

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM



# THE RAINMAKER

by **N. Richard Nash**

Directed by **Mark Rucker**

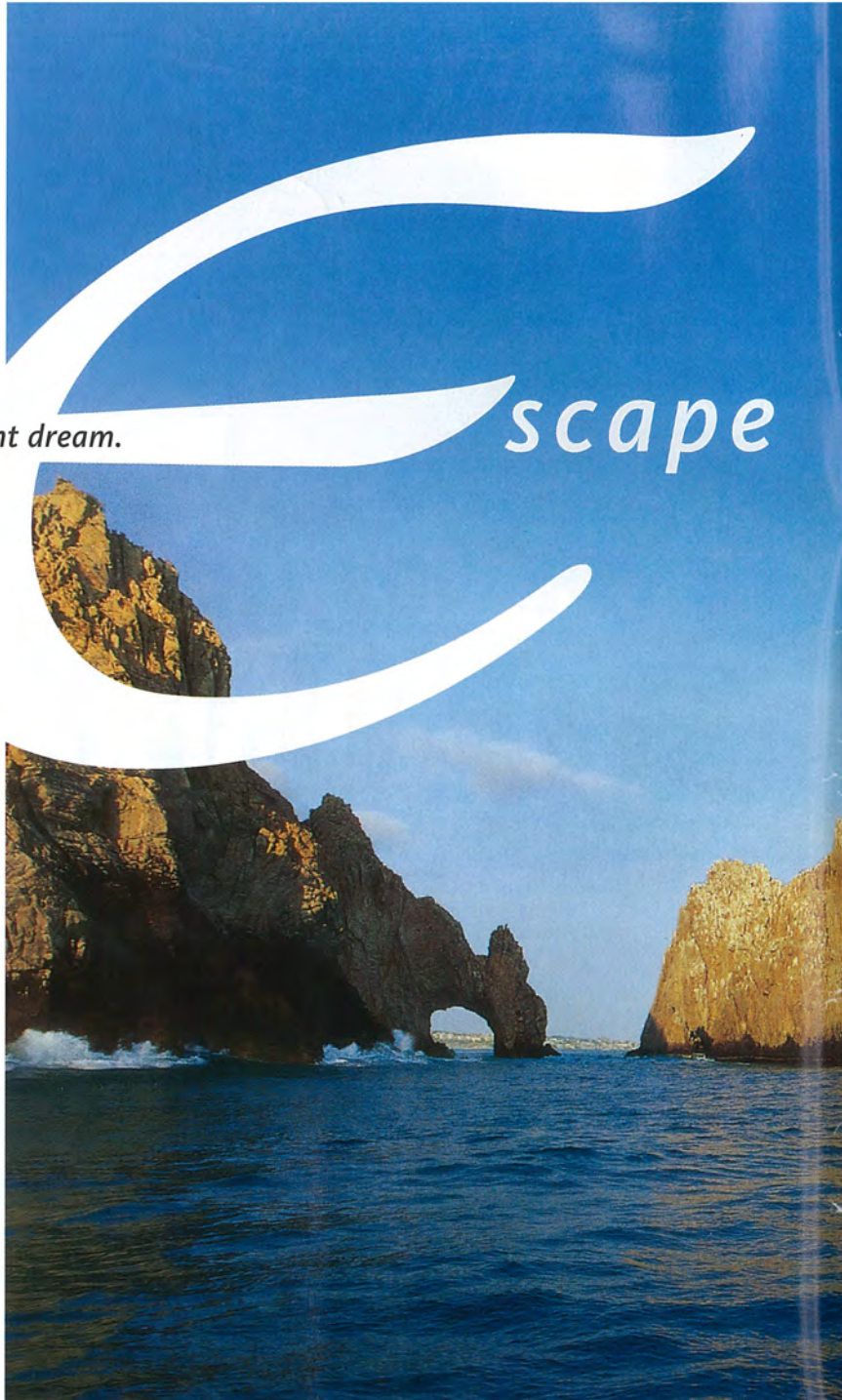
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# ABOUT A.C.T.



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*

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# FROM THE ARTISTIC DIRECTOR

JOCK McDONALD



Dear Friends,

People often ask how we plan seasons at A.C.T., and *The Rainmaker* serves as a wonderful example of the complex ways in which that planning process evolves. One of the things we like to consider is what the

entire journey will feel like as you travel through a season at A.C.T. As with any good journey, the road should yield some unexpected thrills, some eye-opening new views, some familiar landscapes seen anew, some real nourishment, and, when we're lucky, a sense of emotional release. We began our season with the outrageous creativity of *Sweeney Todd*, which surely qualifies for the "unexpected thrills and eye-opening new views" category! And we follow *Sweeney* with a heartwarming icon of the American theater, a play you may think you know but that we feel sure will give you the kind of emotional catharsis you crave from the theater.

A true "actor's play," *The Rainmaker* is a favorite play of our core acting company, and this is a second reason we gravitate towards certain productions: to see René Augesen play Lizzie is itself a compelling reason for producing *The Rainmaker*, which contains marvelous roles for several of our associate artists, as well as for a young actor, Alex Morf, from our master of fine arts program who is making his A.C.T. mainstage debut in this production. Another notable reason is the opportunity to bring back two artists whose work we particularly admired last season: Canadian actor Geordie Johnson, who played a wicked Henry Carr in *Travesties* (and returns to tackle the magnetic role of Starbuck in *The Rainmaker*) and director Mark Rucker, with whom we collaborated so happily on *Luminescence Dating*, our coproduction with the Magic Theatre. This production also reunites us with some of our favorite designers, Robert Mark Morgan and Don Darnutzer, whose sets and lights for *A Moon for the Misbegotten* remain a highlight of recent seasons, and

Lydia Tanji, whose imaginative costumes were seen last season in our epic production of *After the War*.

*The Rainmaker* is a play about hope. This is the third factor that came into play as we planned our season. We are living in a tough moment in American history. Engaged in a long-term war, worrying about our economy, and girding our loins for the election season ahead, this is a moment in which we can all use a taste of the inexplicable kind of hope that *The Rainmaker* invokes. We know that when Lizzie falls for Starbuck she is putting her faith in someone who has nothing to recommend him but charisma and positive thinking, yet we root for her because we realize that sometimes you have to believe good things are possible. I love the feeling this play gives you at the end, the sense of release and the joy in the future that we feel all too rarely.

While *The Rainmaker* is playing at A.C.T., many other creative enterprises are occurring on our other stages. We hope you will join us in late October for a work-in-progress presentation of *The Tosca Project*, a wild collaboration between myself and choreographer Val Caniparoli featuring a remarkable company of dancers and actors. Also in October, our third-year M.F.A. Program students will perform a repertory of plays directed by Bay Area greats Barbara Oliver and Ken Ruta: Shaw's *Candida* and Wilde's *The Importance of Being Earnest*. And, as always, please join us for one of our many audience events, from Audience Exchange discussions with the cast to Theater on the Couch, OUT night, and the upcoming Koret Visiting Artist Series panel, where you yourself can play an integral role in the experience of great theater at A.C.T.

As always, we are deeply grateful for your feedback and for your support. May the rains bring you much joy!

Yours,

Carey Perloff  
Artistic Director

# NEW GOAL OF \$30 MILLION SET FOR *THE NEXT GENERATION CAMPAIGN*

**\$5 MILLION INCREASE TO BENEFIT NEW WORKS  
ENDOWMENT**

**\$1 MILLION CHALLENGE GRANT ANNOUNCED**

Thanks to the remarkable generosity of the greater A.C.T. community, which has resulted in nearly \$24 million in gifts and pledges to date, A.C.T. is pleased to announce that it has increased *The Next Generation Campaign* goal from \$25 to \$30 million. The additional \$5 million will be directed to the New Works Endowment, bringing that goal to \$10 million and matching the goals for the Mainstage and Actor Training Endowments. Together, these three categories comprise the \$30 million campaign that will establish a permanent endowment fund for A.C.T. Once established, the earnings from the endowment will provide crucial support for staging ambitious productions featuring distinguished visiting artists, for attracting top-tier students and faculty to our conservatory, and for strengthening A.C.T.'s ability to commission and develop the provocative new works that keep theater vibrant.

In response to this ambitious increase in the overall goal, close friends of A.C.T. Jeff and Laurie Ubben have made a generous challenge: they will match all new or increased gifts to *The Next Generation Campaign* this season dollar for dollar up to \$1 million.



JEFF AND LAURIE UBBEN AT A NEXT GENERATION CAMPAIGN RECEPTION WITH OLYMPIA DUKAKIS

Jeff and Laurie have made this challenge to encourage others to join them in helping to ensure a prosperous future for A.C.T.

Representatives of A.C.T. will be contacting you in the near future to ask for your participation in *The Next Generation Campaign*. Please help us meet this generous challenge and double the impact of your gift. Together, we can secure the future of great theater for generations to come!

## THE NEXT GENERATION CAMPAIGN



A.C.T. gratefully acknowledges the following donors to *The Next Generation Campaign*, whose gifts to A.C.T.'s endowment are already supporting the productions and programs we are enjoying this season. For more information, contact Jamie Valle at 415.439.2464 or [jvalle@act-sf.org](mailto:jvalle@act-sf.org).

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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

# THE RAINMAKER

by N. Richard Nash

Directed by Mark Rucker

Scenery by Robert Mark Morgan  
 Costumes by Lydia Tanji  
 Lighting by Don Darnutzer  
 Sound by Jeff Mockus  
 Dramaturg Michael Paller  
 Casting by Meryl Lind Shaw

## THE CAST

(in order of appearance)

**H.C. Curry** Jack Willis  
**Noah Curry** Stephen Barker Turner  
**Jim Curry** Alex Morf\*  
**Lizzie Curry** René Augesen  
**File** Anthony Fusco  
**Sheriff Thomas** Rod Gnapp  
**Bill Starbuck** Geordie Johnson

## UNDERSTUDIES

*H.C., Sheriff*—Robert Ernst; *Noah, Jim, Starbuck*—Jud Williford  
*Lizzie*—Marcia Pizzo; *File*—Rod Gnapp

## STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*  
 Heath Belden, *Assistant Stage Manager*  
 Gillian Confair, *Intern*

## TIME AND PLACE

The play takes place in a western state on a summer day in a time of drought.

*There will be two intermissions.*

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# “A SIMPLE STORY ABOUT FAITH”

BY MICHAEL PALLER

DOROTHEA LANGE (LIBRARY OF CONGRESS, PRINTS & PHOTOGRAPHS DIVISION, FSA-OVI COLLECTION)



A WEST TEXAS FAMILY FARM IN 1937

On a western road trip he took in 1951, N. Richard Nash met an eight-year-old boy at a filling station. The boy was covered in grime and dirt, his complexion “the color of dust.” It hadn’t rained in a long time. He clutched a long, forked stick, which he shook at the sky every few minutes. “What’s that for?” Nash asked. “Rain,” he said. Recalling that encounter five years later, after *The Rainmaker* had become an international hit, Nash wrote,

I tried to tell a simple story about droughts that happen to people, and about faith. I tried to say that belief in a forked stick is sweet in an eight-year-old but a grownup has to find his magic in the rites of daily living. I tried to protest that the dreamers who are fugitive from the world have too long pretended that they alone know what is beautiful; that there’s beauty for those who stick around and have a good look at things. That there is beauty in reality, beauty in the balances of nature, no matter how brutal the imbalances; beauty in the togetherness of people which, sadly, must sometimes be measured by loneliness; beauty in seeing the fact and naming it the fact.

If that were all *The Rainmaker* had to say on the subject of dreams—that dreams are fine for children but that adults must settle for reality—it wouldn't have become a phenomenon: when Nash recalled this meeting in 1956, the film version was about to be released and the play had been produced 90 times around the world. By the time Nash died in 2000, it had been translated into 40 languages, including an unwritten African one. Surely, there are few plays that stake the claims of reality over those of dreams and win the love and affection of a worldwide audience. *The Rainmaker* isn't one of them.

For if we look closely at *The Rainmaker*, we see that it does not divide its characters into dreamers and realists. Rather, Nash populates his world with those for whom daring to dream is as natural as rain, and those who want in their hearts to dream but who, for any number of reasons, cannot take the risk. Lizzie Curry is one of those who are caught high and dry in a drought of dust and reality. "You're all dreams," she says to Starbuck. "And it's no good to live in your dreams." Starbuck, who wants things to be as beautiful when he gets them as they are when he thinks about them, replies, "It's no good to live outside [your dreams] either." "Somewhere between the two," Lizzie offers as a compromise. At first glance her response doesn't make much sense: What does it mean, how is it possible, to live somewhere between dreams and reality? But she is wiser than she knows, and it is Nash's accomplishment that he shows us that we can change the world of our quotidian reality if we nourish it with dreams.

Starbuck advertises himself as a rainmaker, a bringer of new life: "You're in a parcel of trouble," he says to Noah, the elder Curry brother and, like Lizzie, a hard-eyed nondreamer. "You've lost twelve steers on the north range and sixty-two in the gully." The solution, of course, is rain, which Starbuck promises in prodigious amounts: "Rain in buckets, rain in barrels, fillin' the lowlands, floodin' the gullies. And the land is as green as the valley of Adam."

It is not necessarily rain that will make the world fertile. Starbuck makes it green for Lizzie through his dreams; his gift for dreaming big dreams is what gives Lizzy permission to have her small ones: "Like a man's voice saying: 'Lizzie, is my blue suit pressed?' And the same man saying: 'Scratch behind my shoulder blades.'" She *says* these are little, quiet dreams, but they are little only compared to the hope, which she cannot dare express, that they will come true. Being loved, and taking pleasure in doing the things that bring happiness to someone she loves, are large dreams for Lizzie, indeed. Too large, in fact, for her to acknowledge or say out loud before Starbuck rides onto the Curry ranch with his own visionary dreams of a fabulous woman named Melisande, of being able to bring torrents of rain to a parched country, of a woman believing

**W**HEN DROUGHT HITS THE LUSH GRASSLANDS OF THE RICHLY FERTILE WEST, THEY ARE GREEN NO MORE AND THE DYING IS A PALPABLE THING. WHAT HAPPENS TO VERDURE AND VEGETATION, TO CATTLE AND LIVESTOCK CAN BE READ IN THE COLDLY STATISTICAL LITTLE BULLETINS FREELY ISSUED BY THE DEPARTMENT OF AGRICULTURE. WHAT HAPPENS TO THE PEOPLE OF THE WEST—BEYOND THE CALCULABLE AND TERRIBLE PHENOMENA OF SUDDEN POVERTY AND LOSS OF SUBSTANCE—IS AN INCALCULABLE AND FEBRILE KIND OF DESPERATION. RAIN WILL NEVER COME AGAIN; THE EARTH WILL BE SERE FOREVER; AND IN ALL OF HEAVEN THERE IS NO PROMISE OF REMEDY. YET, MEN OF WISDOM LIKE H.C. CURRY KNOW TO BE PATIENT WITH HEAVEN. THEY KNOW THAT THE EARTH WILL NOT THIRST FOREVER; THEY KNOW THAT ONE DAY THEY WILL AGAIN AWAKEN TO A GREEN MORNING. YOUNG PEOPLE LIKE LIZZIE, HIS DAUGHTER, CANNOT KNOW THIS AS CERTAINLY AS HE DOES. BRIGHT AS SHE IS, SHE CANNOT KNOW. SHE CAN ONLY COUNT THE SHOOTING STARS, AND HOPE.

—N. RICHARD NASH, "FOREWORD,"  
*THE RAINMAKER* (RANDOM HOUSE, 1954)

that she's beautiful when most everyone around her is telling her that she's plain. Starbuck's big dreams allow Lizzie to have hers, but not without a struggle. Some people have to be shaken awake, but others have to be startled into closing their eyes.

