

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

'Tis Pity She's a WHORE

by
John Ford

Directed by
Carey Perloff

Music composed and performed by
Bonfire Madigan Shive

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

encore
arts programs

FINE ART FOR RENT + SALE

San Francisco Museum of Modern Art | Artists Gallery

Building A, Fort Mason Center

San Francisco, CA 94123

415 441 4777 | www.sfmoma.org

Tuesday-Saturday

11:30 a.m.-5:30 p.m.

[*Art that moves you.*]



UCSF Voice and Swallowing Center

A comprehensive
center for the care
of patients with
Voice, Swallowing
and airway problems.

We keep voices in tune!

**For consultation call:
(415) 885-7700**

<http://ohns.ucsf.edu/patient>

UCSF Laryngology, a Division of the

UCSF Department of Otolaryngology – Head and Neck Surgery

2330 Post Street, 5th Floor San Francisco, CA 94115



Pavlo

New Christy Minstrels® Under the Direction of Randy Sparks

Pavlo • September 2 | The New Christy Minstrels® • October 19

Presented by the Folsom Lake Community Concert Association | flcca.org

Join us for a concert weekend and explore our authentic
history, cultural programs and fun recreation along with
easy drives to El Dorado and Amador wine country.

Receive a promotional rate at visitfolsom.com.

folsom
come for your senses

June/July 2008
Volume 6, No. 8

encore
media group

Paul Heppner
President & Publisher

Mike Hathaway
Vice President

Terry Coe
General Manager

Jeffrey Hirsch
Editorial Director

Jody Chatalas
Managing Editor, Arts Programs

Susan Peterson
Managing Editor, Custom Publishing

Victoria Culver
Art Director

Emily Busey
Assistant Art Director

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

Bond Huberman
Staff Writer

Candace Frankinburger
Controller

Virginia Wright
Systems Administrator

Deborah Greer
Executive Assistant

Christina Buckman
Administrative/Accounting Assistant

Advertising Sales

Susan Latta
Northwest Sales Manager

Brenda Senderoff
Market Development

Michael J. Fox, Gillian Grant-Martin, Crevin Ko,
Rose Monahan, Lenore Waldron
Account Executives

Denise Wong
Sales Assistant

Jonathan Shipley
Ad Services Coordinator

Regional Sales Representatives

Seattle/Tacoma
Sherri Jarvey

San Francisco
Janet Engelbrecht, Marilyn Kallins, Terri Reed

Los Angeles
Southern California Magazine Group
David Bronow, Susan Holloway



encore
arts programs

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

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2008 Encore Media Group. Reproduction without written permission is prohibited.

ABOUT A.C.T.



KEVIN BERNÉ

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchen, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and

new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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

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

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

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



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

TRUSTEES OF THE AMERICAN CONSERVATORY THEATER FOUNDATION

Jack Cortis
Chair

Nancy Livingston
Vice Chair

Lawrence P. Varellas
Treasurer

Patrick S. Thompson
Secretary

Carolynn M. Atherton
Barbara Bass Bakar
Kenneth W. Berryman
Simon Blattner
Lesley Ann Clement
Richard T. Davis
Dagmar Dolby
Olympia Dukakis
Mortimer Fleishhacker
Marilee K. Gardner
Priscilla B. Geeslin
Scott J. Germer
Kaatri B. Grigg
Kent M. Harvey
Kirke M. Hasson
Dianne Hoge

Heather M. Kitchen
Jonathan S. Kitchen
Sue Yung Li
Christine Mattison
Deedee McMurtry
Mary S. Metz
Michele Miller
Carey Perloff
Toni Rembe
Sally Rosenblatt
Sandro Rossini
Rusty Rueff
Abby Schnair
Russ Selinger
Cheryl Sorokin
Diana L. Starcher

Steven L. Swig
Jeff Ubben
Barry Williams
Carlie Wilmans

Alan L. Stein
Chairman Emeritus

American Conservatory
Theater was founded in
1965 by William Ball.

Edward Hastings
Artistic Director 1986–92

A.C.T. Box Office
415.749.2ACT

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

© 2008 American
Conservatory Theater,
a nonprofit organization.
All rights reserved.

Elizabeth Brodersen,
Publications Editor
Margot Melcon,
Publications & Literary Associate

welcome to **YOU**banking™



You

should be banking on a
much more personal level.

You should have your own personal banker who's dedicated to your financial success. You should have a skilled professional who will help make your day-to-day banking effortless. You should have a financial ally who can leverage Union Bank's global resources on your behalf. You deserve the exclusive personal financial services of Priority Banking.¹

**Call 1-888-818-6060 to schedule an appointment with a
Priority Banker.**

Invest in you®



unionbank.com/priority

¹The Priority Banking program offers a range of Union Bank products and services to individuals and businesses that maintain combined balances of \$100,000 or more in qualifying accounts. Terms and conditions of the Priority Banking program are subject to change. You may be assigned to another program or product if you no longer meet the minimum balance requirement of Priority Banking. See our *All About Personal*, or *All About Business, Accounts & Services Disclosure and Agreement* for details.

©2008 Union Bank of California, N.A. Member FDIC. 

FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

Welcome to the fascinating world of *'Tis Pity She's a Whore*. We wanted to end A.C.T.'s 2007–08 season with as much passion as possible, and few plays

in the English dramatic tradition have as much heat as John Ford's rarely produced masterpiece. It is a play filled with lustful longing for love, sex, power, and bloody revenge, with the human heart as its central image.

We are so accustomed to the image of the heart as a muscle pumping blood that it is difficult to remember that, right through the Renaissance, educated Europeans, like the ancient Greeks, believed they were composed of four humors. The goal in life was to keep these humors in balance, so that nothing occurred in excess to upset the system. Too much phlegm made one "phlegmatic," excessive black bile made one "melancholic," and so on. Imagine, then, the astonishing paradigm shift that occurred in 1628, when the great scientist William Harvey published his text *On the Circulation of the Heart and Blood*. Suddenly, the static humors gave way to a pulsating series of arteries and capillaries carrying blood to and from an ever-pumping heart.

'Tis Pity She's a Whore was written five years after Harvey's celebrated study appeared (a fact recently pointed out to me by my wonderful cardiologist father, Joseph Perloff), and it is clear that the metaphor of desire as the consequence of flowing, pulsating blood was already present in the culture. *'Tis Pity* is a play about overwhelming passion, the kind of passion that refuses to be quenched no matter how vigorously it is attacked. It happens to be the passion between a brother and a sister, which is described as a love "written on the hearts" of the two lovers. The fact that the lovers are literally consanguineous only serves to heighten their passion: Annabella and Giovanni believe that their shared parentage—shared blood—is a sign that they are destined to share their hearts and their bodies as well.

This being a Jacobean/Caroline tragedy, blood is a major theme of the play. Rank is calibrated by blood (every character in the play knows whose is noble and whose is merely bourgeois). Vendetta is enacted by the spilling of blood. Passion is measured in the rush of blood through the body, manifested by the blush of a cheek. Again and again in the play, the question is posed as to what kind of desire is "natural," and who should have the authority to regulate which passions are permissible.

'Tis Pity is a fascinating play to rehearse, in part because it is so rarely performed that there is little in the way of performance history to draw upon. Its tonal shifts are extreme, from the dark romance of Annabella and Giovanni to the comic amours of Bergetto, from the lyrical language of first love to the violent machinations of revenge and destruction. Not a single character is actually what he or she seems, so we have to constantly reassign judgment as the play progresses. Most importantly of all, *'Tis Pity* is one of those big meaty classics that are disappearing from the stages of the American theater, as both our economy and our attention spans constrict. As the American theater seems to move closer and closer to television realism, it is thrilling to reconnect with classic work that is truly theatrical, poetic, ambitious, complex, and metaphoric. So we feel incredibly grateful to have the opportunity to explore one of the great plays of the 17th century with one of the great audiences of the 21st. With this remarkable company of actors and designers, accompanied by the visceral cello of Bonfire Madigan Shive, we invite you to take a journey to a dangerous time and place in which emotions run high and morality is ever elusive. Thank you for joining us!

Yours,

A handwritten signature in dark ink, appearing to read "C. Perloff". The signature is stylized and fluid.

Carey Perloff, *Artistic Director*

Announcing A.C.T.'s EXCITING 0809 SEASON

JOIN NOW! BEST PRICES
EASY EXCHANGE PRIVILEGES
SEAT UPGRADES

WEST COAST PREMIERE
ROCK 'N' ROLL
by TOM STOPPARD
Directed by CAREY PERLOFF

THE QUALITY OF LIFE
Written and directed by JANE ANDERSON
Produced in association with the Geffen Playhouse
and Jonathan Reinis Productions

RICH AND FAMOUS
by JOHN GUARE
Directed by JOHN RANDO

SOUVENIR
A Fantasia on the Life of Florence Foster Jenkins
by STEPHEN TEMPERLEY
Directed by VIVIAN MATALON

WORLD PREMIERE
WAR MUSIC
Adapted and directed by LILLIAN GROAG
Based on the book by CHRISTOPHER LOGUE

**BOLEROS FOR
THE DISENCHANTED**
by JOSÉ RIVERA
Directed by CAREY PERLOFF

WEST COAST PREMIERE
PETER AND JERRY
by EDWARD ALBEE
Directed by REBECCA TAICHMAN



ACT-SF.ORG | 415.749.2250

LEGACY GIFTS TO *THE NEXT GENERATION CAMPAIGN* CAN HELP ACHIEVE YOUR FINANCIAL GOALS

KEVIN BERNE



AT THE ANNUAL PROSPERO SOCIETY BRUNCH, MAY 4, 2008 (L TO R): PROSPERO SOCIETY STEERING COMMITTEE CO-CHAIR AND A.C.T. TRUSTEE MORT FLEISHACKER, A.C.T. EXECUTIVE DIRECTOR HEATHER KITCHEN, AND BANK OF AMERICA SENIOR VICE PRESIDENT AND PHILANTHROPIC REGIONAL EXECUTIVE MIKE REA.

Many donors to *The Next Generation Campaign* have made larger gifts than they ever thought possible, while at the same time achieving their financial and estate-planning goals. Through planned gifts, including bequests, IRA designations, trusts, and gifts of real estate, they have helped themselves and their families, while supporting A.C.T.'s effort to establish the theater's first-ever endowment.

A.C.T. is able to work with donors to arrange these gifts thanks to our new partnership with Bank of America's Philanthropic Services Group, an arm of the private bank dedicated to helping individuals and organizations achieve their philanthropic goals. Working with experts from all facets of the bank, A.C.T. patrons can create charitable trusts, turn assets and property into gifts, and get the best possible estate- and tax-planning advice.

Those who provide for A.C.T. in their estate plans are members of the theater's Prospero Society, a growing group of loyal audience members who

enjoy a variety of benefits and privileges throughout the season. Members of the Prospero Society recently gathered for the annual Prospero Society Brunch, held each spring to honor those who are providing for A.C.T.'s future. The brunch program featured a presentation by scenic designer Erik Flatmo, in which he demonstrated how he conceives and creates sets for theater and opera. Flatmo's recent work at A.C.T. includes the comedies *The Imaginary Invalid* and *The Government Inspector*.

For more information about the Prospero Society and planned giving services at A.C.T., please contact Director of Development Tim Whalen at 415.439.2472.



(L TO R) PROSPERO SOCIETY STEERING COMMITTEE MEMBERS JOHN MCCALLISTER AND RUTH SHORT; SCENIC DESIGNER ERIK FLATMO; DAVID ANDERSON, HAL SEGELSTAD, AND R. J. MERCK. PHOTOS BY KEVIN BERNE.

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. Space limitations prevent us from listing all those who have generously supported *The Next Generation Campaign*. For more information, contact Jamie Valle at 415.439.2464 or jvalle@act-sf.org.

\$2 MILLION & ABOVE

The William and Flora Hewlett Foundation
Burt and Deedee McMurtry
Bernard Osher Foundation

\$1 MILLION-\$1,999,999

James and Jean Douglas
Ruth and Alan L. Stein
Jeff and Laurie Ubben
Anonymous

\$500,000-\$999,999

Doris Duke Charitable Foundation
Frannie and Mort Fleishacker
Priscilla and Keith Geeslin
Mimi and Peter Haas Fund
Ms. Toni Rembe and Mr. Arthur Rock
Patti and Rusty Rueff
Sylvia Coe Tolk
Anonymous

\$250,000-\$499,999

Barbara and Gerson Bakar
S. H. Cowell Foundation
Ray and Dagmar Dolby Family Fund
Mr. and Mrs. William Draper III
Douglas W. and Kaatri Grigg
Jonathan S. Kitchen and Nina Hatvany
Mr. and Mrs. Robert McGrath
Mr. and Mrs. John Osterweis
Ms. Carlie Wilmans

\$100,000-\$249,999

Kenneth and Leslie Berryman
Rena Bransten
Lesley Ann Clement and Doron Dreksler
Susan and Jack Cortis
Ms. Joan Danforth
Dana and Robert Emery

William and Sakurako Fisher
The Estate of Mary Gamburg
Ms. Marilee K. Gardner
Mr. and Mrs. Robert L. Green
Kirke and Nancy Sawyer Hasson
Dianne and Ron Hoge
Heather M. Kitchen
Fred M. Levin and Nancy Livingston,
The Shenson Foundation
Nion T. McEvoy
F. Eugene and Mary S. Metz
Byron R. Meyer
Mr. Steven C. Phillips and Ms. Susan Sandler
Toby and Sally Rosenblatt
Gene and Abby Schnair
Toby and Rita Schreiber
Dr. Gideon and Cheryl Sorokin
Bert W. Steinberg and Lucia Brandon
Roselyne C. Swig

Mr. and Mrs. Steven L. Swig
Mr. and Mrs. Paul L. Wattis III
Barry Lawson Williams and Lalita Tademay

\$50,000-\$99,999

Cathy and Sandy Dean
Laura and John Fisher
Mr. and Mrs. Kent Harvey
Michael and Laura Lazarus
Philip Schlein
Bruce and Adrienne Mitchell
Mr. Russ Selinger

\$25,000-\$49,999

Teveia Rose Barnes and Alan Sankin
Nancy and Joachim Bechtle
Kimberly and Simon Blattner
Flo and John Bryan
Jacqueline and Christian Erdman
Victoria and David Fleishacker
Fred and Nancy Fritsch

Chandra and Leonard Gordon
Marcia and Geoffrey Green
William E. Hawn
Jo and Jed Hurley
Betty Hoener
Claiborne S. Jones
Sue Yung Li and Dale Ikeda
The Marclad Foundation
The Marmor Foundation,
Drs. Michael and Jane Marmor
Christine and Stan Mattison
J. Sanford Miller
Carey Perloff and Anthony Giles
Pikake Foundation
Anne and Richard Riley
Deborah Romer and William Tucker
Drs. Caroline Emmett and Russell E. Rydel
Dr. F. Stanley Seifried
Patrick S. Thompson
Larry and Robyn Varellas
Anonymous



Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

'Tis Pity She's a WHORE

by John Ford

Directed by Carey Perloff

Music composed and performed by Bonfire Madigan Shive

<i>Scenery by</i>	Walt Spangler
<i>Costumes by</i>	Candice Donnelly
<i>Lighting by</i>	Robert Wierzel
<i>Sound by</i>	Jake Rodriguez
<i>Fight Director</i>	David Maier
<i>Speech and Text Coach</i>	Deborah Sussel
<i>Associate Speech and Text Coach</i>	Dawn-Elin Fraser
<i>Dramaturg</i>	Michael Paller
<i>Casting by</i>	Meryl Lind Shaw
<i>Assistant Director</i>	Carly Cioffi

This production is made possible by

EXECUTIVE PRODUCERS

Sylvia Coe Tolk, Jeff and Laurie Ubben

PRODUCERS

Denise Battista, David and Susan Coulter, Marcia and Geoffrey Green,
Christine and Stan Mattison, Nion McEvoy

ASSOCIATE PRODUCERS

Mr. Ronald Casassa, Theodore W. and LaVaughn A. Craig, Drs. Caroline Emmett and Russell Rydel,
Vicki and David Fleishhacker, Helen Marguerite Robison and Anna Robison-Stang

and donors to  

THE CAST

(in order of appearance)

Bonaventura , a friar	Steven Anthony Jones
Giovanni , son of Florio	Michael Hayden
Vasques , servant to Soranzo	Anthony Fusco
Grimaldi , a Roman gentleman	Jud Williford
Florio , citizen of Parma	Robert Sicular
Donado , citizen of Parma	Warren David Keith
Soranzo , a nobleman	Michael Earle Fajardo
Annabella , daughter of Florio	René Augesen
Putana , tutoress to Annabella	Sharon Lockwood
Bergetto , nephew of Donado	Gregory Wallace
Poggio , servant to Bergetto	Stephen Barker Turner
Richardetto , a supposed Physician	James Carpenter
Philotis , niece of Richardetto	Kelsey Venter†
Hippolita , wife of Richardetto	Susan Gibney
A Cardinal , nuncio to the Pope	Jack Willis
Ensemble	Rod Gnapp, Kevin Rolston, Amanda Sykes

UNDERSTUDIES

<i>Bonaventura, Vasques, Poggio</i>	—Rod Gnapp
<i>Cardinal, Florio, Donado, Richardetto, Ensemble</i>	—Robert Parsons
<i>Soranzo, Grimaldi, Giovanni, Bergetto</i>	—Kevin Rolston
<i>Annabella, Philotis</i>	—Amanda Sykes
<i>Hippolita, Putana, Ensemble</i>	—BW Gonzalez

STAGE MANAGEMENT STAFF

Kimberly Mark Webb	<i>Stage Manager</i>
Heath Belden	<i>Assistant Stage Manager</i>
Laura Osburn	<i>Intern</i>

TIME AND PLACE

Parma, Italy, early 17th century

There will be one 15-minute intermission.

†Member of the A.C.T. Master of Fine Arts Program class of 2009

SPECIAL THANKS TO

Ellen Novack
Carlo A. Flores (carlosoutpost.com)

ADDITIONAL CREDITS

<i>Hippolita dance staged by</i>	Val Caniparoli
<i>Fight Captain</i>	Jud Williford

Natural Herb Cough Drops courtesy of Ricola U.S.A., Inc.
Opening night hosted by JWMarriott

THE CARNAL AND THE CEREBRAL

An Interview with Director Carey Perloff about *'Tis Pity She's a Whore*

BY JESSICA WERNER ZACK

“WHAT IF IT WERE NOT IN RELIGION
SIN TO MAKE OUR LOVE A GOD, AND
WORSHIP IT?”

—Giovanni, in *'Tis Pity She's a Whore*

THE BAROQUE WORLD MAY BE
DIFFERENT FROM THE RENAISSANCE
WORLD, AT ONCE MORE GRANDIOSE
AND MORE ORDINARY,
MORE LIKE OUR OWN.

—Art critic Holland Cotter

During an interview in her office a few days before the first rehearsal of *'Tis Pity She's a Whore* at A.C.T., Carey Perloff was brimming with enthusiasm for John Ford's “surprisingly modern” Jacobean revenge drama. An inveterate reader and researcher, Perloff had, during the months spent casting the production and refining the sets and costumes with designers, read extensively on sundry subjects germane to understanding this complex play in the 21st century: Freud on incest and taboo; Antonia Fraser and other scholars on Baroque life and literature; art historians on Mannerist and Naturalist painters, including Caravaggio, Pontormo, and Zurbarán; medical histories of William Harvey's “discovery” of pulmonary circulation; literary criticism of the Jacobean and Caroline dramatists. The subjects ranged far and wide in her quest to more fully understand Ford's still-shocking exploration of an outlaw obsession between a brother and sister in 17th-century Parma.

In an in-depth conversation about what most interested her as she explored these themes, Perloff likened the social context in which Ford wrote to “our own culture of ambiguity and ambivalence,” in which we, too, long for certitude in the midst of uncertainty.



MARY MAGDALENE CARRIED BY ANGELS, BY SIMON VOUET (1590-1649)

I UNDERSTAND TOM STOPPARD IS SOMEHOW RESPONSIBLE FOR
YOUR INTEREST IN THIS WILD PLAY?

Yes, it's an interesting story. We were doing [Stoppard's] *The Real Thing* a few years ago, with René [Augesen] and Marco [Barricelli]. Tom has woven wonderful scenes from *'Tis Pity* into that play: René's character, an actress named Annie, plays Annabella in a production of *'Tis Pity* and falls in love with the young actor playing Giovanni, which wreaks havoc on Annie's marriage. So we took a couple days off rehearsal and worked on *'Tis Pity* and discovered that we just loved this play-within-the-play. René and I kept looking at each other and thinking, We should have actually done both these plays in rep! It would have been so difficult, but *so* interesting. René is astonishingly capable with language, and although she has played a huge range of roles at A.C.T., she hasn't had a chance to do much Shakespeare or

this kind of classical material, which she is eminently trained to do. So I committed to her that we would tackle *'Tis Pity* together, eventually.

