

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

WORLD PREMIERE

After the War

by PHILIP KAN GOTANDA

Directed by CAREY PERLOFF

← 1600

FILLMORE

フィルモア街



A.C.T.

american conservatory theater

encore

arts programs

SHN

BROADWAY REFRAMED™

KATHLEEN TURNER BILL IRWIN

EDWARD ALBEE'S

WHO'S AFRAID OF
VIRGINIA WOOLF?



Photos: Carol Rosegg

with
KATHLEEN EARLY DAVID FURR

Directed by
ANTHONY PAGE

ON SALE NOW
APRIL 11-MAY 12 | GOLDEN GATE THEATRE

GOLD CARD EVENTS
PREFERRED SEATING
800-NOW-AMEX
RESTRICTIONS APPLY

shnsf.com
ticketmaster 415-512-7770 | Groups 415-551-2020

CITIBANK BRINGS YOU
BEST OF BROADWAY
AN SHN SERIES
citibank



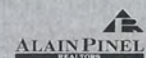
*...Peace
in
Hillsborough*



2186 PARKSIDE AVENUE
HILLSBOROUGH

ANNE RILEY

REPRESENTING HILLSBOROUGH'S FINEST ESTATES
ANRILEY.COM | 650.931.2020 | ARILEY@APR.COM





INDULGE.
ASIA DE CUBA

LUNCH AND DINNER DAILY
FOR RESERVATIONS OR PRIVATE PARTIES
PLEASE CALL 415 929 2300.

CLIFT

495 GEARY STREET SAN FRANCISCO CA 94102

March/April 2007
Volume 13, No. 6

encore
media group

Paul Heppner
President & Publisher

Mike Hathaway
Vice President

Terry Coe
General Manager

Jeffrey Hirsch
Editorial Director

Jody Chatalas
Managing Editor, Arts Programs

Susan Peterson
Managing Editor, Custom Publishing

Victoria Culver
Art Director

Ana Alvira, Kristi Atwood,
Robin Kessler, Barbara Levy
Associate Designers

Bond Huberman
Editorial Intern

Candace Frankinburger
Controller

Virginia Wright
Systems Administrator

Deborah Greer
Executive Assistant

Christina Buckman
Administrative/Accounting Assistant

Advertising Sales

Susan Latta
Northwest Sales Manager

Brenda Senderoff
Market Development

Crevin Ko, Rose Monahan,
Craig Ogle, Lenore Waldron
Account Executives

Denise Wong
Sales Assistant

Jonathan Shipley
Ad Services Coordinator

Regional Sales Representatives

Seattle/Tacoma
Sherri Jarvey

San Francisco
Kate Ellison, Marilyn Kallins, Terri Reed

Los Angeles
Southern California Magazine Group
David Bronow, Susan Holloway

Dallas
Betsy Gugick



encore
arts programs

425 North 85th Street Seattle, Wa 98103
206.443.0445
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2006 Encore Media Group. Reproduction without written permission is prohibited.

Printed by Times Litho



EVER WANTED TO SPEND THE EVENING WITH **PLATO,**
SHAKESPEARE AND **TONI MORRISON?**

Enroll in the **Graduate Liberal Studies Program** at Saint Mary's College of California. Earn your Master of Arts degree while exploring the Great Books and grand ideas. It's a rich intellectual feast that will nourish your mind, soul and spirit.

- evening, seminar-style classes
- financial aid available
- classes meet on the Saint Mary's campus in Moraga

For more information, contact:

Nancy Brewer 925-631-8265
gls@stmarys-ca.edu
or visit <http://www.stmarys-ca.edu/gls>



**SAINT MARY'S
COLLEGE OF
CALIFORNIA**

ABOUT A.C.T.



A.C.T. AUDIENCE PHOTO BY KEVIN BERNE

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, 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.

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

Today A.C.T. is recognized nationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting. Since the

reopening of the Geary Theater (now the American Conservatory Theater) in 1996, A.C.T. has enjoyed a remarkable period of audience expansion and financial stability. In 2001, A.C.T. began producing alternative work at Zeum Theater, which now serves as a venue for student productions and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interaction.

The conservatory, led by Melissa Smith and George Thompson, now serves 3,000 students every year. It was 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. Danny Glover, Annette Bening, Denzel Washington, and Elizabeth Banks are among the conservatory's distinguished former students. 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.



Carey Perloff, *Artistic Director* • Heather Kitchen, *Executive Director*

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Mary S. Metz
Chair

Nancy Livingston
Vice Chair

Lawrence P. Varellas
Treasurer

Patrick S. Thompson
Secretary

Barbara Bass Bakar
Teveia Barnes
Kenneth W. Berryman
Simon Blattner
Lesley Ann Clement
Jack Cortis
Joan Danforth
Richard T. Davis
Edward J. Dobranski
Dagmar Dolby
Olympia Dukakis
Mortimer Fleishhacker
Marilee K. Gardner
Priscilla B. Geeslin
Robert Green
Kaatri B. Grigg

Kent M. Harvey
Kirke M. Hasson
Dianne Hoge
Heather M. Kitchen
Jonathan S. Kitchen
Sue Yung Li
Christine Mattison
Deedee McMurtry
Michele Miller
Carey Perloff
Steve Phillips
Toni Rembe
Sally Rosenblatt
Rusty Rueff
Martin Sanders
Abby Schnair

Russ Selinger
Cheryl Sorokin
Diana L. Starcher
Steven L. Swig
Jeff Ubben
Barry Williams
Charlie Wilmans

Alan L. Stein
Chairman Emeritus

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986–1992

A.C.T. Box Office
415.749.2ACT

A.C.T. Website
www.act-sf.org

© 2007 American
Conservatory Theater,
a nonprofit organization.
All rights reserved.

Elizabeth Brodersen,
Publications Editor
Jessica Werner Zack,
Contributor
Margot Melcon,
Publications & Literary Assistant

The San Francisco Chronicle and SFGate congratulate A.C.T. on 40 years of prestigious productions, exceptional training opportunities and deep community involvement.



Experience. Every Day.

San Francisco Chronicle | SFGate.com

This never should have happened.

APR 27
-
MAY 27

WINNER 2007
OLIVIER AWARD
BEST NEW PLAY

WEST COAST
PREMIERE

"A riveting study in sexual obsession that leaves one both shaken and stirred"

THE GUARDIAN (LONDON)

"Brave and intelligent... an evening of great theater"

EVENING STANDARD (LONDON)

BLACKBIRD

by
DAVID HARROWER

Directed by
LORETTA GRECO

TICKETS FROM \$13⁵⁰



A.C.T.
american conservatory theater

415 Geary Street
San Francisco

Carey Perloff, artistic director | Heather Kitchen, executive director

Groups of 15+, call 415.439.2473.

Tickets, parking, directions, classes: www.act-sf.org.

www.act-sf.org | 415.749.2ACT

FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

I am writing this letter on the day of our first rehearsal of *After the War*, February 19, which happens to be Remembrance Day. This was the date in 1942 that Roosevelt signed

the order to intern Japanese Americans during World War II, so it is a fitting if deeply sad moment to begin rehearsals for Philip Kan Gotanda's beautiful new play about San Francisco's Japantown, 1948.

We have been collaborating with Philip on this play for more than three years. It is a highly complex weave of stories and characters set against the backdrop of an America desperately searching for clarity after the trauma of the war years. For me, Philip's singular achievement with this play is the way he explores the tiny, subtle human moments that made up a huge historical transition. World War II cracked open dozens of societal conventions and expectations: suddenly women were left on their own to raise their families and assume the role of primary breadwinner; African Americans were fighting abroad and migrating north and west to find work; Japanese Americans were being told that despite their years of commitment to the American dream, they were no longer welcome in the fabric of American life.

And then what happened? The war ended, the men came home. Women struggled to figure out how to reconcile their newfound independence with male expectations. African Americans lost many of the jobs generated by the war, and in the case of California, found themselves suddenly unemployed and far from home. And Japanese Americans were released from camp to return to communities that had appropriated their property and were ambivalent at best about their presence.

While history moved forward, a million wrenching human moments played themselves out in this climate of change. Philip Gotanda has always been a master of these moments—cultural collisions between two people in love but unable to understand each other, attempted friendships between people with no history of trust, ruptures between parents and children over changing customs and expectations.

In a sense, *After the War* is a highly political play, throwing a spotlight on race relations and civil rights in postwar America. But it is also a deeply personal play that attempts to understand individual people's longings and frustrations in a new world that promised more than it ever delivered. The play is filled with exquisite love stories, hilarious misunderstandings about food, music, and behavior, and enormous heartache. As such, it gives us a glimpse into a world that is both distant and extremely familiar. So many of the issues we are facing today about immigration, cultural identity, crosscultural relationships, and the definition of race can be found in Chet Monkawa's boarding house in 1948.

Philip writes scenes that are delicate and intimate, so designer Donald Eastman and I wanted to create a visual world in which many activities in the boarding house could be seen at once, but the primary encounter would remain close to the audience. In Eastman's slowly spinning, beautifully fractured sculpture of a set, accompanied by Anthony Brown's jazz-and-blues-inflected score filled with Japanese influences, many tantalizing lives can be glimpsed, and many hopes and losses are hidden just around the corner. We hope *After the War* draws you into its magical world and that you leave it enriched and perhaps even enlightened.

Enjoy!

Carey Perloff
Artistic Director

presents

After the War

by Philip Kan Gotanda (2007)

Directed by Carey Perloff

Scenery by Donald Eastman
Costumes by Lydia Tanji
Lighting by James F. Ingalls and Nancy Schertler
Sound by Jake Rodriguez
Music by Anthony Brown
Dance Sequences Choreographed by Julia Adam
Dramaturg Michael Paller
Dialect Coach Deborah Sussel
Casting by Meryl Lind Shaw
Assistant Director Laley Lippard

THE CAST

Chester Monkawa Hiro Kanagawa
Earl T. Worthing Steven Anthony Jones
Lillian Okamura Sala Iwamatsu
Mary-Louise Tucker Carrie Paff
Mr. Oji Francis Jue
Leona Hitchings Harriett D. Foy
Olga Mikhoels Delia MacDougall
Benji Tucker Ted Welch*
Mr. Goto Sab Shimono

UNDERSTUDIES

Chester Monkawa, Mr. Oji, Mr. Goto—Ogie Zulueta; *Earl T. Worthing*—Rhonnie Washington
Lillian Okamura—Tina Chilip; *Mary-Louise Tucker, Olga Mikhoels*—Allison Jean White
Leona Hitchings—Dawn-Elin Fraser; *Benji Tucker*—Craig Marker

STAGE MANAGEMENT STAFF

Kimberly Mark Webb, *Stage Manager*
Dick Daley, *Assistant Stage Manager*
Joan Wolkerstorfer, *Intern*

AFTER THE WAR IS DEDICATED TO JOHN OKADA AND AUGUST WILSON.

TIME AND PLACE

Japanese Town, San Francisco, 1948

There will be one intermission.

*Member of the A.C.T. Master of Fine Arts Program Class of 2007



Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

After the War was developed in part by the Sundance Institute Theatre Program.

ADDITIONAL CREDITS

Assistant Scenic Designer Yoshinori Tanokura
Assistants to the Lighting Designer Tom Ontiveros, Matthew Stiles
Fight Choreography David Maier
Dance & Fight Captain Francis Jue

SPECIAL THANKS TO

San Francisco History Center, San Francisco Public Library; Delphine Hirasuna, San Francisco Museum of Craft and Folk Art; Peter Fitzsimmons, Fillmore Jazz Center; Ruth Morgan, Community Works; San Francisco Opera; Martin Schwartz, Seanan Palmero, Karin Nelson; Phil Maves, Vladlena Vayn; East-West Players, Adam Belcuore, Erika Sellin, Alicia Jeffery, Marsha Chesley, Bonnie Green, Leslie Martinson, Amy Potozkin, Jessica Heidt, April Webster, Richard E. T. White, Jack Bowdan, Sharon Ott, Erica Daniels, Phyllis Schuringa, Ellen Novack, Jeff Steitzer, Kyle Donnelly; Elizabeth Pepin, Lewis Watts
Natural Herb Cough Drops courtesy of Ricola U.S.A. Inc.

This production is made possible by support from

CORPORATE SPONSOR



PRESENTING SPONSOR



MEDIA PARTNER

San Francisco Chronicle

CORPORATE AND FOUNDATION PARTNERS

Major production support provided by **The James Irvine Foundation.**

This production is made possible by The William and Flora Hewlett Foundation Fund for New Works, an endowed fund of *The Next Generation Campaign.*

Additional support provided by: Columbia Foundation • Creative Work Fund • California Civil Liberties Public Education Program • Fleishhacker Foundation • Andrew W. Mellon Foundation

This production is supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

AFTER THE WAR CIRCLE

PRESENTING PRODUCERS (\$50,000+)

Roberta B. Bialek, Priscilla and Keith Geeslin, Anonymous

EXECUTIVE PRODUCERS (\$25,000–\$49,999)

Barbara and Gerson Bakar, Joan and Ralph Lane, Steven C. Phillips and Susan Sandler, Jack and Susy Wadsworth

PRODUCERS (\$10,000–\$24,999)

Teveia Rose Barnes and Alan Sankin; Kenneth and Leslie Berryman; William and Sakurako Fisher; Dianne and Ron Hoge; Ambassador James C. Hormel and Timothy C. Wu; Nion McEvoy; Brenda Galilee Rhodes; Dr. Gideon and Cheryl Sorokin; Jean and Michael Strunsky, Ira and Leonore Gershwin Philanthropic Fund; The Henri and Tomoye Takahashi Charitable Foundation

ASSOCIATE PRODUCERS (\$5,000–\$9,999)

Jerome L. and Thao N. Dodson

COMPANY SPONSORS

Priscilla and Keith Geeslin; Burt and Deedee McMurtry; Jeff and Laurie Ubben; ValueAct Capital

FROM THE PLAYWRIGHT



DIANE TAKEI

NO ONE IS EVER JUST ONE THING: THE LABEL THAT'S BEEN GIVEN TO THEM, THE DEFINITION THAT ONE HAS ACCEPTED AND LIVES WITHIN. NONETHELESS, SO MUCH OF WHAT WE WORK AND LIVE BY SEEMS BASED ON THESE SEEMINGLY TRANSPARENT ASSUMPTIONS. . . . IN THE END WE ARE ALL BEINGS IN FLUX, IN CONTINUAL INVENTION AND REFORMATION. WE MUST USE SOCIAL LABELS AND SELF-DEFINING NAMES AS THEY SHOULD BE USED, AS CONVENIENT CONSTRUCTS TO GET A HANDLE ON THE SHIFTING WORLD, TO BE REPLACED BY MORE SUITABLE ONES AS THE WORLD SHIFTS AGAIN, AS WE SHIFT AGAIN.

—Philip Kan Gotanda,
in the preface to *No More Cherry Blossoms*

Philip Kan Gotanda is a Sansei, a third-generation Japanese American. During World War II, his parents—both American citizens—were forced to leave their home and his father's medical practice in Stockton, California, and sent to the internment camp in Rohwer, Arkansas. After the war they returned to Stockton, where Gotanda was born in 1951. There he grew up with Japanese and American influences co-existing side by side, his perception of this country and its culture filtered through the lens of the Japanese-American community he was a part of, always tacitly aware of the painful legacy of the internment camp experience. As a young adult, while developing his professional skills at university and then law school, he also began to pursue an artistic life, first as a musician and then, in an unexpected turn, as a writer for theater and film.

Gotanda's stories are steeped in an Asian-American sensibility; in their broad embrace of issues of tradition, identity, transition, racism (both internal and external), and ambition, however, they remain inclusive and unquestionably American. In his remarks to the cast on the first day of rehearsal of *After the War at A.C.T.*, Gotanda said: "In my writing, I am in essence always trying to understand who I am in relationship to America and the fact that I come from, as we all do, some very complicated origins. As a playwright, you struggle to try to figure out where these throughlines all go in terms of the past and where they are going in the future. This is a play about what it means to be American, what it means to be American to another American, and then what it means to be American to America. All of those things are explored in this play, and I'd like to think they have a great deal of contemporary resonance for some of the issues going on now."

Gotanda's plays, written with a compassionate appreciation for both history and biography, have covered generations of Japanese-American life: a young girl's romantic passions setting 1919 Hawaii ablaze in *Ballad of Yachiyo* (1995); a family of strong women returning from

the camps to their abandoned farm in *Sisters Matsumoto* (1999); an ardent college student caught up in Asian-American identity and gender politics in the 1960s in *The Wind Cries Mary* (2002); two actors defying Asian-American stereotypes of the 1980s in *Yankee Dawg You Die* (1987). In a 1992 interview describing an earlier play, *The Wash* (1985), Gotanda said, "Traditions which worked before are subject to the winds of change. I wanted to depict people struggling to live their lives after a serious rupture in the way things are." The same could be said about *After the War*.

In a recent email interview with Margot Melcon, Gotanda described the process of creating *After the War for A.C.T.* and what it means to give voice to these characters facing a historical moment of radical transition unique to San Francisco.

I always carry themes, ideas, and snippets of stories around in my body, sometimes for years. Then at some point while working with one of these threads, I'll find the disparate elements have woven themselves into a single narrative. In the case of *After the War*, there were several themes and areas of interest:

I had wanted to do something on the No-No Boys. I'd written about the heroism of the all-Nisei fighting units—the 442nd, the 100th Battalion and others—and now wanted to look at the lesser-known, perhaps controversial side of that picture, those who did not serve as a form of protest, in this case, the No-No Boys. Interestingly, there is currently a Japanese-American soldier, Lieutenant Ehren Watada, who is being court marshaled for refusing deployment to Iraq on the grounds that it is an unconstitutional war. This incident has once again brought up similar issues that surrounded the No-No Boys within the Japanese American community more than 60 years ago. Is he a coward and a traitor or a true patriot?

Another area of interest was the *Nisei* jazz musicians—prewar and postwar. Though not a well-known story, as a next-generation *Sansei* musician, I was fascinated by them and the sense of lineage they gave me. How they exemplified the degree to which *Nisei* were Americanized, participating in the popular cultural expression of this country, in particular, with an African-American idiom.

