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JOSÉ RIVERA'S  
**BOLEROS** *for the*  
**DISENCHANTED**

Directed by **CAREY PERLOFF**



**A.C.T.**

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# ABOUT A.C.T.

KEVIN BERNE



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

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

Founded in 1965 by William Ball, A.C.T. opened its first San Francisco season at the Geary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 320 A.C.T. productions have been performed to a combined audience of more than seven million people; today, A.C.T.'s performance, education, and outreach programs annually reach more than 230,000 people in the San Francisco Bay Area. In 1996, A.C.T.'s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award. In 2001, to celebrate A.C.T.'s 35th anniversary and Perloff's 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

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

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



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

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Theater was founded in  
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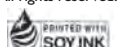
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# FROM THE ARTISTIC DIRECTOR

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KEVIN BERNE



## Dear Friends,

One of the fascinating things about American dramaturgy is that it is so endlessly various, because our culture is a weave of so many disparate cultural stories. With every new American play we have produced at A.C.T. we have explored a different corner of that tapestry: from the aftermath of the Japanese-

American internment camp experience in Philip Kan Gotanda's *After the War* to the Midwest-California conflicts in the wake of the Bay Area fires in *The Quality of Life*. The universe of José Rivera's *Boleros for the Disenchanted* is at once totally specific and completely magical. It draws upon the Puerto Rico of José's childhood in the fifties and travels to the deepest recesses of our hearts.

I first encountered *Boleros* last season when we were in rehearsals for José's play *Brainpeople* at Zeum. *Brainpeople* was truly a brainteaser, so I was quite astonished to discover how limpid and accessible *Boleros* is—this is a play wrenched directly from the heart, filled with longing and desire and dreams. The play is clearly autobiographical, beginning with his mother's multihued memories of the tiny town of Miraflores in Puerto Rico where José spent his early childhood, and journeying to the bland army base in Dalesville, Alabama, where his parents spent much of their later years. But the play is also a fable, a magical exploration of the astonishing durability of love over a long period of time. It is enormously challenging to represent extended periods of time onstage; that prerogative is usually reserved for the novel. But José has come up with a fascinating structural solution to this quandary: he has written a play with two discrete sections, separated by 39 years, and with two quite distinct tones and qualities. He has said that what interests him most as a writer is the beginnings and endings of things: the first spark of love, for instance, and the last warming glow of its embers. What happens in between is left to our imaginations.

In *Boleros*, we begin in 1953, when Eusebio and Flora first meet, and then we leap to 1992, when their relationship is tested by illness, betrayal, and age. By a theatrical sleight-of-hand, in

*Boleros* the young become old and their love transforms from the passion of youth into something infinitely more complicated and melancholy and surprising. It's a complex, transformative journey for the actors, all of whom are making their A.C.T. debuts with this production and each of whom has a very specific personal connection to this material—from Rachel Ticotin, who called her Puerto Rican mother the night before she auditioned to make sure she got the pronunciation right; to Robert Beltran, who grew up in a huge Mexican family in Bakersfield and remembers the charismatics filling his town with religious fervor; to Dion Mucciachito, who was the only kid eating tamales in his elementary school in Alaska. The story of *Boleros* is both highly specific to the Puerto Rican experience and at the same time totally universal to the American experience: the question of what one gains and what one loses as one leaves one's culture behind is enormous and never ending.

José has said that "plays are like maps that chart the course of our changes and transformations," and this particular play travels through territory at once familiar and utterly mysterious. We are asked to consider whether love is destiny or choice, whether commitment is folly or wisdom, whether it is ever possible to predict when love will bloom and when it will die. The play, filled with José's earthy poetry and wit, is both brutally honest and surprisingly hopeful.

The more you engage with a writer, the more you discover that every piece represents yet another aspect of a multifaceted personality. Part of the pleasure of producing writers on multiple occasions is the chance to watch them grow, and to see new parts of their stories reveal themselves. With *Boleros*, we are given a generous window onto José Rivera's rich meditations on marriage, language, trust, and enduring love. I'm thrilled to continue this dialogue with José, and look forward to many more creative outings in the years to come!

Enjoy.

Yours,

A handwritten signature in black ink, which appears to read "C Perloff". The signature is fluid and stylized.

Carey Perloff  
Artistic Director

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Carey Perloff, Artistic Director • Heather Kitchen, Executive Director

presents

# BOLEROS for the DISENCHANTED

By José Rivera

Directed by Carey Perloff

Scenery by	Ralph Funicello
Costumes by	Sandra Woodall
Lighting by	Nancy Schertler
Sound/Original Music by	Fabian Obispo
Dramaturg	Michael Paller
Casting by	Meryl Lind Shaw
New York Casting Consultant	Alaine Alldaffer
Assistant Director	Steven Anthony Jones
Fight Director	Jud Williford

## THE CAST

(in order of appearance)

<b>Flora/Eve</b>	Lela Loren
<b>Doña Milla/Older Flora</b>	Rachel Ticotin
<b>Don Fermin/Older Eusebio</b>	Robert Beltran
<b>Manuelo/Oskar</b>	Dion Mucciacito
<b>Petra/Monica</b>	Michele Vazquez
<b>Eusebio/Priest</b>	Drew Cortese

## TIME AND PLACE

Act I: Miraflores and Santurce, Puerto Rico, 1953

Act II: Daleville, Alabama, 1992

*There will be one 15-minute intermission.*

*continued on page 10*

*This production is made possible by*

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*Flora, Eve, Petra, Monica*—Dena Martinez  
*Doña Milla, Older Flora*—BW Gonzalez  
*Don Fermin, Older Eusebio*—Steven Anthony Jones  
*Manuelo, Oskar, Eusebio, Priest*—Johnny Moreno

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Elisa Guthertz, *Stage Manager*  
Courtney Ames, *Assistant Stage Manager*  
Samantha Baime, *Stage Management Intern*

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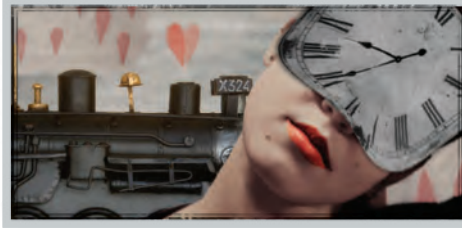
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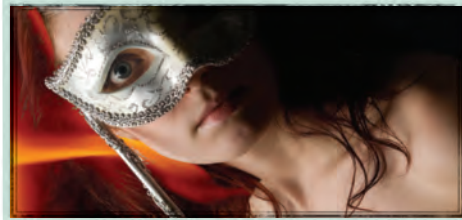
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**NOVEMBER**

BY DAVID MAMET DIRECTED BY RON LAGOMARSINO



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WERTENBAKER  
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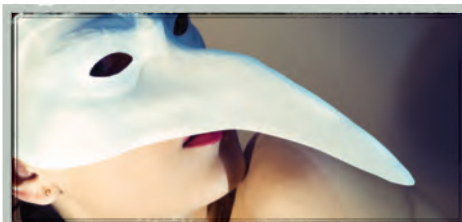


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# FAMILY STORIES

## An Interview with José Rivera

BY DAN RUBIN

José Rivera encourages every playwright to create his or her own genre. This may be why his own dramaturgy is difficult to define. Various referred to as magical realism, surrealism, “mad realism,” and the theater of “more so,” the style of Rivera expands and contorts the ordinary into something beyond the conventionally “real,” yet still familiar. As A.C.T. audiences saw in last season’s production of Rivera’s *Brainpeople*, a simple-enough dinner party can quickly unravel into a psychological circus in which anything can happen and anyone—be it any of one character’s multiple personalities or the spirits of the hostess’s deceased parents—can unexpectedly grab the highest trapeze and launch themselves into metaphysical space. When asked to describe his writing, Rivera explains that he creates theater that “lives in the intersection of real and unreal and freely jumps that border in a theatrical way. The plays seek to examine some aspect of society in a way that the artist is given the permission to wander into the world of the unreal or the dreamlike.”

