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American Conservatory Theater nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing dialogue with its communities. Under the leadership of Artistic Director Carey Perloff and Executive Director Heather Kitchens, 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 Gary Theater in 1967. In the 1970s, A.C.T. solidified its national and international reputation, winning a Tony Award for outstanding theater performance and training in 1979. During the past four decades, more than 300 A.C.T. productions have been performed to a combined audience of seven million people; today, A.C.T.’s performance, education, and outreach programs annually reach more than 250,000 people in the San Francisco Bay Area. In 1996, A.C.T.’s efforts to develop creative talent for the theater were recognized with the prestigious Jujamcyn Theaters Award.

In 2001, to celebrate A.C.T.’s 35th anniversary and Perloff’s 10th season, A.C.T. created a new core company of actors, who have become instrumental in every aspect of its work.

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

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

Who's helping you?
Dear Friends,

As many of you know, I have long considered A.C.T. my artistic home. This amazing company has both entertained and enlightened San Francisco audiences for more than four decades, and I am proud to be a part of that distinguished tradition. At its finest, theater is provocative and challenging, and, one hopes, leaves audiences better informed about the world around them. That is precisely the kind of theater A.C.T. creates, which is why, especially during these challenging times, I urge you to support this company's continuing success.

Because they share my enthusiasm for A.C.T. and the valuable role this company plays in our lives, the trustees of the Shenon Foundation have pledged to match every gift to A.C.T.'s annual fund this season with a contribution of $100, up to a total of $150,000! Your participation in the Annual Fund has never been as vital as it is today, thanks to this generous matching grant.

In the near future you will be hearing from A.C.T. When you do, I ask that you join me in support of this remarkable organization. Together, we can make a real difference for A.C.T. this season.

Sincerely,

Olympia Dukakis
Member, A.C.T. Board of Trustees
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to The Quality of Life! There is something both painfully real and profoundly metaphoric about forest fires, and we who live in northern California have firsthand experience of the conflicting emotions fire can engender. This month marks the anniversaries of both the Oakland and Mount Vision fires, and this summer and fall we have witnessed major deforestation up and down the California coast. We live in an ecosystem that demands constant burning and regrowth, yet we repeatedly put ourselves in situations in which we risk losing everything to the flames. Playwright Jane Anderson’s The Quality of Life takes place on a landscape both desolate and oddly magical, inhabited by an extraordinary couple trying to make sense of the destruction that surrounds them. In the aftermath of a fire, amidst the detritus of what remains, lies enormous possibilities and enormous pitfalls. Anderson mines them all.

A.C.T. first enjoyed Anderson's work many years ago when we premiered her play Food and Shelter. A writer of huge compassion and delicious humor, she has grown immeasurably over the past decade, and when we read her richly imagined new play, we were immediately drawn to its heart and to its feisty, fallible, fabulous characters. We were not alone in this reaction: four remarkable actors grabbed the chance to inhabit Anderson's piece. We are delighted to introduce A.C.T. audiences Laurie Metcalf, a visionary artist who helped to found the Steppenwolf Theatre Company in Chicago and has gone on to perform memorable roles on stage, film, and television, and JoBeth Williams, who will surely be familiar with her beautiful work in virtually every medium over the past decade. We are also thrilled to welcome back Steven Culp, whose work in Angels in America and Blackbird has inspired A.C.T. audiences, as well as Dennis Boutsikaris, who starred in a recent workshop of my own play Higher. It makes us equally happy to lure back set designer Donald Eastman (After the War), costume designer Lydia Taiji (After the War, The Rainmaker), and lighting designer Kent Dorsey (The Goat, or Who Is Sylvia?), and to welcome composer Richard Woodbury.

It is always a creative risk to take a new play and put it into a house the size of A.C.T.'s, but it is also deeply satisfying. The Quality of Life tells a story specifically for us, right now, right here, a story that we hope will break your heart and make you laugh and open your eyes to those big questions we tend to put aside in the road hurry of our daily lives. Anderson has a generosity of spirit that pervades her writing, and a sense of surprise and wonder about the world that is both unsentimental and invigorating. We hope with this production you will celebrate the return of a wonderful dramatic voice to A.C.T., and have a chance to reflect upon events and experiences which are possibly quite close to your own lives.

Thank you as always for your support and your adventurous spirit.

Yours,

Carey Perloff, Artistic Director

October/November 2008
Volume 7, No. 2

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Thank you as always for your support and your adventurous spirit.

Yours,

Carey Perloff, Artistic Director
LEGION OF HONOR

Oct 18 - Jan 18
The State Museums of Berlin and the Legacy of James Simon
Sunday Brunch
11 am-2 pm; call 415.755.7033 for reservations
Skinny Organ Concerts
Every Sat and Sun 4 pm. Bach to Gershwin to musical thunderstorms, Susans marches, Gilbert and Sullivan, and Hollywood film music in the Rodin Gallery.

Location & Hours
Lincoln Park, 24th Ave. & Clement St.
415.755.7033
Tue-Sun: 9:30am-5:15pm
Closed Nov 27, Dec 26, Jan 1

CELEBRATE THE HOLIDAYS
Join us for special programming open to all ages including two exhibitions of work rarely seen outside of Europe

Leonardo da Vinci: Drawings from the Biblioteca Reale in Turin
Nov 15, 2008-Jan 4, 2009
This holiday season, the Legion of Honor hosts one of the most significant collections of drawings by Leonardo da Vinci. This small-scale exhibition of 11 objects details the extensive range of Leonardo’s interests, including painted observations, anatomical studies and working drawings, and dating from 1480 to 1510.

legionofhonor.org

in association with the Geffen Playhouse and Jonathan Reins Production presents

the Quality of Life

Written and directed by Jane Anderson

Scenery by
Donald Eastman
Costumes by
Lydia Tanji
Lighting by
Kent Dorsey
Sound by
Richard Woodbury
Dramaturg
Michael Paller
Stage Manager
Nerly Lind Shaw
Assistant Director
Tanner Agoso

THE CAST
(in order of appearance)
Dina—JoBeth Williams
Bill—Steven Culp
Neil—Dennis Boutsikaris
Jeannette—Laurie Metcalf
Bill—Steve Iris; Neil—Stephen Klun; Dina, Jeannette—Anne Darragh

STAGE MANAGEMENT STAFF
Elisa Guthertz, Stage Manager
Heath Belden, Assistant Stage Manager
Melissa Morgan, Stage Management Intern
Deborah Mastro, Stage Manager

TIME AND PLACE
Ohio and northern California. The present.

There will be one 15-minute intermission.

The world premiere of The Quality of Life was presented at the Geffen Playhouse, Los Angeles, 2007.

Gill Cares
Pamela Key
Stephen Eich

EXECUTIVE PRODUCERS
Sandra and Mort Fleischacker

PRODUCERS
Lloyd and Janet Cluff

ASSOCIATE PRODUCERS
Carol P. Dollinger; The Marmor Foundation; Dr. Michael and Jane Marron; Bruce and Adrienne Mitchell
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legionofhonor.org

A.C.T.
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in association with the Geffen Playhouse and Jonathan Reinis Productions
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Written and directed by Jane Anderson

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Casting by Meryl Land Shaw
Assistant Director Tanner Aguro

THE CAST
(in order of appearance)
Dina Jolene Williams
Bill Steven Culp
Neil Dennis Boutsikaris
Jeannette Laurie Metcalf

UNDERSTUDIES
Bill—Steve Irish; Neil—Stephen Kluni; Dina, Jeannette—Anne Darragh

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Gill Cares
Producing Director
Randall Arney
Artistic Director
Stephen Eich
Managing Director

This production is made possible in part by
EXECUTIVE PRODUCERS
Franie and Mort Fleishhacker

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Lloyd and Janet Cluff

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Carol P. Dollinger; The Marmor Foundation; Mrs. Michael and Jane Marmor; Bruce and Adrienne Mitchell

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MUSE OF FIRE
An Interview with Jane Anderson
BY DAN RUBIN

Jane Anderson’s professional playwriting career literally began with a bang. The tragic 1986 explosion of the Challenger shuttle inspired her first full-length play, Defying Gravity. This event propelled her away from a successful career as a solo performer and writer for television, directing her toward the creation of theatrical works that “challenged our times” through the exploration of such challenging topics as sexual “normalcy,” personal and national disaster, and the American culture wars.

