‘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
ABOUT A.C.T.

AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and 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 its collective legacy, while exploring new and innovative 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 200,000 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 Theater Award. In 2003, 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 Zunum Theater, which now serves as a venue for student producers and exciting new plays. The company continues to produce challenging theater in the rich context of symposia, audience discussions, and community interactions.

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 forefend of America’s actor training programs, while serving as the creative engine of the company at large.

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American Conservatory Theater was founded in 1965 by William Ball.

A.C.T. Bus Office 415.749.4234
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FROM THE ARTISTIC DIRECTOR

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 rash 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 reassess 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 constrain. As the American theater seems to move closer and closer to television reality, 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,

[Signature]

Casey Perloff, Artistic Director

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Yours,

Cassey Perloff, Artistic Director

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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 a traditional 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 Flattm, in which he demonstrated how he conceives and creates sets for theater and opera. Flattm's recent work at A.C.T. includes the comedy 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.
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A.C.T.’s Exciting 2008-09 Season

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Tis Pity She's a WHORE

by John Ford

Directed by Carey Perloff

Music composed and performed by Bonfire Madigan Shive

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

This production is made possible by

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Mr. Ronald Casassa, Theodore W. and LaVaugn A. Craig, Drs. Caroline Emmett and Russell Rydel,
Vicki and David Fleischacker, Helen Marguerite Robisson and Anna Robisson-Stang

and donors to

THE CAST
(in order of appearance)

Bonaventura, a friar
Giovanni, son of Florio
Vasques, servant to Soranzo
Grimaldi, a Roman gentleman
Florio, citizen of Parma
Donado, citizen of Parma
Soranzo, a nobleman
Annabella, daughter of Florio
Putana, tutor to Annabella
Bergetto, nephew of Donado
Poggio, servant to Bergetto
Richardetto, a supposed Physician
Philotis, niece of Richardetto
Hippolita, wife of Richardetto
A Cardinal, nuncio to the Pope

Ensemble

Rod Gnupp, Kevin Rolston, Amanda Sykes

UNDERSTUDIES
Bonaventura, Vasques, Poggio—Rod Gnupp
Cardinal, Florio, Donado, Richardetto, Enamade—Robert Parsons
Soranzo, Grimaldi, Giovanni, Bergetto—Kevin Rolston
Annabella, Philotis—Amanda Sykes
Hippolita, Putana, Ensemble—BW Gonzalez

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Heath Belden, Assistant Stage Manager
Laura Osburn, Intern

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
Hippolita dance staged by Val Canipardi
Fight Captain Jud Willford

Natural Herb Cough Drops courtesy of Rolica U.S.A., Inc.
Opening night hosted by JW Marriott
presents

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Ensemble

Steven Anthony Jones
Michael Hayden
Anthony Fusco
Jud Williford
Robert Sicilar
Warren David Keith
Michael Earle Figeardo
René Augezen
Sharon Lockwood
Gregory Wallace
Stephen Barker Turner
James Carpenter
Kelsey Venter
Susan Gilhey
Jack Willis
Rod Gnapp, Kevin Rolston, Amanda Sykes

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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
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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 inventive 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; Antonio 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 certainty in the midst of uncertainty.

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 Nest [Augesen] and Marco [Bartocci]. Tom has woven wonderful scenes [from *Tis Pity* into that play]. René's character, an actor 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 as 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 her to 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—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 worldliness 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 set of people 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
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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 [Barrientos]. Ton 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 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 ambition and ambivalence, and we too long for something that we also don’t see being rested. 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 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 cosmic order 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
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 Titus 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 risks, A.C.T. took in producing The Duchess of Malfi, one of the company's famous, or infamous, Jacobean productions. Do you feel you are taking any risk in producing Titus Pity?

Look, you're in trouble as soon as you take on the Jacobean (laughs). We courted trouble when we did Edmond H. 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, ‘Titus Pity She's a Whore!’ 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. ‘Titus Pity’ is wildly anticlerical; the real villain is the Cardinal, who unfortunately offers no moral solace, nor moral compass.

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

Perversion violates the good order that should be between single persons through unbridled lusts; adultery adds thereto a confusion of families, and takes away the distinction of heirs and inheritances; but incest moreover abolishes the reverence which is engendered 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, 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 Titus 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 unshunnable thirst for personal vengeance. Of these two forces that propel the action of Titus 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 Parnassus, 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 whomsoever she wishes; then, after a few scenes later, he arranges for her to marry Senorao, 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 Parnassus. How does God’s representative act? He protects the murderer Grimaldi because he is a nobleman,
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 their play on the payon ideal, in this longed for 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 hooting 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 ‘TI 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 revisited Tamburlaine in this context. But, yes, ‘Ti 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 Patana, who is the flip side of the nurse in Romeo and Juliet—he’s not exactly warm and comforting—and the Friar as go-between. People have read ‘Ti Pity for centuries as a darker version of Romeo and Juliet, although I think Giovanni is a much more interesting character than Romeo.

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wonder that the two siblings, and everyone else with a grudge
about himself or his world. We do learn, 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; third,
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law, not dictated by passion.