FOR AN AUDIENCE THAT IS LIKELY TO BE LESS FAMILIAR WITH THE JACOBEAN PERIOD THAN WITH THE ELIZABETHAN, WHAT WOULD YOU SAY DISTINGUISHES THIS PLAY FROM THE BETTER-KNOWN SHAKESPEAREAN TRAGEDIES?

The Baroque—as a period, an aesthetic, a world view—is an avenue into understanding this play. *'Tis Pity* is much closer to Baroque painting and music than to Elizabethan culture. Caravaggio's paintings, for instance, are a good example of this wildly different mindset. They are only 25 years after high Renaissance, yet startling in that they evince a totally different way of looking at the world. Incredibly dramatic colors, visceral appeal, complicated staging and gesture—this is not Raphael territory; it's a new kind of visceral melodrama.

We have to realize that after the long reign of Elizabeth I [1558–1603], which saw the rise in the use of the English language, real antagonism with Rome, and separation from the Catholic Church—James I [1603–1625] took the throne, and suddenly an entirely different coterie came into power. English culture went through a huge upheaval.

The Elizabethan viewpoint of humanity, or morality, was exceptionally ordered and lines of authority were still clear. They still believed in the monarchy. And in the patriarchy. And in the church. And even though there are examples of duplicitous churchmen in Shakespeare, and people who have to be disavowed, there is a sense in those plays that what one strives for is order, and that the greatest horror possible is a total breakdown in the social order. Shakespeare's tragedies play on that fear of disorder, and they tend to suggest in the end that order can be restored.

By the time you get to the Jacobean, there isn't a clear sense of hierarchy anymore and it is no longer expected that order can or will be restored. With no clear compass or guidepost or authority figure to trust, it is no longer possible to return to a neutral mean. *'Tis Pity* asks the question: What happens in a culture in which everything feels toxic/contaminated? In which it is incredibly hard to trust the organs of authority: the state, the church, the police, the church, family? If none of those traditionally ordering entities is ultimately sacred, then what happens?

This is also such an urban play, which is different from many Shakespeare plays. Shakespeare's Italian plays are not urban, and the urban plays of the period are comedies. It is unusual to have an urban tragedy, although it is true of some of Marlowe and some of

Webster. Marlowe was in fact stabbed and killed in a London tavern; people were killed on the street all the time. It is very interesting to me that this is a play about a city that feels very much like 17th-century London, which was a very violent, duplicitous, and dangerous place to be.

I'm excited about this play in part because it does feel very modern. Maybe that's because we are also a culture of ambiguity and ambivalence, and we too long for something that we also don't see being restored. I think people will be surprised that nobody in the play is quite what they seem, and that's what saves it from being a pat revenge drama. It's actually a surprisingly contradictory play. Except possibly the Cardinal, you can't mark who the villains of the play are, and that makes it fascinating.

CRITICS OVER THE YEARS HAVE QUESTIONED HOW MUCH SYMPATHY FORD SHOWS FOR GIOVANNI AND ANNABELLA. HAS THIS BEEN ON YOUR MIND, SINCE THEIR INCESTUOUS RELATIONSHIP IS AT THE HEART OF THE PLAY?

You do have to keep reminding yourself when you read the play, Oh my god, that's her brother and this is completely taboo! Annabella and Giovanni share the same sense of humor and wit and intelligence, Ford gives them really gorgeous language—all



BEATO SERAPIO (1628), BY FRANCISCO DE ZURBARÁN

© WADSWORTH ATHENIUM, HARTFORD, CONNECTICUT / THE BRIDGEMAN ART LIBRARY

of which reinforces why the word “natural” is used in the play so much and why it’s possible for Giovanni to use that word about his love for his sister. In a skewed and violent world in which you can’t trust anybody, it somehow seems *natural* that the person Giovanni trusts is his closest blood relation. In a very dangerous world, being together, in each other’s arms, is how they feel safe. There is a completeness in that to them. And we get seduced into their way of thinking, their longing.

THEIR CONNECTION MAKES ME THINK OF THE PLATONIC IDEAL, THIS LONGING NOT JUST FOR A PEACEABLE SOCIAL ORDER, BUT ALSO FOR A HIGHER TRUTH, THIS BELIEF THAT THEY WERE ONCE ONE.

That’s right, and you can’t get beyond the sense that, for people who share blood, who shared a womb, everything about them is bonded. In that case, of course they should bond themselves, because it is the truest thing they can do. It’s odd, yet compelling. This play really looks at how little it takes to cross that line when the longing is that great, the taboo is also that great, and when you live in this private zone in which there is nobody else in the world you feel understands you.

DO YOU SEE *’TIS PITY* AS RELATING TO OR BEING IN DIALOGUE WITH *ROMEO AND JULIET*?

Marlowe was actually a bigger influence [than Shakespeare] on Ford, and I recently reread *Tamburlaine* in this context. But, yes, *’Tis Pity* is absolutely and recognizably in dialogue with *Romeo and Juliet*. It starts out with a brawl in the street. You see the setup between warring families. The Italian notion of vendetta is a theme, in which revenge is repeated endlessly and honor is paramount. You have Putana, who is the flip side of the nurse in *Romeo and Juliet*—she’s not exactly warm and comforting—and the Friar as go-between. People have read *’Tis Pity* for centuries as a darker version of *Romeo and Juliet*, although I think Giovanni is a much more interesting character than Romeo.

You have to really think with Giovanni, Who *is* this man? He is modeled on Faust, so he is a very smart, Jesuit-educated intellectual and logician. On the other hand, he is completely passionate. It is not an intellectual passion he has for his sister. The collision of the carnal and the cerebral is very intriguing.

In some ways, the more interesting question comparing *Romeo and Juliet* with *’Tis Pity* is, What about Annabella? I don’t know the answer yet, but it’s very complicated. She can be rather passive, and then all of a sudden outrageous, complicated, wicked, and funny, like Kate in *The Taming of the Shrew*. She is a very textured heroine.

THERE HAS BEEN A LOT OF DISCUSSION OVER THE YEARS ABOUT THE RISK A.C.T. TOOK IN PRODUCING *THE DUCHESS OF MALFI*, ONE OF THE COMPANY’S FAMOUS, OR INFAMOUS, JACOBAN PRODUCTIONS. DO YOU FEEL

YOU ARE TAKING ON ANY RISK IN PRODUCING *’TIS PITY*?

Look, you’re in trouble as soon as you take on the Jacobean (*laugh*). We courted trouble when we did *Edward II*, too [in 2000]. Even the title of this play makes people turn away. Advertising the show has been a challenge because certain spaces have refused our ads because of the title of the play—as if the word “whore” were a four-letter word. When, really, the real tragedy and truth of the play is, “’Tis Pity She’s a *Woman*”! The label “whore” is placed on Annabella once she’s considered used and degraded, while Giovanni, the instigator of their sexual relationship, doesn’t get labeled as such.

There is no way to do the Jacobean and not court some controversy. This play is very sexual and very violent. Yet, the shocking elements are transgressive because, as in *The Duchess of Malfi*, the real scandal of the play is the way it portrays the church. *’Tis Pity* is wildly anticlerical; the real villain is the Cardinal, who unfortunately offers no moral solace, nor moral compass. ■



NARCISSUS (1597-99), BY MICHELANGELO MERISI DA CARAVAGGIO

© PALAZZO BARBERINI, ROME, ITALY / THE BRIDGEMAN ART LIBRARY

WHAT WOULD JOHN FORD DO?

BY MICHAEL PALLER

© BETTMANN/CORBIS



INTERIOR VIEW OF BOURGES CATHEDRAL

In 1629, a year before *'Tis Pity She's a Whore* probably was presented for the first time by the Queen's Men, the bishop of Bath and Wells wrote:

Fornication violates the good order that should be between single persons through unruly lusts; *adultery* adds thereto a confusion of families, and takes away the distinction of heirs and inheritance; but *incest* moreover abolishes the reverence which is engraved by nature, to forbid that persons whom nature has made so near should one uncover the other's shame.

We do not know what prompted the bishop to sermonize on incest; it was not common in Stuart England, and studies of the court records of the time show that "ordinary people," meaning mostly the rural poor, had no horror of it (perhaps that was the problem). In Ford's England, there were no secular laws against incest; it was punishable only in ecclesiastical courts.

By the 17th century, one common contemporary argument against incest viewed it as a danger to society at large, a threat to moral, religious, and civil order. This is interesting because, while incest may be the subject in *'Tis Pity* that catches and holds our attention, Ford is also concerned with another threat

to social order, which obsesses more characters in the play than does incest: the unquenchable thirst for personal vengeance. Of these two forces that propel the action of *'Tis Pity*, which is more threatening to society? It may be that, in the abstract, Giovanni and Annabella's love for each other threatens the social order by defying one of its strongest taboos, but in the particular, it is Giovanni's violence and megalomania that lead to the couple's tragic end. The blood lust at large in Ford's Parma, on the other hand, leads to the murders of five characters.

Indeed, if we look at the play from one angle—Giovanni and Annabella's—it may appear to demand rebellion against a repressive patriarchal social order. Turn the play a degree or two, however, and now it is a plea for order in a society in which there is no reliable judicial force or authority. Where is the judiciary in this play? Nowhere to be found. Who are the authority figures? First, there is Giovanni and Annabella's father, Florio. He claims that Annabella is free to marry whomever she wishes; then, a few scenes later, he arranges for her to marry Soranzo, a man she does not love, so that Florio may unite his upper-middle class family with an aristocratic name. Looming over Florio—indeed, over the entire play—is the Cardinal, appointed by the pope and thus God's representative in Parma. How does God's representative act? He protects the murderer Grimaldi because he is a nobleman,

sentences the innocent Putana to be burned to death, and confiscates Florio's property for the use of the church. Authority in *'Tis Pity*, where it exists at all, is arbitrary and corrupt. No wonder that the two siblings, and everyone else with a grudge and a sword, feel free to defy it.

If Ford was like most artists, his portrayal of a world caught in the tension of these two powerful forces reflects to some degree his feelings about the society he inhabited. We do not know how Ford (or his audience) felt about incest or, for that matter, corruption; he left nothing about himself behind but his work. We do know, however, something about the religious and intellectual trends of his time and his likely, if not certain, connection to them.

Ford's work shows familiarity and sympathy with the cult of neo-Platonic love that surrounded King Charles I's wife, Queen Henrietta. The basis of her love cult was threefold: first, that the highest, purest form of love was love of God; second, that men and women could use their will to either worship God or to set their sights lower and seek love in the material world; and third, that physical love needed to be controlled by reason and moral law, not dictated by passion.

Ford was also influenced by another contemporary philosophy, neo-Stoic Christianity. The neo-Stoics believed that there were no good passions, but passions controlled by reason could be acceptable. As a man educated at the law school of the Inns of Court and probably also at Oxford, Ford would have read Montaigne, who, in an essay called "Moderation," recalled Thomas Aquinas's argument against incest: "[I]f conjugal love is whole and perfect . . . and you add to it also that which is due to kinship, there is no doubt that this increase will carry such a husband beyond the barriers of reason." Kinship, then, combined with conjugal love, would be an uncontrollable passion. The neo-Stoics also said that we must examine the moral implications of our actions to be certain we are not rationalizing away an immoral act. Hence Giovanni's debates with the Friar as he attempts to justify his love for his sister.

In 1613, Ford wrote a 64-page poem called "Christ's Bloody Sweat," in which he details, among other things, the punishments awaiting those who give in to their passions:

Here shall the *wantons* for a downy bed,
Be racked on pallets of still-burning steele:
Here shall the *glutton*, that hath daily fed,
On choice of dainty diet, hourly feed
Worse meat then toads, & beyond time be drenched
In flames of fire, that never shall be quenched. . . .
The *drunkard* that would never be contented
With drinking up whole flagons at a breath,
Shall be denied (as he with thirst is stung)
A drop of water for to cool his tongue.

Seventeen years later, Ford gave almost exactly the same words to the Friar when he admonishes Annabella to repent in Act III of *'Tis Pity*.

We can at least hazard a guess, then, as to how Ford may have felt about the incestuous couple. Modern audiences are likely to feel some degree of sympathy for Annabella and Giovanni; we have been conditioned to cheer for those who rebel against the established order in the matter of love. We find Faustian figures (and Giovanni is very much in that mode), who challenge the social order and even God, compelling, but Ford, who wrote approvingly of Platonic love in several plays and composed pamphlets suffused with the ideas of the neo-Stoics, was perhaps less sanguine about an act that his religion and philosophy considered so sinful.

We have no direct evidence about what Ford felt about that other threat to social order, personal vengeance—although, as someone who apparently trained as a lawyer, it would be unusual for him to be in favor of it. London was a dangerous city, where death was ever present and violence a common occurrence. It may be that Ford was reacting to the reality of his day; it is also possible, and perhaps more likely, that he was creating a metaphor for the corruption of the courts of James I (1603–25), his son Charles I (1625–49), and, under their influence, the judiciary.

James was notorious for giving peerages, power, and other privileges to personal favorites and running up huge debts. For years, James ruled without Parliament as an autocrat, and the consensus over who governed England—so certain in Elizabeth's day—completely broke down.

Charles carried on his father's feuds with Parliament over foreign policy, taxation, and religion (the heavily Puritan Parliament distrusted the Anglican Church, of which Charles was the head, and despised its "popish" rituals). He dissolved Parliament in 1626 and ruled without it for the next 11 years. A war with France broke out (one with Spain was still going on), and to finance it, Charles imposed on the aristocracy a forced loan to the government. His judges declared it illegal. In response, Charles arrested the chief justice and several influential aristocrats who refused to contribute. Who was ruling England? To whom could one appeal for justice?

Corruption spread into the justice system, as well. In one instance, a nobleman allegedly burned to death the offspring of an affair with his sister and avoided punishment by giving a gift of land to the lord chief justice, who happened to be Ford's great-uncle. The outlines of a society very much like the Parma of *'Tis Pity* begin to emerge. What did Ford think of it? Knowing nothing of his personal opinions (as is the case with Shakespeare), we cannot say for certain. That his play still challenges and moves us 378 years after it was written is perhaps all we need to know. ■

“DUETS FOR HAIR AND GUT”

An Interview with *'Tis Pity She's a Whore* Composer/Performer Bonfire Madigan Shive

BY ELIZABETH BRODERSEN

Singer-composer-hard-core cellist Bonfire Madigan Shive is a 21st-century alchemist. With each project she creates a potent concoction that explodes traditional definitions of what it means to be a female artist, activist, musician, and human being in a chaotic world. A singer-songwriter of haunting delicacy and raw, rebellious power, she has as a composer and performer transformed the classical cello into a contemporary instrument capable of expressing a tremendous range of styles and mood in a way that defies categorization.

Shive began playing the cello at the age of 9, and at 16 founded Seattle's acclaimed underground acoustic duo, Tattle Tale, becoming a trailblazer in the riot grrrl/queercore/chamber punk movements of the early 1990s. While remaining firmly rooted in the do-it-yourself (DIY) activist music scene, she has since gone on to create an enormous discography, including CD releases of her own work, film soundtracks, guest performances on countless records and tours, and a strong international following that continues to grow. Her current ensemble, the eponymous Bonfire Madigan, whose debut CD, *...from the Burnpile*, was released in 1998, continues to chart on national, community, and college radio. A fixture on the San Francisco experimental/underground music scene in the late '90s, she now splits her time between San Francisco and New York, while composing and performing internationally with a diverse range of contemporary artists.

Shive has also always been something of a theater animal, working with actors' programs in Seattle and Los Angeles in her teens while continuing to develop her unique musical persona. She came to the attention of *'Tis Pity* director Carey Perloff as a colleague of the eclectic band of musicians that played Tom Waits's music for *The Black Rider* at A.C.T. in 2004. Perloff, who has followed Shive's composing and performing career ever since and

is committed to bringing the multidisciplinary work of Bay Area artists to the A.C.T. stage, realized that this “baroque folk-punk diva,” as she has been described, was the perfect choice to create

visceral, transcendent music to inhabit and illuminate John Ford's timeless 17th-century tragedy. Shive spoke to us the day after rehearsals of *'Tis Pity* began in May.

YOU'VE SAID THAT YOU'RE CREATING A “LIVING SCORE” FOR THIS PRODUCTION. WHAT DO YOU MEAN BY THAT?

Most basically, it means that I'll be playing live music, interacting with live actors, in a live production. Which doesn't mean that it's all improvised; the thematic stuff is written, and there will be some preset recorded pieces that I'll be playing off of. But as an artist, you hopefully get to a place with your craft where you can find yourself letting go within the structure of the greater narrative. There are structures, themes, ideas, characters, and archetypes that are this story, but ultimately what's exciting to me

about this piece is how much it is an ensemble work, how much it is this complex mechanism that is clicking together. Like any moment in time—or sound, or breath—it has a past, a present, and a future, that all exist simultaneously. Dealing with a story that was written almost 400 years ago, and making it pulsating, fresh, and now, is really about how it all breathes together. This score will literally be living in the moment, so that it'll have enough fluidity and flexibility within its structure to interact with the actors, the audience, and with the space.

I was inspired by [director] Carey [Perloff]'s mention of the discovery of circulation at this time in history, and by the fact that blood, the heartbeat, the womb, are part of the consciousness of this production. [Sound designer] Jake [Rodriguez] and I are developing together a pulsing heartbeat—we'll see how subliminal or literal it actually turns out to be—at different paces, which

JASPER COOLIDGE



BONFIRE MADIGAN

will create sound beds that are like a backbone to the production. The score will live within that soundscape. I will also be doing live looping [recording and playing back passages while onstage] during each performance, which I do in my own performance, and Jake will have some triggers that will play off of that. I'm really excited to work with the cast, because I will be shaping this score within their emotional structure; in some ways I see them all as my living Baroque ensemble, to develop this with, connected directly to their breath, their heartbeats, the meter of which will change with their emotions in each performance.

I UNDERSTAND YOU'VE CREATED A STRUCTURE, WITH THEMES OR MOTIFS FOR EACH OF THE CHARACTERS. HOW DID YOU DEVELOP THOSE?

Ever since I first heard about this project, I've been drowning myself in research of the period, reading a lot about Ford's world and how it relates to mine. Picking up my cello after getting the invitation to work on this project, even before anything else was moving forward, I was already sensing tones and hearing things come out. The main melody, for Annabella, came almost immediately. I am really taken with her character. Everybody wants her. [Annabella's music] starts with this moving heartbeat, a kind of walking, quick, maybe andante pace that speeds up a little bit. And there's this pentatonic place within the circle of fifths that I keep going back to, which lends itself to multiharmony. She has this kind of pentatonic melody that, to me, is saying, "Please, please, *see me!*" There's lust in it, and longing, and foreboding, but there's also a kind of surrender. And the question: "Who can really see me?"

I'M CURIOUS HOW YOU SEE GIOVANNI'S CHARACTER ARC FROM OBSESSION INTO SELF-DESTRUCTION, PARTICULARLY GIVEN THE CONNECTION OF YOUR OWN CRAFT AND ACTIVISM TO THE CREATIVE POTENTIAL OF MADNESS.

[The concept of madness] is already so palpable in what my work is doing. I'm able to take the cello from this beautiful, lyrical, haunting, pure place into a completely deconstructionist one, without the use of any technology, just using this piece of wood, with these strings. That's because I've been in a more-than-20-year partnership with this instrument, exploring the very limits of its possibilities.

This isn't a stereotypical hero narrative. Giovanni is no kind of hero! But what I love about Giovanni is that, by the end of the play, he is just completely committed. I'm very interested in that place, in extreme states of consciousness, where breakdown often leads to break through, in that relationship between madness and brilliance.

Hearing the text read yesterday, I realized that there's something kind of minimalist about who Annabella and Giovanni actually are in the play, even though they're in many ways the center of

the story. But there's this whole world bubbling around them, and I'm thrilled to be working on these embryonic, womblike, heart-beating sounds that are interior, and then these exterior scenes of this violent Parma, with its hierarchies of power and communication and people being murdered, being silenced—and all this is right in front of you, all around you.

HOW HAS THE FACT THAT THIS PLAY WAS WRITTEN IN THE EARLY 17TH CENTURY INFLUENCED YOU AS A CONTEMPORARY COMPOSER WORKING ON THIS PRODUCTION?

It's very exciting as a cellist to be a part of this, because so much was happening in the world of music at that time. This period musically has always been a time that my own work references—the transition from Renaissance into Baroque into classical, with even some medieval/folk flavorings, eventually moving into the contemporary, popular, song-writing place I find myself in now.

This play was written at the very beginning of what would be called the Baroque era. The viola da gamba was beginning to take on the modern cello shape, which was influenced by the shape of the Renaissance woman's body and later would take on the "hour-glass figure" we are familiar with today. There was no endpin yet, so it was held with the knees—usually by men, of course. The instrument I'll be performing on in this production is actually a hybrid of the Baroque instrument and the modern cello. I'm going to be using gut strings, which are more true to the period and will give me more resonance. In fact, I'm calling this "Duets for Hair and Gut," since I'll be using a contemporary horsehair bow to meet the guts of the strings.