Another facet was the idea of there being a moment of intersection of the Japanese-American and African-American communities in a postwar, San Francisco neighborhood, and what that might have meant to them. At that time there was growing discontent in the African-American community. They had lost their wartime jobs; returning soldiers found a country as racist as when they left it. Japanese Americans, in turn, were ambivalent about their place in America. After being imprisoned by their own country, they resettled into their old neighborhood only to have shop windows broken, racist epithets scribbled across storefronts, and in extreme cases, beatings and shootings. Would these two groups, living side by side, develop a sense of crosscultural community built on the commonality of exclusion from the center? Or would the distrust that marginalized communities have of each other win over? This time, this place in San Francisco history, is a unique American story.

I also enjoyed the challenge of filling this boardinghouse with a variety of peoples whom I had yet to write about in great detail. And having these people mix it up, get into each other's lives, see relationships, affairs of people whom the American stage has not seen before. I found it both worthy of telling and exciting to write about.

As to the process and evolution of this play, in 2003 I had done my play *Yoben* (about an elderly African American–Japanese interracial couple) with A.C.T. It was a staging of a work I was anxious to revisit, and Carey [Perloff] and A.C.T. were supportive of the idea of revisiting that work with a fresh approach. The production was a critical success. I worked with Steven [Anthony Jones], we all had fun, and Carey asked if I'd like to write a new work for them. She suggested adapting the Akutagawa-based film *Rashomon*. As an admirer of Akutagawa and it being one of my favorite Kurosawa films, I readily agreed.

The film is actually based on a combination of two of Akutagawa's short stories. As far as the play that goes by that name, the script I read appears to simply be a direct copy of the film without credit to the screenplay. I initially tried several approaches to the Kurosawa adaptation. Someone had related a story to me about an elderly woman whose heirs were trying to get the court to declare her mentally unfit to care for herself. Various versions of a critical moment in her life seemed a promising way to go. No luck. Then I thought I'd try updating the storyline to the present. No luck. Then placing the story in a historical context. No luck. Then an idea for a play I'd been working on, off and on, found legs as I worked on one of these approaches. That's how the writing of *After the War* came about.

As happens when I write, sometimes the story develops in a straight line, and other times, it veers off in another direction. This happens often with me. That's how we started with *Rashomon* and ended up with *After the War*. To Carey's and A.C.T.'s credit, they were fine with that. If you look closely you'll see some of *Rashomon* in there.

I'd never written for a company before and I was excited about the challenge of writing characters tailored for specific actors. Initially the play had roles for all the company. But as the current season took shape, Marco [Barricelli] had moved on, René [Augesen] was fully committed to *Hedda Gabler*, Allison [Jean White] had yet to join the company, and Gregory [Wallace], though wonderful in so many ways, was not quite right for the role of the Japanese-American accountant (he almost pulled it off). It's fitting that Steven is the sole company actor in the production. Steven and I had developed a good working relationship in *Yoben* and he's been the anchor actor for this play from its inception. I still would love the challenge of writing a piece involving the entire core company.

Now that we're well into rehearsal, I'm more than enthused with our cast. Some I've worked with more than 20 years, others more recently, and several for the first time. Having a cast with a balance of people familiar with my work helps the rehearsal process. What I do appreciate about this group is they are all strong contributors to the writing process. All their questions and ideas have urged this play along immeasurably.

Though the writing is now verging on four years, it's all been forward movement. Each meeting, conference, reading, retreat, and workshop, whether by phone from Tokyo or Sheridan, Wyoming, whether in person at Sundance, Asia Society in New York, or here at A.C.T., has moved the story ahead steadily so the work has never felt labored or redundant. And Carey Perloff, who as the director has been working on this piece from the beginning, has given incalculable insight, support, and friendship, throughout.

PLAYWRIGHT'S ACKNOWLEDGMENTS FOR *AFTER THE WAR*

Resources: *Reminiscing in Swingtime: Japanese Americans in American Popular Music, 1925–60*, by George Yoshida, National Japanese American Historical Society, 1997; *Harlem of the West: The San Francisco Fillmore Jazz Era*, by Elizabeth Pepin and Lewis Watts, Chronicle Books, 2006; Japanese American National Museum; Manabi and Sumi Hirasaki Resource Library; interviews with resisters and No-No Boys conducted by Frank Abe, Frank Chin, Paul Tsuneishi, Rev. Hidemi Ito, Arthur Tsuneishi.

Writing Acknowledgments: Carey Perloff, Steven Anthony Jones, Michael Paller, Paul Walsh, Diane Takei, Stephanie Solomon, George Yoshida, Tom Bryant, Mame Hunt, Robert Blacker, Sab Shimono, Stanford Egi, James Yaegashi, Michele Shay, Tomoye Takahashi, Martha Suzuki, Anthony Brown, Hats Aizawa, Peter Fizesimmons, Judi Nihei, Kiku Funabiki, Chizu Iwanaga, Hiroshi Shimizu, Laley Lippard, Jeff Rowlings, Jimi Yamaichi.

“THE FILLMORE WAS TOUGH, BUT HAPPENIN’”

BY ELIZABETH BRODERSEN

“THIS IS MY HOUSE, YOU HEAR ME? THIS IS MY HOUSE.
AND NO ONE’S TAKING IT AWAY FROM ME EVER AGAIN.”

—Chester Monkawa, in an early draft of *After the War*

The story of San Francisco’s Fillmore district—like that of the characters of Philip Kan Gotanda’s newest play—is one of continuing migration, exile, transition, and renewal. Offering a haven, at least temporarily, to the “huddled masses” and displaced minorities who have made their way to America’s western shore, the neighborhood has for more than a century been home to generations of wanderers seeking to find a better place in this strange and often hostile land.



FILLMORE STREET LOOKING NORTH FROM GROVE STREET, 1940. PHOTO COURTESY SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY.

AN EARLY MELTING POT

Before 1906, the Fillmore district—roughly defined as the 20 square blocks around the street from which the neighborhood takes its name—was a quiet, largely white, middle-class community with a multicultural blend of Jews, immigrants, and a few African Americans. When the earthquake and fire left most of downtown in ruins, businesses and city offices quickly set up shop on Fillmore Street—the closest major thoroughfare left undamaged—establishing temporary quarters in ornate Victorian mansions to form the new center of the devastated city’s commercial and political life.

Japanese immigrants, who had begun to trickle into San Francisco following the establishment of the first Japanese consulate on the U.S. mainland in 1870, followed, abandoning ruined homes and businesses in Chinatown and the South Park neighborhood south of Market Street. Soon the trickle became a flood, and the new Japanese enclave in the Fillmore became known as *Nihonmachi*, or Japantown. There the new residents and their children, the Japanese-American *Nisei*, thrived, and by 1940, the Japanese population of *Nihonmachi* would grow to more than 5,000, with more than 200 Japanese-owned businesses.

Since the Fillmore was one of the few areas in San Francisco where nonwhites were permitted by local race laws to own or rent property, other displaced groups crowded into the area, as well, and Filipinos, Mexicans, and African Americans enriched the neighborhood mix. To support the burgeoning population, single-family Victorians were converted into multiple dwellings and boardinghouses. Synagogues, kosher delis, and Japanese grocers and restaurants mingled with diners and cafes and

African-American barber shops, churches, and funeral parlors throughout the 1920s and 1930s. With its integrated schools and businesses, the Fillmore/Japantown area became recognized as one of the most diverse neighborhoods west of the Mississippi.

As the temporary commercial and political transplants made their way back to their pre-earthquake locations, Fillmore merchants hoping to maintain the neighborhood’s status as a popular destination began to open entertainment halls and amusement parks, including the Dreamland Rink (known for boxing and wrestling matches) at Steiner and Post and the famous Majestic Auditorium at Geary and Fillmore, originally a dance palace and later made legendary by rock promoter Bill Graham.

As the neighborhood came into its own, musicians and other performers got in on the act, with clubs popping up all over the area. Jack’s Tavern on Sutter, the first club in the Fillmore to welcome, promote, and be managed by African Americans, opened in 1933, followed by the Club Alabam and the Town Club. Within a few years, dozens of hot spots had opened their doors, including the New Orleans Swing Club, the Long Bar, the California Theater, Elsie’s Breakfast Nook, the Texas Playhouse, the Booker T. Washington Hotel lounge, the Champagne Supper

Club, Leola King's Blue Mirror, and Jimbo's Bop City. The Fillmore was *it*.

"HARLEM WEST"

And then came Pearl Harbor. Within days after the attack, the U.S. government ordered the evacuation of all persons of Japanese ancestry from the entire West Coast. And within weeks of the evacuation announcement, *Nihonmachi* was a ghost town, most of its homes and businesses left boarded up and eerily vacant.

At the same time, job-hungry African Americans and others—including many women—migrated to San Francisco from all over the country to find work in Bay Area shipyards, where defense contracts offered lucrative opportunities. A ban on nonwhites by nearly all labor unions had previously kept San Francisco's black population small; in 1940, only 4,846 African Americans lived in the city, most in the Fillmore. Between 1940 and 1944, however, more than 500,000 people moved to the Bay Area, and more than 30,000 of them were black. Prohibited from taking up residence in white neighborhoods (the Fillmore, Hunters Point, and Bayview were among the few places where blacks were allowed to live), the new San Franciscans took up every inch of space made available by the departing Japanese. The Fillmore's residences were soon crammed with incoming workers, as their families doubled, tripled, and quadrupled up, using bathrooms and kitchens—and often sleeping—in shifts.

All these newcomers needed services, and soon a flourishing neighborhood of black-run shops, restaurants, banks, medical offices, and churches lined the streets of the Fillmore. The music scene boomed right along with the war industry, and jazz greats came from all over the country to perform in the area, which became known as a kind of "Harlem West": Dinah Washington, Duke Ellington, Charlie Parker, Chet Baker, John Coltrane, Ella Fitzgerald, Oscar Peterson, Louis Armstrong, Nat King Cole. Even white performers, after finishing their performances in other parts of town, would finish out the night in after-hours Fillmore spots like the Havana Club, Elsie's, and, especially, the ever-popular Bop City.

"The Fillmore was a true melting pot," drummer Earl Watkins, born in the Fillmore in 1920 and raised there, told the *San Francisco Examiner* in 1995. "People loved the liberalism. It was mixed. If you came to the clubs, you might find yourself sitting at a table next to Billie Holliday or some other legend. Everybody ended up at Bop City before the evening was through. Whoever was in town would be wined and dined and then they'd play a set—not their club routine, but something special. You might have Basie's rhythm section stretching out, getting away from their arrangements. It was marvelous." (More about Watkins and the history of the neighborhood can be found in Elizabeth Pepin and Lewis Watt's chronicle of the Fillmore in its heyday, *Harlem of the West: The San Francisco Fillmore Jazz Era*.)

When the Japanese Americans returned in 1944, their old homes and businesses were largely gone. Temporary housing was mostly full, and many were treated with mistrust and often violence. By 1950, they were far outnumbered by whites and African Americans in the neighborhood. Yet, for a while, the Fillmore's historical character as a place of tolerance allowed a fragile truce to prevail across the district's overlapping borders.

"When prejudice was rampant, people in the Fillmore were not thinking in those terms," said Allen Smith (also to the *Examiner*), a trumpet player who served 28 years as a teacher and principal in San Francisco's public schools. "They were thinking of acceptance. All the good kinds of feelings—love, honesty, and trust. The attitude was: 'Come on in, you're our guest and friend, have a good time.' As far as I'm concerned, it was the most beautiful time I've known."

"In the old days, we used to cross the street all the time," said Japanese-American community activist Steve Nakajo, who moved to Japantown with his family in 1956. Nakajo describes his childhood in *Harlem of the West*: "I had a mixed group of friends. Japanese, Filipino, Black. Mixed, like the neighborhood. We had the J-town walk. The J-town feel. When we got down to the Fillmore, we'd check everyone out and they'd check us out, because you had to know who your rivals were. The Fillmore was tough, but happenin'."

"FILL-NO-MORE"

Already by the mid 1940s, however, city authorities had begun to look at the Fillmore's aging, dilapidated, overcrowded housing stock with a condemning eye. The San Francisco Redevelopment Agency—formed in 1948, when *After the War* takes place—began to photograph and tag "uninhabitable" buildings in the neighborhood for demolition in an attempt to cure the urban "blight" they saw in this predominantly poor and mixed-race, if thriving, neighborhood. Twenty-seven blocks of the Western Addition, including much of Japantown, were selected as one of the first large-scale urban renewal projects in the United States.

Over the next two decades, most of the neighborhood was bulldozed away to make room for high-rise apartments, new businesses, and a widened Geary Street intended to improve access to the financial district for residents of the Richmond neighborhood. Owners were typically forced to accept much less than their property was worth.

"When redevelopment began, the vibrant community I knew, my friends, my whole world, started to change," remembers Nakajo in *Harlem of the West*. "I used to look down the street and see nothing but Victorians. And then, at one point, you'd leave in the morning and there would be a bulldozer parked in front of some buildings, and by the time you came back from school, the houses weren't there anymore. Block by block, gone. Totally leveled."

continued on page 16



RED POWELL/REGGIE PETTUS COLLECTION



SCENES FROM EVERYDAY LIFE IN JAPTOWN AND THE FILLMORE DISTRICT, 1940S. ALL PHOTOS, UNLESS OTHERWISE NOTED, COURTESY SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY.



STEVE JACKSON, JR.

“THE FILLMORE ... CONTINUED”

“The relocation camps took almost everything away from the Japanese community, and then to be able to hold it all somehow while you’re at camp, then come back after the war and reestablish yourself just to have the Redevelopment Agency come and declare eminent domain and take away your house? Incredible.”

Despite official promises that they could someday move back into affordable housing, the Fillmore’s impoverished, now largely unemployed African-American and recently returned Japanese-American residents were forced into the street by the very government charged with protecting their interests. Ten thousand African Americans and thousands of Japanese Americans were displaced. Two hundred black-owned businesses and sixty businesses in Japantown were eliminated. A once-flourishing community was reduced to 64 square blocks of dust and gravel.

In its place, the Japanese-owned, Osaka-based Kintetsu Enterprises of America built a modern mall, later adding luxury apartments, a hotel, a shopping center, a Japanese trade and cultural center, and the Kabuki movie theater. The widened Geary Street became a kind of Mason-Dixon line between Japantown in the North and the African-American community of the Western Addition to the South.

Very few previous residents were able to return to the neighborhood, which contained less than half the housing units it had in 1950. By the 1970s, the Fillmore had become not so affectionately known as the “Fill-No-More,” and the area’s touted “urban renewal” was commonly referred to as “Negro removal.”

One of just three remaining Japantowns (with San Jose and Los Angeles) in the United States, San Francisco’s *Nihonmachi* has been reduced to less than five blocks, and fewer than ten of the original Japanese-American businesses remain. Among them are the Okamura family’s Benkyodo (now at Sutter and Buchanan), which has been making *manju* since 1906, and the Uoki Market (at Post and Buchanan), which also opened in 1906 and is still owned by the Sakai family. Of the original jazz clubs that once kept the neighborhood hopping, only John Lee Hooker’s Boom Boom Room (formerly Jack’s Tavern; now at Fillmore and Geary), remains. Bop City closed for good in 1965, its building moved around the corner to Fillmore Street, where it now houses Marcus Books, San Francisco’s largest African-American bookstore.

With the 1980s came a kind of renaissance, as upscale restaurants and shops staked out several blocks of upper Fillmore Street and gentrification of residential properties advanced. Distrust and anger still simmer as community groups struggle to hold on to the neighborhood’s historical character, but attempts at healing have sometimes succeeded. The Julia Morgan–designed Japantown YWCA on Sutter Street, for example, one of the few structures built before World War II to survive redevelopment, was saved for the community in 2002 when its ownership was secured for Nihonmachi Little Friends, a community-run day care center housed in the building. And the Ohabai Shalome

Temple, or Bush Street Synagogue—which was built in 1895 and, since the synagogue closed in 1934, has housed consecutively a Soto Zen church, a black Baptist church, the San Francisco Zen Center, and a samurai movie theater—in 2000 became part of the Kokoro Assisted Living Center for low- and moderate-income elderly Asian Americans. The synagogue’s sanctuary is now Kokoro’s dining room and gathering place, where a Japanese star has replaced the Ten Commandments on the altar. Many of the people who make use of the center are surviving internees who lost their homes and family businesses to redevelopment.

Today, neighborhood activists and merchants and city officials are working to secure the neighborhood’s future while honoring the spirit of its past. In 1999, the Fillmore Jazz Preservation District welcomed a new annual jazz festival and the Russelas music club. Last year, the Kintetsu mall was acquired by 3D Investments of Beverly Hills, a corporation owned by three first-generation Jewish-Persian-American brothers, who have promised to maintain the area’s uniquely Japanese-American identity. And in the fall, San Francisco will celebrate the opening of the Fillmore Heritage Center, a \$68 million development at Fillmore and Eddy planned to include 80 condominiums, a new Yoshi’s music club, a jazz museum, a restaurant, and a parking garage.

Despite a century of upheaval and transition, the Fillmore lives on.

Sources: *Harlem of the West: The San Francisco Fillmore Jazz Era*, by Elizabeth Pepin and Lewis Watts, Chronicle Books, 2006; *Images of America: San Francisco’s Fillmore District*, by Robert F. Oaks, Arcadia Publishing, 2005; *Images of America: San Francisco’s Japantown*, by The Japantown Task Force, Arcadia Publishing, 2005; “The Fillmore: A Cultural Bridge Endures,” by Vinesse Wagner, *San Francisco Examiner*, August 2, 1999; “Tug of War Over Old S.F. Synagogue Building Ends,” by David D. Adams, *San Francisco Chronicle*, September 2, 2003.

Text from *Harlem of the West* © 2006 by Elizabeth Pepin; text and photos from *Harlem of the West* used with permission of Chronicle Books LLC, San Francisco.



CONSTRUCTION AT GEARY AND FILLMORE STREETS AS PART OF THE WESTERN ADDITION REDEVELOPMENT PROJECT, 1960. PHOTO COURTESY SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY.

JAPANESE-AMERICAN INTERNMENT DURING WORLD WAR II: A TIMELINE

December 7, 1941. Imperial Japanese forces attack Pearl Harbor, crippling the U.S. Pacific Fleet and taking more than 2,400 American lives. Fearing sabotage plots and fifth-column (enemy-sympathizer) support for Japan, within 48 hours the FBI arrests without cause 1,291 *Issei* (native-born Japanese) classified as “dangerous enemy aliens” based solely on their profession or community affiliations: newspapermen, commercial fishermen, martial arts instructors, Buddhist priests, Japanese language school instructors, successful businessmen, and community leaders. Held without charge and tried by three-member civilian panels without right of personal counsel or the right to object to the government’s evidence, some are “released” to join their families in relocation camps, while others are held for the duration of the war in Justice Department camps.

