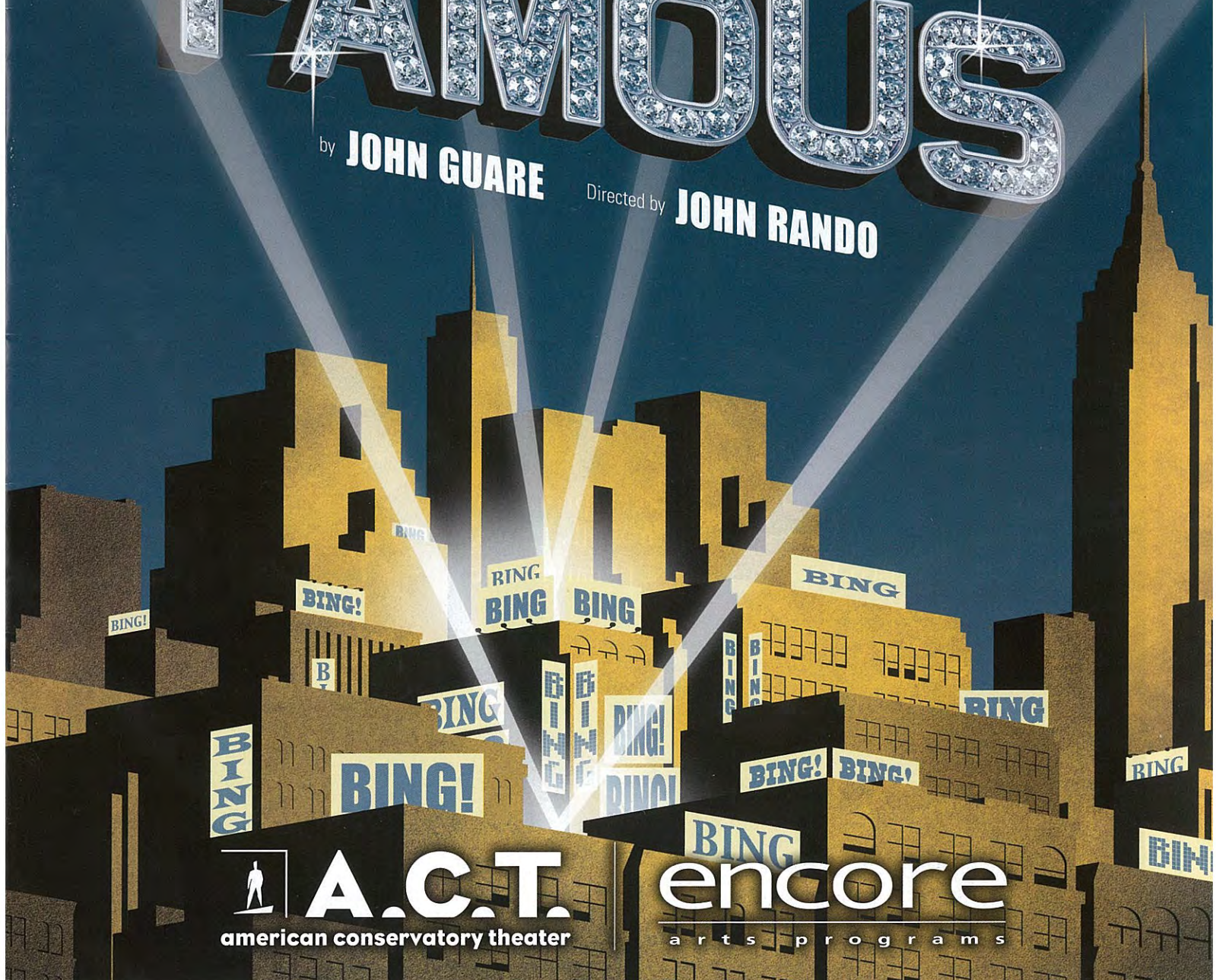


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# RICH AND FAMOUS

by **JOHN GUARE**

Directed by **JOHN RANDO**



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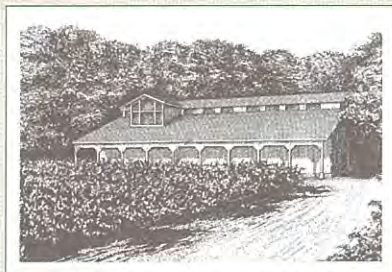
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# ABOUT A.C.T.



KEVIN BERNE

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

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

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

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

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

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



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

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# FROM THE ARTISTIC DIRECTOR

KEVIN BERNIE



Dear Friends,

It's a kind of wonderful irony that at this moment of fiscal anxiety across the country, we are starting the new year at A.C.T. with a play called *Rich and Famous*. But perhaps it is also wonderfully apt. Is it not our insatiable desire to become rich (if not famous) at all costs that got us into

this mess to begin with? Master playwright John Guare has long been interested in America's fascination with celebrity and with our eternal longing to find meaning in our ever-changing, rapidly evolving American culture. Because we are a country founded upon notions of manifest destiny, we hunger to live up to our own self-created myths of progress and vision, and when we fail, we fail hard. *Rich and Famous*, a play from 1974 that Guare has rewritten and reimagined for this A.C.T. revival, is about a playwright, Bing Ringling, whose 844<sup>th</sup> play is finally getting produced. In one phantasmagoric night, we watch the elation and despair of that most cruel of events, the theatrical opening night, as Bing shoots for the stars, wearing cufflinks labeled *R* and *F* for, yes, "*RICH*" and "*FAMOUS*." Why do we long so ardently for our 15 minutes of fame? Do we honestly believe we'll be happier if/when we achieve it? Is there nothing deeper/broader/more satisfying to which to aspire?

Guare has been asking these questions since he first arrived on the theatrical scene in New York nearly 40 years ago. He is the quintessential theater animal, a writer who revels in the insane possibilities of live theater, and whose work is filled with fantasy, magic, gorgeous language, improbable bursts of song, and strangely inspired coincidences. For Guare, a play is like a bottle with a genie inside: uncork it and surprising things emerge. In *Rich and Famous*, Bing Ringling hopes that what will emerge from his uncorked play is the dancing spirit of a lost culture, or, as his lead character articulates: "If I could've been born anybody—my pick of a Kennedy or a Frank Sinatra or a Henry Ford or the King of Greece—out of that whole hat of

births, I still would've picked to be an Etruscan." He conjures a marvelous image of a universe of dancing people, wildly passionate pagans, trapped inside ancient urns: "Maybe what we see being held prisoner in museums is not line drawings of Etruscans, but the Etruscans themselves, dancing right inside the pots."

Like Tom Stoppard in *Rock 'n' Roll*, Guare is seeking the hidden spirit of anarchy and creativity that drives a culture forward; even after 40 years in the theater, he seems convinced that if this spirit could be released on a more regular basis, our culture would be more fertile, more alive, more productive. Ultimately, what matters more than fame or money is life itself, a life fully lived, in all its contradictions and sorrow and longing. "Before I was born / Angels fluttered down / and promised me I'd be / Rich and Famous" goes one song in the play. "Where are those angels? . . . What do they think they're up to? I'm looking. I'm searching. I'm marching."