Ford was also influenced by another contemporary philosophy,
neo-Platonic Christianity. The neo-Platonics 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; in an essay called “Moderation,” recalled
Thomas Aquinas’s argument against iconoclasts: “[If] conjugal
love is whole and perfect . . . and you add to it also that which is
divine, there is no doubt that this increase will carry such a husband
and wife beyond the barriers of reason.” Kirshner, then, combined with conjugal
love, would be an uncontrollable passion. The neo-Platonics also said that we must recognize 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 “Christie’s Bloody
Sweat,” in which he details, among other things, the punishments
awaiting those who give in to their passions:

Here shall the wassende for a dowry bed,
Be raked on pallets of still-burning steel;
Here shall the glutten, that hath daily fed,
On choice of dainty diet, hourly feed:
Worse near than true, & beyond time be drenched
In flames of fire, that never shall be quenched . . .
The drunkard that never would content himself
With drinking up whole flagons at a breath,—
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Seventeen years later, Ford gave almost exactly the same words
to the Friar when he admonishes Annabella to repent in Act III
of Titus.

We can at least hazard a guess, then, as to how Ford may have
felt about the tumultuous 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-Platonic, 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
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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 paragons, 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
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Charles carried on his father’s feud 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 appointed Royalists for the next 11 years. A
war with France broke out (one with Spain was still going on),
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to the government. His judges declared it illegal. In response, Charles
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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
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You’re 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
pre-recorded pieces that I’ll be playing off of. But as an artist, you hopefully get to 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
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I was inspired by [director] Carey Perloff’s mention of the
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"DUETS FOR HAIR AND GUT"
An Interview with Titus Pity Shive's a Whore Composer/Performer Bonfire Madigan Shive

BY ELIZABETH BRODERSSEN

S

inger-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, Tartle Tale, becoming a trailblazer in the riot grrrl/queercore/chaucer 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 eclectic
catalogue of music, 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 anonymous Bonfire Madigan, whose debut CD, ...from the Burrope, 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
teen years while continuing to develop her unique musical persona.
She came to the attention of Titus Pity director Carey Perloff as a
collaborator of the electric blend of musicians that played Tom Whalen'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

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Sing-
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 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 delving 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 Amnelia, came almost immediately. I am really taken with her character. Everybody wants her. [Amnelia'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 space 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, not me!" There's a lot in it, and longing, and foreboding, but there's also this kind of surrender. And the question, "Who can really sing 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 the 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, 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 breakthrough, in that relationship between madness and brilliance.

Hearing the text read yesterday, I realized that there's something kind of minimalist about how Amnelia 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 those embryonic, wondrous, 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 flavors, eventually moving into the contemporary, popular, song-writing place I find myself in now.

This play writes in all of that, so it's a kind of score that I've been thinking about, like 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 "four-string figure" we are familiar with today. There was no endpoint yet, so it was held with the knees—usually by even, 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 "Does Hair and Gold," since I'll be using a contemporary Konsaitis 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 contrastural polyphony began to make the transition to tonal harmonics and the bassus 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 complex chamber passages; by the end we have the potential for mass looping, so one person and a cello can become a live mini-sound 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-tone 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 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, Amnelia's theme can lay over the Cardinal's militaristic, almost Wagnerian sound, or can weave together with the innocence of Philootis, 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 [costume designer] chose this [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 androgynous presence playing high on 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 Amnelia 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

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 commemorative 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 "joures," 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 1616 and another £10, 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 unfortenlud studies" and
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 as all 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 been6 listening to it in research of the period, reading a lot about Ford's world and how it relates to mine. Picking up my score 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, quiet, maybe somber pace that sounds 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, no me!" There's lust in it, and longing, and foreboding, but there's also this 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 your 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 how 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 consumed. I'm very interested in that place, in extreme states of consciousness, where breakdown often leads to breakthrough, in that relationship between madness and brilliance.

Hearing the text read yesterday, I realized that there's something kind of minimalist about how 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 those embryonic, whimsical, 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 flavors, eventually moving into the contemporary, popular, song-writing place I find myself in now.

This play is written in a way that 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 "four-string figure" we are familiar with today. There was no equal in Western, at least with the same instrument. The instrument I'm playing 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 "Uses of Hair and Gut," since I'm using a contemporary instrument to show the time.

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 harmonies and the bassus continues, 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 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-tone choral 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 Phoebe's, 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 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 Elytian Fields. But when we were talking yesterday about what my costume should be, Carey [costume designer] [Donnelly] was looking at paintings from the period of these androgynous angel/spirit figures. I think that's more true to what the character is. An angelic presence playing on high in the organ loft (Angel).

Ultimately, for me, it's all about staying engaged 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.
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 False 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 during the 17th century, which closed the city's theatres 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 theatre companies. With the London theatres 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 playwrighting 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 are possible 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), *Lover's Sacrifice* (1631), *Pilgrim's Progress* (1632), *The Fanciful 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 usually six times that of the outdoor theatres). 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 theatres 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 *Lover's Sacrifice*). As the scholar Marion Lomas has written, "Ford's work is accessible and invites us to take it with us. His own attitude to his characters is often ambiguous, so that whether he is a moralist or a decadent libertine, an unequivocal supporter of patriotism or a challenger of gender restrictions is still a matter of opinion. The opinions are wide ranging: the critic Ronald Howard 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—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."

