **Julia Mattison '09** is understudying the Broadway revival of *Godspell*, while **Cat Walleck '09** is in *War Horse* at Lincoln Center Theater. **Erin Washington '09** recently produced *Soul Sensations* with her New York company, Soul Productions.

Robynn Rodriguez '82 is entering her 21st season at the Oregon Shakespeare Festival: she will perform in *August: Osage County* and the world premiere of *Ghost Light*. **Daniel Cantor '95** will appear in *My Name Is Asher Lev* at Barrington Stage Company, before performing in a workshop of *Chicago Boys* at Goodman Theatre. **David Ryan Smith '03** just completed a run as The Lion in *The Wiz* at Dallas Theatre Center. **Christopher Tocco '09** is rehearsing in Tel Aviv, Israel, for the upcoming Chinese tour of *Zorro: The Musical*. **Caroline Hewitt '10** recently played Elvira in *Blithe Spirit* at the Gulfshore Playhouse in Naples, Florida, and will perform Julia in *The Rivals* at Baltimore's CENTERSTAGE. **Mairin Lee '10** played Elizabeth Bennet in *Pride and Prejudice* and Ophelia in *Hamlet* for Pennsylvania Shakespeare Festival's 20th-anniversary season.

Richard Garner '82 just finished his 26th season as producing artistic director of Georgia Shakespeare in Atlanta, where he recently directed *Noises Off* and his own adaptation *The Odyssey: A Journey Home*. **Darryl Smith '89** has been serving as deputy mayor of Seattle since January 2010; he says, "I am called on to use the skills I developed at A.C.T. nearly every day."

Closer to home, **Patrick Russell '09** recently appeared in *Care of Trees* at Shotgun Players with **Liz Sklar '09**. **Art Manke '84** will direct *A Year with Frog and Toad* at Shakespeare Santa Cruz this fall with A.C.T. core acting company member **Nick Gabriel '09**, who was most recently in *Candida* at California Shakespeare Theater. Cal Shakes also hosted a number of M.F.A. Program graduates in *The Verona Project*: **Marisa Duchowny '11**, **Philip Mills '10**, and **Dan Clegg '11**, who is in Cal Shakes's production of *The Taming of the Shrew* alongside **Nicholas Pelczar '09**, who recently played Lucius in Cal Shakes's *Titus Andronicus*.



(TOP TO BOTTOM): (LEFT TO RIGHT) ELIZABETH BANKS '98, PAUL RUDD, AND EMILY MORTIMER IN *OUR IDIOT BROTHER*; DAN CLEGG '11 SINGS IN FRONT OF THE CAST OF *THE VERONA PROJECT* AT CAL SHAKES; (LEFT TO RIGHT) JUDE SANDY, MADELEINE ROSE YEN, PETER HERMANN, AND CAT WALLECK '09 IN *WAR HORSE*; PATRICK RUSSELL '09 AND LIZ SKLAR '09 IN *CARE OF TREES* AT SHOTGUN PLAYERS.

A.C.T. Master Pass: Access the Stars of Tomorrow

As *Once in a Lifetime* rehearsed in our studios in August, aspiring artists-in-progress watched from the walls—students in our Master of Fine Arts Program taking advantage of A.C.T.’s “two-chair policy.” This perk allows our students to learn from watching the creative process of the great actors who come here to play on our stage. One day, it will be these young performers rehearsing a mainstage production, and they will apply all that they have learned during this fertile period of observation and development.

With a growing roster of notable alumni that includes such accomplished performers as Elizabeth Banks, Annette Bening, Benjamin Bratt, Anika Noni Rose, and Denzel Washington, A.C.T.’s M.F.A. Program is a training ground for the future movers and shakers of the arts and entertainment world. Each year, we recruit some of the country’s most promising emerging actors, whom we nurture for three years before sending them off to careers in New York, Los Angeles, and regional theaters and on the A.C.T. stage.

