

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

THE WORLD PREMIERE

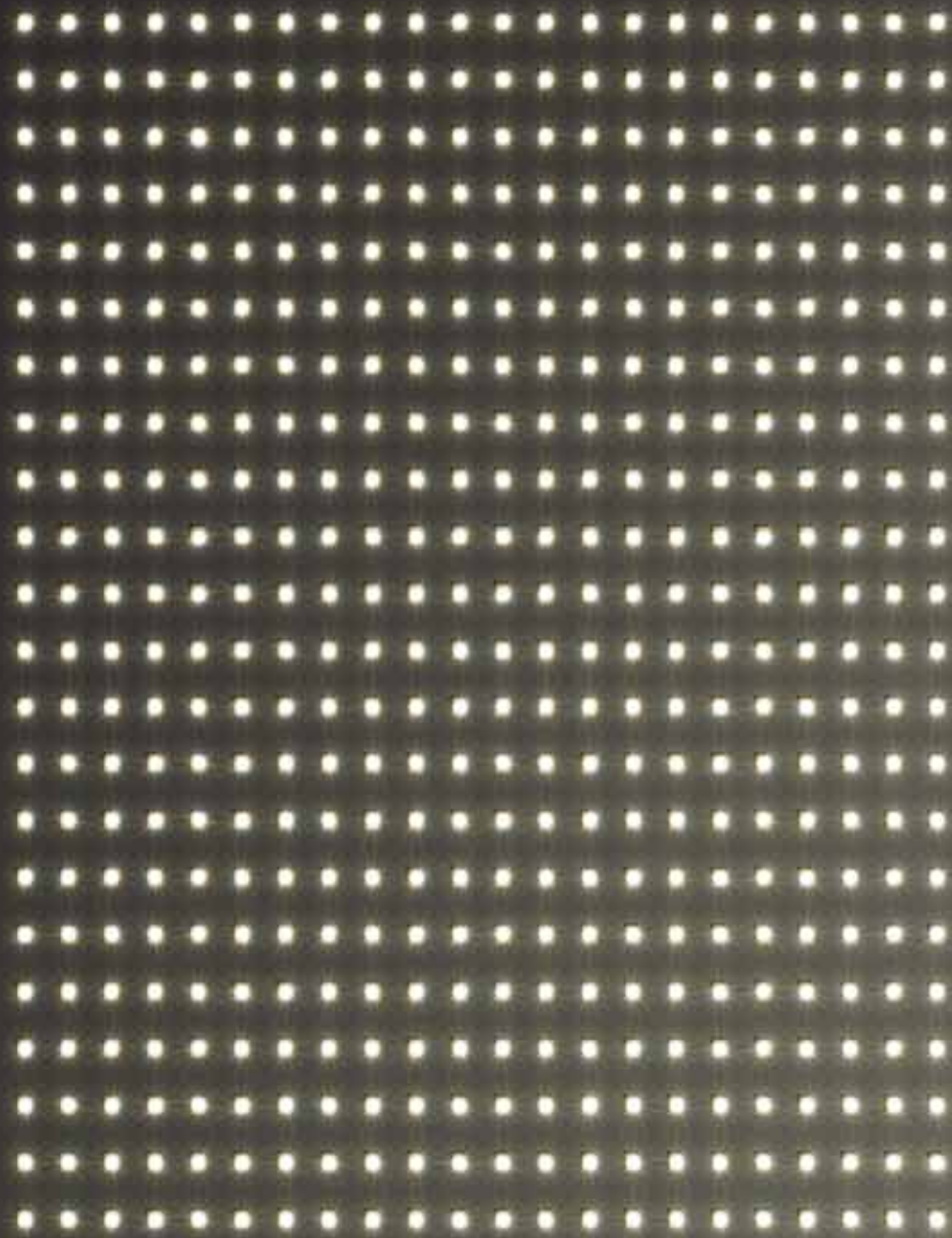
The TOSCA Project

Created and staged by CAREY PERLOFF and VAL CANIPAROLI



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

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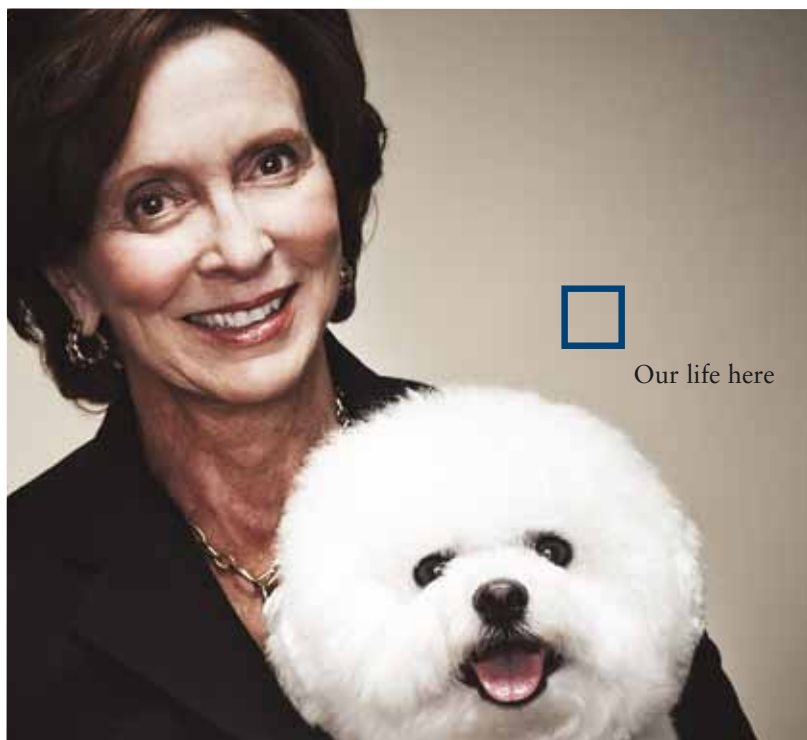




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The name may seem familiar. After all, Virginia is a retired newspaper writer and columnist for the SF Chronicle. Formerly on the boards of the University of CA Art Museum, SFMOMA Modern Art Council and SF Art Institute, Virginia continues to pursue the aesthetic. She received her MFA, Mills College, just six years ago, and if you appreciate opera, prepare to be charmed (Wagner is a favorite). Ask about living here, our Life Care and new contract options, and why we're the most complete senior living community in The City. Please call Kate Hoepke for your personal visit, 415.447.5528.



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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, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest

standards informs every aspect of A.C.T.'s creative work.

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

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

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

The conservatory, led by Melissa Smith, 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, Anika Noni Rose, 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*

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Theater was founded in
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ON THE COVER LORENA FELJOO AND
JACK WILLIS AT TOSCA CAFE. PHOTO
BY KEVIN BERNE.

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Left: Alexander Calder, *Eighteen Numbered Black*, 1953; The Doris and Donald Fisher Collection at SFMOMA; © Calder Foundation, New York/Artists Rights Society (ARS), New York; photo: Ian Reeves. Right: photo: Marina Chavez.



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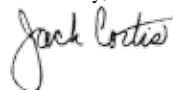
Dear Friends,

Welcome to *The Tosca Project*. We are proud to bring you the world premiere production of this ambitious multidisciplinary work, which has lived in the hearts and minds of all of us here at A.C.T. throughout its four-year development process. A tribute to our historic city and the eclectic souls who have lived, worked, and created here over the past century, this production is the result of the unflagging dedication of A.C.T.'s entire community—resident and guest artists, staff, crew, faculty, students, and donors, all of whom have dug deep to commit whatever resources they can muster to make Carey Perloff and Val Caniparoli's bold artistic vision a reality. Today we are proud to share that vision with you, our Bay Area audience, the essential element necessary to achieve the complex alchemy that is live theater.