Rivera caught his first break on February 26, 1983—a day he celebrates as an anniversary—when *The House of Ramon Iglesia*, a play about his parents returning to Puerto Rico after living on Long Island for almost two decades, won a CBS-sponsored playwriting contest. He quit his day job immediately. He had no formal playwriting training, but he had been writing plays since high school, and in college he wrote, produced, and directed a play a year. Since 1983 he has become one of America’s most respected playwrights, earning OBIE awards for *Marisol* and



PLAYWRIGHT JOSÉ RIVERA

EVIEN ODCIKIN

*References to Salvador Dalí Make Me Hot* and an Academy Award nomination for his film adaptation of *The Motorcycle Diaries*, while consistently pushing the boundaries of theatricality. In *Boleros for the Disenchanted*, however, Rivera takes a sabbatical from his exploration of unreality in order to pay homage to the simpler, yet no less dramatic, story of his parents’ marriage.

Puerto Rico in the 1950s still suffered profoundly from the economic repercussions of the Great Depression. At the same time, the cost of air travel between San Juan (Puerto Rico’s capital) and New York City dropped significantly. The outcome was a massive emigration from Puerto Rico to the U.S. mainland. Of the many pilgrims who fled poverty for the American promise were four-year-old José Rivera and his parents. In 1959, the family settled on Long Island, where they joined the local working-class community of Italian and Irish Americans. They were not welcomed warmly: José’s parents were cursed, firecrackers and rocks were hurled through their windows, and José was beaten and bullied at school until he found sanctuary in sports and theater. Growing up in this atmosphere, he remembers, “forced me to be in my head rather than the real world. The real world wasn’t very pleasant at times.”

José’s father worked various odd jobs, supporting his family but never realizing the American ideal of prosperity and security. After 19 years spent raising six children, José’s parents returned to Puerto Rico with his three youngest siblings in the late 1970s. They came back to the States when José’s father’s health declined. They remained nomadic for a while, living near their children in Ohio, then Georgia, and eventually settling near the Fort Rucker Army Base in Alabama where we catch up with them in Act II of *Boleros*.

Though *Ramon Iglesia* and *Boleros* are the most obvious examples, Rivera often adopts elements of his family’s personal stories for his work. Rivera explains: “My parents came over in the ’50s and they struggled, and nobody in my family went to college except for my sister and me. It feels like if I don’t write these

PHOTOS COURTESY JOSÉ RIVERA



JOSÉ RIVERA’S MATERNAL GRANDPARENTS, DELFINA AND CLAUDIO



RIVERA’S PARENTS, MARIA AND HERMINIO

stories, then nobody would know them. These are not people who get written about. Since I am lucky enough to have this ability, this is one way that this kind of person, this kind of family, will not be forgotten. They will live somewhere in the literary memory of this country.”

The week before rehearsals began for A.C.T.’s production of *Boleros for the Disenchanted*, Rivera spoke to us about what it was like to recreate his parents’ lifelong love story for the stage.

#### HOW DID THE PROCESS OF CREATING *BOLEROS* BEGIN FOR YOU?

The events of the first act are stories my mom told me over the years—how she met my father and the circumstances of her life in Puerto Rico in the 1950s. The Act II events I witnessed myself when my parents were living in Alabama. I had wanted to write a play about them for years, but it wasn’t until I put the two acts together in my mind that I knew what the play should be. Once that happened, the writing process happened very fast.

#### HOW WAS THE EXPERIENCE OF WRITING *BOLEROS* DIFFERENT FROM WRITING *THE HOUSE OF RAMON IGLESIA*, WHICH IS ALSO ABOUT YOUR PARENTS?

The plays are separated by 30 years of life and writing experience. When I was writing *The House of Ramon Iglesia*, I was very aware of the great plays I wanted to emulate. I was reading a lot of Chekhov and O’Neill. *Ramon Iglesia* took a long time because I was just learning the craft of playwriting and I was very self-conscious about what I was doing. Whereas by the time I wrote *Boleros*, that craft was already innate to me, part of my unconscious process. I didn’t feel like I needed to search for form. So in that way, this play was a lot easier to write, even though emotionally the events of *Boleros* were much harder to deal with.

#### WHY WAS THAT?

Well Act I wasn’t, but Act II—with the decline of my parents and seeing the situation my father was in—was more difficult, and because my mom is still living I knew she would see the play, so I wanted to be respectful of her yet I wanted to be honest about what really happened. I stressed a lot about what she would think about it.

#### DID SHE ENJOY IT?

Yes, she did. I had sent it to her first to read, and then I took her to a rehearsal and the opening at Yale [Repertory Theatre] and the opening in Boston [at the Huntington Theatre Company]. I really wanted to get her prepared. It was tough: she was literally shaking with emotion at one point in rehearsal, especially the scene where the young soldier appears on the street corner and plays the jukebox, which is the same music my father played for her. It was just a lot of emotion to deal with. And of course Act II is really



PHOTO COURTESY JOSE RIVERA

MARIA AS A YOUNG WOMAN

EN TU NOMBRE DOLORES  
SE HALLA ESCRITO EL DESTINO  
EL DESTINO DE UN HOMBRE  
QUE NACIÓ PARA TÍ  
QUE PADECE AL QUERERTE  
Y QUE SER QUISIERA  
SOLO PARA TÍ, POR TÍ  
VIVIR, MORIR POR TÍ.

—“Dolores,” by Juventino Rosas  
(recorded by Pedro Infante in 1950)

hard for her to watch. But ultimately the play is a celebration of her, her strength and her commitment to being with my father.

#### DID SHE EVER GIVE YOU NOTES CORRECTING YOU ON THE WAY THINGS REALLY HAPPENED?

She did give me one note. I couldn’t believe it: she didn’t like the name “Flora” for her character. [Laughter] She doesn’t like that name for some reason. So I asked her, “What would you call

her?” And she said, “Nancy.” I said, “Nancy doesn’t sound very Puerto Rican!” I don’t know where she got Nancy, but she liked that name better than Flora. I like Flora. It’s a perfect name for that character.

**THE FORM OF *BOLEROS* IS, IRONICALLY, EXPERIMENTAL FOR YOU, IN THAT IT IS MORE GROUNDED IN THE RULES OF REALISM THAN YOUR OTHER PLAYS. WHAT WAS THE EXPERIENCE LIKE, CREATING A MORE “CONVENTIONAL” PLAY?**

I guess you could say it has a traditional well-made-play structure, and I’ve always shied away from that form because it never seemed challenging enough. I’ve always thought that contemporary theater should be more theatrical than we normally experience it. But I found while working on it that it is much more challenging than it looks. Its simplicity is a challenge. Being able to write with more subtext and to have every moment be psychologically plausible and emotionally honest—that’s not easy to get to. It’s not like my other work.