Like Starbuck, Jimmy, the youngest Curry, dreams big. When he tells H.C., "Pop, the whole world's gonna blow up! The world's gonna get all s-w-o-l-e up—and bust right in our faces!" one feels that if it does, it won't be due to the curious theory of sunspots he describes, but because the world is simply too small to contain his dreams and longings. File, on the other hand—whom Nash described as "the dull stay-at-home whose boots were so deeply planted in the dust that his spurs actually jammed when he walked"—has given up dreaming. He has reduced his life to such tiny, manageable proportions that it can't possibly disappoint him; it's no coincidence that he lives in the town jail. Nor does Noah

dream. We don't know why he goes through life blinkered by his account books; we only know that he puts out the dreams of his sister and brother as if they were fires threatening to engulf him, and he holds his father's dreams against him as if they were crimes.

By the end, though, even the dream-challenged characters show distinct signs of seeing things that aren't there yet. Which is what dreaming does: it sharpens our vision and pushes the horizon beyond the point where our reason insists it lies.

*The Rainmaker* actually makes two points about dreams: we can't live entirely in them, but we can't lead a hopeful life without them, and dreaming big increases the scale of the possible in the waking world. For that reason, N. Richard Nash insisted that *The Rainmaker* is a hopeful play—which is what makes it a particularly American play, and one that, after 50 years, is still such a persuasive one. ■

## THE GREAT RAINMAKER



© BETTMANN / CORBIS

CHARLES HATFIELD, THE RAINMAKER,  
CHECKING SOME EQUIPMENT

As in so many genres, the rainmaker who enjoyed the widest acclaim and power—the man who epitomized his medium—was the last of his kind. Though journalist and historian Carey McWilliams calls Charles Mallory Hatfield—or Hatfield the Rainmaker, as he was popularly known, or simply the Great Rainmaker—"the first popular folk-hero" of Southern California, he lacked the unpolished braggadocio of the

midwestern huckster of the 1890s: Hatfield was a professional. This self-proclaimed "moisture accelerator," whom nearly every Southern California municipality contracted between 1903 and 1928 "for fees ranging from \$50 to \$10,000," was described in the *San Diego Union* as "a quietly dressed, slender man of middle height with square shoulders, who is crowding forty." Well versed in the scientific literature, Hatfield peppered his sentences with scientific-sounding phrases, called himself a specialist in "meteorology, the science of the atmosphere," and referred to his métier as creating "a chemical attraction or an affinity working in harmony with natural forces that make rain."

Dependent as rainmaking is on the vagaries of climate, most men who set themselves up as rainmakers were able to celebrate a triumph or two. Unlike most rainmakers, however, Hatfield almost never failed, and his successes were fantastic. "One of his last great feats," reports McWilliams, "was to

produce 40 inches of rainfall in three hours on the Mojave Desert near Randsburg." Impressive though his desert deluge may seem, it pales in comparison to his San Diego flood of 1916.

"The most potent test I ever made," Hatfield called the flood, and the damages it incurred ran into the tens of millions of dollars. The *San Diego Union* of December 14, 1915, records: "The city council signed a contract yesterday with Hatfield, the Moisture Accelerator. He has promised to fill the Morena reservoir to overflowing by December 20, 1916, for \$10,000." Hatfield immediately began setting up his "evaporator tanks" [a series of towers topped with boiling vats of chemicals] at Morena. By January 20, writes historian Barbara Tuthill, "Black headlines screamed, 'San Diego in State of Flood.'" The torrents continued, with brief respites, for weeks, breaking the Otay dam, leaving thousands homeless, many dead, and San Diego entirely cut off from the rest of the country. This was rainmaking on a grand scale, and Hatfield became an instant national celebrity. When he showed up at City Hall, demanding his \$10,000, the City Attorney told him that he would give him credit for the water in the reservoir only if he accepted the \$6,000,000 in suits filed against the city for flood damages. Practical rainmaker that he was, Hatfield declined.

*Excerpted from "A Short History of Pluiculture in the American West," by Martin Schwartz. The complete article is published in the Rainmaker issue of Words on Plays, A.C.T.'s series of in-depth performance guides, available at the merchandise stand in the lobby of the theater.*

# ABOUT THE PLAYWRIGHT

**R**ICHARD NASH was born in 1913, as Nathaniel Richard Nussbaum, on the rough south side of Philadelphia, the son of Sael L. Nussbaum, a bookbinder, and Jenny Singer Nussbaum.

Nash grew up on the streets and first worked as a ten-dollar-a-match boxer. He was also a good student, however, and, after graduating from South Philadelphia High School in 1930, he attended the University of Pennsylvania, where he studied English and philosophy. He published two books on philosophy after graduating in 1934: *The Athenian Spirit* and *The Wounds of Sparta*.

Nash soon switched to teaching and writing plays. His first, *Parting at Imsdorf* (1940), brought him some immediate success, earning him the Maxwell Anderson Verse Drama Award. His Broadway debut, *The Second Best Bed* (a comedy about Shakespeare and Anne Hathaway, also directed),

opened at the Ethel Barrymore Theatre in 1946, followed by *The Young and Fair* in

1948. His next play, *See the Jaguar* (James Dean's Broadway debut, 1952), won the International Drama Award in Cannes and the Prague Award.

Nash's greatest success and lasting fame were made with *The Rainmaker*, which opened on Broadway on October 28, 1954, starring Geraldine Page in the role of Lizzie Curry and Darren McGavin as Starbuck. Nash originally wrote the play as a television drama for the Philco Playhouse in tribute to his older sister, Mae, whom Nash described as "one of the left-out people." He credited Mae with curing him of a childhood stutter. "Mae got me into a corner and would say to me, 'Talk,'" Nash remembered. "She would say, 'I'm here, I'll stay here, I won't rush you, and I won't leave you. Now talk.' Her willingness to listen is what saved my life. And this is what this play is about."

Writing in the *New York Times*, Brooks Atkinson described the play as "warm, simple, and friendly; the humor is captivating, and the characters are lovable and original." Two years later, the London production, also starring Miss Page (who received nine curtain calls on opening night), charmed British audiences as well as critics; *The Times* of London described the play as "a humorous, tender, and wise little American comedy," while the *Daily Mail* began its review: "Here is a beautiful little American comedy with a catch in its throat." *The Rainmaker* became Nash's signature piece, ensuring his place in American popular culture. Eva Marie Saint, Nancy Marchand, Tuesday Weld, Sally Field,

and Jayne Atkinson are among the actors who have played Lizzie in subsequent productions. The script has been translated into 40 languages and was adapted (by Nash) in 1956 into a film starring Katharine Hepburn and Burt Lancaster, as well as a musical, *110 in the Shade*, which ran on Broadway for ten months in 1963 and was revived to acclaim in 2005 with Audra McDonald singing Lizzie's role. (Hepburn received an Academy Award nomination for best actress for her performance in the film).

Although Nash could have lived comfortably on the income from *The Rainmaker* for the rest of his life, he continued to work consistently. His subsequent writing

for the stage includes *Girls of Summer* (1956), *Handful of Fire* (1958),

*Wildcat* (starring Lucille Ball, 1960), *The Happy Time* (with music by

John Kander and Fred Ebb; nominated for the Tony Award for best musical in 1968), and

*Saravà* (1979). He also wrote extensively for television anthologies,

including the U.S. Steel Hour, General Electric Theater, Philco Playhouse,

Goodyear Playhouse, and Theater Guild of the Air, as well as

12 episodes of the series *Here Come the*

*Brides* (1968–69). His screenplays for Hollywood include *Welcome Stranger* (a 1947 hit starring

Bing Crosby and Barry Fitzgerald), the noir *Nora Prentiss* (one of Warners' top four money makers of 1947), *The Sainted Sisters* (1948), *Dear Wife* (1949), *Mara Maru*

(1952), *Helen of Troy* (1956), *Porgy and Bess* (1959), and *Between the Darkness and the Dawn* (1985). He also published a novel, *East Wind, Rain* (about the bombing of Pearl Harbor, 1977), and taught in several academic theater departments

over the course of his career, including those of Bryn Mawr, Haverford, Yale, Princeton, and Brandeis. Under the pseudonym of John Roc, he wrote a play, *Fire!* (1969), and a novel, *Winter Blood* (1971).

Nash died in Manhattan on December 11, 2000, at the age of 87. Of *The Rainmaker*, ultimately his most memorable achievement, he said, "I tried to tell a simple story about droughts that happen to people, and about faith."



# A “VALENTINE TO A SWEETER TIME” AN INTERVIEW WITH *RAINMAKER* SCENIC DESIGNER ROBERT MARK MORGAN

BY ARIEL FRANKLIN-HUDSON



*The Rainmaker* - A.C.T. - San Francisco  
Curry House

Curry Kitchen  
Night B

Directed by Mark Rucker  
Design by Robert Mark Morgan

THE RAINMAKER SET MODEL, DESIGNED BY ROBERT MARK MORGAN

The setting of *The Rainmaker*—described simply by playwright N. Richard Nash as “a western state on a summer day in a time of drought”—presents a particular challenge to a scenic designer. The details of *The Rainmaker*’s locale, as described in the text, are realistic and specific, invoking daily life on a struggling ranch in the American West of the early 1930s. At the same time, the play explores certain ineffable qualities of hope and faith that transcend conventionally naturalistic representations of time and place.

*Rainmaker* scenic designer Robert Mark Morgan—whose work is especially notable for his imaginative ability to draw out the romantic essence of traditionally realistic, classic American plays—spoke to us about his design process and the difficulties and rewards of visually addressing both the historical realism and the emotional universality of *The Rainmaker*.

**ARIEL FRANKLIN-HUDSON: HOW DID YOU APPROACH THE DESIGN FOR THIS PLAY?**

**ROBERT MARK MORGAN:** As always, approaching a design begins with the director. In this case, [director] Mark Rucker and I sat

down to discuss the play and look over some preliminary research about six months ago. Upon my first reading of [*The Rainmaker*], I was struck by the following quote, part of the foreword in the [Random House] version of the script: “[The Curry house] is a place where beauty is made out of affection and all manner of gentleness. The tack room, if seen realistically, might be a dustbin attractive only to the termites and rodents of the night. But if the designer sees it romantically—as Lizzie might see it, with all its memorabilia of childhood—it will tell the hopeful promise intended. Or File’s office—it is not an office, really . . . it is File’s

secret hiding place from the world, the island where he errantly believes he can bring balm to his loneliness.”

I also chart the play to get a sense of where we are and when—a way of viewing the play at a glance. Seeing the play as a whole like this helps me to get a sense of the challenges involved, as well as seeing what might be similar about dissimilar locations to get a kind of “essence.”

**WHAT IS YOUR RESEARCH PROCESS?**

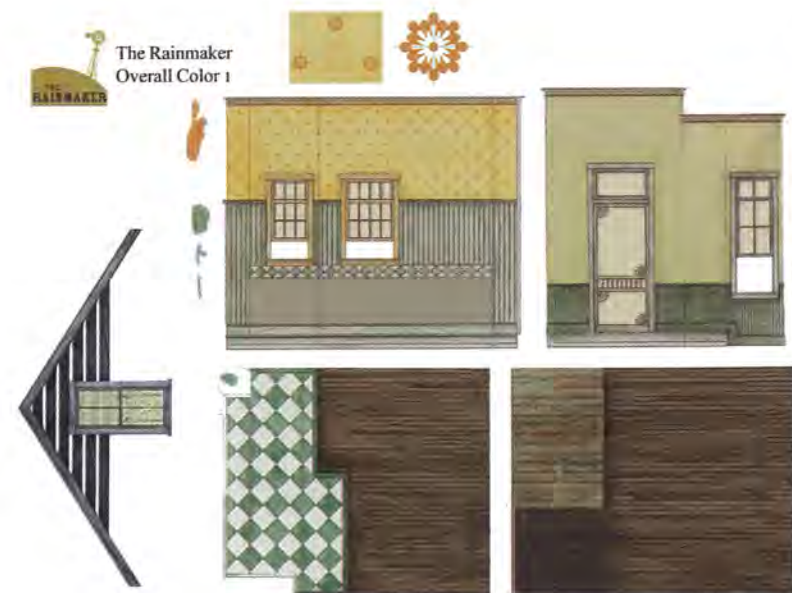
For me, images and research are a way to come up with a “visual language” that a director and I can agree upon. One director’s idea of what “romantic” looks like might be different from my own. For that reason, I usually have a lot of preliminary research that spans everything from paintings to photography. Later in the process, research is the well that I go to when the rest of the creative team and crew need answers about a specific look, texture, color, etc. A design can be thought of as a series of many, many decisions, and, as the “snowball” of people involved gets larger and larger, the questions get more and more specific: “What type of finish do you want on the desk? What kinds of

kitchen utensils is Lizzie using?” etc. The research has, for me, the answers within it—you just have to look closely.

I'M INTERESTED IN THE SPACE OF THE PLAY. DO YOU THINK OF IT AS AN EMOTIONAL SPACE? A REALISTIC SPACE? HOW HAS THIS AFFECTED YOUR DESIGN?

There is an interesting dichotomy about this play and our particular approach to the design for it that's worth noting. It was written at a time—1954—when naturalism and realism in design were very much the norm, and when designers like Robert Edmond Jones [a frequent collaborator of Eugene O'Neill] made their mark in the theater design world. For us, there's a level of that realism that Mark certainly wanted to use; at one point, he even mentioned: "I want Lizzie to be able to fry an egg onstage." At the same time, we have many more options today than they had in 1954. We have more technology to move scenery, and can have a set where we only see the location we need to see onstage. When we are in the Curry house we cannot see File's office, because that unit shifts on later. As an audience, we can focus our attention solely on the Curry house without being distracted by other visible locations. This design is, hopefully, a kind of blend of those two worlds. As Mark said, it's a "valentine to a sweeter time."

THERE IS A LOT OF SPECIFICITY IN THE ORIGINAL SCRIPT AS TO WHAT THE SET SHOULD LOOK LIKE—I'M THINKING IN PARTICULAR OF THE DESCRIPTION OF THE CURRY RANCH AS "STRONGLY MASCULINE IN ITS BASIC STRUCTURE" BUT SHOWING "LIZZIE'S HAND IN MANY OF ITS APPOINTMENTS." HOW HAVE YOU ADDRESSED THESE DETAILS, AND RECONCILED THEM WITH YOUR OWN VISION? We have used a lot of wood tones in furniture and the like, softened with elements that Lizzie might choose: curtains, doilies, etc. Before she passed away, I heard a brilliant Broadway costume designer, Patricia Zipprodt, speak on a design jury.



COLOR ELEVATION FOR THE RAINMAKER BY ROBERT MARK MORGAN

She was asked a simple question: "How do you go about designing costumes for a contemporary play?" She answered in an equally simple way: "I think about the character, go to their closet, and pick something out." The same is true for props in *The Rainmaker*. When complete, we hopefully have created an environment that has Lizzie's hand on it; by association, those items are a nonverbal communication to the audience of what we want to convey about Lizzie.

In addition, however, it was important to Mark that the set have a bit of an old-movie Technicolor quality to it, a crispness and vividness of color that is a nod to the nostalgia we feel towards the time period in which this play was new and life was—seemingly—simpler and people were more "pure" and well-intentioned.

WHAT IS THE MOST INTERESTING FEATURE OF THIS SET, FOR YOU?

Perhaps what is most interesting for me is what is *not* there—namely: the light and sky. Having lit and photographed the model myself and knowing [lighting designer] Don [Darnutzer]'s talents, I'm very interested to see how light transforms this set. After all, the sky is such a dominant element to the western setting where this play takes place. There's a lot about scenic and lighting departments collaborating and communicating that is important to gain that feeling of a parched, drought-ridden landscape.

COULD YOU TALK A BIT ABOUT ANY ARTISTS THAT INFLUENCED YOUR DESIGN?

It really wasn't Mark's desire to go much into the realm of artistic gestures—à la the design for *A Moon for the Misbegotten*. He wanted a classic and real environment, with some liberties taken on the edges. [Andrew] Wyeth was important, however, in his simplicity and his focus on skies. Wyeth's *Christina's World*, in particular, could be Lizzie herself on the hillside. The inspiration seems, again, to stress the importance of sky as a means of placing us in a time and place. We should get a sense that we're in a dry and wide-open space that is strangely confining for Lizzie's character. In my view, she has so much room to run, and yet can't.