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Bill Urban, Principal
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.

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Following what is thought to be his last collaborative effort (*The Breviar 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 theatres 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 theatres 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 1638. 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 1638 would be the best known to 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 unqualified supporter of patriarchy or a challenger of gender restrictions is still a matter of opinion. The opinions are wide ranging: The critic Ronald Roebert has written that a poet [who] chooses vicechaff, 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 reactions to a dark, and denuding, 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.
Who's Who in *Tis Pity She's a Whore

A Christmas Carol. Other A.C.T. credits include Doc Bough in Cat on a Hot Tin Roof, Dr. Bank 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 Theatre, 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, Huntington Theatre Company, Intiman Theatre, Sao Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films *The Rainmaker* and *Mona Lisa*, the independent Singing and *The Sunflower Boy*, and the series *Nash Bridges*.

**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 Theatre, Magic Theatre, and Yale Repertory Theatre. She also performed in the one-woman show *Noble Rat* at the off- Broadway West Bank Cafe. With more than 30 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.

**WHO'S WHO**

**ROD GNAPP** (Ensemble) is a graduate of the A.C.T. Advanced Training Program and a longtime resident 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 *A Christmas Carol*. Other Bay Area credits include leading roles for California Shakespeare Theatre, 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*, *Cedars*, *Dentist's Death*, and *A Life in the Theatre*. Television credits include *The Supaman*, *Law and Order, LA Law*, *Trinity*, and *The Wright Files*. He is a graduate of the Julliard School.

JAMES CARPENTER* (Richard de la Rue) has most recently been seen at A.C.T. in *The Elephant Man*. Carpenter in the past two years of

**MICHAIL WEIN** (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 *Endgame* on Broadway, *Othello* and *Henry IV* (title role) at Lincoln Center, Frank in Merrily *We Roll Along* at the Kennedy Center, *Three Men* at Roundabout Theatre Company (Drama League Award), * yatırım* at East End at Lincoln Center (Drama League Award), Sam Mendes’s *Cat on a Hot Tin Roof*, and the series *Nash Bridges*.

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Peter Sellars’s Kaffa Fragments
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Sarah Cahill, piano
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Academy of St. Martin in the Fields
Tolkin Quartet
Breitner String Quartet
Jerusalem Symphony Orchestra and more

World Stage
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Milos Naumovic
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Who's Who in 'Tis Pity She’s a Whore

RENÉ AUGENST (Grenadelle), an A.C.T. associate artist and core acting company member, has made her A.C.T. debut in The Misantrope; she has appeared in recent seasons in Celebration and The Room, The Brand of Avon, Brittle Spirit, Buried Child, Night and Day, The Dazzle, The Three Sisters, A Doll’s House, A Murder, The Real Thing, The Gamester, The Voysey Inheritance (also at Kansas City Repertory Theatre), Cat on a Hot Tin Roof, The Bedroom, The Glass Menagerie, and San Francisco Bay Area residencies for 25 years, an associate artist at Berkeley Repertory Theatre for 12 years, and currently an associate artist with California Shakespeare Theatre, he is the recipient of numerous Drama-Logue, Backstage West, and Bay Area Theatre Critic’s 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, Huntington Theatre Company, Intiman Theatre, Sao Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Memoirs, the independent Singing and the Sunshiny Day, and the series Nasty Bridge.

MICHAEL EARL FAJARDO (Soranzo) is a graduate of the class of 2005 of New York University’s master of Fine arts programs 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, Last & Ordie, Guiding Light, Another World, and Hallmark Hall of Fame’s Saint Mayre. Augenst is a graduate of the Yale School of Drama.

ANTHONY FUSCO (Fippec) is a graduate of the A.C.T. First Look workshop of War Music.

A.C.T. in The Government Inspector, The Rainmaker, The Imaginary Invalid, Houda Kaddour, Travaillit, The Voysey Inheritance, The Gamester, A Mother, Les Liaisons Dangereuses, The Three Sisters, Night and Day, The Room and Celebration, Erosio IV, The Misantrope, Edward II, and A Christmas Carol. Other A.C.T. credits include Doc Bough 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 Theatre, 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, Huntington Theatre Company, Intiman Theatre, Sao Jose Repertory Theatre, and Marin Theatre Company. Screen credits include the feature films The Rainmaker and Memoirs, the independent Singing and the Sunshiny Day, and the series Nasty Bridge.

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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 Silver Star, 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 Frogs, and in Theatreworld’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 Conflation.