Also, a lot of the places music was being played at this time were changing, so articulation was becoming more apparent. Opera was just beginning to become an art form, and as musical compositions became more complex and dramatic, virtuosity in vocal and instrumental performance became more and more important. Around this time, too, is when contrapuntal polyphony began to make the transition to tonal harmonics and the basso continuo, or repeating bass line, became prominent. That's something I actually do as a composer and performer: often I will loop bass lines through the cello, and then the melodic themes and sound beds will come on top of that. My idea is to take simple, almost folklike melodic themes and expand them to become complicated chamber passages; by the end we have the potential for mass looping, so one person and a cello can become a live mini soul art orchestra.

YOU MENTIONED USING THE "CIRCLE OF FIFTHS." COULD YOU EXPLAIN THAT?

It's a modality of writing music that was just beginning to be understood and described at this time. The circle of fifths is a fundamental principle in music theory and in its most basic form a cyclical way of moving through 12-note chordal harmony,

shifting within this structure back to your dominant. It was used in a lot of liturgical music of this period. Harmonically, because the cello is tuned in fifths, composing within the circle of fifths gives me an opportunity to use resonance and sustain, so that I can have open strings as sound beds; it gives me so much room to use the hundreds of harmonics on the cello. What that does is let me overlap themes in live performance, so harmonically things can relate to each other in really interesting ways. For example, Annabella's theme can lay over the Cardinal's militaristic, almost Wagnerian sound, or can weave together with the innocence of Philotis, which will hopefully tie you into the story emotionally even more.

AS A PERFORMER ONSTAGE WITH THE ACTORS, PARTICIPATING IN THE STORYTELLING, HOW DO YOU SEE YOUR OWN ROLE?

I suppose you could see me as a kind of Greek chorus, the consciousness of the play and its world—Giovanni does talk about the Elysian Fields. But when we were talking yesterday about what my costume should be, Carey and [costume designer] Candice [Donnelly] were looking at paintings from the period of these androgynous angel/spirit figures. I think that's more true to what my character is. An angelic presence playing on high in the organ loft (*laugh*).

Ultimately, for me, it's all about staying enamored with the mystery, which is what we're in a journey of unfolding and revealing together. I love that nobody gets to have the word on whether Annabella and Giovanni's love is right or wrong. We all get to be participants in telling the story that asks the questions, and we are together walking, asking questions. That's very exciting storytelling, exciting living theater. ■

ABOUT THE PLAYWRIGHT

BY MICHAEL PALLER

MIKHAIL EVSTAFIEV



CELLIST VEDRAN SMAILOVIC PLAYING IN THE RUBBLE OF THE NATIONAL LIBRARY IN SARAJEVO IN 1992

John Ford was baptized on April 17, 1586. The second son of a prosperous Devonshire landowner, he may well have briefly attended Exeter College, Oxford, before coming to London in 1602, when he was admitted to the Middle Temple, one of the prestigious London law schools of the Inns of Court. He was expelled in 1606 for not paying his bills (a common infraction among the members) and was readmitted two years later. In 1617, he was involved in a dispute about the propriety of wearing hats in the hallways. He remained at the Middle Temple for many years. Indeed, it is not certain that he ever left—in 1638, just before he disappeared from history, he was the subject of a commendatory poem addressed to “Master John FORD, of the middle Temple.” Men did not have to be law students or lawyers to reside at the Inns of Court, and there is no evidence that Ford was admitted to the bar or ever practiced law. Both, however, are possibilities.

What is certain is that the Inns of Court produced a population of well-educated and enthusiastic theatergoers. These young men were mostly wealthy and aristocratic; in time, they would be the principal patrons of the so-called private theaters, the indoor Blackfriars and Cockpit principal among them. In addition to studying law, the students were also taught music, dancing, and the other “graces,” which were mainly practiced through the performance of plays during the Christmas revels. Members also wrote their own plays to mark special occasions, such as royal visits, and births and marriages within their own aristocratic circles.

Unlike his wealthier colleagues, Ford seemingly had no independent income. He was bequeathed £10 when his father died in 1610 and another £20, in exchange for some property, when his elder brother died in 1616. In the manuscript of a prose work called *The Line of Life* (1620), he wrote of “the poverty of my uncomforted studies” and

of being far beneath “the happiness of thriving fortunes.” By 1628, when he wrote *The Lover’s Melancholy*, he implied in the epilogue that he did not write for money and assumed the pose of a gentleman amateur. If his financial fortunes did indeed change in the intervening years, we do not know how. It is possible that he married a woman with an income, but no evidence of Ford’s having a wife or children has been found.

By 1620, he had written several prose works and a long religious poem; the following year, when he was 34, the first play with which his name is associated appeared, *The Witch of Edmonton*, a collaborative effort written with Thomas Dekker and William Rowley. Ford wrote at least seven plays between 1621 and 1624, all in collaboration with, in different combinations, Dekker, Rowley, Thomas Middleton, and John Webster. The plays vary in subject and tone, and, as far as Ford’s contributions can be discerned, one might see the development of a professional playwright more than an artist developing his themes. Still, in *The Witch of Edmonton* one can see, in the sections Ford is thought to have contributed, a deep interest in temptation, sin, and redemption and in women who nobly bear a tragic fate—themes which dominate his later, independently written plays, including *’Tis Pity She’s a Whore*.

Following what is thought to be his last collaborative effort (*The Bristow Merchant*, with Dekker in 1624), Ford vanishes from sight. Some scholars think he may have spent the next four years doing legal work, perhaps managing estates. It is not hard to guess the reason for Ford’s disappearance from the London stage: just after James I died in March 1625, London was hit by one of the worst outbreaks of the plague since the 14th century, which closed the city’s theaters until the end of November. By the end of the year, more than 35,000 people had died in London, among them John Fletcher, the leading playwright of Shakespeare’s former company, the King’s Men. The plague created chaos among the theater companies. With the London theaters closed, their only income lay in touring the provinces, never a profitable venture. The result was bankruptcy for every company but the well-run, well-off King’s Men.

Ford may have left London during these years, perhaps returning to Devonshire, where he might have earned enough money at other pursuits to write at his leisure when he resumed his playwriting career in 1628. By then, new acting companies had emerged from the remnants of the old; the only serious rivals to the still-surviving King’s Men were Queen Henrietta’s Men, sponsored by the wife of the new monarch, Charles I. The plays that Ford would write on his own beginning in 1628 would be for either of these companies. As far as is known, he wrote 11 plays independently; eight of those have survived. The dates of the first performances are not known for all the plays, but the recent

critical consensus is: *The Lover’s Melancholy* (1628), *The Broken Heart* (1629), *’Tis Pity She’s a Whore* (1630), *Beauty in a Trance* (performed at court in November 1630, its date of composition unknown), *Love’s Sacrifice* (1631), *Perkin Warbeck* (1632), *The Fancies Chaste and Noble* (c. 1635), and *The Lady’s Trial* (1638). In the 20th century another play, *The Queen*, was attributed to Ford, but the date of its premiere is unknown. There is also conjecture that *’Tis Pity* was the first of the plays he wrote on his own.

The Lover’s Melancholy and *The Broken Heart* were written for the King’s Men and performed at the outdoor Globe Theatre and the indoor Blackfriars, suggesting that, despite their courtly setting, themes, and relative lack of action, Ford had learned from Dekker, Middleton, and his other collaborators how to satisfy the diverse audience of the Globe as well as that of the generally more-educated, upper-class patrons of the Blackfriars (where admission was roughly six times that of the outdoor theaters). Ford then left the King’s Men and wrote for Queen Henrietta’s Men, who performed at another indoor theater, the Cockpit, also known as the Phoenix. After *The Lady’s Trial*, Ford disappears again, this time for good. Scholars speculate that he returned to Devonshire and lived out his life, however many years it was.

The Puritan faction that took control of the government officially closed the theaters in 1642, and for 18 years the only theater produced in England was illegal and surreptitious. Although the theater’s place in English cultural life was restored by Charles II in 1660, Ford’s plays were rarely seen. *’Tis Pity*, for example, was revived a couple of times during that decade and then went unproduced in public theaters until 1940—among other things, the incest theme of *’Tis Pity* was unappealing in the Victorian era (close relationships between brothers and sisters interested Ford; they occur not only in *’Tis Pity* but also in the earlier *The Broken Heart* and the later *Love’s Sacrifice*). As the scholar Marion Lomax has written, “Ford’s work is accessible and invites us to take issue with it. His own attitude to his characters is often ambiguous, so that whether he is a moralist or a decadent libertine, an unequivocal supporter of patriarchy or a challenger of gender restrictions is still a matter of opinion.” The opinions are wide ranging. The critic Ronald Huebert has written that “a poet [who] chooses witchcraft, melancholy, masochism, misogyny, and incest as major themes must have a taste for the bizarre.” Perhaps. It may also be that it was through the depiction of people—ordinary and not—in extraordinary, extreme situations that Ford could best express his reaction to a dark, and darkening, world. What is indisputable is that Ford created a series of memorable characters, especially women who, beset by a terrible fate, meet it with fortitude and grace. ■

DISCIPLINE vs. RIGIDITY



Bill Urban, Principal



What's the difference?

For Bingham, Osborn & Scarborough, discipline means a long-term investment perspective not driven by fads or market anomalies. Discipline means knowing you before we invest for you. Discipline means carefully analyzing trends, not chasing them. Discipline means plain speaking, even when it may be uncomfortable. Discipline requires effort. Discipline is execution. Discipline ensures that you and your wealth endure.

At Bingham, Osborn & Scarborough,
our discipline gives you flexibility.

345 California Street, Suite 1100, San Francisco, California 94104 • 415-781-8535 • www.bosinvest.com
Offices in San Francisco & Silicon Valley • Member of the Boston Private Wealth Management Group

WHO'S WHO IN 'TIS PITY SHE'S A WHORE



RENÉ AUGESEN*
(*Annabella*), 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 Voysey Inheritance* (also at Kansas City Repertory Theatre), *Cat on a Hot Tin Roof*, *The Rivals*, *Happy End*, *Travesties*, *Luminescence Dating* (at Magic Theatre), *Hedda Gabler*, *The Imaginary Invalid*, *The Rainmaker*, and *Brainpeople*. 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.



JAMES CARPENTER*
(*Richardetto*) has most recently been seen at A.C.T. as Ebenezer Scrooge in the past two years of

A Christmas Carol. Other A.C.T. credits include Doc Baugh in *Cat on a Hot Tin Roof*, Dr. Rank in *A Doll's House*, and James Linc in *Glengarry Glen Ross*. A San Francisco Bay Area resident for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theater, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critics' Circle awards. His theater credits include three seasons each with The Old Globe and the Oregon Shakespeare Festival, as well as appearances with Shakespeare Santa Cruz, the Huntington Theatre Company, Intiman Theatre, San Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Metro*, the independents *Singing* and *The Sunflower Boy*, and the series *Nash Bridges*.



MICHAEL EARLE FAJARDO*
(*Soranzo*) is a graduate of the class of 2005 of New York University's master of fine arts program,

where he had the pleasure of working on such plays as *A Midsummer Night's Dream* (Oberon), *Golden Boy* (Mr. Bonaparte), and *The Crucible* (John Proctor). Film and television credits include *Inside Man*, *Law & Order*, and *One Life to Live*. Other theater credits include *King Lear*, *Illuminating Veronica*, and *Hilda*, directed by Carey Perloff. He was recently seen in the A.C.T. First Look workshop of *War Music*.



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

A.C.T. in *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voysey 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 for California Shakespeare Theater, Marin Theatre Company, and Traveling Jewish Theatre. 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*. Television credits include *The Sopranos*, *Law & Order*, *LA Law*, *Trinity*, and *The Wright Verdicts*. He is a graduate of The Juilliard School.



SUSAN GIBNEY*
(*Hippolita*) has been seen at A.C.T. in *Indian Ink* and *Mary Stuart*. Other theater credits include work with Hartford Stage, The Shakespeare

Theatre of New Jersey, CENTERSTAGE, Arizona Theatre Company, Dallas Theater Center, The Wilma Theater, Magic Theatre, and Yale Repertory Theatre. She also performed in the one-woman show *Noble Rot* at the off-Broadway West Bank Café. With more than 20 years of film and television experience, she has most recently been seen on *Lost* and *Knight Rider* and was featured as Renee Walcott on *Crossing Jordan*. Gibney is a graduate of the Yale School of Drama.

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

Who's Who



ROD GNAPP*

(Ensemble) is a graduate of the A.C.T. Advanced Training Program and a longtime veteran of Bay Area stages. He has

appeared at A.C.T. in *Curse of the Starving Class*, *The Government Inspector*, *The Rainmaker*, *Happy End*, *Cat on a Hot Tin Roof*, *The Time of Your Life*, and others. He was recently seen in the Magic Theatre production of *Territories*, Marin Theatre Company's production of *Frozen*, and in TheatreWorks's production of *The Elephant Man*. Film credits include the principal bad guy in the independent feature *Valley of the Heart's Delight* and the mechanic in Pixar's live-action short *Calendar Conflotion*.



MICHAEL HAYDEN*

(*Giovanni*) won TheatreWorld and Drama League awards, as well as Olivier, Outer Critics Circle, and

Drama Desk award nominations, for his portrayal of Billy Bigelow in the Royal National Theatre/Lincoln Center Theater production of Rodgers and Hammerstein's *Carousel*, directed by Nicholas Hytner. He also received a Tony Award nomination for his performance in the National Actors Theatre production of *Judgment at Nuremberg*. Other credits include *Festen* (title role) and *Enchanted April* on Broadway, *Dessa Rose* and *Henry IV* (title role) at Lincoln Center, Frank in *Merrily We Roll Along* at the Kennedy Center, Chris in *All My Sons* at Roundabout Theatre Company (Drama League Award), Sparky in *Far East* at Lincoln Center (Drama League Award), Sam Mendes's *Cabaret* at Studio 54, Chance



Cal Performances
UNIVERSITY OF CALIFORNIA, BERKELEY

dance music theater

**Subscribe Today
for Best Seats and
Up to 15% Off!**

2008-2009 Season






Season Highlights

Special Events

Angela Gheorghiu, *soprano*
Cecilia Bartoli, *mezzo-soprano*
Exclusive Producers Circle Event!
Yo-Yo Ma, *cello*

Dance

Mark Morris Dance Group
Kirov Ballet & Orchestra
of the Mariinsky Theatre
Bolshoi Ballet
Merce Cunningham Dance Company
Alvin Ailey American Dance Theater
Eifman Ballet of St. Petersburg
Pascal Rioult Dance Theatre

Koret Recital

Rudolf Buchbinder, *piano*
Richard Goode, *piano*
Vadim Repin, *violin*
Nikolai Lugansky, *piano*
Salvatore Licita, *tenor*
Murray Perahia, *piano*
Angelika Kirchschlager, *mezzo-soprano*
Krystian Zimerman, *piano*
and more. . .

Theater

Druid Theatre Company
Synge's *The Playboy of the Western World* & *The Shadow of the Glen*
Laurie Anderson
Homeland
Ex Machina
Robert Lepage's
The Blue Dragon

Opera

Jake Heggie's
Three Decembers (Last Acts)
starring Frederica von Stade

Jazz

Blue Note Records
70th Anniversary Tour
Chick Corea, John McLaughlin &
Christian McBride
Dianne Reeves

20th Century Music & Beyond

Peter Sellars's *Kafka Fragments*
with Dawn Upshaw
Sarah Cahill, *piano*
Kronos Quartet

Music Before 1850

Le Concert des Nations
Jordi Savall, *viola da gamba & director*
The Tallis Scholars
Quatuor Mosaïques

Chamber Music & Orchestra

Academy of St. Martin in the Fields
Takács Quartet
Brentano String Quartet
Jerusalem Symphony Orchestra
and more. . .

World Stage

Cesaria Evora
Milton Nascimento
National Acrobats of China
Soledad Barrio & Noche Flamenca
Circus Oz
Afro-Cuban All Stars
Ladysmith Black Mambazo
Habib Koité & Bamada
and more. . .

Strictly Speaking

Seymour Hersh
Ang Lee & James Schamus
Wait Wait...Don't Tell Me!
and more. . .

Call for a free brochure

Subscribe Today!

510.642.9988

www.calperformances.org

Ticket Office Zellerbach Hall UC Berkeley
Mon-Fri, 10 am - 5:30 pm
Sat-Sun, 1 pm - 5 pm

Single Tickets go on sale to Donors of \$75+ on July 27,
Email Club members on August 3, and to the general
public on August 10. Join the Email Club online to be eligible.

Season
Sponsor:



Season Media
Sponsor:

102.1 KDFC



healthy indulgence

High in the Berkeley Hills, overlooking the San Francisco Bay, join us at Spa Claremont where health and indulgence go hand-in-hand.

ENJOY 20% OFF
Two 50-minute
Same Day Treatments*

THE world HAS CHANGED.
THE experience HAS NOT.



claremontresort.com | 800-551-7266
41 Tunnel Road Berkeley, CA 94705

*REFERENCE PROMO CODE ENCORE
Valid Mon-Thurs through 8/31/08. Per
person, based on availability. Limit one per
customer. Must present ad at time of service.

Who's Who

in *Sweet Bird of Youth* at the Shakespeare Theatre Company in Washington, D.C., *Playboy of the Western World* at the Guthrie Theater, and Tony Kushner's *A Dybbuk*. He received an American Film Institute Best Actor Award for his performance in the title role of *Charming Billy*. Television credits include two seasons on *Murder One*; guest appearances on *Law & Order*, *Law & Order: SVU*, *Law & Order: CI*, and *Hack*; the PBS Great Performances adaptation of *Far East*; *Bella Mafia*; *In the Name of Love: A Texas Tragedy*; and *As the World Turns*. Hayden is a graduate of The Juilliard School.



STEVEN ANTHONY JONES*

(*Bonaventura*), an A.C.T. associate artist and core acting company member, has been seen at

A.C.T. in *Blood Knot*, *The Imaginary Invalid*, the world premiere of Philip Kan Gotanda's *After the War*, *Happy End*, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yohen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Ebenezer Scrooge and The Ghost of Christmas Present), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Sideman* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He

originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of *Midnight Caller*.



WARREN DAVID KEITH* (*Donado*)

has been seen at A.C.T. in *Arcadia*, *Machinal*, and *Mary Stuart*. Other credits include *Heartbreak House* and *Rhinoceros*

at Berkeley Repertory Theatre; *The Winter's Tale*, *Much Ado about Nothing*, and *Henry IV, Parts 1 and 2*, at California Shakespeare Theater; *Indiscretions*, *Life X3*, and *The Good German* at Marin Theatre Company; *Spinning into Butter*, *The Learned Ladies of Park Avenue*, and *Twelfth Night* at TheatreWorks; *Death Defying Acts*, *A Life in the Theatre*, and *Hysteria* at Aurora Theatre Company; *A Common Vision* and *The Rules of Charity* at Magic Theatre; and *Othello* and *Twelfth Night* at the Lake Tahoe Shakespeare Festival. His film appearances include *Haiku Tunnel*, *Raising Arizona*, *Fargo*, and *The Big Lebowski*.



SHARON LOCKWOOD*

(*Putana*) has appeared at A.C.T. in *The Government Inspector*, *Hedda Gabler*, *A Christmas Carol* (2005, 2006,

and 2007), *The Rose Tattoo*, *Juno and the Paycock*, *The Royal Family*, *The Cherry Orchard*, *The Pope and the Witch*, *Gaslight*, *The Marriage of Figaro*, and *Saturday, Sunday and Monday*. She recently returned from Los Angeles, where she played the 200-year-old woman in *Culture Clash's Zorro in Hell*. She originated the role in the Berkeley

Who's Who

Repertory Theatre/La Jolla Playhouse coproduction (dir. Tony Taccone) and received the San Diego Theatre Critics Circle Award for her performance. Lockwood also appeared in Los Angeles at the Mark Taper Forum in the world premiere production of *Nickel and Dimed* as Barbara, a role she originated at INTIMAN Theatre in Seattle (dir. Bartlett Sher). Other theater credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Long Wharf Theatre, the Alley Theatre, Missouri Repertory Theater, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theater. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes *Mrs. Doubtfire*, *Midnight Caller*, *Vonnegut Stories*, and *The Long Road Home*.



KEVIN ROLSTON* (*Ensemble*) makes his A.C.T. debut with *'Tis Pity She's a Whore*. He was recently seen at Magic Theatre in

the world premieres of *Monkey Room* and Rebecca Gilman's *The Crowd You're In With*. He also recently toured with the San Francisco Mime Troupe in *Making a Killing* and *Godfellas*. While still in New York, he made his off-Broadway debut in *Whose Family Values*, directed by Philip Rose, the Broadway pioneer behind the original production of *A Raisin in the Sun*. As a company member of The Shakespeare Theatre of New Jersey (2000-03), he appeared in *The Glass Menagerie*, *Enrico IV*, *Hamlet*, *Antony and Cleopatra*, *The Comedy of Errors*, and *Twelfth Night*. He is a founding ensemble member of OutLook Theater Project. This summer, his new

play *Crystal Christian* (which he is co-writing with his partner, Ronald Palmer) will have its first workshop production at Magic Theatre.