---

Robert Mark Morgan's recent projects include scenic designs at Indiana University, American Players Theater, San Jose Repertory Theatre, the Denver Center Theatre Company, and San Francisco's Magic Theatre. A.C.T. audiences may remember his beautiful and evocative sets for *The Dazzle* (2003) and *A Moon for the Misbegotten* (2005). The set for *A Moon for the Misbegotten*—described by the San Francisco Bay Guardian as "a rapturously ramshackle affair" in which Morgan "brings out thoroughly [the elements of a dream play]"—was selected for display in the U.S. exhibit at the 2007 Prague Design Quadrennial.

# WHO'S WHO IN *THE RAINMAKER*



**RENÉ AUGESEN\*** (*Lizzie Curry*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The*

*Misanthrope*; she has appeared in recent seasons in *Celebration* and *The Room*, *The Beard of Avon*, *Blithe Spirit*, *Buried Child*, *Night and Day*, *The Dazzle*, *The Three Sisters*, *A Doll's House*, *A Mother*, *The Real Thing*, *The Gamester*, *The Voyage Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof*, *The Rivals*, *Happy End*, *Travesties*, *Luminescence Dating* (at the Magic Theatre), *Hedda Gabler*, and, most recently, *The Imaginary Invalid*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, Arc Light Theater), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theatre Festival, Baltimore's Centerstage, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



**ANTHONY FUSCO\*** (*File*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *The*

*Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth* for California Shakespeare Theater (where he is an associate artist); *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He is a graduate of The Juilliard School.



**ROD GNAPP\*** (*Sheriff Thomas*) most recently appeared at A.C.T. in *Happy End* and *Cat on a Hot Tin Roof*. He has been acting in theaters

around the Bay Area for the last 20 years. He recently performed in Marin Theatre Company's production of *Frozen* and in TheatreWorks's production of *The Elephant Man*. He can be seen at A.C.T. later this season in Sam Shepard's *Curse of the Starving Class*.



**GEORDIE JOHNSON\*** (*Bill Starbuck*) appeared most recently at A.C.T. in last season's *Travesties* (Henry Carr). He has spent 11 seasons

with the Stratford Festival of Canada, where his performances have included

roles in *Guys and Dolls* (Nathan Detroit), *Troilus and Cressida* (Hector), *Richard II* (Richard II), *Romeo and Juliet* (Mercutio), *King Lear* (Edmund), *The Winter's Tale* (Autolycus), *The Comedy of Errors* (Antipholus of Syracuse/Ephesus), *The Relapse* (Worthy), *The Cherry Orchard* (Yasha), *Pride and Prejudice* (Darcy), *Death of a Salesman* (Biff), *Sweet Bird of Youth* (Chance Wayne), *The Night of the Iguana* (Reverend Shannon), and *Cat on a Hot Tin Roof* (Brick). Last season he coproduced and directed the hit one-woman play *The Blonde, the Brunette, and the Vengeful Redhead*, which returned this year for a second sold-out season. Other theater includes *Syncopation* (Henry) at the Winter Garden Theatre (Toronto); *Hosanna* (Hosanna) and *Farther West* (Thomas Shepherd) at Tarragon Theatre (Toronto); *Holiday* (Nick Potter) at the Shaw Festival (Niagara); and, in England, *The Taming of the Shrew* (Petruccio) at the New Shakespeare Company. Film and television include *Largo Winch* (Kerensky), *Dracula: The Series* (Dracula), *Traders* (Daniel Booth), *Liszt's Rhapsody* (Liszt), and *The English Patient* (Dr. Oliver). Johnson is the recipient of a Dora Mavor Moore Award for *I Am Yours* (Toilane) at the Tarragon Theatre and a Gemini Award for *The City* (Oliver) on CTV.



**ALEX MORF†** (*Jim Curry*) most recently appeared with the Chautauqua Theater Company, where his credits included *The Cherry Orchard* and *The Just*

(both directed by Ethan McSweeney), *Twelfth Night*, and *Much Ado about Nothing*. Before joining the A.C.T.

\* Member of Actors Equity Association, the union of professional actors and stage managers in the United States  
† Member of the A.C.T. Master of Fine Arts Program class of 2008



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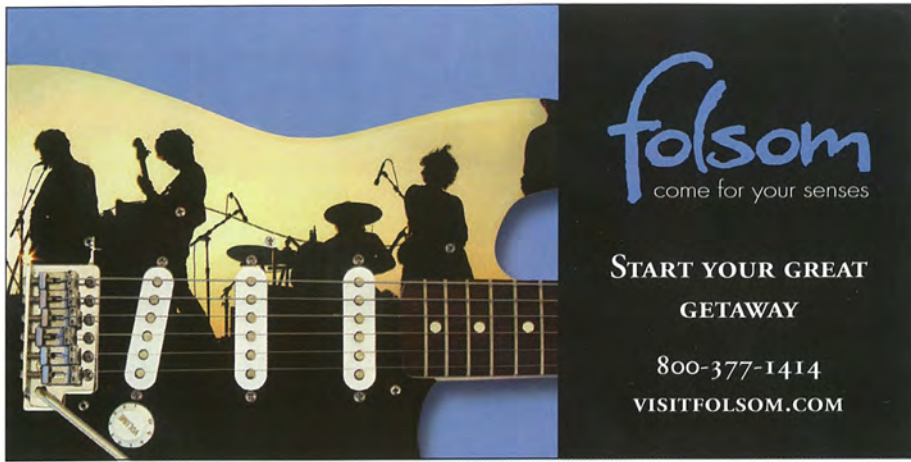
Stylized Sculpture organized by the Asian Art Museum and the Kyoto Costume Institute; curated by Kyoto Costume Institute chief curator Akiko Fukui, artist Hiroshi Sugimoto, and the Asian Art Museum, with the cooperation of Gallery Koyanagi; made possible by support from United Airlines, the Henri and Tomoya Takahashi Charitable Foundation, and the Phyllis C. Wattis Foundation. Companion exhibition Hiroshi Sugimoto: History of History co-organized by Japan Society, New York, and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C.; and made possible by the above sponsors and by Fred M. and Nancy Livingston Levin, The Shenson Foundation. Media sponsor: *7X7* magazine.

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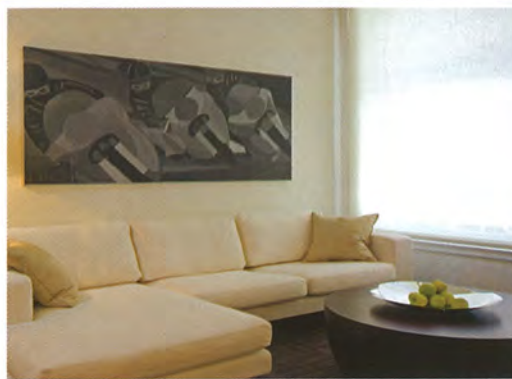
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
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## WHO'S WHO

Master of Fine Arts Program, he worked in Minneapolis at the Children's Theatre Company, Frank Theatre, and Park Square Theatre. Favorite M.F.A. Program roles include David in *David Copperfield*, Agamemnon in *Telephus*, Valere in *The Reluctant Doctor*, and H.C. in a studio production of *The Rainmaker*. He is a native of Mt. Vernon, Iowa, and a graduate of St. Olaf College. He is the recipient of a 2006 Belle Foundation for Cultural Development grant and the 2007 Sadler Award.



**STEPHEN  
BARKER  
TURNER\*** (*Noah  
Curry*) has appeared  
in A.C.T.  
productions of  
*Hedda Gabler* and  
*Luminescence Dating*.

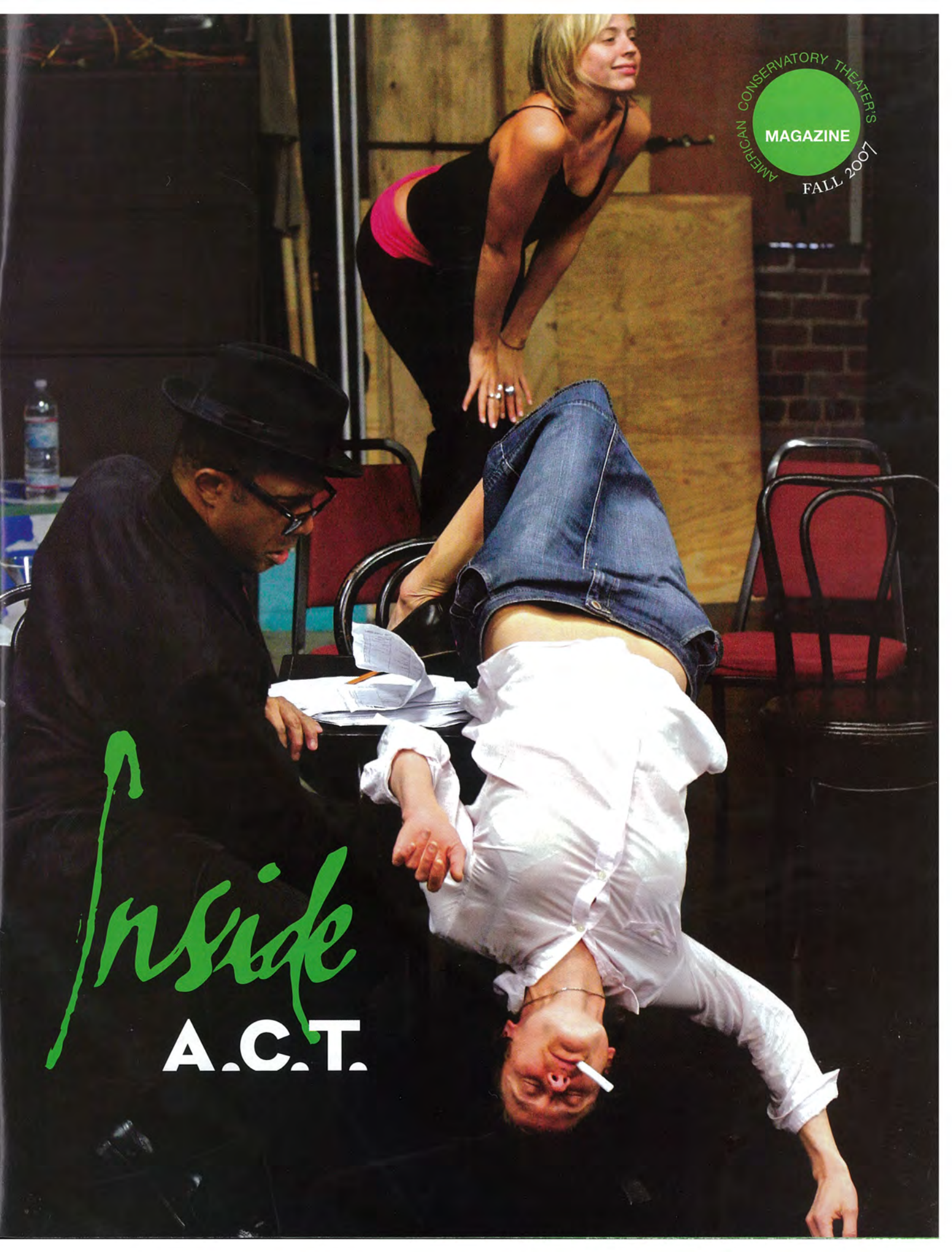
Other Bay Area credits include *Cymbeline* (Dean Goodman Choice Award), the title role of *The Life and Adventures of Nicholas Nickleby*, and *As You Like It* at California Shakespeare Theater, where he is an associate artist. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, Intiman Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, and the Humana Festival of New American Plays, among others. He will originate the role of Jerry in David Adjmi's new play *The Evildoers* at Yale Repertory Theatre in January. Turner's film and television credits

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

"WHO'S WHO" CONTINUES AFTER *INSIDE A.C.T.*  
SPECIAL SECTION

AMERICAN CONSERVATORY THEATER'S  
MAGAZINE  
FALL 2007

*Inside*  
A.C.T.



# WELCOME TO INSIDE A.C.T. FALL 2007



It's intimidating. That's the truth. Stepping into a role at a world-renowned theater with a 40-year history hoping to be a significant part of its future—yes, intimidating. I've worked at theaters long enough to know that the people who make them up—audience included—become a part of your family. So coming into a job like this is a little like being introduced to your future in-laws for the first time.

But A.C.T. has quickly and naturally felt like home to me, and the people I'm working with already feel like family. I think the primary reason I feel so at ease here is because my own aesthetic matches A.C.T.'s artistic mission: bold theatricality, rich language, and thought-provoking plays. It's an incredible feat to produce world-class theater year after year, and I'm honored to be joining a team that has been doing just that.

What exactly is the role I'm stepping into? Essentially I work with Artistic Director Carey Perloff to oversee all of the artistic elements of producing at A.C.T., and I'm responsible for stewarding the new works program known as First Look.

Theater cannot be created in isolation. Artists—writers, directors, actors, designers, choreographers,

composers—need a safe space to achieve the fullest possible realization of their vision, and they need an audience to react to their work. This is what First Look is about. We are choosing to work with playwrights, directors, and actors we want to see on the American Conservatory Theater stage; because we are committed to a successful outcome, we are highly engaged in the creative process.

For the artists who take part in First Look, we have the strong resources of our core acting company, our M.F.A. Program students and faculty, and some of the best professionals from San Francisco and around the world. But our success is dependent on you, our audience and collaborators. I hope to see you with us at every step along the way, from the inception of our plays all the way through to their mainstage debuts. I invite you to take advantage of the chance to watch the evolution of artists and the work at A.C.T. and be a part of the artistic process. Sincerely yours,

Pink Pasdar / Associate Artistic Director  
American Conservatory Theater

SCENES FROM JANUARY 2006 WORKSHOP REHEARSALS OF *THE TOSCA PROJECT*: (FRONT COVER, CLOCKWISE FROM TOP) MEMBER OF THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2007 JODY FLADER, SAN FRANCISCO BALLET LUMINARY MURIEL MAFFRE, AND A.C.T. CORE ACTING COMPANY MEMBER GREGORY WALLACE. (OPPOSITE) A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF AND CHOREOGRAPHER VAL CANIPAROLI. (BACK COVER) SF BALLET DANCERS YURI POSSOKHOV AND JOANNA BERMAN. PHOTOS: SAN FRANCISCO CHRONICLE/DARRYL BUSH. ABOVE: A.C.T. ASSOCIATE ARTISTIC DIRECTOR PINK PASDAR. PHOTO BY KEVIN BERNE.



*Inside*  
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**A.C.T.:**

# Work in Progress

BY ELIZABETH BRODERSEN



When the fledgling American Conservatory Theater landed in San Francisco in 1967, the regional theater movement was in full swing. Spearheaded by charismatic visionaries like A.C.T. Founding Artistic Director Bill Ball, the movement took root in hundreds of cities across the United States, united by the common desire to bring provocative new plays and innovative interpretations of the classics, performed by companies of resident actors who could work and grow together in a secure and intimate creative environment, directly to the communities where people live and work.

In the years that followed, regional theaters like A.C.T. have had to find creative ways to ensure their continued survival in an increasingly competitive, electronic-media-oriented environment. Today, after celebrating 40 years of producing live theater in San Francisco, A.C.T.'s leadership has turned its collective energies toward planning for the theater's future by reinvigorating the principles on which the theater was founded. This season A.C.T. begins implementation of a new five-year strategic plan that will take the theater forward into the decades to come.

## THE ACTOR AND THE AUDIENCE

The 2006–07 season not only marked A.C.T.'s 40th year in San Francisco, it was also a milestone for Artistic Director Carey Perloff and Executive Director Heather Kitchen, who last year celebrated their 15th and 11th anniversaries, respectively, at the helm of the company. Together they have shepherded A.C.T. through tough challenges: rebuilding and reopening the historic American Conservatory Theater (formerly the Geary) following its destruction in the Loma Prieta earthquake; reorganizing A.C.T.'s nationally ranked conservatory; stabilizing the theater's finances and infrastructure; creating a core company of actors; producing ambitious new interpretations of classical plays; and launching a wide-ranging new works program.