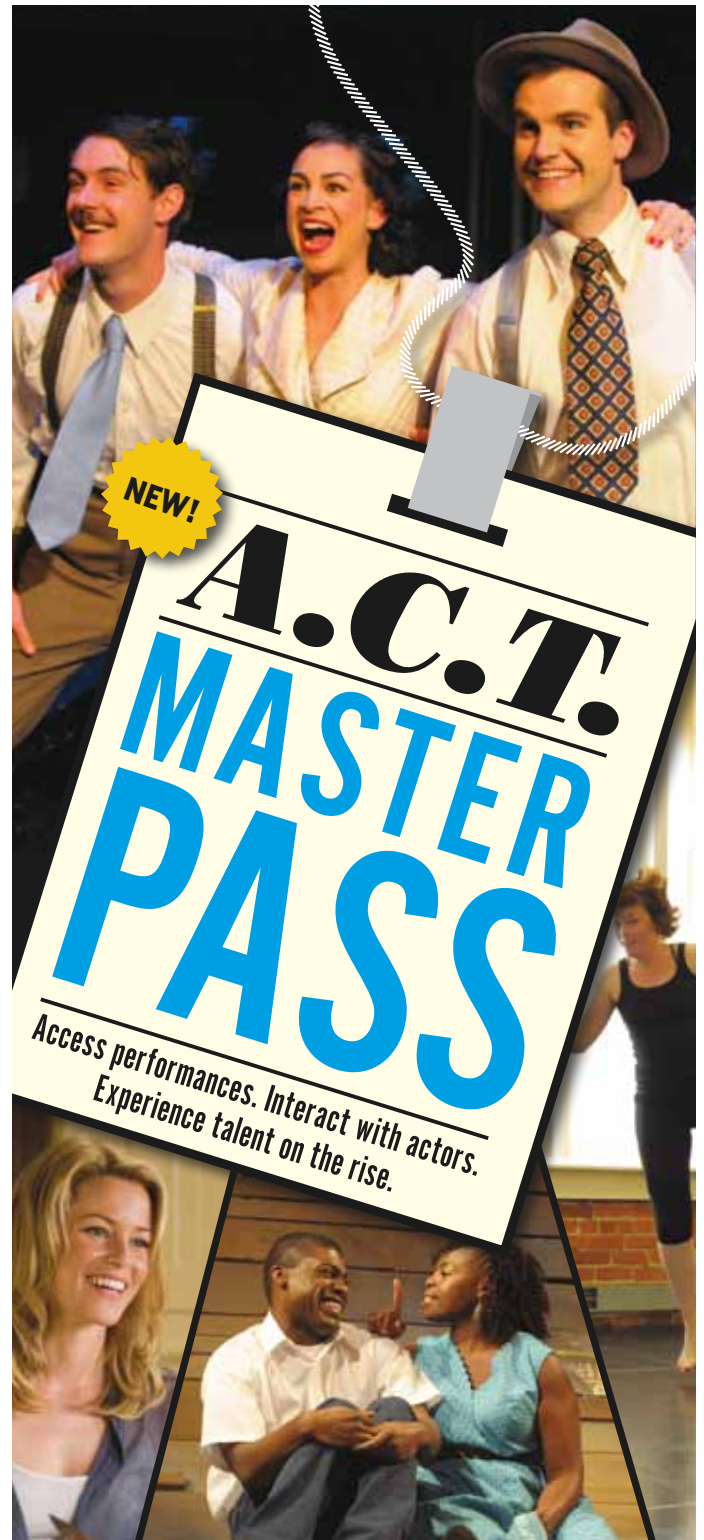
We who work here at A.C.T. are lucky enough to interact with these masters-in-training on a daily basis. Now our audience can get that up-close access to the next generation of great artists—before they hit the big time—with the brand-new **A.C.T. Master Pass**.

A.C.T. Master Pass members are invited to actively participate in the life of our conservatory each season; benefits include tickets to all M.F.A. Program productions (as many as ten each year, ranging from experimental and devised work to classics like *The Three Sisters* and new plays like Peter Sinn Nachtrieb’s *Litter*), invitations to parties and special events, discounts on mainstage productions, backstage tours, and more.

The program offers you a chance to get to know M.F.A. Program students throughout their three years at A.C.T., giving you a colorful cast of characters to track from performance to performance as they stretch, develop, and deepen their skills. Special events let you get to know the people behind the roles, and to learn about their experiences at A.C.T. and beyond.

“In many ways, our M.F.A. Program students are the future of A.C.T., and we’re delighted to offer the community a chance to get to know them better—both onstage and off,” says A.C.T. Conservatory Director **Melissa Smith**. “It’s rare to have an opportunity to not only see so much emerging talent in one place, but also to have the chance to have a real exchange with these young artists.”