ROBERT SICULAR* (*Florio*) has performed in numerous theaters across the country, including Berkeley, San Jose, Seattle, St. Louis, and South

Coast Repertory theaters; Denver Center Theatre Company; Sacramento Theatre Company; Actors Theatre of Louisville; the Oregon, California, Santa Fe, Lake Tahoe, and San Francisco Shakespeare festivals; The Shakespeare Theatre in Washington, D.C.; Marin Theatre Company; and, of course, A.C.T. Film and television credits include recurring roles on *General Hospital* and *The Young and the Restless*, a feature role in the Bollywood potboiler *Dil Pardesi Ho Gaya*, and a starring role in the sci-fi action comedy thriller *Never Die Twice*. He attended UC Berkeley and trained at the London Academy of Music and Dramatic Art.



AMANDA SYKES* (*Ensemble*), a member of the A.C.T. Master of Fine Arts Program class of 2008, has appeared at A.C.T. as Marya in *The*

Government Inspector and Belle in *A Christmas Carol* and in A.C.T. M.F.A. Program productions as Lady Bracknell in *The Importance of Being Earnest*, Betsey Trotwood in *David Copperfield*, Lucinde in *The Reluctant Doctor*, Clytemnestra in *The Tantalus Cycle*: *Telephus*, Lizzie in *The Rainmaker*, and Bertie Dee in *The Man Who Climbed the*

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

Sail with The Theatre GuildSM on our 36th Theatre Cruise
Venice - Monte Carlo
September 12-24, 2008

Double your cruise pleasure:
 Enjoy beautiful ports by day, and
 spectacular performances by
 Theatre Greats by night!

LUCIE ARNAZ
FLORENCE HENDERSON
LAURENCE LUCKINBILL
PATRICIA NEAL
LYNN REDGRAVE
LEE ROY REAMS
GENA ROWLANDS
and SUSANNAH YORK

Aboard the **CRYSTAL SERENITY**
 Venice * Dubrovnik * Sicily * Sorrento
 Rome * Florence * Elba * Monte Carlo

 Can't join us for this cruise? Join our next one!
THEATRE AT SEA 2009: THE GRAND SUN
LANE VOYAGE: May 1-16, Ft. Lauderdale - Monaco

THEATRE at SEASM
 Toll-Free 1-800-752-9732 (NY)

Located in the heart of San Francisco's Union Square, Kuleto's Italian Restaurant offers distinctive Northern Italian cuisine featuring fresh and seasonal ingredients, while combining old San Francisco style, Italian hospitality and local enjoyment. Present your ticket stub from any performance and receive a complimentary appetizer per couple.

KULETO'S
 Italian Restaurant
 221 Powell Street San Francisco
 415-397-7720 www.KULETOS.com

When The Play Ends, Your Night Begins.



Take in a show and spend the night in San Francisco at either of our newly renovated Larkspur hotels with 10% off our Best Available Rate! Both the Villa Florence and the new Larkspur Hotel Union Square are only a few blocks from the theater district and just steps from countless shops and restaurants.



To take advantage of this special offer, please call 866.823.4669 and ask for the ENC promo code. Offer expires August 31, 2008. We look forward to seeing you!



LARKSPUR HOTEL
Union Square

866.823.4669
www.larkspurhotels.com

Who's Who

Pecan Trees. Favorite past productions include *Three Sisters* (Natasha), *A Bright Room Called Day* (Zillah), *Twelfth Night* (Olivia), and *Blue Window* (Boo). In 2007, she was awarded the Shenson Performing Arts Scholarship for Outstanding Young Professional Artist and participated in the Prima del Teatro summer training program in San Miniato, Italy. She graduated from the University of Evansville with a B.F.A. in performance in 2005.



**STEPHEN
BARKER
TURNER*** (*Poggio*)
has appeared in
A.C.T. productions
of *The Government
Inspector*, *The
Rainmaker*, *Hedda*

Gabler, and *Luminescence Dating*. Other Bay Area credits include *Cymbeline* (Dean Goodman Choice Award), and the title role of *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater. 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, the Humana Festival of New American Plays, and Yale Repertory Theatre, among others. He will appear in *Twelfth Night*, directed by Mark Rucker, at California Shakespeare Theater in September, and in the Pulitzer Prize-winning drama *Doubt* at Center REpertory Company in Walnut Creek in October. Turner's film and

*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 2009 and an Equity Professional Theater Intern.

television credits 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, is on the faculty of the Berkeley Repertory Theatre School, and is a Fox Fellow.



**KELSEY
VENTER†**
(*Philotis*), a member
of the A.C.T.
Master of Fine Arts
Program class of
2009, makes her
A.C.T. mainstage

debut in *'Tis Pity She's a Whore*. San Diego credits include *I Love You, You're Perfect, Now Change* (Woman 1 and 2), *Grease* (Sandy), and *Beehive: The 60's Musical*. She has appeared in A.C.T. M.F.A. Program productions of *The Great Catherine* (Princess Dashkoff), *Romeo and Juliet* (Juliet), *The Servant of Two Masters* (Smeraldina), *The Lady from the Sea* (Bolette), and *Serenading Louie* (Gabby). She received her B.A. in theater from San Diego State University.



**GREGORY
WALLACE***
(*Bergetto*), an A.C.T.
associate artist and
core acting company
member, has been
seen at A.C.T. in
The Government

Inspector, *The Imaginary Invalid*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *The Gamester*, *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Blithe Spirit*, *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection*:

Who's Who

Holding History, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellers's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. Wallace is a Fox Fellow and a graduate of the Yale School of Drama.



JUD WILLIFORD* (*Grimaldi*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Curse of*

the Starving Class, *The Government Inspector*, *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. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.



JACK WILLIS* (*Cardinal*) has appeared in more than 200 productions throughout the United States, including recent

performances at A.C.T. in *Curse of the Starving Class*, *Blood Knot*, *The Rainmaker*, *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 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.



BW GONZALEZ* (*Understudy*) appeared at A.C.T. this season as the Ghost of Christmas Present in *A Christmas Carol*. She has also worked

locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, the Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed Ariel in *The*



The Sequoias

SAN FRANCISCO

Enjoy the Security of Life Care Living at Its Finest

For almost 50 years, The Sequoias – San Francisco has set the standard for Life Care living in the Bay Area. Relish the freedom of a city lifestyle while enjoying fine dining choices, extensive activity/lecture programs, and quality lifetime medical care within your own home.

Discover how Life Care can enhance your life and be among the first to view newly-designed apartments with stunning city views by calling Candiece Lindstrom at 415.922.9700.

Jean O'Donnell did.



1400 Geary Boulevard
www.sequoias-sf.org

CA License # 3805005933 • COA # 097

NCPHS

The Sequoias – San Francisco is a community of Northern California Presbyterian Homes & Services.

© 2008 NCPHS, Inc.
All rights reserved.





BRITEX
FABRICS
FABRICS
FABRICS
FABRICS

146 GEARY STREET
JUST OFF UNION SQUARE
SAN FRANCISCO
WWW.BRITEXFABRICS.COM
415.392.2910

Who's Who

Tempest, Masha in *The Three Sisters*, Shen Teh/Shui Ta in *The Good Person of Szechuan*, Titania in *A Midsummer Night's Dream*, Cassandra in *The Trojan Women*, Lady Macbeth in *Macbeth*, and Mattie Campbell in *Joe Turner's Come and Gone*. She created the role of Phoebe in *Darker Face of the Earth*, by former poet laureate Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company in New Jersey, and the Kennedy Center. Recent television credits include three seasons as Lupe on *Arrested Development*. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University School of Fine Arts.



ROBERT PARSONS*

(*Understudy*) has been seen at A.C.T. in *The Little Foxes*, *The Black Rider*, *Buried Child*, *The Colossus of Rhodes*, and *Good*. Regional credits include productions of *The Black Rider* at the Sydney Festival and the Ahmanson Theatre, *Misalliance* at the Alley Theatre, *The Heiress* at Arizona Theatre Company, *One Flea Spare* at New Repertory Theatre, *Cyrano de Bergerac* and *Two Gentlemen of Verona* at the Oregon Shakespeare Festival, and *K* at HERE in New York. Bay Area credits include appearances at Berkeley Repertory Theatre, Magic Theatre, the San Francisco Shakespeare Festival, San Jose Stage Company, Marin Theatre Company, Word for Word, the Willows

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

Theatre Company, the Shotgun Players, The Z Space Studio, Sacramento Theatre Company, and TheatreWorks. Film credits include *Black August* and *Almost Famous*.

BONFIRE MADIGAN SHIVE

(*Composer/Performer*) is a visionary cellist, vocalist, performing artist, community activist, and international touring musician. Shive has collaborated onstage and in studio with artists as diverse and influential as iconoclastic music producer Hal Willner (Lou Reed, Marianne Faithfull, Allen Ginsberg, Laurie Anderson), Joan Jeanrenaud (Kronos Quartet), David Coulter (*The Black Rider*, The Pogues), Kimya Dawson (*Juno* soundtrack), Cat Power, Gossip, Fugazi, Slovenian industrial-music-theater artists Laibach, Finnish chamber-metal showmen Apocalyptica, and Academy Award nominee Elliott Smith (*Good Will Hunting* soundtrack). Shive's songs have been included in the films *Better Luck Tomorrow*, *But I'm a Cheerleader*, and *Chain Camera*. Commissions include prepared solo cello suites composed and performed for Grace Cathedral's 2006 *Easter Vigil* and the score for the forthcoming experimental silent film *Transliminal Criminal*. She is a contributing author to the recently released anthology *Live through This: On Creativity and Self-Destruction* (Seven Stories Press), sharing company with Nan Goldin, bell hooks, Kate Bornstein, and other creative pioneers. She is a founding member of The Icarus Project (theicarusproject.net), a support network led by people living with experiences commonly labeled "mental illness." Starting on the cello at the age of nine, she began her composing career at fifteen in the Northwest riot grrrl scene. Shive has gone on to establish herself as a singular and explosive performer, blending folk, punk, and baroque styles. Her albums include *Sew True, ...from the Burnpile*,

Who's Who

Saddle the Bridge, *Plays for Change*, and *i bleed: a decade of song*; she is currently finishing her sixth full-length album, to be released in 2008 on her independent record label, MoonPuss Music. Visit Shive at bonfiremadigan.com and myspace.com/bonfiremadigan.

WALT SPANGLER (*Scenic Designer*) designed *Happy End* for A.C.T. Recent designs include *Mame* at The John F. Kennedy Center for the Performing Arts, *King Lear* at the Goodman Theatre, *Carmen* for Boston Ballet, *Much Ado about Nothing* at the Alley Theatre, and the English national tour of *Me and My Girl*. In New York, he designed *Hollywood Arms* on Broadway and The Public Theater's acclaimed *Twelfth Night* in Central Park, as well as numerous projects for theaters, including Atlantic Theater Company, Playwrights Horizons, Manhattan Theatre Club, and others. Regional theater credits also include productions at the Ahmanson Theatre, the Shakespeare Theatre Company, CENTERSTAGE, Long Wharf Theatre, Hartford Stage, Dallas Theater Center, Yale Repertory Theatre, Actors Theatre of Louisville, and Seattle Repertory Theatre. Spangler is a graduate of the Yale School of Drama.

CANDICE DONNELLY (*Costume Designer*) designed the costumes for A.C.T. productions of *The Circle* and *Happy End*. Other recent credits include *Endgame* at Brooklyn Academy of Music and *A Little Night Music* and *Rosencrantz and Guildenstern Are Dead* at CENTERSTAGE. She has worked as a costume designer on the Broadway productions of *Our Country's Good*, *Fences*, *Search and Destroy*, and *Mastergate*. Off Broadway, her work has appeared at The Public Theater, Manhattan Theatre Club, Playwrights Horizons, Classic Stage Company, and Second Stage Theatre. She has also designed for numerous regional theaters,

as well as operas, ballets, film, and television. She is on the faculty of the Theater Arts Department at Brandeis University. Donnelly received her M.F.A. in design from the Yale School of Drama.

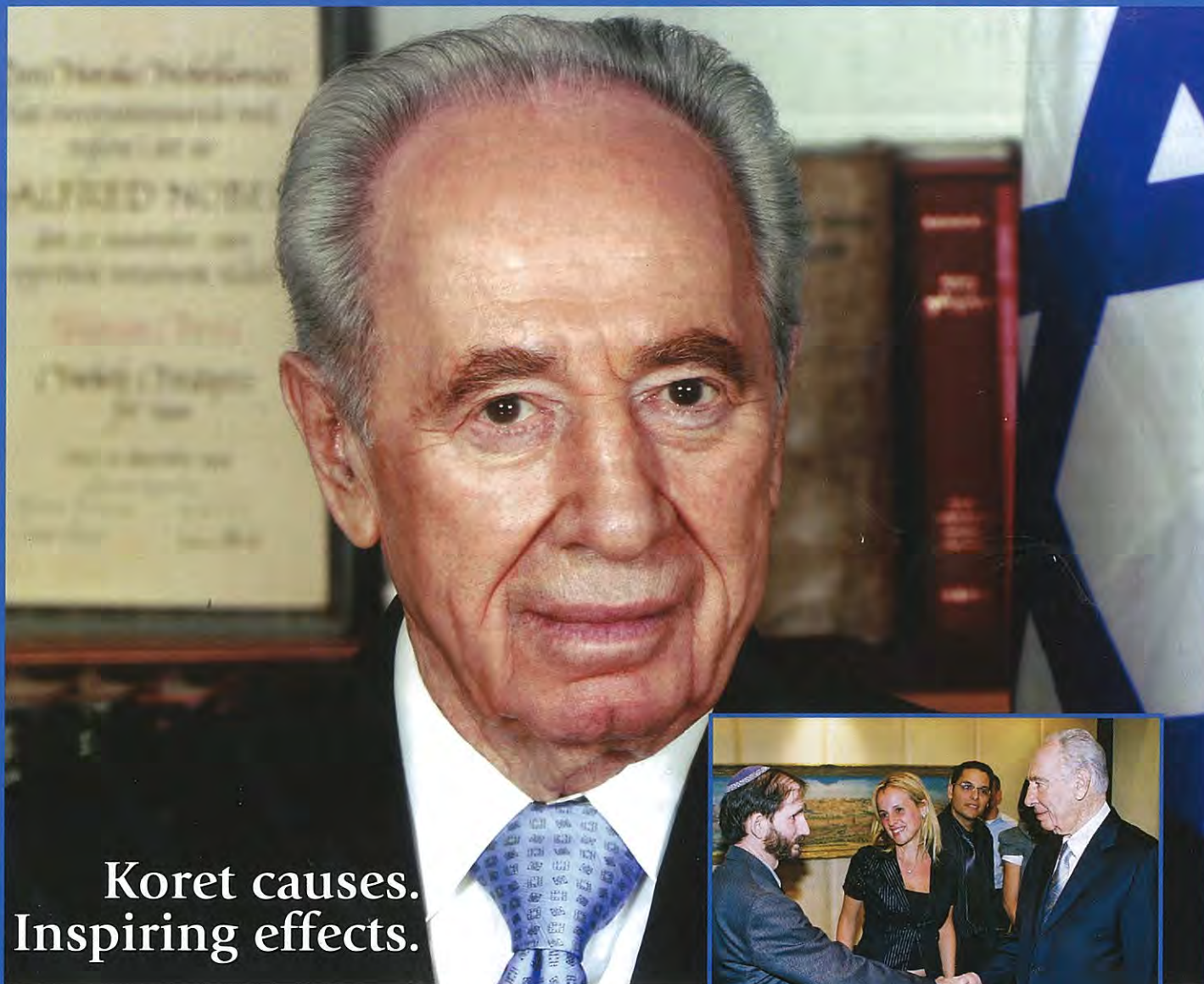
ROBERT WIERZEL (*Lighting Designer*) has worked as a lighting designer on productions with opera companies in Paris, Tokyo, Toronto, Boston, San Diego, San Francisco, Houston, Washington, Seattle, Virginia, and Chicago (Lyric Opera and Chicago Opera Theatre), as well as Glimmerglass and New York City Opera, among others. He has collaborated with artists from diverse disciplines, including choreographer Bill T. Jones and the Bill T. Jones/Arnie Zane Dance Company (22 years), composer Philip Glass, and visual artists Paul Kaiser, Lesley Dill, and Robert Longo, among others. Regional theater work includes productions at Arena Stage, Chicago Shakespeare Theater, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theater, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theater, the Mark Taper Forum, and Berkeley Repertory Theatre, among others. In New York, his work has been seen on Broadway (*David Copperfield's Dreams and Nightmares*), and off Broadway with productions at the New York Shakespeare Festival/Public Theater, Signature Theatre, MCC, Roundabout Theatre Company, Playwrights Horizons, INTAR, Brooklyn Academy of Music, and Circle Repertory Theatre. Wierzel is on the faculty of NYU's Tisch School of the Arts.

JAKE RODRIGUEZ (*Sound Designer*), resident sound design associate at A.C.T., has carved out sound and music for Berkeley Repertory Theatre, A.C.T., California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Shotgun Players,

and Art Street Theatre. Recent sound design credits include world premieres of *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkeley Rep; the world premiere productions of *After the War* and *A Christmas Carol* at A.C.T.; and *The Life and Adventures of Nicholas Nickleby* at Cal Shakes. Other credits include music and sound for Cal Shakes's 2004 production of *A Comedy of Errors*; sound for Marin Theatre Company's *Lifex3*; sound for Ibsen's *Ghosts* at Berkeley Rep; and sound for the Shotgun Players and Studio Theatre productions of *The Death of Meyerhold*. Rodriguez won the 2003 Bay Area Theatre Critics' Circle Award in sound design for *The Death of Meyerhold* and a 2004 Princess Grace Award.

MICHAEL PALLER (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

MERYL LIND SHAW (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has



Koret causes.
Inspiring effects.



"Koret's economic development and fellowship programs in Israel have made a world of difference and continue to help move our country to a responsible free-market economy."

Shimon Peres
President, State of Israel



Celebrating 60 Years of Israeli Statehood

www.koretfoundation.org



Who's Who

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

KIMBERLY MARK WEBB* (*Stage Manager*) is in his 14th season at A.C.T., where his recent credits include *Sweeney Todd* and *Blood Knot*. In addition to a long association with Berkeley Repertory Theatre, other work includes productions for Center Theatre Group in Los Angeles, Boston's Huntington Theatre Company, the Williamstown Theatre Festival, Kansas City Repertory Theatre, and Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

HEATH BELDEN* (*Assistant Stage Manager*) has stage-managed *A Streetcar Named Desire* and *The Subject Tonight Is Love* for Marin Theatre Company, *Little Shop of Horrors* for American Musical Theatre of San Jose, *Laughter on the 23rd Floor* for Center Repertory Company, *Once Upon a Mattress* for 42nd Street Moon, four seasons with Marin Shakespeare Company, and five operas with Pocket Opera. Belden has worked

on such new plays as Sarah Ruhl's *Eurydice*, Ken Weitzman's *Spin Moves*, and Charles L. Mee's *Wintertime*. He received an M.F.A. degree from UC San Diego.

SYLVIA COE TOLK (*Executive Producer*) has had a lifelong passion for live theater, majoring in theater at Vassar College and earning her Actors' Equity card doing summer stock upon graduation. After working as a producer in the early days of television in New York City and in the hospitality industry in Zermatt, Switzerland (where she was the first woman to climb all four ridges of the Matterhorn), Sylvia came to San Francisco in 1968 with her husband, Bernard Tolk. The Tolsks immediately subscribed to A.C.T., and Sylvia began volunteering in the conservatory's library while pursuing other passions, including illustration, travel, and sailing. Sylvia recently made a gift to A.C.T.'s *Next Generation Campaign* to establish an endowed fund to support future library operations, and the library's collection has been named in her honor.

JEFF AND LAURIE UBBEN (*Executive Producers*) met as undergraduates at Duke University and have called San Francisco home since 1995. They recently produced the A.C.T. production of *Blackbird* and sponsored A.C.T.'s 2007–08 season. Two of the Ubbens' three children have studied and performed extensively with the A.C.T. Young Conservatory (YC), which has collaborated on several musical productions with San Francisco's Bird School of Rock, founded by Laurie. A member of A.C.T.'s board of trustees, Jeff is a founding member and managing partner of ValueAct Capital. He also serves as chairman of the national board of the Posse Foundation and the board of the Drew School.

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



The OAK ROOM RESTAURANT & LOUNGE



Located in The Westin St. Francis Hotel, the historic Oak Room Restaurant & Lounge serves a full seasonal menu of American favorites with international flavors for breakfast, lunch and dinner.