**WERE YOU EVER TEMPTED TO ALLOW THE WORLD TO BECOME FANTASTICAL?**

Not really, but I did allow, at least in some passages, the language itself to be rich and lovely and magical. There are a few (not many) passages where I just let the characters go, and they speak in a way that you wouldn’t hear in real life.

**YOU ENCOURAGE PLAYWRIGHTS TO WRITE FROM ALL OF THE SENSES, NOT JUST THE BRAIN. WHEN DOES THE BRAIN COME INTO YOUR PROCESS?**

It’s early. I do feel I need a philosophical underpinning to the work so that I am not just writing theater but I am also presenting a thesis or some kind of point of view on life. Then that gets abandoned and I write from the other senses to make it as visual as possible, to make the language sing as much as possible, to make it an experience for the gut and the heart. Early in the process is where I do most of my “thinking,” and then that gets abandoned for something else. When we’re in rehearsal during table work, a lot of the ideas in the play get expressed because the actors and directors ask about them. It’s funny because I’m forced to reexamine some of the ideas I had forgotten about.

**WHEN YOU CREATED PUERTO RICO IN THE FIRST ACT, WERE YOU WORKING FROM YOUR OWN MEMORIES OR WERE YOU WORKING LARGELY OFF THE STORIES FROM YOUR FAMILY?**

The truth is, those little towns don’t change a lot. I was in Puerto Rico during the rehearsal period of the New Haven production,

and I went back to the little town where my mom lived, and it still feels the same from my memory of being [there when I was] four years old. Certain things change: the houses are bigger and people are better fed, but kids who don’t have cars ride horses wherever they need to go, bareback; people still have animals—goats, horses, chickens, cows—and pluck mangoes out of the trees. So there are a lot of similarities. The play is a mixture of my memories, my mother’s memories, some fiction, some invention on my part. The dialogue of 1953 was invented; obviously I wasn’t there. My mom was very loquacious, but my dad wasn’t, so the young soldier in Act I is much more of a speaker than my father ever was.

**YOU CONSISTENTLY WRITE ABOUT THE PUERTO RICAN EXPERIENCE IN AMERICA. HOW DOES *BOLEROS* FIT INTO THAT CONVERSATION?**

A lot of plays deal with the postmigration experience in the United States and what that did to Puerto Ricans who lived here: the promise of the New World, the myth of America, and what people did to provide for their families. Act II is the crushing reality of what that myth ended up becoming. It is a migration story.

In a lot of my plays the central characters are yearning for home and yearning to belong. A lot of characters are without family, rootless, disconnected. I find that very theatrically interesting and [that it] reflects the Puerto Rican experience because we are from a country that is not a country: it is a territory of

the United States without sovereignty. We are a people without a country.

**DURING THESE DIFFICULT ECONOMIC TIMES, WHAT DO YOU THINK THE PRIORITIES OF THEATER NEED TO BE?**

I think it’s the old cliché from *Hamlet* about holding up a mirror to nature. It is more urgent than ever to be socially responsible and to talk about the important issues of the period. I would hate to see the theater use this as an excuse to get safer and more escapist. I think it is a time to be bold and bring audiences into an experience they are not going to get elsewhere. There is no substitute for the live event. There is that feeling that—even if you know the play, and even though you know it’s scripted—maybe this is really happening in front of us. It has never happened before. There is no way to predict the next moment. When theater is working on all cylinders, there is a thrill of going into the unknown with a group of people.

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For more information about this production of *Boleros for the Disenchanted*, pick up a copy *Words on Plays*, A.C.T.’s in-depth performance guide series, at the merchandise stand in the lobby of the theater, or order online at [act-sf.org](http://act-sf.org).

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# WHO'S WHO IN *BOLEROS FOR THE DISENCHANTED*



**ROBERT BELTRAN** (*Don Fermin/Older Eusebio*) is perhaps most recognizable for his role as a regular on *Star Trek Voyager* or his

recurring appearances on the HBO series *Big Love*, but he is a particularly familiar face to San Francisco audiences because of his many appearances at California Shakespeare Theater (*A Midsummer Night's Dream* and *Hamlet*, to name two). Other theater credits include his own productions of *Hamlet* and *The Big Knife*; *A Touch of the Poet* with the Hispanic Theater Project; *I Don't Have to Show You No Stinkin' Badges*, among others, with the Los Angeles Theater Center; and numerous productions with El Teatro Campesino, La Jolla Playhouse, and Center Theatre Group. Other television credits include the BBC miniseries *Shannongate*, *The Mystic Warrior*, *Medium*, and *CSI: Miami*, among others; some of his many film credits include *Luminarias*, *Nixon*, *Bugsy*, *Scenes from the Class Struggle in Beverly Hills*, *Latino*, *Eating Raoul*, and *Lone Wolf McQuade*, as well as the soon-to-be-released *Patriotville* and *Repo Chick*. He is a cofounder of East L.A. Classic Theatre.



**DREW CORTESE** (*Eusebio/Priest*) is making his A.C.T. debut in *Boleros for the Disenchanted*. New York credits include *1001* (Page 73), *As You Like It*

(The Public Theater/New York Shakespeare Festival), *Honor and the River* (Summer Play Festival), *The Life and Death of Pier Paolo Pasolini* (Act French Festival), *As I Lay Dying* (Ohio

Theatre), and *expat/inferno* (New York International Fringe Festival). Regionally, he has been seen at the Denver Center Theatre Company, Actors Theatre of Louisville, the Guthrie Theater, Paper Mill Playhouse, New York Stage and Film, Barrington Stage Company, Missouri Repertory Theatre, and the Clarence Brown Theatre Company. Cortese is a graduate of Duke University and New York University's Graduate Acting Program, a faculty member of Vassar College's Powerhouse Theater Apprentice Training Program, and a volunteer for The 52nd Street Project.



**LELA LOREN** (*Flora/Eve*) received a B.A. in drama from Whitman College. Her theater credits include *The Last Night of Ballyhoo*, *Popcorn*, *Celestina*

del Sol in *Cloud Tectonics*, and, most recently, the title role of *My Antonia*. On television she has appeared on *The Unit*, *The Shield*, *Ghost Whisperer*, *CSI: NY*, *CSI: Miami*, and *Cold Case*. Film credits include Ana in *Reign Over Me* and Salazar in *Flotsam*.



**DION MUCCIACITO** (*Manuelo/Oskar*) studied film at UC Santa Barbara and recently graduated from The Juilliard School Drama

Division. Recent theater credits include Henrik Ibsen's *Ghosts*, Beau Willimon's *War Story*, and *The Greeks Part II*. Recent television credits include *Law & Order*. Mucciacito is a volunteer with Artists Striving to End Poverty, helping to provide arts education throughout the United States and in South Africa.



**RACHEL TICOTIN** (*Doña Milla/Older Flora*) was an original member of the Ballet Hispanico of New York dance company under the direction

of Tina Ramirez. She began her acting career in 1968 as a princess in a production of *The King and I* at New York City Center and was on Broadway in 2008 as Lady Macduff in the Chichester Festival Theatre's *Macbeth*, starring Patrick Stewart. Her most recent film credit is *The Sisterhood of the Traveling Pants 2*.