At this perilous economic moment in our history, we are all looking and searching and marching. We are asking ourselves what it means to be American in this complicated new world; we are trying to take responsibility for what has gone so deeply wrong with our economy; we are thrilled with the prospect of change and frightened by the sacrifices that change is bound to require. It is up to those of us who make theater, and to everyone who cares about it, to ask big questions: How do we contribute to the national dialogue? How can we offer hope and pleasure in difficult times? How are we needed by our communities, and how can artists help lead? It is a moment when, rather than shrinking, we should be expanding, extending our reach, proclaiming our ambitions. That is a difficult task to do when resources are scarce and fear is in the air. But maybe if we attempted to let the Etruscans out of their pots, we would be able to dance again, in new and surprising ways.

Many thanks for joining us.

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

Carey Perloff  
Artistic Director

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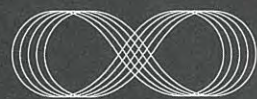




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presents

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By John Guare

Directed by John Rando

Scenery by Scott Bradley  
 Costumes by Gregory Gale  
 Lighting by Alexander V. Nichols  
 Sound by Jeremy J. Lee  
 Musical Director Laura Burton  
 Dramaturg Michael Paller  
 Casting by Meryl Lind Shaw  
 New York Casting Consultant Laura Stanczyk  
 Assistant Director Ryan Purcell

Songs by John Guare; Music for "Three Sisters" by Michael Friedman

## THE CAST

**Bing Ringling** Brooks Ashmanskas  
**Leanara, Veronica Gulpp-Vestige, Allison, Mom** Mary Birdsong  
**Aphro, Hare Krishna** Gregory Wallace  
**Stage Manager, Anatol Torah, Dad, Tybalt Dunleavy** Stephen DeRosa

Performance Pianist Laura Burton

## UNDERSTUDIES

*Bing Ringling, Stage Manager, Anatol Torah, Dad, Tybalt Dunleavy*—Stephen Barker Turner  
*Leanara, Veronica Gulpp-Vestige, Allison, Mom*—Jody Gelb; *Aphro, Hare Krishna*—David A. Moss

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Elisa Guthertz, *Stage Manager*  
 Heath Belden, *Assistant Stage Manager*  
 Melissa Margolin, *Stage Management Intern*

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New York City, the 1970s

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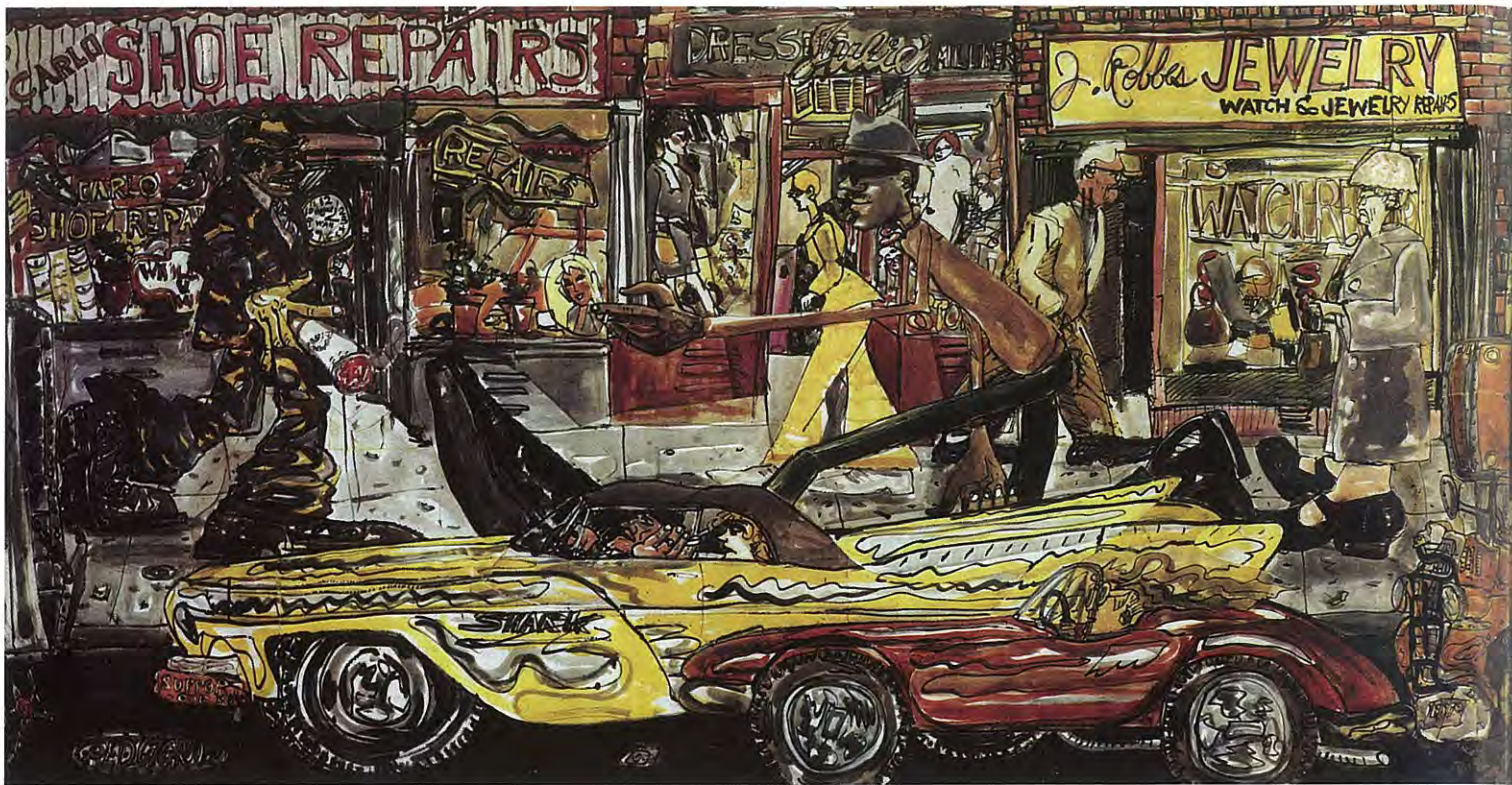
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 Special thanks to Clare Drobot



## BECOMING RICH AND FAMOUS

BY JOHN GUARE

When you're young, life is this joyous deck of cards flung up into a high wind. All random. Who will I love? Where will I end up? What's my story? That's the magic.

In 1965, I was 27 years old with a master's from Yale that told me I was a playwright. I knew everything about plays. I just didn't have anything to write about. How could I? I had been in school for 19 years. I had served six months in the Air Force Reserve. I had never lived life. I had no fingerprints.

In 1965, determined to correct that, I flung my deck of cards in the air and went to Europe to find the subject I knew was waiting for me. I armed myself with the thumb of chance and started hitching. I wanted to be the kind of guy who'd have "care of American Express, Cairo, Egypt" for an address. That's what I gave my family and friends. Was there even an American Express in Cairo?

The day I got to Rome was the day the pope spoke at Yankee Stadium to bring peace to the world. All the papers featured shots of the pope in places I had fled, like Queens Boulevard. I wandered around Rome. No future here. I got caught in a rainstorm and found refuge in a museum dedicated to Etruscans. I spent hours in that weird place looking at pots of a vanished tribe that appeared to have danced themselves into oblivion. I liked that. I wrote a riff about them. The rain cleared. I stuck out my thumb.