“I realized that the Challenger explosion was too profound an event to make into a personal showcase,” Anderson recalls. “That’s when it finally occurred to me that the writer is there to serve the subject, not the other way around. Maybe that’s why I never remember my own lines—I stopped being impressed with myself.”

Anderson has been writing for the stage ever since, while maintaining her celebrated and award-winning career in film and television as a writer and a director. Her plays have been produced off Broadway and in theaters around the country, including Actors Theatre of Louisville, McCarter Theatre Center, Long Wharf Theatre, Geffen Playhouse, and Pasadena Playhouse. Her published plays include Looking for Normal, The Baby Dance, and Smart Choices for the New Century, as well as Defying Gravity. She first worked with A.C.T. in 1990, when she developed and premiered Food and Shelter with director Joy Carlin as part of A.C.T.’s Plays in Progress Series.

The project that would become The Quality of Life started in 2000, when Anderson began a professional relationship with both the Geffen Playhouse and Laurie Metcalf during the Geffen’s production of Anderson’s Looking for Normal. After the completion of Normal’s run, the Geffen commissioned Anderson to write The Quality of Life, which opened in the autumn of 2007 and garnered four Los Angeles Drama Critics Circle Award nominations.

A month before rehearsals for A.C.T.’s production of The Quality of Life began, Anderson spoke with us about her career as a writer and director for both theater and film and the origins of The Quality of Life.

HOW DID YOU LEARN TO WRITE FOR THEATER?
When I was 19, I moved to New York City determined to be a star. I took acting classes and voice classes and tap and ballet. I auditioned and acted in terrible plays in closet-sized theaters. More importantly, I watched. I second-acted Broadway shows and went to every off- and off-off-Broadway piece I could find. Then in 1976, I was in the New York premiere of a play called Sexual Perversion in Chicago by this new playwright, David Mamet. No one knew back then that he would turn into an institution. Rehearsing that play taught me how to write. The act of figuring out his subtext and how to play the rhythms of his dialogue—it was the best training I could have had as a playwright.

A few years later I helped put together a group of writers, directors, and actors called the Writers Bloc. I joined the group as an actress, but soon I started writing little scenes. I started to bring back the same characters until they started developing real flesh and bone. Later, when I had the confidence to write full-length plays, I brought back some of those characters. Food and Shelter was created out of some of those early hints of scenes.

But before I became a bona fide playwright, I took another left turn and hit the cabaret circuit and made a small name for myself doing shows at clubs like The Duplex and Don’t Tell Mama. Billy Crystal came to my act, scouting for talent for a television variety show he was producing, The Billy Crystal Comedy Hour. I was hired and brought out to L.A. I thought it would be my big break, my own Saturday Night Live, but the show was canceled after three weeks. I stayed in L.A. and kept doing my one-woman show. I needed a steady job so I wrote a spec TV script and got work as a staff writer on a sitcom. Working on staff was invaluable to me as a writer because it took the preciousness out of the process. I learned how to rewrite, which is the most essential part of a writer’s craft.

Before, I thought everything that came out of my typewriter was God’s gift. No writer should operate that way. You have to have humility and you have to be able to look at a scene and say,
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Before, I thought everything that came out of my typewriter was God’s gift. No writer should operate that way. You have to have humility and you have to be able to look at a scene and say,
The day I've died, my pall is moving on—
But do not think my heart is still on earth!
Don't weep and pity me: "Oh woe, how awful!"
You fall in devil's snare—woe, that is awful!
Don't cry "Woe, parted!" at my burial—
For me this is the time of joyful meeting!
Don't say "Farewell!" when I'm put in the grave—
A curtain is it for eternal bliss.
You saw "descending"—now look at the rising!
Is setting dangerous for sun and moon?
To you it looks like setting, but it's rising;
The coffin seems a jail, yet it means freedom.
Which seed fell in the earth that did not grow there?
Why do you doubt the fate of human seed?
What bucket came not filled from out the cistern?
Why should the Yusuf "Soul" then fear this well?
Close here your mouth and open it on that side
So that your hymns may sound in Whore-no-place!

—Look! This Is Love: Poems of Rumi, translated by Annemarie Schimmel (Shambhala, 1996)
“That doesn’t work,” and get rid of it without regret. It was only then that I was ready to go back to the theater and write a proper play.

**H ow D ID **_**THE Q UALITY OF LI FE C OME TO EXIST?**

The premiere came this: I have two friends, a couple in their late 50s who are truly devoted to each other. The husband said to me one day that, when they found out his wife had breast cancer, he was prepared to take his own life if she died. “Really?” I asked, “You’re kidding.” He said, “Look, I’ve had a wonderful life; I’ve traveled all over the world, done work that I love, gotten awards. I’ve done it all. But without her, my life would have no meaning and I would be living in a world of gray.”

I was deeply moved by the intensity of his love for her. And, of course, when you hear somebody say that, you start examining your own relationship. If my beloved died, would my life be so miserable that I wouldn’t want to go on? Or do I value my life too much to do that? Does that mean I value my life more than her, or is committing suicide because of grief a cop-out? There’s this Buddhist belief that suffering is just a fact of life, and it is your job to take whatever grief or pain that life hands you and find a way to move through it. On the other hand, and the reason why I call the play _The Quality of Life_—are we obliged to keep living if the quality of our lives is so absolutely awful?


No. The play is a combination of events. One of my brothers lost his home in a terrible fire on the Inverness Ridge—the Mount Vision fire in 95. It was an awful loss. It took him years to get over it.

But the marvelous thing is, now he’s rebuilt and his place is more magical than ever. All of the Bishop pines on the ridge burned, but those particular trees need fire to propagate; they need that intense heat to explode the pine cones and spread the seed. After the first rain, thousands of little pinecones started emerging, and they grew up so thick and so fast that every Christmas when my family goes up there, my brother will take his chainsaw and cut us a couple of Christmas trees. Those trees are now 30, 40 feet high. The regeneration is incredible. You know forests want this. It’s part of their process.

I love the fire as a metaphor. I have always wanted to stage a play at a burn site. I remember seeing a play by Laurod Wilson called _Lenin’s Sky_, there’s this marvelous speech that the young protagonist has where he describes the hills in L.A. scorched by a fire, and the eerie outline of the blackened trees in the ash. I was only 18 when I heard that speech, but I couldn’t get the imagery out of my head.

**C AN Y O U TEL L Y O U A B O U T Y O U R W R I T I N G P R O C E S S ?**

In my early days, when I was just developing my discipline, I used to write from 9 to 5 with a little break for lunch. I thought that’s the way to go. Then I realized that if you keep writing past a point of exhaustion you’re not doing your muse any favors. The subconscious is a very delicate organism. It will rebel if you work it too hard, and I’ve learned to back off. It’s the same with raising my son. If you want a kid to do something, you have to give them a positive action. So if they keep touching a delicate glass, instead of saying, “Don’t touch that! Don’t touch that! Put that down!” you say, “Come here, go pick up that block, isn’t that cool?” You distract them with a positive. You have to do the same thing with your muse. Every time you write a sentence you can’t start saying to yourself, “Stupid idea, stupid, stupid.” It’s a horrible thing to do! You wouldn’t do that to a friend or to a child, but we do it to ourselves all the time. If you want your muse to relax and create you have to make gentle suggestions to yourself: “Why don’t you try this direction? There, there, you’ll be fine.”

**D O Y O U D O T H E S A M E W HEN Y O U A R E D I R E C T I N G ?**

Oh yes, the same way. I have great respect for actors, and I don’t want anyone to ever think that I think of them as children, but their muse is as delicate as mine, perhaps even more so. Here’s the thing: that writers and directors have to remember—especially writers, because as a writer [by the time I walk into the rehearsal room] I’ve already done 90% of my creating. I’ve made all my wrong turns, and I’ve done it in private, and I’ve done it months ago, maybe even years ago. So I’m arriving on the first day of rehearsal kind of smug because I’ve already solved it: “I’m done, finished!” A lot of writers make the mistake that, because they’ve already figured it out, they think that what’s on the page is perfectly clear to everyone else. But the actors arrive on the first day of rehearsal in that same new terrified state that I’m in when I sit down to write that first page of my play. Writers think that because they’re working from that blank page it’s much scarier, but it is just as terrifying for an actor to look at a script with these words and these people they don’t know yet and face the huge task of finding their way in. So, as the director, my job is to protect them from the writer.