The benefits extend both ways: “Being part of A.C.T.’s M.F.A. Program truly tested and pushed me to trust in what I have to offer—the vitality of it, the giving of it, and the gift of receiving what others offered to me,” says **Omozé Idehenre**, a graduate of the A.C.T. M.F.A. Program class of 2009 who joined the A.C.T. core acting company this season.



You can be a part of A.C.T. Master Pass for a donation of \$100 (ages 35 and under) or \$250 (ages 36 and over). Visit actmasterpass.com for details.



Curtain Up on A.C.T.'s New Performance Space: The Costume Shop

Long celebrated for maintaining the expansive collection of garments that gorgeously outfit A.C.T. productions (and as San Francisco's go-to spot for renting head-turning Halloween costumes), the A.C.T. Costume Shop is preparing to try on something entirely different: its debut as a raw performance space.

Beginning this season, **The Costume Shop**, a new, versatile downtown venue located across Market Street from Civic Center's UN Plaza, will be home to an eclectic lineup of out-of-the-box A.C.T. Master of Fine Arts Program productions, from student-devised work to interdisciplinary collaborations with local artists working in hip-hop and modern dance.

For years A.C.T.'s conservatory has been using the front room of our costume shop for classes and in-house presentations. Gregory Hoffman has taken advantage of the room's high ceilings to swing rapiers and broadswords during his annual stage combat workshops. Erika Chong Shuch has seen the unique architecture inspire first-year students' devised performances. Over the past year, we decided that the space was just too good to keep to ourselves: renovations began in August to transform this workaday venue for dramatic learning and sartorial storage into a theatrical home for new neighborhood audiences.

With its location at the heart of the rapidly developing and artistically vibrant Mid-Market neighborhood, The Costume Shop is intended to attract an adventurous group of theatergoers with unconventional programming. "While we continue to explore the possibilities of creating an arts campus in the Mid-Market area, we're introducing some of our juiciest work-in-progress in this new venue," says A.C.T. Executive Director **Ellen Richard**. "We envision this as a flexible and friendly space where our remarkable M.F.A. students, along with their professional colleagues, can share their work with audiences who wouldn't otherwise come to the theater."

The goal is to make The Costume Shop a true community performance space, and flexible seating capabilities and staging areas will make the space adaptable for a variety of performance artists and ensembles. "This will be an intimate space in which audiences and artists will be able to mingle and share a wide range of work in an informal but invigorating way," adds Richard.

The Costume Shop officially opens its doors at 1119 Market Street as part of **24 Days of Central Market Arts** with performances at 7:30 p.m. on October 13, 3 p.m. on October 14, and 2 p.m. on October 15. Check act-sf.org/costumeshop for details.

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Who's Who in Once in a Lifetime



RENÉ AUGESEN*, an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has since appeared in

almost two dozen productions, most recently *The Homecoming*, *Clybourne Park*, *Scapin*, *The Tosca Project*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *A Christmas Carol*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Brainpeople*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party*... (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, The Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen, a graduate of the Yale School of Drama, was a 2011 Ten Chimneys Foundation's Lunt-Fontanne Fellow.



JULIA COFFEY* is making her debut with A.C.T. 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.



ALEXANDER CROWTHER† was most recently seen in *Metamorphosis* at Aurora Theatre Company. As a member of A.C.T.'s Master of Fine Arts

Program class of 2012, he has performed in *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*, *The Three Sisters*, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. He completed his B.F.A. at the University of Windsor in Canada, where his favorite roles included Angelo in *Measure for Measure*, Captain in *Widows*, and Everard Barfoot in *Age of Arousal*. He has performed at the Flower City Theatre Festival in Brampton, Ontario, in *Taming of the Shrew* and *A Midsummer Night's Dream*.



MARISA DUCHOWNY*☆ was most recently seen in the world premiere of *The Verona Project* at California Shakespeare

Theater. She has appeared on the A.C.T.

mainstage in *A Christmas Carol* (Ghost of Christmas Past) and in A.C.T. M.F.A. Program productions of *As You Like It*, *Litter*, *The Three Sisters*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, and *The Soldier's Tale* (with the San Francisco Conservatory of Music). Last season she was a member of the workshop cast of *Armistead Maupin's Tales of the City*. She earned her B.A. in theater performance at California State University, Long Beach. Duchowny was selected to participate in a workshop of the musical *Chicago* at Prima del Teatro in San Miniato, Italy, and received the Sadler Award from the A.C.T. M.F.A. Program for sustained passion and commitment.