February 19, 1942. President Roosevelt issues Executive Order 9066, authorizing military authorities to exclude “any and all persons” from any area of the country as necessary for national defense.

March 2, 1942. General John L. DeWitt issues public proclamations designating the western portion of California, Oregon, and Washington and part of Arizona as exclusion zones. He issues instructions to all persons of Japanese ancestry (at least 1/16th) living in San Francisco to voluntarily evacuate to inland locations as ordered by President Roosevelt.

March 27, 1942. Gen. DeWitt makes internment and relocation mandatory. Notices are posted on public buildings, telephone poles, and lampposts ordering anyone of Japanese ancestry, “aliens and nonaliens alike,” to report for evacuation from exclusion zones. Given a few days to two weeks (in some areas as little as 24 hours) to store, sell, or give away their homes, businesses, and other possessions, they are allowed to take with them only what they can carry. Men, women, and children of all ages are



SCHOOL CHILDREN IN SAN FRANCISCO, 1942. PHOTO COURTESY LIBRARY OF CONGRESS.

bussed to temporary quarters in “assembly centers,” where they will remain for four to six months while permanent camps are constructed.

April 6, 1942. Evacuation of San Francisco Japanese Americans begins. War Relocation Authority (WRA) photographer Dorothea Lange documents the process. Her photos are later censored by the U.S. government.

April 27, 1942. An assembly center opens at the Tanforan racetrack near San Francisco; 8,000 people will be housed

there in horse stalls and tar-papered barracks.

May 20, 1942. The last Japanese are evacuated from San Francisco.

June 3–6, 1942. The Battle of Midway. After the defeat of the Japanese fleet, U.S. Naval Intelligence reports to Washington that there is no longer a threat of a West Coast invasion. Relocation nevertheless continues.

August 1942. More than 110,000 Japanese Americans, representing 90% of the entire Japanese-American population in the United States, are by now imprisoned in ten camps located either in remote desert regions of the American West or forested swamps of the South. (Most San Franciscans are sent to the Topaz camp in Utah.) Nearly two-thirds of the internees are U.S.-born and -raised citizens. More than half of the internees are children; the median age in the camps is 17.

Internees are provided a cot, a sack, and hay to stuff it with for bedding; daily food allowance is 45¢. Shelter is minimal; privacy is nonexistent; mail is censored; belongings are searched. Temperatures in the eight desert camps reach more than 120 degrees during the day. To create a semblance of ordinary life, internees establish schools, sports teams, swing bands (some of which delight in playing the popular tune “Don’t Fence Me In”), orchestras, theater groups, Boy and Girl Scout troops, and other community organizations.



CIVILIAN EXCLUSION ORDER #5 DIRECTING REMOVAL BY APRIL 7, 1942, OF PERSONS OF JAPANESE ANCESTRY. PHOTO COURTESY LIBRARY OF CONGRESS.

February 1, 1943. The War Department forms the all-*Nisei* (second-generation U.S.-born Japanese-American) 442nd Regimental Combat Team, joining Hawaii's all-*Nisei* 100th Infantry Battalion. A total of some 33,000 *Nisei* will serve in the American armed forces, many volunteering or drafted from the camps where their families are imprisoned. The 442nd/100th will become the most decorated unit of its size, taking 9,486 casualties—more than 300% of its original infantry strength—in seven major campaigns and earning 18,143 individual decorations. The 442nd's battle cry is "Go for Broke."

February 10, 1943. The WRA distributes a questionnaire to internees, intended to separate "loyals" from "disloyals." Two of the questions prove to be deeply divisive:

QUESTION #27: ARE YOU WILLING TO SERVE IN THE ARMED FORCES OF THE UNITED STATES ON COMBAT DUTY, WHEREVER YOU ARE ORDERED?

QUESTION #28: WILL YOU SWEAR UNQUALIFIED ALLEGIANCE TO THE UNITED STATES OF AMERICA AND . . . FORSWEAR ANY FORM OF ALLEGIANCE TO THE JAPANESE EMPEROR OR ANY OTHER FOREIGN GOVERNMENT, POWER, OR ORGANIZATION?

Outraged that they are being asked such questions while they and their families are denied their rights as citizens, many answer "no" to both. They are labeled "No-No Boys" and branded as disloyal by the WRA, as well as by many friends and family members who treat them as pariahs. They are sent to the camp at Tule Lake, in California, where so-called troublemakers and disloyals are segregated to await "repatriation" to Japan.

January 14, 1944. *Nisei* eligibility for the draft is restored.

December 17, 1944. Less than a month after his re-election to an unprecedented fourth term, President Roosevelt lifts the ban excluding Japanese Americans from the West Coast and announces that all relocation centers will be closed within a year. Approximately 90,000 internees return to the West Coast.

1981. The Commission on Wartime Relocation and Internment of Civilians holds a series of public hearings as part of its investigation of Japanese-American incarceration during World War II. A stream of witnesses testifies, many of them speaking out for the first time, of the hardships and psychological trauma they suffered in the camps. The resulting report, *Personal Justice Denied*, condemns the internment as unjustified by military necessity.

1988. Congress passes the Civil Liberties Act, providing a presidential apology and symbolic payment of \$20,000 to persons of Japanese ancestry whose civil rights were violated by the federal government during World War II.

2007. No act of sabotage, subversion, or fifth-column activity has ever been proved committed by a Japanese American before or during World War II.

Excerpted and adapted from The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps 1942–1946, by Delphine Hirasuna (Ten Speed Press, 2005); The Japanese American National Museum's "America's Concentration Camps: Historic Chronology," http://www.janm.org/exhibits/acc/acc_chronology.html; and The Virtual Museum of San Francisco's "Chronology of 1942 San Francisco War Events," <http://www.sfmuseum.org/war/42.html>.



AWAITING EVACUATION, SAN FRANCISCO, APRIL 1942. PHOTO COURTESY LIBRARY OF CONGRESS.

WHO'S WHO IN *AFTER THE WAR*



HARRIETT D. FOY* (*Leona Hitchings*) has appeared on Broadway in *Mamma Mia!* and *Once on This Island*. Off-Broadway, Foy

has been seen in *Slut*, *Lone Star Love* (original cast recording), *Crowns* (AUDELCO Award), *Reunion* (original cast recording), and *Dinah Was*. National tours include *The Piano Lesson* and *The Good Times Are Killing Me*. She has appeared regionally in *Dance of the Holy Ghost* (Yale Repertory Theatre); *The Piano Lesson* and *Polk County* (Helen Hayes Award nomination, outstanding lead actress in a musical, Arena Stage); *Seven Guitars* (Center Stage, Pittsburgh Public Theater); *Thunder Knocking on the Door* (Alabama Shakespeare Festival, Center Stage); *Reunion* (Helen Hayes nomination, outstanding supporting performance, Ford's Theatre); *Ambassador Satch*, starring Andre DeShields (Cape Playhouse); *A Christmas Carol* (McCarter Theatre); and the Sundance Theatre Lab 2002, 2005, and 2007. Television credits include the recurring role of Karlene Simpson on "Rescue Me," "Law & Order," and "Law & Order: Special Victims Unit." Foy received her B.F.A. in acting from Howard University.



SALA IWAMATSU* (*Lillian Okamura*) has been seen on Broadway in *Avenue Q*, *Rent*, and *Miss Saigon*. Off-Broadway credits

include Rachel in *Jewtopia* at The Westside Theatre, Philip Kan Gotanda's *Ballad of Yachiyo* at The Public Theater, and *Sake with the Haiku Geisha* at Gotham Stage Company. National tours include *Rent*, *Miss Saigon*, and *Sayonara*.

Iwamatsu's regional credits include *Making Tracks* at San Jose Repertory Theatre, Gotanda's *Sisters Matsumoto* at the Huntington Theatre Company and Missouri Repertory Theatre, *Stop Kiss* at Delaware Theatre Company, Randy Newman's *Faust* at Goodman Theatre, *Ballad of Yachiyo* at Berkeley Repertory Theatre and South Coast Repertory, and *A Chorus Line* and *The Fantasticks* at East West Players.



STEVEN ANTHONY JONES* (*Earl T. Worthing*), an A.C.T. associate artist and core acting company member, has been seen at A.C.T. in

Happy End, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, Philip Kan Gotanda's *Yoben*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge and The Ghost of Christmas Present), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of "Midnight Caller."



FRANCIS JUE* (*Mr. Oji*) was born in San Francisco, California. He has appeared on Broadway in *Pacific Overtures* (as the Dutch Admiral and

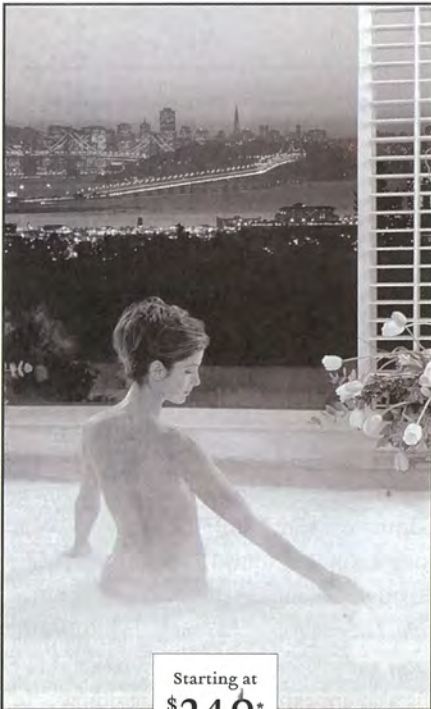
Madam, 2004–05), *Thoroughly Modern Millie* (creating the role of Bun Foo, 2002–04), and *M. Butterfly* (understudying Song Liling and Comrade Chin, 1989–90, and starring as Song Liling on tour, 1991–92). His off-Broadway credits include *The Winter's Tale*, *Dream True*, *Timon of Athens*, *King Lear*, and *A Language of Their Own*. He has also appeared widely in regional theater, with Paper Mill Playhouse, North Shore Music Theatre, TheatreWorks, Magic Theatre, and the Asian American Theater Company in San Francisco, in such productions as *Red*, *Floyd Collins*, *As Bees in Honey Drown*, *Amadeus*, *A Midsummer Night's Dream*, *Into the Woods*, *Cabaret* (Bay Area Theatre Critics' Circle Award), and *Kiss of the Spider Woman* (Drama-Logue Award). Jue's television credits include "Law & Order: Special Victims Unit," "Talk to Me," "Nikki," "Puppet," "Love & Mertz," and "One Life to Live." He received his B.A. degree from Yale University.



HIRO KANAGAWA* (*Chester Monkawa*) is an actor, playwright, and screenwriter based in Vancouver, Canada. His screen credits range from

notable roles in such mainstream hits as "The X-Files," "Smallville," *Best in Show*, and *Elektra*, to the award-winning festival favorites *Protection* and *Hiro*. Behind the cameras he is currently story editor on the acclaimed CBC series "Intelligence" and the voice of Reed Richards/Mr. Fantastic on the Marvel Comics animated series "The Fantastic

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



Starting at
\$249*

the world
HAS CHANGED.
the experience
HAS NOT.

Weekdays Away

- Classic accommodation
- Breakfast daily
- Dinner for two
- One 50-minute spa treatment per night
- Parking and resort charge included
- Complimentary access to the fitness center and pool



claremontresort.com | 800-551-7266

*REFERENCE PROMO CODE WEEKDAY
Per person, per night, based on availability.
Double occupancy, two night minimum
required. Valid Sun-Wed through 9/30/07.
Not valid with other offers. Not available to
groups or catering.

WHO'S WHO

Four." As a playwright, Kanagawa is best known for his play *Tiger of Malaya*, which premiered at the National Arts Centre, Ottawa, and Factory Theatre, Toronto, in 2003. His stage work has taken him across Canada and earned him numerous awards and nominations. This is his first U.S. stage appearance.



DELIA MACDOUGALL*
(*Olga Mikhoels*) has been seen at A.C.T. in *A Christmas Carol* and *The Learned Ladies*. She has appeared with

California Shakespeare Theater in *As You Like It*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *The Life and Adventures of Nicholas Nickleby*, *Arms and the Man*, *A Midsummer Night's Dream*, and *Macbeth*. Local credits include shows at Berkeley Repertory Theatre, Magic Theatre, Marin Theatre Company, Aurora Theatre Company, and San Jose Repertory Theatre. Other credits include productions at Intiman Theatre, Pittsburgh Public Theater, the Alley Theatre, San Diego Repertory Theatre, and La MaMa E.T.C. MacDougall is an actor, director, and company member with Word for Word and an actor and director with Campo Santo.



CARRIE PAFF*
(*Mary-Louise Tucker*) was last seen at A.C.T. in First Look presentations of *The Imaginary Invalid*, directed by Ron Lagomarsino, and

Carey Perloff's *Waiting for the Flood*. Other Bay Area credits include Jen/Jocasta in the West Coast premiere of Craig Lucas's *Small Tragedy* and Emma in *Betrayal* (*San Francisco Bay Guardian*, best cast of 2004) at Aurora Theatre Company; the world premiere of *The Haunting of Winchester* at San Jose

Repertory Theatre; *Picasso at the Lapin Agile* and *Becoming Memories* (Shellie Award Nomination, best supporting actress) at Center REpertory Company; and the world premiere of Charles Grodin's *The Right Kind of People* at Magic Theatre. She has also performed with The Shee Theatre Company, Woman's Will, Word for Word, and Shakespeare Santa Cruz. Film credits include *Presque Isle* (Rob Nilsson) and *Opal's Diary* (Dina Ciraulo). She holds a master's degree in educational theater from New York University and is the cofounder of StageWrite, Building Literacy through Theatre.



SAB SHIMONO*
(*Mr. Goto*) was last seen at A.C.T. as The Governor in *Happy End*. He debuted on Broadway playing the role of Ito in the

original cast of *Mame*, with Angela Lansbury. Other Broadway credits include Manjiro in the original cast of Stephen Sondheim's *Pacific Overtures*, as well as the 2005 revival of *Pacific Overtures*, in which he appeared as Lord Abe. His collaborations with writer/director Philip Kan Gotanda span more than 25 years; he earned a 1990-91 New York Drama Desk Award nomination for outstanding actor in Gotanda's staging of *The Wash*. Other projects with Gotanda include productions of *Yankee Dawg*, *You Die* and *Ballad of Yachiyo*. Regional stage productions with Gotanda include *Avocado Kid*, *The Wind Cries Mary*, and *Manzanar*. Shimono also starred in the feature film *Life Tastes Good*. Other films include *Gung Ho*, *The Wash*, *Presumed Innocent*, *Come See the Paradise*, *Waterworld*, *The Big Hit*, *Paradise Road*, *The Shadow*, *Suture*, *Robot Stories*, and *Americanese*, which premiered at the 2006 Asian American Film Festival in San

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

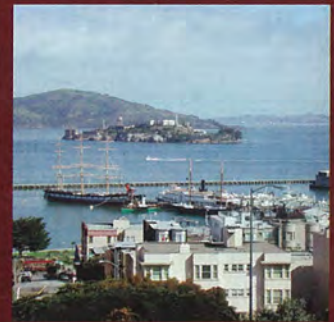
Nina Hatvany

Simply the Best...

Committed To Getting Clients What They Want

Top Producer and/or Most Transactions for all 16 Years at TRI Coldwell Banker

415.229.1285
www.NinaHatvany.com



TRI Coldwell Banker
1699 Van Ness Avenue
San Francisco, CA 94109

WHO'S WHO

Francisco. He just completed filming *Sensei*, directed by Diana Lee Inosanto.



TED WELCH
(*Benji Tucker*) hails from Nashville, Tennessee. His New York theater credits include *Games People Play* at the Flatiron

Playhouse Theatre and *My Renaissance Faire Lady* at Richard Forman's Ontological-Hysterical Theater. He has also appeared in *The Enemy of the People* and *Ubu the King* at the Williamstown Theatre Festival and in *The Winter's Tale* at Tennessee Repertory Theatre. Other credits include motion capture and voiceover for EA Sports's *Madden NFL Football*. He was recently seen in the

2006 A.C.T. production of *A Christmas Carol*. A.C.T. Master of Fine Arts (M.F.A.) Program credits include *Red Scare on Sunset*, *Confessional*, *Glengarry Glen Ross*, *The Love of the Nightingale*, and *Much Ado about Nothing*. He is also the singer-songwriter for the alt-country band The Peteless Dragons. A member of the A.C.T. M.F.A. Program class of 2007, Welch has studied acting at the O'Neill National Theater Institute and the St. Petersburg Academy of Dramatic Arts in Russia.



TINA CHILIP*
(*Understudy*) received her M.F.A. in acting from the Brown University/Trinity Rep Consortium in 2006. Recent credits

include *A Christmas Carol* and *Romeo and Juliet* (Trinity Rep); *Iggy Woo* (Brown/Trinity Playwrights Rep); *A Tiger in Central Park* (HERE Arts Center); *Cloud Tectonics*, *The House of Bernarda Alba*, *A Midsummer Night's Dream*, *Strange Brew*, and *The Blind Woman from Veracruz* (Brown/Trinity Consortium). Bay Area credits include work at Marin Shakespeare Company, TheatreWorks, the Bay Area Playwrights Festival, and Willows Theatre Company. She was a company member of San Jose Repertory Theatre's Red Ladder Theatre for two seasons and currently resides in New York City.



DAWN-ELIN FRASER*
(*Understudy*) has performed with the San Francisco Mime Troupe, A.C.T., the San Francisco Shakespeare Festival,

Chautauqua Theatre Conservatory, Berkeley Repertory Theatre, Campo Santo, and many up-and-coming local companies, including Encore Theatre Company (with whom she performed in

Photo: Diane Takel. Copyright © American Conservatory Theater.

Go behind the curtain
SPARK
art for everyone

Meet Philip Kan Gotanda, Carey Perloff, and the cast as we follow *After the War* from pre-production to premiere.

Wednesday, May 9 at 7:30pm
and Friday, May 11 at 11:00pm.

kqed.org/spark

KQED 9

Major support for SPARK is provided by The William and Flora Hewlett Foundation, The James Irvine Foundation, Diane B. Wilsey, KQED Campaign for the Future Program Venture Fund, and the National Endowment for the Arts.

SPARK is a co-production of KQED and the Bay Area Video Coalition.