MICHAEL HAYDEN (Governo) 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 Hyne. He also received a Tony Award nomination for his performance in the National Actors Theatre production of Judgment at Nuremberg. Other awards include Foster (critic role) and Enchanted April (on Broadway, Drama Desk 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

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 Jaron Upshaw
Sarah Cahill, piano
Kronos Quartet

Music Before 1850
Le Concert des Nations
Jordi Savall, viola da gamba & director
The Talas Scholars
Hammond Museum

Chamber Music & Orchestra
Academy of St. Martin in the Fields
Takacs Quartet
Breitenein String Quartet
Jerusalem Symphony Orchestra and more

World Stage
Cecilia Baer
Milton Nascimento
National Acrobats of China
Sealed Barrio & Noche Flamenco
Cirque du Soleil
Afro-Cuban All Stars
Ladysmith Black Mambazo
Habit Koka & Bambata and more

Strictly Speaking
Seamus T. Etchevers
Ang Lee & James Schamus
Wait Wait...Don’t Tell Me! and more

Call for a Free Brochure

Season Highlights

Special Events
Angela Beycochou, soprano
Cecilia Bartoli, mezzo-soprano
Exclusive Producers Circle Event! Yos Yo Ma, talk
Dance
Mark Morris Dance Group
Kirov Ballet & Orchestra of the Mariinsky Theatre
Bolshoi Ballet
Marina Cunningham Dance Company
Asin Ayak American Dance Theater
Ethical Ballet of St. Petersburg
Pascal Rault Dance Theatre

Korel Recital
Rudolf Buchbinder, piano
Richard Gorini, piano
Yadim Ronin, violin
Nikolai Lugansky, piano
Salvatore Licitra, tenor
Murray Perahia, piano
Angelika Kirchschlager, mezzo-soprano
Kristian Zimerman, piano
and more...

Theater
Broadway Theatre Company
Shyer’s The Playhouse of the Western World & The Shadow of the Glen
Laurie Anderson
Horne/Mark
Ex Machina
Robert Lepage’s The Blue Upright

Opera
Jake Heggie’s Three Decembers (Last Act) starring Frederica von Stade

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Single Ticket prices as set by Eventbrite of $30 on July 20, Environent. thru August 10, when purchased at a venue with the credit card of the person requesting tickets. Announcements published August 1, 2007. Single Ticket prices subject to change.
Who’s Who

in Sweet Bird of Youth at the Shakespeare Theatre Company in Washington, D.C., Ploegy of the Western World at the Guthrie Theatre, 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 Nash; the PBS Great Performances adaptation of For Each, Bella Mafie, In the Name of Love: A Tragedy and A Time, and A World of his. Hayden is a graduate of The Juilliard School.

STEVEN ANTHONY JONES* (Hustonreeve), an A.C.T. associate artist and core company member, has been 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, Lese James, Waiting for Godot, Yoko, The Three Sisters, The Dazzle, Night and Day, Boyfriend, A Christmas Carol (Edenbrea Scenage and The Ghost of Christmas Present), Celebration and The Room, “Master Harold”...and the Boys, The Masque, The Invention of Love, The Three Penny Opera, Turandot, Indian Ink, Hurvitz, An Insurrection Rehearsal History, Souts Guitars, Othellos (title role), Antigone, Miss Essy Boys, Class, Joe Turner’s Come and Gone, Saint Joan, King Lear, Golden Boy, and Feather. Other local theatre credits include: Fuerza Oeigejma and Mo-Tongue (Berkeley Repertory Theatre); A You Like It (San Francisco Shakespeare Festival); The Cherry Orchard, Every Moment, and The Island (Eureka Theatre); Sideman (San Jose Repertory Theatre); and Divion 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* (Demades) has been seen at A.C.T. in Aravada, Musubal, 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 Theatre; Indecent, 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 Thread and The Rules of Charity at Magic Theatre; and Othello and Twelfth Night at the Lake Tahoe Shakespeare Festival. His film appearances include Haifa Tunnel, Raising Arizona, Fargo, and The Big Lebowski.

SHARON LOCKWOOD* (Putana) has appeared at A.C.T. in The Government Inspector, Hadda Gahler, A Christmas Carol (2005, 2006, and 2007), The Real Tartufo, Juso and the Poykan, The Royal Family, The Cherry Orchard, The Pope and the Witch, Godspell, 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 Zemi in HeLa and originated the role in the Berkeley 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 Dime as Barbara, a role she originated at INTIMAN Theatre in Seattle (dir. Bartlet Shen). Other theatre credits include a 21-year association with Berkeley Repertory Theatre and work with The Old Globe, Seattle Repertory Theatre, Milwaukee Repertory Theatre, Loth Walt Theatre, the Alley Theatre, Missouri Repertory Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes Mrs. Drusilla’s, Midnight Caller, Younger Stor, 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 Crouded Year You In With. He also recently toured with the San Francisco Mime Troupe in Making a Killing and Guffalo. While still in New York, he made his off-Broadway debut in Who’s 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 an award-winning ensemble member of Berkeley Repertory Theatre 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 SICILIANO* (Florio) has performed in numerous theatres across the country, including Berkeley, San Jose, Seattle, St. Louis, and South Coast Repertory theatre; Denver Center Theatre Company; Sacramento Theatre Company; Aztec Theatre of San Diego; Missouri, 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 Tis the Winter and the Restless, a feature role in the Bollywood potboiler Dil Pardes 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, Betsy Trottwood in David Copperfield, Lucinda in The Reluctant Doctor, Clytemnestra in The Tintalious Cycle, Telephus, Lizzie in The Rainmaker, and Bertie Dee in The Man Who Climbed the World. She is a founding ensemble member of Berkeley Repertory Theatre 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.
Who’s Who


WARREN DAVID KEITH* (Dennedy) has been seen at A.C.T. in Aida, Theatrical, and The Cloud. Other credits include "Hourglass" at Berkeley Repertory Theatre, "The Man Who Played God" at A.R.T., "The Threepenny Opera" at the Ensemble Theatre Company, and "The Importance of Being Earnest" at the Actors Theatre Company. He is a member of the Actors’ Equity Association.