**MICHELE VAZQUEZ** (*Petra/Monica*) most recently appeared in *The Comedy of Errors* and *Julius Caesar* with the New York-based Aquila

Theatre Company. Her regional credits include Elizabeth Bennet in *Pride and Prejudice* (Pioneer Theatre Company), *Romeo and Juliet* (Southwest Shakespeare Company), *The Clean House* (Cincinnati Playhouse in the Park), *Nickel and Dime* (Philadelphia Theatre Company), and *Anna in the Tropics* (Arena Stage, dir. Jo Bonney). She was also seen in *Smash* and *The Two Gentlemen of Verona* at The Old Globe. Off-Broadway credits include *The Master Builder* and *The Gentleman Dancing-Master* (Pearl Theatre Company). Among her television credits are *As the World Turns*, *Tarzan*, and *Dawson's Creek*. She is a guest artist and director for New York University's Steinberg Playwrights Lab and Clemson University's WordBRIDGE Playwrights Laboratory. She holds an M.F.A. from the University of San Diego and The Old Globe.

*The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.*



# WHO'S WHO



**BW GONZALEZ**  
(Understudy)

appeared at A.C.T. as the Ghost of Christmas Present in *A Christmas Carol* both this season and last. She has also

worked locally with Berkeley Repertory Theatre, the San Francisco Mime Troupe, Lorraine Hansberry Theatre, Oakland Ensemble Theatre, and San Diego Repertory Theatre. As a company member with the Oregon Shakespeare Festival, she performed in *The Tempest*, *The Three Sisters*, *The Good Person of Szechuan*, *A Midsummer Night's Dream*, *The Trojan Women*, *Macbeth*, and *Joe Turner's Come and Gone*. She created the role of Phoebe in *Darker Face of the Earth*, by Poet Laureate Rita Dove, which she performed at the Oregon Shakespeare Festival, Crossroads Theatre Company, and The Kennedy Center. Recent television credits include three seasons as Lupe on *Arrested Development*. She was a company member with the Living Stage Theatre Company in Washington, D.C.; as a teacher and director she has taught master classes to all ages and backgrounds for more than 30 years. Gonzalez is the recipient of a Citation for Excellence in Theatre from the Massachusetts House of Representatives and a graduate of the Boston University College of Fine Arts.



**STEVEN ANTHONY JONES**

(Understudy/Assistant Director), an A.C.T. associate artist and core acting company member, has been

seen at A.C.T. in *'Tis Pity She's a Whore*, *Blood Knot*, *The Imaginary Invalid*, the world premiere of Philip Kan Gotanda's *After the War*, *Happy End*, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yohen*, *The Three Sisters*,

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



**DENA MARTINEZ**

(Understudy) has toured nationally with the San Francisco Mime Troupe, Culture Clash, and El Teatro

Campesino, where she was a company artist for four years performing Maria in *Simply Maria*. Regional theater credits include Dr. Zavala in *Distracted* at TheatreWorks; *Chavez Ravine* with Culture Clash; *Dead Mother, or Shirley Not All in Vain* at Traveling Jewish Theatre; Eunice in *A Streetcar Named Desire* at Marin Theatre Company; Amy in *Gibraltar* at San Jose Stage and Thick Description; *The Ballad of Pancho and Lucy* and *Santos y Santos* with Campo Santo; Blanca in *Dreamlandia*, Sarita in *Blade to the Heat*, and *The Visions of Simone Machard* with Thick Description; Clemencia in *Electricidad* at Teatro

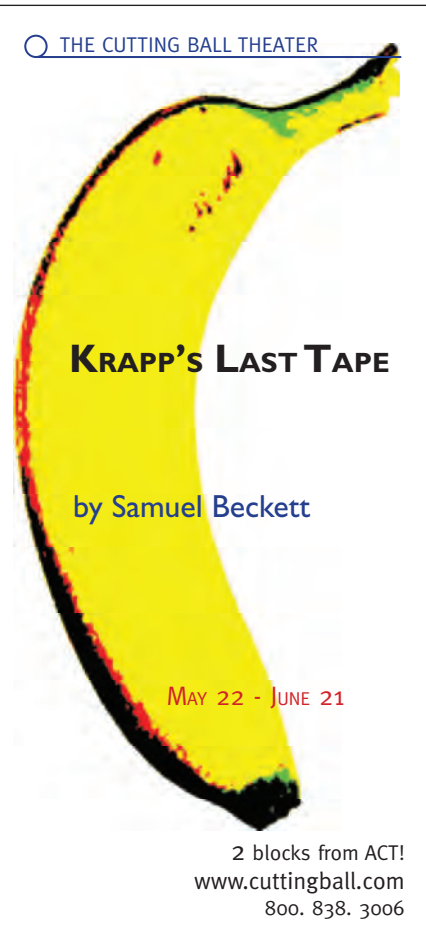


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## WHO'S WHO

Visión; Gracie in *La Posada Magica* and *The Taming of the Shrew* at San Jose Repertory Theatre; and Sara in *Stop Kiss* at Brava! for Women in the Arts. Martinez has also worked with Berkeley Repertory Theatre, Magic Theatre, and Word for Word.



### JOHNNY MORENO

(Understudy)

previously appeared at A.C.T. as Mortimer in *Mary Stuart*. Other theater credits include *Blade*

*to the Heat*, *Gibraltar*, and *El Otro* with Thick Description; *Displaced* with Marin Theatre Company; *Picasso at the Lapin Agile* with Center REpertory Company and San Jose Stage Company; *A Streetcar Named Desire* with Solano College Theatre; and *Pentecost* with Berkeley Repertory Theatre. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *Callback: The Unmaking of Bloodstain*, selected Best Feature Film at the Chicago Indiefest and Lakedance Film Festival. He is a graduate of the A.C.T. Master of Fine Arts Program.

**JOSÉ RIVERA** (Playwright), born in San Juan, Puerto Rico, is the author of the OBIE Award-winning *Marisol* (La Jolla Playhouse, Actors Theatre of Louisville, The Public Theater); *The House of Ramon Iglesia* (The Ensemble Studio Theatre); *Giants Have Us in Their Books* (Magic Theatre); *Each Day Dies with Sleep* (Circle Repertory Company, Berkeley Repertory Theatre); *Sonnets for an Old Century* (INTAR Theatre); *Sueño* (Hartford Stage); *Cloud Tectonics* (Playwrights Horizons, Goodman Theatre); *Maricela de la Luz Lights the World* (La Jolla Playhouse); *The Promise* (The Ensemble Studio Theatre, Los Angeles Theater

Center); *The Street of the Sun* (Mark Taper Forum); *Adoration of the Old Woman* (La Jolla Playhouse); *School of the Americas* (The Public Theater, LAByrinth Theater Company); *Brainpeople* (A.C.T.); *Boleros for the Disenchanted* (Yale Repertory Theatre); *Massacre (Sing to Your Children)* (Goodman Theatre); and the OBIE Award-winning *References to Salvador Dali Make Me Hot* (South Coast Repertory, The Public Theater). Honors include a Fulbright Arts Fellowship and a Whiting Award, as well as grants from the NEA and Rockefeller Foundation. He was nominated for the Academy Award for Best Adapted Screenplay for *The Motorcycle Diaries* (Walter Salles, director) and has written the screenplay for Salles's upcoming film based on Jack Kerouac's *On the Road*.