Well, often I have a running monologue with the writer inside, saying, “Shut up, just shut up, just calm down.” It’s exhausting, but hey, I signed up for it. And I love it. I love directing. I came into it as a film director when I started directing my screenplays. I love directing because the director gets to choose the visual look of a play or a film and the music and the soundtrack. I find those other media as exciting as the written word.


I love them both. I also have to remind the film director in my head that this is theater. The reason you don’t have to back off as a director in theater is because the actors are the ones who eventually run the show onstage, so they have to completely and utterly own it. A film actor often doesn’t entirely have to own the part because their performance gets shaped in the editing room, and as the director I get to choose my favorite takes. Film actors don’t get a month of preparation. Often, they show up a week before, we have a read-through, maybe you have a few rehearsals, but film actors are performing on the fly. They have done an enormous amount of prep before showing up to the set, but usually there’s not a way of exploring to be had once the shooting starts. In theater, the actors get a whole month of finding their way through the play, so you can afford a few wrong turns. When you have a week to rehearse for a film and an actor starts to go down the wrong hole, you say, “Wait a minute, actually the line means this and the character is really going after A instead of B.” And they’re grateful for that because you have to take shortcuts. If you do that for a stage actor the first week of rehearsal, you crush the exploration process.
THE INNATE POWER OF NATURE, LIGHT, AND AIR

Designing The Quality of Life for A.C.T.

BY LESLEY GIBSON

Playwright Jane Anderson’s stage directions for the opening scene of The Quality of Life describes Dinah and Bill sitting alone in their living room, “isolated in a pool of light,” with a single photo of their late daughter hanging above them. When The Quality of Life premiered in the Audrey Skirball Kenis Theater in Los Angeles last year, an audience of 115 watched the action from three sides of a thrust stage, experiencing the intimacy of the couple’s grief at a close enough distance to all but reach out and touch the actors.

Following the final performance of its successful L.A. run, A.C.T.’s artistic and production teams prepared to welcome the play into the 1,000-seat American Conservatory Theater, with its 77-foot-wide stage and majestic gold-leaf proscenium. A new group of designers, familiar with A.C.T.’s historic house, were brought in to re-imagine the sensory experience of the play—which travels from the closeness of that opening scene to the expanses of a fire-ravaged northern California hillside—in a way that would make the most of the theater’s grandeur and sophisticated technology while allowing the comic and often tender emotional themes of the play to shine through.

Just before rehearsals began in San Francisco, we talked to the designers about the process of re-setting the stage for a brand-new production of The Quality of Life at the American Conservatory Theater. Below are excerpts from their remarks.

SCENIC DESIGNER DONALD EASTMAN

WHAT WERE YOUR INITIAL THOUGHTS ABOUT THE DESIGN FOR THIS PLAY?

DONALD EASTMAN: I was interested in capturing the power of setting the people against the sky, as opposed to a painted drop of trees, which is what they had in [the original production]. The characters in this play have lost everything. This set has to look like loss. You want to see small people in a big sky with nothing left. Of course, the set is richer than that, but it’s all about: Which way is the view, which way are we looking out from the cliff of the house? It’s a full house, so it’s perched up somewhere, so that’s why I tried to put the feeling of the view at the back, so we can see sky, as opposed to a comforting, foresty, idyllic thing.
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WANT TO KNOW MORE ABOUT THE QUALITY OF LIFE?

Words on Plays, A.C.T.’s in-depth performance guide series, offers insights into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, full-length transcripts of artist interviews, and additional background information about the historical and cultural context of the play.

Individual issues of Words on Plays for each production are available in the theater lobby and online at www.act-sf.org. Full and partial subscriptions to Words on Plays are also available for the entire 2008-09 season.

For more information, call 415.749.2250.
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When you’re in a more intimate theater, you’re really in the location. Things tend to seem real to you. But when you get [far] back, it becomes so much more about making a picture. Ultimately, you’re making a kind of a picture that can in turns be haunting, familiar, evocative, and emotional.

HOW DID YOU RESEARCH THIS PROJECT?

There are great photos taken by Jane’s family of the Mount Vision fire [that took place on Potam Reyes in 1995]. All the details you could ever want are in those photos. So it was that, combined with a sense of architecture, and also a sense of how fires happen. Fires come up a hill, and the house on the hillside gets hot, and perhaps farther up the hill is the road that the fire truck can get to, but the fire truck can’t get down to the house. So they’re losing everything and it’s eventually at that place where they can make some sort of impact on the site.

When you look at the set you kind of feel that geography: the cliff is off to the left, the fire is coming from up below, and eventually trees start reappearing on the other side. That’s probably where people come in from the road. So a lot of detail and research has gone into it, but at the same time we’re not copying— it’s not a play about a specific event.

We’re also facing the challenge that [in this setting] we don’t want to make Jeannette and Neil look like hippies, or crazy. It has to stay essential, with a sense of style and Eastern grace. They’re going through a lot, all four characters are going through a lot. It has to be sympathetic, but somehow also hopeful. It’s a fine line we’re walking.

WHAT HAVE YOU DONE WITH THE DESIGN TO BALANCE THE HOPEFULNESS WITH THE HOPELESSNESS?

I think the idea that nature is tempering is all really helped—the qualities of light, the beautiful haze that happens when the sun is setting and everything is becoming golden and all of a sudden it feels like an enchanted place; or when the moon is lit at night and there is the little glows of light bulbs and lanterns, tempered with the deep indigo sky. Emotionally it just keeps becoming a new place. And then there certainly are times when it’s just very clear, and you see the light coming through the remaining trees. All of the poetry comes from the innate power of light, light, and air.

COSTUME DESIGNER LYDIA TANNI
IN YOUR DESIGN NOTES YOU ASSIGN EACH CHARACTER A COLOR SCHEME. WHAT ARE YOU TRYING TO ILLUSTRATE ABOUT EACH CHARACTER THROUGH COLOR?

With Bill, we wanted to keep him in cool colors and stripes. The blues will accentuate his pragmatic character and contrast the warm colors that Neil will wear. And then Dinah is in spring colors—light aqua, pink, pale greens. Dinah and Bill’s colors are easily ordered from a catalog and available at a store. Midnight mall or chain store, like Target, Mervyns, JCPenney, Sears, etc.

Jeanette and Neil’s colors are more “Berkeley”—shades of spirituality, custom dyed, richer, more vibrant. So Jeanette is in very vibrant purples and turquoise, with Neil in yellows, rust, and maroon. And at the end we have him in indigo, which has a lot of significance in African and Asian cultures. And anywhere I could, I tried to slip in some kind of ethnic piece into their accessories or wardrobe, because of their interest in anthropology and that kind of worldly, intellectual milieu that is Berkeley.

SOUND DESIGNER RICHARD WOODBURY
WHAT IS YOUR PLAN FOR THE SONIC LANDSCAPE OF THIS PLAY?

I have two roles: I am both the composer and the sound designer. On the one hand I have been working with Jane to come up with the various musical themes and orchestrations that will support the production, primarily in the transitional moments. And then I’m also responsible for the sonic environment, sound-scapes that will happen within the various scenes.

The music itself will be original. We’re trying to get something that leaves it open for the audience to experience the play as both a comedy and as a comment on the processes these two couples go through in dealing with their loss. One of the things that the play does is reveal information gradually as the play goes on, so we didn’t want the music to get ahead of the information that’s in the play. If you start with a very sad theme, the audience will think, “Oh, this is a sad play.” Or if you start with a very funny theme, they think, “Oh, this is a comedy.” This play lives in both of those places.

WHAT PARTICULAR CHALLENGES DOES DESIGNING FOR A LARGE THEATER POSE FOR A SOUND DESIGNER?

There are a couple of transitions that in a small space might have been overwhelming, but the way we’re building that for the larger space, we feel it can handle the larger scale transitions, sonically. For example, in the second scene, after the prologue, we will actually have the sounds of the fire roar through the theater as our transition. This will be quite loud and cinematic, which in a smaller theater might seem overkill.