Six weeks later, I was in Cairo in a bar. The paper placemat has questions in English. "Name the largest city in Africa." I think,

"Johannesburg? Nairobi?" I turn the placemat over. Cairo is the answer? I am in Africa?

There was an American Express in Cairo. I found an annoyed and passionate letter from my parents boasting that, while I was off seeing the world, the world came to them. The pope whizzed by them this close on his way to Yankee Stadium. They poured out their hearts about what that day promised them and the ramifications of what I had missed. I saw a side of them I had never seen. Formerly valueless memories popped. Had I come all this way to find my subject? I started writing *The House of Blue Leaves* that day in Cairo.

By August 1966, I was back in America. We did a reading of the first act of *Blue Leaves* at the newly founded Eugene O'Neill Theater Center in Waterford, Connecticut. It went over terrifically. People in the audience gave me a grant to become a fellow at Yale along with four other young playwrights such as Sam Shepard and Barbara Garson, who had written a scandalous play called *MacBird* about LBJ plotting to kill JFK. We were given \$5,000, the use of a camera. We would spend the year learning how to make movies.

Forget that. I would use the time to write the second act of *Blue Leaves*. Two friends, Warren Lyons and Betty Ann Besch, optioned it to produce in New York. While I knew what the events had to be, I didn't have the technical skill to handle nine people onstage. I promised them I would deliver.



BETWEEN 22ND AND 21ST STREETS NEW YORK CITY, BY RED GROOMS, 1967. © ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

Yale that year was miraculous. Robert Brustein had shaken up the moribund drama school by bringing in the great poet Robert Lowell, whose new play would be directed by Jonathan Miller and star Irene Worth. Linda Lavin appeared in an opera by William Bolcom and Arnold Weinstein called *Dynamite Tonight*. A young actor named Ron Leibman was in a dazzling production of *Volpone*.

I looked at Yale seniors about to graduate knowing that they would be drafted and sent off to this bloody Asian quagmire that the pope had not managed to prevent. I wrote a play about a Yale man and how Vietnam would change his path.

I couldn't figure out how to begin it. I went to my parents' apartment to dump my winter clothes. In some unopened suitcase, I found that notebook from my hitchhiking trip containing a speech about Etruscans. It ended at the exact same place where my new play began. In some unknown chamber of my mind, I had been working on this play for the last couple of years. I learned that was what a writer's life was—living a life where you'd be ready to catch it when it came. But the unconscious wouldn't reveal itself if you sat around waiting for it. This new play would be called *Muzeeka*. We did it in July 1967, at the O'Neill. People from the newly opened Mark Taper Forum in Los Angeles saw it and produced it there to ravishing reviews.

Warren and Betty Ann wanted to know the state of act two of *Blue Leaves*. "It's coming."

Back in New York, the Mark Taper Forum forwarded me a Western Union telegram from Jerome Robbins, the choreographer and director of *West Side Story*, saying he had read *Muzeeka*. If I was ever in New York he would love to meet with me. He included his number. I picked up the phone and dialed. Mr. Robbins answered. I blurted out, "I live in New York!"

We met that day in February 1968 at Peter MacManus's bar on West 18<sup>th</sup> Street. Jerry had started a workshop called the American Lyric Theater Workshop. He and a chosen group of actors were developing exercises for a new form of theater. Jerry wanted a playwright to weave these exercises into a dramatic piece. Would I? I was 30 and working with Jerry Robbins.

The work Jerry was creating was fascinating, but I had no idea how to make a play out of this material. Jerry then gave me a one-act play by Brecht called *The Exception and the Rule*. Could I find a way to turn it into a musical?

Brecht's play dealt with a capitalist merchant crossing a desert with a coolie, whom he murders. His defense at the trial is he treated the coolie so horribly that he had every reason to think that the coolie would kill him in revenge so he killed him first. Justifiable homicide was the verdict. The merchant was free. Jerry thought of Zero Mostel and Richard Pryor as the merchant and coolie.

I thought that in this time of racial unrest and assassinations, a group of artists would organize a benefit to promote racial harmony. This play would be part of the celebration, like the pope coming to Yankee Stadium to bring peace to the world, only with Brecht instead of His Holiness.

I imagined the theater transformed into a TV studio for a live performance of the play. All the tensions of the play would spill over into the real lives of the actors involved in the benefit performance. It would all end in disaster.

Leonard Bernstein loved it and wanted to write the music, but only if Stephen Sondheim would do the lyrics. I went to Jerry's house to meet Steve and convince him to work solely as a lyricist this one last time. Jerry showed me into his living room and said, "John, this is Steve." He shut the door behind him and left me

to do the persuading. Steve and I looked at each other, realizing the burden Jerry left on me. We burst out laughing. He liked my idea. He'd do the lyrics.

The project quickly turned into a nightmare. Lenny could only work in the middle of the night, Jerry could only work in the morning. I'd meet with Jerry, go home, spend the day doing my rewrites, go uptown to meet with Lenny and Steve, Steve and I would then review the notes in some all-night bar. I would go home and type and be at Jerry's at 9 a.m. I remember months of no sleep, a lot of bourbon and pizza slices. Jerry took me to his house at Snedens Landing up the Hudson for a weekend of work. He showed me the room where I'd be staying, locked the door behind me, and said I could come out when he approved of the pages I would type and slip under the door. I could have jumped out of the window onto the lawn below if there was a fire, but it all seemed to be part of some great story.

We auditioned material for Zero Mostel, who approved. We had dates for a production. We kept getting further away from what I had brought to the project, but Jerry was the boss. One day at an audition at the Shubert Theatre, Jerry excused himself before the next actor came on to sing. Lenny and I waited for Jerry to return. I went looking. The guy at the stage door told me Mr. Robbins had taken a car to Kennedy Airport to go to England. Lenny burst into tears. I was exhilarated in some way to be free of the nightmare this project had become. Warren and Betty Ann said, "Now will you get back to work on *Blue Leaves*?"

I had written a play for my Yale friends Ron Leibman and Linda Lavin. *Cop Out* opened in early '69 on Broadway to devastatingly bad reviews. One paper said it wasn't a review; it was an obituary. Six weeks later in the *Variety* poll of the critics, the same critics voted me most promising playwright of the season over a lot of other writers who had got good, even great reviews. No comfort. I went to the Arctic Circle to start hitching and lick my wounds.

I had to come home and finish *Blue Leaves*. A producer who had seen my work at the O'Neill recommended me to Milos Forman, who was starting his American film career. Milos and I worked on the screenplay of *Taking Off*.

I finished *Blue Leaves*, which opened in February 1971. Steve Sondheim sent a telegram that read, "Have a wonderful opening. Your entire future depends on it," which made me quake with laughter and horror because it was true. The play got good reviews.

Joe Papp asked Mel Shapiro, the director of *Blue Leaves*, to direct *Two Gentleman of Verona* in the park, with music by Galt McDermot of *Hair*. Mel brought me on as lyricist and colibrettist. The musical designed to play in the park and on the streets turned into a hit and transferred to Broadway.

On December 2, 1971, the ecstatic reviews came out. Yes! This was the way life was going to be from now on! A hit play off Broadway and a smash musical on Broadway. On the morning of December 3, 1971, the *Blue Leaves* theater burned down, the sets and costumes vandalized. In the tenement next door to the theater, a man was found with his throat cut. Police determined it was three separate, overlapping incidents. The uninsured play never closed. We just burned up.