Additional menu choices include Westin Kid's Club items for children 12 and under and "Smart Dining" selections that are higher in protein and lower in sodium and fat.

BREAKFAST

Monday-Friday: 6:30am – 10:30am
Saturday-Sunday: 6:30am – 11:30am

LUNCH

Monday-Friday: 12:00pm – 2:00pm

DINNER

5:00pm – 10:00pm nightly

"This is how it should feel."

The Westin
St. Francis
San Francisco

335 Powell St. • Union Square • WestinStFrancis.com

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

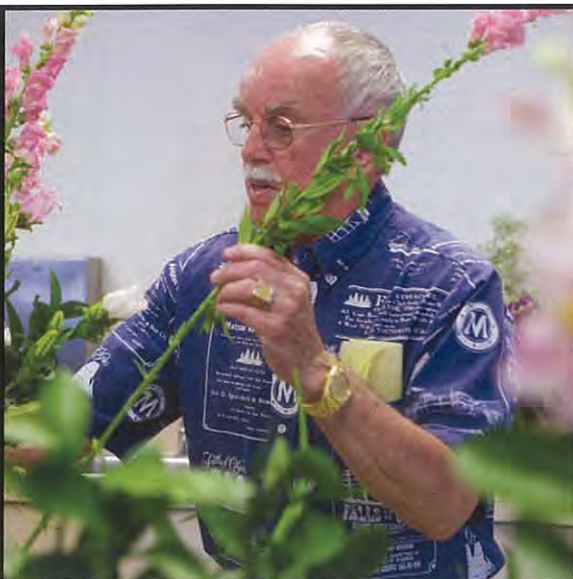


Foley & Lardner LLP is a highly regarded provider of comprehensive legal services, recognized for the integrity, insight, and innovation we provide to our clients. For further information, please contact Nancy J. Geenen in San Francisco at ngeenen@foley.com.

Foley.com

Boston • Brussels • Century City • Chicago • Detroit • Jacksonville
Los Angeles • Madison • Miami • Milwaukee • New York • Orlando
Sacramento • San Diego • San Diego/Del Mar • San Francisco
Shanghai • Silicon Valley • Tallahassee • Tampa • Tokyo • Washington, D.C.
©2008 Foley & Lardner LLP

**LIVE
LIFE TO
THE
FULLEST.**



San Francisco Towers resident Jack Bird

Some of the most vital and interesting people you'll ever meet live at San Francisco Towers, the City's premier retirement community. Life Care provides them with the assurance of comprehensive lifetime medical care ... and the freedom to live life to the fullest. To learn more, please contact Kate Hoepke at (415) 447-5528 or khoepke@ehf.org.



SAN FRANCISCO
TOWERS



1661 Pine Street, SF, CA 94109 www.sanfranciscotowers-esc.org

A fully accredited, nondenominational, not-for-profit community owned and operated by Episcopal Senior Communities License: 380540292 COA #177



WANT TO KNOW MORE ABOUT *'TIS PITY SHE'S A WHORE?*

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 are available for purchase in the theater lobby, at A.C.T. Ticket Services (next door at 405 Geary Street), and online at www.act-sf.org. Subscriptions to *Words on Plays* are also available. For information about subscribing to *Words on Plays*, call 415.749.2250 or visit www.act-sf.org.

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

■ Tuesday, 6/10 (5:30–6 p.m.)

KORET AUDIENCE EXCHANGES

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

■ Tuesday, 6/17

Wednesday, 6/18 (matinee)

Sunday, 6/29 (matinee)

OUT WITH A.C.T.

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

■ Wednesday, 6/25

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, 6/13

BOOK SIGNING AND DISCUSSION

Composer/Performer Bonfire Madigan Shive discusses her contribution to the book *Live Through This: On Creativity and Self-Destruction* (edited by Sabrina Chapadjev; Seven Stories Press)
FRED'S COLUMBIA ROOM

6/22, following the performance

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

WORLD PREMIERE

I'M STILL STANDING

A CELEBRATION OF THE MUSIC OF
ELTON JOHN

WRITTEN AND DIRECTED BY

Craig Slaight

MUSICAL DIRECTION BY

Jane Hammett

CHOREOGRAPHY BY

Christine Mattison

MUSICAL ARRANGEMENTS AND PIANO ACCOMPANIMENT BY

Robert Rutt

Tickets: \$15⁵⁰ — \$20⁵⁰

NOW—JUN 21

 **A.C.T.**
american conservatory theater
Carey Perloff, artistic director | Heather Kitchen, executive director
Groups of 10+, call 415.439.2473.

A.C.T. Young Conservatory
performing at Zeum Theater

ZEUM YERBA
BUENA
GARDENS
at 4th and Howard streets

ACT-SF.ORG | 415.749.2ACT

THE GALLERY AT A.C.T.



ALEX BY TOM MOGENSEN © 2008

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.

FRIDAY MORNING DRAWING GROUP

Figurative art has a long and rich history in the Bay Area, even during the periods when nonrepresentational art dominated popular taste. Supporting that tradition is the ritual of drawing from live models. Since 1996, Tom Mogensen has held Friday life-drawing sessions in his Church Street studio. The seven artists represented in this show meet to paint or draw from a professional model, chosen for his or her unique qualities. There's no jostling for vantage points among the group, as all of the artists recognize that every view of the model offers something exciting to work with.

Seven artists represent the core of the group. Mogensen, Susan Trubow, Nancy Baughman, and Barbara Ravizza made up the original group, later joined by Diana Howard, Serge Kogan, and Greg Lynch. They work in various media—charcoal and ink, oil and gouache—using different techniques and seeing color differently. They live different lives, and travel from San Mateo and Oakland, but each Friday assemble again and again to be inspired by the most compelling subject there is: the human form.

Each artwork purchase benefits A.C.T. For sales inquiries, please contact Kevin Simmers at 415.474.1066 / krscreativeoptns@aol.com. Visa, Mastercard, and Discover cards accepted.

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 Gogol's *The Government*

Inspector, Philip Kan Gotanda's *After the War* (an A.C.T. commission), Tom Stoppard's *Travesties*, Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast 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*; David Mamet's new adaptation for A.C.T. of Granville-Barker's *The Voysey 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 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). She is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli. Her play *Luminescence Dating* was developed under a grant from The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped at New York Stage & Film, premiered in New York at the Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, 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 and workshopped at Roundabout Theater Company, directed by Chay Yew. Her latest play, *Higher*, was developed at New York Stage & Film. 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; Robert O'Hara, on *Antebellum* for the O'Neill Playwrights Conference; and Irish playwright Lucy Caldwell, on *Guardians*, also for the 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.

LISA KOHLER



HEATHER KITCHEN
(Executive Director), 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.

**WELLS
FARGO**

The Next Stage®

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.



wellsfargo.com
© 2007 Wells Fargo Bank, N.A.
All rights reserved. Member FDIC.





producerscircle

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

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the April 1, 2007–April 30, 2008, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

EXECUTIVE PRODUCER

(\$25,000 AND ABOVE)

Barbara and Gerson Bakar
 Roberta B. Bialek
 Rena Bransten
 Lesley Clement and Doron Dreksler
 Ray and Dagmar Dolby Family Fund
 James and Jean Douglas
 Mr. and Mrs. William Draper III
 Frannie and Mort Fleishhacker
 Priscilla and Keith Geeslin
 Mr. and Mrs. Gordon P. Getty
 Mr. and Mrs. Robert L. Green
 Joan and Ralph Lane
 Fred M. Levin and Nancy Livingston,
 The Shenson Foundation
 Burt and Deedee McMurtry
 F. Eugene and Mary S. Metz
 Mrs. Albert J. Moorman
 Marjorie and Joseph Perloff
 Toni Rembe and Arthur Rock
 Mr. and Mrs. Claude N. Rosenberg, Jr.
 Patti and Rusty Rueff
 Toby and Rita Schreiber
 Diana Starcher on behalf of Wells Fargo
 Mary and Steven Swig
 Mrs. Sylvia Coe Tolk
 Jeff and Laurie Ubben
 Susan Van Wagner

Barry Williams and Lalita Tademy

Carlie Wilmans

Anonymous

PRODUCER

(\$10,000–\$24,999)

Robert Mailer Anderson and Nicola Miner
 Teveia Rose Barnes and Alan Sankin
 Ms. Annette Bening
 Kenneth and Leslie Berryman
 Kimberly and Simon Blattner
 Phil Bronstein and Christine Borders
 Lloyd and Janet Cluff
 Jack and Susan Cortis
 David and Susan Coulter
 Joan Danforth
 Julia and James Davidson
 Drs. Caroline Emmett and Russell Rydel
 William and Sakurako Fisher
 Marilee K. Gardner
 Marcia and Geoffrey Green
 Douglas W. and Kaatri Grigg
 Rose Hagan and Mark Lemley
 Sally and Bill Hambrecht
 Kent and Jeanne Harvey
 Dianne and Ron Hoge
 Gloria and Phil Horsley
 Ian and Rita Isaacs
 Kenneth Jaffee and Karen White

Chris and Leslie Johnson

Heather M. Kitchen

Mr. Jonathan Kitchen and Ms. Nina Hatvany

Tom and Sheila Larsen

Lenny and Carol Lieberman

Tom Lockard and Alix Marduel

Christine and Stan Mattison

Nion T. McEvoy

Byron R. Meyer

Terry and Jan Opdendyk

Mr. and Mrs. John S. Osterweis

Dr. Douglas Ousterhout and Nancy McKerrow

Steven C. Phillips and Susan Sandler

Mrs. Marianne B. Robison

Toby and Sally Rosenblatt

Drs. Corazon and Martin Sanders

Gene and Abby Schnair

Mr. Russ Selinger

Dr. Gideon and Cheryl and Sorokin

Alan L. and Ruth Stein

Mr. Bert Steinberg and Ms. Lucia Brandon

Patrick S. Thompson

Olga and Ian Thomson

Jack and Susy Wadsworth

Greg and Lisa Wendt on behalf of Denise Battista

Ms. Anita Yu and Mr. Steven Westly



directorscircle

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

Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the April 1, 2007–April 30, 2008, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

ASSOCIATE PRODUCER

(\$5,000–\$9,999)

Mr. Paul Angelo
 Mr. and Mrs. Joachim R. Bechtle
 Ms. Jane Bernstein and Mr. Bob Ellis
 Steve and Gayle Brugler
 John M. Bryan Family Foundation
 Paul E. Cameron and Shannon Page
 Dr. and Mrs. Ronald E. Cape
 Mr. Ronald Casassa
 Devron Char and Valerie Charleton-Char
 Mr. and Mrs. Steven B. Chase
 Mr. Ronald Claveloux
 Theodore and LaVaughn Craig
 Mr. and Mrs. Robert Dathe

Madeline and Myrkle Deaton

Ms. Carol Dollinger

Mr. and Mrs. Lincoln Evans-Beauchamp

Mr. Alexander L. Fetter and Ms. Lynn Bunim

Mr. and Mrs. David Fleishhacker

The Freiberg Family

Robin Quist Gates

Mrs. Phyllis Friedman

Marcia and John Goldman

Mr. and Mrs. F. Warren Hellman

Joanne and Harlan Heydon

Ms. Betty Hoener

Ambassador James C. Hormel

Mr. Robert Hulteng

Mr. Charles B. Johnson

Jeri Lynn and Jeffrey W. Johnson

Ms. Angèle Khachadour and Mr. Edward Middleton

Mr. Joel Krauska

Mr. and Mrs. P. Beach Kuhl

Richard and Paola Kulp

Capegio Properties, Barbara and Chuck Lavaroni

Tom Lockard and Alix Marduel

Bruce and Naomi Mann

Mr. Paul Mariano and Ms. Suzanne Chapot

Dr. and Mrs. Michael F. Marmor

Mr. and Mrs. Robert McGrath

Mr. J. A. McQuown

Michele Ballard Miller

Bruce and Adrienne Mitchell

Mr. and Mrs. John Murphy

LeRoy Ortopan

Bruce and Vicki Pate

Ms. Virginia Patterson
Pease Family Fund
Ms. Carey Perloff and Mr. Anthony Giles
Mr. James Robinson and
Ms. Kathy Kohrman
Dr. and Mrs. Morton Rosenblum
Bertram and Susan Rowland
Gary Rubenstein and Nancy Matthews
Ms. Riva Rubnitz
Ms. Anne Shonk
Mr. and Mrs. Richard J. Simons
Joe and Lisa Skokan
Randall Solomon and Joseph Mallet
Mr. Laurence L. Spitters
Dr. Martin Terplan
Laney and Pasha Thornton
Douglas Tilden
Trident International Corp, Anna Flider
Ruthellen and Monte Toole
Larry and Robyn Varellas
Ms. Kathryn Vizas
Mr. Vern L. Watts
Paul and Barbara Weiss
Ms. Diane Wynne and Mr. Jonathan Ocker
Mr. and Mrs. Roger Wu

**PLAYWRIGHT
(\$3,000-\$4,999)**

Ms. Karin Bauer
Ms. Donna L. Beres and Mr. Terry Dahl
Mr. and Mrs. Kenneth C. Berner
Dr. Barbara L. Bessey and
Dr. Kevin J. Gilmartin
Fred and Nancy Bjork
Ms. Donna Bohling and Mr. Doug Kalish
Marilyn and George Bray
Ms. Linda Brown
Mr. Ted and Mrs. Rosemary Buttner
John and Linda Carter
Mr. and Mrs. T. Z. Chu
Rafael R. Costas Jr.
Richard T. Davis and William J. Lowell
Madeline and Myrkle Deaton
Ms. Margaret Dennis
Orlando Diaz Azcuay Designs, Inc.
Ms. Carol Dollinger
Ms. Kathleen Donohue
Robin and Rich Edwards
Mrs. Delia Fleishhacker Ehrlich
Mr. and Mrs. Christian P. Erdman
Barb and Gary Erikson
Mr. and Mrs. Jerome B. Falk, Jr.
Mr. Alexander Fetter and Ms. Lynn Bunim
Mr. and Mrs. Kevin Ford
Mr. and Mrs. Thomas Frankel
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Dr. Allan Gold
Ms. Linda Grauer
Mr. and Mrs. Mark Greenstein
Mrs. Ermalind V. Guerin
Nadine Guffanti & Ed Medford
Mr. and Mrs. Herbert L. Hamerslough
Kirke and Nancy Hasson
William E. Hawn
Mr. and Mrs. R. S. Heinrichs
Henry Paul and Niki Hensley
Joanne and Harlan Heydon
Mr. Dave Hitz
Holly and Chris Hollenbeck
Cecily and Ban Hudson
Mr. Rob Humphrey and Ms. Diane Amend
Jo and Jed Hurley
Mrs. Dorothy A. Hyde
Mr. William Jarvis
Dr. Selma Kaplan
Barbara and Ron Kaufman
Ms. Judith G. Kelvey and Dr. Robert Shaw
Mr. and Mrs. Jim Klingbeil
Mr. Thomas F. Koegel and
Ms. Anne Lafolette
Dr. Thane Kreiner and Dr. Steven Lovejoy
Janey and Beach Kuhl
Richard and Paola Kulp
Ms. Jennifer B. Langan
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Ellen and Barry Levine
Sue Yung Li and Dale Ikeda
Ms. Jennifer Lindsay

Mr. and Mrs. Alexander Long
Ms. Sarah Mandanis
Marcelled Foundation
Ms. Kathleen McIlwain
Ms. Judith G. McKeivey and
Dr. Robert Shaw
Milton Meyer Foundation
Mr. and Mrs. John Murphy
Mr. and Mrs. William Needham
Mr. and Mrs. Clyde Ostler
Rachel and Timothy Parker
Bruce and Vicki Pate
Mr. and Mrs. Stephen F. Patterson
Ms. Virginia Patterson
Mr. N. C. Pering
Barbara and Jon Phillips
Ms. Juliette W. Powell
Joyce and Gary Rifkind
Mr. and Mrs. Richard Riley
Victoria and Daniel Rivas
Ivy and Leigh Robinson
Mr. Joseph A. Rosenthal
Mrs. Charles M. Schulz
Dr. F. Stanley Seifried
Ms. Ruth A. Short
Etarsass Somekh
Mr. Richard Spaete
Mr. and Mrs. Paul Spiegel
Richard and Michele Stratton
Mrs. Brian Thorne
Mr. Leigh Tibbetts
Bill and Judy Timkin
Mr. and Mrs. Gary J. Torre
Nicolas G. Torre
Mr. and Mrs. Jim Wagstaffe
Mr. Thomas Walters
Irv Weissman and Family
Dr. and Mrs. Andrew Wiesenthal
Ms. Nola Yee
Mr. and Mrs. Bennett G. Young

**DIRECTOR
(\$1,500-\$2,999)**

Ms. Sharon L. Anderson
Mr. David N. Barnard
Ms. Edith Barschi
Mr. Stephen Belford
Fritzi Benesch
Ms. Kathleen Bennett and Mr. Tom Molloy
Mr. and Mrs. Richard Bennett
Ms. Donna Beres and Mr. Terry Dahl
Mrs. Paul Berg
Mr. Kenneth C. Berner
Dr. Barbara L. Bessey and
Dr. Kevin J. Gilmartin
Kathy & Paul Bissinger
Fred and Nancy Bjork
Larry and Lisbeth Blum
Mr. and Mrs. Roger Boas
Ms. Donna Bohling and Mr. Doug Kalish
Janet H. Boreta
Ben and Noel Bouck
Ms. Jean Brenner
Ms. Patricia Bresee
Ms. Linda Brewer
Mr. and Mrs. R. Kent Brewer
Ms. Carol Burkhardt
Mr. Patrick Callan
Mr. Kimo Campbell
Ms. Sally Carlson
Drs. Toni and Timothy Carlton
John and Linda Carter
Mr. Stanley Casper and
Ms. Stephanie Casper
Judge Barbara A. Caulfield
Mrs. Donald Chaiken
Ms. Mary E. Clausus
Mr. Hyde Clawson
Dr. and Mrs. William J. Comport
Thomas J. and Joan C. Cooney
Kenneth W. and Patricia Cope
Mr. James L. Coran and
Mr. Walter A. Nelson-Rees
Jean and Mike Couch
Ms. Beatrice Cummings
Mr. and Mrs. Ricky J. Curotto
Mr. T.L. Davis and Ms. M.N. Plant
Robert and Judith DeFranco
Carl and Theresa Degler
Daniela and Guerrino De Luca
Ms. Janeanne Doar
Jerome L. and Thao N. Dodson
Mr. Calvin Doucet
Mr. and Mrs. Jan Drayer

Ms. Joan Eckart
Dan and Carole Eitingon
Ms. Winn Ellis and Mr. David Mahoney
Ms. Alison Engel
Cheryl Estep
Rev. Richard Fabian
Charles and Susan Fadley
Gwendolyn and Frederick W. Farley, Sr.
Mr. Mark Ferraro
Mr. Robert Feyer and Ms. Marsha Cohen
Mr. and Mrs. Donald Fillman
Dr. and Mrs. Laurence Finberg
Mr. and Mrs. Richard J. Fineberg
Bob and Randi Fisher
Mr. and Mrs. Patrick F. Flannery
Ms. Stacey E. Fletcher
Marilyn A. McCarrick Forni
Mr. and Mrs. Richard L. Fowler
The Margot Fraser Fund
Dr. and Mrs. Fred N. Fritsch
Mr. James Gala
Mr. Michael R. Genesereth
Mr. Richard E. Gibson and
Mr. Paul G. Porcher
Ms. Susan Johann Gilardi and
Mr. Dennis Gilardi
Dr. and Mrs. Kenneth Gottlieb
Mr. Michael Green
Ms. Ann M. Griffiths
Mr. Marvin M. Grove
Ms. Marlyne Hadley
Timothy F. Haggerty
Mr. Jack R. Steinmetz and Mr. Richard
E. Hall
Mr. and Mrs. Richard Halliday
Wendy and Alan Harris
Mr. James Hayes
Katherine Hennig and Barbara Jones
Ms. Adrienne Hart and Mr. Jeffrey Rodman
Mr. Donald H. Holcomb
Wayne and Judith Hooper
Mr. and Mrs. Robert E. Hunter, Jr.
Lyn and Harry Isbell
Dr. and Mrs. C. David Jensen
Mr. Stephen Jensen
Mr. and Mrs. Robert R. Johnston
Mrs. Claiborne S. Jones
Mr. Mark Kailer
Mr. and Mrs. Michael Kamil
Gary and Zeeva Kardos
Joseph D. Keegan
Mr. Gregg Kellogg and Ms. Rebecca Katz
George Kelts
Mr. and Mrs. John H. Kirkwood
Ms. Nancy L. Kittle
Ms. Nancy L. Kivelson and
Mr. Thomas Angstadt
Dr. Ellen D. Klutznick
Mr. Richard A. LaCava and
Mr. Tomas van der Haase
Patrick Lamey and Mary Hughes
Ms. Melissa Bateman and Mr. Chris Ryder
Mr. Richard Lee and Ms. Patricia Taylor Lee
Dr. and Mrs. Jack Leibman
Mr. Max Levchin
Mr. and Mrs. John P. Levin
Dr. Lois Levine Mundie
Ms. Helen S. Lewis
Mr. Larry Lewis
Herbert and Claire Lindenberg
Mr. and Mrs. Lawrence Ludgus
Patrick and Jennifer Machado
Mr. Jeffrey P. Malloy
Ms. Lillian Martin
Ms. Jill Matichak Handelsman
Kim and Judy Maxwell
John B. McCallister
Mr. and Mrs. Archibald McClure
Mr. John McClure
Courtney & Frederick McCrea
Don and Judy McCubbin
Mr. and Mrs. Casey McKibben
Mrs. Elisabeth McKinnon
Mr. and Mrs. A. C. McLaughlin
Michael L. Mellor
Lucille and Curtis Meyer
Mr. and Mrs. Glen Michel
Mr. and Mrs. Roger Miles
David and Alex Miller
J. Sanford and Vinie Zhang Miller
Kenneth & Gisele Miller
Mr. and Mrs. James L. Milner
Dr. and Mrs. Charles Mohn
Mr. Ralph V. Moore
Mr. Patrick Morrin and Ms. Janice Jagelski
Mr. and Mrs. Jeffery and Sharon H. Morris