**RALPH FUNICELLO** (Scenic Designer) has designed the scenery for 48 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. He has also designed more than 250 productions of plays and operas throughout the world, including the Broadway productions of *Julius Caesar*, *Brooklyn Boy*, *Henry IV* (Outer Critics Circle, Drama Desk, and Tony Award nominations), *King Lear*, *QED*, and *Division Street*; the off-Broadway productions of *Saturn Returns*, *Ten Unknowns* (Lucille Lortel Award nomination), *Prides Crossing*, and *Labor Day*; and New York City Opera's *La Rondine*, San Diego Opera's *Don Quichotte*, and LA Opera's *The Dwarf* and *The Broken Jug*. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in design and collaboration and awards from the Bay Area Theatre Critics' Circle, the

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# WHO'S WHO

L.A. Drama Critics' Circle, *Drama-Logue* magazine, *Back Stage West*, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

**SANDRA WOODALL** (*Costume Designer*) has designed costumes for A.C.T. (*Blood Knot*, *Moon for the Misbegotten*, *Cat on a Hot Tin Roof*, *A Doll's House*, *The Dazzle*, *The Duchess of Malfi*, *Light Up the Sky*, and *Saint Joan*, among others), San Francisco Ballet, Frankfurt Ballet, Dance Theatre of Harlem, the Margaret Jenkins Dance Company, Stuttgart Ballet, Singapore Ballet Theatre, and Magic Theatre. Recent productions include *Cinderella* for the Bolshoi Ballet, sets and costumes for *Don Quixote* and *Sleeping Beauty* for the Norwegian National Ballet, and *Fifth Season* for San Francisco Ballet. She was visual director for the eight-hour world premiere of Stan Lai's *Dream Like a Dream* at Hong Kong Repertory Theatre and designed sets and costumes for *Don Giovanni* at the Taiwan National Symphony and for Rimsky-Korsakov's opera ballet *Mlada* for the San Francisco Symphony, conducted by Michael Tilson Thomas. Other design credits include the Eureka Theatre Company's original production of *Angels in America*. Her work has been shown in numerous gallery exhibitions, and she is the recipient of numerous Bay Area Theatre Critics Circle Awards for costume design.

**NANCY SCHERTLER** (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *After the War*, *The Gamester*, *Levee James*, Perloff's *The Colossus of Rhodes*, and *The Difficulty of*

*Crossing a Field* at A.C.T.; *The Three Musketeers* and *The Sisters Matsumoto* at Seattle Repertory Theatre; and *Moby Dick*, among others, at Milwaukee Repertory Theater. Currently her designs can be seen in *Crowns* for Arena Stage in Washington, D.C., where she is an affiliated artist. Opera credits include *Later the Same Evening*, an opera inspired by the work of Edward Hopper and commissioned by the National Gallery of Art and the University of Maryland; *Don Giovanni* and *The Barber of Seville* for Boston Lyric Opera; *Il Trovatore* for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

**FABIAN OBISPO** (*Original Music/Sound Designer*) worked at A.C.T. on *Curse of the Starving Class* and *The Imaginary Invalid*. Musical theater credits include *The Long Season*, *Black No More*, *The Caucasian Chalk Circle*, *Yerma*, *Mother Courage and Her Children*, *Nothing Forever*, *The Romance of Magno Rubio*, *Yellow Moon Rising*, and *The House of Bernarda Alba*. Off-Broadway credits include *Durango* and *Two Sisters and a Piano* at The Public Theater; *Grace*, *A Very Common Procedure*, *What of the Night*, *Last Easter*, *Bright Ideas*, *Intrigue with Faye*, and *Sueño* at MCC Theater; *La Terrasse*, *Neat*, and *Seeking the Genesis* at Manhattan Theatre Club; *Oroonoko* at Theatre for a New Audience; *Servicemen* at The New Group; *Clean* at Atlantic Theater Company; *The Batting Cage* at The Vineyard Theatre; *Phaedra in Delirium* at CTC Theatre; *The Right Kind of People* and *When They Speak of Rita* at Primary Stages; and *No Foreigners beyond This Point* for Ma-Yi Theater Company; among others. He has also composed and designed numerous productions for the leading regional theaters throughout the United States. His work has been recognized by the American Theatre Wing's Hewes Design Award, as well as Helen Hayes, Barrymore, NAACP,



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# WHO'S WHO

Bay Area Theatre Critics Circle, IRNE, AUDELCO, and Jackie awards.

**MICHAEL PALLER** (*Dramaturg*) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as

a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik

Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005) and has written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

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**MERYL LIND SHAW** (*Casting Director*) joined the A.C.T. artistic staff as casting director in 1993. She has cast roles for Magic Theatre, the Huntington Theatre Company, Arizona Theatre Company, the San Francisco Symphony and Opera, and the San Francisco productions of *White Christmas*, *Jitney*, and *Picasso at the Lapin Agile*. Before joining A.C.T. as casting director, she stage-managed more than 60 productions in theaters throughout the Bay Area, including A.C.T.'s *Creditors* and *Bon Appétit!* She was resident stage manager at Berkeley Repertory Theatre for twelve years and production stage manager at the Berkeley Shakespeare Festival for three seasons. She has served on the Bay Area advisory committee of Actors' Equity Association, the negotiating committee for the LORT contract (1992 and 1993), and the board of trustees of the California Shakespeare Festival. She has taught or guest lectured at A.C.T., Rutgers University, Carnegie Mellon University, Santa Clara University, St. Mary's College, and San Francisco's Academy of Art University, among others.

**ELISA GUTHERTZ** (*Stage Manager*) most recently worked on *Rich and Famous*, *The Quality of Life*, *What You Will*, *Curse of the Starving Class*, *Speed-the-Plow*, and *The Rainmaker* at the American Conservatory Theater and on the A.C.T. production of *Death in Venice* at Zeum

*The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.*

# WHO'S WHO

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

**COURTNEY AMES** (*Assistant Stage Manager*) previously worked on the A.C.T. First Look workshop of José Rivera's *Brainpeople* at Stanford University. Other local credits include TheatreWorks's *It Ain't Nothin' But the Blues*, *Theophilus North*, and *M. Butterfly*; Marin Theatre Company's *My Children! My Africa!*, *The Seafarer*, and *Jacques Brel Is Alive and Well and Living in Paris*; and American Musical Theatre of San Jose's *The Full Monty* and *Little Shop of Horrors*. She received her masters of fine arts degree in stage management from UC San Diego.

**PATTI AND RUSTY RUEFF** (*Executive Producers*) are A.C.T. subscribers who have both loved and actively participated in theater their entire lives, attending various theaters together for the past two decades. After serving on the boards of regional theaters in Dallas, Texas, and Taos, New Mexico, they wanted to get involved in theater in the Bay Area, where they made their permanent home in 1998. Rusty, former CEO of the digital music commerce company SNOCAP and executive vice president of Electronic Arts (EA), joined the A.C.T. Board of Trustees in 2003 and now co-chairs the Committee on Trustees and Governance. Patti is a former special events consultant. She chaired A.C.T.'s wildly successful *Ruby Jubilee* in April 2007 and co-chaired the 2006 and 2008 A.C.T. galas. Patti is currently in her first term as president of the Hillsborough Auxiliary for the Family Service Agency of San Mateo County.

**CARLIE WILMANS** (*Executive Producer*) joined the A.C.T. Board of Trustees in 2005 and, with a passion for developing new, multidisciplinary works, lends her time to the *Next Generation Campaign* Committee and the New Works Committee. Born and raised in San Diego County, she is a director of the Phyllis C. Wattis Foundation. With bachelor's and master's degrees in art history, she is a founder of the 500 Capp Street Foundation and devotes her time to the boards of several other arts organizations, including San Francisco Museum of Modern Art and California College of the Arts.