STEVEN ANTHONY JONES* (Lucas) has performed in Los Angeles at The Mark Taper Forum in the title role of Charming Billy, "The Importance of Being Earnest," "The Threepenny Opera," and "The Importance of Being Earnest." He is a member of the Actors’ Equity Association.


KEVIN ROLSTON* (Ensemble) has made his A.C.T. debut with "A Christmas Carol." He is a member of the Actors’ Equity Association.

AMANDA SYKES* (Ensemble) has appeared in A.C.T. in "The Importance of Being Earnest," "The Threepenny Opera," and "The Importance of Being Earnest." She is a member of the Actors’ Equity Association.

Re properly 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 title role of Charming Billy, "The Importance of Being Earnest," "The Threepenny Opera," and "The Importance of Being Earnest." 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 Theatre, San Jose Repertory Theatre, Pacific Alliance Stage Company, and California Shakespeare Theatre. She was also a longtime member of the San Francisco Mime Troupe. Film and television work includes "Mr. Destiny," "Midnight Caller," "Vonnegut Stories," and "The Long Road Home." 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. He is a graduate of the Juilliard School.

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AMANDA SYKES* (Ensemble) has appeared in A.C.T. in "The Importance of Being Earnest," "The Threepenny Opera," and "The Importance of Being Earnest." She is a member of the Actors’ Equity Association.

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KEVIN ROLSTON* (Ensemble) has made his A.C.T. debut with "A Christmas Carol." He is a member of the Actors’ Equity Association.

AMANDA SYKES* (Ensemble) has appeared in A.C.T. in "The Importance of Being Earnest," "The Threepenny Opera," and "The Importance of Being Earnest." She is a member of the Actors’ Equity Association.
WHO'S WHO

Pecan Trees. Favorite past productions include Three Sisters (Natasha), A Bright Room Called Day (Zillah), Twelfth Night (Olivia), and Blue Willow (Bok). In 2007, she was awarded the Sharon 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* (Peggie) has appeared in A.C.T. productions of The Governing Inspector, The Rainmaker, Hidden Gulch, and Luminosities During. 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 television credits include Lilly, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Warhol, Conspicuousness (PBS), Better With 2, Machiavelli Rice, 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* (Phoebe), a member of the A.C.T. Master of Fine Arts Program class of 2009, makes her A.C.T. mainstage debut in It’s Pity She’s a Whore. San Diego credits include I Love You, You’re Perfect, Now Change (Woman 1 and 2), Grace (Sandy), and Beehive: The 60’s Musical. She has appeared in A.C.T. M.F.A. Program productions of The Great Catherine (Princess Daskhoff), Rosamund and Juliet (Joliot), The Servant of Two Masters (Smeraldina), The Lady from the Sea (Bolette), and Sweeney Todd (Mrs. Lovett). She received her B.A. in theater from San Diego State University.


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), A Life Like It (Public Theater), Much Ado about Nothing (Alliance Theatre), The Screens (Guthrie Theatre), The Learned Ladies (Williamstown Theatre Festival), King Lear (Whole Theatre), The Queen and the Rebels (CENTERSTAGE), and The Bonus Stratagem (Berkeley Repertory Theatre). Screen credits include Peter Sellars’ The Cabinet of Dr. Rameires, The Berkeley Hilbilities, 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 Curve of the Starving Class, The Governing Inspector, The Imaginary Invalid, Happy End, The Revival, 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 Theatre; Serenus in Arno and the Man at Chautauqua Theatre; and Radius Oakdow in Saturn: The Musical. Film credits include Wrong Time, Ride Spot with Olympia Dukakis and The Trigger, 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 Curve of the Starving Class, Blind Knot, The Rainmaker, Hidden Gulch, A Christmas Carol, The Little Flies, 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 Restituble Rice of Arturo U., World of Mirth, The Iphigenia Cycle, and Kathula. He appeared in Wyeth with Patti LuPone at the Ravinia Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Crucible Will Rock, The Out-of-Powers, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Willis is a cofounder of Arcada Repertory.

BW GONZALEZ* (Underside) 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
When The Play Ends, Your Night Begins.

Pecan Trees. Favorite past productions include Three Sisters (Natalia), A Bright Room Called Day (Zillah), Twelfth Night (Olivia), and Blue Window (Boo). In 2007, she was awarded the Sherman 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.