JASON FRANK† has performed in A.C.T. Master of Fine Arts Program productions of *Ion*, *The Comedy of Errors*, *Archangels Don't Play Pinball*,

The Three Sisters, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. He has also performed in Aurora Theatre Company's production of *Speech & Debate* as Solomon. Hailing from West Springfield, Massachusetts, Frank began acting at an early age when he was cast as the rotten King Molar in a third-grade play about dental hygiene. Since his illustrious start, he has graduated from the College of the Holy Cross in Worcester, Massachusetts, where he performed in numerous productions both in and outside the college. Past roles include: the title role in *Pericles*, Demetrius in *A Midsummer Night's Dream*, Marcel in *My Life with Albertine*, and Yasha in *The Cherry Orchard*.

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

☆Graduate of the A.C.T. Master of Fine Arts Program

†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern

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Who's Who



NICK GABRIEL*☆, a Sadler Award-winning graduate of the A.C.T. Master of Fine Arts Program, received his B.F.A. in musical theater from

the University of Michigan. He has played principal roles with South Coast Repertory, Capital Repertory Theatre, California Shakespeare Theater, the Egress Theatre Company at The Brooklyn Lyceum, Center REP, North Coast Repertory Theatre, Albany Berkshire Ballet, Saratoga Shakespeare Company, FringeNYC, The Berkshire Fringe, and the San Francisco Symphony. Gabriel originated the role of Warren in South Coast Rep's premiere of *Ordinary Days*, directed by Ethan McSweeney. He is a certified practitioner of the Michael Chekhov technique and has taught at A.C.T., American University, St. Mary's College, the San Francisco Conservatory of Music, and elsewhere. Gabriel's next role will be Frog in *A Year with Frog and Toad* at Shakespeare Santa Cruz.



MARGO HALL* is an actor/director/playwright who was recently seen in A.C.T.'s *Marcus*; or *The Secret of Sweet*, for which she won a Bay Area Theatre

Critics Circle Award. Recent Bay Area credits include *Seven Guitars* at Marin Theatre Company, *Fabulation*; or *The Re-Education of Undine* for Lorraine Hansberry Theatre (LHT), and *Trouble in Mind* at Aurora Theatre Company. Hall is a founding member of Campo Santo (a resident theater company at Intersection for the Arts), where she has appeared in more than ten productions, including plays by Chinaka Hodge, Jessica Hagedorn, Naomi Iizuka, Philip Kan Gotanda, José Rivera, Octavio Solis, and Erin Cressida Wilson. She recently directed a coproduction of *The Story*, by Tracey Scott Wilson, for the SF

Playhouse and LHT and *Sonny's Blues* by James Baldwin for Word for Word, which premiered at LHT before touring France. In 2005, her Will Glickman Award-winning play, *The People's Temple* (coauthored by Leigh Fondakowski, Grey Pierrotti, and Stephen Wanh), premiered at Berkeley Repertory Theatre. She has also performed for Arena Stage, Olney Theatre Center, and Source in Washington, D.C., and the Guthrie Theater in Minneapolis.



JESSICA KITCHENS⁺ has appeared in A.C.T. Master of Fine Arts Program productions of *Ion*, *The Comedy of Errors*, *Archangels*, *Don't Play Pinball*,

The Three Sisters, *Every Good Boy Deserves Favour* (with the San Francisco Conservatory of Music), *A Lie of the Mind*, and *Gruesome Playground Injuries*. Prior to joining A.C.T., she worked throughout the Bay Area, performing with such companies as Magic Theatre, The Jewish Theatre San Francisco (TJT), Woman's Will, foolsFURY Theater Company, Brava! for Women in the Arts, Golden Thread Productions, and Shotgun Players. She recently returned from Idaho Repertory Theatre, where she played Katherine in *The Taming of the Shrew* and Belinda in *Noises Off*. Kitchens holds a B.S. in political science and a B.A. in theater arts from UC Davis. She is a recipient of the 2011 Shenson Performing Arts Fellowship from the Shenson Foundation.