WHO'S WHO

the long-running production of Adam Bock's *Five Flights*). Specializing in voice, speech, and dialects, she is currently an associate core faculty member in the A.C.T. Conservatory. She has held residencies and/or taught master classes at Stanford University, the Young California Writers' Project, San Francisco State University, and the SF Arts Education Project. She has also served as dialect coach for productions at all of the major Bay Area theaters, including Marin Theatre Company, Berkeley Repertory Theatre, and TheatreWorks. She is the editor of the 'zine *Fully Crushed Out* and received her master of fine arts degree from A.C.T.



CRAIG MARKER*

(*Understudy*) was seen in A.C.T.'s recent production of *The Circle*. Other Bay Area credits include: *The*

Marriage of Figaro (Figaro) for Center REPeritory Company; *Brooklyn Boy* (Tyler), directed by Joy Carlin, *Dolly West's Kitchen* (Jamie), and *Shakespeare in Hollywood* (Dick Powell) for TheatreWorks; *Iphigenia at Aulis* (Achilles) for San Jose Repertory Theatre; *Bus Stop* (Bo Decker) for Marin Theatre Company; *Love's Labor's Lost* (Longaville) for the San Francisco Shakespeare Festival; *The Shape of Things* (Adam) and *The Persians* (Xerxes) for Aurora Theatre Company, each of which earned him a Dean Goodman Choice Award. Other credits include *The Intelligent Design of Jenny Chow* (Todd) for Portland Center Stage and San Jose Repertory Theatre and the world premiere of David Edgar's *Continental Divide* (Jack Sand, No Shit), directed by Tony Taccone, for Berkeley Repertory Theatre, Birmingham Repertory Theatre, the Barbican Theatre (UK), and La Jolla Playhouse.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

MASTERS OF

BAMBOO



JAPANESE BASKETS & SCULPTURE
FROM THE COTSEN COLLECTION

FEBRUARY 2-MAY 6, 2007

Structure from nature. Refined yet exuberant. Simple but complex. Japanese bamboo baskets have long been regarded as objects of great sophistication, breathtaking beauty, and extraordinary craftsmanship. View 76 superb masterworks—nearly all on view for the first time—and discover the fascination of this unique art form.

Flower Basket, *Shimmering of Heated Air* (detail), approx. 1969. By Shono Shounsai (1904–1974). Bamboo (*madake*), rattan, and copper alloy. Lloyd Cotsen Japanese Bamboo Basket Collection, 2006.3.836 (B-1095). This exhibition is made possible by support from Mrs. Kazuko Imagawa Zolinsky, The Ahmanson Foundation, The Henri and Tomoyo Takahashi Charitable Foundation, and The Blakemore Foundation.



ASIAN ART MUSEUM

200 Larkin St • San Francisco • asianart.org • 415-581-3500



**Warwick Regis Hotel
San Francisco**
proudly offers special rates
for those visiting
San Francisco
to experience the
Arts and Theater District.

**Deluxe Queen
Accommodations**
Starting from \$119.00

Deluxe Suites
Starting from \$169.00



Dining Special
15% off your
dinner entree price
after 8pm. Enjoy a glass of
champagne with dinner
any evening.*

*The price of champagne is included
in your dinner entree price.
Please mention this ad or Theatre Dining Promotion.
Offer expires 30 June 2007.

**Located Across
the Street
from the
A.C.T. and Curran
Theaters at 490 Geary
Street. 415-928-7900
www.warwickssf.com**

WHO'S WHO



**RHONNIE
WASHINGTON***
(*Understudy*) is part
of the Department
of Theatre Arts at
San Francisco State
University. He
earned his Ph.D.

from the University of Michigan, Ann
Arbor, majoring in directing with a
minor in theatre history and criticism.
His most recent SFSU directing project
was *Lovers and Other Strangers*, by Renee
Taylor and Joseph Bologna. His recent
acting credits include Cal in *The Little
Foxes* at A.C.T., Carl in *Bus Stop* at
Marin Theatre Company, and Troy
Maxon in August Wilson's *Fences*. Other
roles include Polonius in *Hamlet* and
Aegeon in *The Comedy of Errors* at
Shakespeare Santa Cruz, and both
Ebenezer Scrooge and Jacob Marley's
Ghost in A.C.T.'s *A Christmas Carol*.
Washington has been honored twice by
the *San Francisco Bay Guardian* with a
Goldie Award.



**ALLISON JEAN
WHITE***
(*Understudy*), an
A.C.T. associate
artist and core acting
company member,
has been seen at
A.C.T. in

W. Somerset Maugham's *The Circle*, Tom
Stoppard's *Travesties* and *The Real Thing*
(both directed by Carey Perloff), and in
the 2004 production of *A Christmas
Carol*. She was also seen last spring in
A.C.T. First Look presentations of *The
Shaker Chair*, *Donna Wants*, *Warsaw*, and
Waiting for the Flood at Zeum Theater.
She appeared in *Chez Moi*, a clown
cabaret, with Infinite Stage at The
Players Theatre in New York and played
Christina in *Red Light Winter* at the
Wellfleet Harbor Actors Theater. She
performed with *Killing My Lobster* in

*Member of Actors' Equity Association, the Union of
Professional Actors and Stage Managers in the United States

Goooo!!! at the Magic Theatre and was
seen at Venue 9 and The Marsh in her
solo performance piece *Whitenoise*. White
is a graduate of Brown University and
the A.C.T. Master of Fine Arts Program.



OGIE ZULUETA*
(*Understudy*) has
been seen at A.C.T.
in the First Look
Series workshop of
The New Americans.
Other theater
credits include *The*

Caucasian Chalk Circle with South Coast
Repertory Theatre, *Bay and the Spectacles
of Doom* with La Jolla Playhouse, *Hamlet*
with Singapore Repertory Theatre, *Pera
Palas* with The Antaeus Company/The
Theatre @ Boston Court (Garland
Award for ensemble performance), *As
Vishnu Dreams* with Cornerstone
Theatre Ensemble and East West
Players, *Architecture of Loss* with the
Mark Taper Forum/Asian Theatre
Workshop, *Othello* with Nevada
Shakespeare in the Park, *Romeo and
Juliet* with Deaf West Theatre, and
Sleepwalk at Playwrights' Arena. Award
nominations include the L.A. Stage
Alliance Ovation for featured
performance in *Cockroach Nation* with
Moving Arts and Los Angeles Drama
Critics' Circle and *L.A. Weekly*
nominations for best supporting actor
for *Red Thread* with Ziggurat Theatre.
Film and television credits include *A
Day without a Mexican*, *My Bad Dad*,
Pink as the Day She Was Born, "One West
Waikiki," "Two Guys and a Girl," and
"L.A. Heat."

PHILIP KAN GOTANDA
(*Playwright*) has been a major influence
in the broadening of the definition of
theater in America over the last two
and a half decades. He has been one of
the Bay Area's most active playwrights,
working with San Francisco's Asian
American Theater Company (AATC),
Berkeley Repertory Theatre, Campo

WHO'S WHO

Santo + Intersection for the Arts, the Eureka Theatre, Locus Arts, Magic Theatre, San Jose Repertory Theatre, and A.C.T. Other theaters with which he has worked include East West Players, Boston's Huntington Theatre Company, Manhattan Theatre Club, the Mark Taper Forum, Missouri Repertory Theatre, the New York Shakespeare Festival, Northwest Asian American Theater, Pan Asian Repertory Theatre, Playwrights Horizons, The Robey Theatre Company, Seattle Repertory Theatre, and South Coast Repertory, among others. Gotanda's works are also presented internationally; his play *Ballad of Yachiyo* was produced at London's Gate Theatre in coproduction with the National Theatre, and a Japanese-language version of his play *Sisters Matsumoto* opened in Tokyo at the Mingei Theatre. A new collection of his plays, *No More Cherry Blossoms*, was published by the University of Washington Press. Among his honors are Guggenheim, TCG/NEA, Rockefeller, PEW Charitable Trust, Civil Liberties Public Education Fund, and Lila Wallace—Readers' Digest awards.

Gotanda is also a respected independent filmmaker, his works seen in festivals around the world. His films—*The Kiss*, *Drinking Tea*, and *Life Tastes Good*, have all been screened at Sundance. *Life Tastes Good*, which Gotanda wrote and directed, can be seen on the Independent Film Channel (the DVD is widely available). He is currently working on his next film with his business partners, Dale Minami and Diane Takei. Gotanda collaborated with Maestro Kent Nagano of the Berkeley Symphony and Berlin Philharmonic and composers Jean-Pascal Beintus, David Benoit, and Naomi Sekiya on an orchestral work with spoken text, *Manzanar: An American Story*, about the Japanese-American internment during World War II.

Gotanda continues his personal project of mentoring young artists. He holds a law degree from Hastings

College of Law, studied pottery in Japan with the late Hiroshi Seto, and resides in Berkeley with his actress-producer wife, Diane Takei.

DONALD EASTMAN (*Scenic Designer*) has designed *The Rivals*, *Hilda*, and *Creditors* at A.C.T. He has also designed for the New York Shakespeare Festival, the Lincoln Center Festival, Brooklyn Academy of Music, and numerous productions with Carey Perloff at Classic Stage Company, including Ezra Pound's *Elektra*. Premiere productions include *On the Open Road*, by Steven Tesich, *Les Trois Dumas*, by Charles Smith, *The Gimmick*, by Dael Orlandersmith, *Such Small Hands*, by Tina Howe, *Constant Star*, by Tazewell Thompson, and the plays of Maria Irene Fornes. Eastman received an OBIE Award for sustained excellence and the 2005 Barrymore Award for outstanding design and is a grantee of the NEA/National Opera Institute. Upcoming productions include *Falstaff* for Seattle Opera, *The Heidi Chronicles* and *On the Verge* at Arena Stage, and Toni Morrison's *Margaret Garner* and *Death in Venice* for New York City Opera.

LYDIA TANJI (*Costume Designer*) has designed Berkeley Repertory Theatre productions of *The Glass Menagerie*, *Our Town*, *Honour*, *Master Class*, *Homebody/Kabul*, *Slavs!* and *Heartbreak House*. Recently, she designed *The Merry Wives of Windsor* at California Shakespeare Theater and *Pygmalion* at Shakespeare Santa Cruz. Tanji has designed for many of Philip Kan Gotanda's plays, including *Sisters Matsumoto* (Seattle Repertory Theatre), *The Wind Cries Mary* (San Jose Repertory Theatre), and *Ballad of Yachiyo* (Berkeley Repertory Theatre). She has also designed for the Oregon Shakespeare Festival, the Mark Taper Forum, South Coast Repertory, Laguna Playhouse, Portland Center Stage, Geva Theatre, East-West Players, Pan Asian Repertory Theatre, Asian American



Eyelid Rejuvenation Can Give You A Whole New Outlook...

Is this the right procedure for you? For an opinion you can trust, visit Dr. Sam P. Most, a nationally recognized facial plastic surgeon and an expert in the latest techniques in facial rejuvenation.

Trust your face
to a specialist
at Stanford

We also offer the following:

- BOTOX®(\$9/u)
- Eyelid Surgery
- Browlift Surgery
- Facelift
- Necklift
- Cheeklift
- Resurfacing
- Restylane
- Rhinoplasty
- Septoplasty
- Thermage
- Chemical Peels
- Laser Peels
- Augmentation
- Fat recontouring
- Radiesse

For more information:
call (650) 736-FACE
or visit www.stanfordface.com



STANFORD
UNIVERSITY
MEDICAL CENTER

Hospital & Clinics • School of Medicine



Foley & Lardner LLP
is Proud to Support
Artistic Excellence in
the Bay Area

Foley & Lardner LLP is a highly regarded provider of comprehensive legal services, recognized for the integrity, insight, and innovation we provide to our clients. For further information, please contact Nancy J. Geenen at 415.434.4484 or ngeenen@foley.com.

Foley.com

FOLEY
FOLEY & LARDNER LLP

Boston • Brussels • Chicago • Detroit • Jacksonville
Los Angeles • Madison • Milwaukee • New York • Orlando
Sacramento • San Diego • San Diego/Del Mar • San Francisco
Silicon Valley • Tallahassee • Tampa • Tokyo • Washington, D.C.
©2007 Foley & Lardner LLP

TAKE A LOOK INSIDE A RETIREMENT LIVING LANDMARK.



St. Paul's Towers, the East Bay's premier Life Care retirement community, offers comfortable private apartments with spectacular views of San Francisco, Lake Merritt and the East Bay hills.

Residents enjoy three meals a day, weekly housekeeping, scheduled limousine transportation and numerous planned activities in a vibrant and welcoming community.

Most important, Life Care provides the assurance of comprehensive lifetime medical care, including hospitalization whenever necessary, at no additional cost.

To learn more, or to arrange a visit and tour, contact Karon Sullivan at (510) 891-8543 or ksullivan@ehf.org.



S T . P A U L ' S
TOWERS

A Life Care Retirement Community
100 Bay Place, Oakland, CA 94610 www.ehf.org/spt



A fully accredited, non-denominational, not-for-profit community owned and operated by the Episcopal Homes Foundation
License: 0114-00627 CCA #92



WHO'S WHO

Theater Company, Aurora Theatre Company, Indiana Repertory Theatre, The Children's Theatre, The Public Theater, Manhattan Theatre Club, the Huntington Theatre Company, Syracuse Stage, and Arena Stage. She has received five Bay Area Theatre Critics' Circle Awards and two *Drama-Logue* Awards. Film credits include *The Joy Luck Club*, *Hot Summer Winds*, *Dim Sum*, Gotanda's *The Wash*, *A Thousand Pieces of Gold*, and *Life Tastes Good*.

JAMES F. INGALLS (*Lighting Designer*) has designed *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 A.C.T. For Berkeley Repertory Theatre he designed *Yellowman*, *How I Learned to Drive*, *McTeague*, and *The Revenger*. Other work in San Francisco includes *The Nutcracker* and *Silver Ladders*, choreographed by Helgi Tomasson; *Sylvia*, *Maelstrom*, *Pacific*, and *Sandpaper Ballet*, all choreographed by Mark Morris (San Francisco Ballet); John Adams's *Dr. Atomic* and *The Death of Klinghoffer*, directed by Peter Sellars (San Francisco Opera); and *Platée*, *The Hard Nut*, *L'Allegro, il penseroso, ed il moderato* and *The Peony Pavilion*, (Cal Performances/Zellerbach). Recent projects include John Adams's *A Flowering Tree* and Kaija Saariaho's *La Passion de Simon* at Peter Sellars's New Crowned Hope Festival in Vienna. He often collaborates with Melanie Rios Glaser and the Saint Joseph Ballet in Santa Ana.

NANCY SCHERTLER (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater



INDULGE IN A NIGHT AT LE MÉRIDIEN SAN FRANCISCO ...AND UNLOCK ART AT YERBA BUENA CENTER FOR THE ARTS

As a guest of Le Méridien, gain complimentary admission to YBCA contemporary art exhibitions and exhibition opening night parties simply by showing your room key. For more information on hotel reservations, visit www.lemeridien.com/encorearts and www.ybca.org for a schedule of upcoming shows and events.

Le MERIDIEN
SAN FRANCISCO

333 Battery Street
San Francisco, CA 94111
415-296-2900

WHO'S WHO

credits include *A Christmas Carol*, *The Gamester*, *The Real Thing*, *Levee James*, *The Constant Wife*, Carey Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T.; *Sisters Matsumoto* at Seattle Repertory Theatre; *Moby Dick* at Milwaukee Repertory Theater; and Ken Ludwig's *Shakespeare in Hollywood* at Arena Stage, where she is an associate artist. Opera credits include *Don Giovanni* and *The Barber of Seville* for Boston Lyric Opera, *Il Trovatore* for Baltimore Opera, and numerous productions with Wolf Trap Opera Company.

JAKE RODRIGUEZ (*Sound Designer*) has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premieres of *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkeley Rep; A.C.T.'s new production of *A Christmas Carol*; and *The Life and Adventures of Nicholas Nickleby* at Cal Shakes. Other credits: music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Ibsen's *Ghosts* at Berkeley Rep; and sound for Shotgun Players' and Studio Theatre's productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

ANTHONY BROWN (*Composer*) composer, percussionist, and ethnomusicologist, has become a seminal figure in contemporary California creative music directing the Asian American Orchestra. Since 1998, his orchestra has received international critical acclaim for blending Asian musical instruments and sensibilities with the sonorities of the jazz orchestra.

Their recording of Duke Ellington and Billy Strayhorn's *Far East Suite* received a 2000 Grammy Award nomination for best large jazz ensemble performance. The orchestra's recording *Monk's Moods* was rated a "five-star masterpiece" and one of the four "best CDs of 2003" by *Downbeat* magazine. Their new CD *Rhapsodies* was completed while Brown was a 2003 Guggenheim Fellow. Brown's composition *Rhymes (For Children)* is the theme music for KQED's "Pacific Time." He and his music are featured in the film documentary *Doubles: Japan and America's Intercultural Children* (NHK/PBS); he also can be heard on more than 20 recordings. Brown is the recipient of grants, awards, fellowships, and commissions from the Ford Foundation, the Lila Wallace-Reader's Digest Fund, Meet the Composer, the National Endowment for the Arts, Arts International, the California Arts Council, the Asian Heritage Council, the MacDowell Colony, the San Francisco Chamber Music Society, TheatreWorks, the Ministry of Culture in Berlin, and the British Council. He holds an M.A. and Ph.D. in ethnomusicology from UC Berkeley, as well as a master of music from Rutgers University. A Smithsonian associate scholar and a governor of the Recording Academy, Brown has served as a visiting professor at UC Berkeley and as curator of American music at the Smithsonian Institution. The University of California Press will publish his book, *Give the Drummer Some! The Development of Modern Jazz Drumming*, in 2008.

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 has 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.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*, as well as the first workshop of *The Count of Monte Cristo* and the CD-ROM game *Obsidian*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival.

KIMBERLY MARK WEBB* (*Stage Manager*) is in his 14th season at A.C.T., where he worked most recently on *Happy End*, *Cat on a Hot Tin Roof*, *The Goat or, Who is Sylvia?*, *The Voyage*

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

**Bonnie doesn't just put you in a home,
she puts you on a path.**



Before you sell or buy your next home, be sure you're looking at the big picture. Ask what makes sense in today's market, and will it make sense in tomorrow's. Be sure to talk with Bonnie Spindler.

You see, Bonnie won't just put you into your next home, she'll put you on a path to financial well-being. That's why her past clients swear by her, and why 80% of them now own multiple properties.