In 2001, the future looked bright, as audiences came in record numbers and A.C.T.'s artistic accomplishments mounted. During the post-9/11 recession, however, concern developed as to whether the expansion could be sustained. In the ensuing years, at the prompting of A.C.T.'s vigilant board of trustees, the company embarked on a phase of in-depth self-examination that has culminated in the recently adopted strategic plan.

"We looked hard at every aspect of A.C.T. and asked ourselves, How does this serve the mainstage audience?" says A.C.T. Executive Director Heather Kitchen.

“The center of everything continues to be the relationship between the actor and the audience member. Everything we do must invigorate that relationship. The other big question we asked was whether we were taking on too many different programs, and how best to unify them.”

The theater’s leadership focused on the three primary areas of A.C.T.’s work: mainstage producing, conservatory training, and the development of new work—and then began to examine creative synergies among the various wings of the organization. “It’s easy to say what our strategy is,” says Kitchen. “We will focus on developing artists and plays that we think have the potential to have a life on the A.C.T. stage.”

The components of the new plan include: continued large-scale production of classical literature; increased development of interdisciplinary collaborations; nurturing of new work intended for the A.C.T. mainstage; growth of the core company; restructuring the conservatory to create more opportunities for students to be part of mainstage and new works programming; and deeper engagement of the whole organization with the mainstage audience. In addition, *The Next Generation Campaign* was launched to establish an endowment that will ensure future funding for these programs.

#### THE ARTISTIC PIPELINE

“Having just completed our 40th anniversary season, all of us have been thinking about A.C.T.’s future,” says A.C.T. Artistic Director Carey Perloff. “What kind of work is going to both sustain the wonderful audience we

have and introduce new audiences to the work? I love theater that demands sustained attention. We now live in a culture where people can TiVo anything they want to see and download anything they want to hear. That means what they see onstage has to be absolutely unique.

“As we look to producing work that is richer and more challenging, long term-planning and collaboration are critical,” Perloff adds. “The planning process allows us to say, Here’s something we long to do—maybe we can’t afford to do it next year, but let’s put it in the pipeline. That’s one of the reasons *After the War* was so successful—we had 18 months to develop an original, complex piece that involved every part of the A.C.T. and greater San Francisco community. By the time that play opened, there wasn’t anybody in the city who didn’t know about it. For me artistically, I think this approach will give us a chance to do some of the larger-scale, less conventional work we would otherwise not be able to do.”

A.C.T. currently has numerous projects moving through the pipeline, including:

- > A new adaptation of Racine’s *Phedre* by playwright Timberlake Wertenbaker, in development with Canada’s Stratford Festival
- > *The Tosca Project*, a dance-theater work-in-progress created by Perloff and San Francisco Ballet choreographer Val Caniparoli, soon to be previewed at Yerba Buena Center for the Arts
- > *The Nightingale*, a new musical by Duncan Sheik and Steven Sater, creators of the Tony Award-winning *Spring Awakening* (Sheik is also composing original music for A.C.T.’s *Tis Pity She’s a Whore*)
- > José Rivera’s new play *Brainpeople*, at Zeum Theater in January, directed by Chay Yew
- > *War Music*, a new adaptation by Lillian Groag of Christopher Logue’s epic interpretation of the *Iliad*, featuring A.C.T.’s core acting company
- > Bill Irwin’s adaptation of Molière’s *Scapin*



LEFT: (L TO R) A.C.T. M.F.A. PROGRAM STUDENT TED WELCH, SALA IWAMATSU, HIRO KANAGAWA, AND A.C.T. CORE ACTING COMPANY MEMBER STEVEN ANTHONY JONES IN A.C.T.’S WORLD PREMIERE PRODUCTION OF PHILIP KAN GOTANDA’S *AFTER THE WAR*. PHOTO BY KEVIN BERNE. OPPOSITE: A.C.T. EXECUTIVE DIRECTOR HEATHER KITCHEN. PHOTO BY LISA KOHLER.

> *The Shadow*, a new collaboration by Robert Wilson and Tom Waits, creators of *The Black Rider*

In developing these artists and their work, A.C.T.'s artistic leadership hopes to take advantage of aspects of A.C.T. that make the company stand out in the American theater—aspects that will be strengthened by implementation of the strategic plan.

One of the most significant resources A.C.T. has to offer artists developing new work is its core company of classically trained actors. The students in A.C.T.'s M.F.A. Program and Young Conservatory are also a vital part of the development process, serving as a kind of lab for new productions of classics like this season's *The Government Inspector* and *'Tis Pity She's a Whore*, which require extensive text work and time to develop conceptually, as well as the plays workshopped in First Look. Plans are in place to integrate the school much more into new work development.

A.C.T.'s location in the San Francisco Bay Area is also a valuable asset in developing nontraditional interdisciplinary theatrical work. "I am very excited that we live in a city filled with multiple kinds of art forms," says Perloff. "Over the years we've tried to take advantage of it by hiring local composers like *After the War's* Anthony Brown, and musicians like Kitka and the Kronos Quartet. Tracy Chapman will compose music for *The Blood Knot*. We have one of the world's greatest ballet companies, and working with Val [Caniparoli] and Muriel [Maffre] and the other dancers on *Tosca* has been a tremendous privilege. We're in conversation with David Gockley at the opera about future collaborations, as well. Going forward I'd like to see that these kinds of crossdisciplinary collaborations, particularly with Bay Area artists, become more of our programming mandate."

#### THE TOSCA PROJECT

*The Tosca Project* is a prime example of how unusual new work can emerge from the A.C.T. community. Caniparoli raised the idea of developing a similar piece to Perloff after seeing *The Overcoat* at A.C.T. in 2005. Developing the concept with Caniparoli, Perloff went to Tosca Café owner Jeannette Etheredge to seek funding from the

Nureyev Foundation. Perloff met with Etheredge in the historic San Francisco bar, where she immediately realized she had found the perfect setting for the project, in which she and Caniparoli hoped to explore the story of the shifting mosaic of a city over time. An eclectic group of SF Ballet dancers and movement-skilled actors—including A.C.T. core company member Gregory Wallace and *Overcoat* star Peter Anderson—gathered in an A.C.T. studio last year and embarked on an unconventional theatrical experiment.

Rooted in the rich history of San Francisco, and developed in a series of workshops by largely local and/or A.C.T.-connected artists that may ultimately culminate in a mainstage production at A.C.T., Perloff hopes *Tosca* "will do what we want our new works program to do."

#### A NEW A.C.T.?

Perloff outlines her artistic goals for A.C.T.'s near future: "When I look at the next five years, I think you will see more 'creations' land on our stage. By that I mean new work that has gone through a process that helps everybody here at A.C.T. feel invested in it. I'm hoping that the cultural mix—on our stages, in our audience, and in our conservatory—will get ever wider. And that all of our separate parts will crosspollinate each other, so that students, professionals, and audiences will be intersecting in new and exciting ways.

"And I hope that we will have a robust audience in relationship to all this. I would hope that at the end of five years people would feel that they were part of the creation of new work that is completely unique. What I would dream of is an audience that is excited enough about the risks being taken that they come and engage with the work, whether or not it always lands."

"At the end of the day, the place we want to get to is one where we are more central to more people's lives," adds Kitchen. "I think the most valuable thing we do, which you can't measure in the price of a ticket, is enhance people's ability to reflect on life. And in their reflections, to wonder. That is the goal for me, that we will be doing all that better." ■



A.C.T. HONORS  
THE MEMORY OF JUSTIN  
BRENNEN LEATH '07,  
WHO DIED ON  
SEPTEMBER 22, 2007.  
HE WILL BE DEEPLY MISSED.

SECOND ANNUAL  
A.C.T. ALUMNI  
HOMECOMING  
WEEKEND  
OCTOBER 26-27, 2007

The A.C.T. Alumni Association is pleased to announce the dates for the second annual Alumni Weekend. After the success of last year's events, A.C.T. has expanded the range of activities. In recognition of the 20 years that have passed since they took their first class at A.C.T., members of the Advanced Training Program (ATP) class of 1989 will offer a series of hands-on workshops. There will also be another HomeBase reading and a forum on developing new work. This year, in response to feedback from last year's event, the low \$25 registration fee will include entry to all performances and receptions throughout the weekend, including the A.C.T. mainstage production of *The Rainmaker*, featuring alum Rod Gnapp (ATP '87) and current Master of Fine Arts (M.F.A.) Program third-year student Alex Morf, as well as second- and third-year M.F.A. Program productions at Zeum Theater and in Hastings Studio.

For details, visit [www.ACTactortraining.org/AlumniWeekend](http://www.ACTactortraining.org/AlumniWeekend).

# ALUMNI Notebook

Graduates of the A.C.T. Conservatory grace stages and screens across the country. Here's what some of our illustrious alumni have been up to recently:

**Jud Williford '04** is the newest A.C.T. Young Company member, appearing in productions throughout the 2007-08 season. **Jody Flader '07** performed in *Love Song* at Marin Theatre Company. Williford, **Brian Stevens '07**, and **Margarett Head '07** appeared in the recent A.C.T. production of Molière's *Imaginary Invalid*. **Finnerty Steeves '02** portrayed Thea Elvsted in the A.C.T. production of Ibsen's *Hedda Gabler*. Williford also performed in the California Shakespeare Theater production of *The Triumph of Love*. Also at Cal Shakes: **Nancy Carlin '83** and **T. Edward Webster '02** in Shaw's *Man and Superman* and **Andrew Hurteau '92** and Webster in *Richard III*. Hurteau also appeared in *King Lear* at Cal Shakes. **David Gross '06** performed in Washington, D.C., in *Richard III* at the Shakespeare Theatre Company, while **Wynn Harmon '86** performed at the Shakespeare Theatre in *Love's Labor's Lost* and **Kenneth Lee '01** appeared in *Hamlet*. **Kurt Uy '07** will appear there in repertory productions of *Edward II* and *Tamburlaine*. **Lucas Rocco Alifano '07** performed in *The Joan Rivers Project* and Webster appeared in the world premiere of Rebecca Gillman's *The Crowd You're In With*, both at the Magic Theatre. **Allison Jean White '05** appeared in *The Heartbreak House* at Berkeley Repertory Theatre

LEFT TO RIGHT: KRISTEN BELL AND ANDREW MCCLAIN '06 IN *VERONICA MARS* (PHOTO COURTESY OF THE CW NETWORK LLC); DANIEL BEATY '01 IN THE FREEDOM REPERTORY THEATRE PRODUCTION OF *EMERGENCE-SEE!* (PHOTO BY MICHAEL FLANNIGAN).

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# THE NEXT GENERATION CAMPAIGN

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

## CAMPAIGN COMMITTEE ANNOUNCES MILLION DOLLAR CHALLENGE!

To encourage greater participation in *The Next Generation Campaign*, close friends of the theater Jeff and Laurie Ubben have issued a generous challenge to A.C.T.'s audience: they will match all new or increased gifts to A.C.T. this season dollar for dollar up to \$1 million!

"If we haven't already, we will soon be contacting you to ask for your participation in *The Next Generation Campaign*," says Campaign Chair Nancy Livingston. "Please help us meet this generous challenge and double the impact of your gift this season by joining those who have already made commitments to the future of the theater."

Thanks to its immensely loyal audience, A.C.T. has become a San Francisco Bay Area cultural treasure and a nationally respected leader in actor training. Now A.C.T. has the very real opportunity to move to a new level of excellence—to stage more ambitious productions featuring distinguished visiting artists, to attract a greater number of top-tier students and faculty to the conservatory, and to strengthen its ability to commission and develop the provocative new works that keep theater vibrant.

To take this major creative leap forward, we will need everyone's help. All gifts to *The Next Generation Campaign*, large and small, will make a difference as we strive to build the financial foundation for A.C.T. to commit to the bigger artistic challenges it is so eminently capable of meeting.



## STAGING THE FUTURE OF GREAT THEATER FOR THE SAN FRANCISCO BAY AREA

In addition to providing vital annual support for this season's programs, *The Next Generation Campaign* will establish an endowment of \$30 million to provide A.C.T. with the financial wings to soar to new artistic heights in the years ahead. With nearly \$24 million committed to date, A.C.T. is well on its way to success in creating this permanent growing asset that will support artistic excellence and quality actor training through the following endowments: Mainstage (\$10 million), Actor Training (\$10 million), New Works (\$10 million).

# By the Numbers

## THE NEXT GENERATION CAMPAIGN

- \$30 million** – Overall Campaign Goal
- \$10 million** – Excellence on the Mainstage
- \$10 million** – Excellence in Actor Training
- \$10 million** – Excellence in New Works
- \$23.7 million** – Total Raised to Date
- \$10.5 million** – Total Contributed by A.C.T. Trustees
- \$5 million** – Largest Gift
- 197** – Total Number of Gifts to Date
- 2,000+** – Total Number of Gifts Projected to Reach Goal
- 3** – Number of Years Projected to Complete Campaign

### THE NEXT GENERATION CAMPAIGN COMMITTEE

Mortimer Fleishhacker,  
Ellen Magnin Newman,  
Steven L. Swig, *Honorary Co-chairs*  
Nancy Livingston, *Chair*

Lesley Ann Clement  
Marilee K. Gardner · Jonathan S. Kitchen  
Fred M. Levin · Sally Rosenblatt  
Rusty Rueff · Cheryl Sorokin  
Jeff Ubben · Carlie Wilmans

### THE NEXT GENERATION CAMPAIGN ARTISTIC ADVISORY COMMITTEE

Annette Bening, *Chair*

Rene Auberjonois · René Augesen  
Elizabeth Banks · Marco Barricelli  
Carlos Bernard · Raye Birk  
Benjamin Bratt · Betty Lynn Buckley  
Olympia Dukakis · Eve Ensler  
Philip Kan Gotanda · Giles Havergal  
Bill Irwin · Judith Ivey  
Steven Anthony Jones · Lisa Kron  
Matt McGrath · Omar Metwally  
Pamela Reed · Peter Riegert  
Anika Noni Rose · Ken Ruta  
Ruben Santiago-Hudson · Tom Stoppard  
David Strathairn · Tom Waits  
Gregory Wallace · Laird Williamson  
Robert Wilson · Charles Randolph-Wright

## THE A.C.T. ENDOWMENT

*The Next Generation Campaign* will establish a \$30 million endowment for A.C.T. This permanent, growing asset will support:

### EXCELLENCE ON THE MAINSTAGE

Over the past four decades, A.C.T. has become known for producing a diverse blend of classical and new work, for the excellence of its performers, and for the visual beauty of its productions. A.C.T.'s Mainstage Endowment will assure enduring artistic brilliance in the form of large-scale classics, multidisciplinary work, and ambitious new plays, featuring members of our core acting company and the finest guest actors, directors, writers, choreographers, composers, and designers.

### EXCELLENCE IN ACTOR TRAINING

The A.C.T. Conservatory is one of this country's most vital links between the theater of today and the theater of tomorrow. Each year, the conservatory's classrooms and rehearsal studios are crowded with acting students of all ages and backgrounds. Some—including such exceptional talents as Annette Bening, Benjamin Bratt, and recent Tony Award winner Anika Noni Rose—will go on to devote their lives to professional performance. For others, conservatory training nourishes a lifelong appreciation for theater. A.C.T.'s Actor Training Endowment will help make possible a vital increase in scholarship support for students and compensation for faculty members, ensuring that A.C.T. can attract and retain the finest students and teachers.

### EXCELLENCE IN NEW WORKS

A.C.T. has long held a commitment to nurturing new work and creating a safe haven for new voices to present their work to the public. This involves a long and uniquely collaborative process with the writer that demands the company's focused attention, as well as significant financial resources. The New Works Endowment will make it possible to expand A.C.T.'s commitment to both emerging and established playwrights and to provide our audiences with increased opportunities for participation in the development of new work through public workshops and readings and forums for direct dialogue with writers, directors, and actors, as well as fully realized productions on A.C.T.'s stages.