Joe Papp and I had a falling out. I would no longer work at the Public. I turned down offers to do more musicals and instead went to Nantucket to start a theater and do a new play inspired by my trip to the Arctic. While on Nantucket, I met Adele, the woman who'd be my wife, in an empty house. The person we had each come to visit had left the island and not locked his door.

Ten years had gone by.

I wrote *Rich and Famous* to understand where, who the hell I was. Three sacred monsters I had worked with in the past frame of time named Lenny, Jerry, and Joe became Anatol Torah. I wanted to get my parents, my past, my dreams out of me and start all over again. Dreams, the past—they don't get shucked off that neatly.

It's only now that I can recognize this wasn't a chaotic time with one event tumbling chaotically after another. My plays were the only constant in the past ten years. Random? Forget it. The plays were a runaway locomotive that ran on invisible railroad tracks linking all these events.

The only answer I learned and still stick to all these years later is all I could do was keep writing.

When I was a kid, I prayed to God, "Please make me a playwright." I forgot to pray for any of the adjectives—like a happy playwright, or successful, or good. I just prayed to be a playwright. That's been my life since 1949, when I wrote three plays at age 11 and put them on in Bobby Schlomm's garage in East Atlantic Beach, New York, on Long Island.

I still live on the same street and look at that garage across the street and feel the same excitement and need I felt then as I do now.

Thank you, Carey and A.C.T., for letting me come back and revisit this play.

© MARTHA SWOPE



(L TO R) JOSEPH PAPP, RON LEIBMAN, AND JOHN GUARE IN REHEARSAL OF *RICH AND FAMOUS*

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BY **STEPHEN TEMPERLEY** DIRECTED BY **VIVIAN MATALON**

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# THE THRILL OF THE PLAY

An Interview with John Guare

BY DAN RUBIN

PAUL KOLNIK



Coming off the success of *The House of Blue Leaves* and *Two Gentlemen of Verona*, John Guare wrote *Rich and Famous* over the course of three days in 1974. “Having what I dreamed of having only made me question where I was headed,” he writes

in the preface to *The War against the Kitchen Sink*, a collection of five of his plays. He wrote *Rich and Famous* with two actors in mind, the husband-and-wife duo Ron Leibman and Linda Lavin. Directed by Mel Shapiro, *Rich and Famous* opened at Joseph Papp’s Public Theater in 1974. A highly praised 1977 production at the Trinity Square Repertory Company in Providence followed, as did a New York revival in 1980.

In preparation for A.C.T.’s 2009 production, Guare reworked the text of the play for the first time in 30 years, incorporating passages and concepts from his first commercially produced play, *Muzeeka* (1968), and adding new songs. In an interview with A.C.T. two weeks before rehearsals began, Guare describes the experience of writing, and revisiting, a play he considers a personal landmark.

**HOW DID YOU APPROACH REWORKING THE *RICH AND FAMOUS* SCRIPT FOR THE A.C.T. PRODUCTION?**

What had always troubled me about the play when I wrote it was I could never figure out what Bing’s play was, the play that was opening that night. A couple of years ago I was walking along the beach of Long Island, and it came to me out of the blue: since it takes place on the night of the guy’s first commercially produced play, the play that should be opening that night should be [*my first commercially produced play, Muzeeka*]. So all I did was adjust [*Rich and Famous*] so that that is the play we are hearing. There is a part of *Muzeeka* that is very important to

me, this speech about the Etruscans, so I made that the core of this play.

**BUT MUZEKA WAS VERY WELL RECEIVED. WHAT WENT INTO THE DECISION TO MAKE ONE OF YOUR SUCCESSES BING’S FLOP?**

When *Rich and Famous* was done, people would say, “Well, is this guy a good playwright or not?” So I decided to make it [the monologue from] *Muzeeka*; I wasn’t being autobiographically true, but it was a piece of work that I really loved and was in a play that was sort of lost. I wrote it when I was stuck in the Etruscan museum in Rome. I didn’t know what it meant, but it seemed absolutely astonishing—this race of people that just vanished. Where did they go? And they’re out there waiting for us.

**DID YOU SHARE BING’S ANXIETY WHEN *MUZEKA* PREMIERED?**

It was a nightmare. The night it opened, it was on a double bill with Sam Shepard’s *Red Cross*. They were both our first commercially produced plays. Sam was not there that night (he was in Europe or California or someplace), and I could not bear the idea of opening night, which I had been waiting for for so long, being so sickening. I remember, I went to Staten Island and took a trip on the ferry just to kill time, and I came back on the ferry figuring that the performance must be over. But when I got to the Provincetown Playhouse, I saw the audience outside on the street, because the play hadn’t begun yet—the lights for this little theater were so bright that they blew out the transformer, and they had to wait for the electrician to come and bring a new generator in.

**THE REVIEWS OF *THE ETRUSCAN CONUNDRUM*, BING’S PLAY, ARE NOT FAVORABLE, AND YOU QUOTED A 1969 REVIEW FOR YOUR PLAY *COP-OUT* THAT CLAIMED THAT IT WASN’T A REVIEW BUT AN OBITUARY. DO YOU READ YOUR REVIEWS?**

After that night, I never read them again. Good or bad.

**IN YOUR ESSAY YOU WRITE THAT, WITH *RICH AND FAMOUS*, YOU TOOK YOUR EXPERIENCES FROM THE TEN YEARS LEADING UP TO THE PLAY AND IN A SENSE EXORCISED THEM FROM YOURSELF.**

That's what I needed to write at that time. It wasn't a situation where I sat down and said, "I am going to will this play into existence." It's a landmark in my life of where I was 35 years ago.

WHAT HAS IT BEEN LIKE TO REVISIT THAT PERIOD OF YOUR LIFE?

It's like a dog living in an eternal present. It was wonderful to go back and see, "Oh, this is where I was 35 years ago," and you just move back into that. It's a very sweet feeling: it made me think of Ron Leibman and Linda Lavin, whom I love, and Mel Shapiro, and the two places where the play was first done, in Williamstown and at a wonderful theater in Lake Forest, outside Chicago, the Academy Festival Theatre. And it makes me think, "Oh well the play's story is not over. It found its way from the Public to A.C.T."

DO YOU FEEL THAT YOU HAVE JUST NOW FINISHED A PLAY THAT YOU STARTED 30 YEARS AGO?

Yes. Paul Valéry, the French poet, says a writer never finishes a work, he merely abandons it. That's what an opening night is about: you say, "Okay, this is as much as I can do with the play now." It's the same with Tom Stoppard going back and rewriting *Rock 'n' Roll* [for A.C.T.] after two successful productions.

HOW DO YOU FEEL ABOUT THE RENEWED INTEREST IN YOUR WORK IN SAN FRANCISCO?

It's great. The last time I had a play done at A.C.T. was many years ago [1972], when they apparently did a perfect production of *The House of Blue Leaves* with Joy Carlin, a great San Francisco actress. She directed *Bosoms and Neglect*, another play of mine, at Aurora Theatre Company last year. She made San Francisco very appealing for me. And another theater [SF Playhouse] is doing *Landscape of the Body* this season.