**REALTOR®. Top Producer. Mentor.
And yes, the Victorian Specialist.**

#1 Company Top Producer.



Bonnie Spindler

415.474.4445

bonnie@bonniespindler.com
www.bonniespindler.com



SEE A PLAY...



...COME AND STAY!



HOTEL TRITON - PRESCOTT HOTEL - SIR FRANCIS DRAKE HOTEL

Welcome to the SAN FRANCISCO COLLECTION - the whimsical Triton, the elegant Prescott, and the historic Sir Francis Drake. Our hotels embrace their own story to create a unique guest experience with only one person in mind - YOU.

We invite you stay with us, relax, and enjoy!

For reservations, please call 800-KIMPTON and ask for the "ENC rate."

KIMPTON every hotel tells a story

800-KIMPTON | KIMPTONHOTELS.COM

WHO'S WHO

Inheritance, The Gamester, The Real Thing, A Mother, and A Doll's House. A long association with Berkeley Repertory Theatre includes last year's production of *Culture Clash's Zorro in Hell*. Other credits include *Picasso at the Lapin Agile* in San Francisco, *The Woman Warrior* for Center Theatre Group in Los Angeles, *Mary Stuart* and *The Lady from the Sea* at Boston's Huntington Theatre Company, *Hecuba* at the Williamstown Theatre Festival, and *The Master Builder* and *The Philanderer* at Aurora Theatre Company. Webb served as production stage manager at Theatre Three in Dallas for six years.

DICK DALEY's* (*Assistant Stage Manager*) previous works include *Travesties, Happy End, Gem of the Ocean, A Christmas Carol, A Moon for the Misbegotten*, and *Waiting for Godot* (A.C.T.); the world premieres of *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *River's End, Bus Stop, Communicating Doors, The Last Schwartz*, and *Visions of Kerouac* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Golda's Balcony, Twelfth Night* (L.A. Women's Shakespeare Company); *The Santaland Diaries* (The Theatre Offensive); *Tongues of Fire, King Lear*, and *Henry V* (The Company of Women); *Romeo and Juliet, Duet for One*, and *Julius Caesar* (Shakespeare & Company); and *The Resistible Rise of Arturo Ui, Ain't Misbehavin', The Night Larry Kramer Kissed Me*, and *A Closer Walk with Patsy Cline*. He also had a seven-year run as the production manager at Emerson College in Boston.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

A.C.T. PROFILES



CAREY PERLOFF (Artistic Director) is celebrating her 15th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Tom Stoppard's *Travesties*, Bertolt

Brecht/Kurt Weill's *Happy End* (including a cast album recording), *A Christmas Carol* (a new adaptation by Perloff with Paul Walsh), David Mamet's new adaptation of Granville-Barker's *The Voysey Inheritance*, Stoppard's *The Real Thing*, Constance Congdon's *A Mother* (an A.C.T.-commissioned adaptation of Gorky's *Vassa Zheleznova*), Ibsen's *A Doll's House*, Beckett's *Waiting for Godot*, Stoppard's *Night and Day*, and Chekhov's *The Three Sisters*. Her production of Marie Ndiaye's *Hilda*, coproduced at A.C.T.'s second space (Zeum) with Laura Pels Productions, traveled to Washington, D.C.'s Studio Theatre and then to New York's 59E59 Theater in 2005. Last year she was awarded France's Chevalier de l'Ordre des Arts et des Lettres.

Known for directing innovative productions of classics and championing new writing for the theater, Perloff has directed for A.C.T. the American premieres of Stoppard's *The Invention of Love* and *Indian Ink* and Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, and *Uncle Vanya*; the world premiere of Leslie Ayzavian's *Singer's Boy*; and acclaimed productions of *The Threepenny Opera*, *Old Times*, *Arcadia*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, and *The Tempest*. Her work at A.C.T. also includes the world premieres of Marc Blitzstein's *No for an Answer*, David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (a finalist for the Susan Smith Blackburn Award). Her play *Luminescence Dating*, which will be seen at the Magic Theatre in December (in a coproduction with A.C.T.), was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped in the summer of 2004 at New York Stage & Film, premiered in New York in April 2005 at the Ensemble Studio Theatre, and will be published by Dramatists Play Service this fall. Her new play, *Waiting for the Flood*, was directed by Judith Ivey as part of A.C.T.'s First Look festival in January. She has collaborated with many notable contemporary writers, most recently Philip Kan Gotanda,

on his new play *After the War* at the Sundance Institute in 2004 (an A.C.T. commission that will premiere in 2007), and Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference.

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 *The Birthday Party*, and many classic works. Under Perloff's leadership, Classic Stage won numerous OBIE Awards for acting, direction, and design, as well as the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

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.

LISA KOHLER



HEATHER KITCHEN (Executive Director), now in her 11th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's

expansion to include the development and performance of new work and the addition of a third year to A.C.T.'s acclaimed Master of Fine Arts Program. Her decision to undertake an M.B.A. degree from the Richard Ivey School of Business at The University of Western Ontario followed a 15-year career in stage, tour, and production management ranging across Canada, the United States, and the United Kingdom. Credits include the Stratford Festival, Canadian Stage Company, Charlottetown Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a five-theater performing arts complex and school that annually produced 16 productions, an International Children's Festival, and a Teen Festival. As a member of the executive committee of the Edmonton Performing Arts Consortium, Kitchen authored the benchmark study *Economic Impact of the Nonprofit Arts in Edmonton*. An

active community member, Kitchen serves on the boards and executive committees of the Commonwealth Club of California, as well as the board of the National Corporate Theatre Fund in New York. She is a past member of the San Francisco Leadership Board of the American Red Cross, the board of Big Brothers/Big Sisters, San Francisco and the Peninsula, and the Salvation Army Auxiliary in Edmonton and has served three terms on the executive of the League of Resident Theatres. She has also participated on peer review panels for Theatre Communications Group, Canada Council of the Arts, and *Forbes* magazine's Business and the Arts Awards. The *San Francisco Business Times* named Kitchen one of the most influential women in business in the Bay Area for the past three years.

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

JAMES HAIRE (Producing Director) began his career on Broadway with Eva Le Gallienne's National Repertory Theater as an actor and Stage Manager. He also stage-managed the Broadway productions of *And Miss Reardon Drinks a Little* and *Georgy* (a musical by Carole Bayer Sager), as well as the national tour of Woody Allen's *Don't Drink the Water*. Off Broadway he produced Ibsen's *Little Eyolf* (directed by Marshall W. Mason) and Shaw's *Arms and the Man*. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International's award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics' Circle.

A.C.T.
is thrilled to present

Koret Visiting Artist Series

In a generous new three-year partnership with A.C.T., Koret is now supporting our popular audience discussions. As part of its commitment to promoting organizations that contribute to the Bay Area's diverse cultural landscape, Koret is sponsoring the following exciting new series of talks with acclaimed theater artists, as well as A.C.T.'s regularly scheduled Audience Exchanges and Prologues.

HOMETOWNS / THEATER TOWNS

Sunday, April 15, at 5 p.m.

following the matinee performance of *After the War*

Artistic directors from leading regional theaters across the country discuss their relationships with their respective communities and how the life of a community affects its theater.

Featuring: GREGORY BOYD (Artistic Director, Alley Theatre), LOU BELLAMY (Founder and Artistic Director, Penumbra Theatre Company), and MICHAEL WILSON (Artistic Director, Hartford Stage)

Moderator: A.C.T. Artistic Director CAREY PERLOFF

NEW VOICES, NEW WORKS

Saturday, May 5, at 11 a.m.

prior to the matinee performance of *Blackbird*

Groundbreaking playwrights discuss the process of developing new plays for the theater, from inspiration to workshopping to financing.

Featuring: PHILIP KAN GOTANDA (*After the War*) and others to be announced

Moderator: A.C.T. Associate Artistic Director JOHANNA PFAELZER

All proceedings subject to change.

*For more information,
visit www.act-sf.org.*

 **A.C.T.**
american conservatory theater

 **KORET**
FOUNDATION FUNDS

THE GALLERY AT A.C.T.



**GARY
BUKOVNIK:
SMALL WORKS
ON PAPER**

FLYING NARCISSUS

Find yourself with some extra time before a performance or during intermission? Want to expose yourself to more fine art, but don't make it to art galleries as often as you'd like? Now you need look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevator) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2006–07 season.

Intricate and vibrant works by San Francisco artist Gary Bukovnik are on view at A.C.T. February 4–April 22. Bukovnik's canvases of flowers and other objects show a depth and complexity drawn from the tradition of Cézanne's still lifes, but with an abstract, modern use of negative space. A master of the medium of watercolor, he explores the tension between the wet medium and the dry paper, revealing endless layers and depth. His lithographs and monotypes show imaginative reflection of his subject. Influenced by the uplifting light of San Francisco and the urban flower market near his studio, Bukovnik strives to capture the spirit of the flowers, leaving them in their chaotic bundles and choosing the simplest of vessels to honor the natural beauty of his subject.

Born and raised in Cleveland, Bukovnik moved to the West Coast in 1974. His work is represented in many public and private collections, including the Fine Arts Museums of San Francisco, the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, the Butler Institute of American Art, and the Art Institute of Chicago.

Each artwork purchase benefits A.C.T. For more information about Gary Bukovnik contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com.



producerscircle

Frannie Fleishhacker, *Co-chair* * Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members enjoy a variety of benefits and are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the January 1, 2006–January 31, 2007, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

EXECUTIVE PRODUCER (\$25,000 AND ABOVE)

Barbara and Gerson Bakar*
Roberta B. Bialek
Lesley Ann Clement and Doron Dreksler*
Ray and Dagmar Dolby Family Fund*
James and Jean Douglas*
Frannie and Mort Fleishhacker*
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Robert L. Green
Joan and Ralph Lane
Fred M. Levin and Nancy Livingston,
The Shenson Foundation*
F. Eugene and Mary S. Metz*
Mrs. Albert J. Moorman
Mr. and Mrs. Tom Perkins*
Marjorie and Joseph Perloff
Steven C. Phillips and Susan Sandler*
Mr. and Mrs. Claude N. Rosenberg, Jr.
Patti and Rusty Rueff*
Rita Schreiber
Mr. and Mrs. Steven L. Swig*
Mrs. Sylvia Coe Tolk
Jack and Susy Wadsworth
Barry Williams and Lalita Tademy*
Charlie Wilmans*
Anonymous

COMPANY SPONSORS

Priscilla and Keith Geeslin*
Burt and Deedee McMurtry*
Jeff and Laurie Ubben*
ValueAct Capital*

PRODUCER

(\$10,000–\$24,999)

Robert Mailer Anderson and Nicola Miner
Ms. Teveia Rose Barnes and Mr. Alan Sankin*
Denise Battista
Ms. Annette Bening
Mr. Kenneth and Leslie Berryman*
Rena Bransten
Lloyd and Janet Cluff*
Jack and Susan Cortis*
Ms. Joan Danforth*
Mr. and Mrs. William Draper III*
Richard J. Fineberg
Mr. and Mrs. Charles Finnie*
William and Sakurako Fisher
Marilee K. Gardner*
Marcia and Geoffrey Green*
Douglas W. and Kaatri Grigg*
Kent and Jeanne Harvey
Dianne and Ron Hoge*
Ian and Rita Isaacs

Mr. Kenneth Jaffee*
Christopher and Leslie Johnson
Heather M. Kitchen*
Mr. Jonathan Kitchen and Ms. Nina Hatvany*
Lenny and Carol Lieberman
Mr. William Thomas Lockard
Christine and Stan Mattison*
Mr. Nion T. McEvoy
Mr. Byron R. Meyer
Jackie and Howard Nemerovski
Terry and Jan Opdendyk
Dr. Douglas K. Ousterhout
Ms. Toni Rembe and Mr. Arthur Rock
Brenda Galilee Rhodes
Anne Marie Burgoyne and Brad Roberts
Toby and Sally Rosenblatt*
Drs. Martin E. and Corsee D. Sanders*
Gene and Abby Schnair*
Mr. Russ Selinger
Mr. and Mrs. Lee Seward
Cherie and Gideon Sorokin*
Alan L. and Ruth Stein*
Mr. Patrick S. Thompson*
Olga and Ian Thomson
Timothy and Sharon Ubben
Mr. and Mrs. Paul L. Wattis, III
Ms. Anita Yu and Mr. Steven Westly

* *Ruby Jubilee supporter*



directorscircle

Dianne Hoge, *Co-chair* * Jonathan Kitchen, *Co-chair*

Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the January 1, 2006–January 31, 2007, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

ASSOCIATE PRODUCER (\$5,000–\$9,999)

Bently Holding Company,
Christopher and Amber Marie Bently
Kimberly and Simon Blattner
John and Florence Bryan
Dianne Budd
Paul E. Cameron and Shannon Page
Mr. Ronald Casassa*
Mr. and Mrs. Steven B. Chase
Ron Claveloux
Coltrane Conui Designs
Mr. and Mrs. James Coulter
Mr. and Mrs. James A. Davidson
Edward and Della Dobranski
Mr. Jerome L. Dodson

David and Victoria Fleishhacker*
Marcia and John Goldman
Mrs. Ermalind V. Guerin
Rose Hagan and Mark Lemley
Ms. Betty Hoener
Mr. James C. Hormel and Mr. Tim Wu
Mr. Robert Hulteng
Jeffrey and Jeri Johnson
Ms. Angèle Khachadour
Mr. Joel Krauska
Richard and Paula Kulp
Capegio Properties, Barbara and Chuck Lavaroni
Bruce and Naomi Mann*
Marclod Foundation
Paul Mariano
Mr. and Mrs. Robert McGrath
Mr. J. A. McQuown

Michelle Ballard Miller
Bruce and Adrienne Mitchell
Mrs. Helene Oppenheimer
Pease Family Fund
Ms. Carey Perloff and Mr. Anthony Giles
Mr. Shepard P. Pollack and Ms. Paulette Long
Belena and W. Preston Raisin
Mrs. Marianne B. Robison
Bertram and Susan Rowland
Mrs. Jo Schuman Silver
Joe and Lisa Skokan
Randall Solomon and Joseph Mallet
Vibeke Strand, M.D., and Jack Loftis, Ph.D.
Laney and Pasha Thornton
Ruthellen and Monte Toole
Larry and Robyn Varellas
Irv Weissman and Family

Diane Wynne and Jonathan Ocker*
Anonymous

PLAYWRIGHT

(\$3,000–\$4,999)

Gayle and Steve Brugler
Mr. and Mrs. Edgar M. Buttner
Dr. and Mrs. Ronald E. Cape
Judge Barbara A. Caulfield
Ms. Donna Crabb and Mr. Gustav Laub
Theodore and LaVaughn Craig
Mr. and Mrs. Robert Datha
Richard T. Davis and William J. Howell
Madeline and Myrtle Deaton
Ms. Jane Anne Doar
Mr. and Mrs. Michael Dollinger
Ms. Mary Ehrig and Mr. William E. Steele
Mrs. Delia Fleishhacker Ehrlich*
Drs. Caroline Emmett and Russell Rydel*
Mr. and Mrs. Jerome B. Falk, Jr.
Mr. Alexander L. Fetter and Ms. Lynn Bunim*
The Freiberg Family
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Richard Grand Foundation
Ms. Linda Grauer
Mr. and Mrs. Kirke Hasson
Mr. and Mrs. R. S. Heinrichs
Mr. and Mrs. Henry Paul Hensley
Holly and Chris Hollenbeck
Phil and Gloria Horsley
Jo and Jed Hurley
Mrs. Dorothy A. Hyde
Mr. and Mrs. Ron Kaufman
Mr. Thomas Koegel and Ms. Anne LaFollette
Dr. Thane Kreiner and Dr. Steven Lovejoy
Mr. and Mrs. P. Beach Kuhl
Richard and Paola Kulp
Sue Yung Li and Dale Ikeda*
Dr. Michael F. Marmor
Kim and Judith Maxwell
Milton Meyer Foundation
Mr. and Mrs. James L. Milner
Mr. and Mrs. John Murphy
Mr. David V. Nelson, Jr.
Mr. and Mrs. John S. Osterweis
Mr. and Mrs. Stephen F. Patterson
Ms. Virginia Patterson
Ivy and Leigh Robinson
Mr. James Robinson and Ms. Kathy Kohrman
Dr. and Mrs. Morton Rosenblum
Mr. Joseph A. Rosenthal
Mr. and Mrs. Gary Rubenstein
Mrs. Riva Rubnitz
Mr. and Mrs. Richard J. Simons
Ms. Eta Somekh
Mr. and Mrs. Paul Spiegel
Marion and Emmett Stanton
Mr. Bert Steinberg and Mrs. Lucia Brandon
Dr. and Mrs. Martin Terplan
Mr. and Mrs. David W. Terris
Mr. Leigh Tibbetts
Mr. and Mrs. John R. Upton, Jr.
Mr. and Mrs. Robert J. Vizas
Lorlei Vose and Paul Tuttle, Jr.
Mr. Thomas Walters
Mr. Vern L. Watts
Mr. and Mrs. Paul E. Weiss
Dr. and Mrs. Andrew Wiesenthal
Ms. Nola Yee
Mr. and Mrs. Bennett G. Young
Anonymous

DIRECTOR

(\$1,500–\$2,999)

Ms. Sharon L. Anderson
Mr. Paul Angelo
Nancy Axelrod
Mr. David N. Barnard
Ms. Karin Bauer
Mr. and Mrs. Joachim R. Bechtie
Mr. Stephen Belford
Fritzi Benesch
Mr. and Mrs. Richard Bennett
Ms. Donna L. Beres
Mr. Kenneth C. Berner
Dr. Barbara L. Bessey and Dr. Kevin J. Gilmartin
Paul and Kathy Bissinger
Fred and Nancy Bjork
Nordin and Donna Blacker
Larry and Lisbeth Blum