ARE YOU TRYING TO ACHIEVE ANY PARTICULAR EFFECT OVERALL?

My goal is always to support the sense of the place and time of the play, and then its emotional and dramatic values. In this play, because it happens in an environment that has been ravaged, and because it happens outdoors, I will attempt to accentuate the violence of what’s happened to the place, but also the fact that it’s set in this natural beauty, in this calm that’s after the storm, so to speak.

The other big one is to stay out of the way. It’s become sort of a cliché in sound design to say, “If no one notices what I’ve done, I’ve done my job well.” People shouldn’t walk out of the theater saying, “Oh, those were marvelous crickets, weren’t they?” They should just accept the world that has crickets in it. It should just seem like it’s a natural part of the world.

LIGHTING DESIGNER KENT DORSKY
WHAT KIND OF RESEARCH HAVE YOU DONE TO PREPARE FOR THIS PROJECT?

KENT DORSKY: I have had personal experience with wildfires. I bought a house in the Oakland Hills in 1991. The fires ended on a Sunday, and we were scheduled to move in the following Friday. The house was still there, but at the time the insurance company told us they thought it was lost; no one could tell where anything was because all of the roads were so damaged. So I know a lot about what wildfires look like, and what the light and the air is like after a wildfire. A lot of what I’ll be doing will be based on the memory of that.

HOW DOES THE SIZE OF THE THEATER AFFECT YOUR DESIGN?

In the original production, because they were dealing with a much smaller space, the lighting design had to be a little more abstract. But with this show, the set that Donald [Eastman] has built is really like an open hillside, and the larger space allows us to be much more naturalistic and mimic the light of the sun or the moonlight. Also, with such a large stage, the general lighting scheme will be able to achieve a more dramatic, even filmic quality, which is especially appropriate for this play, considering Jane’s background in television and film.

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The San Francisco Business Times has recognized Peter Karp as one of the Top 25 Wealth Advisors in the Bay Area. Issue: May 23, 2008

Who’s Who in The Quality of Life

DENNIS BOUTSIKARIS
(Neil) originated the role of Neil in the Geffen Playhouse production of The Quality of Life in 2007. His Broadway credits include Amadeus (Mozart), Filumena (St. Laurence Olivier), and Bert. Off Broadway, he received an OBIE Award for Sight Unseen at Manhattan Theatre Club. Other off-Broadway credits include The Nest of the Wood Grouse (OBIE for Outstanding Performance), The Boys Next Door, A Piece of Pissaro at Manhattan Theatre Club, That Champion Season, and Julius Caesar (Cassini) at the New York Shakespeare Festival. Boutsi Karis has appeared in many television movies, including Clueing the Dragon (CableACE nomination, Best Supporting Actor) and And Then There Was One, Love and Betrayal: The Mia Farrow Story (as Woody Allen), and Survival on the Mountain. On television he has been a series regular on Star, The Jackie Thomas Show, and Sidney Lumet’s 100 Centre Street and has lost many, many cases on Law & Order. His film work includes *Batteries Not Included*, The Dream Team, Boys on the Side, The Rainmaker, Candide, Don Juan De La Costa, and, most recently, Wes Craven’s 25/8 and Oliver Stone’s 9/11 (as Paul Wolfowitz). He is the recipient of two Audie Awards for his work narrating more than 60 audio books.

STEVEN CULP (Bull) received Drama League Awards for his performances in Angels in America (A.C.T.) and the West Coast premiere of Raided in Captivity (South Coast Repertory Theatre). Over the last two decades he has appeared in numerous theatrical premieres, among them Tony Kushner’s Slaves! and Phyllis Nagy’s Thrill Cocktail (Actors Theatre of Louisville), Terrence McNally’s The Lisbon Traviata (Theatre Off Park), Neil Simon’s Actors and Actresses (Hartman Theatre), A. R. Gurney’s Jr’s Sweet Sue (Williamsport Theatre Festival), Keith Reddin’s Highest Standard of Living (Playwrights Horizons), Jonathan Tolins’s 4 Memory Serves (Pasadena Playhouse), and Lillian Gish’s The White Rose (The Old Globe). Other theatre credits include Blackbird (A.C.T.), Art (South Coast Rep), Coastal Diversions (Circle in the Square, Broadway), Light Up the Sky (Ahmanson Theatre), Richard III (New York Shakespeare Festival), and many other plays at regional theaters across the country. Culp received Screen Actors’ Guild Awards in 2004 and 2005 (Outstanding Performance by an Ensemble in a Comedy Series) as part of the cast of ABC’s Desperate Housewives. He also starred in the ABC series Towser. Since making his prime time TV debut in the Emmy Award–winning NBC miniseries Gore Vidal’s Lincoln, Culp has appeared in many series and television movies, including recurring roles in JAG, The West Wing, Star Trek: Enterprise, and ER. Most recent television appearances include The Closer, Saving Grace, ER, Stoney, The Cleaner, Medium, Boston Legal, and the upcoming miniseries Impact. Culp’s feature films include Thirteen Days (as Robert F. Kennedy), The Emperor’s Club, Spartacus, The Sisters, Nurse Betty, Firehouse Dog, and James and the Giant Peach.

LAURIE METCALF (Jeanette) is an original member of Chicago’s Steppenwolf Theatre Company, now in its 33rd season. Past Steppenwolf productions include The Beauty Queen of Leenane, Prandhal and Johnny in the Clair de Lune, Coney Ugly, Educating Rita, Libra, and Bulas na Colada, for which she received New York’s Drama Desk, OBIE, and Theatre World awards. At the Geffen Playhouse in Los Angeles, she received Ovation Awards for her performances in Jane Anderson’s Looking for Normal and Arthur Miller’s All My Sons. She has appeared on Broadway in My Thing of Love and in David Mamet’s November, for which she received a Tony Award nomination. She appeared on the television series Rosanne and The Norm Show. Film credits include Desperately Seeking Susan, Internal Affairs, Making Mr. Right, Uncle Buck, JFK, Toy Story, Bulworth, Scream 2, and Leaving Las Vegas.

JOBETH WILLIAMS (Dinah) is probably best known for her starring roles in the films Poltergeist (I and II), The Big Chill, Teachers, Switch, Fever Pitch, Ski Jump, and Kramer vs. Kramer, among many others. She has been nominated for three Emmy Awards (for the television movies Baby M and Adam and for Preacher) and has had the lead in two series, John Grisham’s The Client and the CBS half-hour Payne (opposite John Larroquette).

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The San Francisco Business Times has recognized Peter Karp as one of the Top 25 Wealth Advisors in the Bay Area. Issue: May 22, 2008

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Vivian Filsott
Who’s Who, continued from page 23

Last season Williams was seen in a recurring role on Dexter for Showtime. Her theater work in New York includes Body Awareness (Atlantic Theater Company), Martha Norman’s Love Dances, Moonchildren, Ladybird, Blues, A Couple White Chicks Sitting Around Talking, John Guare’s Gardens, and The Vagina Monologues. In regional theater she has played the leads in Antony and Cleopatra (The Old Globe), Lilet’s Delight (opposite Tracy Rech), The Kennedy Center, The Threepenny Opera (Williamstown Theatre Festival), Cat on a Hot Tin Roof (McCarter Theatre Center), Uncle Vanya, Tartuff, and The School for Wives, among others. She originated the role of Dinah at the Geffen Playhouse in June Anderson’s The Quality of Life, for which she received a Best Stage West Garland Award and an Ovation Award nomination. She has been nominated for two Golden Globes and an Academy Award for directing the short film On Hope. Other directing credits include the Showtime film Frandle and Hasel and episodic television. She is a graduate of Brown University.

Anne Darragh
(UNDERSTUDY) last appeared at A.C.T. in Cat on a Hot Tin Roof. Recent performances include The Busy World Is Hushed at Aurora Theatre Company and I’ll Be at Home (Land of Youth) at Magic Theatre. Locally she has also performed with AlterTheatre, Berkeley Repertory Theatre, the Brava Theater Center, Campo Santo, EnCORE Theatre Company, Eureka Theatre Company, Marin Theatre Company, PlayGround Theatre, Rhinoceros, and San Jose Repertory Theatre.