DO YOU THINK IT IS EVERY ARTIST'S DREAM TO BECOME RICH AND FAMOUS, OR IS THE PROBLEM WITH BING THAT HE IS ONLY FOCUSING ON WEALTH AND NOTORIETY?

No. In a famous exchange of telegrams, Samuel Goldwyn, the movie producer, wrote George Bernard Shaw saying that he wanted to make movies of his plays and that he would ensure they were treated with the highest possible artistic standards and would oversee that Shaw's vision was protected. Shaw telegraphed him back and said, "Your problem, Mr. Goldwyn, is that you only want to talk about art and I only want to talk about money." Who wouldn't like to be recognized? Who says, "I hope, as an artist, I'm really never recognized"?

HOW MUCH INVOLVEMENT DO YOU HAVE DURING THE FIRST PRODUCTION OF A PLAY?

A playwright can forgo their right of approval, but I love to sit in on set and costume design meetings. Working with the director on casting to me is the most important part of the play. That is the thrill of building a play. The minute you finish your play and it's accepted for production, a whole new universe begins peopled by actors and designers and the theater. The process of putting on a play is exhilarating and life giving. The fact of wondering who is going to come into your life is the thing. Putting on a play is a whole other step along the way: it may all go wrong or it may all go right. The production of the play is part of the completion of the writing of the play.

HAS THAT EXHILARATION ALWAYS BEEN THERE, EVER SINCE YOU WROTE YOUR FIRST PLAY AT AGE 11?

Absolutely.

HAS IT EVER WANED?

No. How could it wane? Every play has its own rules.

DO YOU LEARN SOMETHING NEW WITH EVERY PLAY?

Yes, but it's of no use to the next play. Every time you start a new play you are starting from scratch. I think you have to keep painting yourself into corners with each play, and see how you're going to get out of it. You take up a subject that you've not dealt with before, events that have happened before, and say, "How am I going to tell this story?" Every story demands a new way, its own way to be told. You can't use the last play's tools to tell the next play's story.

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*For the transcript of the full-length interview with John Guare, pick up a copy of Words on Plays at the merchandise stand in the lobby of the theater.*



(L TO R) RON LEIBMAN, WILLIAM ATHERTON, AND ANITA GILLETTE IN THE 1976 PRODUCTION OF *RICH AND FAMOUS*

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# WHO'S WHO IN *RICH AND FAMOUS*



**BROOKS ASHMANSKAS's** (*Bing Ringling*) Broadway credits include *The Ritz*, *Martin Short: Fame Becomes Me* (Tony/ Drama Desk Award

noms.), *The Producers*, *Gypsy* with Bernadette Peters, *Little Me* with Martin Short, *Dream*, and Bud Frump in *How to Succeed in Business without Really Trying* with Matthew Broderick and Sarah Jessica Parker. Off-Broadway credits include *Wise Guys*, *Labor Day*, *London Suite*, *Songs for a New World*, *Tonight at 8:30*, *It Changes Every Year*, and *Fit to Be Tied*. Ashmanskas's regional credits include *Present Laughter* with Victor Garber and *She Loves Me* at the Huntington Theatre Company; *Bye Bye Birdie*, *Girl Crazy*, and *Side Show* at The Kennedy Center; *Animal Crackers* at Arena Stage; and the world premiere of *Paper Moon* at Paper Mill Playhouse; as well as productions at Hartford Stage, The Old Globe, and the Williamstown Theatre Festival (including *A Flea in Her Ear*, directed by John Rando). He received his education from Bennington College.



**MARY BIRDSONG** (*Leanara/Veronica Gulpp-Vestige/ Allison/Mom*) won a Theatre World Award in 2007 for her Broadway debut

in *Martin Short: Fame Becomes Me* and later appeared on Broadway as Velma Von Tussle in *Hairspray*. Off Broadway, she appeared in Elaine May's *Adult Entertainment*. Favorite theater roles include Judy Garland in *Judy Speaks* (which she wrote) and Portia in *Julius Caesar* (which Shakespeare wrote), both in New York City. Birdsong just wrapped the TV pilot *Suburban Shootout* for HBO and has appeared on *Reno 911!* (Deputy Kimball), *The Daily Show with*

*Jon Stewart, Ed*, and *Late Night with Conan O'Brien*. This spring she can be seen in the film *Adventureland* (directed by *Superbad*'s Greg Mottola). Other film credits include *Made of Honor* with Patrick Dempsey, *Reno 911: Miami*, *Beer League*, and the just-wrapped *High School* with Adrien Brody and Michael Chiklis. Her voice can be heard on many commercials, and she sings in the rock bands 99 Cent Whore and Cottonhead.



**STEPHEN DEROSA** (*Stage Manager/Anatol Torab/Dad/Tybalt Dunleavy*) has appeared on Broadway in *Hairspray* (Wilbur

Turnblad; also first national tour), *Into the Woods* (The Baker), *Twentieth Century* (Roundabout Theatre Company), *Henry IV* (Lincoln Center Theater), and *The Man Who Came to Dinner* (Roundabout/PBS live broadcast). Off-Broadway credits include *Walmartopia*, *The IT Girl*, *New Yorkers*, *Do Re Mi* (Encores®), *The Mystery of Irma Vep*, and *Love's Fire* (The Acting Company/The Public Theater/Royal Shakespeare Company Barbican). Regional credits include productions at the Berkshire Theatre Festival, the Williamstown Theatre Festival, the Alley Theatre, The Old Globe, the Huntington Theatre Company, Arden Theatre Company, and many others. Television credits include *Law & Order*, *Rescue Me*, *Suddenly Susan*, *Third Watch*, *Totally 4 Teens*, *Canterbury's Law*, and *Ugly Betty*. He can be heard on the CD *Infinite Joy: The Songs of William Finn*. DeRosa received his M.F.A. from the Yale School of Drama.

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# Who's Who



**GREGORY WALLACE** (*Apro/ Hare Krishna*), 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*, *The Government Inspector*, *The Imaginary Invalid*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *The Gamester*, *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Blithe Spirit*, *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *Edward II*, *A Christmas Carol*, *Tartuffe*, *Insurrection: Holding History*, and *Angels in America* (Bay Area Theatre Critics' Circle Award). Other theater credits include *Our Country's Good* (Broadway), *A Light Shining in Buckinghamshire* (New York Theatre Workshop), *As You Like It* (Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. He is a Fox Fellow and a graduate of the Yale School of Drama.



**JODY GELB** (*Understudy*) has been seen at A.C.T. in *Happy End*, *The Time of Your Life*, *A Doll's House*, *Blithe Spirit*, and *A Christmas Carol* and

in First Look presentations of *Warsaw* and Carey Perloff's *Waiting for the Flood* at Zeum Theater. Other Bay Area credits include Miranda in the world premiere of David Hirson's *Wrong Mountain* at A.C.T., *Family Butchers* at Magic Theatre, *Heartbreak House* at Porchlight Theatre Company, and *Far*

*Away* at Naked Masks. On Broadway, she appeared as Eleanor Widener in the original company of *Titanic*, as Mrs. Walker and others in the original company of *The Who's Tommy*, and in *Big River*. Her television credits include *The Last Day in the Life of Brian Darling* (HBO), *Women Aloud*, and *Law & Order*.