Mr. and Mrs. Roger Boas
Ms. Donna Bohling and Mr. Douglas Kalish
Ms. Janet H. Boreta
Ben and Noel Bouck
Ms. Jean Brenner
Ms. Patricia Bresée
Ms. Linda Brewer
Ms. Sheila Brown
Mr. and Mrs. R. Kent Brewer
Mr. and Mrs. Patrick Callan
Ms. Sally Carlson
Drs. Toni and Timothy Carlton
John and Linda Carter
Mr. Stanley and Ms. Stephanie Casper
Mrs. Donald Chaiken
Drs. Devon and Valerie Char
Mr. and Mrs. T. Z. Chu
Ms. Mary E. Ciaugus
J. C. Combs
Dr. and Mrs. William J. Comport
Thomas J. and Joan C. Cooney
Rafael R. Costas, Jr.
Mr. and Mrs. Michael Couch
Beatrice Cummings
Mr. and Mrs. Ricky J. Curotto
Mr. T.L. Davis and Ms. M.N. Plant
Ms. Daniela De Luca
Robert and Judith DeFranco
Carl and Theresa Degler
Ms. Margaret Dennis
Dr. and Mrs. Leo V. Dos Remedios
Mr. Calvin Doucet
Ms. Carole Dwinell
Ms. Joan Eckart
Mr. and Mrs. Daniel Eitingon
Ms. Winn Ellis and Mr. David Mahoney
Mr. Don Ellwood and Ms. Sandra Johnigan
Ms. Sheila Emery
Mr. and Mrs. Christian P. Erdman
Mr. and Mrs. Charles Fadley
Gwendolyn and Frederick W. Farley, Sr.
Mr. Mark Ferraro
Mr. Donald Fillman
Dr. and Mrs. Laurence Finberg
Ms. Stacey E. Fletcher
Mr. and Mrs. Kevin Ford
Mr. and Mrs. Richard L. Fowler
Dr. and Mrs. Fred N. Fritsch
Mr. James Gala
Dr. and Mrs. Richard E. Geist
Mr. Michael R. Genesereth
Mr. and Mrs. Dennis Gilardi
Mrs. Christine Goethals
Dr. and Mrs. Kenneth Gottlieb
Mr. and Mrs. Mark Greenstein
Mr. Marvin M. Grove
Ms. Margaret J. Grover
Mrs. Marlyne L. Hadley
Timothy F. and E. Ann Haggerty
Mr. Richard E. Hall and Mr. Jack R. Steinmetz
Mr. and Mrs. Richard Halliday
Mr. and Mrs. Herbert L. Hamerslough
Nancy Handel
Alan and Wendy Harris
William E. Hawn
Mr. James Hayes
Katherine Hennig and Barbara Jones
Joanne and Harlan Heydon
Mr. Donald H. Holcomb
Mr. and Mrs. George Hume
Mr. and Mrs. Robert E. Hunter, Jr.
Mr. Howard Hyman
Lyn and Harry Isbell
Dr. and Mrs. C. David Jensen
Mr. and Mrs. Robert R. Johnston
Mrs. Claiborne S. Jones
Dr. Selma Kaplan
Gary and Zeeva Kardos
Mr. and Mrs. Joseph Keegan
Mr. Gregg Kellogg
George and Janet Kelts
Mr. and Mrs. John H. Kirkwood
Ms. Nancy L. Kivelson & Mr. Thomas Angstadt
Mr. and Mrs. Jim Klingbeil
Dr. Ellen D. Klutznick
Mr. and Mrs. Michael and Lisa Cleff Kurtz
Patrick Lamey and Mary Hughes
Mr. Richard Lee and Ms. Patricia Taylor Lee
Dr. and Mrs. Jack Leibman
Mr. Max Levchin
Mr. and Mrs. John P. Levin
Dr. Lois Levine Mundie
Ms. Helen S. Lewis

Mr. and Mrs. Lawrence Ludgus
Mr. and Mrs. James J. Ludwig
Mr. and Mrs. Patrick Machado
Ms. Jill Matchak Handelsman
Mr. and Mrs. Archibald McClure
Mr. and Mrs. Donald J. McCubbin
Ms. Kathleen McIlwain
Mr. and Mrs. Casey McKibben
Mrs. Elisabeth McKinnon
Mr. Michael L. Mellor
Mr. and Mrs. Glen Michel
Mr. Roger Miles
David and Alex Miller*
J. Sanford Miller
Kenneth & Gisele Miller
Dr. and Mrs. Charles Mohr
Mr. Patrick Morrin and Ms. Janice Jagelski
Mrs. Sharon H. Morris
Mr. and Mrs. William Needham
Mr. Howard Nemerovski
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Ms. Doris Nordeen
Dr. and Mrs. John O'Connor
Ms. Mary Jo O'Drain
Mr. LeRoy D. Ortopan
Mr. and Mrs. Clyde Ostler
Mr. Stephen Outerbridge
Ms. Christina Owens
Don and Jo Palermo
Mr. and Mrs. Jim Palm
Mr. Jonathan Perkins and Ms. Tracy McMullin
Ms. Ostilla Peterson
*Ms. Liz Perle and Mr. Steve Pressman
Mr. and Mrs. Jacob Ratinoff
Mr. and Mrs. Robert M. Raymer
Jonathan and Holly Reinis
Ms. Maryalice Reinmuller and Mr. Harold Wanaselja
Judge and Mrs. Charles Renfrew
Albert and Roxanne Richards
Joyce and Gary Rifkind
Mr. and Mrs. Joseph Riggio
Mr. and Mrs. Richard Riley
Ms. Victoria Rivas
Ms. Eliza K. Robertson
Ms. Helen M. Robison*
Deborah Romer & William Tucker
Mr. Gary E. Roof and Mr. Douglas Light
Gerald B. Rosenstein
Mark and Martha Ross
Bertram Rowland
Ms. Dace Rutland
Joyce and Donald Sallan
Guy and Jeanine Saperstein
Jack and Betty Schafer
Ms. Katherine J. Schueler
Mrs. Charles M. Schulz
Dr. F. Stanley Seifried
Mrs. Deborah G. Seymore
Dr. and Mrs. James Shapiro
Ms. Judith G. Kelvey and Dr. Robert Shaw
Ms. Ruth A. Short
Ms. Janet Siela
Mr. Richard D. Smallwood
Mr. Richard Spaeta
Mr. John G. Sperling
Mr. Laurence L. Spitters
Dr. Russell Stanaland
Mr. Charles Stauffacher
Mr. David G. Steele
Mr. and Mrs. M. Stepanian
Charles and Shirley Sullivan
Fred and Kathleen Taylor
Mr. and Mrs. David W. Terris
Ms. Ann M. Thornton
Mr. and Mrs. Dexter C. Tight
William and Judith Timken
Mr. and Mrs. Gary J. Torre
Trident International Corporation
Mr. Nicolas G. Torre
Arnie and Gail Wagner
Carol Watts
Mr. Theodore S. Weber, Jr.
Mr. and Mrs. Christopher A. Westover
Mr. and Mrs. Dennis K. Whipp
Mr. Tim M. Whalen
Ms. Linda Ying Wong
Dr. Carolyn L. Wright and Mr. Richard Lapping
Mr. and Mrs. Roger Wu
Mr. and Mrs. Loring Wylie, Jr.
Mr. Mike Zischke
Anonymous (4)

*Ruby Jubilee supporter



annualfund

Annual Fund donors make annual contributions of \$75-\$1,499 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors' generosity during the January 1, 2006-January 31, 2007, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

PATRON

(\$1,000-\$1,499)

Ms. Stephanie Ahlberg
Michael and Amy Allen
Diana Nelson and John Atwater
David and Elizabeth Austin
Mr. John T. Axton III and
Mr. Presley Lancaster
The Stacey Baba and James Vokac
Charitable Foundation
Mr. Marvin Banks
Mr. and Mrs. Eugena F. Barth
S. A. Bierly
Ms. Linda Brown
Mr. and Mrs. Richard Bruins
Mr. and Mrs. William Cahill
Cecily Cameron
Gerhard and Regina Casper
Ms. Patricia Cavanaugh-Casey
Ms. Margaret Chilton
Mr. Byde Clawson and
Ms. Patricia Conolly
Mr. and Mrs. Ralph G. Coan, Jr.
William and Cristine Dewey
Ms. Anne Down
Mr. and Mrs. Jan Drayer
Mr. Timothy C. Duran
Richard and Robin Edwards
Ms. Andrea Eichhorn
Leif & Sharon Erickson
Lincoln Evans-Beauchamp
Ms. Ellen M. Farrell
Jennifer and John Fisher
Dr. and Mrs. M. D. Flamm, Jr.
Mr. and Mrs. Patrick F. Flannery
Ms. Anna Flider
Mr. and Mrs. James Forbes
Ms. Marilyn A. Forni
Ms. Sheryl Lea Fox
Mr. Tom S. Friedland
Doré and James Gabby
Mrs. Gloria G. Getty
Dr. and Mrs. Harvey W. Glasser
Dr. Allan Gold
Mr. and Mrs. James M. Golden
Ms. Lois K. Gordon
Mr. Bill Grove
Mr. Marvin M. Grove
Ms. Marlyne L. Hadley
Nancy Handel
Ms. Debi Hardwick and
Mr. Nolan Kennedy
Dr. James and Suzette Hessler
Mr. Dave Hiltz
Cecilia and Patrick Hobin
Sally Holland and
Jerome Schofferman
Ms. Marcia Hooper
Shirley Hort
Bent Creek Winery,
Livermore CA
Ms. Kimberly Hughes
Ms. Kathryn Hunt and
Mr. Keith Herberl
Mr. William Jarvis
Mr. Stephen Jensen
Norman and Barbara Johnson
Stephen and Elizabeth Johnson
Peggy Bort Jones
Ms. Cynthia Jung
Mr. Mark Kailer
Ms. Josephine Kennedy
Mr. and Mrs. Harlan R. Kessel
Mr. and Mrs. George King
Ms. Elizabeth Kinnear
Ms. Nancy L. Kittle
Ms. Terri Kwiatek

Ms. Jennifer B. Langan
Mr. Peter Lawrence
Mr. and Mrs. James P. Livingston
Mr. and Mrs. Alexander Long
Mr. Alan W. Louie
Ms. Rosemary Luke
Ms. Sarah Mandanis
Ms. Lillian Martin
Mr. John B. McCallister
Mr. Donald McKibben
Mr. A. C. McLaughlin
Douglas and Valeska Meyer
Dr. and Mrs. Stephen G. Mizroch
Mr. Ralph V. Moore
Mr. Terry Neil
Jim Newman and Janet Ivory
Mr. and Mrs. Bruce Nissim
Mr. Bruce Nye and Ms. Risa Nye
Ms. Mary Jo O'Drain
Mr. and Mrs. Paul O'Drain
Mr. Erwin Ordeman
Bruce and Vicki Pate
Mr. and Mrs. Richard Perkins
Cinco and Paul Pringle
Ms. Kate Quick
Judge and Mrs. Charles Renfrew
Ms. Yvonne Gonzalez Rogers
Mr. and Mrs. Robert K. Russell, Jr.
Ms. June Sabel
Paul Sack
Mrs. H. Harrison Sadler
The Margot Fraser Fund of the
Marin Community Foundation
Rita C. Schuelling and John Stout
Ms. Karen Scussel and
Mr. Curt Riffle
Mrs. H. Boyd Seymour
Mr. and Mrs. John Shankel
Mr. and Mrs. Clifford A. Sharpe
Mr. David Shields
Ms. Anne Shonk
Mr. and Mrs. Douglas Shorestein
Kathleen and Steve Simpson
Ms. Kristine Soorian
Mr. and Mrs. Robert S. Spears
Ms. Julie Stein and
Mr. Kennen Hagen
Richard and Michele Stratton
Mrs. Jean Sward
Marvin Tanigawa
Ms. Meredith M. Tennent
Mr. and Mrs. Jeffrey Thermond
Mr. and Mrs. William W. Thomas
Mrs. Brian Thorne
Mr. and Mrs. Edward J. Tiedemann
Mr. Douglas Tilden
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Dr. and Mrs. Ted Ullman
Mr. and Mrs. Leland H. Van Winkle
Mr. and Mrs. Ronald G.
VandenBerghe
Mr. Daniel G. Volkman
Mr. Jonathan Walker
Ms. Carol A. Wallace
Mr. and Mrs. Walt Weissman
Mr. Theodore S. Wever, Jr.
Mr. Bob D. Wilder
Mr. Joe Wolcott
Mr. David S. Wood and
Ms. Kathleen Garrison
Dr. Jennifer Wood
Mr. and Mrs. Joseph B. Workman
Mr. and Mrs. Loring A. Wyllie, Jr.
Mr. Stephen Young
Anonymous (2)

SUSTAINER

(\$600-\$999)

Barbara and Marcus Aaron
Ms. Stephanie Abramovich
and Mr. Ian Epstein
Mr. William Adler
Mr. Hervey E. Aldridge
Mr. Amar Archbold
David and Sharon Ash
Ms. Judy Avery
Ms. Edith Barschi
Thomas & Luise Bates
Mr. David V. Beery
Ms. June Behrendt
Mr. Clifton L. Bell
Mr. Thomas Benet
Ms. Christel D. Bieri
Mrs. Fowler A. Biggs
Ms. Anna Blackman
Mr. Randall Bolton and
Ms. Jeanne Helse
Mr. Christopher Booth and
Ms. Debora Booth
Ms. Angela Brunton
Ms. Linda Carson
Mr. Alexander J. Castle
Dr. Fredrick Chavarin and
Mrs. Joan Chavana
Bill Chatwell and Christine Oster
Mr. and Mrs. Barry Chausser
Mr. Paul Clermont and
Ms. Sara Seims
Mr. Julian F. Clift
Mr. Daniel Cody
Mr. and Mrs. Richard Cole
Dr. Michael V. Collins
Ms. Kim Corner
Sue and Gary Conway
Mrs. Carol G. Costigan
Ms. Kathleen Damron
Ms. Noelle Dangremont
Mr. Ed Dantzig
Ms. Ira D. Dearing
Dr. and Mrs. Victor J. DeFino
Kevin Dentremont and Carol Ryan
Mr. William Dickey
Mr. and Mrs. Joseph DiNucci
Ms. Thalia Dorwick
Mrs. Richard W. Dowell
Ms. Sally J. Dudley and
Mr. Charles Siefel
Ruth and Donald Dunham
Ms. Joanne Dunn
Ms. Margaret Elliott
Ms. Dee Empey
Ms. Christine Evers
Ms. Angela Sova and
Dr. Dennis B. Facchino
Mr. and Mrs. Michael O. Felix
Suzanne and Elliott Felson
Mr. Robert Feyer and
Mrs. Marsha Cohen
David Fink and Emily Weaver
Mr. Robert Finkle
Mrs. Lorraine Force
Ms. Helen Friel
Ms. Elaine Freed
Mr. and Mrs. Donald F. Fuller
Mr. James Gala
Mr. Sameer Gandhi and
Ms. Monica Lopez
Ms. Gladys Garabedian
Mr. Richard E. Gibson and
Mr. Paul G. Porcher
Ms. Carol A. Gilpin
Nancy Ginsburg and Rick Stern
Dr. A. Goldschlager

Mr. David B. Goldstein
Mrs. Thomas Gonda
Robert and Helga Grabske
Russell Graham and
Charles Lowey-Ball
Ms. Julia L. Gray
Mr. and Mrs. Roger Halliday
Ms. Mary E. Hanemann
Ms. Anne Hawkins and
Mr. Jake Sorensen
Mr. and Mrs. D. E. Haynes
Mr. James Hayward
Ms. Blair Heath
Mr. John F. Heil
Mr. and Mrs. Jack B. Heims
Ms. Michele Helmar
Ms. Joan Henricks
Nora and Marcelo Hirschler
Ms. Joy Hoge
Virginia M. Ingham
Kelly Irving
Dr. Laurence Jacobs
Dr. and Mrs. John E. Janisheski
Janie A. Jaynes
Mr. and Mrs. Edward P. Jepsen
Mr. Allan D. Jergesen
Mr. William B. Kerr
Don and Jo Ann Kington
Mr. Craig Knudsen
Brenda Kruse
Ms. Olga Labunsky
Richard A. La Cava and
Tomas van der Haase
Dr. and Mrs. Edward Landesman
Mr. David L. Landis and
Mr. Sean Dowdall
Mr. David Lauer
Dr. and Mrs. Jack Leibman
Richard and Lynn Leon
Ms. Catherine Less
Ms. Elise S. Liddle
Herbert and Claire Lindenberger
Ms. Jennifer Lindsay
Mr. William R. Lloyd
Dr. and Mrs. Charles Lobel
Ms. Laurie Lober
Mr. John D. Loder
Mr. and Mrs. Donald Luce
Mrs. Virginia MacDonald
Ms. Leah MacNeil
Mr. John H. Magee
Ms. Anne Mahood
Mr. William Manheim
Mr. Stephen Street and
Mrs. Natalie Marine-Street
Ms. Rebecca Martinez and
Mr. Peter Sloss
Mr. and Mrs. Stephen Massey
Mr. and Mrs. John S. May
Mr. Thomas McAuliffe
Mr. and Mrs. James McCormick
Mr. and Mrs. Alden McEirath, Jr.
John G. McGehee
Ms. Frances Ann McKenney
Judge Winton McKibben
Mr. and Mrs. John McMahan
Jennifer McMahon
Mr. Fred G. Meyer
Ms. Linda Micheli
Minalovich Partners
Dr. Janet Mohle-Boetani and
Mr. Mark Manasse
John and Betsy Munz
Mr. Daniel Murphy and
Mr. Ronald J. Hayden
Lorie Nachlis and Abby Abinanti
Joseph C. Najpaver and
Deanna Logan

Dr. H.B. Newhard and
Dr. Madalienne F. Peters
Mr. H. Arlo Nimmo
Ms. Ann O'Connell
Ms. Joanna Officier and
Mr. Ralph Tiegel
Mr. and Mrs. Phillip H. Ouyang
Joyce and Clark Palmer
Andrew and Connie Pansini in
memory of Dr. Frank Solomon
Ms. Margot S. Parke
Mr. John Parnell
Mr. David J. Pasta
Lisle and Roslyn Payne
Ms. Suzanne Portnoy
Denise and Kevin Pringle
Ms. Nancy Quintrell
Mr. Wesley E. Richert
Mr. and Mrs. Charles Rino
Ms. Muriel Robins
Mr. and Mrs. Richard Rogers
Ms. Suzanne Rosales
Mr. and Mrs. David Rosenkrantz
Mr. and Mrs. Herb Rosenthal
Mrs. Maxine Rosston
Mr. and Mrs. Irwin Roth
Melina and Jirayr Roubinian
Ms. Pamela Royce
Ms. Diane Rudden
Ms. Judith Sahagen
Louise Adler Sampson
Mr. and Mrs. Paul Sandberg
Mr. and Mrs. William Schieber
Todd Schneider and Devin Dixon
Mr. Howard G. Schutz
Mr. Ben Sevilla
Mr. Sherman Shapiro
Ms. Rebecca M. Sheuerman
Mr. Barry Shiller
Mr. Tom Siegel
Earl G. and Marietta Singer
Richard and Frances Singer
Ms. Lisa Jack Smith
Mr. and Mrs. Edward H. Snow
Mr. Bruce Suehiro
Mr. John Suttle
Ms. Susan Swopa
Ms. Kathleen Taber
Mr. Frederick W. Terman
Ms. Janelle M. Tynan
Dr. Owen S. Valentine
Robijn Van Giesen
Leon Van Steen
Daniel and Mary P. Vencill
Mr. and Mrs. Ron Vitt
Diana Ucinia
Bruce and Fran Walker
Mr. William E. Warren
Dr. Ron Webb and Ms. Nanci Webb
Mr. William C. Webster
Mr. William Weir
Mr. and Mrs. Noah Weiss
Ms. Harnet Weller
Joan Wernett and Jeff Carpenter
Mr. Keith Wetmore
Judie and Howard Wexler
Alex Witherall
Mr. and Mrs. Irving Yalom
Mr. John Yates
Mr. Lowell C. Yeager
Mr. Lee Yearley and
Ms. Sally Gressens
Peter and Midge Zischke
Anonymous (5)

Sold Out!
 Special thanks to the many
 volunteers and supporters
 whose hard work and
 generosity have made this
 event a smashing success.