A project like this—born in, for, and in celebration of its community—is only possible in the nurturing environs of a nonprofit theater like A.C.T., where artists are supported by thousands of people who believe in their work, in the

fundamental importance of creative risk, and in the continued health and integrity of the art form. On behalf of the board of trustees of American Conservatory Theater, I would like to extend our congratulations to Carey and Val for dreaming this marvelous dream, as well as our heartfelt gratitude to each and every one of you for helping to bring that dream to this stage. We hope that you will be as inspired by their accomplishment as we have been.

Sincerely,



Jack Cortis

Chair, A.C.T. Board of Trustees



MEREDITH GRIERSON



A.C.T.

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2010-11

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Conceived and directed by **KIM COLLIER**

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Swan Lake, San Francisco Ballet



photo Erik Tomasson

photo courtesy Kevin Deane.com

The Arabian Nights, Berkeley Rep

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photo Terrence McCarthy

Nicola Luisotti,
San Francisco Opera

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Created and staged by Carey Perloff and Val Caniparoli

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<i>Lighting by</i>	Robert Wierzel
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<i>Casting by</i>	Greg Hubbard, Meryl Lind Shaw
<i>Assistant to Perloff</i>	Shelley Carter
<i>Creative Assistant to de La Rose</i>	Taisia Nikonishenko
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<i>Fight Captain</i>	Jud Williford
<i>Speech Coach</i>	Jill Walmsley Zager

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<i>Bartender</i>	Jack Willis
<i>Immigrant</i>	Rachel Ticotin
<i>Musician</i>	Gregory Wallace

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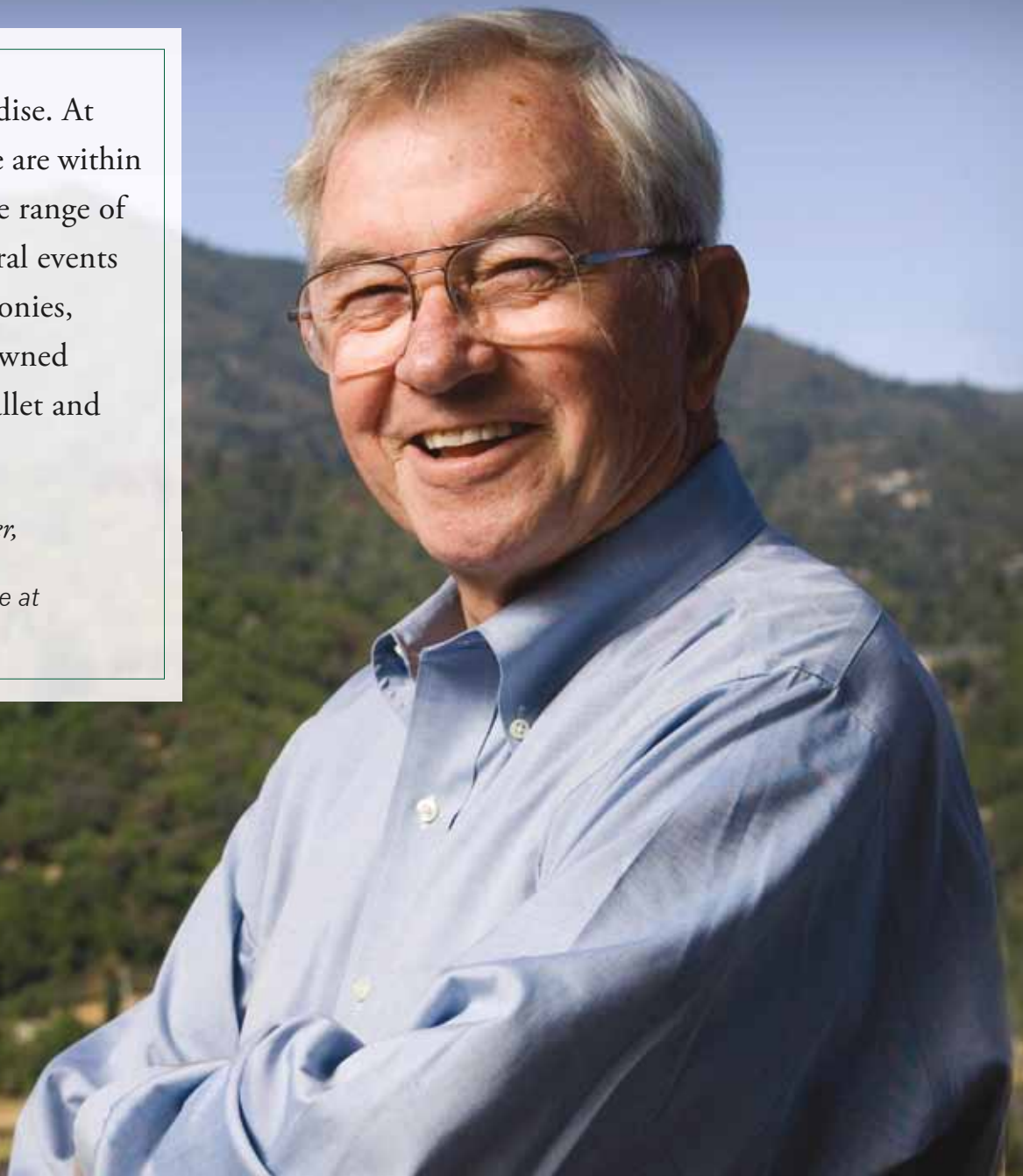
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Faun costume from *L'après-midi d'un faune* courtesy Ronn Guidi
Dying Swan costume from *Le carnaval des animaux*, designed by Sandra Woodall, courtesy San Francisco Ballet