**DAVID A. MOSS** (*Understudy*) most recently appeared as the lead in *Othello* and Malvolio in *Twelfth Night* at College of Marin, Douglas and Pistol

in *Henry IV, Parts 1 and 2* at Marin Shakespeare Company, and in a workshop of Marcus Gardley's *The Road Weeps*, *The Well Runs Dry* in A.C.T.'s First Look program. He will play Priam in the upcoming A.C.T. production of *War Music* and has a featured role in the independent film *Because of You*.



**STEPHEN BARKER TURNER** (*Understudy*) has appeared at A.C.T. in *A Christmas Carol*, *'Tis Pity She's a Whore*, *The*

*Government Inspector*, *The Rainmaker*, *Hedda Gabler*, and *Luminescence Dating*. Other Bay Area credits include *Cymbeline* (Dean Goodman Choice Award), *The Life and Adventures of Nicholas Nickleby* (title role) and *Twelfth Night* at California Shakespeare Theater. Off-Broadway credits include productions with the New York Shakespeare Festival, Classic Stage Company, Roundabout Theatre Company, MCC Theater, Primary Stages, and The Next Stage. Regionally he has performed at the Williamstown Theatre Festival, Arena Stage, Long Wharf Theatre, INTIMAN Theatre, Denver Center Theatre Company, Hartford Stage Company, New York Stage & Film, the

Humana Festival of New American Plays, and Yale Repertory Theatre, among others. Turner's film and television credits include *The Scene*, *Satellite* (2005 Tribeca Film Festival), *Blair Witch 2*, *We Pedal Uphill*, *Sex and the City*, and the *Law & Order* franchise, among others. Turner is a graduate of The Juilliard School, on the faculty of the Berkeley Repertory Theatre School, and a Fox Fellow.

**JOHN GUARE** (*Playwright*) has won the OBIE, Tony, Olivier (London), and New York Drama Critics Circle (three times) awards for such plays as *The House of Blue Leaves*, *Six Degrees of Separation* (for which he also wrote the screenplay), and *Two Gentlemen of Verona*. Among his other works are his Academy Award-nominated screenplay for Louis Malle's *Atlantic City* and the plays *Landscape of the Body*, *A Few Stout Individuals*, *Bosoms and Neglect*, and the *Lydie Breeze* plays. Guare's adaptation of *His Girl Friday* opened to acclaim at London's National Theatre. In 2003 he won the PEN/Laura Pels Master Dramatist Award. He received the 2004 Gold Medal in Drama from the American Academy of Arts and Letters and the 2005 OBIE for sustained excellence. He founded and co-edits the *Lincoln Center Theater Review*, is a member of the Dramatists Guild, and teaches playwriting at the Yale School of Drama. He lives in New York and Rome with his wife, Adele Chatfield-Taylor, who is president of the American Academy in Rome.

**JOHN RANDO** (*Director*) is the Tony Award- and Outer Critics Circle Award-winning director of *Urinetown*, *The Musical* (also at A.C.T. and Canadian premiere, six Dora Awards). Other Broadway credits include *The Wedding Singer*, *A Thousand Clowns*, *Dance of the Vampires*, and *The Dinner Party*. With New York City Center's Encores®, he has directed *On the Town*, *Damn Yankees*, *Face the Music*, *Of Thee*

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A photograph of two women in athletic wear standing on a hillside, looking out over a vast, hilly landscape under a clear sky. The woman on the left is wearing a green jacket and has her hair in a ponytail. The woman on the right is wearing a blue jacket and also has her hair in a ponytail. The scene is captured in the warm, golden light of sunset or sunrise.

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# WHO'S WHO

*I Sing, The Pajama Game, Do Re Mi,* and *Strike Up the Band*. Off-Broadway credits include *The Downtown Plays* (Tribeca Theatre Festival/Drama Dept.); *Pig Farm* (Roundabout Theatre Company); *Bright Ideas* (Manhattan Class Company); *Polish Joke* (Manhattan Theatre Club); *Mere Mortals* (Primary Stages); *Things You Shouldn't Say Past Midnight* (Promenade Theatre); *The Comedy of Errors* (The Acting Company); and *The Venetian Twins, When Ladies Battle,* and *Twelfth Night* (The Pearl Theatre Company). Regional credits include productions at The Old Globe, the Mark Taper Forum, the Geffen Playhouse, the Williamstown Theatre Festival, Philadelphia Theatre Company, Berkshire Theatre Festival, Actors Theatre of Louisville, The Cleveland Play House, and Syracuse Stage, among many others. Upcoming projects include *The Toxic Avenger Musical* (off Broadway) and *The Man Who Came to Dinner* (Alley Theatre). Rando was a Drama League directing fellow and in 2004 received The Outstanding Young Texas Ex Award from the University of Texas.

**LAURA BURTON** (*Musical Director/Performance Pianist*) has served as assistant conductor/musical director for more than 30 musicals at the Stratford Festival in Canada. Credits in the United States include composing at the Walnut Street Theatre in Philadelphia, music direction for *A Christmas Carol*

at A.C.T., and the national tour of *The Mikado* and *H.M.S. Pinafore*, which included stops at The Kennedy Center in Washington, D.C., and City Center in New York. Composing/arranging credits include *The Misanthrope* and *Don Carlos* for Soulpepper Theatre Company and *A Midsummer Night's Dream* and *The Elephant Man* for the Canadian Stage Company in Toronto, as well as more than a dozen productions at the Stratford Festival. Favorites at Stratford include *Hamlet* (starring Paul Gross), *Romeo and Juliet*, *Inherit the Wind*, *Memoir*, *King Lear*, *Shakespeare's Universe*, and *Journey's End*. Burton has been honored with four Guthrie Awards, including the Louis Applebaum Award for most promising composer, and two Sterling Awards for musical direction at The Citadel Theatre in Edmonton (for *The Music Man* and *Oliver*, both directed by Robin Phillips).

**SCOTT BRADLEY** (*Scenic Designer*) designed the Broadway productions of August Wilson's *Seven Guitars* (Drama Desk Award, Tony Award nom.) and *Joe Turner's Come and Gone* (1988 Drama Desk Award nom.; also 20<sup>th</sup> anniversary production at Berkeley Repertory Theatre). Off-Broadway credits include *The Notebooks of Leonardo Da Vinci* (Second Stage Theatre, Lucille Lortel Award nom.), Sarah Ruhl's *Eurydice* (Lucille Lortel Award, Drama Desk Award noms.), the world premiere of Ruhl's *Passion Play* (Arena Stage,

Helen Hayes Award nom.), and *Dead Man's Cell Phone* (Steppenwolf Theatre Company). Recent designs include *The Bluest Eye* (Long Wharf Theatre), *Fences* (Oregon Shakespeare Festival), *Sea of Tranquility* (The Old Globe), and *The Glass Menagerie* (Berkeley Repertory Theatre). Upcoming set designs include *for colored girls who have considered suicide/when the rainbow is enuf* (Broadway) and *Macbeth* (Oregon Shakespeare Festival). Bradley is a 1986 graduate of the Yale School of Drama.