Steve Irish
(UNDERSTUDY) most recently played Froggy LeSueur in The Foreigner at San Jose Repertory Theatre and Henry Kissing in Niman’s Nixon at Center REP Theatre. Other Bay Area credits include Mac Men’s Sex at Aurora Theatre Company and Man and Superman at California Shakespeare Theatre. He has also been seen at A.C.T. in The Gambler, Lilies at the Revival of a Romantic Drama, and A Christmas Carol. Irish received critical acclaim for his portrayal of Orion Welles in Marin Theatre Company’s Opera’s Shadow and starred in The Long Christmas Ride Home and Big at Magic Theatre. Regional credits include Henry IV, Parts 1 and 2 at Washington, D.C.’s Shakespeare Theatre; The Show-Off and Foolish Night at Baltimore’s CENTERSTAGE; Ottone and Cat on a Hot Tin Roof at Capital Repertory Theatre; The Resistible Rise of Arturo Ui off Broadway at Classic Stage Company, Pool of Love at Portland Stage Company; and The Sorrows, opposite Otis, Bean, and Richard III, opposite Alfred Molina, both in Los Angeles. He appeared in the feature films Just Like Heaven and The Deranged Arrows. Irish trained at The Juilliard School.

Stephen Klum
(UNDERSTUDY) was last seen at A.C.T. as William Marshall in The Little Foxes. He also sang in the chorus of A.C.T.’s world premiere production of Frank Loesser’s Hansel and Gretel.
WHO’S WHO, continued from page 23

Last season Williams was seen in a recurring role on Dexter for Showtime. Her theater work in New York includes Body Awareness (Atlantic Theater Company), Manstr Norman’s Last Dances, Moonchildren, Ladybug Blues, A Couple White Chick Sitting Around Talking, John Guare’s Gardening, and The Vagina Monologues. In regional theater she has played the leads in Antony and Cleopatra (The Old Globe), Lilet’s Delight (opposite Stacy Keach, The Kennedy Center), The Threepenny Opera (Williamstown Theatre Festival), Cat on a Hot Tin Roof (McCarter Theatre Center), Uncle Vanya, Tartuffe, and The School for Wives, among others. She originated the role of Dinah at the Geffen Playhouse in Jane Anderson’s The Quality of Life, for which she received a Best Stage West Garland Award and an Ovation Award nomination. She has been nominated for two Golden Globes and an Academy Award for directing the short film On Hops. Other directing credits include The Showtime film Frankie and Hazel and episodic television. She is a graduate of Brown University.

ANNE DARRAGH (Understudy) last appeared at A.C.T. in Cat on a Hot Tin Roof. Recent performances include The Busy World Is Hushed at Aurora Theatre Company and Tin na Og ("Land of Youth") at Magic Theatre. Locally she has also performed with AlterTheatre, Berkeley Repertory Theatre, the Brava Theater Center, Campo Santo, Encore Theatre Company, Eureka Theatre Company, Marin Theatre Company, PlayGround, Theatre Rhinoceros, and San Jose Repertory Theatre.

STEVE IRISH (Understudy) most recently played Froggy LeSueur in The Foreigner at San Jose Repertory Theatre and Henry Kissinger in Nixon’s Nixon at Center REP Theatre. Other Bay Area credits include Mae West’s Sex at Aurora Theatre Company and Man and Superman at California Shakespeare Theater. He has also been seen at A.C.T. in The Gambler, Lilies on: The Revival of a Romantic Drama, and A Christmas Carol. Irish received critical acclaim for his portrayal of Orson Welles in Marin Theatre Company’s Orson’s Shadow and starred in The Long Christmas Ride Home and Hot Air at Magic Theatre. Regional credits include Henry IV, Parts 1 and 2 at Washington, D.C.’s Shakespeare Theatre; The Show-Off and Poofish Night at Baltimore’s CENTERSTAGE; Oklahoma and Cat on a Hot Tin Roof at Capital Repertory Theatre; The Resistible Rise of Arturo Ui off Broadway at Classic Stage Company; Pool for Love at Portland Stage Company; and The Sunken Garden, opposite Orion Bean, and Richard III, opposite Alfred Molina, both in Los Angeles. He appeared in the feature films Just Like Heaven and The Darwin Awards. Irish trained at The Juilliard School.

STEPHEN KLUM (Understudy) was last seen at A.C.T. as William Marshall in The Little Foxes. He also sang in the chorus of A.C.T.’s world premiere production of Frank Loesser’s How to Succeed in Business Without Really Trying.
WHO'S WHO

Christian Anderson. In the Bay Area, he was most recently seen as Shelly Levene in Glengarry Glen Ross at San Jose Stage Company. Other Bay Area credits include productions at California Shakespeare Theater (King Lear, Merchant of Venice, The Tempest, The Gentlemen of Verona), The San Francisco Shakespeare Festival (Twelfth Night, Much Ado about Nothing, Love's Labour's Lost), Marin Shakespeare Company (Henry IV, Parts 1 and 2), and Pacific Alliance Stage Company (Proof, A Christmas Carol, Sylvia). In musical theater, he has played Tevye (Fiddler on the Roof), Don Quixote (Man of La Mancha), Frederick (A Little Night Music), and Daddy Warbucks (Annie). In New York, he made numerous appearances on The Guiding Light and One Life to Live.

JANE ANDERSON’s (Playwright and Director) plays have been produced off Broadway and in theaters around the world, including A.C.T., Actors Theatre of Louisville, the Williamstown Theatre Festival, McCarter Theatre Center, Long Wharf Theatre, the Geffen Playhouse, and Pasadena Playhouse. Her published plays include Looking for Normal, The Baby Dance, Defying Gravity, Smart Choices for the New Century, Lyric at Sam, and The Last Time We Saw Her. Other works include The Pink Studios and Hotel Gabrielle (Susan Smith Blackburn Prize). Film work: Anderson wrote and directed The Pretender of Damascus, Ohio. She wrote and directed Normal for HBO, which garnered six Emmy Award nominations, three Golden Globe Award nominations, and Directors Guild of America and Writers Guild of America award nominations for outstanding directing and writing. She wrote HBO’s The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom, for which she received an Emmy, a Writers Guild Award, and a PEN Center USA Award for Best Teleplay. Her other television films include When Billie Beat Bobby and The Baby Dance, which received a Peabody Award, three Golden Globe nominations, and four Emmy nominations. She wrote and directed the first segment of If These Walls Could Talk 2 (starring Vanessa Redgrave), which earned Emmy nominations for Outstanding Writing for an Outstanding Television Movie. Other screenwriting credits include How to Make an American Quit and It Could Happen to You.

DONALD EASTMAN (Scenic Designer) designed after the War, The Rivulet, Hilda, and Creditors for A.C.T. He has also designed for the New York Shakespeare Festival, Lincoln Center Festival, New York City Opera, Brooklyn Academy of Music, numerous productions with Carey Perloff at Classic Stage Company, and at America’s leading regional theaters. Premiere productions include On the Open Road, by Steven Teischi; Les Trois Dames, by Charles Smith; The Gimmick, by Dael Orlandersmith; I was told there would be blood, Poster Child, and (in collaboration with Lauren Harlow). He has designed the sets for the Geva Theatre Center, Guad Theatre, Fiasco Theatre, the San Francisco Shakespeare Festival, and Arena Stage. He has received six Bay Area Theatre Critics Circle Awards and two Drama-Logic Awards. Film credits include The Joy Luck Club, Hot Summer Winds, Dixie Swim Club, The West, Thousand Pieces of Gold, and Life Takes Good.

KENT DORSEY’s (Lighting Designer) scenic design has been seen at A.C.T. in Head Gobler, Sexual Perversity in Chicago, The Goat, or Who is Sylvia?, American Buffalo, Light Up the Sky, Pygmalion, The Pope and the Witch, and The Marriage of Figures. Lighting designs at A.C.T. include The Pope and the Witch, Bon Appetit! and The Late Great Ladies of Blues and Jazz. He has designed scenery and/or lighting for most of the major regional theater companies in the United States, including The Kennedy Center, the Ahmanson Theatre, The Old Globe (more than 95 productions), La Jolla Playhouse, Playwrights Horizon, Manhattan Theatre Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., the Geffen Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, and The Cleveland Play House. His New York theater productions include In the Heights, Made-for-TV, The Man Show, Another homicide, The Cocktail Hour, Silence, Sudoku, and Yender Doyr Yor Die. Dorsey designed the scenery and lighting for Silence/Chinnokawa, a world premiere in Tokyo by The Subaru Acting Company.