Annette Bening, *Honorary Chair* * Patti Rueff, *Event Chair*

In addition to the following individuals (and corporations) have made generous commitments to A.C.T.'s 40th-anniversary celebration, *The A.C.T. Ruby Jubilee*, which will be held on April 22, 2007. A benefit event in support of A.C.T.'s actor training and youth education programs, *The Ruby Jubilee* will unite the Bay Area's community philanthropists in celebration of 40 inspiring seasons of live theater in San Francisco. For information please contact Amelia Schultz at 415.439.2470 or aschultz@act-sf.org.

HOST COMMITTEE

PRESENTING SPONSOR

(\$50,000)
 ValueAct Capital

RUBY SPONSOR

(\$25,000)
 Lesley Ann Clement and
 Doron Dreksler
 Priscilla and Keith Geeslin
 Burt and Deedee McMurtry
 Lisa and John Pritzker
 Patti and Rusty Rueff
 Jeff and Laurie Ubben
 Barry Williams and Lalita Tademy
 Carlie Wilmans

GARNET SPONSOR

(\$10,000)
 Bingham McCutchen LLP
 Consulate General of Canada
 Jack and Susan Cortis
 Carla and David Crane
 Ray and Dagmar Dolby Family Fund
 Frannie and Mort Fleishhacker

Fog City Fund
 Marilee K. Gardner
 Chandra and Leonard Gordon
 Dianne and Ron Hoge
 Heather M. Kitchen
 Jonathan Kitchen and Nina Hatvany
 Laura and Michael Lazarus
 Fred M. Levin and Nancy Livingston
 Christine and Stan Mattison
 Joan and Robert McGrath
 F. Eugene and Mary S. Metz
 JaMel and Tom Perkins
 PG&E
 Corazon and Martin Sanders
 Jo Schuman Silver
 Ruth and Alan Stein

RUBY TICKETS

(\$2,500)
 Barbara and Gersen Bakar
 Mr. and Mrs. William Draper III
 Pasha and Laney Thornton
 Lisa and Greg Wendt

GARNET TICKETS

(\$1,000)
 Axiom Corporation

Andi and David Arrick
 Kon and Arlene Balin
 Teveia Barnes and Alan Sankin
 Daniel Bedford
 Kenneth and Leslie Berryman
 Kimberly and Simon Blattner
 Mr. and Mrs. Richard A. Bocci
 Linda Brewer
 Rachel Brewster
 Tina Brier and David Shapiro
 Lynn Bunim and Alexander Fetter
 Ronald Casassa
 Greg Dalton and Lucia Choi
 Lloyd and Janet Cluff
 Joan Danforth
 Jason Danielson and Freda Scott
 Richard T. Davis and William J. Lowell
 Daniela De Luca
 James and Jean Douglas
 Delia Fleishhacker Ehrlich
 Caroline Emmett and Russell Rydel
 Charles and Penelope Finnie
 Bill and Sako Fisher
 David and Victoria Fleishhacker
 Nancy and Everett Golden
 Ann and David Green
 Geoffrey and Marcia Green

Douglas W. and Kaatri Grigg
 James Haire and Timothy Cole
 Betty Hoener
 George and Leslie Hume
 Kenneth Jaffee and Karen White
 Sheila and Mark Kenney
 Tom and Sheila Larsen
 Richard and Patricia Taylor Lee
 Sue Yung Li and Dale Ikeda
 Bruce and Naomi Mann
 Julie McHenry
 Alexander Mehran and Carolyn Davis
 David and Alex Miller
 Miller Law Group
 Susan Moldaw
 Ellen and Walter Newman
 Karen and Michael Page
 Gabriella and Stephen Papale
 Steven C. Phillips and Susan Sandler
 Cheryl and Dean Radetsky
 Helen Robison
 John and Venetta Rohal
 Deborah Romer and William Tucker
 Sue and Bruce Rosen
 Sally and Toby Rosenblatt
 Lizanne and Barry Rosenstein
 Susan Rubenstein

Nicole and Tim Savageaux
 Gene and Abby Schnair
 Shelby Designs & Illustrates
 Douglas and Lydia Shorenstein
 Russ Selinger
 Jané and John Siegel
 Harry and Florence Sloan Foundation
 Gideon and Cheryl Sorokin
 Carrie and Stuart Spiegel
 Roselyne Chroman Swig
 Steven L. and Mary Swig
 Patrick S. Thompson
 Tiffany & Co.
 Trefethen Winery
 Larry and Robyn Varellias
 Jack and Susy Wadsworth
 Barbara and Chris Westover
 Tim and Sally White
 Betsy Wolkin
 Susan Woodell-Mascall
 Diane Wynne and Jonathan Ocker

CONTRIBUTORS

Barbara and Gerson Bakar
 Lloyd and Janet Cluff
 Harry and Florence Sloan Foundation



Joan Danforth, *Co-chair* * Mortimer Fleishhacker, *Co-chair*

Prospero Society members are loyal patrons who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. Prospero gifts come in all sizes and include gifts from wills and living trusts, gifts that return lifetime income such as charitable remainder trusts, beneficiary designations in individual retirement accounts, life insurance policies, and other planned gifts. The Prospero Society is pleased to recognize its members and include them in appreciation events throughout the season. For information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
 Judith and David Anderson
 Ms. Nancy Axelrod
 Ms. Teveia Rose Barnes and
 Mr. Alan Sankin
 Mr. Arthur Bredenbeck and
 Mr. Michael Kilpatrick
 Mr. Hall Byther and
 Mr. Phillip E. Goddard
 Bruce Carlton and Richard McCall
 Mr. Ronald Casassa

Ms. Joan Danforth
 Mort and Frannie Fleishhacker
 Ms. Marilee Gardner
 James Haire and Timothy Cole
 Mr. Richard H. Harding
 Mr. and Mrs. Kent Harvey
 Mr. William Hawn
 Jo and Jed Hurley
 Mr. and Mrs. Stephen Johnson
 Ms. Heather M. Kitchen
 Mr. Jeffrey Malloy
 Mr. John B. McCallister
 Burt and Deedee McMurtry
 Mr. Michael L. Mellor

Dr. Mary S. Metz and F. Eugene Metz
 Mr. J. Sanford Miller
 Walter A. Nelson-Rees and James
 Coran
 Mr. Shepard P. Pollack and
 Ms. Paulette Long
 Anne and Bertram Raphael
 Mr. Gerald B. Rosenstein
 Mr. Brian E. Savard
 Mr. Harold E. Segelstad
 Andrew Smith
 Cheryl Sorokin

Alan L. and Ruth Stein
 Bert W. Steinberg
 Mr. Clifford Stevens and
 Ms. Virginia C. Whittier
 Mrs. Jean Sward
 Marilyn Taghon
 Mr. Marvin Tanigawa
 Ayn Thorne
 Shirley Wilson Victor
 Ms. Nadine Walas
 Scott Walton
 Mr. Barry Lawson Williams
 Anonymous (6)

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Nancy Croley
 The Estate of Mary Jane Detwiler
 The Estate of Olga Diora
 The Estate of Mary Gamburg
 The Estate of Mrs. Lester G.
 Hamilton
 The Estate of Harold R. Hollinger
 The Estate of William S. Howe, Jr.
 The Estate of Charles Sassoon
 The Estate of Elizabeth Wallace
 The Estate of William Zoller

MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community were remembered or honored with gifts made in their names.

Billy Angstadt
 Donald Armstrong
 Ralph Bardoff
 Lexi Barry
 Brian Clearwater
 Leonard Cornell
 Nan Croley
 Nancy Darling
 Mrs. Bradford Dillman

Walter Dobranski
 Roger Dwinell
 Leslie Eberhard
 Dee Empey
 Mortimer and Frannie Fleishhacker
 Walter Fogarty
 Marilee Gardner
 Bill Gibson
 Sharon Gould

Ronda Gruber
 Gloria J.A. Guth
 Barbara Hake
 Sue Hamister
 Giles Havergal
 Thomas Hennacy
 Erika Hills
 Patricia Hollerman
 Jean Rathjen Jackson

Dr. Richard A. Jacobs
 Ruth Kobart
 Mike Kretschman
 Herman Lake
 Eric Landisman
 Joe Landisman
 Nancy Livingston
 Ellie Mack
 Beatrice Manley

Florence M. Newlin
 Helen Palmer
 Mrs. Palomares
 Dennis Powers
 Meg Quigley
 Ben Randall
 Rusty and Patti Rueff
 Prentice Sack
 Dr. Frank Solomon

Cheryl Sorokin
 Ruth and Alan Stein
 Lydia Stern
 Katherine C. Stoney
 Mary G. Treser
 David Wagner
 Matthew Wilson, Jr.

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

\$100,000 AND ABOVE

Doris Duke Charitable Fund
 Richard and Rhoda Goldman Fund
 Grants for the Arts/San Francisco Hotel
 Tax Fund
 The William and Flora Hewlett Foundation
 The James Irvine Foundation
 Koret Foundation Funds
 The Andrew W. Mellon Foundation
 The Shubert Foundation
 Anonymous

\$50,000-\$99,999

Columbia Foundation
 The Wallace Alexander Gerbode Foundation
 Walter and Elise Haas Fund
 The National Endowment for the Arts
 Bernard Osher Foundation
 EST-Sloan Project
 Phyllis C. Wattis Foundation

\$25,000-\$49,999

The Creative Work Fund
 Jewels of Charity, Inc.
 Mimi and Peter Haas Fund
 The Kimball Foundation
 National Corporate Theatre Fund
 Rudolf Nureyev Dance Foundation
 Van LóbenSels/RembeRock Foundation

\$10,000-\$24,999

The Mervyn L. Brenner Foundation, Inc
 California Civil Liberties Public Education
 Program
 The Eldorado Foundation
 Fleishhacker Foundation
 Ira and Leonore Gershwin Philanthropic Fund
 Crescent Porter Hale Foundation
 The Stanley S. Langendorf Foundation
 The Robert and Helen Odell Fund
 The San Francisco Foundation

The Henri and Tomoye Takahashi Charitable

Foundation
 Wallis Foundation
 The Kurt Weill Foundation for Music
 Anonymous

\$5,000-\$9,999

Fog City Fund
 The William G. Gilmore Foundation
 The David B. Gold Foundation
 Edna M. Reichmuth Trust
 The Morris Stulsfaft Foundation
 Anonymous

THE NEXT GENERATION CAMPAIGN



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign* who are helping to secure our future for the next generation of theater artists and audiences. *The Next Generation Campaign* will establish an endowment of \$25 million to support excellence in mainstage productions, in actor training, and in the development of new works. We invite our loyal patrons to join us in staging the future of great theater for generations to come! For more information, contact Jamie Johnson at 415.439.2464 or jjohnson@act-sf.org.

\$2 MILLION & ABOVE The William and Flora Hewlett Foundation Burt and Deedee McMurtry Bernard Osher Foundation	Patti and Rusty Rueff Anonymous \$250,000–\$499,999 Barbara and Gerson Bakar S. H. Cowell Foundation Ray and Dagmar Dolby Family Fund Mr. and Mrs. William Draper III Douglas W. and Kaatri Grigg Jonathan S. Kitchen and Nina Hatvany Mr. and Mrs. Robert McGrath	The Estate of Mary Gamburg Ms. Marilee K. Gardner Mr. and Mrs. Robert L. Green Dianne and Ron Hoge Heather M. Kitchen Fred M. Levin and Nancy Livingston, The Shenson Foundation F. Eugene and Mary S. Metz Byron R. Meyer Mr. Steven C. Phillips and Ms. Susan Sandler Toby and Sally Rosenblatt Rita Schreiber Dr. Gideon and Cheryl Sorokin Roselyne C. Swig Mr. and Mrs. Steven L. Swig Barry Lawson Williams and Lalita Tademly Ms. Carlie Wilmans	\$50,000–\$99,999 Susan and Jack Cortis Mr. and Mrs. Kent Harvey Gene and Abby Schnair Mr. Russ Selinger \$25,000–\$49,999 Teveia Rose Barnes and Alan Sankin Marcia and Geoffrey Green William E. Hawn Betty Hoener Claiborne S. Jones Sue Yung Li and Dale Ikeda Christine and Stan Mattison J. Sanford Miller Carey Perloff and Anthony Giles Drs. Caroline Emmett and Russell E. Rydel	Larry and Robyn Varellas Anonymous UNDER \$25,000 Mr. Ronald Casassa Edward and Della Dobranski Joan Eckart Mr. Philip E. Forrest Tom and Sheila Larsen Michele Ballard Miller Jackie and Howard Nemerovski Walter and Ellen Magnin Newmair Anne and Richard Riley Mr. Gerald B. Rosenstein Mr. Joseph A. Rosenthal The Estate of Charles Sassoon Patrick S. Thompson Tim M. Whalen Glea G. Wylie Charitable Fund
--	--	---	--	---

CORPORATE PARTNERS CIRCLE

Jack Cortis, Mellon *Co-chair* * Ken Berryman, McKinsey & Company, Inc. *Co-chair*

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 the full benefits of collaborating with a nationally acclaimed theater company, including 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 member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

ARTISTIC PARTNER (\$50,000 AND ABOVE)						EXECUTIVE PARTNER (\$25,000–\$49,999)			
DIRECTOR PARTNER (\$15,000–\$24,999)	PERFORMANCE PARTNER (\$10,000–\$14,999)		City National Bank Pillsbury Winthrop Shaw Pittman LLP		STAGE PARTNER (\$5,000–\$9,999)				
Electronic Arts Inc. First Republic Bank Westfield San Francisco Centre	Bingham McCutchen LLP Blue Shield of California				Chevron Corporation Deloitte & Touche LLP Grosvenor Properties Howard, Rice, Nemerovski, Canady, Falk & Rabkin				

CORPORATE MATCHING GIFTS

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the company. The following corporations have generously matched gifts made by their employees to A.C.T., multiplying the impact of those contributions.

Axiom Corporation Adobe Systems Inc. Alexander & Baldwin, Inc. AMD, Inc. American Express Foundation Amgen Foundation Aplera Corporation AT&T Foundation Bank of America Barclays Global Investors Blue Shield of California CA Carillon Point Account	Caterpillar Foundation Charles Schwab Corporation Foundation ChevronTexaco Cingular Wireless CNA Surety Electronic Arts Federated Department Stores Foundation Gap Foundation GATX Corporation GE Foundation Genentech, Inc. Goldman Sachs Google	Guidant Foundation Hewlett-Packard Company IBM International Foundation Intel Foundation Johnson & Johnson Family of Companies Jones Lang LaSalle Lockheed Martin Corporation McKinsey & Company Merrill Lynch & Co. Foundation, Inc. Microsoft Morgan Stanley National Semiconductor Northwestern Mutual Foundation	Pacific Gas and Electric Provident Cares R. H. Donnelley Sallie Mae Fund State Farm Companies Foundation Sun Microsystems Foundation The Clorox Company Foundation The David and Lucile Packard Foundation The McGraw-Hill Companies Foundation, Inc. The William and Flora Hewlett Foundation Time Warner Unilever United States, Inc. Union Bank of California Foundation	United Way of the Bay Area Visa International Wells Fargo Foundation Zephyr Real Estate
--	---	--	---	--

CORPORATE GIFTS IN KIND

A.C.T. would like to thank the following donors for their generous contributions of goods and services.

\$50,000 AND ABOVE Hilton San Francisco Corp. KGO 810AM Radio	\$10,000–\$49,999 Autodesk, Inc. Grace Street Catering	Hotel Nikko Meyer Sound Laboratories, Inc. San Francisco Magazine Trefethen Winery	\$5,000–\$9,999 Floréal Mason/O'Farrell Garage	Peet's Coffee and Tea Premium Port Wines, Inc. Resolution, Inc. Shelby Designs and Illustrates
--	---	---	---	---

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for 11 of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions of \$5,000 or more to National Corporate Theatre Fund.

THEATRE EXECUTIVES (\$50,000 AND ABOVE)	BENEFACTORS (\$25,000–\$49,999)	PACESETTERS (\$15,000–\$24,999)	UBS Verizon	MetLife Foundation Willkie Farr & Gallagher LLP
Altria Group, Inc. Ernst & Young Citigroup Palace Production Center	American Express Company Cisco Systems, Inc. KPMG Skadden, Arps, Slate, Meagher & Flom LLP	Bloomberg Goldman, Sachs & Company JP Morgan Chase Lehman Brothers Merrill Lynch & Co. Morgan Stanley Pfizer, Inc. Sharp Electronics Time Warner	DONORS (\$10,000–\$14,999)	SUPPORTERS (\$5,000–\$9,999)
			Bingham McCutchen LLP Credit Suisse First Boston Davis, Polk & Wardwell Dorsey & Whitney Foundation Marsh & McLennan Companies, Inc. McFarther & English LLP	Bristol-Myers Squibb Company Colgate-Palmolive Company Dramatists Play Service, Inc. Newsweek New York State Council on the Arts** Ogilvy & Mather New York

A.C.T. SUMMER TRAINING CONGRESS Now Accepting Applications for 2007!

8-WEEK SESSION

Courses cover a broad range of subjects, including acting, voice and speech, and movement. Training days typically begin with physical classes like stage combat, movement, and audition technique. The day continues with more technical classes, such as voice and speech. Afternoons are spent in acting classes, scene work, and improvisation workshops. The A.C.T. Summer Training Congress prepares actors to succeed in all aspects of performance, but our primary focus is on acting for the theater.