PATRICK LANE*☆ has appeared on the A.C.T. mainstage in *Armistead Maupin's Tales of the City* (Brian), *A Christmas Carol* (Fred), and

Scapin (Leander). As a member of the A.C.T. Master of Fine Arts Program

Who's Who

class of 2011, he performed in *Litter*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Fool for Love*, *A Month in the Country*, and *Life Under Water*.

Regional credits include *Stephen Foster: The Musical* and *Macbeth* with Stephen Foster Productions, *Romeo and Juliet* at California Shakespeare Theater, and *West Side Story* at Music Theatre Louisville. He also appeared in *The Soldier's Tale* with the San Francisco Conservatory of Music's New Music Ensemble. Lane earned a B.F.A. in theater performance from the University of Evansville, where he performed in such productions as *1918*, *Grand Hotel*, *Urinetown: The Musical*, *Six Characters in Search of an Author*, and *A Little Night Music*. He is a recipient of the 2010 Shenson Performing Arts Fellowship and a native of Louisville, Kentucky.



WILL LEBOW*

was a company actor at the American Repertory Theater in Cambridge, where, over the course of over 17 seasons, he appeared in more

than 55 productions, including Shylock in *The Merchant of Venice*, Heiner Müller in *Full Circle* (Elliot Norton Award), Father in *Nocturne* (Drama Desk Award nomination), Hamm in *Endgame*, The Judge in David Mamet's *Romance*, Bohr in *Copenhagen*, and Sagot in Steve Martin's *Picasso at the Lapin Agile*. He recently closed *All's Well That Ends Well* with Commonwealth Shakespeare Company, playing the role of the King of France. Roles at the Huntington Theatre Company include Sir Anthony Absolute in *The Rivals*, Don Armado in *Love's Labour's Lost*, and Sam/Orfeo in Melinda Lopez's *Sonia Flew*. LeBow has performed extensively with the Boston Pops, narrating *Casey at the Bat*, 'Twas the

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

★Graduate of the A.C.T. Master of Fine Arts Program

†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern



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Sat Oct 8 8pm
Sun Oct 9 2pm

Joshua Bell plays Glazunov & Tchaikovsky

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SAN FRANCISCO

Vasily Petrenko conductor

Joshua Bell violin

San Francisco Symphony

Shostakovich *Festive Overture*

Glazunov Violin Concerto

Tchaikovsky (Arr. Glazunov) *Meditation*

from *Souvenir d'un lieu cher*

Elgar *Symphony No. 1*

Off the Podium, an informal Q&A with Vasily Petrenko and Joshua Bell, begins immediately after the October 6 performance. Free to concertgoers.

Katharine Hanrahan Open Rehearsal is a working rehearsal. The pieces rehearsed are at the conductor's discretion.

These performances are part of Project San Francisco, an innovative composer and artist residency program.



Fri Oct 14 8pm
Sat Oct 15 8pm
Sun Oct 16 2pm

James Conlon conducts Pictures at an Exhibition

James Conlon conductor

Olga Guryakova soprano

Sergei Leiferkus baritone

San Francisco Symphony

Shostakovich *Symphony No. 14*

Mussorgsky (Orch. Ravel) *Pictures at an Exhibition*

The October 16 concert benefits the Orchestra's Pension Fund.



Wed Oct 19 8pm
Thu Oct 20 8pm
Fri Oct 21 8pm
Sat Oct 22 8pm

Verdi's Requiem

Fabio Luisi conductor

Sondra Radvanovsky soprano

Dolara Zajick mezzo-soprano

Frank Lopardo tenor

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Who's Who

Night Before Christmas, and world premieres of *How the Grinch Stole Christmas*, *The Polar Express*, and Charles Dickens's *A Christmas Carol*. With Boston Baroque he performed the role of the Pasha in Mozart's *The Abduction from the Seraglio*, and with Boston Lyric Opera he appeared as The Major Domo in *Ariadne auf Naxos*. Film and TV credits include *Next Stop Wonderland*, *What Doesn't Kill You*, *Second Sight*, and six seasons as Stanley on Comedy Central's *Dr. Katz, Professional Therapist*.