## WHAT IT MEANS TO BE AN A.C.T. PRODUCER

The process of bringing a play—particularly new work—to the stage is a complex, challenging, and ultimately deeply gratifying experience for all involved. At A.C.T. an essential component of that process is the support provided by members of the A.C.T. Producers Circle, whose generosity enables A.C.T. to bring innovative, groundbreaking productions to our stage. Executive producers—like A.C.T. Trustee Rusty Rueff, who with his wife, Patti, has produced six A.C.T. productions—also have the opportunity to participate in every stage of the creative process. Rueff explains what the experience means to him:



producerscircle



PATTI AND RUSTY RUEFF AT THE A.C.T. GALA, ILLUMINATE THE NIGHT, APRIL 19, 2009

“Regardless of the medium—whether it be visual or performing arts—our ‘thing’ is to see the creative process unfold and come to life. What I have learned over the years is that what happens throughout that process—from the first reading of a play by the cast and

director (and sometimes in the presence of the playwright), through studio rehearsals, into previews and opening night, and sitting in the booth to hear the stage manager ‘call the show’—is the creation of magic. What starts as something so rough and raw that it seems unimaginable that it will ever make it successfully to ‘the big stage’ ultimately comes alive and pulls together on opening night, and real magic is created. And as producers we can bask in being a part of that process.

“At the annual A.C.T. gala someone asked me, ‘What do you get out of executive producing?’ The answer came easy: We receive the intrinsic reward of being ‘noncreatives’ who can be a part of bringing to life a production that is unique and special for the audience and the actors.”\*

For information about becoming a member of A.C.T.'s Producers Circle, contact Paul Knudsen at 415.439.2353 or [pknudsen@act-sf.org](mailto:pknudsen@act-sf.org).

\*Excerpted from Rusty Rueff's blog post “Producing for Results,” which can be found in its entirety at [blog.act-sf.org](http://blog.act-sf.org).

# A.C.T. PROFILES



**CAREY PERLOFF** (*Artistic Director*) is celebrating her 17th season as artistic director of A.C.T., where she most recently directed Tom Stoppard's *Rock 'n' Roll*, John Ford's *'Tis Pity She's a Whore*,

and Nikolai Gogol's *The Government Inspector*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration* and *The Room*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Maxim Gorky's *Vassa Zheleznova*); Harley Granville-Barker's *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of Bertolt Brecht/Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist). Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage and Film and as part of A.C.T.'s First Look series at Stanford University. Her one-act play *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable contemporary writers, including Gotanda, Robert O'Hara, and Lucy Caldwell. She is currently developing a new dance-theater piece, *The Tosca Project*, with choreographer Val Caniparoli; a major production of *Phèdre*

(translated by Timberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new *Bacchae* for the Getty Center in Los Angeles.

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

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



LISA KOHLER

## HEATHER KITCHEN

(*Executive Director*), now in her 13th season with A.C.T., has strengthened the organization's infrastructure and overseen the company's

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

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

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

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

# PLEASE JOIN US FOR THESE EVENTS . . .



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

## KORET PROLOGUE

A conversation with the director before the preview performance

■ Tuesday, 5/12, 5:30–6 p.m.

■ Tuesday, 6/9, 5:30–6 p.m.

## KORET AUDIENCE EXCHANGES

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

■ Tuesday, 5/19  
Wednesday, 5/20\*  
Sunday, 5/24\*

■ Tuesday, 6/23  
Sunday, 6/28\*  
Wednesday, 7/1\*

## ■ BOLEROS FOR THE DISENCHANTED

## ■ EDWARD ALBEE'S AT HOME AT THE ZOO

\*indicates matinee performance

## OUT WITH A.C.T.

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

■ Wednesday, 5/20

■ Wednesday, 6/24

## THEATER ON THE COUCH

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

■ Friday, 6/12

## BRIGHT YOUNG PEOPLE: THE WORDS AND MUSIC OF NOËL COWARD

A world premiere production featuring a brilliant, buoyant tribute to one of the greatest theater artists of all time, created and directed by Young Conservatory Director Craig Slight for the A.C.T. Young Conservatory.

5/8–5/23 at Zeum Theater

## CONSERVATORY SUMMER SESSIONS!

Now enrolling summer sessions for the A.C.T. Young Conservatory, Studio A.C.T., and the Summer Training Congress.

All events take place in the American Conservatory Theater, unless otherwise indicated.

## A.C.T. Donor Events

### PROP AND SCENE SHOP TOUR

A special tour of the prop and scene shop where all of A.C.T.'s sets are built. Come take a closer look at the props and scenery from your favorite A.C.T. productions.  
Thursday, 5/14, 5:30 p.m.



### MEET THE CAST RECEPTION

*Boleros for the Disenchanted*  
A special dessert reception with the cast of *Boleros for the Disenchanted*.  
Tuesday, 5/26, after the 8 p.m. performance



### SATURDAY SALON

*Edward Albee's At Home at the Zoo*  
An elegant luncheon and engaging conversation with special guest A.C.T. Production Manager Jeff Rowlings before a matinee performance of *At Home at the Zoo*.  
Saturday, 6/20, 12 p.m.



### COSTUME SHOP TOUR

A chance to see where all of A.C.T.'s costumes are made. Come learn about the process and meet the creative team behind the costumes.  
Thursday, 5/21, 5:30 p.m.



### OPENING NIGHT DINNER

*Edward Albee's At Home at the Zoo*  
Dinner in A.C.T.'s private dining room with Artistic Director Carey Perloff, Executive Director Heather Kitchen, and director Rebecca Taichman before the opening night performance of *At Home at the Zoo*.  
Wednesday, 6/10, 5:30 p.m.

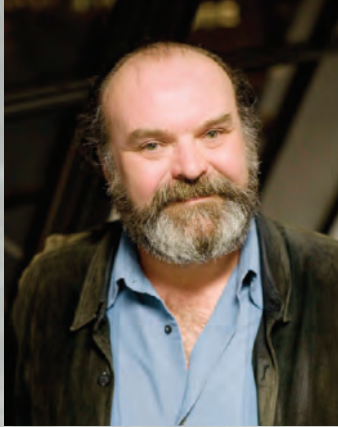


To support A.C.T. and receive invitations to Annual Fund, Directors Circle, and Producers Circle events, please contact Liv Nilssen at [lnilssen@act-sf.org](mailto:lnilssen@act-sf.org) or 415.439.2450.

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

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

# WE CAN'T DO IT WITHOUT YOU!



Dear Friends,

From that first moment I stepped onto the A.C.T. stage in *The Black Rider* five years ago, I knew I had found a home—a place where artists and audiences can come to know each other over time and together can take risks and share experiences. I am constantly inspired and challenged here to find truth in my work, whether I'm performing onstage or mentoring students in our conservatory.

A.C.T. is breaking new ground in the American theater—an accomplishment that would not be possible without the generosity of A.C.T.'s Annual Fund contributors. With each new production, we strive to make theater that matters, that is bold and exciting, heartfelt and passionate. For me, where else but A.C.T. would I be given the chance to dance with a prima ballerina from San Francisco Ballet?