For more information about how you can participate in *The Next Generation Campaign*, please contact Jamie Valle at 415.439.2464 or [jvalle@act-sf.org](mailto:jvalle@act-sf.org).

## THE NEXT GENERATION CAMPAIGN DONORS AGREE . . . A.C.T. ENRICHES LIFE IN THE BAY AREA

Donors to *The Next Generation Campaign* have many reasons for supporting this important effort to establish an endowment for the theater. But they all agree on one thing: A.C.T. is an important part of their lives and enriches the cultural life of the Bay Area as a whole. Their personal stories are testimony to the transformative role A.C.T. plays in entertaining and inspiring the members of our community.



THE NEXT GENERATION CAMPAIGN DONORS AND DIRECTORS CIRCLE MEMBERS CAROLINE EMMETT AND RUSSELL RYDEL WITH THEIR DAUGHTER, MEGHAN. PHOTO BY JAMIE JOHNSON.

### CAROLINE EMMETT AND RUSSELL RYDEL

Drs. Caroline Emmett and Russell Rydel were introduced to A.C.T. by their landlady, who encouraged the student transplants from New York and London to experience San Francisco's flagship theater company. Instantly, Emmett and Rydel were drawn in by the magic they experienced in A.C.T. productions. As they settled into the Bay Area and their professional lives, A.C.T. became part of their routine. "Soon we found that when we had the choice of going to the opera, the ballet, or A.C.T., we'd always choose A.C.T.," explains Emmett. "We find it to be more interactive, more enriching, more visceral—it's simply a great night out!"

A move from San Francisco to Belmont and the arrival of their daughter, Meghan, haven't diminished their

involvement with A.C.T. "Even with all these life changes," says Emmett, "the one thing that remains constant is A.C.T. It's such an important part of our lives. Without it, there'd be a huge gap."

Emmett and Rydel hope that their daughter will be part of the next generation of theater audiences. When she was three years old, they brought her to a rehearsal of *A Christmas Carol* at A.C.T., where she took particular interest in a certain ghost with chains. "Because she got to see the actors working in rehearsal, the performance didn't frighten her at all," says Rydel. "To this day, Meghan still does a great impression of Marley's ghost," adds Emmett.

In addition to their distinguished status as A.C.T. subscribers, Rydel and Emmett are Directors Circle members and have made a generous gift to *The Next Generation Campaign*. "The productions at A.C.T. make you think—and that's a good thing," explains Rydel. "Caroline and I are scientists and work in an analytical environment. What we love about theater is the communication of emotion—theater, for me, is an expression of the soul."

### BETTY HOENER

When Betty Hoener first moved to San Francisco in the 1970s, she immediately began taking advantage of the offerings of the cultural institutions of her new hometown, especially A.C.T. "I remember attending A.C.T.



THE NEXT GENERATION CAMPAIGN DONOR AND DIRECTORS CIRCLE AND PROSPERO SOCIETY MEMBER BETTY HOENER. PHOTO BY JAMIE JOHNSON.

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*“We feel that this endowment is crucial to A.C.T.’s future. It’d be a shame to lose such an important part of the cultural life of the Bay Area.”*

productions at all the different venues in the city, while the Geary Theater was being rebuilt,” she says. “And then coming back to this beautiful new theater to see *The Tempest*—it’s an evening I will always remember.” Hoener supported the capital campaign to rebuild the Geary Theater, is a member of both the Directors Circle and the Prospero Society at A.C.T., and recently made a generous gift to *The Next Generation Campaign*.

“I like A.C.T. because I like art that moves,” she explains. “I enjoy watching people work, so when I get to see core company actors like René [Augesen] and Gregory [Wallace] play such different roles from season to season, it’s very exciting for me. It’s strange, but I feel like I know these people.” Hoener is happy with the knowledge that her gift to *The Next Generation Campaign* will support the expansion of A.C.T.’s resident core company of actors as well as training for young actors in the conservatory.

Recently retired from the University of California, San Francisco, where she was a professor of biopharmaceutical sciences and pharmaceutical chemistry, Hoener says that philanthropy was a value instilled in her at a very young age and reaffirmed by her career in higher education. “I like to support the organizations in which I participate. And, as a teacher, I believe it’s important to give to organizations that provide training programs for young people. Basically, I feel that if you can give, you should!”

#### **BRUCE AND ADRIENNE MITCHELL**

Bay Area natives Bruce and Adrienne Mitchell have been a part of A.C.T. from the very beginning. “We saw *Tiny Alice* at Stanford [in 1966] and really loved it,” says Bruce. “When Bill Ball brought the company to San Francisco a year later, we bought a subscription to the first season, and we’ve been coming ever since.”

The Mitchells, together with friends who live nearby in their Hillsborough neighborhood, have “gotten into

the habit” of making A.C.T. a special night in the city, enjoying dinner, the evening’s performance at A.C.T., and then discussing the play at length on their drive home together after the show. “The plays at A.C.T. have always been fascinating, and the actors are top-notch,” says Bruce. They fondly recall “amazing” performances by such talents as Peter Donat, Ruth Kobart, Rene Auberjonois, and Ken Ruta and today enjoy seeing members of the core company tackle new roles each season. Adrienne sums it up: “A.C.T. is the benchmark of good theater for us.”

The Mitchells have not only been subscribing to A.C.T. since the company’s inception, they have been donors for almost as long. They are members of the Directors Circle and recently made a significant gift to *The Next Generation Campaign*, taking advantage of a new law that allows tax-free distributions from IRAs through 2007. “I am a strong believer in endowment,” says Bruce. “Some years are good financially, and some are not, so it’s important for A.C.T. to have a strong foundation, which is what an endowment will provide.” Adrienne adds, “We feel that this endowment is crucial to A.C.T.’s future. It’d be a shame to lose such an important part of the cultural life of the Bay Area.”



THE NEXT GENERATION CAMPAIGN DONORS AND DIRECTORS CIRCLE MEMBERS ADRIENNE AND BRUCE MITCHELL. PHOTO BY JAMIE JOHNSON.



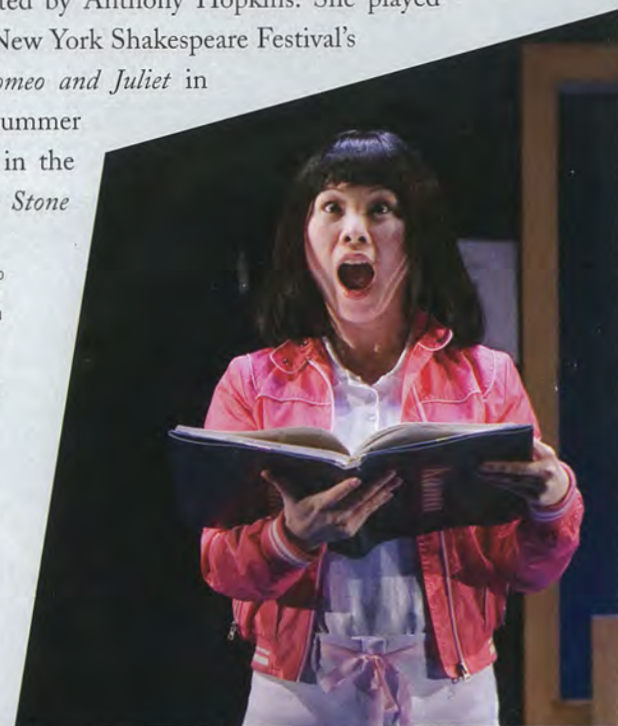
**ALUMNI NOTEBOOK**  
*continued from page 6*

after completing her stint as the 2006–07 Young Company member at A.C.T. **Ryan**

**Montgomery '97** appeared in *The Three Musketeers* at Shotgun Players. **Stephanie Saunders '07** appeared in A.C.T.'s workshop of *The Tosca Project* at Yerba Buena Center for the Arts. **Kevin Crook '05** wrote, composed, and produced *Farmtrucks: A Corporate Coffee Adventure*, which premiered at the New York Fringe Festival in August, featuring recent grads **Christin Sawyer Davis '07**, **Ann Farrar '06**, Head, **Grace Heid '07**, **Nicholas Hongola '07**, **Katie Huard '07**, **Graham Outerbridge '07**, Stevens, and Uy. Outerbridge also appears in the recurring role of Stewart Small on *Guiding Light*. **Morgan Spector '06** and **Joel Rainwater '06** are touring as principal standbys with Disney's national tours of *The Lion King*. **Mary Jo McConnell '87** performed in the national tour of *All Shook Up*. **Jacob Ming-Trent '01** appears in the national tour of *25th Annual Putnam County Spelling Bee*. **Christopher Fitzgerald '97** will portray Igor on Broadway in *Young Frankenstein*. **Stephanie Weeks '04** performed in *As Yet Thou Art Young and Rash* and *The Argument & Dinner Party* with Target Margin Theatre in New York. Tony Award winner **Anika Noni Rose** appeared in the Oscar-nominated *Dreamgirls*. Rose's credits also include the feature film *One Part Sugar*, the USA network miniseries *The Starter Wife*, and the voice of Princess Tiana in the Disney animated feature *The Princess and the Frog*. She will also star opposite Christopher Plummer in *Caesar and Cleopatra* at Canada's Stratford Festival 2008. **Annette Bening '82** was nominated for Golden Globe and International Press Academy Satellite awards for her performance in the film *Running with Scissors*. She will appear in *The Female of the Species* at the Geffen Playhouse in Los Angeles. **Matthew Nicklaw '07** appears in a TV spot for Radio Shack, while **Erik Heger '04** is spokesperson Jimmy in a series of ads for T-Mobile, and classmate **Jeff Galfer '04** represents Progressive Insurance and Domino's Pizza in national

commercials. Heger also appeared on a recent episode of *Law & Order* and Galfer portrayed Kyle in *Wooden* for The Wikipedia Plays at Ars Nova in New York. **Elizabeth Banks '96** will be seen in the films *Starship Dave* with Eddie Murphy, *Fred Claus* with Vince Vaughn, *Definitely, Maybe* with Ryan Reynolds, and *Bill* with Jessica Alba and Timothy Oliphant. She also plays Dr. Kimberly Briggs on *Scrubs*. Tony Award nominee **Omar Metwally '97** will be seen as the lead in the James Ivory film *The City of Your Final Destruction* with Anthony Hopkins and as Reese Witherspoon's missing husband in *Rendition*. **Andrew McClain '06** appeared in a recurring role on *Veronica Mars* last season. A.C.T. alumni on the set of *24* include **Gregory Itzin** (President Charles Logan), **Jamison Jones '94** (Secret Service Agent Dan), and **Carlos Bernard '91** (Tony Almeida). **Masi Oka (Studio A.C.T.)**, who plays Hiro Nakamura on *Heroes*, was nominated for a Golden Globe for Best Supporting Actor. Oka can also be seen in *Balls of Fury* with Christopher Walken and in the films *Get Smart* and *Get Smarter: Bruce and Lloyd Out of Control*. Castmate **Milo Ventimiglia (YC)**, who plays Peter Petrelli on *Heroes*, will be seen in the film *Pathology*. **Teri Hatcher (STC)**, who plays Susan Mayer on *Desperate Housewives*, will be heard as Coraline's mother in the animated feature *Coraline* with Dakota Fanning. **Devon Graye (YC)** plays Teenage Dexter in the Showtime series *Dexter*. **Camryn Manheim (STC)** plays Delia Banks of *The Ghost Whisperer* and will be seen in the feature *Slipstream*, written and directed by Anthony Hopkins. She played the Nurse in the New York Shakespeare Festival's production of *Romeo and Juliet* in Central Park last summer and will be seen in the CBS movie *Jesse Stone*

**ABOVE:** (L TO R) TOM TETI AND MORGAN SPECTOR '06 IN THE WILMA THEATER PRODUCTION OF *ENEMIES, A LOVE STORY*. PHOTO BY JIM ROESE.  
**RIGHT:** KA-LING CHEUNG '04 IN THE SAN JOSE REPERTORY THEATRE PRODUCTION OF *THE INTELLIGENT DESIGN OF JENNY CHOW*. PHOTO BY OWEN CAREY.



with Tom Selleck. **Delroy Lindo '79** played Latimar King on the TV series *Kidnapped* and will be seen in the feature *This Christmas*. Lindo recently directed *Blue Door* at Berkeley Rep. **Heidi Armbruster '02** was nominated for a Drama League Award for her performance in the off-Broadway production of *Tea and Sympathy* and plays Yelena in *Uncle Vanya* at the Barrington Stage Company in Massachusetts.

If you are an alumnus/a of an A.C.T. training program (Advanced Training Program, Master of Fine Arts Program, Studio A.C.T., Summer Training Congress, or Young Conservatory), we'd love to know what you're up to. Please write to Ashley Forrette at [aforette@act-sf.org](mailto:aforette@act-sf.org) and tell us about your recent accomplishments.

## ALUMNI SPOTLIGHT

### Kevin Crook '05's *Farmtrucks: A Corporate Coffee Adventure* Triumphs at the New York Fringe Festival

Think of the largest coffee chain you know. Then imagine an intrepid A.C.T. grad struggling to support his artistic career by slaving away on the frontlines of that chain. You're actually picturing Kevin Crook, a member of the A.C.T. Master of Fine Arts Program class of 2005, who turned his surreal experiences as a barista into *Farmtrucks: A Corporate Coffee Adventure*, a musical theater piece featuring original music, epic battles, and a mysterious Archdruid. With script and original music by Crook, and staged by Bay Area director/producer Jon Tracy, *Farmtrucks* was written for and workshopped at A.C.T. last spring by members of the M.F.A. Program class of 2007, many of whom went on to perform their original roles in *Farmtruck's* premiere at this summer's New York International Fringe Festival. *Time Out New York* gave the production four stars, while the *Village Voice* praised the

project as a showcase for "the attractive A.C.T. MFAs who form its cast." *Farmtrucks* was also honored with a 2007 FringeNYC Overall Excellence Award for Outstanding Ensemble.

"When I worked my own corporate coffee job," said Crook about the inspiration for *Farmtrucks*, "I was amused and frightened by the whole experience and I wanted to share that in an amusing and frightening way. Also, I think it's important to have fun in theater. This show started off as a sketch written for friends and it's grown into a show written for friends, and it's a rare opportunity to be able to do something like that. This is the kind of work that keeps me excited about theater."

For information about the show and more photos, visit [www.farmtruckscoffee.com](http://www.farmtruckscoffee.com).

(L TO R) MARGARETT HEAD '07, JOMAR TAGATAC '05, AND NICHOLAS HONGOLA '07  
IN *FARMTRUCKS: A CORPORATE COFFEE ADVENTURE* AT THE 2007 NEW YORK  
INTERNATIONAL FRINGE FESTIVAL. PHOTO BY SARAH BIERNBAUM.



INTRODUCING THE A.C.T.  
2007-08

# Core Acting Company

Since re-establishing the resident acting company in 2001, A.C.T. has been home to a closely knit group of artists who bring fearless commitment, consistent excellence, and a transformational spirit to each role they inhabit onstage. This season, existing core acting company members René Augesen, Steven Anthony Jones, and Gregory Wallace are joined by three accomplished actors already familiar to A.C.T. audiences: Anthony Fusco, Jack Willis, and 2007-08 Young Company member Jud Williford. Each of these artists is given the security of a full-time contract with A.C.T., which allows them to develop a variety of roles throughout the season while teaching, directing, and mentoring young actors in the conservatory and participating in artistic planning for the theater.

You've seen them in roles that fit like a glove and roles that stretch beyond measure. We thought you'd like a chance to get to know the people behind the characters.

## René Augesen

**BIRTHPLACE** Mankato, Minnesota.

**HOMETOWN** Odessa, Texas.

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 2001.

**FIRST THEATER EXPERIENCE** Performing in *A Christmas Carol* in college.

**FAVORITE THEATER EXPERIENCE** Performing in *The Three Sisters* at Yale Repertory Theatre while in graduate school.

**FIRST A.C.T. EXPERIENCE** Performing in the remount of the A.C.T. production of *Mary Stuart* in Boston (2000) and the role of Célimène in *The Misanthrope* (2000) at the Geary Theater.