STEVEN BARKER TURNER* (Peggy) has appeared in A.C.T. productions of The Government Inspector, The Ratskiner, Houda Gubler, and Luminosence During. 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 Theatre. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MTC Theatre, Primary Stages, and The Next Stage. Regionally he has performed at the Willistown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAM 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 Theatre in September, and in the Pulitzer Prize-winning drama Doubt at Center REPertory Company in Walnut Creek in October. Turner’s film and television credits include Lilly, Satellite (2005 Tribeca Film Festival), The Warrior Class, The Disappearance of Andy Wexler, Cosmopolitan (PBS), Blair Witch 2, Machinewall, Fires, We Dead Uphill, Hux, 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* (Amphitryon) is 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, New Change (Woman 1 and 2), Groove (Sandy), and Beachie: The 60’s Musical. She has appeared in A.C.T. M.F.A. Program productions of The Great Gatsby (Princess Daphne), Romas and Juliet (Juliet), The Servant of Two Masters (Smeraldina), The Lady from the Sea (Bollette), and Swansong (Louis Gubler). She received her B.A. in theatre from San Diego State University.

GREGORY WALLACE* (Bergezio), 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, The Two Sisters, The Devil’s Plot, and Night and Day. In 2010, he starred as W. H. Auden in W. H. Auden/Episcopal Poet Laureate. His theatre 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 Theatre; Serafino in Arno and the Man at Chautauqua Theatre; and Rafa Oadou in Saturn: The Musical. His film credits include Wrong Time, Rite Spot with Olympia Dukakis and The Trigger, 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.

JUD WILKIND* (Crimidith), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in Curse of the Starving Class, Blind Knot, The Ratskiner, Houda Gubler, A Christmas Carol, The Little Flowers, Happy End, Cat on a Hot Tin Roof, and The Black Riders. 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, Wilkins has appeared in Julius Caesar, The Cradle, Art, and The Old Neighborhood. His off-Broadway credits include The Restituble Rice of Arturo U., World of Warth, The Iphigenia Cycle, and Kithala. He appeared in Gypsy with Peter LaRue at the Ravenna Festival in Chicago. Film and television credits include The Talented Mr. Ripley, The Credule Will Rock, The Out-of-Pawers, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Wilkins will co-star in the upcoming ABC series.

BW GONZALEZ* (Underside) 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

Who’s Who

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Jean O’Donnell did.

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Who’s Who

Tempua, Nasha 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 Marthe Campbell in, for Partner in Crime and Gone. She created the role of Phoebus in Darker Fire of the Earth, by forever 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 class 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 (Undertaker) has been seen at A.C.T. in The Little Foxes, The Black Rider, Buried Child, The Caelus of Kubrak, and Good. Regional credits include productions of The Black Rider at the Sydney Festival and the Ahmanson Theatre, MissaLirke at the Alley Theatre, The Heirs at Arizona Theatre Company, One Plus Square at New Repertory Theatre, Cryos de Borges and Two Gentlemen of Verona at the Oregon Shakespeare Festival, and A 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 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 on stage and in studio with artists as diverse and influential as iconoclastic music producer Hal Willner (Lou Reed, Marianne Faithhill, Allen Ginsberg, Laurie Anderson), Joan Jeannenrod (Kronos Quartet), David Cronacher (The Black Rider, The Pogues), Kinsey Dawson (Juno sound track), Cat Power, Gossip, Fugazi, Scottish industrial-music-theater artists Laibach, Finnish chamber-metal showdown, Apocalyptica, and Academy Award nominee Elliott Smith (Good Will Hunting sound track). Shive’s songs have been included in the films Better Late Than Never, But I’m a Cheerleader, and Chainsaw Cat. Commissions include prepared solo cello suites composed and performed for Grace Cathedral’s 2006 Easter Vigil and the score for the forthcoming experimental film transsilvanian 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 Ikarus Project (theicarouproject.net), a support network led by people living with experiences commonly labeled “mental illness.” Starting on the cells at the age of nine, she began her composing career at fifteen in the Northwest riot grrl scene. Shive has gone on to establish herself as a singular and explosive performer, blending folk, punk, and baroque styles. Her albums include Sea Tree, from the Burntville, as well as opera, ballet, 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.

WALT SPANGLER (Scenic Designer) designed Happy End for A.C.T. Recent design include Meme 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 24 Hour Plays tour of Mr. and Mrs. 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, including Atlantic Theater Company, Playwrights Horizons, Manhattan Theatre Club, and others. Regional theater credits also include productions at the Ahmanson Theatre, the Shakespeare Theatre, Center Theatre of the Americas, 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 Rosencratzen and Guidenstern Are Dead at CENTERSTAGE. She has worked as a costume designer on the Broadway productions of Our Country’s Good, Pinter, Sordid Little Dance, and Mandragog, 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, and as well as opera, ballet, 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 Cluny and the 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 Theatre, the Shakespeare Theatre Company in Washington, D.C., Milwaukee Repertory Theatre, Hartford Stage, Long Wharf Theatre, Goodman Theatre, the Guthrie Theatre, 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 Theatre, Aurora Theatre Company, Marin Theatre Company, Shotgun Players, and Art Street Theatre. Recent sound design credits include world premiers of Pacing Strange, The People’s Temple, and Peep de Noit 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’ 2004 production of The Comedy of Errors; sound for Marin Theatre Company’s Lifeboat; and sound for Ibsen’s Ghosts at Berkeley Rep, and sound for the Shotgun Players and Studio Theatre productions of The Death of Meyendorf. Rodriguez was the 2001-2002 Theatre Critics’ Circle Award in sound design for The Death of Meyendorf 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 playwright and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkeley Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theatre in Moscow; Pallar is the author of Gentlemen Came: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama (Palgrave Macmillan, 2005) and has written theatre and book reviews for the Washington Post, Village Voice, Nashville, and Tulsa Phoenix. 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