Your support breathes life into everything we do here. During these difficult times, the opportunity that live theater provides to lose ourselves in the moment of the play, to come together as a community and gain new perspectives, is more vital than ever. **Please consider making a contribution to A.C.T. with your subscription, single ticket purchase, or online at [www.act-sf.org](http://www.act-sf.org)** and help us keep A.C.T. a thriving part of the Bay Area. We can't do it without you.

Sincerely,

Jack Willis  
A.C.T. Core Acting Company



annualfund

P.S. As an Annual Fund donor, you are invited to join us for upcoming behind-the-scenes tours of the A.C.T. Prop and Scene Shop (May 14) and Costume Shop (May 21). To learn more about the benefits associated with each level of giving—including invitations to backstage tours and technical rehearsals—please visit [act-sf.org/donorlevels](http://act-sf.org/donorlevels).



JACK WILLIS WITH NICOLE LOWRANCE  
IN *CURSE OF THE STARVING CLASS*  
(LEFT) AND RENÉ AUGÉSEN IN *ROCK 'N'  
ROLL* (RIGHT).

KEVIN BERNIE



KEVIN BERNIE





## producerscircle

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

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the March 1, 2008–March 31, 2009, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the March 1, 2008–March 31, 2009, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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

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The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the March 1, 2008-March 31, 2009, period.

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April 19, 2009 ★ Carla Crane and Chandra Geiger Gordon, Co-chairs

In addition to their annual gifts, the following individuals and businesses made generous commitments to A.C.T.'s 2009 gala, *Illuminate the Night*, Sunday, April 19, 2009. A benefit event in support of A.C.T.'s conservatory for actor training and youth education programs, *Illuminate the Night* featured Tony Award winners Judy Kaye and Anika Noni Rose. The spectacular evening united Bay Area community leaders, philanthropists, and artists in celebration of the next generation of professional actors in American theater.

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#### LUMINOUS

\$25,000

Wells Fargo

#### SPARKLING

\$10,000

AT&T  
Bank of the West  
BNY Mellon Wealth Management  
Makena Capital Management  
Pacific Gas and Electric Corporation

#### SHINING

\$5,000

Citi Private Bank  
KPMG, LLP

#### RADIANT

\$2,500

I.A.T.S.E. Local 16 and F. X. Crowley  
Payroll Resources Group

#### BRIGHT

\$1,000

Yale Properties  
Willis Insurance Services

# A.C.T. STAFF

**Carey Perloff**  
*Artistic Director*

**Heather Kitchen**  
*Executive Director*

**Melissa Smith**  
*Conservatory Director*

**James Haire**  
*Producing Director*

**Thomas C. Proehl**  
*Administrative Director*

## ARTISTIC

Meryl Lind Shaw, *Casting Director*  
Michael Paller, *Dramaturg*  
Greg Hubbard, *Associate Casting Director*  
Vinly Eng, *Producing Associate*  
Carly Cioffi, *Artistic Associate*  
Beatrice Basso, *Artistic Program Consultant*

## Associate Artists

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

## Directors

Jane Anderson  
John Carrafa  
Timothy Douglas  
Lillian Groag  
Warren David Keith  
Domenique Lozano  
Vivian Matalon  
Carey Perloff  
John Rando  
Rebecca Taichman  
Richard E. T. White

## Choreographers

Val Caniparoli  
James Donlon  
Daniel Pelzig

## Composers/Orchestrations

John Glover  
Karl Lundeberg  
Fabian Obispo  
Richard Woodbury

## Musical Directors

Laura Burton

## First Look Playwrights

Rob Ackerman  
Lillian Groag  
Len Jenkin  
Daniel Kramer  
Timothy Mason

## Interns

Deborah Munro, *Artistic Administration*  
Megan Cohen, *Dramaturgy*

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Dick Daley, Meg O'Neil, *Associate Production Managers*  
Marion Bechthold, *Production Administrator*

## Designers

John Arnone, *Scenery*  
Scott Bradley, *Scenery*  
Robert Brill, *Scenery*  
Donald Eastman, *Scenery*  
Erik Flatmo, *Scenery*  
Ralph Funicello, *Scenery*  
Melpomene Katakalos, *Scenery*  
Michael Miller, *Scenery*  
Robert Mark Morgan, *Scenery*  
Dan Ostling, *Scenery*  
Douglas W. Schmidt, *Scenery*  
Beaver Bauer, *Costumes*  
Tracey Christensen, *Costumes*  
David F. Draper, *Costumes*  
Callie Floor, *Costumes*  
Gregory Gale, *Costumes*  
Alex Jaeger, *Costumes*  
Lydia Tanji, *Costumes*  
Sandra Woodall, *Costumes*  
Russell Champa, *Lighting*  
Kent Dorsey, *Lighting*  
Alexander V. Nichols, *Lighting*  
Nancy Schertler, *Lighting*  
Stephen Strawbridge, *Lighting*  
Chris Studley, *Lighting*  
Ann G. Wrightson, *Lighting*  
Robert Wierzel, *Lighting*

David Budries, *Sound*  
Cliff Caruthers, *Sound*  
Jeremy Lee, *Sound*  
Jeff Mockus, *Sound*  
Fabian Obispo, *Sound*  
Jake Rodriguez, *Sound*  
Brendan West, *Sound*  
Richard Woodbury, *Sound*

## Design Associates

Martin Flynn, *Scenic*  
Javan Johnson, *Interim Scenic Associate*  
Robert J. Hahn, *Lighting*  
Jake Rodriguez, *Sound*

## Coaches

Dave Maier, Jud Williford, *Fights*  
Deborah Sussel, *Voice and Dialects*

## Stage Management

Elisa Guthertz, *Head Stage Manager*  
Jack Gianino, Joseph Smelser, Karen Szpaller,  
Kimberly Mark Webb, *Stage Managers*  
Courtney Ames, Heath Belden, Danielle  
Callaghan, Stephanie Schliemann, Karen  
Szpaller, *Assistant Stage Managers*

## Scene Shop

Mark Luevano, *Shop Foreman*  
Russel Souza, *Assistant Shop Foreman*  
Qris Fry, Jonathan Young, *Mechanics*  
Tim Heaney, *Purchasing Agent*

## Paint Shop

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

## Prop Shop

Ryan L. Parham, *Supervisor*  
Jeavon Greenwood, *Assistant*  
Eric Cripe, *Artisan*

## Costume Shop

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

## Wig Shop

Jeanna Parham, *Wig Master*

## Stage Staff

Suzanna Bailey, *Sound Head*  
Miguel Ongpin, *Head Carpenter*  
Jane Henderson-Shea, *Properties Head*  
Mark Pugh, *Flyman*  
Tim Wilson, *Head Electrician*  
Kristen Ross, Arno Werner, *Stagehands*  
John Karr, *Wardrobe Supervisor*  
Mary Montijo, *Wardrobe Assistant*  
Erin Hennessy, *Hair and Makeup Supervisor*

## Conservatory/Second Stage

Pinky Estell, *Technical Director*  
Ian Smith, *Interim Assistant Technical Director*

## Costume Rentals

Callie Floor, *Supervisor*  
Jef Valentine, *Assistant*

## Interns

Josh Anderson, Samantha Baime, Sarah  
Bingel, Melissa Margolin, *Stage Management*  
Laura Julio, *Prop Shop*  
Jill Elefsen, *Costume Shop*  
Jamie Lynn Wark, *Wig Shop*  
Nora Handsher, *Costume Rentals*