**FAVORITE A.C.T. EXPERIENCE** The role of Nora in *A Doll's House*.

**LITTLE-KNOWN FACT** I can twirl fire batons while drinking beer!

**RECOMMENDATIONS** Watch: *Slings and Arrows* (Canadian television show about the trials and tribulations of a repertory theater company). Read: *Angle of Repose* (Wallace Stegner), *A Dirty Job* (Christopher Moore).

**PRE- OR POSTPERFORMANCE RITUAL** Pre: vocal and physical warm-ups. Post: beer.

## Anthony Fusco

**BIRTHPLACE** New York City.

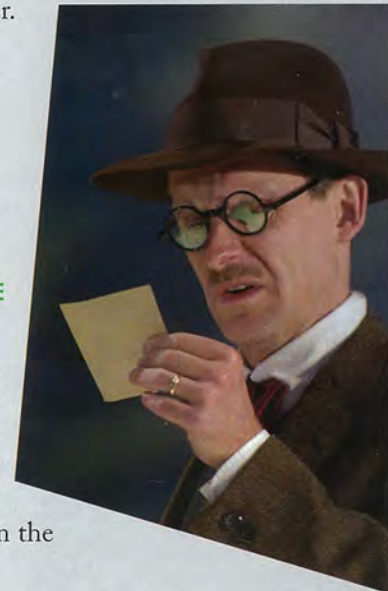
**HOMETOWN** San Francisco.

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 2007.

**FIRST THEATER EXPERIENCE** Watching Cleavon Little perform the title role of *Hamlet* at the New York Shakespeare Festival in 1968; performing the title role of *The Dreams of Irving Creepster* in the sixth grade—addicted ever since.

**FAVORITE THEATER EXPERIENCE** Tuzenbach in *The Three Sisters* at A.C.T.; seeing Jason Robards and Colleen Dewhurst in *A Moon for the Misbegotten*; *The Real Thing* on Broadway (auditioning for an understudy role, but getting the part instead); meeting Steve Martin while wearing only my underwear.

TOP: RENÉ AUGESEN IN *CAT ON A HOT TIN ROOF*. BOTTOM: ANTHONY FUSCO IN *TRAVESTIES*. PHOTOS BY KEVIN BERNE.



**FIRST A.C.T. EXPERIENCE** Seeing *The Crucible* (1973); performing the role of Kent in *Edward II* (1999).

**FAVORITE A.C.T. EXPERIENCE** The first preview of *Edward II*, standing on the same stage as the heroes of my youth: Peter Donat, Rene Auberjonois, Ray Reinhardt, and Raye Birk. I still sometimes get goose bumps.

**LITTLE-KNOWN FACT** A faith healer once put his fingers inside my knee.

**RECOMMENDATIONS** Watch: *Unfinished Piece for Player Piano*, a Russian film adaptation of several Chekhov short stories; anything by Buster Keaton; Herzog's *Kasper Hauser*. Read: *Other Voices, Other Rooms* (Truman Capote), *Bel Canto* (Ann Patchett), *The Eighth Day* (Thornton Wilder). Listen to: Louis Armstrong, Al Green, Neil Young's *Harvest Moon*, Stan Getz, Willie Nelson's *Stardust*, Muddy Waters, Chuck Berry, Aretha Franklin.

**PRE- OR POSTPERFORMANCE RITUAL** Pre: Realizing I have to pee after putting on the tights!

*Steven Anthony Jones*

**BIRTHPLACE/HOMETOWN** Cleveland, Ohio.

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 1998.

**FIRST THEATER EXPERIENCE** Seeing *Guys and Dolls* in the Karamu Theater, in Cleveland, in 1958.

**FAVORITE THEATER EXPERIENCE** Performing in the Negro Ensemble Company's original production of *A Soldier's Play* in 1981.

**FIRST A.C.T. EXPERIENCE** The role of Kent in *King Lear*, opposite Peter Donat (1987).

**FAVORITE A.C.T. EXPERIENCE** Performing in *Tartuffe*, "Master Harold"...and the boys, and other shows, because of the true joy of performing in a good show with good people.

**LITTLE-KNOWN FACT** I am a candidate for "rapture of the deep," a phrase first used by Jacques Cousteau. An alteration of consciousness experienced by divers at depth, also called nitrogen narcosis, it is a condition that occurs from breathing compressed air. When diving approximately 100 feet, the increase in partial pressure of nitrogen produces an altered mental state similar to intoxication. At 300 feet, it becomes incapacitating, causing stupor, blindness, unconsciousness, and even death. Effects disappear within minutes of ascension.

**RECOMMENDATIONS** Must see: Grand Canyon, rings of Saturn. Read: Toni Morrison, Gabriel Garcia Marquez, Salman Rushdie, Derek Walcott. Listen to: jazz. Watch: the federal government, closely.

**PRE- OR POSTPERFORMANCE RITUAL**

Post: single malt scotch.

*Gregory Wallace*

**BIRTHPLACE** New York City.

**HOMETOWN** Lawrence, NY

(on Long Island).

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 1999.

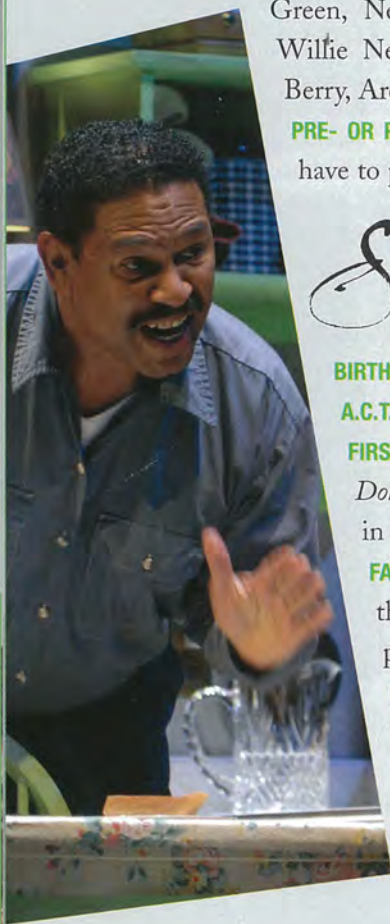
**FIRST THEATER EXPERIENCE** My father

took me to see the Broadway production of *Hair* when I was seven years old.

**FAVORITE THEATER EXPERIENCE** Thus far, A.C.T.'s production of *Angels in America*. We rehearsed for three months (which is unheard of) and performed it for nearly a year. I'm still very close with many of the cast and crew. Opening that show felt a bit like going to war, because the set was notoriously large and unruly!

**FIRST A.C.T. EXPERIENCE** Watching clips from a famous A.C.T. production of *The Taming of the Shrew* on public television as a teenager.

**FAVORITE A.C.T. EXPERIENCE** Performing in Harold Pinter's *Celebration* the day after 9/11. I still vividly remember listening to Carey's precurtain speech from backstage. Other favorites include watching Marco Barricelli sing





and tap dance in his bare feet during *Insurrection: Holding History*, silently stalking René Augesen backstage while she played my cheating wife in *The Three Sisters*, and working with Steven Anthony Jones and Laird Williamson in “*Master Harold*”...and the boys.

**LITTLE-KNOWN FACT** I am the dubious owner of a 13-year-old talking African grey parrot named Gabriel. His favorite expressions are: “You be QUIET!!” and “I must poop.”

**RECOMMENDATIONS** Watch: *Rome*, the HBO television series. Definitely worth putting on your Netflix queue.

**PRE- OR POSTPERFORMANCE RITUAL** I have the grilled chicken, zucchini, and broccoli entrée at Lori’s Diner every evening before a show. They throw the chicken on the grill when I walk through the door.

*Jud Williford*

**BIRTHPLACE** Dallas, Texas.

**HOMETOWN** Denver, Colorado.

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 2007.

**FIRST THEATER EXPERIENCE** The role of The Tin Man in *The Wizard of Oz*.

**FAVORITE THEATER EXPERIENCE** Performing in *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater.

**FIRST A.C.T. EXPERIENCE** The role of Bob Cratchit in *A Christmas Carol* (2003).

**FAVORITE A.C.T. EXPERIENCE** Performing in *The Imaginary Invalid*.

**LITTLE-KNOWN FACT** I’m a huge Denver Broncos fan. Am pretty sure John Elway is my father.

**RECOMMENDATIONS** Watch: *The Imposters*, *Anchorman*.

**PRE- OR POSTPERFORMANCE RITUAL** Pre: I usually enjoy a bowl of cottage cheese while listening to R. Kelly’s “Bump ‘n’ Grind.” Post: Making fun of Steven Anthony Jones.

*Jack Willis*

**BIRTHPLACE/HOMETOWN** Salina, Kansas.

**A.C.T. CORE ACTING COMPANY MEMBER SINCE** 2007.

**FIRST THEATER EXPERIENCE** Performing in Gilbert and Sullivan’s *Ruddigore* in high school.

**FAVORITE THEATER EXPERIENCE** Adapting and performing in *All the King’s Men* at Dallas Theater Center.

**FIRST A.C.T. EXPERIENCE** The roles of Wilhelm’s Old Uncle and The Duke in *The Black Rider* (2004).

**FAVORITE A.C.T. EXPERIENCE** The role of Big Daddy in *Cat on a Hot Tin Roof*.

**LITTLE-KNOWN FACT** I died as an infant and was found by a nun. When I was born, I became seriously ill with dysentery and was taken to St. John’s hospital. Attempts to save me failed; it was determined that I was dead, and I was taken to the morgue. One of the older nuns at the hospital had made it a custom every night to go to the morgue with a stethoscope and mirror to check for breath and heartbeat. I was found breathing, thereby ensuring Sister Christina received birthday and Christmas cards from me for the rest of her life.

**RECOMMENDATIONS** Watch: *Graves of Fireflies*. Read: *The Silver Spoon* (Phaidon Press). Listen to: Arcade Fire.

**PRE- OR POSTPERFORMANCE RITUAL** Post: cocktails.

For more information about A.C.T.’s core acting company, including their production histories at A.C.T., other performance credits and awards, and links to related websites, please visit [www.act-sf.org/corecompany](http://www.act-sf.org/corecompany).

LEFT TO RIGHT: STEVEN ANTHONY JONES IN AFTER THE WAR; GREGORY WALLACE IN THE IMAGINARY INVALID; JUD WILLIFORD IN A CHRISTMAS CAROL; JACK WILLIS IN A CHRISTMAS CAROL. PHOTOS BY KEVIN BERNE.



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Directed by Mark Rucker | Oct 25-Nov 25

**SPEED-THE-PLOW** by David Mamet  
Directed by Loretta Greco | Jan 4-Feb 3

**THE BLOOD KNOT** by Athol Fugard | Directed by  
Charles Randolph-Wright | Feb 8-Mar 9

**THE GOVERNMENT INSPECTOR** by Nikolai Gogol  
Directed by Carey Perloff | Mar 20-Apr 20

**CURSE OF THE STARVING CLASS** by Sam Shepard  
Directed by Peter DuBois | Apr 25-May 25

**'TIS PITY SHE'S A WHORE** by John Ford  
Directed by Carey Perloff | Jun 5-Jul 6

**A CHRISTMAS CAROL** | by Charles Dickens  
Adapted by Carey Perloff and Paul Walsh  
Music by Karl Lundeberg | Choreography by  
Val Caniparoli | Directed by Dominique Lozano  
Based on the original direction by Carey Perloff  
Dec 5-Dec 23

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created by Carey Perloff and Val Caniparoli | Oct 26-28

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**BRAINPEOPLE** by José Rivera | Jan 30-Feb 16  
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## Who's Who,

CONTINUED FROM PAGE 18

include *Lilly, Satellite* (2005 Tribeca Film Festival), *The Warrior Class*, *The Disappearance of Andy Waxman*, *Cosmopolitan* (PBS), *Blair Witch 2*, *Machiavelli Rises*, *We Pedal Uphill*, *Hack, Sex and the City*, *Law & Order*, *Law & Order: Criminal Intent*, *Law & Order: SVU*, *Guiding Light*, and *One Life to Live*. Turner is a graduate of The Juilliard School and a Fox Fellow.



### JACK WILLIS\*

(*H.C. Curry*) has appeared in more than 200 productions throughout the United States,

including recent performances at A.C.T. in *Hedda Gabler*, *A Christmas Carol*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core acting company member, he is also an associate artist at Arena Stage in Washington, D.C., and has been a company member of the American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar*, *The Crucible*, *Art*, and *The Old Neighborhood*. His off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. He recently appeared in *Gypsy* with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis is a cofounder of Aruba Repertory.

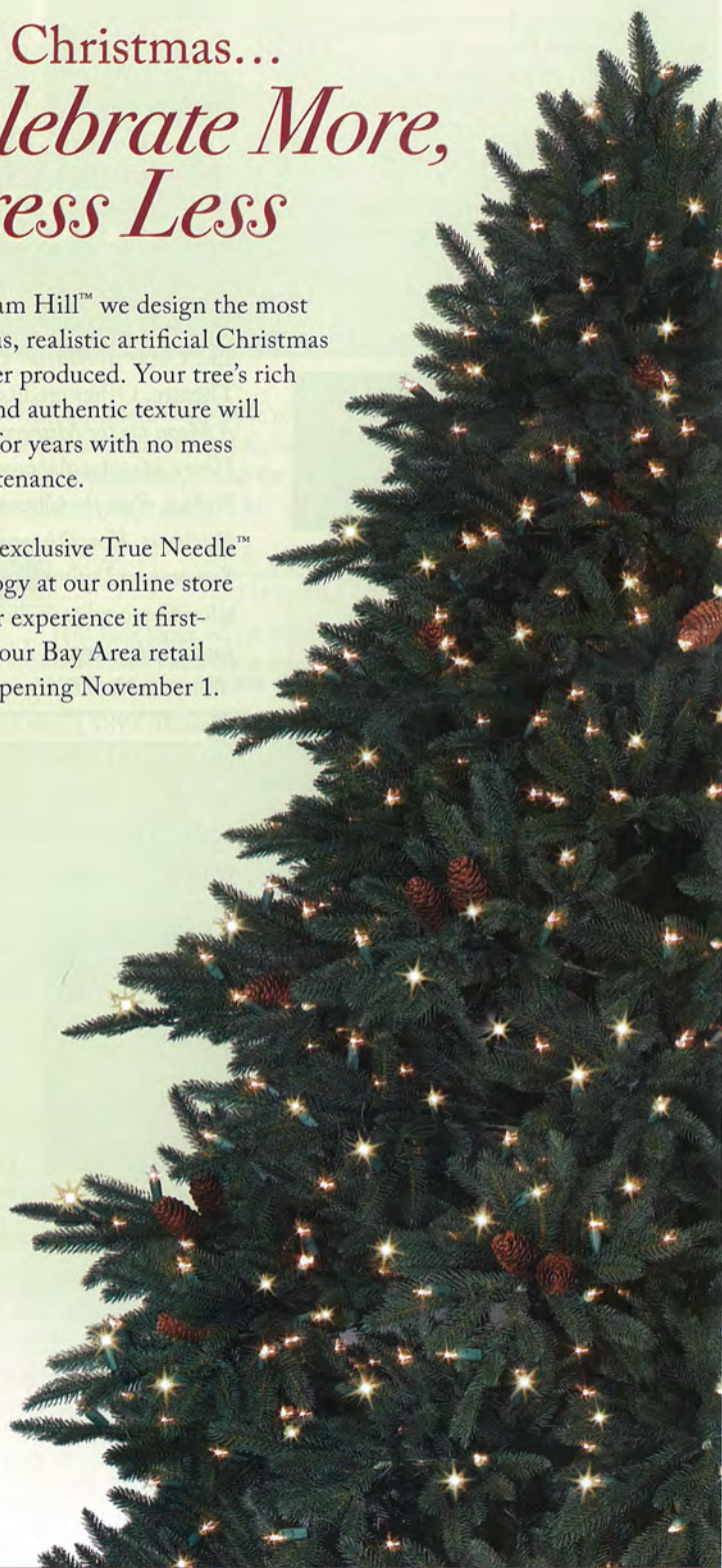
\* Member of Actors Equity Association, the union of professional actors and stage managers in the United States



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## Who's Who



**ROBERT ERNST\***  
(Understudy) has performed in A.C.T. in *The Time of Your Life* as the Armenian (also at Seattle Repertory Theatre), *A*

*Christmas Carol*, and *Juno and the Paycock*. He is a cofounder of the Iowa Theatre Lab and the Blake St. Hawkeyes. Recent credits include Phil Tracy in *The People's Temple* at Berkeley Repertory Theatre and Cesar in *Marius* at the Aurora Theatre. Other credits include *The John, A Moon for the Misbegotten, The Late Henry Moss* (replacement for Nick Nolte), *Eyes for Consuela, Speed of Darkness, Kingfish*, and *The Joy of Going Somewhere Definite*. His film and television credits include *Surefire, Jumpin' Jack Flash, Burglar, Metro, Escape from Alcatraz, Nash Bridges*, and *Hill Street Blues*. In 1987 Ernst broke the Guinness Book world record for the longest continuous performance—by performing both set material and improvisation for twenty-four hours and one minute.