CRYSTAL NOELLE*☆

returns to the Bay Area and the American Conservatory Theater in this production of *Once*

in a *Lifetime*. Previous Bay Area credits include *Measure for Measure* (California Shakespeare Theater), *Relativity* (Magic Theatre), *A Christmas Carol* (A.C.T.), and *Raisin* (TheatreWorks). Noelle's Broadway and regional credits include *The Vertical Hour* (Music Box Theatre; directed by Sam Mendes, starring Julianne Moore), *Hallelujah, Baby!* (Arena Stage; directed by Arthur Laurents), *A Raisin in the Sun* (Hartford Stage), and *As You Like It* (Hangar Theatre). Her work for film and television includes *One Life to Live*, *Guiding Light*, and *Julie & Julia*. After completing undergraduate studies at Stanford University, Noelle danced with San Francisco's Robert Moses' Kin before completing the A.C.T. Master of Fine Arts Program. She currently teaches yoga at Square One Yoga Collective in Emeryville and drama at KIPP King Collegiate High School in San Lorenzo.



**KEVIN
ROLSTON*** was last seen at A.C.T. in *'Tis Pity She's a Whore*. Other regional credits include *Opus* and *Snow Falling on*

Cedars at TheatreWorks; *What the Butler Saw*, *Sunlight*, and *Happy Now?* at Marin Theatre Company; *Doubt* and *Noises Off* at Center REP; and *The Glass Menagerie* and *Enrico IV* at The Shakespeare Theatre of New Jersey. His theater work also includes three world premieres at Magic Theatre, including Rebecca Gilman's *The Crowd You're In With*, two tours with the San Francisco Mime Troupe, and productions with New Federal Theatre, Pulse Ensemble Theatre, Word for Word, foolsFURY Theater Company, PCPA Theaterfest, and the SF Playhouse. This fall Rolston will play Kilroy in *Camino Real*, directed by Matthew Graham Smith, as part of The Cutting Ball Theater's Hidden Classics Reading Series.



**PATRICK
RUSSELL*☆**, most recently seen in *Care of Trees* with Shotgun Players, returns to the A.C.T. mainstage after playing Dick

Wilkins in *A Christmas Carol*. Other Bay Area credits include *Trouble in Mind* and *Awake and Sing!* at Aurora Theatre Company. He can also be seen in the feature film *Us* and the web series *The Institute*. He graduated from the A.C.T. Master of Fine Arts Program in 2009; M.F.A. productions included *Philistines*, *Good Breeding*, *Little Shop of Horrors*, *Romeo and Juliet*, *Ubu Roi*, *The Lady from the Sea*, and *Our Lady of 121st Street*. Russell earned a B.F.A. in acting from UC Santa Barbara, where he appeared in productions of *Translations*, *Pentecost*, and *The Lesson*. He currently serves on the faculty of A.C.T.'s Young Conservatory and Studio A.C.T. Next up: *Body Awareness* at Aurora Theatre Company.

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

☆Graduate of the A.C.T. Master of Fine Arts Program

†Member of the A.C.T. Master of Fine Arts Program class of 2012 and an Equity Professional Theater Intern

Who's Who



JOHN WERNKE* was most recently seen off Broadway in *A Little Journey* at Mint Theater Company and prior to that in *The Imaginary Invalid*

with David Margulies at Portland Center Stage. His Broadway credits include *The Royal Family*, *Accent on Youth*, and *The American Plan*. Regionally he has performed at Capital Repertory Theatre, Cherry Lane Theatre, Two River Theater Company, Hangar Theatre, the People's Light & Theatre Company, the Huntington Theatre Company, Spoleto Festival USA, Ma-Yi Theater Company, and Collaboration Town. Television and film credits include *Life on Mars*, *The Good Shepherd*, *Broken English*, and *New York City Serenade*. Wernke received his B.F.A. in acting from Boston University and trained at The London Academy of Musical and Dramatic Art.



ASHLEY WICKETT*☆ has appeared on the A.C.T. mainstage in *A Christmas Carol* and *Scapin* (Hyacinth). She has also appeared in

Romeo and Juliet (Juliet) at the Livermore Shakespeare Festival and California Shakespeare Theater (Ensemble). A.C.T. M.F.A. Program credits include *As You Like It*, *Litter*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *Almost, Maine*, and *A Month in the Country*. Wickett earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as *The Cherry Orchard*, *Les liaisons dangereuses*, *Landscape of the Body*, and *Stone Cold Dead Serious*. She was the recipient of the 2010 Mort Fleishhacker Scholarship and is a native of Beverly Hills, Michigan.