TOSCA INSPIRATIONS

BY ELIZABETH BRODERSEN

**“I AM AT HOME NOWHERE, IN NO HOUSE,
AND IN NO COUNTRY, EXCEPT ONE PLACE.”**

—German filmmaker Wim Wenders, about
San Francisco’s Tosca Cafe

Historic Tosca Cafe, the inspiration for A.C.T.’s time-traveling *Tosca Project*, was founded in San Francisco’s North Beach neighborhood in November 1919 by three intrepid Italians—just weeks before nationwide laws banning the sale of alcohol went into effect. “The old *paesani* who used to walk up and down in North Beach thought he must have been shell-shocked from World War I,” says Martha Francesconi Holroyd about her father, Tosca cofounder Gesualdo “Baldo” Francesconi, because “everyone knew [Prohibition] was about to start.” Martha’s sister, Tosca Francesconi Sartorio—who is named after the bar—fondly remembers their opera-loving mother at the kitchen stove cooking up homemade spirits, which their father carried to work twice each day in bottles hidden in his coat pockets to outwit the FBI. That brew helped to perk up the popular house “coffee royale,” served nightly to Tosca’s scofflaw patrons. Transforming the sawdust-floored bar into a coffeehouse, Francesconi sent to Italy for San Francisco’s first espresso machines, adorned the walls with murals depicting scenes of Puccini’s eponymous opera and the canals of Venice, and installed a jukebox filled with the arias of the day. Overcoming their initial skepticism, the *paesani* of North Beach’s thriving working-class neighborhood found at Tosca a home away from their homeland—playing cards in the back room, eating mamma Francesconi’s sandwiches, and sipping potent cappuccini.

During World War II, officers on their way to and from the Pacific lined up at the bar, mingling with local girls and gents; they were soon followed by the literati of the beat generation, who made North Beach their creative headquarters. As the San Francisco Renaissance reached its peak, Tosca Cafe—with Lawrence Ferlinghetti’s City Lights Bookstore and Henri Noir’s Vesuvio Cafe across the street, and the poetry-jazz-fusion happenings of The Cellar, the Coffee Gallery, and Caffè Trieste around the corner—found itself at the heart of American counterculture.