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WHO'S WHO

Christian Andersen. In the Bay Area, he was most recently seen as Shelly Levine in Glengarry Glen Ross at San Jose Stage Company. Other Bay Area credits include productions at California Shakespeare Theater (King Lear, Merchant of Venice, The Tempest, Two Gentlemen of Verona), The San Francisco Shakespeare Festival (Twelfth Night, Much Ado about Nothing, Love's Labor's Lost), Marin Shakespeare Company (Henry IV, Parts I and 2), and Pacific Alliance Stage Company (Pro Rosenberg, A Christmas Carol, Sylvia). In musical theater, he has played Tevye (Fiddler on the Roof), Don Quixote (Man of La Mancha), Frederick (A Little Night Music), and Daddy Warbucks (Annie). In New York, he made numerous appearances on The Guiding Light and One Life to Live.

Jane Anderson's (Playwright and Director) plays have been produced off Broadway and in theaters around the country, including A.C.T., Actors Theatre of Louisville, the Williamstown Theatre Festival, McCarter Theatre Center, Long Wharf Theatre, the Geffen Playhouse, and Pasadena Playhouse. Her published plays include Looking for Normal, The Baby Dance, Defying Gravity, Smart Choices for the New Century, Lynette at Sunset, and The Last Time We Saw Him. Other works include The Pink Studio and Hotel Qahwah (Susan Smith Blackburn Prize). Film work: Anderson wrote and directed The Prisoner of Dumbarton, Ohio. She wrote and directed Normal for HBO, which garnered six Emmy Award nominations, three Golden Globe Award nominations, and Directors Guild of America and Writers Guild of America award nominations for outstanding directing and writing. She wrote HBO’s The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom, for which she received an Emmy, a Writers Guild Award, and a PEN Center USA Award for Best Teleplay. Her other television films include When Billie Beat Bobby and The Baby Dance, which received a Peabody Award, three Golden Globe nominations, and four Emmy nominations. She wrote and directed the first segment of If These Walls Could Talk 2 (starring Vanessa Redgrave), which earned Emmy nominations for Outstanding Writing and Outstanding Television Movie. Other screenwriting credits include How to Make an American Quilt and It Could Happen to You.

Donald Eastman (Scenic Designer) designed after the War, The Rivulet, Hilda, and Creditors at A.C.T. He has also designed for the New York Shakespeare Festival, Lincoln Center Festival, New York City Opera, Brooklyn Academy of Music, numerous productions with Carey Perloff at Classic Stage Company, and at America’s leading regional theaters. Premier productions include On the Open Road, by Steven Teisch, Los Tres Damas, by Charles Smith, The Gimmick, by Dael Orlandersmith, such small hands, by Tina Howe; Constant Star, by Tazewell Thompson; and the plays of Maria Irene Fornes. Eastman received the 2006 Bay Area Theatre Critics’ Circle Award for The Rivulet, a Village Voice OBIE Award for Sustained Excellence, and the 2005 Baymurry Award for Outstanding Design and is a grantee of the NEA/ National Opera Institute. Upcoming productions include Falstaff for Seattle Opera, Smerald Bird of Youth for Arena Stage, and dejima’s Dilemma, by Douglas J. Cuono, for Music Theatre Group at BAM’s Next Wave Festival.

KENT DORSEY’S (Lighting Designer) scenic design has been seen at A.C.T. in Heddle Gabler, Sexual Perversity in Chicago, The Goat, or Who Is Sylvia?, American Buffalo, Light Up the Sky, Pygmalion, The Pope and the Witch, and The Marriage of Figaro. Lighting designs at A.C.T. include The Pope and the Witch, Bon Appetit! and The Late Great Ladies of Blues and Jazz. He has designed scenery and/or lighting for most of the major regional theater companies in the United States, including The Kennedy Center, the Ahmanson Theatre, The Old Globe (more than 95 productions), La Jolla Playhouse, Playwrights Horizons, Manhattan Theatre Club, the Oregon Shakespeare Festival, The Shakespeare Theatre in Washington, D.C., the Geffen Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, and The Cleveland Play House. His New York theater productions include A Time, Alligator Tales; Another Assignee, The Cocktail Hour, Silence, Suda, and Yonker Deng You Die. Dorsey designed the scenery and lighting for Silence/Chinmaya, a world premiere in Tokyo by The Subaric Acting Company.
Who’s Who

RICHARD WOODBURY (Sound Design) was the sound designer for recent Broadway productions of August: Osage County and Tahl Radio and created original music and/ or sound design for Tony Award-winning productions of Long Day’s Journey into Night, A Moon for the Misbegotten, Death of a Salesman, and The Young Man from Atlanta. Goodman Theatre credits include music and/or sound design for Talking Pictures, The Actor, Blind Dates, Rabbit Hole, King Lear, Frank’s Home, The Dreams of Sarah Breedlove, A Life in the Theater, Dalhousie, Finishing the Picture, Hugh’s, Moonlight and Magnolias, The Goat or, Who is Sylvia?, Lobby Hero, and many others. Steppenwolf Theatre Company credits include music and/or sound design for August: Osage County, J. Street (by), To See the Moon, Hysteria, The Bounty, Queanbey, The Anatomy of the Queen, The Ministry of Water, The Libertine, and others. He has received numerous awards and nominations for outstanding sound design and the Ruth Page Award for Outstanding Collaborative Artist, as well as several nominations for Drama Desk and Ovation awards. He is a frequent collaborator for the Alley Theatre, the Alley Theatre, the Alley Theatre, the Alley Theatre, and others.

Who’s Who

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’ 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 a history of the American Conservatory Theatre and on the A.C.T. production of Death of a Salesman at Zuni Theater. Her numerous other productions for A.C.T. include Blackbird, The Little Foxes, Albi, Grotowski, Summer, Summer, Ten Days Journey into Night, Terreiro, Mary Stuart, The Rite of Spring, and A Streetcar Named Desire. She has also staged and managed The Mystery of Irma Vep, Suddenly Last Summer, Rhinoceros, Big Love, Civil War, Collected Stories, and Cloud Treader at Berkeley Repertory Theatre. Other productions include The Good Body and God of Carnage at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Virginia Monologues at the Akuza Theatre.

MERYL LIND SHAW (Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has also cast roles for Magic Theatre, The Huntington Theatre Company, Arizona Theatre Company, San Francisco Symphony and Opera, and the San Francisco productions of White Christmas, Fanny, 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 Co-Producer of the Bay Area Shakespeare Festival. 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 at the University of California, Berkeley, and the University of California, Davis. She is a graduate of the University of California, Berkeley, and holds a B.A. degree from the University of California, Davis.

MICHAEL PALLER (Dramaturgy) joined A.C.T. as resident dramaturg and director of humanities in August 2005. He began his professional career
WHO’S WHO

RICHLAND WOODBURY (Sound Design) was the sound designer for recent Broadway productions of August: Osage County and Tall Radio and created original music and/or sound design for Tony Award–winning productions of Long Day’s Journey into Night, A Moon for the Misbegotten, Death of a Salesman, and The Young Man from Atlanta. Goodman Theatre credits include music and/or sound design for Taking Pictures, The Actor, Blind Dates, Rabbit Hole, King Lear, Frank’s Home, The Dream of Sarah Breedlove, A Life in the Theater, Dahlhouse, Finishing the Picture, Hugu, Moonlight and Magnolias, The Goat or Who is Sylvia?, Lubly Horn, and many others. Steppenwolf Theatre Company credits include music and/or sound design for August: Osage County, I Just Stopped By To See the Man, Hysteria, The Beauty Queen of Leenane, The Memory of Water, The Libertine, and others. His work has also been heard at regional theaters including the Alley Theatre in Houston, the Geffen Playhouse and Ahmanson Theatre in Los Angeles, Trinity Repertory Company in Providence, and others. He has received Joseph Jefferson and Helen Hayes awards for outstanding sound design and the Ruth Page Award for Outstanding Collaborative Artist, as well as several nominations for Drama Desk and Ovation awards. He has composed numerous commissioned scores for dance, including, most recently, Monument and Overlook for Carrie Hanson in Chicago and Provincetons for the Las Vegas Dance Company in New York. Woodbury is a faculty member at Columbia College Chicago, serving as music director of The Dance Center.