MARK RUCKER (*Director*), associate artistic director of A.C.T., has directed *Marcus; or The Secret of Sweet*, *The Rainmaker*, and *The Beard of Avon* at the American Conservatory Theater and A.C.T.'s production of *Luminescence Dating* 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.

DANIEL OSTLING (*Scenic Designer*) is a San Francisco-based scenic designer. Recent designs include *The Homecoming*, *War Music*, *Brainpeople* (A.C.T.); *Candide* (Huntington Theatre Company, Goodman Theatre, Shakespeare Theatre Company); *Verona Project* (California Shakespeare Theater); *Jacques Brel Is Alive and Well and Living in Paris* (Two River Theater Company; he also directed); *Amadeus* (Alley Theatre); *Ethan Frome* (Lookingglass Theatre Company); *Arabian Nights* (Berkeley Repertory Theatre, Arena Stage); *The How and the Why* (McCarter Theatre Center); *Becky Shaw* (South Coast Repertory); *Death of a Salesman* (Dallas Theater Center); and *The Adventures of Tom Sawyer* (Hartford Stage). Opera design includes *The Merry Widow* (Lyric Opera of Chicago); *Lucia di Lammermoor* and *La Sonnambula* (The Metropolitan Opera). He has worked at regional theaters across the country and, as an ensemble member of Lookingglass, he has worked extensively with Mary Zimmerman, including *Metamorphoses* (Tony Award nomination for Best Scenic



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Who's Who

Design). Ostling is an associate professor at Northwestern University in Evanston.

ALEX JAEGER (*Costume Designer*) has designed costumes for *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 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.

JAMES F. INGALLS (*Lighting Designer*) returns to A.C.T., where he has designed *Marcus; or The Secret of Sweet*, *Phèdre*, *The Tosca Project* at Yerba Buena Center for the Arts, *A Mother*, *The Three Sisters*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. For Berkeley Repertory Theatre he has designed *after the quake*, *Yellowman*, and *How I Learned to Drive*. Other work in the San Francisco area includes The 75th Anniversary New Works Festival, *Sylvia*, choreographed by Mark Morris, and *The Nutcracker* and *Silver Ladders*, choreographed by Helgi Tomasson (San

Francisco Ballet); John Adams's *Doctor Atomic* and *The Death of Klinghoffer*, both directed by Peter Sellars (San Francisco Opera); and *Kafka Fragments*, *Platée*, *The Hard Nut*, and *L'Allegro, il penseroso ed il moderato* (Cal Performances/Zellerbach). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana.

CLIFF CARUTHERS (*Sound Designer*) has created soundscapes and music for more than 200 theatrical productions, including *The Homecoming*, *The Caucasian Chalk Circle*, *November*, and *Brainpeople* for A.C.T.; *Happy Days* for the Guthrie Theater; *Crime and Punishment* and *TRAGEDY: a tragedy* for Berkeley Repertory Theatre; *...and Jesus Moonwalks the Mississippi*, *The Tempest*, and *Bone to Pick* for The Cutting Ball Theater; *9 Circles* for Marin Theatre Company; *Bug*, *Dead Man's Cell Phone*, and *Reborn* for

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Who's Who

the SF Playhouse; *On the Waterfront* for San Jose Stage Company; *The Creature* for Black Box Theatre; and *Auctioning the Ainsleys* and *The Light in the Piazza* for TheatreWorks. He is also cocurator of the San Francisco Tape Music Festival and has performed at the Prague Quadrennial, 964 Natoma, Deep Wireless, Noise Pancakes, the San Francisco Electronic Music Festival, the San Francisco Tape Music Festival, and the Society for Electroacoustic Music in the United States. Future projects include *Troilus and Cressida* for the Oregon Shakespeare Festival, *Pelleas and Melisande* for Cutting Ball, *Race* for A.C.T., and *Julius Caesar* at Guthrie Theater.

ALEXANDER V. NICHOLS (*Video Designer*) is returning to A.C.T. for his 11th production. Other theater credits include the Broadway production of *Wishful Drinking* and off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*, as well as designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include several seasons as resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include the museum installation *Circle of Memory*, presented in Stockholm, and video and visual design for *LIFE: A Journey Through Time*, presented at the Barbican Center.