**GREGORY GALE** (*Costume Designer*) has designed for Broadway *Cyrano de Bergerac* (Tony, Henry Hewes Design Award noms.; PBS's *Great Performances*), *The Wedding Singer* (Drama Desk Award nom.), *Urinetown*, *The Musical* (Lucille Lortel Award nom.), and *Band in Berlin*. Off-Broadway credits include *The Voyage Inheritance* (Atlantic Theater Company; Lucille Lortel Award, Henry Hewes Design Award nom.); *The Milliner* (Classic Stage Company, Lucille Lortel nom.); *Rock of Ages* (New World Stages); *Pig Farm* and *The Dazzle* (Roundabout Theatre Company); *Rope* (Zipper Theatre); *The Country Club* (Drama Desk nom.); *The Torch-Bearers*; *Uncle Tom's Cabin*; *As Thousands Cheer* (Drama Dept.); *The Downtown Plays* (Tribeca Theatre Festival); *Mary Stuart*; *The Infernal Machine*; and *The Night of the Tribades* (Jean Cocteau Repertory). He designed the U.S. tours of *Urinetown* (also Toronto) and *Oh, Figaro!* Regional credits include *A Flea in Her Ear* (Williamstown Theatre Festival); *The Third Story* (La Jolla Playhouse); and *High Button Shoes*, *Seven Brides for Seven Brothers*, and *The Pajama Game* (Goodspeed Musicals). He received the Irene Sharaff Young Master Award in 2002. [www.gregorygale.com](http://www.gregorygale.com)

**JEREMY J. LEE** (*Sound Designer*) makes his A.C.T. debut with *Rich and Famous*.

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# WHO'S WHO

Previous Bay Area designs include *Pentecost* and *Continental Divide* at Berkeley Repertory Theatre and *Cabaret* at the American Musical Theatre of San Jose. Favorite New York credits include *Talk Radio* (associate designer, Broadway), *Tarzan* (assistant designer, Broadway and Holland), *Dance Dance Revolution* (Les Freres Corbusier), *Pretty Chin Up* (LAByrinth Theater Company), *All The Wrong Reasons* (New York Theatre Workshop), and *The Thugs* (Soho Rep). Regionally, his work has been heard at the Oregon Shakespeare Festival, Syracuse Stage, Signature Theatre (D.C.), the Coconut Grove Playhouse, La Jolla Playhouse, Chicago Shakespeare Theater, Actors Theatre of Louisville, and others. He has been awarded the Bay Area Theatre Critics Circle Award and Austin Critics Table Award and nominated for the Helen Hayes Award (D.C.). Lee teaches at New York University's Tisch School of the Arts.

**ALEXANDER V. NICHOLS's** (*Lighting Designer*) theater credits include designs for A.C.T., Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, the Huntington Theatre Company, and Seattle Repertory Theatre. Off-Broadway credits include *Los Big Names*, *Horizon*, Sarah Jones's *Bridge & Tunnel*, and *Taking Over*. Nichols created the production design for Carrie Fisher's current show, *Wishful Drinking*. Dance credits include resident designer for the Pennsylvania Ballet, the Hartford Ballet, and American Repertory Ballet; lighting director for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company. His designs have been set on San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, Canada's Royal Winnipeg Ballet, The Hong Kong Ballet, the Singapore Dance Theatre, and ODC/Dance. Other projects include the museum installation *Circle*

*of Memory*, with Eleanor Coppola, in Salzburg and the video *LIFE: A Journey through Time*, with Frans Lanting and Philip Glass, presented at the Large Hadron Collider at CERN in Switzerland.

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

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

**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 of San Jose, *Once Upon a Mattress* for 42<sup>nd</sup> Street Moon, four seasons with Marin Shakespeare Company, five operas with Pocket Opera, and six productions at A.C.T. Belden has worked on such new plays as Sarah Ruhl's *Eurydice*, Ken Weitzman's *Spin Moves*, and Charles L. Mee's *Wintertime*. He received an M.F.A. degree from UC San Diego.

# 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 Zhelezznova*); Harley Granville-Barker's *The Voyage 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 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 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 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 *Phedre*

(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 A.C.T. 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, 1/13 (5:30–6 p.m.)
- Tuesday, 2/17 (5:30–6 p.m.)

## KORET AUDIENCE EXCHANGES

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

- Tuesday, 1/20
- Sunday, 1/25\*
- Wednesday, 2/4\*

- Tuesday, 2/24
- Sunday, 3/1\*

Wednesday, 3/11\*

\*indicates matinee performance

## ■ RICH AND FAMOUS

## ■ SOUVENIR

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

## OUT WITH A.C.T.

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

- Wednesday, 1/21
- Wednesday, 2/25

## THEATER ON THE COUCH

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

- Friday, 1/16
- Friday, 2/20



## KORET VISITING ARTISTS SERIES

To Be Announced



- Monday, 2/23, 5 p.m.

## A.C.T. Donor Events

### SATURDAY SALON

Lunch with Dramaturg    
Michael Paller  
before the matinee performance of  
*Rich and Famous*.  
Saturday, 1/24, 12 noon

### OPENING NIGHT DINNER

Dine with the director    
before the opening night performance of  
*Souvenir*,  
Wednesday, 2/18, 5:30 p.m.

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

### SAVE THE DATE!

#### ILLUMINATE THE NIGHT SEASON GALA 2009

A benefit for A.C.T.'s renowned conservatory for actor training

Enjoy guest artist Judy Kaye fresh from her dazzling performance in *Souvenir*, together with the musical talents of A.C.T.'s M.F.A. Program and Young Conservatory students, in an unforgettable evening supporting the future of American theater. For more information, contact Luz Perez at lperez@act-sf.org or 415.439.2470.  
Sunday, 4/19/09, 5 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 or 415.439.2450.

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



## The OAK ROOM RESTAURANT & LOUNGE



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

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

### BREAKFAST

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

### LUNCH

Monday-Friday: 12:00pm – 2:00pm

### DINNER

5:00pm – 10:00pm nightly

This is how it should feel.



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at Zeum Theater

A coproduction of the  
A.C.T. Master of Fine Arts Program  
and core acting company

## PHILISTINES February 12–28, 2009

by **Maxim Gorky** in a new version by **Andrew Upton**  
Directed by **Richard E. T. White**

Set in a turn-of-the-century Russian household, this modern spin on Maxim Gorky's classic is a perfectly etched blend of outrageous family drama and fierce dark comedy.

A coproduction of the  
A.C.T. Master of Fine Arts Program  
and Young Conservatory

WORLD PREMIERE

## VOLLEYGIRLS March 12–28, 2009

by **Rob Ackerman** Directed by **W. D. Keith**

Fast-paced and funny, this brand-new play about a down-and-out girls' high school volleyball team captures the spirit and passion of everything you love about team sports.