**MARCIA PIZZO\***  
(Understudy) was last seen at A.C.T. in *A Mother*. Other credits at A.C.T. include *Opera Comique, You Never Can Tell, Passion*

*Cycle*, and *A Christmas Carol*. Most recently, Pizzo appeared in the title role of *Mary Stuart* at Pacific Repertory Theatre. Other Bay Area credits include leading roles in *Restoration Comedy, Two Gentlemen of Verona, The Merchant of Venice, King Lear*, and *The Tempest* for California Shakespeare Theater; *As You Like It, Macbeth, The Taming of the Shrew, Cyrano de Bergerac*, and *A Servant of Two*

*Masters* for Marin Shakespeare Company; *My Fair Lady, Oklaboma!, The King and I, Anything Goes*, and *Annie* for The Mountain Play; *The Women* for Marin Theatre Company; and *Picasso at the Lapin Agile* at Theatre on the Square. Film credits include *Bicentennial Man, Fruit of the Vine, This Space Between Us*, and *Delta Fever*. Pizzo is a graduate of the A.C.T. Master of Fine Arts Program.



**JUD WILLIFORD\***  
(Understudy), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *The*

*Imaginary Invalid, Happy End, The Rivals, The Time of Your Life*, and six seasons of *A Christmas Carol*. Other theater credits include Mark Jackson's *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People's Light Theatre; *All's Well That Ends Well, The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater; Sergius in *Arms and the Man* at Chautauqua Theatre; and Rufus Oakwood in *Saturn: The Musical*. Film credits include *Wrong Time, Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. He received his B.F.A. degree in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

**MARK RUCKER** (Director) has previously directed for A.C.T. *Luminescence Dating* at the Magic Theatre and *The Beard of Avon* at the American Conservatory Theater. He is an associate artist at South Coast Repertory Theatre, where he has directed more than 20 productions, including world premieres by Richard

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

## WHO'S WHO

Greenberg, Christopher Shinn, Annie Weisman, and Culture Clash. Other regional theater credits include work at Yale Repertory Theatre, La Jolla Playhouse, Arena Stage, Intiman Theatre, Berkeley Repertory Theatre, Syracuse Stage, The Old Globe, Ford's Theatre, California Shakespeare Theater, and The Acting Company. Rucker's feature film, *Die, Mommie, Die!* won a Special Jury Prize at the Sundance Film Festival.

**ROBERT MARK MORGAN** (*Scenic Designer*) last designed *The Dazzle* and *A Moon for the Misbegotten* at A.C.T. The design for *A Moon for the Misbegotten* was selected for display as part of the U.S. exhibit entry at the Prague International Design Quadrennial in June 2007. Other projects include: *Twelfth Night* for Indiana University; *Ordinary Nation* and *Rabbit Hole* for The Repertory Theatre of St. Louis; *The Diary of Anne Frank*, *Lobby Hero*, *Almost Heaven*, *Bernice & Butterfly*, and *Copenhagen* for the Denver Center Theatre Company; *Much Ado about Nothing* and *Arms and the Man* for American Players Theatre; *A Christmas Story* for both Studio Arena Theatre (Buffalo) and San Jose Repertory Theatre; *The Ice-Breaker* and *Birnam Woods* for the Magic Theatre (San Francisco); *Bad Dates* and *Major Barbara* (2004 Bay Area Theatre Critics' Circle Award) for San Jose Repertory Theatre; and *The Subject Tonight Is Love* for the Alliance Theatre (Atlanta). Morgan teaches design at UC Berkeley.

**LYDIA TANJI** (*Costume Designer*) recently designed the world premiere of Philip Kan Gotanda's *After the War* for A.C.T. She has designed Berkeley Repertory Theatre productions of *The Glass Menagerie*, *Our Town*, *Honour*, *Master Class*, *Homebody/Kabul*, and *Slavs!*. Recently, she designed *The Merry Wives of Windsor* at California

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## WHO'S WHO

Shakespeare Theater and *Pygmalion* at Shakespeare Santa Cruz. Tanji has designed for many of 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 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*.

**DON DARNUTZER** (*Lighting Designer*) designed the lighting for the Tony Award-nominated (Best New Musical) Broadway show *It Ain't Nothin' But the Blues* and the off-Broadway shows *Almost Heaven: The Songs of John Denver*, *The Immigrant* for Dodgers Stages, and *Lost Highway* for Manhattan Ensemble Theater. He has also worked for A.C.T. (*The Dazzle*, *A Moon for the Misbegotten*), Denver Center Theatre Company, The John F. Kennedy Center for the Performing Arts, the Guthrie Theater, the Mark Taper Forum, The Shakespeare Theatre (Washington, D.C.), Arena Stage, Milwaukee Repertory Theater, The Old Globe Theatre, the Alley Theatre, the Geffen Playhouse, New Orleans Opera, The Cleveland Play House, the Atlanta Opera, the Coconut Grove Playhouse (Florida), Palm Beach Opera, Seattle Repertory Theatre, Portland Opera,

the Minnesota Opera, the Alabama Shakespeare Festival, Kansas City Repertory Theatre, Arizona Theatre Company, ACT Theatre (Seattle), Geva Theatre, The Repertory Theatre of St. Louis, and the San Antonio Festival.

**JEFF MOCKUS** (*Sound Designer*) returns to A.C.T. following last season's *The Circle*. In the interim, he opened two world premiere musicals—*Tracy's Tiger*, for the Oregon Shakespeare Festival, and *Lend Me a Tenor: The Musical*, for the Utah Shakespearean Festival—as well as *Guys & Dolls*, *Fiddler on the Roof* (Contra Costa Musical Theatre), *I Love You You're Perfect Now Change* (The Western Stage), *Dolly West's Kitchen* (UC Berkeley), *Rabbit Hole* (San Jose Repertory Theatre), *The Triumph of Love* (California Shakespeare Theater/San Jose Rep), and *Hank Williams: Lost Highway* (Center Repertory Theatre). Mockus served 14 seasons as resident sound designer for San Jose Rep, with more than 60 production credits, including *Nixon's Nixon*, *A Christmas Story*, and *The Haunting of Winchester*. His work for *Old Wicked Songs* and *Mary's Wedding* earned Bay Area Theatre Critics' Circle Awards, while *By the Bog of Cats*, *ART*, and *Major Barbara* received Dean Goodman Choice Awards. A lecturer for UC Santa Cruz's Theatre Arts Department, he also has credits with A Contemporary Theatre, Berkeley Repertory Theatre, the Huntington Theatre Company, Missouri Repertory Theatre, San Diego Repertory Theatre, Marin Theatre Company, Shakespeare Santa Cruz, PCPA Theaterfest, Sacramento Theatre Company, and Sledgehammer Theatre. Upcoming projects include *South Pacific* at The Western Stage and *This Wonderful Life* at San Jose Rep.

**MICHAEL PALLER** (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August

# WHO'S WHO

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.

**ELISA GUTHERTZ\*** (*Stage Manager*) most recently worked on *Blackbird* and *The Little Foxes* at A.C.T. and on the A.C.T. production of *Death in Venice* at Zeum Theater. Her numerous other productions for A.C.T. include *A Number*, *Sexual Perversity in Chicago*, *Cat on a Hot Tin Roof*, *A Moon for the Misbegotten*, *Well*, *The Good Body*, *Levee James*, *Waiting for Godot*, *The Three Sisters*, *The Misanthrope*, *Long Day's Journey into Night*, *Tartuffe*, *Mary Stuart*, *The Rose Tattoo*, and *A Streetcar Named Desire*. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *Eve Ensler's The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

**HEATH BELDEN\*** (*Assistant Stage Manager*) recently worked on A.C.T. productions of *Hedda Gabler*, *The Rivals*, and *Sexual Perversity in Chicago*. Belden has stage-managed *The Subject Tonight Is Love* with Marin Theatre Company, *Once Upon a Mattress*, starring Lea DeLaria, with 42nd Street Moon, five operas with Donald Pippin's Pocket Opera, and four seasons with Marin Shakespeare Company. Belden has worked on such new plays as Sarah Ruhl's *Eurydice*, Ken Weitzman's *Spin Moves*, and Charles L. Mee's *Wintertime*. He has also been the stage manager for such noted directors as Les Waters, Barbara Damashek, Daniel Fish, Tina Landau, and Marco Barricelli. Belden received a master of fine arts degree from UC San Diego and has stage-managed several shows for the A.C.T. Master of Fine Arts Program.

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

## WANT TO KNOW MORE ABOUT THE RAINMAKER?

*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 *The Rainmaker*—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](http://www.act-sf.org). Subscriptions to *Words on Plays* are also available. For information about subscribing to *Words on Plays*, call 415.749.2250 or visit [www.act-sf.org](http://www.act-sf.org).

**PATTI AND RUSTY RUEFF** (*Executive Producers*), A.C.T. subscribers who have loved and actively participated in theater their entire lives, have attended countless performances together over the past 15 years. After participating on the boards of regional theaters in Dallas, Texas, and Taos, New Mexico, they wanted to get involved in the dramatic arts in the Bay Area, where they made their permanent home nine years ago. Rusty, chief executive officer of SNOCAP, a commerce company in the digital music marketplace, joined the A.C.T. Board of Trustees in 2003, and Patti, a special events consultant, chaired A.C.T.'s wildly successful *Ruby Jubilee* gala event in April 2007. Patti is also active with Family Service Agency of San Mateo County, and Rusty is a member of the Grammy Foundation Board. Together they are the named benefactors of the Patti and Rusty Rueff Department of Visual and Performing Arts at Purdue University.

# A.C.T. PROFILES



**CAREY PERLOFF** (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed acclaimed productions of Philip Kan Gotanda's *After the*

*War* (an A.C.T. commission that premiered in March), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), and *A Christmas Carol* (a new adaptation by Perloff with dramaturg Paul Walsh). 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*, *Uncle Vanya*, and *A Mother* (based on Gorky's *Vassa Zheleznova*); David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voyage Inheritance*, the world premiere of Leslie Ayvazian's *Singer's Boy*, and major revivals of *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *The Real Thing*, *Night and Day*, and *Arcadia*. 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. Perloff's 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* 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, was coproduced by A.C.T. and the Magic Theatre last December, and is published by Dramatists Play Service. Her new play *Waiting for the Flood* was directed by Judith Ivey as part of A.C.T.'s First Look festival in January and workshopped at Roundabout Theater Company this summer; her latest play, *Higher*, was developed at New York Stage & Film in June. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play *After the War* at the Sundance Institute in 2004;

Robert O'Hara, on *Antebellum* for the 2005 O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, for the 2007 O'Neill 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.

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

**HEATHER KITCHEN** (Executive Director),



LISA KOHLER

now in her 12th 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 board and executive committee 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 four 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.



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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.

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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive 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.

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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.

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# PLEASE JOIN US FOR THESE EVENTS . . .

## InterACT

From free parties to in-depth discussions with the artists, A.C.T. offers events for all—at no additional cost.

### KORET PROLOGUE

A conversation with the director before the preview performance

- **Sunday, 10/28, (4:30–5 p.m.)**
- **Tuesday, 1/08, (5:30–6 p.m.)**

### KORET AUDIENCE EXCHANGES

Free postperformance discussions with the actors and/or A.C.T. staff members

- **Tuesday, 11/6**  
**Wednesday, 11/7\***  
**Sunday, 11/18\***
- **Tuesday, 1/15**  
**Sunday, 1/20\***  
**Wednesday, 1/30\***

\*indicates matinee performance

- **THE RAINMAKER**
- **SPEED-THE-PLOW**

### OUT WITH A.C.T.

A gathering of gay and lesbian theatergoers, immediately following the 8 p.m. performance

- **Wednesday, 11/14**
- **Wednesday, 1/16**

### THEATER ON THE COUCH

An exciting collaboration between A.C.T. and The San Francisco Center for Psychoanalysis. After the show, the panel will discuss the psychological aspects of the play and take questions from the audience in Fred's Columbia Room.

- **Friday, 11/12**
- **Friday, 1/11**

## AND DON'T FORGET . . .

FIRST LOOK PRESENTS  
*A Workshop Presentation of The Tosca Project*  
YBCA FORUM  
**10/26–28**

ALUMNI ASSOCIATION PRESENTS  
Homecoming Weekend  
A.C.T./ZEUM THEATER  
**10/26–27**

MASTER OF FINE ARTS PROGRAM  
PRESENTS CLASS OF 2008 IN  
REPERTORY: *The Importance of Being Earnest and Candida*  
ZEUM THEATER  
**10/17–11/3**

KORET VISITING ARTISTS  
SERIES PRESENTS "Finding a Voice"  
A.C.T., **11/11**

YOUNG CONSERVATORY PRESENTS  
*Broken Wings...and More*  
ZEUM THEATER  
**11/9–17**

## A.C.T. Donor Events

### OPENING NIGHT DINNER

Enjoy dinner with the director before the opening night performance of *The Rainmaker*.

**Tuesday, 10/30, 5:30 p.m.**



directors circle producers circle

### PRODUCERS CIRCLE DINNER

Experience the Annual Producers Circle dinner, featuring Duncan Sheik. Hosted by U.S. Trust, Bank of America Private Wealth Management.

**Monday, 11/26, 6 p.m.**



producers circle

### DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *A Christmas Carol*.

**Tuesday, 11/6, 4 p.m.**



producers circle

### DESIGN PRESENTATION

Hear the director's vision at the first meeting of the company of *Speed-the-Plow*.

**Monday, 12/3, 11 a.m.**



producers circle

### SEASON GALA

Save the date! A.C.T.'s annual gala fundraising event at the Four Seasons Hotel. For more information call Leslie Bires at 415.439.2477.

**Sunday, 4/6/08**

*To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Paul Knudsen at pknudsen@act-sf.org or 415.439.2353.*

*Due to the spontaneous nature of live theater, all times are subject to change.*

### CORPORATE CURTAIN CALL LUNCHEON

Annual luncheon honoring Corporate Partners and friends on the set of *The Rainmaker*. For more information call Leslie Bires at 415.439.2477.

**Thursday, 11/15, 12 noon**

FOR MORE INFORMATION, CALL 415.749.2ACT OR VISIT WWW.ACT-SF.ORG.