Mr. Terry Neil
Mr. David V. Nelson, Jr.
Jackie and Howard Nemerovski
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiiller
Ms. Doris Nordeen
Mr. Bruce Nye & Ms. Risa Nye
Dr. and Mrs. John O'Connor
Ms. Mary Jo O'Drain
Mr. and Mrs. Paul O'Drain
Mr. and Mrs. Clyde Ostler
Don and Jo Palermo
Ms. Susan Palm
Rachel and Timothy Parker
Christine ParLOUR
Ms. Saga Perry and Mr. Frederick Perry
Barbara and Jon Phillips
Mr. Shepard Pollack and Ms. Paulette Long
Paul and Cince Pringle
Ms. Barbara Rambo and
Mr. Thomas A. Goossens
Mr. and Mrs. Jacob Ratnoff
Mr. and Mrs. Robert M. Raymer
Ms. Maryalice Reinmuller and
Mr. Harold Wanasejla
Judge and Mrs. Charles Renfrew
Albert and Roxanne Richards
Mr. and Mrs. Richard Riley
Ms. Eliza K. Robertson and Richard Lawler
Ms. Helen M. Robison
Deborah Romer & William Tucker
Dr. and Mrs. Morton Rosenblum
Gerald B. Rosenstein
Mark and Martha Ross
Paul Sack
Mr. and Mrs. Paul Sandberg
Guy and Jeanine Saperstein
Jack and Betty Schafer
Mr. and Mrs. Robert Schiller
Mrs. Deborah G. Seymour
Deborah G. Seymour
Dr. and Mrs. James Shapiro
Ms. Rebecca M. Sheurman
Ms. Kathleen Ann Skeels
Mr. Mark H. Slater
Mr. and Mrs. Richard D. Smallwood
Camilla and George Smith
Kristine Soorian
Mr. Richard Spaete
Mr. Chris Spanos
Mr. and Mrs. Robert S. Spears
Mr. John Sperling
Russell Stanaland
Mr. Charles Stauffacher
Mr. David G. Steele
Mr. and Mrs. M. Stepanian
Ms. Maryanna Stockholm
Vibeke Strand, MD and Jack Loftis, PhD
Steve and Diana Strandberg
Richard and Michele Stratton
Marvin Tanigawa
Fred and Kathleen Taylor
Ms. Meredith M. Tennent and
Mr. Walter Conway
Susan and David Terris
Mr. and Mrs. William W. Thomas
Mrs. Brian Thorne
Ms. Ann M. Thornton
Mr. and Mrs. Dexter C. Tight
Mr. Douglas Tilden
Judy and Bill Timken
Dr. and Mrs. Ted Ullman
Mr. and Mrs. John R. Upton, Jr.
Mr. and Mrs. Leland H. Van Winkle
Mr. and Mrs. Ronald G. VandenBerghe
Mr. and Mrs. Jerome Vascellaro
Mr. Daniel G. Volkmann Jr.
Arnie and Gail Wagner
Anne and Paul Watts
Carol & Vern Watts
Mr. Theodore S. Weber, Jr.
Jennifer and John Webley
Christopher and Barbara Westover
Mr. Keith Wetmore
Tim M. Whalen
Ms. Pamela K. Whipp
Mr. and Mrs. Bruce White
Ms. Linda Ying Wong
Mr. and Mrs. Joseph B. Workman
Mr. and Mrs. Roger Wu
Mr. and Mrs. Loring A. Wyllie, Jr.
Anonymous (5)



annualfund

Annual Fund donors make annual contributions of \$75-\$1,499 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors' generosity during the April 1, 2007-April 29, 2008, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

PATRON

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

Barbara and Marcus Aaron
Mr. Michael Adler
Joe Albero
Mr. and Mrs. James Michael Allen
Renato Almanzor
David and Judith Anderson
Mary and Ted Arbuckle
Nancy Axelrod
Mr. John T. Axton, III
The Stacey Baba and James
Vokac Charitable Foundation
Dr. Carol Baird and Mr. Alan Harper
Mr. Marvin Banks
Ms. Susan Beech
Mr. David V. Beery
Mr. Clifton L. Bell
Mr. Thomas Benet
David and Michele Benjamin
S.A. Bierly
Mrs. Fowler A. Biggs
Nordin and Donna Blacker
Mary and Mark Bold
Christopher and Debora Booth
Ms. Janet H. Boretta
Ms. Patricia Cavanaugh-Casey
Al and Kathy Ciabattone
Mr. Geoff Clarke
Mr. Byde Clawson and
Ms. Patricia Conolly
Susan and Ralph G. Coan, Jr.
Thomas J. and Joan C. Cooney
Mr. and Mrs. Gary Cortese
Margaret P. Cost, The Charles
Piper Cost Foundation
Rosemary Cozzo
Dr. and Mrs. Roy L. Curry
Ms. Margaret Dennis
Mr. William Dickey
Ms. Thalia Dorwick
Donald and Janice Elliott
Leif and Sharon Erickson
Roger Fee
Mr. Rodney Ferguson and
Ms. Kathleen Egan
Ms. Linda J. Fitz
Dr. and Mrs. James Forbes
Mr. and Mrs. Donald F. Fuller
Dore and James Gabby
Mr. and Mrs. Frederick Gaylor
Arthur Gianoukos
Lucia and Scott Gilbertson
Dr. and Mrs. Harvey W. Glasser
Mrs. Christine Goethals
Mr. and Mrs. James M. Golden
Ted and Louise Gould
Ms. Linda Grauer
Ms. Julia L. Gray
Ms. Patricia Gribben
Curtis and Vicki Groninga
Mr. Larry Halif
Ms. Blair Heath
Mr. John F. Heil
Mr. Gordon Held
Dr. James and Suzette Hessler
Stephen and Mary Hibbard
Ms. Adrienne Hirt and
Mr. Jeffrey Rodman
Ms. Marcia Hooper
Wayne and Judith Hooper
Gay Moral Values Fund
Mrs. Shirley Hort
Bent Creek Winery, Livermore CA
Mr. and Mrs. George Hume
Jane A. Jaynes
Doug Jensen
Stephen and Elizabeth Johnson
The Very Reverend and
Mrs. Alan Jones
Mr. Mark Kailer
Ms. Margaret Kavounas
Julie and Bill Kennedy
Ms. Josephine Kennedy
Ms. Pamela L. Kershner
Mr. and Mrs. George King
Ms. Elizabeth Kinner
Steve and Arlene Krieger
Linda and Richard Kunrath
Mr. David L. Landis and
Mr. Sean Dowdall
Ellen and Barry Levine

Mr. Larry Lewis
Ms. Jennifer Lindsay
Mr. and Mrs. James P. Livingston
Dr. and Mrs. Charles Lobel
Mr. John D. Loder
Mr. and Mrs. Alexander Long
Mr. and Mrs. Donald Luce
Ms. Mary Ann Mackey
Ms. Leah MacNeil
Mr. and Mrs. Ted N. Magee
Mr. William Manheim
Bennett and Wendy Markel
Ms. Frances Ann McKenney
Maureen McKibben
Judge Winton McKibben
Ms. Ann B. McLeod
Mr. and Mrs. John McMahan
Mr. J. A. McQuown
Amy W. Meyer
Dr. and Mrs. Stephen G. Mizroch
Dr. Janet Mohle-Boetani and
Mr. Mark Manasse
Mr. Randall J. Montbriand
Ms. Roberta Mundie
John and Betsy Munz
Mr. Terry Neil
Dr. H.B. Newhard and
Dr. Madalienne F. Peters
Mr. and Mrs. Bruce Nye
Mr. and Mrs. Douglas H. Ogden
Mr. Scott Oliver
Karen and Michael Page
Joyce and Clark Palmer
Ms. Margo Parmacek
Mr. David J. Pasta
Mr. and Mrs. Richard Perkins
Mr. and Mrs. Tom Perkins
Ms. Nancy Quintrell
Merrill Randol Sherwin
Judge and Mrs. Charles Renfrew
Ms. Muriel Robins
James and Lisbeth Robison
Ms. Yvonne Gonzalez Rogers
Meline and Jirayr Roubinian
Dana and Misako Sack
Mrs. H. Harrison Sadler
Ms. Judith Sahagen
Monica Salusky and
John Sutherland
Ms. Susan Scannon
Mr. and Mrs. William Schieber
The Margot Fraser Fund of the
Marin Community Foundation
Mr. and Mrs. Albert L. Schultz
Mr. and Mrs. John Shankel
Gary Shapiro
Mr. David Shields
Mr. Simon
Mr. Robert Sinclair
Dr. and Mrs. John Sklar
Mr. and Mrs. Edward H. Snow
Mr. David Soward and
Ms. Roxanne Fleming
Marion and Emmett Stanton
Mr. Bruce Suehiro
Mr. Jeffrey Taylor
Laney and Pasha Thornton
Mr. Guy Tiphane
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Mr. and Mrs. Curtis H. Vose
Ms. Maria M. Walcott
Jennifer and John Webley
Mr. William R. Weir
Mrs. Patsy Evans Weiss
Mr. and Mrs. Paul E. Weiss
Mr. Gregory T. Welter
Ann and Scott Westbrook
Mr. Robert Weston
Mr. and Mrs. Bruce White
Mr. Bob D. Wilder
Mr. Alexander Witherill
Mr. Joe Wolcott
Ms. Marcia E. Wolfe
Mr. and Mrs. Wil S. Wong
Mr. David S. Wood and
Ms. Kathleen Garrison
Ms. Margaret C. Zabel
Zelle, Hofmann, Voelbel, Mason &
Gette, LLP
Anonymous(9)

SUSTAINER

(\$600-\$999)

Mr. and Mrs. Robert Abra
Stephanie Abramovich and
Ian Epstein
Bill and Marsha Adler
Mr. Hervey E. Aldridge
Ms. Elizabeth Allor
Mr. David G. Anderson
Mr. Armar Archbold
Bill and Susan Bagnall
Mr. Roderick G. Baldwin
Mr. Richard Barnes
Thomas and Luise Bates
Ms. June Behrendt
Mr. and Mrs. Stuart Bessler
Ms. Carnell Belette
Donovan Bingham
Mr. and Mrs. John Bowen
Mr. and Mrs. Charles W. Bowman
Mr. Larry E. Brown
Nora-Lee and Alfred Buckingham
Ms. Betty C. Bullock
Ms. Linda Carson
Mr. and Mrs. Solomon Cera
Ms. Paula Champagne
Mr. and Mrs. Barry Chausser
Alex Chavez
Mr. Craig Claussen
Ms. Sue Ann Clugage
Mr. and Mrs. Richard Cole
Dr. Michael V. Collins
Ms. Kim Conner
Sue and Gary Conway
Mr. Copley E. Crosby
John Crow
Ms. Kathleen Damron
Ms. Noelle Dangremont
Ms. Ira D. Dearing
Mr. Robert A. Derzon
William and Christine Dewey
Brett and Molly Dick
Mrs. Julie D. Dickson
Robert A. Dolin
Mr. Sheldon Donig and
Mr. Steven DeHart
Ms. Jacqueline Duncan
Ms. Joanne Dunn
Margret Elliott and David Snipper
Mr. and Mrs. Michael O. Felix
Mr. James Feuille and
Ms. Nancy Murray
David A. Fink and Emily S. Weaver
Mr. Robert Finkle
The Fogelin Family
Mr. Robert Freidenberg
Alan and Susan Fritz
Ms. Marjorie Gelb and
Mr. Mark Aaronson
Mr. Albert J. Gelpi
Dr. and Mrs. Leonard Gerstein
Ms. Carol A. Gilpin
Nancy Ginsburg Stern and
Rick Stern
Dr. A. Goldschlager
Mr. David B. Goldstein
Ms. Gail Goldyne
Dr. and Mrs. Gabriel Gregoratos
Ms. Angelyn A. Grillo
Ms. Gale L. Grinsell
Mr. Mark Grundman and
Ms. Elaine Deane
Mr. and Mrs. David M. Heilbron
Ms. Michele Helmar
LaVonne Hickerson
Dr. and Mrs. Richard W. Horrigan
Mr. and Mrs. Roger A. Humphrey
Lorelle and Don Hunt
Ms. Minda Hurd
Virginia M. Ingham
Kelly Irving
Mr. Franklin Jackson
Dr. Laurence Jacobs
Dr. and Mrs. John E. Jansheski
Joseph W. Jennings
Ms. Stephanie Jensen
Allan and Rebecca Jergesen
Norman and Barbara Johnson
Jane and Rupert Grimm
Don and Jo Ann Kingston
John Cullison and Diana Kissil
Mr. Jeffrey G. Klingman

Mr. Craig Knudsen
Ms. Carole J. Krause
Dr. and Mrs. Edward Landesman
Mr. David Lauer
Ms. Catherine Less
Ms. Elise S. Liddle
Ms. Evelyn Lockton
Jane Long
Mrs. William F. Lutgens
Mr. Gregory Malin
Gus Manning
Stephen and Holly Massey
Ms. Evelyn Maye
Mr. and Mrs. James McCormick
Ms. Carol McCutcheon-Aguilar and
Mr. Luis Aguilar
Mr. and Mrs. Alden McElrath, Jr.
John G. McGehee
Mr. Timothy Meager
Mr. Robert W. Menzies
Lillian and James Mitchell
Mr. Thomas Moran
Ms. Linda Morrison and
Mr. Bruce Shipman
Lorie Nachlis and Abby Abinanti
Joseph C. Najpaver and
Deana Logan
Mrs. Newton H. Neustadter, Jr.
Ms. Jeanne Newman
Mr. and Mrs. Bruce Nissim
Ms. Rachel H. Norman
Ms. Sharon Noteboom and
Ms. Joan Field
Ms. Patricia O'Connor
Ms. Joanna Officer and
Mr. Ralph Tiegel
Margo and Roy Ogus
Andrew and Connie Pansini
Mrs. Diane Paradiso
Ms. Margot S. Parke
Ms. Madeleine F. Paterson
Mr. and Mrs. William Pitcher
Robert and Marcia Popper
Ms. Pat Post
Denise and Kevin Pringle
Mr. and Mrs. John A. Reitan
Ms. Virginia Rich
Mr. and Mrs. Charles Rino
Mr. Orrin W. Robinson, III
Barbara and Saul Rockman
Ms. Marguerite Romanello
Mr. and Mrs. David Rosenkrantz
Mr. and Mrs. Herb Rosenthal
Ms. Susan Rosin and Mr. Brian Bock
Mrs. Maxine Rosston
Ms. Pamela Royle
Ms. Diane Rudden
Mr. and Mrs. Robert K. Russell, Jr.
Mr. Scott A. Sachtjen
Mr. and Mrs. Paul Sandberg
Ms. Nina M. Scheller
Dirk and Patsi Schenkkan
Mrs. Sonya Schmid
Mr. Paul Schmidt
Mr. Howard G. Schutz
James and Michele Scilliani
Mr. Sherman Shapiro
Elizabeth Shugars
Ms. Patricia Sims
Earl G. and Marietta Singer
Richard and Frances Singer
Mr. Herbert Steieman
Dr. Jeffrey Stern, M.D.
Mr. Ian E. Stockdale
Dr. and Mrs. G. Cook Story
Dr. and Mrs. Irving F. Stowers
Mr. and Mrs. J. Stroeh
Mr. Joseph Sturkey
Jean Sward
Ms. Susan Swope
Ms. Kathleen Taber
Mr. Frederick W. Terman and
Ms. Nan Borreson
Mr. and Mrs. Jeffrey Thermond
Mr. Charles Tuttle
Leon Van Steen
Mr. and Mrs. Ron Vitt
Ms. Gretchen Von Duering
Damon M. Walcott, M.D.
Bruce and Fran Walker
Drs. William and Diane Wara
Mr. and Mrs. Richard Waugh
Mr. William C. Webster

Mr. Paul D. Weintraub and
Mr. Raymond J. Szczyrny
Ms. Kerry Weissel
Ms. Harriet Weller
Joanne Westendorf and
Sandy Wilbourn
Judie and Howard Wexler
Mr. Lee Yearley and
Ms. Sally Gressens
Mr. Irving Zaretsky
Michael Zenker and Leslie Alston
Peter and Midge Zischke
Anonymous (3)

CONTRIBUTOR

(\$300-\$599)

George Abdallah
Mr. Christopher Adams
Mr. and Mrs. Max Adams
Susan Adamson and George Westfall
Mr. Francesco Adinolfi
Ms. Katherine C. Agnew
Grace S. Albritton
Claire and Kendall Alphin
Mr. and Mrs. Victor Alterescu
Lynn Altshuler and Stanley Herzstein
Mr. R. Tyler Andersen
Mr. David J. Anderson
Mr. Donald R. Anderson
Mr. Paul Anderson
Dr. and Mrs. Robert Anderson
Mr. Donald Andreini
Ms. Anna Antonucci
Martin Armstrong
Ms. Jessica Arner
Andi and David Arrick
Ms. Ann Arrowsmith
Ms. Sharon Ash
Ms. Lana Auerbuch
Ms. Joyce Avery and Mr. Brian A. Berg
Mr. Simao Avila
Mr. Peter A. Bacich
Mr. Daniel Bacon
Helen Bacon
Ms. Lisa Baker
Mr. and Mrs. David M. Balabanian
Julianne and Donald Baldocchi
Andy Ball
Mr. James Barben
Mr. Douglas J. Barnes
Ms. Edith Barschi
Mr. and Mrs. Edward Barthold
Ms. Jeanne Barulich
Mr. Michael Bassi and
Ms. Christy Styer
Ellen and Tom Bauch
Mr. Paul F. Baumann
Ms. Carol Baxter
Ms. Kay Sprinkel Beaumont
Mr. Richard Bee
Mr. and Mrs. Ervin Behrin
Ms. Dana Beldman
Richard Beleson
Ms. Cynthia Bengier
Mr. William Bennett
Ms. Deborah Benton
Ms. Marian N. Bernstein
Dr. and Mrs. Philip Bernstein
Mr. and Mrs. Kenneth G. Berry
Mr. and Mrs. Ralph Bestock
Ms. Carole A. Bettencourt
Mr. Fred Bialek
Ms. Christel D. Bieri
Mr. Donald Bird
Ms. Barbara Bishop
Ms. Eloise Blanchard
Mr. Vincent Bland
Mr. John Blankenship and
Ms. Linda Carter
Mrs. Elizabeth Blaubach
Mrs. Mary Bliss
Mr. and Mrs. Arnold L. Bloom
Michael and Debra Bloom
Ms. Jane Blumberg-Goldberg
Ms. Helen Bogner
Drs. Nancy and Richard Bohannon
Ms. Kathleen Bole
Brenda and Roger Borovy
Ms. Britny Bottorff
Ms. Judith Boyajian
Mr. Richard Boyle
Mr. James P. Brady
Dr. Thomas Brady and
Mr. Asa DeMatteo
Penny and Richard Brannon
Mr. and Mrs. Warren H. Branzburg
Ms. Janice Brathwaite
Carla Brooks
Ms. Denise Brosseau
Mr. and Mrs. Allan Brotsky
Ms. Caitlin Brown
Ms. Jane M. Brown
Ms. Judith Zoe Brown
Mr. Marcy Brown
Mr. Robert E. Brown and
Ms. Agnes Chen-Brown
Ms. Vivian Brown
Mr. and Mrs. Richard Bruins
Ms. Angela Brunton
Douglas and Simone Brutlag
Mrs. Ellen S. Buchen
Ms. Deborah Bugel
Katherine and Roy Bukstein
Bruce and Susan Burdick
Ms. Susan N. Burkhardt
Ms. Frances Burnette
Mrs. De Witt K. Burnham
Mr. and Mrs. Bernard Butcher
Ms. Allison Butler and
Mr. Richard Peers
Mr. Gerard Butler
Ms. Pamela Buttery
Mr. and Mrs. Brook Byers
Hall Byther and Phillip E. Goddard
Ms. Patricia Cabral
Ms. Sandy Cademartori
Mr. Robert Calfee
Joel and Valerie Camarda
Jean and Vernon Carico
Mr. Richard Carlstrom
Ms. Cecily Cassel
Penny Castelman
Ms. Shelley Caviness
Ms. Coeta Chambers
Mr. Thomas R. Chambers
Mr. and Mrs. Frederick M. Chancellor
Bill Chatwell and Christine Oster
Ms. Kathleen Childress and
Mr. Jesse Brown
Dr. and Mrs. Paul Chodoff
Kenneth and Tina Church
Mr. and Mrs. Norman Cima
Ms. Linda R. Ciem
Mr. and Mrs. John Coates
Mrs. Isabel Coats
Ms. Linda Coda
Ms. Cynthia S. Cohan
Mr. Arthur H. Colas, Jr. and
Ms. Sylvia Yau
Mrs. Elizabeth B. Coleman
Ms. Jill Collen
Dr. and Mrs. Miles Congress
Ms. Thomas Conlon
Kenneth W. and Patricia Cope
Ms. Adele K. Corvin
Mrs. Carol G. Costigan
Ms. Dorothy Courmale
Mrs. Suzanne P. Coxhead
Ms. Karen F. Crommie
Mr. Kevin Crowder
Jane and Peter Culley
Ms. Mary Gulp
Dr. David Curtis and Ms. Nora Bley
Mr. William G. Cusick
Ms. Susan Daniloff
Mr. and Mrs. John C. Davis
Mr. Donald De Fraga
Ms. Mary K. DeArmond
Ms. Gloria Dehart
Dr. Thomas R. Delebo
Leslie and Sanford Delugach
Mr. and Mrs. Joseph DiNucci
Ms. Gail Disersen
Edward and Della Dobranski
Linda Doherty
Ms. Kathleen Dorran
Mrs. A. Jeannette Douglas
Ms. Anne Down
Mr. and Mrs. Robert Duffala
Ms. Kathleen Duffy
Ms. Marge R. Duncan
Mr. and Mrs. Robert Duncanson
Ms. Jeanne F. Dunn
Mr. Timothy Dunn
Ms. Sue Durfee
Ms. Angelina M. Durso
Bill and Ann Duval
Ms. Carole Dwinell
Mr. John B. Dykstra
Ms. Lenora A. Eager Davis
Judith and Wayne Earl
Dr. John C. Eckels
Eugene Eisenberg, M.D.
Mr. Gregory Eitzmann