As the years passed, Tosca remained true to its family origins. Al Landi, son of owner Fred Landi and Baldo’s nephew, carried on the tradition, managing the bar with the help of local boy Mario Doninelli—Tosca’s stalwart bartender from 1947 until his retirement in 1990. Mario and Al always had a friendly word, protective stance, and taxi home for their loyal customers, including famously topless dancer Carol Doda, who found her

COURTESY MARTHA FRANCESCONI HOLROYD



TOSCA CAFE COFOUNDER GESUALDO “BALDO” FRANCESCONI (RIGHT) AND COLLEAGUE (THOUGHT TO BE COFOUNDER UGO PIERI)

way to the darkest corner of the bar each night to claim a few moments of safe obscurity between sets of her act at the nearby Condor Club.

Among the travelers who found a haven in Tosca was Armen Balianz (née Psakian), who landed in the United States in 1952. Born in Manchuria in 1921 to Armenian parents who had fled to Russia and then China to escape the Turkish massacres of 1915–17, Armen spent much of her life one step ahead of the forces of history. She married businessman Aram Balianz in 1939 in Tsingtao, where their children, Jeannette and Arthur, were later born; when war caught up with them, the family was detained for four years in a Japanese prison camp. Not long after their release, they were deported by the Red Chinese; they then spent two years in a refugee camp in the Philippines. A woman with a talent for languages, indomitable will, and enormous heart, Armen got her family safely to San Francisco, where she established her own restaurant, Bali’s, at Sansome and Jackson, which soon became a sanctuary for a diverse array of writers, dancers, filmmakers, and politicians. A lifelong lover of the ballet, the Russian-speaking Armen befriended ballet legend Rudolf Nureyev soon after his 1961 defection from the Soviet Union (she and Jeannette would remain close to Nureyev until his death in 1993), and became a mothering influence on the greats that followed, including Mikhail Baryshnikov, Natalia Makarova (who was introduced to her husband, businessman Edward Karkar, by Armen), and Alexander Filipov. All found a nourishing meal and warm heart at Bali’s—and a place to party the night away at Tosca.

Jeannette (now Etheredge) remembers sitting with her brother on a bench outside the bar while their parents enjoyed their Sunday night cappuccini. She herself started hanging out at Tosca with fellow art students in the 1960s; once inside, she never left.

Al retired in 1979, and it looked like Tosca would have to close. Armen told her recently divorced, single-mom daughter that she needed a business of her own. In 1981, Jeannette stepped up and bought the bar (co-owned in the interim by journalist Mark Miller and two bar employees), promising to retain its old-world charm. (My mother told me, “You have to buy it because it’s the first bar I went to when we came to America,” remembers Jeannette.) She has been true to her word: Tosca Cafe, last remodeled in 1938,

features the same faded linoleum, vintage jukebox (which still plays the classic hits of Caruso and Callas, Ellington, Sinatra, and Patsy Cline), nicotine-stained murals, hand-carved mahogany bar, gleaming espresso machines, and enduringly beloved house cappuccino that made it one of San Francisco's best-loved nightspots. Jeannette's contribution to the décor has been the dozens of photos that cover the walls with memories of the people who have made Tosca their place during her reign.

After Armen closed Bali's in 1985, the scene shifted entirely to Tosca, where she and her daughter continued to hold court for two decades. Jeannette, active in the leadership of the San Francisco International Film Festival, attracted with her own hospitality and warmth the luminaries of the film, literary, and political milieus (not to mention the local cops); Sean Penn, Francis Ford Coppola, Lauren Hutton, Philip Kaufman, Ed Harris, Willie Brown, Hunter S. Thompson, Sam Shepard, Johnny Depp, Philip Glass, Louis Malle, Norman Mailer, Bono, Joseph Brodsky, and Nicolas Cage are but a handful of the great, glamorous, and notorious who have spent many a late night in Tosca's embrace. All desire—and a few are granted—access to Tosca's legendary back room, where Jeannette's brother played pool with his friends until his tragic death in 1983, and which Jeannette keeps private in his memory. In the booths and back room of Tosca, countless masterworks have been written, film deals wheeled, political careers brokered, and love affairs sparked and quenched.