MICHAEL PALLER (Dramaturgy) 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, Harrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’ Small Craft Warnings at the Sovremennik Theater in Moscow. Paller is the author of Gentleman 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.

WHO’S WHO

MERYL LIND SHAW (A.C.T. Casting Director) joined the A.C.T. artistic staff as casting director in 1993. She has also 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, Finian’s Rainbow, and The Pajama Game at the Lunt-Fontanne. 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 Ron Appel’s production of A Streetcar Named Desire. 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 CUTHERTZ (Stage Manager) most recently worked on What You Will, Corps of the Starving Class, Speed-the-Plow, and The Reiemaker at the American Conservatory Theater and on the A.C.T. production of Death in Venice at Zeum 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, Woe, Eve Ensler’s The Good Body, Love James, Waiting for Godot, The Three Sisters, The Misanthrope, Long Day’s Journey into Night, TERRAFLY, 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 Technics at Berkeley Repertory Theatre. Other productions include The Good Body and School of Fish at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Virginia Monologues at the Akuza Theatre.

HEATH BELDEN (Assistant Stage Manager) has stage-managed A Streetcar Named Desire and The Subject Tonight Is Love for Marin Theatre Company, The Full Monty and Little Shop of Horrors for American Musical Theatre for San Jose, One Upon a Mattress for 42nd Street Moon, four seasons with Marin Shakespeare Company, five operas with Pocket Opera, and five productions at A.C.T. Belden has worked on such new plays as Sarah Ruhl’s Eurydice, Ken Weitzman’s Spin Move, and Charles L. Mee’s Winterprime. He received an M.F.A. degree from UC San Diego.
WHO'S WHO

JONATHAN REINIS (Producer)
New York Broadway productions include Harvey Keitel in Jerry Springer: The Opera in concert at Carnegie Hall (2008), Dr. Seuss! How the Grinch Stole Christmas! The Musical (2006–07), Kinky Boots (Tony Award nomination, 2006), O.M.D. (Tony Award, 2000), Russell Simons’s Def Poetry Jam (Tony Award, 2003), Still / Motion: Victory Begins at Home (Tony Award nom., 2003), and It Ain’t Nothin’ But the Blues (Tony Award nom., 1999). Off-Broadway productions include Room Service, Marga Gomez’s Los Big Names, Josh Kornbluth’s Love & Taxes, and Shy Daffin At Brendan Behan: Confessions of an Irish Rebel. San Francisco/Bay Area and touring productions include Carrie Fisher’s Wishful Drinking (Berkeley Repertory Theatre, 2008; national tour), Eve Ensler’s The Vagina Monologues, Josh Kornbluth’s Ben Franklin: Unplugged, Sam Shepard’s The Late Henry Moss (with Sean Penn, Woody Harrelson, Nick Nolte, and Cheech Marin), Dante Edna, Ennis, His Way, Sandra Bernhard’s Steve Martin’s Picasso at the Lapin Agile (national tour), the premiere of John Lagozitno’s Froth, Gross Indecency: The Three Trials of Oscar Wilde, and Forever Tango (national tour). Reiners built Theatre on the Square in downtown San Francisco and operated it for more than 20 years (1981–2002).

THE GEFEN PLAYHOUSE (Producer) has been a hub of the Los Angeles theater scene since opening its doors in 1995. Noted for its intimacy and celebrated for its mix of classic plays and provocative new works, the Geffen Playhouse has been awarded more than 30 regional theater awards, including five accolades for best overall production and a special Los Angeles Drama Critics’ Circle Award for Best New Play in Los Angeles. As part of the community, the Geffen Playhouse’s education and outreach programs impact the lives of more than 27,000 community members each year by providing life-changing access to the arts. Named in honor of entertainment mogul and philanthropist David Geffen, who donated the initial funds for the theater, the nonprofit organization is helmed by Producing Director Gilbert Cates, Artistic Director Randall Arney, Managing Director Susan Barton, and Chairman of the Board Frank Mancuso. For more information, please visit GeffenPlayhouse.com.

MORT AND FRANNIE FLEISCHHAUSER (Executive Producers) are both longtime A.C.T. volunteers. A San Francisco native, and the son of one of A.C.T.’s founding trustees, Mort is a member of the A.C.T. Board of Trustees and serves on several A.C.T. committees. He is co-chair, with Joan Danforth, of the Prospers Society, which honors individuals who include A.C.T. in their estate plans. Franke serves as co-chair of the Producers Circle with Dedece McMurray. She enjoys working to build this critical organization and plan the annual dinner. Mort and Franke have also recently produced Court of the Starring Class, The Rebels, and The Circle. Mort serves as a trustee of Greenbelt Alliance, treasurer of the Fleishacker Foundation, and a member of the Advisory Council of the San Francisco Planning and Urban Research Association. Franke is president of The Francisca Club and serves on the board of That Man May See at UC San Francisco.

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New York Broadway productions include Harvey Keitel in Jerry Springer: The Opera in concert at Carnegie Hall (2008), Dr. Seuss’ How the Grinch Stole Christmas! The Musical (2006–07), Kiki and Herb Alive on Broadway (Tony Award nomination, 2006), Dance Edna (Tony Award, 2000), Russell Simmons’s Def Poetry Jam (Tony Award, 2003), Bill Maher: Victory Begins at Home (Tony Award nom., 2003), and It Ain’t Nothin’ But the Blues (Tony Award nom., 1999). Off-Broadway productions include Room Service, Marga Gómez’s Los Big Names, Josh Kornbluth’s Love & Taxes, and Shy Daffin As Brendan Behan: Confessions of an Irish Rebel. San Francisco/Bay Area and touring productions include Carrie Fisher’s Wifeful Drinking (Berkeley Repertory Theatre, 2008; national tour), Eve Ensler’s The Vagina Monologues, Josh Kornbluth’s Ben Franklin: Unplugged, Sam Shepard’s The Late Henry Moss (with Sean Penn, Woody Harrelson, Nick Nolte, and Cheech Marin), Dance Edna, Einsie, His Ways, Sandra Bernhard, Steve Martin’s Picasso at the Lapin Agile (national tour), the premiere of John Lagoziam’s Prach, Gross Indecency: The Three Trials of Oscar Wilde, and Forever Tango (national tour). Reinis built Theatre on the Square in downtown San Francisco and operated it for more than 20 years (1981–2002).

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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 Tea Party's 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 Webb) of A Christian Carole, 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.’s commissioned translations/adaptations of Heucul, The Mistake, Erotique, IV, Mary Stuart, Uncle Vanya, and A Matter-based on Maxim Gorky’s Voss Zhlekrovna); Harley Granville-Barker’s The Voysey Inheritance (adapted by David MacMillan), the world premiere of Leslie Ayvazian’s Singer’s Joy, 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 Three Penny Opera, Old Times, The Rose Tinted, Arthritis, Gertrude, Home, The Tempest, and Stoppard’s Trickets, The Real Thing, Night and Day, and Andorra. Perloff’s work for A.C.T. also includes Maria Nalpia’s Hindi, the world premieres of Marc Benno’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Choosing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award Semi-finalist). Her play Luminaries Daring 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 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 & 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 Texit Project, with choreographer Val Casadiego; a major production of Phaedra (translated byTimberlake Wertenbaker) for the Stratford Shakespeare Festival; and a new Bachar 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 premieres of Tacita Dean’s Elba, the American premieres 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 1995, 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 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 dinners in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexi and Nicholas.