Donald Eldridge Mr. and Mrs. Herb Elliott Ms. Carol Emory Ms. Dee Empey Dr. Marvin A. Epstein Dr. and Mrs. Philip Erdberg Ms. Gail Erwin and Mr. Paul Smith Mr. and Mrs. Albert M. Everett Jean and Gregory Farrington Mr. Kent L. Fickett Ms. Gail Finney and Mr. Bob Scheetz Ms. Kimberly Fisher and Mr. Carl Scheidenhelm Ms. Sharon Fisher Dr. and Mrs. M. D. Flamm, Jr. Mrs. Dorothy A. Flanagan Dr. James Florey Ms. Evelyn Forsman Robert L. Fossum Ms. Joan D. Fox Ms. Elizabeth Fraley Mr. Al Fredstrom Ms. Cynthia Fried Ms. Helen Friel Mr. Jerry Fry Barbara and Fred Fuchs Mrs. Paul N. Fulton Ms. Marina Galli Mr. Sameer Gandhi and Ms. Monica Lopez Karen and Stuart Gansky Ms. Gladys Garabedian Ms. Dianne C. Gardiner Mr. and Mrs. Gary B. Garofalo Ms. Catherine Garzio Ms. Ruth Gay Mr. and Mrs. Robert J. Geering Mrs. Arlene M. Getz Ms. Bingham and Mr. C.L. Gibbs David and Betty Gilson Mr. and Mrs. Keith D. Gilbert Ms. Melvyn L. Gillette Mr. and Mrs. Arnie C. Glassberg Mr. Rudolf Glauser Mr. and Mrs. Gerald A. Glendenning Joyce and Thomas Glidden Ms. Dale Going Ms. Ann Goldberg Dr. Steven Goldberg Mr. and Mrs. Roger F. Goldstein Ms. Sarah A. Good Ms. Carol A. Goodman and Mr. Anthony Gane Mr. Martin Goodman Russell Graham and Charles Lowey-Ball Ms. Sandra Granett Chris and Carol Gray Ms. Marys T. Green Michael and Donna Greenberg Dr. and Mrs. Richard Greene Mr. Dan R. Greening Mr. and Mrs. Larry Grill Mr. and Mrs. Lawrence M. Grossman Mrs. C.L. Grote Mr. Bill Grove Kate Haberland Mr. and Mrs. James W. Hadley Mr. Kenneth Hagan Onward Fund Mr. and Mrs. Roger Halliday Mr. Randall E. Ham Mr. Glenn Hammonds Mrs. Alfred A. Hampson Ms. Alberta L. Hankenson Mr. and Mrs. Robert Harpster Mr. and Mrs. William L. Harris, Jr. Ms. Kathleen A. Hart Ms. Kendra Hartnett Ms. Ardice Hartny	Arthur and Marge Haskell Mr. and Mrs. Roger Hassett Mr. and Mrs. Lawrence A. Hauben Ms. Dolores Hawkins and Mr. Jerome Braun Mr. and Mrs. Henry E. Haxo, Jr. Lenore Heffernan Mrs. Michael Heffernan Jay Helms and Terry O'Loughlin Mr. Alvis Hendley and Mr. Robert Eakin Mr. and Mrs. William E. Henley Mrs. Barbara and William Hershey Mrs. Herman Hijmans Mr. Wilbur Hobbs Al Hoffman and David Shepherd Ms. Joy Hoge Kenneth L. Holford and Harry S. Hum Sally Holland and Jerome Schofferman Mr. Michael Hope Mr. Philip Horowitz Dr. Edward Lee Howes, Jr. Mrs. Gary F. Hromadko Ms. Rebecca Hull Ms. Harriett N. Huls Dr. Gordon Hunt Ms. Kathryn Hunt and Mr. Keith Herbert Mr. Alex Inkeles Leonard M. and Flora Lynn Isaacson Mr. and Mrs. Gene Ives Mr. Harry L. Jacobs Sherri Jacobson Ms. Brenda D. Jeffers Mr. Gerald Madden Corinne Jones and John Saari Peggy Bort Jones Will Jordan Ms. Cynthia Jung Mr. Kevin A. Kachuck Mr. and Mrs. Paul Kadden Ms. Barbara Kado Ms. Sumiko Kamiya Richard M. and Susan L. Kaplan Mr. and Mrs. Fred Karren Mrs. Loretta Kaskey Dr. and Mrs. Ronald Kaye Ms. Kathleen M. Keene Mr. Russ Kell, Jr. Ms. Consuelo Kellers Mr. Donald E. Kelley, Jr. Mr. Erwin Kelly Helen Kelly Dr. and Mrs. Richard L. Kempson Ms. Tamsin Kendall Mr. Mike Kim Mrs. Vera Kirby Mr. James C. Kirkwood Constantine Kitsopoulos Ms. Myrna Kizer Mr. Samuel Klatchko Dr. and Mrs. Allan Kleidon Ms. Elsa C. Kleinman Ms. Elizabeth Kleinsorg Mr. Brian Kliment Mr. and Mrs. Kevin Klotter Mrs. Bertram S. and Renee Koel Mr. Ronald Kohl Mr. Martin Konopken and Mr. Richard Schneider Ms. Alyssa Koo Dr. and Mrs. Daniel B. Kooyman Ms. Hamla Kownacki Jordan Kramer Mr. Murray Krelstein Regina Kriss and Edwin Lennox Catherine Kuss and Danilo Puria Ms. Nancy Kux and Mr. Roger Kelly Mr. L. Warde Laidman	Ms. Ellen Lake Ms. Theresa LaMay Mr. and Mrs. Bill H. Lampi Mr. and Mrs. Alfred Langosch Ms. Elizabeth Larned Janos and Sherril Laszlo Mrs. Judith T. Leahy Dr. and Mrs. Samuel R. Leavitt Dr. and Mrs. Wolfgang Lederer Mr. Mark Lentzner Ms. Deborah Leon Richard and Lynn Leon Mr. Wayne Leonard Dr. F. Chaney Li Mr. and Mrs. Norman M. Licht Mr. Robert Lichtenstein Dr. and Mrs. Tod Likins Ms. Elizabeth L. Lillard Mr. Dennis Lindle Ms. Beverly Lipman Steve Lipton and Robbin Mashbein Mr. and Mrs. Ronald J. Loar Mr. and Mrs. Robert W. Logan Ms. Eva C. Lokay Ms. Carol H. Lokke Ms. Sally Lopez Ms. Joyce Love Ms. Susan Lowe Mr. and Mrs. Gerry Lowenthal Mr. and Mrs. John B. Lowry Mr. and Mrs. James J. Ludwig Martha and Arthur Luehrmann Barry Lynch and Dennis Blanchard Mr. Edwin P. Lynch Ms. Kristin Machnick Mr. Gerald Madden Mr. John H. Magee Mr. Peter Maier Ms. Susan Mall Ms. Marian Malloy Ms. Anastasia Mandeville Mr. Allan Mann Mr. John A. Mann Rev. and Mrs. Malcolm Manson Mr. David Mantooth Mrs. Tom Karren Claire Ogata Marcel Mr. and Mrs. Kenneth Marks Mr. and Mrs. Michael R. Marron Ms. Lynne Marton Ms. R. Vernie Mast Ms. Avalon B. Master Mr. and Mrs. James E. Matheson Mr. W. I. Mattson Mr. Allan W. May Ms. Ellen McCaslin Mr. and Mrs. Cole R. McClure, Jr. Ms. Leonie McConville Mr. Alfredo McDonald John and Margaret McGlynn Mr. and Mrs. Alan McGregor Mr. Edouard B. McKnight Ms. Kathryn K. McNeil Ms. Linda McPharlin Ms. Leija V. McReynolds Mr. Wayne McVicker Dr. and Mrs. Beryl D. Mell Ms. Karen Weaver Mello Dr. and Mrs. Delbert H. Meyer F.A. Michel Ms. Lisa Milano Ms. Landra P. Miles Ms. Jane E. Miller Mr. Walter Miller Ms. Pat Mills Mr. William Miskovetz Emmet Monaghan Mr. George Montgomery Mr. and Mrs. Kenneth W. Moody Mr. and Mrs. John A. Moore	Ms. Camille Morishige Mr. and Mrs. Jeffrey Morris Ronald Morrison Ms. Elaine Morehead Gretl Mulder Mr. Daniel Murphy and Mr. Ronald J. Hayden Kristine and Christopher Murray Nancy Murray and James Feuille Mr. John Musgrave Mr. Wallace A. Myers Ms. Dalia Charnes Nagel Ms. Lalla Neblett Mr. Roy Nee Mr. John Nelson Ms. Susan Nelson Mr. and Mrs. Joseph L. Neumiller Mr. Jim Newman and Ms. Jane Ivory Dr. and Mrs. William L. Newmeyer, III Ms. Angela Ng Alan and Becky Nichols Richard and Susan Nicolas Ms. Lisa Nolan Ms. Mary A. Noonan Ms. Gail Oakley Ms. Ruth M. Ocheltree Ms. Ellen Murphy Oicles Mr. Lester Olmstead-Rose Mr. Jay O'Neil Dr. Jerome D. Oremland Ms. Angela Ornelas and Mr. William Hunt Mr. and Mrs. W. Gregory Osborn Mr. Mahmud Otus Ms. Wendy A. Page Mr. and Mrs. Thomas Palmer Ms. Diana C. Parham Mr. and Mrs. Derek Parker Mr. and Mrs. John Parker Ms. Mary T. Parkison Ms. Stephanie J. Paula Lynn Pearce Mr. Richard Peltier Ms. Janice Perlman-Stites Ms. Miriam L. Perusse Mr. and Mrs. Sidney V. Peters Mr. Gary Peterson Gus Petropoulos, Linda Longley Mr. and Mrs. James Phoenix Mr. Robert R. Piper Mr. and Mrs. John F. Polito Mr. Anthony Polittopoulos Ms. Barbara S. Poole Edward C. Porter and James Averbek Mrs. Betsy Pottruck Ms. Liz Perle and Mr. Steve Pressman Dr. and Mrs. Joseph Presti Ms. Madeleine Provost Ms. Pamela Pshea Mr. and Mrs. Donald J. Querio Mr. and Mrs. Charles F. Quibell Ms. Judith Radin Ms. Shanaz Rafinejad Kellie Raines Bert and Anne Raphael Mr. Morton Raphael Mr. and Mrs. Albert Ratner Mr. and Mrs. Herbert E. Rauch Mr. Douglas Rayner Mr. and Mrs. Alan Raznick James and Nancy Ream Mr. and Mrs. Redfern Ms. Pam Reitman Ms. Lisa Remmer Mr. and Mrs. John Restrick Mr. Philip Rich Gerald and Mary Lou Richards Mr. Wesley E. Richert Ms. Brenda Robert	Mr. Paul Robinson Mr. Jim Robson Robert and Sharon Roeser Mr. and Mrs. Richard Rogers B.E. Rogoff Mr. James J. Romeo Ms. Patricia H. Ronald Ms. Bianca Rosario Mr. Ed Rose Ms. Lisa Rosenthal Ms. Rebecca Ross Mr. and Mrs. Gregory Rosston Mr. and Mrs. Irvin Roth Dr. and Mrs. Marshall Rotteman Dr. Marcia Ruben and Stephen B. Ruben Ms. Anne Rudolph Mr. Andy Rumer Mr. Michael Saccone Mr. John F. Sampson and Ms. Sharon L. Litsky Mr. John R. Santibanes Dr. and Mrs. Joseph Satten Mr. and Mrs. H. M. Satterlee Mr. and Mrs. George B. Saxe Dr. Barbara Sayles Mr. and Mrs. Donald Schell Andrea and Harvey Schloss Mrs. Catherine B. Schott Jane and Bob Scueler Mrs. Elizabeth L. Schultz Mr. Douglas Schwartz Mr. Jerry Schwarz Mrs. Robert Scott Mrs. Lee D. Seelinger Steven and Barbara Segal Ms. Elizabeth Seifel Eric Semmelmaier Suzanne Geier Seton Mr. Ben Seville Concetta A. Shackleton Ms. Louise Shackle Ms. Brenda Shank Ms. Anne Shanto Dr. and Mrs. James Shapiro Ann M. Shaw Ms. Martha Sherwin Hiroshi Shimizu Mr. and Mrs. Leslie E. Simmonds Mr. James C. Skelton Ms. Daphne W. Smith Miss Deanna K. Smith Mrs. Elizabeth C. Smith Mr. and Mrs. Harold G. Smith Mr. Jordan Smith Ms. Lisa Jack Smith Ms. H. Marcia Smolens Shawn Smyth Audrey and Bob Sokolov Mr. and Mrs. Christopher Solomon Ms. Mary Ann Somerville Ms. Jeanette Stark Mr. and Mrs. Max Stern Matt Stevens Margaret Stewart and Severin Borenstein The Stillmeyer Family Fund of the Marin Community Foundation Gretchen Stone Steven and Som Stone Mr. and Mrs. Monroe Strickerberger Mr. John C. Stuart Mr. and Mrs. Einar Sunde Ms. Ruth Sutter Ms. Phyllis Sutton Sven and Suzanne Svendsen Roselyne C. Swig Ms. Kim Szegol Ms. Marilyn E. Taghon Thomas Tagliarini	Ms. Marilyn Taubman Mr. Sam Teichman Mr. Bill Tellini Dr. Eric Test and Dr. Odella Braun Mr. William V. Theurer Mr. and Mrs. Robert Thomas Mr. Bruce Thompson Mrs. Katherine Thompson Ms. Suzie S. Thorn Mr. and Mrs. Joel C. Thornley Marian and Ed Tiedemann Mr. and Mrs. Robert Toll Mr. Robert T. Trabucco Mr. and Mrs. Michael Traynor Ms. Susanne Trowbridge James and Gayle Tunnell Ms. Ellen B. Turbow Ms. Janelle M. Tynan Mr. Kirk Ullery Ms. Chris Unruh Ms. Marie-Cecile Van De Lavoie Mr. Stephen Van Meter Mr. Rene Vasquez Mr. Andrew Velline Daniel and Mary P. Vencill Mrs. Darlene P. Vian and Mr. Brian McCune Mr. Stephen Von Rump Loriel Vose and Paul Tuttle, Jr. Betty Jo and Lee Wade Ms. Gloria Wagner Bill and Susana Wainwright Ruth and Laurence Walker Ms. Carol A. Wallace Ms. Rita Walljasser Ms. Ludmila Waluto Ms. Diane Kraft Ward Mr. Douglass J. Warner Ms. Margaret Warton and Mr. Steve Benton Dr. Peter Washburn Mr. and Mrs. Edward J. Wasp Steve Watkins Ms. Meredith J. Watts Dr. Samuel G. Weeks Mr. and Mrs. Jonathan Weinberg Mrs. Betty Jean Weiss Mr. Martin Wellington Mr. Carl Wescott Mr. Gerard W. Westmiller Rosalind C. Whitehead Ms. Nancy Wicks Mr. Jay L. Wiener Mr. John A. Willhalm Ms. Diane H. Williams Ms. Cynthia Wilsey Cliff and Sally L. Wilson Mr. and Mrs. Kenneth Wilson Ms. Caroline Wing Ms. Gerda Wodlinger Mr. Ronald D. Wong Dr. Jennifer Wood Mr. Barrett R. Woodruff Virginia and Joe Woods Mr. and Mrs. Roy B. Woolsey Mr. Christian Wright Dave and Roz Wright Jerry and Julie Yaffee Chris Yaryan and Sandra Shaw Mr. John Yates Mr. Lowell C. Yeager Ms. Emerald Yeh Mr. Stephen Young Mr. Carl U. Zachrisson Ms. Carol Zell Mr. Jack Zirkner Dr. and Mrs. Marvin B. Zwerin Anonymous (6)
--	---	--	---	--	---

MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory of friends, colleagues, and family members during the April 1, 2007–April 29, 2008 period.

Ruth J. Allen in honor of Helen I. Palmer Jennifer Aloi in honor of Heidi Carson Jerry Draper in memory of Ben Randall Marilee K. Gardner In memory of Jerry Foley, Eugene Kelter, Michele Lighthouse, and Nadine Franceschini	In honor of Hal Coelho, Carey Perloff, Linda Schneller, Herb Stone, Lee Weinstein, and Joe Zotter Gay Moral Values Fund in memory of Manny Parlan Richard Hicks in honor of Oliver Sutton Judith Jacobson in memory of Helene Oppenheimer	Heather M. Kitchen In memory of Joe Bakos, William Paterson, Ralph Ramos, and Yandell R. Smith Marilyn Kostrzak in memory of Justin Leath Terry Kraus in honor of Michael Curtis Walter Miller in honor of David Miller LeRoy Ortopan in memory of Elaine Foreman	Andrew and Connie Pansini in memory of Dr. Frank Solomon Mr. and Mrs. James Phoenix in memory of Charlotte C. MacFadden Patrick Rosenthal in honor of Patricia Holleran Roselyne C. Swig in honor of Bernard Osher	Gloria Wagner in memory of David Wagner Jacob Y. Wang In honor of Peter Devine and George Horsfal Diane S. Williams in memory of Kerwin Mathews Nancy Jean Wilcox in memory of Elaine Foreman
--	--	--	---	--

FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Carol Eggers at 415.439.2449 or ceggers@act-sf.org.

\$100,000 AND ABOVE Richard and Rhoda Goldman Fund Grants for the Arts/San Francisco Hotel Tax Fund The William and Flora Hewlett Foundation The James Irvine Foundation Koret Foundation Funds The Andrew W. Mellon Foundation	\$50,000–\$99,999 The Shubert Foundation Anonymous The Wallace Alexander Gerbode Foundation Walter and Elise Haas Fund Jewels of Charity, Inc. Bernard Osher Foundation Phyllis C. Wattis Foundation	\$25,000–\$49,999 Ira and Leonore Gershwint Philanthropic Fund Mimi and Peter Haas Fund The Kimball Foundation The National Endowment for the Arts Rudolf Nureyev Dance Foundation van Löben Sels/Rembe Rock Foundation	\$10,000–\$24,999 The Mervyn L. Brenner Foundation, Inc. Fleishacker Foundation Crescent Porter Hale Foundation The Stanley S. Langendorf Foundation The Robert and Helen Odell Fund The San Francisco Foundation Wallis Foundation Anonymous	\$5,000–\$9,999 The William G. Gilmore Foundation The David B. Gold Foundation Edna M. Reichmuth Trust The Morris Sulsalt Foundation Anonymous
---	--	--	--	--

CORPORATE PARTNERS CIRCLE

Carolynn M. Atherton, American Express Co-chair * Diana L. Starcher, Wells Fargo, Co-chair

The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.'s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bires at 415.439.2477 or lbires@act-sf.org.