Madame Bali is sadly gone (she passed away in 2007), but her legacy of generosity and gracious entertaining lives on. Several nights a week, Jeannette—who today manages the bar with her nephew, Peter Ridet—takes up her customary station on a stool at the far end of the bar, welcoming all comers, great, glamorous, and otherwise. As the hipster digirati of today's Wi-Fi generation seek out the technological connections of the Mission and beyond, it remains to be seen where the swirling eddies of history will leave Tosca Cafe. Regardless, the ghosts of the past remain to mingle with today's cappuccino-sipping regulars. "Tosca feels like something that's been part of me forever," says Jeannette. "The world outside changes, but this place doesn't."



ARMEN BALIANTZ

COURTESY JEANNETTE ETHEREDGE

THE TOSCA PROJECT: SCENARIO

Shortly after the end of World War I, a Bartender arrives in San Francisco from Italy, where he abandoned the love of his life, who died before they could reconcile. The ghost of his love haunts him, as she will for many years to come.

The Bartender and his two partners celebrate the opening of their new bar. One of their first customers is an Immigrant, recently arrived with memories of the dance and poetry of her beloved Russia, which she has been forced to flee, having lost her husband and child. She becomes a regular customer of the bar and part of its very soul. Prohibition momentarily forces the Bartender to transform the bar into a coffeehouse, but he continues to serve booze, disguised in the house "cappuccino."

Time passes, and the events of history dance magically past and through the bar. Amid the bleak scarcity of the Great Depression, a Musician on the run from the law finds shelter there, as do the down and out who wander in seeking refuge from the chaos of the outside world. After discovering the dangerous secrets of the Musician's own tragic story, the Bartender offers him a job. The two men and the Immigrant watch out for each other and the bar as time passes.

As the Depression gives way to the World War II years, a battle-bound soldier enjoys one last dance with his hometown girl, who, left behind, waits anxiously for his return. When the men at long last come home, the bar is filled with the joy of reunion, though not all have escaped the conflict unscathed.

During the 1950s, the bar becomes a happening haven of creative freedom for the poets, musicians, and intellectuals of the beat generation. The protest-filled '60s bring the hippies and flower children of the Summer of Love, as well as a new generation of combat-scarred men. It is a hard adjustment for the time-trapped Bartender, who remains tormented by his memories. His drinking grows excessive, and he collapses. On the verge of abandoning the Bartender and her adopted home, the Immigrant unearths and helps to heal the secret of the mysterious woman he once loved and lost. He turns control of the bar over to the Immigrant; it is now hers to run.

An earthquake strikes, reducing the once-elegant bar to rubble. Figures from the bar's past gather in the empty space, memories whirling together.



JEANNETTE ETHEREDGE, ON THE OCCASION OF TOSCA CAFE'S 90TH BIRTHDAY, 2009

MICHAEL MACOR/THE CHRONICLE



ARMEN BALI, RUDOLF NUREYEV, AND JEANNETTE ETHEREDGE AT BALI'S RESTAURANT, SAN FRANCISCO, 1969

COURTESY JEANNETTE ETHEREDGE

“THINKING ON THEIR FEET”

An Interview with Cocreator Carey Perloff about the Development of *The Tosca Project*

BY ELIZABETH BRODERSEN

KEVIN BERNE



(L TO R) CAREY PERLOFF AND VAL CANIPAROLI (SEATED) WITH ACTOR GREGORY WALLACE (FACING MIRROR) IN A WORKSHOP REHEARSAL OF *THE TOSCA PROJECT*, OCTOBER 2007