## ADMINISTRATION AND FINANCE

Dianne Prichard, *Company Manager*  
Caresa Capaz, *Administrative Associate/Board Liaison*  
Kate Stewart, *Human Resources Manager*

## Finance

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

## Development

Leslie Bires, *Director of Corporate and Community Partnerships*  
Emily Carr, *Annual Fund Coordinator*  
Olivia de Lara, *Donor Systems Coordinator*  
Paul Knudsen, *Director of Individual and Foundation Relations*  
Mindy Lechman, *Donor Stewardship Coordinator*  
Liv E. Nilssen, *Individual Gifts Manager*  
Luz Perez, *Special Events Manager*  
Kiele Stewart-Funai, *Assistant to the Director of Development*  
Tim M. Whalen, *Director*

## Information Technology

Thomas Morgan, *Director*  
Joone Pajar, *Network Administrator*  
Conchita Robson, *Macintosh & Telecom Administrator*

## Marketing & Public Relations

Janette Andrawes, *Director of Marketing and Public Relations*  
Randy Taradash, *Marketing Events and Promotions Manager*  
Jennifer K. Weaver, *Writer/Copy Editor*  
Edward Budworth, *Group Sales Representative*  
Audra Davis, *Web Content Manager*  
Amelia Nardinelli, *Senior Graphic Designer*  
Brett Elliott, *Graphic Designer*  
Evren Odickin, *Public Relations Manager*  
Rose Marie Hogan, *Marketing Associate*

## Publications

Elizabeth Brodersen, *Editor*  
Dan Rubin, *Publications & Literary Associate*  
Lesley Gibson, *Intern*

## Ticket Services

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

## Teleservices

Stephanie Arora, *Manager*  
Maggie Alpar, Chris Johnson, Miriam Korpi,  
Lloyd Margoit, Tim Renstrom, Doug  
Ross, Ki Spurr-Gaines, Caroline Turton,  
Kevin Valentine, Reg Vaughn, James  
Wagner, *Agents*

## Front of House

Debra Selman, *Theater Manager*  
Tim Hilyard, *Associate Theater Manager*  
Eva Ramos, *House Manager*  
Claudia Martinez, *Assistant House Manager*  
Colleen Rosby, *Door Person*  
Oliver Sutton, *Security*

## Operations

Lesley Pierce, *Manager*  
Len Lucas, Jeffrey Warren, *Assistant Facilities Managers*  
Joe Vigil, *Facilities Crew*  
Curtis Carr, Jr., Jamie McGraw, *Security*

## CONSERVATORY

George Thompson, *Conservatory General Manager*  
Craig Slight, *Young Conservatory Director*  
Andrew Hurteau, *Director of Studio A.C.T.*  
Christopher Herold, *Director of Summer Training Congress*  
Jack Sharrar, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Hannah Cohen, Alma Pasic, Sharon Troy,  
*Conservatory Associates*  
Matt Jones, *Bursar/Payroll Administrator*

## Master of Fine Arts Program Core Faculty

René Augesen, *Acting*  
Stephen Buescher, *Movement*  
Jeffrey Crockett, *Voice*  
Dawn-Elin Fraser, *Speech, Verbal Action*  
Anthony Fusco, *Acting*  
Steven Anthony Jones, *Acting*

Domenique Lozano, *Director, Acting*  
Frank Ottiwell, *Alexander Technique*  
Michael Paller, *Director of Humanities*  
Jack Sharrar, Ph.D., *Culture and Text*  
Melissa Smith, *Director, Acting*  
Deborah Sussel, *Speech, Verbal Action*  
Gregory Wallace, *Acting*  
Jud Williford, *Director*  
Jack Willis, *Acting*

## M.F.A. Program Adjunct Faculty

Jane Hammett, *Singing*  
Giles Havergal, *Director*  
Gregory Hoffman, *Combat/Weapons*  
Kari Prindl, *Alexander Technique*  
Lisa Anne Porter, *Voice*  
Karl Ramsey, *Combat/Weapons*  
Elyse Sharfman, *Alexander Technique*

## Studio A.C.T.

Rachael Adler, *Acting*  
Andy Alabran, *Acting*  
Lettitia Bartlett, *Movement/Physical Acting/Clowning*  
Laura Derry, *Improvisation*  
Frances Epsen Devlin, *Singing*  
Jeffrey Draper, *Voice and Speech, Acting*  
Paul Finocchiaro, *Acting*  
Dawn-Elin Fraser, *Acting*  
Marvin Greene, *Acting*  
Christopher Herold, *Acting*  
Greg Hubbard, *Acting*  
Andrew Hurteau, *Acting*  
Mark Jackson, *Movement*  
W. D. Keith, *Audition Technique*  
Rose Adams Kelly, *Alexander Technique*  
Drew Khalouf, *Voice and Speech, Acting*  
Francine Landes, *Acting*  
Domenique Lozano, *Acting*  
Trina Oliver, *Acting*  
Regina Saisi, *Improvisation*  
Vivian Sam, *Dance*  
Naomi Sanchez, *Singing*  
Barbara Scott, *Improvisation*  
Lynne Soffer, *Speech, Acting, Textwork*  
Damon Sperber, *Acting*  
Ava Victoria, *Singing*

## Young Conservatory

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

## New Plays Program

Rob Ackerman, Timothy Mason, *Playwrights*

## YC Accompanist

Thaddeus Pinkston

## Library Staff

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

A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. Company: Dr. James Garrick, Dr. Victor Prieto, Dr. Minx Hong, Don Kemp, P.A., and Chris Corpus.

# FOR YOUR INFORMATION

## ADMINISTRATIVE OFFICES

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

## TICKET SERVICES INFORMATION

### A.C.T. Ticket Services

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

## Discounts

**Half-price student and senior rush tickets** are available at the A.C.T. Ticket Services office two hours before curtain. **Matinee senior rush tickets** are available at noon on the day of the performance for \$22 for Premiere and \$17 for all other sections. All rush tickets are subject to availability, one ticket per valid ID. **Student and senior citizen subscriptions** are also available. A.C.T. offers one **Pay What You Wish** performance during the regular run of each subscription production, excluding special events.

## Group Discounts

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

## AT THE THEATER

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

## A.C.T. Merchandise

A.C.T.-branded merchandise—clothing, jewelry, DVDs, music, and other novelty items—as well as books, scripts and *Words on Plays*, are on sale in the main lobby, at the Ticket Services office, and online.

## Refreshments

Full bar service, sweets, and savory items are available one hour before the performance in Fred's Columbia Room on the lower level and the Sky Bar on the third level. There is also a minibar in the main lobby. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

## Cell Phones!

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

## Perfumes

The chemicals found in perfumes, colognes, and scented after-shave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

## Emergency Telephone

Leave your seat location with those who may need to reach you and have them call 415.439.2396 in an emergency.

## Latecomers


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

## Listening Systems

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performance. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

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

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2ACT in advance to notify the house staff of any special needs.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available on site.

## AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of the League of Resident Theaters, Theatre Bay Area, Union Square Association, San Francisco Chamber of Commerce, and San Francisco Convention & Visitors Bureau. A.C.T. is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by the Pew Charitable Trusts.



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.



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



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



A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

## American Conservatory Theater Exits



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1 Montgomery Street, 1st Floor  
San Francisco, CA 94104  
415.222.8996

**Then. Now. For generations to come.**

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