On tour to Bay Area high schools

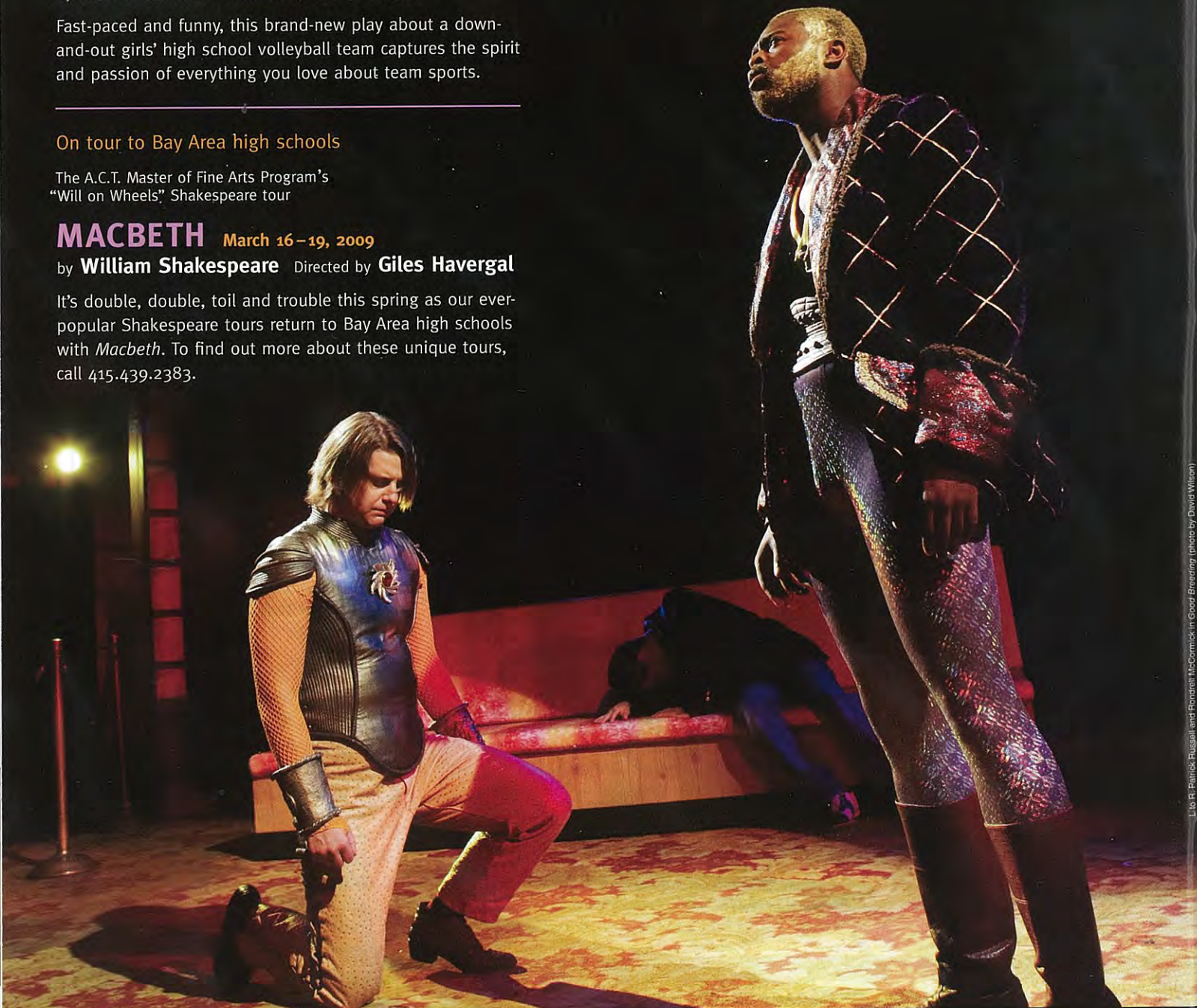
The A.C.T. Master of Fine Arts Program's  
"Will on Wheels" Shakespeare tour

## MACBETH March 16–19, 2009

by **William Shakespeare** Directed by **Giles Havergal**

It's double, double, toil and trouble this spring as our ever-popular Shakespeare tours return to Bay Area high schools with *Macbeth*. To find out more about these unique tours, call 415.439.2383.

# A.C.T. Conservatory Performs



[ACT-SF.ORG/CONSERVATORY](http://ACT-SF.ORG/CONSERVATORY) | 415.439.2350

Left: R. Patrick Russell and Fionnuala McCormack in *Goat Breeding* (photo by David Wilson)





## 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 November 1, 2007–November 30, 2008, 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 November 1, 2007–November 30, 2008, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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List complete November 2008

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

## Associate Artists

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

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 Gianinni, 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*  
Doug Williams, *Assistant Shop Foreman*  
Qris Fry, Jonathan Young, *Mechanics*  
Stephen Fallner, *Purchasing Agent*

## Paint Shop

Demarest Campbell, *Charge Scenic Artist*  
Jennifer Benes, 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*  
Julia Wing Krafft, *Hair and Makeup Supervisor*  
Erin Hennessy, *Hair and Makeup Artisan*

## 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*

## FINANCE AND ADMINISTRATION

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*  
Carol Eggers, *Manager of Foundation and Government Relations*  
Paul Knudsen, *Director of Individual and Foundation Relations*  
Mindy Lechman, *Donor Stewardship Coordinator*  
Liv E. Nilssen, *Annual Fund 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*  
Euren Odckin, *Public Relations Manager*  
Edward Budworth, *Group Sales Representative*  
Audra Davis, *Web Content Manager*  
Amelia Nardinelli, *Senior Graphic Designer*  
Brett Elliott, *Graphic Designer*  
Jennifer K. Weaver, *Writer/Copy Editor*  
Rose Marie Hogan, *Intern*

## 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 Slaughter, *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*  
Jeffrey Crockett, *Voice*  
Dawn-Elin Fraser, *Speech, Verbal Action*  
Anthony Fusco, *Director*  
Steven Anthony Jones, *Acting*

Stephen Buescher, *Movement*  
Francine Landes, *Movement*  
Domenique Lozano, *Acting*  
Frank Ottiwell, *Alexander Technique*  
Michael Paller, *Director of Humanities*  
Jack Sharrar, *Culture and Text*  
Melissa Smith, *Acting*  
Deborah Sussel, *Speech, Verbal Action*  
Gregory Wallace, *Acting*  
Jud Williford, *Director*  
Jack Willis, *Acting*

## M.F.A. Program Adjunct Faculty

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

## Studio A.C.T.

Rachael Adler, *Acting*  
Andy Alabran, *Acting*  
Letitia 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*  
Jessica Heidt, *Audition Technique*  
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

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

## New Plays Program

Horton Foote, *Advisor, Playwright*  
Rob Ackerman, Timothy Mason, *Playwrights*

## YC Accompanist

Ben Keim

## 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,  
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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.

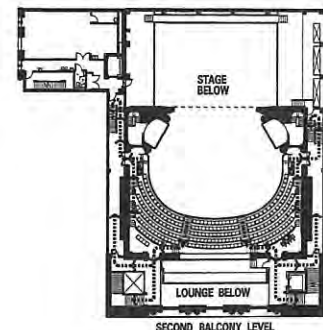
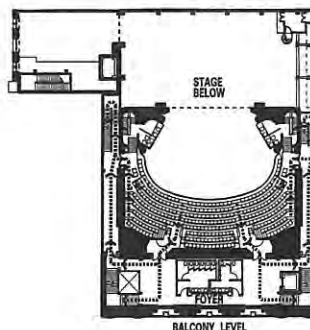
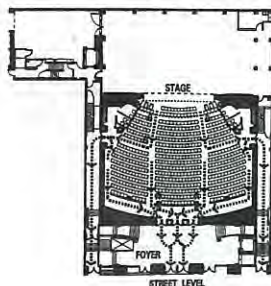


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