A unique blend of ballet, modern dance, San Francisco history, 20th-century music, Italian opera, beat poetry, and theatrical storytelling, *The Tosca Project* emerged from the minds of a host of collaborators from both sides of the dance/theater divide. Evolving through a series of workshops populated by actors and dancers trained in a variety of styles, the setting and story of the project were inspired by San Francisco's own Tosca Cafe—the North Beach nightspot owned by charismatic social doyenne Jeannette Etheredge. The central story of the piece incorporates elements of the city's history as well as the personal journeys of Etheredge and her late mother, San Francisco restaurateur and patron saint of Russian ballet dancers Armen Balianz. The collaborators assembled a rich mélange of research materials, including interviews with neighborhood characters—such as 12 Adler Museum Cafe owner Richard “Specs” Simmons; Vesuvio Cafe proprietor Janet Clyde; City Lights Bookstore chief buyer Paul Yamazaki; Grove/Atlantic publisher Morgan Entrekin; Washington Square Bar and Grill bartenders Michael McCourt and Mitch Galbreath; Gino and Carlo bar owner Frank Rossi; the daughters of Tosca Cafe founder Gesualdo “Baldo” Francesconi, Martha Holroyd and Tosca Sartorio; and Etheredge herself—merging music, history, and movement to tell the story of this timeless place across the past century.

As rehearsals were about to begin for the mainstage production of *The Tosca Project*, Perloff spoke to us about the challenges of transcending the boundaries between artistic disciplines and finding a common language with which to tell the universal truths inherent in the most specific of human experiences.

THROUGHOUT THE PROCESS, WE'VE HEARD A LOT ABOUT THE DIFFERENCES BETWEEN ACTORS, WHOSE LANGUAGE IS TEXT AND CHARACTER BASED, AND DANCERS, WHOSE LANGUAGE IS MUSIC AND MOVEMENT BASED. HOW DID YOU BREAK DOWN THAT BARRIER?

It was hilarious. On the first day of the first workshop [in July 2006], the dancers all sat uncomfortably on one side of the room, while the actors squirmed on the other. We did a series of crazy exercises that got them to stand up and interact with each other. We explored all those kinds of encounters that can happen in a bar: What happens when you walk in and see someone you've always known and have been in love with? What happens when you see someone you've always known and you never wanted to see again? What happens when you are puzzled by somebody else's relationship? The first thing Val taught them was the Madison, a line dance from the '50s; we read beautiful and obscure beat poetry; we had them physicalize the stories they imagined in photos of historical figures; we gave them hats, asked them to create characters based on them, and then made them switch. We tried everything! By the end of the first day, they were all laughing, and by the end of the first workshop they had developed new respect for themselves and each other.

The dancers are used to thinking on their feet, and they were very inventive. They were also really hungry to create character; they hadn't been asked to do that in that way before. We [theater people] were interested in specific character development and behavior, and for the actors it was liberating to just try and do it without language and see what would happen.

WERE THERE TIMES WHEN THE BARRIER JUST COULDN'T BE CROSSED?

I remember, rehearsing for the workshop presentation we did at Yerba Buena Gardens [in 2007], I'd say to the dancers, “You missed your cue light.” [*Cue lights are a system of lightbulbs used to send silent signals to performers backstage during a show.*] They'd say, “Cue light?” They had no idea what a cue light was; they just count the music and enter on the “fifth eight” or whatever. But if you say to [A.C.T. Associate Artist] Gregory [Wallace], “Come in on the fifth eight,” he doesn't know what the *first* eight is; actors don't count. So he would have to listen for a particular moment in the text, or he'd wait for his light. So they all had completely different vocabularies for when they were supposed to get onstage. Somehow they ended up onstage in that particular workshop, but they were all listening for different things.



TOSCA CAFE, 2010

WHAT IS THE VOCABULARY THEY SHARE?

By now, we share this incredible common history of having built this piece together. I think the sense of carrying in your body a character that you hold onto and shape yourself—they all share that sense. I also think they share a sense of being an artist in the bigger culture. Whether you are a dancer or an actor, where you find yourself in the culture, how you see yourself, how marginalized you are, is something they all have in common.