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.

NANCY BENJAMIN (*Voice and Dialects*) divides her time between A.C.T. as the co-head of voice and dialects and the Stratford Shakespeare Festival of Canada, where she has been a voice, text, and dialect coach since 2000. She was a resident voice, text, and dialect director for the Oregon Shakespeare Festival in Ashland for seven seasons. Benjamin has taught and coached productions for numerous theaters and training programs throughout the United States and Canada and at the National Theatre School and Theatre ZaKeum in Zagreb, Croatia. She was head of voice for the actor training program at Illinois State University (1992–95). Benjamin holds an M.F.A. in directing from Illinois State University and an advanced diploma in voice studies from Central School of Speech and Drama (London).

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

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

ADDITIONAL CREDITS

The beach scene for *Gingham and Orchids* was written by Dan Rubin.

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A.C.T. Profiles



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

Homecoming, *The Tosca Project* (cocreated with choreographer Val Caniparoli and currently touring 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*, and *A Mother*; *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayzarian'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 last November; it will receive its world

premiere in January 2012 at The Theater at Children's Creativity Museum. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also recently directed a new *Elektra* for the Getty Villa in Los Angeles.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.



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

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

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout

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

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

MELISSA SMITH (Conservatory Director) oversees the administration of the A.C.T. Master of Fine Arts Program, Young Conservatory, Summer Training Congress, and Studio A.C.T., in addition to serving as the master acting teacher of the M.F.A. Program. Before joining A.C.T. in 1995, Smith served as director of the program in theater and dance at Princeton University, where she taught acting for six years. She has worked with people of all ages in venues around the country, including teaching in Hawaii and in Florence, Italy. Also a professional actor, she has performed in numerous off-off Broadway plays and at regional theaters, including A.C.T. In 2004 she toured London and Birmingham (U.K.) in Berkeley Repertory Theatre's production of *Continental Divide*. Smith holds a B.A. in English and theater from Yale College and an M.F.A. in acting from the Yale School of Drama.

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\$1,500	\$33,000
\$5,000	\$110,000

Benefits of membership include:

- ☞ Invitations to special events with guest artists
- ☞ Use of the VIP Lounge in the theater
- ☞ Recognition in A.C.T. publications

Prospero Society gifts may include:

- ☞ Bequests of cash or property through a will or living trust
- ☞ Retirement plans and life insurance that name A.C.T. as beneficiary
- ☞ Charitable annuity and remainder trusts

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about membership, please contact Tim M. Whalen at 415.439.2472 or twhalen@act-sf.org.

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The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the July 1, 2010–August 1, 2011, period.

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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Stephanie L. Mazow at 415.439.2434 or smazow@act-sf.org.

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A.C.T. thanks the following donors for their generous contribution of goods and services.

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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.

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Single-Ticket Discounts

10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats during select performances. **Half-price student and senior rush tickets** are available at the A.C.T. Box Office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$20. All rush tickets are subject to availability, one ticket per valid ID.

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

A.C.T.-branded merchandise, as well as books, scripts, and *Words on Plays*, 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 415.439.2396 in an emergency.

Latecomers


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

Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before 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 and Choreographer are members 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.



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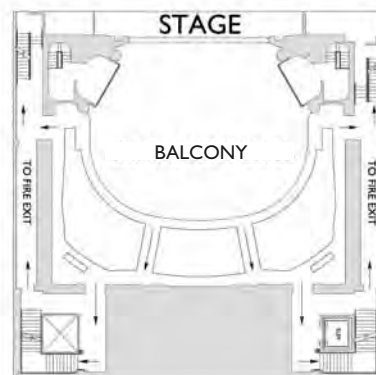
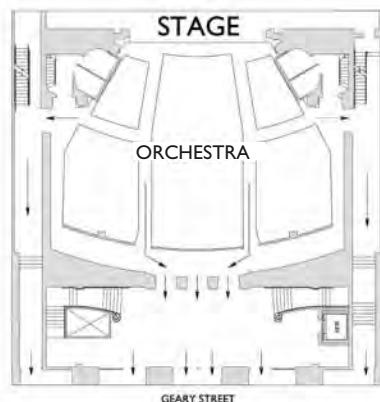


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