28 American Conservatory Theater

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29 The Play’s the Thing

This page was a killer.
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, Fifthy, 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 to theaters throughout the Bay Area, including A.C.T.'s Crutches and Bon Appetit! 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 Swallows 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 Centre 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 Mouse, and Charles L. Mee’s Wintertime. He received an M.F.A degree from UC San Diego.

SYLVIA COE TULK (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 Tulk. The Tulks 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 Producer) 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 Ubbein’s 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.

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Who’s Who

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KORET PROLOGUE
A conversation with the director before the premiere performance.
Tuesday, 6/10 (7:30-8:00 pm)

KORET AUDIENCE EXCHANGES
Free post-performance discussions with the actors and/or A.C.T. staff members.
Tuesday, 6/17
Wednesday, 6/18 (matinee)
Sunday, 6/20 (matinee)

OUT WITH A.C.T.
A gathering of gay and lesbian theatregoers immediately following the 8 pm 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 the Columbia Room.
Friday, 6/26

BOOK SIGNING AND DISCUSSION
Composer/Performer Bohda Madigan Shave discusses her contribution to the book "Carving Through This Choral World" and Self Destruction (edited by Sabina Chapple). "Seven Stories" Press's COLUMBIA ROOM
6/22, following the performance

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WORDS ON STAGE! 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 Stage 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 Stage are also available. For information about subscribing to Words on Stage, call 415.749.2250 or visit www.act-sf.org.
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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 judging 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 Baugham, and Barbara Ravizza made up the original group, later joined by Dana 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 in human form.

Each artwork purchase benefits A.C.T. For sales inquiries, please contact Kevin Sinners at 415.474.1066 / krsinners@optonline.net, 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 productions of Googoosh’s The Government and the Men, which she directed as part of A.C.T.’s American premiere of Googoosh’s The Unseen World (an A.C.T. commission), Tom Stoppard’s Travesties, Bernard Tschumi/Kat Weiler’s Happy End (including a critically acclaimed cast recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Wilkas). Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Lying and Indian Ink and Miller’s The Celebration and The Ruins. A.C.T.’s commissioned translation of Henrik Ibsen’s The Very Very Secret Society of Unidentified Individuals, the world premiere of Leslie Ayvazian’s Son’s Boy, and major revivals of Albee’s Who’s Afraid of Virginia Woolf?, The Three Sisters, The Threepenny Opera, Old Times, The Rise and Fall of the City of Women, and The Tempest, and Stoppard’s Travesties,” and Ahmed. Her production of Marie Nafplo’s Hilda, co-produced with Laura Pels Productions, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Perloff’s work at A.C.T. also includes the world premiere of Jillian Armenante’s No for an Answer: David Lanz’ Macbeth: The Difficulty of Growing a Field, and the West Coast premiere of her own play The Colosseum of Boys (a finalist for the Susan Smith Blackburn Award). She is currently developing a new dance-theater piece, The Tres Project, with choreographer Val Caniparoli. Her play Luminous Aurora was developed under a grant from the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology Project, was workshopped at New York Stage & Film, and is published in Natural Playwright. Her new play Waiting for the Flood was directed by Judi Dench as part of A.C.T.’s First Look/Broadway production of Waiting for the Flood, and awarded a National New Play Award. Her production of The Crucible, directed by Jerre Dye, was presented as part of the company’s 25th anniversary celebration. Perloff has also collaborated as a director with many notable contemporary writers, most recently Philip Kan Gotanda, on his new play After the Sky at the Sundance Festival, Robert O’Hara, as Artistic Director 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 Susan BoGd’s Lizzie, the American premiere of Pinter’s Miss Julie, and The Birthday Party. Throughout her tenure, Perloff has been awarded 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 Korner’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.”