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## The Rainmaker

by N. Richard Nash directed by Mark Rucker  
Oct 25–Nov 25

## Speed-the-Plow

by David Mamet directed by Loretta Greco  
Jan 4–Feb 3

## The Blood Knot

by Athol Fugard  
directed by Charles Randolph-Wright  
Feb 8–Mar 9

## The Government Inspector

by Nikolai Gogol directed by Carey Perloff  
Mar 20–Apr 20

## Curse of the Starving Class

by Sam Shepard directed by Peter DuBois  
Apr 25–May 25

## 'Tis Pity She's a Whore

by John Ford directed by Carey Perloff  
Jun 5–Jul 6

### SPECIAL EVENT!

## A Christmas Carol

by Charles Dickens Adapted by Carey Perloff and Paul Walsh  
Music by Karl Lundeberg Choreography by Val Caniparoli  
Directed by Dominique Lozano Based on the Original Direction by Carey Perloff  
Dec 5–23

### NEW WORK PRODUCTIONS

AT YERBA BUENA CENTER FOR THE ARTS

## The Tosca Project

A movement-theater workshop presentation  
created by Carey Perloff and Val Caniparoli  
Oct 26–28

AT ZEUM THEATER

## Brainpeople

by José Rivera  
Directed by Chay Yew  
Jan 30–Feb 16

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

Carey Perloff, artistic director | Heather Kitchen, executive director

415 Geary Street  
San Francisco

Groups of 15+, call 415.439.2473.

ACT-SF.ORG | 415.749.2ACT

*A.C.T.*

*is thrilled to present*

## Koret Visiting Artist Series

In a generously funded 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 series of talks with acclaimed theater artists, as well as A.C.T.'s regularly scheduled Audience Exchanges and Prologues.

### FINDING YOUR VOICE

*Sunday, November 11*

following the matinee performance of *The Rainmaker*

An exploration of how artists and arts organizations are finding ways to engage young people in theater, the arts, and discovering their own creativity.

*Featuring:* CRAIG SLAIGHT (A.C.T. Associate Artist and Young Conservatory Director), SARAH DANIELS (Playwright of *Dust* and *Broken Wings*, both YC commissions), LINDA HARTZELL (Artistic Director, Seattle Children's Theatre), and CAITLIN TALBOT (former YC student and member of the A.C.T. Master of Fine Arts Program class of 2008)

*Moderator:* A.C.T. Resident Dramaturg  
MICHAEL PALLER

And stay tuned for information about Koret panels on the following dates . . .

*Sunday, January 27*

following the matinee performance of *Speed-the-Plow*

*Sunday, March 2*

following the matinee performance of *The Blood Knot*

*Sunday, April 13*

following the matinee performance of *The Government Inspector*

*Sunday, May 18*

following the matinee performance of *Curse of the Starving Class*

*All panelists subject to change.*

*For more information, visit [www.act-sf.org](http://www.act-sf.org).*



## THE GALLERY AT A.C.T.



THE AUDIENCE © 2007 FREDRIC HOLLE

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 2007-08 season.

### FREDRIC HOLLE: GNOMEGAME Through November 25

Fredric Holle employs the art of figure drawing as a genesis for all of his work, in the tradition of William Blake, Henri de Toulouse-Lautrec, and Egon Schiele. "I constantly draw from models, partly for the great pleasure it affords but, primarily, to maintain perceptual sensitivity and to obtain fresh data to fill a reservoir of images that may be tapped, when needed, for the paintings."

Using free-hand airbrush with acrylic paint to provide a synthesis of drawing and painting, Holle synthesizes drawing and painting into one act, forming a direct conduit from subjective cognition to the picture plane. "The guiding concept of my work relates to the revelation and personification of universal human attitudes, ranging from satire to fantasy," says Holle. "My awareness of the attitude manifested on the picture plane crystallizes as the painting unfolds. I don't preconceive. I have the greatest faith in intuition and the truth it generates." A studio art teacher for 30 years, Holle has developed a series of five classical life drawing videotapes titled The Artist-in-Residence® Series.

Each artwork purchase benefits A.C.T. For more information about Fredric Holle, please contact Kevin Simmers at 415.474.1066 / [krscreativeoptns@aol.com](mailto:krscreativeoptns@aol.com).





YOUNG CONSERVATORY STUDENTS AND TRB PARTNERS WITH YC DIRECTOR AND A.C.T. ASSOCIATE ARTIST CRAIG SLAIGHT AT THEATRE ROYAL BATH

## THE A.C.T. YOUNG CONSERVATORY PRESENTS

The world premiere of  
***BROKEN WINGS... AND MORE***

By Sarah Daniels

Directed by Craig Slight

A co-commission with Theatre Royal Bath

November 9–18, 2007

Zeum Theater

Featuring two remarkable one-act plays by one of England's most celebrated contemporary playwrights, *Broken Wings... and More* is a collaboration between the A.C.T. Young Conservatory (YC) and Britain's Theatre Royal Bath (TRB). In a unique partnership, YC students traveled to England for two weeks during the summer to workshop a new play co-commissioned by A.C.T. and TRB from groundbreaking British playwright Sarah Daniels. Daniels (whose play *Dust* was also commissioned by A.C.T. and received its world premiere in the YC in 2002) has received critical acclaim for her ability to comically and incisively write about the lives of women, proving that the personal is in fact political. Director Slight says, "The opportunity to work with Sarah again on a new work for young actors is a genuine deepening of a relationship we treasure. In two plays that are decidedly different from *Dust* in style and tone, she captures the pain and isolation often felt by young people forced to step prematurely into adult shoes." The first part of the evening is the American premiere of Daniels's play *Soldiers' Wives*, the story of five young women married to soldiers fighting in Iraq. Her most recent play, which forms the second part of the evening, *Broken Wings* deals with young adults addressing the loss of a parent, seeking place and purpose.

For ticket information: [www.act-sf.org](http://www.act-sf.org) | 415.749.2250

### STUDIO A.C.T. AND YOUNG CONSERVATORY WINTER SESSIONS

January 7–March 15, 2008

Registration begins November 1

For more information:

415.439.2332 | [www.ACTactortraining.org](http://www.ACTactortraining.org)

# CONSERVATORY

2007–08

## MASTER OF FINE ARTS

### THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde  
Directed by Ken Rufa  
Oct 19–Nov 2

In repertory with

### CANDIDA

by George Bernard Shaw  
Directed by Barbara Oliver  
Oct 17–Nov 3

### ORLANDO

by Sarah Ruhl  
Adapted from the novel by Virginia Woolf  
Directed by Ryan Rilette  
Feb 28–Mar 15

### FOUR SHORT COMEDIES BY GEORGE BERNARD SHAW

Directed by Giles Havergal  
May 1–4

## M.F.A./YC COPRODUCTION

WEST COAST PREMIERE

### THE WENDY PLAY

by Amy Herzog  
Directed by Dominique Lozano  
Mar 21–Apr 5

## YOUNG CONSERVATORY

WORLD PREMIERE

### BROKEN WINGS... AND MORE

by Sarah Daniels  
Directed by Craig Slight  
A co-commission with Theatre Royal Bath  
Nov 9–17

WORLD PREMIERE MUSICAL

### I'M STILL STANDING

A CELEBRATION OF THE MUSIC OF ELTON JOHN

Written and Directed by Craig Slight  
Choreography by Christine Mattison  
Musical Direction by Jane Hammett  
Musical Arrangements and  
Piano Accompaniment by Robert Ruff  
May 30–Jun 21



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

A.C.T. Master of Fine Arts Program  
performing at Zeum Theater

ZEUM  
YERBA BUENA  
GARDENS

Carey Perloff, artistic director | Heather Kitchin, executive director | Melissa Smith, conservatory director | George Thompson, conservatory general manager

ACT-SF.ORG | 415.749.2ACT

# A.C.T. STAFF

Carey Perloff  
Artistic Director

Heather Kitchen  
Executive Director

Melissa Smith  
Conservatory Director

James Haire  
Producing Director

## ARTISTIC

Pink Pasdar, *Associate Artistic Director*  
Meryl Lind Shaw, *Casting Director*  
Michael Paller, *Dramaturg*  
Greg Hubbard, *Casting Associate*  
Vinly Eng, *Producing Associate*

## Associate Artists

René Augesen  
Anthony Fusco  
Giles Havergal  
Steven Anthony Jones  
Domenique Lozano  
Craig Slaughter  
Gregory Wallace  
Jud Williford  
Jack Willis

## Directors

John Doyle  
Peter DuBois  
Loretta Greco  
Domenique Lozano  
Carey Perloff  
Charles Randolph-Wright  
Mark Rucker  
Chay Yew

## Choreographers

Val Caniparoli

## Composers/Orchestrations

Karl Lundeberg  
Stephen Sondheim  
Sarah Travis

## Musical Directors

Laura Burton  
Andy Einhorn  
David Loud

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Dick Daley, Jared Hirsch, *Associate Production Managers*  
Marion Bechthold, *Production Administrator*

## Designers

Loy Arcenas, *Scenery*  
John Arnone, *Scenery*  
John Doyle, *Scenery*  
Erik Flatno, *Scenery*  
Robert Mark Morgan, *Scenery*  
G. W. Mercier, *Scenery*  
Alexander V. Nichols, *Scenery*  
Dan Ostling, *Scenery*  
Douglas W. Schmidt, *Scenery*  
Walt Spangler, *Scenery*  
Beaver Bauer, *Costumes*  
Robert De La Rose, *Costumes*  
Candice Donnelly, *Costumes*  
John Doyle, *Costumes*  
Alex Jaeger, *Costumes*  
Lydia Tanji, *Costumes*  
Don Darmutser, *Lighting*  
James F. Ingalls, *Lighting*  
Richard G. Jones, *Lighting*  
York Kennedy, *Lighting*  
Alexander V. Nichols, *Lighting*  
Kathy A. Perkins, *Lighting*  
Nancy Schertler, *Lighting*  
Japhy Weideman, *Lighting*  
Robert Wierzel, *Lighting*  
Cliff Caruthers, *Sound*  
Jeff Mockus, *Sound*  
Jake Rodriguez, *Sound*  
Dan Moses Schreier, *Sound*  
Darron L. West, *Sound*

## Design Associates

Martin Flynn, *Scenic*  
Robert J. Hahn, *Lighting*  
Jake Rodriguez, *Sound*

## Coaches

Dave Maier, Jud Williford, *Fights*  
Deborah Sussel, *Vocal and Dialects*  
George Thompson, *Répétiteur*

## Stage Management

Elisa Guthertz, *Head Stage Manager*  
Newton Cole, Nicole Dickerson, Joseph Smelser, Kimberly Mark Webb, *Stage Managers*  
Hearth Beiden, Danielle Callaghan, Stephanie Schliemann, Karen Szpaller, *Assistant Stage Managers*

## Scene Shop

Mark Luevano, *Shop Foreman*  
Jonathan Young, *Assistant Shop Foreman*  
Qris Fry, James Germand, *Mechanics*  
Anne Kendall, *Purchasing Agent*

## Paint Shop

Demarest Campbell, *Charge Scenic Artist*  
Jennifer Bennes, 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*  
Emily Horton, *Design Assistant*  
Keely Weiman, *Draper*  
Thiem Ma, *Tailor*  
Amy Knight, *First Hand*  
Maria Montoya, *Head Stitcher*  
Kelly Kohen, *Accessories and Crafts Artisan*

## Wig Shop

Jeanna Hurd, *Wig Master*

## Stage Staff

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

## Conservatory/Second Stage

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

## Costume Rentals

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

## Interns

Stephanie Agron, Gillian Confair, Laura Osburn, Danielle C. Thomsen, *Stage Management*  
Lacey Johnson, *Properties*  
Julia Lodman-Slater, *Costume Shop*  
Maggie Long, *Wig Shop*  
Jessica Peter, *Costume Rentals*

## ADMINISTRATION

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Caresa Capaz, *Associate Company Manager*  
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Conchita Robson, *Macintosh IT Associate*

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Brett Elliott, *Graphic Design Assistant*  
Jennifer K. Weaver, *Writer/Copyeditor*  
Martin Schwartz, *Press Representative*  
Eliza Leoni, *Intern*

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Margot Melcon, *Publications & Literary Associate*  
Ariel Franklin-Hudson, *Publications & Literary Intern*

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David Engelmann, *Head Treasurer*  
Doris Yamasaki, *Subscriptions Coordinator*  
Lynn Skelton, *SMAT and Group Sales Treasurer*  
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Tim Hilyard, *Associate Theater Manager*  
Eva Ramos, *House Manager*  
Claudia Martinez, Colleen Rosby, *Assistant House Managers*  
Colleen Rosby, *Door Person*  
Oliver Sutton, *Security*

## Operations

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

## CONSERVATORY

George Thompson, *Conservatory General Manager*  
Craig Slaughter, *Young Conservatory Director*  
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Jack Sharrar, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Thuy-Tu Tran, *Financial Aid Assistant*  
Ashley Forrette, *Associate Manager of Conservatory Administration*  
Stephanie DeMott, *Conservatory Associate*  
Sarah Scharf, *Conservatory Assistant*  
Matt Jones, *Bursar/Payroll Administrator*

## Master of Fine Arts Program

**Core Faculty**  
René Augesen, *Acting*  
Glenn Canin, *Alexander Technique*  
Jeffrey Crockett, *Voice*  
Dawn-Elin Fraser, *Speech, Verbal Action*  
Anthony Fusco, *Director*  
Steven Anthony Jones, *Acting*  
Francine Landes, *Movement*  
Domenique Lozano, *Acting*

Frank Ottivell, *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*  
Jud Williford, *Director*  
Jack Willis, *Acting*

## Adjunct Faculty

Bonita Bradley, *Character Embodiment*  
Leslie Felvain, *Clown and Mask*  
Kyle Gillitte, *Cultural Research*  
Jae Hammett, *Singing*  
Giles Havergal, *Director*  
Gregory Hoffman, *Combat/Weapons*  
Jeanna Hurd, *Make-up*  
Frank Johnson, *Singing*  
Lisa Anne Porter, *Voice*  
Karl Ramsey, *Combat/Weapons*  
Barbara Scott, *Theatre Games*

## Studio A.C.T.

Letitia Bartlett, *Dynamic Movement, Physical Acting, Clowning*  
Mike Carroll, *Acting*  
Laura Derry, *Improvisation*  
Frances Epsen Devlin, *Staging*  
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*  
Trina Oliver, *Acting*  
Regina Suisi, *Improvisation*  
Naomi Sanchez, *Singing*  
Barbara Scott, *Improvisation*  
Lynne Soffer, *Speech, Acting*  
Ava Victoria, *Singing*  
Bruce Williams, *Audition Techniques, Acting*

## Young Conservatory

Amelia Stewart, *Director, Acting*  
Michele Leary, *Acting*  
Regina 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*  
Pamela Rickard, *Acting*  
Robert Rutt, *Musical Arranges, Accompanist*  
Vivian Sam, *Musical Theater, Dance*  
Craig Slaughter, *Director, Acting*

## New Plays Program

Horton Foote, *Advisor, Playwright*  
Sarah Daniels, *Playwright*  
Brad Slaughter, *Playwright*

## Accompanists

Maria Austria  
Thaddeus Pinkston

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# 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](http://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](http://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 \$12. 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.

### Beepers!

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.

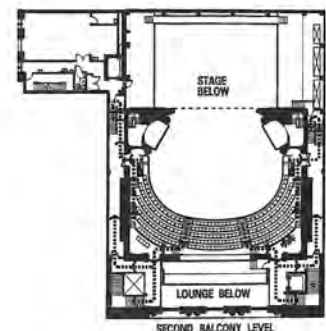
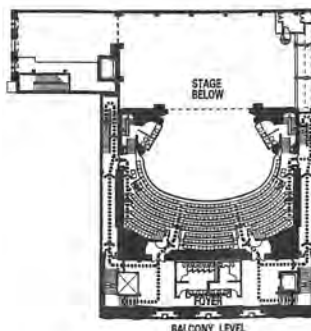
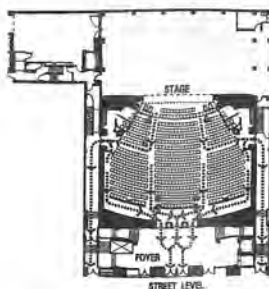


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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



WELLS  
FARGO

The Next Stage<sup>®</sup>

# From Gold Dust To Stardust



During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we're proud to continue that tradition by helping to deliver arts and entertainment to our community.



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