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 Ontarioollowed 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, Theatre New Brunswick, New Play Centre, Vancouver, Neptune Theatre in Halifax. As general manager of The Citadel Theatre, Kitchen managed a 40-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 Economics 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 on 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 there 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 Time 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 theatres, including A.C.T. In 2004 she toured London and Birmingham (UK) in Berkeley Repertory Theatre’s production of Einstein on the Beach. 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 Eva Le Gallienne’s National Repertory Theatre as an actor and stage manager. He also stage-managed the Broadway productions of And Miss Reardon Drinks a Little and Georgie (a musical by Cammie Bayer Sage), as well as the national tour of Woody Allen’s Don’t Drink the Water. Off Broadway he produced Israel’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 Theatre 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.
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 The Petrified Forest, and Nikolai Gogol’s The Government Inspector. Known for directing innovative productions of classics and championing new writing for the theatre, 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 Raven, A.C.T.’s commissioned translations/adaptations of Hekla, The Museum, Entertaining, Mary Stuart, Uncle Vanya, and A Matter Based on Matisse Ceylon’s Haunted House. Harriet Granville-Barker’s The Pajama Inhabitants (adapted by David Mamet), the world premiere of Leslie Ayvazian’s Singer’s Joy, 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 Three Penny Opera, Old Times, The Rose Tattoo, Antigone, Graduation, Home, The Tempest, and Stoppard’s Topdog/Underdog, The Real Thing, Night and Day, and Anouilh. Perloff’s work for A.C.T. also includes Marie Nilsson’s Riders, the world premieres of Marcia Aitken’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Croising a Field, and the West Coast premiere of her own play The Colossus of Rhodos (Susan Smith Blackburn Award finalist). Her play Luninominya Dancing 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 play Waiting for the Flood has received workshops in A.C.T.’s First Look series and at New York Stage & Film and Rehearsal Room Theater Company; her latest play, Higher, was developed at New York Stage & 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 Acting 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 Texas Project, with choreographer Val Caniparoli; a major production of Phaedra (translated by Timothée Wurtzbuske) for the Stratford Shakespeare Festival; and a new Bachar 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 Eoin Pounds’s Eldora, 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 1998 OBIE for artistic excellence. In 1995, she directed the world premiere of Steve Reich and Beryl Korot’s open The Cave at the Vienna Festival and Brooklyn Academy of Music. A recipient of France’s Chevalier de l’Ordre des Arts et 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 Theatre 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 Lezlie and Nicholas.

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A.C.T. ALUMNI NOTEBOOK

Graduates of the A.C.T. Conservatory grace stages and screens across the country. Here’s what a few of our illustrious alumni have been up to recently. (Unless otherwise indicated, year indicates date of completion of the Master of Fine Arts Program, formerly known as the Advanced Training Program.)

Annette Bening ’82 appears on screen in The Women, written and directed by Diane English. W. Allen Taylor ’89 stars in the one-man show In Search of My Father...Waltz with Tadpole! Bill Mauldin at the Abrexe Arts Center in New York. Peter Ackerman ’96 wrote the book for the musical Robin and the 7 Hoods, which premieres on Broadway next season. Michael DeGood ’96 and Johnny Moreno ’97 star in the independent film Callback: The Unmaking of Bloodsatin, written by DeGood, which opened in San Francisco October 17. Elizabeth Bunker ’98 stars alongside Seth Rogen in Zack and Miri Make a Porno and portrays Laura Bush in Oliver Stone’s W. Adam Ludwig ’02 performed in Cade at Atlantic Stage. Seton Brown ’07 has accepted a teaching position at Wittenburg University. Christian Davis ’07 worked on the film The Private Lives of Pippa Lee with Julianne Moore, due out next year. Davis and Brian Stevens ’07 are members of the sketch comedy group Honorable Mention, which recently presented Summer Gets an Honorable Mention in Manhattan. Kurt Uy ’07 recently played Laertes in an outdoor production of Hamlet for New York’s Gorilla Repertory Theater Company and made an appearance on As the World Turns. Jahnna Biggo ’08 appeared in the world premiere of Velociraptor, by Itamar Moses, Young Conservatory (YC), at Berkeley Repertory Theatre. Alex Morf ’08 and Raife Baker ’08 appeared in Twelfth Night at California Shakespeare Theater. Kevin Dedes ’08 was recently cast in San Jose Repertory Theater’s Spitting Image. Jonas Godow YC appeared in Old Wicked Songs, a Pulitzer Prize finalist, at the Guthrie Theater. Aysha Cash YC appeared in Chekhov’s Three Sisters at the Williamstown Theatre Festival. Alysha Umphress YC performed in Goodtime Cherry at The York Theatre Company. Tio Shaw YC will perform on Broadway in the new revival of West Side Story, with a pre-Broadway run at the National Theatre in Washington, D.C.

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— Warren Helfman, philanthropist

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by TIMOTHY MAJON
Directed by CRAIG SLAIGHT

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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences, and its vibrant educational and community outreach programs. Corporate Partners Circle members enjoy the benefits of underwriting a nationally acclaimed theater company, including extraordinary entertainment and networking opportunities, unique access to renowned artists and performers, and premium complimentary tickets, and regional board recognition. For information about how to become a member of the A.C.T. Corporate Partners Circle, please contact Leslie Bates at 415.439.2417 or bbates@act.edu.

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The following foundations and government agencies provide vital support for A.C.T. For more information please contact Carol Eggens at 415.439.2449 or ceggens@act.edu.

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Richard and Rhonda National Fund grants for the Attic Theatre Foundation for the Arts Theפית The Millenium Foundation The Moriah and Florent Haenel Foundation The Jonas Daniel Fund The Kurn Foundation

NATIONAL CORPORATE THEATRE FUND
National Corporate Theatre Fund is a nonprofit corporation created to increase and strengthen support for the business community for ten of this country’s most distinguished professional theaters. The following foundations, individual and corporate support these theaters through their contributions to NCTF.

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As an A.C.T. is both a cultural and educational institution, many employers will match individual employee contributions to the A.C.T. The following corporate matching gift programs enhance the employee’s support of A.C.T., multiplying the impact of those contributions.

THE GALLERY AT A.C.T.
Find yourself with some extra time before a performance or during intermission? Want more exposure to fine art, but don’t make it to art galleries as often as you’d like? Now you need to look no further than A.C.T. We invite you to visit the second floor of the theater (just outside the auditorium doors, along the north bank of windows, and by the elevators) to view original artwork by a diverse range of artists, presented in a series of rotating exhibits throughout the 2008–09 season.

DAVID M. GIBSON: PASTEL PAINTINGS AND PENCIL DRAWINGS
From September 11 to November 23, the Gallery at A.C.T. presents a retrospective of a life built around drawing. For more than 30 years artist David M. Gibson has gleaned inspiration from his immediate surroundings, creating pastel paintings, monotypes, and pencil sketches of landscapes and the artist’s most intimate space—his studio. “I consider my work a celebration of drawing,” says Gibson. “The act, the process, the personal nature of it. And of looking carefully at what is right in front of me as a way to get at the universal.” His paintings and drawings are created through a process that aims to accentuate the evidence of the work that goes into each piece. “The work is all representational, it is all drawing at its essence.”

A Bay Area native, Gibson received his master of fine arts degree in painting from the San Francisco Art Institute in 1971. Before returning to the Bay Area in 2006, he lived in Chicago, upstate New York, and Montreal, where his work continues to be on display at the Galerie St-Ambroise. Recent paintings have been displayed at the SFMOMA Artists Gallery, and in 2007 he was awarded fellowships at the Virginia Center for the Creative Arts and the Lademoen Kunstnerverksteder in Trondheim, Norway.

Each through purchase benefits A.C.T. For sales inquiries, please contact Kevin Simmers at 415.474.1066 or ksimmers@act.edu. Visa, MasterCard, and Discover cards accepted.
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-sanfrancisco.org

TICKET SERVICES INFORMATION
A.C.T. Ticket Services
Visit us at 405 Geary Street at Mason, next to the theatre, one block west of Union Square. Hours are 12-6 p.m. Tuesday through Saturday, and 12-5 p.m. Sunday and Monday. During non-performance weeks, business hours are 12-6 p.m. daily. Call 415.749.2227 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-sanfrancisco.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 at 415.749.2227, 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 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, including special events.

Group Discounts
For groups of 15 or more, call Edward Buschow 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 Playbills 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 mini-bar 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 similar aerosol 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 415.749.2227. A.C.T. is pleased to announce that an Automatic External Defibrillator (AED) is now available on site.

AFFILIATIONS
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The scenic, costume, lighting, and sound designers in LORT theatres are represented by United Scenic Artists, Local USA-692 of the IATSE.

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