HEATHER KITCHEN (Executive Director) has reinterpreted the company’s infrastructure and overseen the company’s expansion to include the development and performance of new works. 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 regional theatres, 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 theatre 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 Denz Elboutt’s National Repertory Theater as an actor and stage manager. He also stage-managed the Broadway productions of Into the Woods and Mios Ritan Drinks A Little and Gorgy (a musical by Camile Baxter Sage), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Bette’s Little Shop (directed by Marshall W. Mason) and Steel’s Arms and the Man. He joined A.C.T. in 1975. He and his department were awarded a special Tony Award for outstanding design for the 1992 Hairspray. During the Golden Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performers to the West. Today, we are proud to continue that tradition by helping to deliver arts and entertainment to our community.
CAREY PERLOFF  (Artistic Director) is celebrating her 16th season as artistic director of A.C.T., where she most recently directed productions of Gogol’s The Government Inspector, Philip Kan Gotlib’s After the Fall (an A.C.T. commission), Tom Stoppard’s Travesties, Benton Ditcher/Scott Wells’ Happy End (including a critically acclaimed cast recording), and A Christmas Carol (a new adaptation by Perloff with dramaturg Paul Wilks). Known for directing innovative productions of classics and championing new writing for the theatre, Perloff has directed for A.C.T. the American premieres of Stoppard’s The Invention of Love and Indian Ink and Stoppard’s Centaur and The Horse. A.T.C.-commissioned translations of Henrik Ibsen’s The Wasp’s Nest, Ennio IP’, Mary Stuart, Uncle Vanya, and A Mother; David Maier’s new adaptation for A.C.T. of George Bernard Shaw’s The Vepys Longevity; 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 Rain Tatters, Antigone, Creon’s Horse, The Trestle, and Stoppard’s The Real Thing, Night and Day, and Arlenda. Her production of Mário de Sá-Correia’s Hakana, coproduced with La Pela Producciones, traveled to Washington, D.C.’s Studio Theatre and then to New York’s 59E59 Theatre in 2005. Perloff’s work at A.C.T. also includes the world premieres of A.C.T.’s own play Té at structure (a finalist for the Susan Smith Blackburn Award). She is currently developing a new dance-theater piece, The Tisa Project, with choreographer Val Canipari. Her play Luminous Days was developed under a grant from the Ensemble Studio Theatre/Alfred P. Sloan Foundation. Science & Technology Project, was workshoped at New York Stage & Film, and 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 workshoped at Roundabout Theatre 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 Gotlib, on his new play After the Fall at the Sundance Institute; Robert O’Hara, an on-staff artist for the O’Neill Playwright 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 Euan Poole’s Elders, 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 Viennese Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

HEATHER KITCHEN  (Executive Director), 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, Charlottesville Festival, Theatre New Brunswick, New Play Centre, Vancouver, and Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a free-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 Community Foundation of Calgary, 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, California 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  (Consortium Director) oversees the administration of the A.C.T. Consortium’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 programs 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 Don Allen’s Gallieni’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 Going (a musical by Carrie Bayer Sager), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Batiste’s Little Eyolf (directed by Marshall W. Mason) and Steven’s Arms and the Man. Haire joined A.C.T. in 1971. He and his department were awarded Theater Crafts International’s award for excellence in the theater in 1989, and in 1992 Haire was awarded a lifetime achievement award by the Bay Area Theatre Critics’ Circle.

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Dana Moses, Sound Designer
David Dearman, Stage Manager
Molly McDermott, Casting Director
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Natural Corporate Theatre Fund is a nonprofit organization committed to increasing and strengthening the support for the business community for one of our country's most distinguished professional theater companies. The following foundations, individuals, and corporations support these theaters through their contributions to NCTF.

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William J. Siegel, Artistic \nDirector
Cindee pipes, Senior \nDirector of Development
Nina Kumar, Director of Communications

STAGE 90/999

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PACERCASTERS

Sydney Florence, President
Philip J. Kline, Executive \nDirector
William J. Siegel, Artistic \nDirector
Cindee pipes, Senior \nDirector of Development
Nina Kumar, Director of Communications

STAGE 90/999

Maryellen Momjian, President
John E. Frappier, Executive \nDirector
S. Michael Evans, Senior \nDirector of Development
Linda E. McElhinney, Director of \nCommunications

PERFORMANCES

For tickets: 212-307-4744

CORPORATE PARTNERS CIRCLE

Carolyn M. Ahlert, American Express Co-Chair • Diane L. Starcher, Wells Fargo, Co-chair

The Corporate Partners Circle is comprised of businesses that support A.C.T. with significant contributions and are vital benefactors of our educational and community outreach programs. Corporate Partners Circle members receive the full benefits of collaborating with a nationally acclaimed theater company, including extraordinary creative opportunities, access to renowned talent and artists, prominent community status, and expanded brand recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Blez at 415.438.2477 or Leslie@A.C.T.:

CORPORATE PARTNER (25,000+)

NATIONAL CORPORATE THEATRE FUND

Natural Corporate Theatre Fund is a nonprofit organization committed to increasing and strengthening the support for business community for one of our country's most distinguished professional theater companies. The following foundations, individuals, and corporations support these theaters through their contributions to NCTF.

THEATRE EXECUTIVES

Public Service Performances

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**For Your Information**

**A.C.T. Merchandise**
A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and DVD“as 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 procuring food and beverages in the lower and third-level bars. Food and drink are not permitted in the auditorium.

**Restrooms**
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 next location with those who may need to reach you and have them call 415-439-2356 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 415-439-2359 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 member 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 Associates, 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 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.

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

at the AIDS Research Institute at UCSF

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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.

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**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

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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

University of California
San Francisco
UCSF

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