Application deadline for students also applying for financial aid: *April 2, 2007*

Financial aid application deadline: *April 2, 2007*

Final application deadline: May 1, 2007

Mandatory registration and orientation week:

June 11–15, 2007

CLASSES: *June 18–August 10, 2007*

GRADUATION: *August 10, 2007*

2-WEEK INTENSIVE

THE ACTOR AND THE AUDITION

This special two-week session focuses on the skills and materials actors need to audition and work in the theater. The training covers subjects ranging from audition techniques for classical and contemporary monologues to cold readings, headshots and résumés, marketing tools, business and rehearsal protocol, and a variety of other subjects. Some areas of on-camera audition will be covered, but the emphasis of this intensive session is primarily on auditioning for the theater.

Application deadline for students also applying for financial aid: *April 2, 2007*

Financial aid application deadline: *April 2, 2007*

Final application deadline: May 15, 2007

Mandatory registration and orientation:

August 10 and 11, 2007

CLASSES: *August 13–24, 2007*

GRADUATION: *August 24, 2007*

FOR MORE INFORMATION, CALL 415.439.2350 OR VISIT
WWW.ACTACTORTRAINING.ORG.

ASHLEY PIVARNIK



A.C.T. CONGRATULATES THE CLASS OF 2007! (L to R) Back row: Lucas Rocco Alifano, Stephanie Ann Saunders, Seton Brown, Katie Huard, Nicholas Hongola, John Bull, Margaret Head. Middle row: Ted Welch, Kurt Uy, Brennen Leath, Christin Sawyer Davis, Matthew Nicklaw. Bottom row: Christina Owens, Brian Stevens, Grace Heid, Jody Flader, Graham Outerbridge.

SHOWCASING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007

Over the past two seasons, you may have seen members of this year's graduating M.F.A. Program class perform on the A.C.T. stage in *Happy End* (Brennen Leath and Stephanie Ann Saunders), *The Little Foxes* (Grace Heid and John Bull), *A Christmas Carol*, and *After the War* (Ted Welch). You may also have caught them on the Zeum stage in last fall's productions of *Baby with the Bathwater* and *Red Scare on Sunset* or more recently in *The Cider House Rules: Part One, Here in St. Cloud's*. At the **Class of '07 Showcase** they will all perform together one last time in a diverse program of drama, comedy, and music chosen to highlight each graduate's individual talents. Following the San Francisco performance, the students will head to Los Angeles and New York to present their showcase to theater and film directors, agents, and casting directors.

While A.C.T. is able to provide some support for showcase expenses and makes arrangements on the students' behalf in each city, they rely on the generosity of friends, family, and colleagues to help defray the remaining costs (which include travel and accommodations). We welcome your help in launching the careers of these talented young artists.

To donate to the 2007 A.C.T. Master of Fine Arts Program Showcase Fund, please call Leslie McNichol at 415.439.2466.

PLEASE JOIN US FOR THESE FREE EVENTS at American Conservatory Theater ...

	<i>After the War</i>	<i>Blackbird</i>
A.C.T. PROLOGUE <i>A conversation with the director before the 7 p.m. Tuesday preview (5:30–6 p.m.)</i>	Tuesday 3/27	Tuesday 5/1
AUDIENCE EXCHANGES <i>Free postperformance discussions with the actors and/or A.C.T. staff members</i>	Tuesday 4/3 Wednesday 4/11* Sunday 4/15*	Tuesday 5/8 Sunday 5/20* Wednesday 5/23*
OUT WITH A.C.T. <i>A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance</i>	Wednesday 4/4	Wednesday 5/9
ACT ONE <i>ACT One connects arts lovers in their 20s and 30s to great theater, hot events and parties, and each other.</i>	Friday 4/6	—
THEATER ON THE COUCH <i>An exciting collaboration between A.C.T. and The San Francisco Foundation for Psychoanalysis to generate lively dialogue among the audience and a panel of respected local psychoanalysts. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience.</i>	Friday 3/30	Friday 5/4 Sunday 5/6 (8 p.m.) Saturday 5/12 (8 p.m.)

*indicates matinee performance

AND DON'T FORGET ...

KORET VISITING ARTIST SERIES “Hometowns/Theater Towns” “New Voices, New Works”	4/15, A.C.T. 5/5, A.C.T.
A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007 SHOWCASE	4/19, Zeum Theater
A.C.T. RUBY JUBILEE	4/22, Four Seasons Hotel
A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2008 PRESENTS <i>David Copperfield</i>	4/25–4/28, Zeum Theater
A.C.T. COMEDY NIGHT	5/20, A.C.T.
A.C.T. YOUNG CONSERVATORY PRESENTS <i>Fields of Gold: The Music of Sting</i>	6/1–6/17, Zeum Theater

For more information, call 415.749.2ACT or visit www.act-sf.org.

WANT TO KNOW MORE ABOUT *AFTER THE WAR*?

WORDS ON PLAYS, A.C.T.'s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, and additional background information about the historical and cultural context of the play.

Individual issues of *Words on Plays* for each production—including *After the War*—are available for purchase in the theater lobby, at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available for the entire season. For information about subscribing to *Words on Plays*, call 415.749.2250.

***AFTER THE WAR* SCRIPT NOW AVAILABLE!**

Advance manuscript editions of Philip Kan Gotanda's poetic and powerful A.C.T.-commissioned play are also available for purchase in the lobby, at A.C.T. Ticket Services, and online at www.act-sf.org. Stop by and pick up a copy.



A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Jeffrey P. Malloy
General Manager

ARTISTIC

Johanna Pfaelzer, *Associate Artistic Director*
Meryl Lind Shaw, *Casting Director*
Michael Pallen, *Dramaturg*
Greg Hubbard, *Casting Associate*
Vinly Eng, *Producing Associate*

Associate Artists

René Augesen
Giles Havergal
Steven Anthony Jones
Craig Slight
Gregory Wallace
Allison Jean White
Jack Willis

Directors

Loretta Greco
Giles Havergal
Ron Lagomarsino
Mark Lamos
Carey Perloff
Mark Rucker
Richard E. T. White
Laird Williamson

Choreographers

Val Caniparoli

Composers

Anthony Brown
John Gromada
Chris Houston
Karl Lundeberg

Musical Directors

Laura Burton

PRODUCTION

Jeff Rowlings, *Production Manager*
Jared Hirsch, *Associate Production Manager*
Miesha Brodsky, *Assistant Production Manager*
Marion Bechthold, *Production Administrator*

Designers

John Arnone, *Scenery*
Robert Blackman, *Scenery*
Robert Brill, *Scenery*
Kent Dorsey, *Scenery*
Donald Eastman, *Scenery*
Erik Flatmo, *Scenery*
Douglas W. Schmidt, *Scenery*
Philip Witcomb, *Scenery*
Beaver Bauer, *Costumes*
Robert Blackman, *Costumes*
Candice Donnelly, *Costumes*
David F. Draper, *Costumes*
Deborah Dryden, *Costumes*
Callie Floor, *Costumes*
Lydia Tanji, *Costumes*
Sandra Woodall, *Costumes*
Russell H. Champa, *Lighting*
Zerlina Hughes, *Lighting*
James F. Ingalls, *Lighting*
York Kennedy, *Lighting*
Alexander V. Nichols, *Lighting*
Nancy Scherler, *Lighting*
Robert Wierzel, *Lighting*
John Gromada, *Sound*
Chris Houston, *Sound*
Jeff Mockus, *Sound*
Fabian Obispo, *Sound*
Jake Rodriguez, *Sound*
Steve Schoenbeck, *Sound*
Darron L. West, *Sound*

Design Associates

James J. Fenton, *Scenery*
Robert J. Hahn, *Lighting*

Coaches

David Maier, *Fight Director*
Deborah Sussel, *Vocal and Dialects*

Stage Management

Elisa Gouhertz, *Head Stage Manager*
Dick Daley, Katherine Riemann, Joseph Snielser, Kimberly Mark Webb, *Stage Managers*
Heath Belden, Nicole Dickerson, Stephanie Schliemann, Karen Szpallier, *Assistant Stage Managers*

Scene Shop

Mark Luevano, *Shop Foreman*
Jonathan Young, *Assistant Shop Foreman*
Oris Fry, James Germand, *Mechanics*
Lindsey Mantoan, *Asst. Technical Director/Purchasing Agent*

Paint Shop

Demarest Campbell, *Charge Scenic Artist*
Jennifer Benes, B. J. Frederickson, *Scenic Artists*

Prop Shop

Ryan L. Parham, *Supervisor*
Rebecca Helgeson, *Assistant*
Eric Cripe, *Artisan*

Costume Shop

David F. Draper, *Manager*
Joan Raymond, *Assistant Manager*
Ethily Horton, *Design Assistant*
Keely Weiman, *Draper*
Thiem Ma, *Tailor*
Sarah James, *Assistant Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitcher*
Jane Boggess, *Accessories Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

Suzanna Bailey, *Sound Head*
Miguel Ongpin, *Head Carpenter*
Jane Henderson-Shea, *Properties Head*
Mark Pugh, *Flyman*
Tim Wilson, *Head Electrician*
Tim Tunks, Uwe Willenbacher, *Stagehands*
John Karr, *Wardrobe Supervisor*
Ava Childs, *Wardrobe Assistant*
Julia Wing Krafft, *Hair and Makeup Supervisor*

Conservatory/Second Stage

Joel Franquist, *Technical Director*
Larry Krause, *Assistant Technical Director*

Costume Rentals

Callie Floor, *Supervisor*
J. Valentine, *Rentals Assistant*

Interns

Danielle Callaghan, Cassandra Phillipps, Katherine Seibel, Joan Wolkerstorfer, *Stage Management*
Heather Dierickx, *Prop Shop*
Sarah Fulford, *Costume Shop*
Tatiana Satterlee, *Wig Shop*
Erin Roberts, *Costume Rentals*

ADMINISTRATION

Dianne Prichard, *Company Manager*
Caresa Capaz, *Company Management Assistant*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*
Natalie Anaston, *Receptionist*

Development

Leslie Bires, *Director of Institutional Giving*
Jennifer Camp, *Development Associate*
Janie Johnson, *Campaign Manager*
Paul Knudsen, *Director of Individual Giving*
Jason M. Martin, *Manager of Foundation and Government Relations*
Leslie McNicol, *Donor Systems Coordinator*
Liv E. Nilssen, *Individual Gifts Coordinator*
Amelia Schultz, *Manager of Special Events*
Tim M. Whalen, *Director*

Finance

Jim Neuner, *Controller*
Sharon Boyce, Matt Jones, Linda Lauter, *Associates*

Information Technology

Thomas Morgan, *Director*
James Sheerin, *Database Applications Manager*
Ryan Montgomery, *Web Administrator*
Joone Pajar, *PC IT Associate*
Conchita Robson, *Macintosh IT Associate*

Marketing & Public Relations

Janette A. Gallegos, *Director of Marketing and Public Relations*
Valerie York, *Associate Director of Marketing*
Jon Wolanske, *Press Representative*
Randy Taradash, *Marketing Events and Promotions Manager*
Amelia Nardinelli, *Graphic Designer*
Edward Budworth, *Group Sales Representative*
Manjula Martin, *Copyeditor/Writer*
Martin Schwartz, *Intern*

Publications

Elizabeth Brodersen, *Editor*
Jessica Werner Zack, *Contributor*
Margot Melcon, *Publications & Literary Assistant*

Ticket Services

Richard Bernier, *Ticket Services Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmann, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Lynn Skelton, *SMAT and Group Sales Treasurer*
Andrew Alabran, Peter Davey, Jim Donovan, Johnny Moreno, Joey Rich, Ranielle de la Rosa, Sam Kekoa Wilson, *Treasurers*

Teleservices

Jen McMahon, *Manager*
Andrew Leone, *Assistant Manager*
Maggie Alpar, Robin Boney, Crystal Bush, Ian Caporali, Winifred Elam, Zach Fisher, Handel Forde, Scott Ludwig, Jackie Major, Lloyd Margoit, Raja Mitty, Philip T. Nails, Doug Ross, Jessica Shirik, Catherine Ford, Caroline Turton, Kevin Valentine, Reg Vaughn, *Agents*

Front of House

Larry Vaies, *Theater Manager*
Debra Selman, *Assistant Theater Manager*
Eva Ramos, *House Manager*
Claudia Martinez, Colleen Rosby, *Assistant House Managers*
Colleen Rosby, *Door Person*
Oliver Sutton, *Security*

Operations

Lesley Pierce, *Manager*
Burt Smith, *Assistant Facilities Manager/American Conservatory Theater*
Len Lucas, *Assistant Facilities Manager/30 Grant*
Jeffrey Warren, *Facilities Crew*
Curtis Carr, Jr., Richard Supinsky, *Security*

CONSERVATORY

George Thompson, *Conservatory General Manager*
Craig Slight, *Young Conservatory Director*
Bruce Williams, *Director of Summer Training Congress and Community Programs*
Jack Sharrar, *Director of Academic Affairs*
Sari Danielsens, *Director of Student Affairs*
Jerry Lopez, *Director of Financial Aid*
Thuy-Tu Tran, *Financial Aid Assistant*
Laura Marett, *Conservatory Associate*
Ashley Pivarnik, *Conservatory Associate*
Stephanie DeMott, *Young Conservatory Associate*
Matt Jones, *Bursar/Payroll Administrator*
Alison Augustin, *Volunteer*

Master of Fine Arts Program

Core Faculty

René Augesen, *Acting*
Jeffrey Crockett, *Voice*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Frank Ottiwel, *Alexander Technique*
Michael Paller, *Director of Humanities*
Priscilla Regalado, *Modern Dance*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*

Associate Core Faculty

Glenn Canin, *Alexander Technique*
Dawn-Elin Fraser, *Speech, Verbal Action*

Adjunct Faculty

Bonita Bradley, *Character Embodiment*
Renu Capelli, *Cultural Research*
Leslie Felbain, *Clown and Mask*
Gregory Hoffman, *Combat/Weapons*
Frank Johnson, *Singing*
Debra Lambert, *Singing*
Domenique Lozano, *Acting*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

Leifia Bartlett, *Dynamic Movement, Physical Acting, Clowning*
Mike Carroll, *Acting*
Laura Derry, *Improvisation*
Frances Epsen Devlin, *Singing*
Jeffrey Draper, *Voice and Speech, Acting*
Paul Finocchiaro, *Acting*
Dawn-Elin Fraser, *Acting*
Marvin Greene, *Acting*
Christopher Herold, *Acting*
Andrew Hurteau, *Acting*
Mark Jackson, *Acting*
Rose Adams Kelly, *Alexander Technique*
Drew Khalouf, *Voice and Speech, Acting*
Francine Landes, *Acting*
Domenique Lozano, *Acting*
Tina Oliver, *Acting*
Regina Saisi, *Improvisation*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Lynne Soffer, *Speech, Acting*
Ava Victoria, *Singing*
Bruce Williams, *Audition Techniques, Acting*

Young Conservatory

Melissa Carey, *Voice, Speech*
Melanie Case, *Improvisation, Acting*
Kevin Crook, *Improvisation, Acting*
Nancy Gold, *Physical Character, Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
Kimberly Mohne Hill, *Voice, Speech, Dialects*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Michael Mohammed, *Musical Theater, Dance*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*
Krista Wigle, *Musical Theater*

New Plays Program

Horton Foote, *Advisor, Playwright*
Melanie Case, *Playwright*
Carey Perloff, *Playwright*
Craig Slight, *Playwright*
Paul Steinmann, *Playwright, Zitrich*

International Collaborators

Suzy Graham-Adriani, *National Theatre, London*
Lee Lyford, *Theatre Royal Bath, England*
Anton Ray, *Hochschule Musik und Theater, Zurich*

Accompanists

John Conway

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova, Joan Cahill, Barbara Cohrsens, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Ann Morales, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Sam Thal, Sylvia Coe Tolk, Jean Wilcox, Nancy Zinn, *Library Volunteers*

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: www.act-sf.org.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT 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 www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions 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.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$10. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each production.

Group Discounts

For groups of 15 or more, call Edward Budworth at 415.439.2473.

AT THE THEATER

A.C.T. is located at 415 Geary Street. The auditorium opens 30 minutes before curtain. The lobby opens one hour before curtain. Bar service and refreshments are available one hour prior to curtain.

A.C.T. Merchandise

A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services 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. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Food and drink are not permitted in the auditorium.

Beeipers!

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

Perfumes

The chemicals found in perfumes, 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 performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2ACT 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.

AFFILIATIONS

A.C.T. operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States. 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 the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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



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

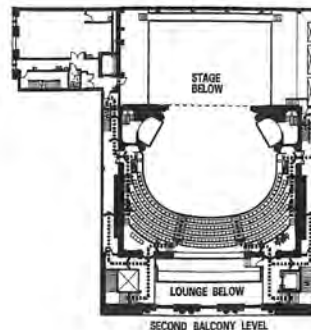
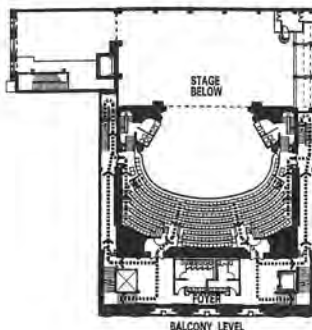
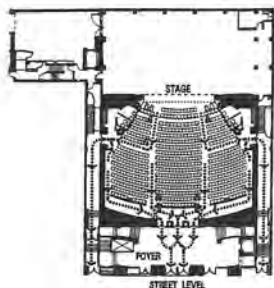


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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

AMERICAN CONSERVATORY THEATER EXITS

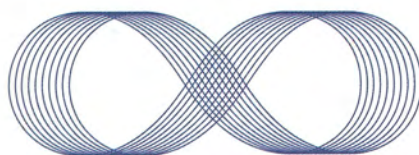


THE BAY AND THE SKY BECOME YOUR BACK YARD



LIVE IN A LANDMARK OF CONTEMPORARY DESIGN

Luxury studio to three bedroom residences one block from the Embarcadero starting from the high \$600,000's.



THE INFINITY
SAN FRANCISCO

www.the-infinity.com
888 622 7903

Sales & Design Center Now Open Daily
11:00–6:00 Or By Appointment

Exclusively represented by The Mark Company



A development of



TISHMAN SPEYER