ARTISTIC PARTNER
(\$50,000 AND ABOVE)



PRESENTING PARTNER
(\$25,000-\$49,999)



PERFORMANCE PARTNER
(\$10,000-\$24,999)
Bingham McCutchen LLP
Blue Shield of California
Comerica Bank - Wealth and Institutional Management
First Republic Bank

Miller Law Group
Pillsbury Winthrop Shaw Pittman LLP
Union Bank of California

STAGE PARTNER
(\$5,000-\$9,999)
Citi Private Bank

Cox, Castle & Nicholson, LLP
Deloitte & Touche LLP
Grosvenor Properties
KPMG
Latham & Watkins LLP
Makana Capital Management

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

THEATRE EXECUTIVES
(\$50,000+)

Altria Group, Inc.
Bank of America†
Citi★
Ernst & Young
Ovation TV*

BENEFACTORS
(\$25,000 AND ABOVE)

Cisco Systems, Inc.
Goldman, Sachs & Company
JPMorgan Chase Foundation**
KPMG
National Endowment for the Arts

PACESETTERS
(\$15,000-\$24,999)

Bloomberg
HIRECounsel
Lehman Brothers
Marsh & McLennan Companies, Inc.
Merrill Lynch & Co.
MetLife
Morgan Stanley
Christopher Campbell
Palace Production Center†
Pfizer, Inc.
Sharp Electronics*
Skadden, Arps, Slate, Meagher & Flom LLC†
UBS

Verizon Communications★

DONORS
(\$10,000-\$14,999)

AT&T
Bingham McCutchen
Steven Bunson
Credit Suisse
Dorsey & Whitney Foundation
McCart & English LLP†
Jerome Meyer†
Ogilvy & Mather New York
Thomas Quick
Seinfeld Family Foundation
George Smith
Willkie Farr & Gallagher LLP*

MetLife Foundation
Willkie Farr & Gallagher LLP

SUPPORTERS
(\$5,000-\$9,999)

Bristol Myers Squibb
James Buckley
Robert Cagnazzi
Jason and Maria Chandler
Clear Channel
Colgate-Palmolive Company
Dramatists Play Service, Inc.†
Esquire Deposition Services†
Jerry Herman**
Newsweek
New York State Council on the Arts**

Quares & Brady LLP†
Samuel French, Inc.†*
Theatermania**
James S. Turley

†NCTF/Bank of America Fund for New American Theatre
*NCTF Fund for Theatre Education
**For New York's Best Kept Secret: NCTF Featured off-Broadway Theatres
*Includes in-kind support

List complete April 2008

CORPORATE GIFTS IN KIND

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

\$50,000 AND ABOVE
KGO 810AM Radio

\$10,000-\$49,999

Autodesk, Inc.
Grace Street Catering
Hafner Vineyard
Hahn Estates

Holtek Nikko
Huntington Wine Cellars
JW Marriott
Meyer Sound Laboratories, Inc.
Tiffany & Co.

Trefethen Winery

\$5,000-\$9,999
Floréal
Jeriko Estate

Mason/O'Farrell Garage
Peet's Coffee and Tea
Premium Fort Wines, Inc.
Resolution, Inc.
Shelby Designs and Illustrates

CORPORATIONS MATCHING ANNUAL FUND GIFTS

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

Axiom Corporation
Adobe Systems Inc. Matching Gift Program
Alexander & Baldwin, Inc.
AllianceBernstein
AMD Matching Gift Program
Applied Materials Matching Gift Program
AT&T Foundation Matching Gifts Center
AT&T Foundation Matching Gifts Program
Autodesk Matching Gift Program
Bank of America Matching Gift Program
Barclays Global Investors
Blue Shield of California

Boeing Gift Matching Program
CA Matching Gifts Program
Caterpillar Foundation
Charles Schwab Corporation Foundation
ChevronTexaco Matching Gift Program
CNA Surety Matching Gift Plan
Dodge & Cox Matching Gift Program
Dow Jones & Company
Electronic Arts OutrEach
Federated Department Stores Foundation
Gap Foundation Gift Match Program
GE Foundation Matching Gifts Program

Genentech, Inc. Matching Gift Program
Goldman Sachs
Google Matching Gift Program
Hewlett-Packard Matching Gift Program
HSBC
IBM International Foundation
Intel Foundation
International Data Corp.
Johnson & Johnson Family of Companies
Matching Gifts Program
Levi Strauss Foundation
Lockheed Martin Corporation Matching Gift

Program
Mellon Gift Matching Program
Merrill Lynch & Co. Foundation, Inc.
Microsoft Matching Gifts Program
Morgan Stanley Matching Gifts Program
Motorola Foundation
PG&E Matching Gifts Program
PitneyBows
Sallie Mae Fund
State Farm Companies Foundation
Sun Microsystems Foundation
The Clorox Company Foundation

The James Irvine Foundation
The William and Flora Hewlett Foundation
Matching Gift Program
Time Warner Matching Gifts Program
Tyco Employee Matching Gift Program
Unilever United States, Inc.
Union Bank of California Foundation
Verizon Matching Gift Program
Washington Mutual Foundation Matching Gift Program
Wells Fargo Foundation Educational Matching Gift Program



Providing a Legacy for A.C.T.

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

Prospero Society members are loyal patrons who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. Prospero gifts include wills and living trusts, charitable remainder trusts, beneficiary designations, IRAs, and life insurance policies. The Prospero Society is pleased to include members in appreciation events throughout the season. For information about membership, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi
Judith and David Anderson
Ms. Nancy Axelrod
M.L. Baird, in memory of Travis and Marion Baird
Ms. Teveia Rose Barnes and Mr. Alan Sankin
Dr. Barbara L. Bessey and Dr. Barbara L. Bessey and
Mr. Arthur Bredenbeck and Mr. Michael Kilpatrick
Mr. Hall Byther and Mr. Phillip E. Goddard
Bruce Carlton and Richard McCall
Mr. Ronald Casassa

Mr. and Mrs. Steven B. Chase
Lesley Ann Clement
Susan and Jack Cortis
Ms. Joan Danforth
Mort and Frannie Fleishhacker
Ms. Marilee Gardner
James Haire and Timothy Cole
Mr. Richard H. Harding
Mr. and Mrs. Kent Harvey
Mr. William Hawn
Betty Hoener
Jo and Jed Hurley
Mr. and Mrs. Stephen Johnson
Ms. Heather M. Kitchen
Mr. Jonathan Kitchen and Ms. Nina Hatvany
Nancy Livingston and Fred Levin

Mr. Jeffrey Malloy
Mr. John B. McCallister
Burt and Deedee McMurtry
Mr. Michael L. Mellor
Dr. Mary S. Metz and F. Eugene Metz
Mr. J. Sanford Miller
Walter A. Nelson-Rees and James Coran
Mr. Shepard P. Pollack and Ms. Paulette Long
Anne and Bertram Raphael
Mr. Gerald B. Rosenstein
Mr. Brian E. Savard
Mr. Harold E. Segelstad
F. Stanley Seifried
Ruth Short
Andrew Smith
Cheryl Sorokin

Alan L. and Ruth Stein
Bert W. Steinberg
Mr. Clifford Stevens and Ms. Virginia C. Whittier
Mrs. Jean Sward
Marilyn Taghon
Mr. Marvin Tanigawa
Ayn Thorne
Shirley Wilson Victor
Ms. Nadine Walas
Scott Walton
David Weber and Ruth Goldstine
Paul D. Weintraub and Raymond J. Szczesny
Tim M. Whalen
Mr. Barry Lawson Williams
Anonymous (5)

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

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

A.C.T. STAFF

Carey Perloff
Artistic Director

Heather Kitchen
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Thomas C. Proehl
Administrative Director

ARTISTIC

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

Associate Artists

René Augesen
Anthony Fusco
Giles Havergal
Steven Anthony Jones
Domenique Lozano
Craig Slight
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

Tracy Chapman
Karl Lundeberg
Fabian Obispo
Bonfire Madigan Shive
Stephen Sondheim
Sarah Travis

Musical Directors

Laura Burton
Andy Einhorn
David Loud

First Look Playwrights

Marcus Gardley
Lillian Groag
Noah Haidle
Presnyakov Brothers
José Rivera
Francine Volpe
Deontay Wilson

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 Flatmo, *Scenery*
Robert Mark Morgan, *Scenery*
G. W. Mercier, *Scenery*
Alexander V. Nichols, *Scenery*
Daniel 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*
Sandra Woodall, *Costumes*
Don Darnutzer, *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*
Paul Whitaker, *Lighting*
Robert Wierzel, *Lighting*
Cliff Caruthers, *Sound*
Jeff Mockus, *Sound*
Fabian Obispo, *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, June*
Palladino, Joseph Smelser, *Kimberly Mark*
Webb, *Stage Managers*
Heath Belden, *Danielle Callaghan, Stephanie*
Schliemann, *Karen Szpaller, Assistant*
Stage Managers

Scene Shop

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

Paint Shop

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

Prop Shop

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

Costume Shop

David F. Draper, *Manager*
Emily Horton, *Mark Nagle, Design Assistants*
Keely Weiman, *Draper*
Thiem Ma, *Tailor*
Amy Knight, *First Hand*
Maria Montoya, *Head Stitcher*
Kelly Koehn, *Accessories and Crafts Artisan*

Wig Shop

Jeanna Hurd, *Wig Master*

Stage Staff

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

Conservatory/Second Stage

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

Costume Rentals

Callie Floor, *Supervisor*
Jef 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

Dianne Prichard, *Company Manager*
Caresa Capaz, *Associate Company Manager*
Kate Stewart, *Human Resources Manager*
Vivien Baldwin, *Executive Assistant/Board Liaison*

Development

Leslie Bires, *Director of Corporate and Community Partnerships*
Carol Eggers, *Manager of Foundation and Government Relations*
Paul Knudsen, *Director of Individual and Foundation Relations*

Mindy Lechman, *Donor Stewardship Coordinator*

Leslie McNicol, *Donor Systems Coordinator*
Liv E. Nilssen, *Individual Gifts Coordinator*
Carrie Spiegel, *Special Events Manager*
Jamie Valle, *Campaign Manager*
Tim M. Whalen, *Director*

Finance

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

Information Technology

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

Marketing & Public Relations

Janette Gallegos, *Director of Marketing and Public Relations*
Valerie York, *Associate Director of Marketing*
Randy Taradash, *Marketing Events and Promotions Manager*
Edward Budworth, *Group Sales Representative*
Audra Davis, *Web Content Manager*
Amelia Nardinelli, *Senior Graphic Designer*
Brett Elliott, *Graphic Designer*
Jennifer K. Weaver, *Writer/Copy Editor*
Eliza Leoni, *Intern*

Publications

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

Ticket Services

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

Teleservices

Stephanie Arora, *Manager*
Maggie Alpar, *Izzy Brownlie, Ian Caporali, Winifred Elam, Ben Johnson, Alicia Kenny, Jackie Major, Lloyd Margoit, Don McPhee, Lynda Price, Doug Ross, Mary Townsend, Molly Viebrock, Agents*

Front of House

Debra Selman, *Theater Manager*
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 Pierce, *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 Slight, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer Training Congress 2008*
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*
Jeffrey Crockett, *Voice*
Dawn-Elin Fraser, *Speech, Verbal Action*
Anthony Fusco, *Director*
Steven Anthony Jones, *Acting*
Francine Landes, *Movement*
Domenique Lozano, *Acting*
Frank Ottivelli, *Alexander Technique*
Michael Paller, *Director of Humanities*
Jack Sharrar, *Culture and Text*
Melissa Smith, *Acting*
Deborah Sussel, *Speech, Verbal Action*
Gregory Wallace, *Acting*
Jud Williford, *Director*
Jack Willis, *Acting*

M.F.A. Program Adjunct Faculty

Bonita Bradley, *Character Embodiment*
Leslie Felbain, *Clown and Mask*
Jane Hammett, *Singing*
Giles Havergal, *Director*
Gregory Hoffman, *Combat/Weapons*
Frank Johnson, *Singing*
Lisa Anne Porter, *Voice*
Karl Ramsey, *Combat/Weapons*

Studio A.C.T.

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

Young Conservatory

Christine Anselmo, *Acting*
Michele Leary, *Acting*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing, Acting*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Pamela Rickard, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Craig Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*

YC New Plays Program

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

YC Accompanist

Thaddeus Pinkston

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, *Elena Balashova, Joan Cahill, Barbara Cohrsen, William Goldstein, Rich Henry, Connie Ikert, Martha Kessler, Barbara Kornstein, Ines Lewandowitz, Franco Mancini, Soubarna Mishra, Ann Morales, Patricia O'Connell, Roy Ortopan, Dana Rees, Beverly Saba, Roger Silver, Marianne Sullivan, Carol Summer, Sam Thal, Jean Wilcox, Nancy Zinn, Library Volunteers*

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the Web: www.act-sf.org.

TICKET SERVICES INFORMATION

A.C.T. Ticket Services

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Hours are 12–8 p.m. Tuesday through Saturday, and 12–6 p.m. Sunday and Monday. During nonperformance weeks, business hours are 12–6 p.m. daily. Call 415.749.2ACT and use American Express, Visa, or MasterCard. Or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at www.act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy performance rescheduling privileges and lost-ticket insurance. Subscriptions available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Discounts

Half-price tickets are sometimes available on the day of performance at TIX on Union Square. **Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$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.

Beeper!

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.

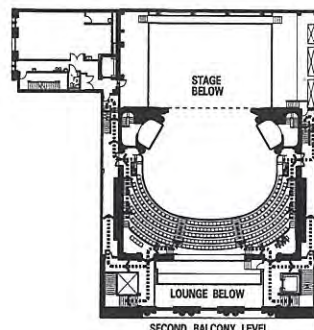
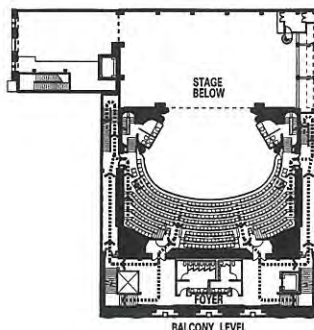
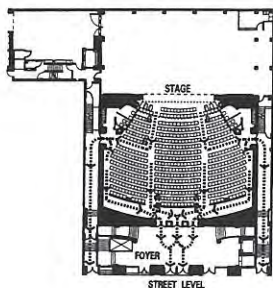


A.C.T. is supported in part by a grant from the National Endowment for the Arts.



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



We've been there from the beginning We'll keep fighting until the end

at the AIDS Research Institute at UCSF

We opened the first dedicated AIDS ward in the world.

We co-discovered HIV back in 1983.

We made discoveries leading to the development of protease inhibitors that are keeping people alive today.

But our work is not done.

We continue to find better drugs to keep the virus in check, work to develop a vaccine, refine prevention methods to keep people uninfected, and train the next generation of leaders to fight AIDS.

To learn more about our work
or to make a gift,
go to ari.ucsf.edu/donate/
or contact

Alan Beach, ARI Development Director
415.597.4982 / abeach@ari.ucsf.edu

or

Randy Shields, Associate Director of Development
415.597.8164 / rshields@ari.ucsf.edu



Dr. Jay Levy (left) studies the immune systems of people with HIV infection who never develop AIDS, such as Erik von Muller (right), in an effort to uncover clues about human immunity that could lead to better HIV treatments or an eventual vaccine.

*Be a part of the
discovery.*
*Be a part of the
cure.*

The AIDS Research Institute (ARI) coordinates all of the HIV/AIDS research and care activities at UCSF. Our faculty are internationally renowned for their expertise and contributions to the fight against AIDS. Combining the best basic science, bench-to-bedside research, behavioral studies, direct care services, and policy development, the ARI represents one of the premier medical, education, and research institutions for AIDS in the world, consistently ranked #1 nationally.

AIDS Research Institute

at University of California, San Francisco



ari.ucsf.edu

advancing health worldwide

University of California
San Francisco

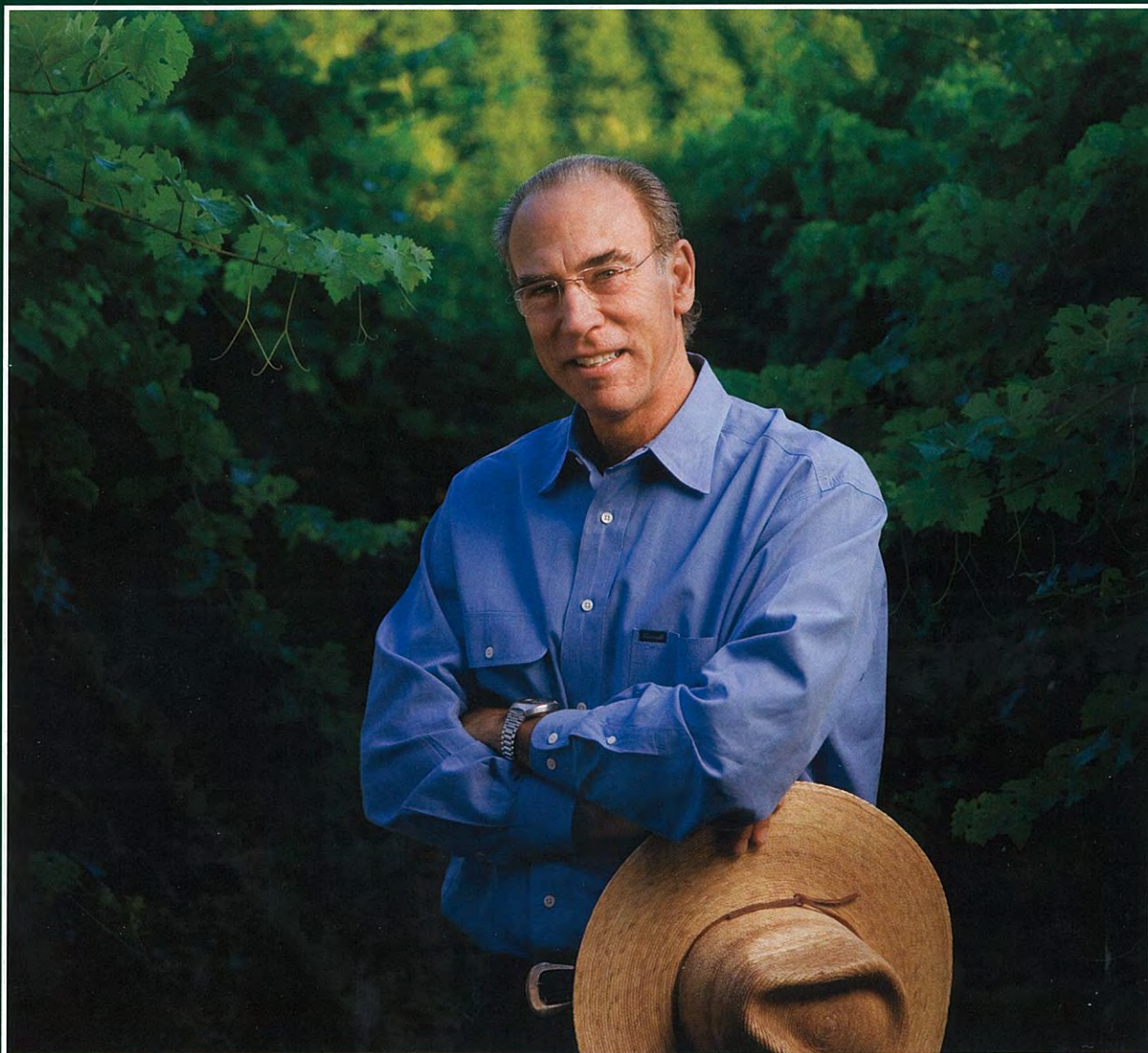
UCSF

AIDS Research Institute



FIRST REPUBLIC BANK

It's a privilege to serve you®



"First Republic delivers beyond our expectations. Their service is spectacular and they really understand the wine industry."

MICHAEL MONDAVI, FOUNDER AND COACH
FOLIO WINE COMPANY

PRIVATE BANKING • LENDING • WEALTH MANAGEMENT • BROKERAGE • TRUST

SAN FRANCISCO LOS ANGELES SANTA BARBARA NEWPORT BEACH SAN DIEGO LAS VEGAS BOSTON NEW YORK

A DIVISION OF MERRILL LYNCH BANK & TRUST CO., FSB

1-800-392-1400 • www.firstrepublic.com • MEMBER FDIC

BROKERAGE SERVICES PROVIDED THROUGH FIRST REPUBLIC SECURITIES CO., LLC.