And I think a very interesting trust and mutual respect developed; for example, Gregory went to the ballet and watched [San Francisco Ballet Principal Dancer] Pascal [Molat] dance and was absolutely knocked out. By the same token, I remember Pascal coming to watch [actor] Rachel [Ticotin] in *Boleros* [for the *Disenchanted*] on our stage [in 2009] and being absolutely amazed at the journey she went on in that play. So I think they have found things they can learn from each other as performers about their own work. The dancers' kinesthetic memory is just exquisite, because that's what they train to do, but to watch [A.C.T. Associate Artist] Jack Willis go through an internal journey is also an amazing thing, and they'd never seen that before.

THE PROCESS STARTED OUT GROUNDED IN VERY LITERAL, DISPARATE ELEMENTS OF PERSONAL AND COMMUNITY HISTORY, BUT YOU'VE ENDED UP CREATING AN ALMOST EXPRESSIONISTIC BLEND OF HISTORICAL FACT AND THEATRICAL FICTION THAT FOLLOWS A CENTRAL THROUGHLINE. HOW DID THAT COME ABOUT?

After the Yerba Buena workshop, it became clear that, while we had a beautiful collection of very moving vignettes, loosely supported by a documentary-like audio track, we needed to find a central story that would transform a lovely dance piece into a storytelling experience that would satisfy a theater audience. Jack saw that workshop and came to me and said, "You can't have a bar without a bartender. He's the center; he's the Everyman. You've got to have a bartender, and I'm him." So I went home and wrote backstories for Jack, Gregory, [former San Francisco Ballet Principal Dancer] Sabina [Allemann], and Rachel, whose characters have come to represent the archetypal anchors of the story. All the research is still there, in the performers' bodies and minds, but we needed to agree on the central backstory.

IS THE TOSCA PROJECT ABOUT SOMETHING DIFFERENT NOW THAT YOU'VE BEEN THROUGH THIS DEVELOPMENTAL JOURNEY, OR IS IT STILL ABOUT THE SAME THINGS AS WHEN YOU STARTED OUT?

For me, this piece is about a place that is a kind of magical receptacle for the memory of a community of people—very specific people, who have traveled through time and who hold their emotional histories in that space. The journey of the piece is the excavation of those histories as we travel with them. They both protect their romantic and personal pasts and move through them and leave them behind. It is a kind of archaeology of a community, because some of this is a real history of a real city, so the memories of those things still hang in the air: people who have gone off to war and come back damaged, people who have loved and lost, artists who have created in back corners, in exchange for a bowl of soup. It's about how a community, how a city holds its history. It is also about the pieces of our past that we carry with us, always—that we lock away in our metaphorical suitcases. What happens to those pieces when they are lost, whether through natural disaster, war, or other tragedy, and then are found or carried through by other people?



KEVIN BERNE



KEVIN BERNE

GREGORY WALLACE AND MURIEL MAFFRE (TOP) AND PETER ANDERSON AND SABINA ALLEMANN IN A WORKSHOP REHEARSAL OF THE TOSCA PROJECT, OCTOBER 2007

*For a transcript of Perloff's full interview, interviews with the rest of the creative team and members of the cast, and more about the historical and cultural context of The Tosca Project, pick up a copy of **Words on Plays**, available at the merchandise stand in the lobby or online at act-sf.org/wordsonplays.*

COULD YOU TELL US A LITTLE ABOUT YOUR FASCINATION WITH DANCE?

That's how I trained. I did dance when I was very young. It wasn't that I wanted to be a ballet dancer, but I loved it. I just adored [choreographer George] Balanchine. I love the abstract ballets, the really pure dance. During my college years I got much more interested in modern dance, and saw a lot of amazing work, like Anne Teresa de Keersmaeker. Doug Varone was very interesting to me.

Dance has always interested me intellectually. When I watch a [Merce] Cunningham dance, the mind it took to choreograph that is almost incomprehensible to me. It's almost mathematical, the way those dances are put together. I love the way choreographers think; they are like playwrights, in that they walk into an empty space and have to create something.

I also think it's partly that I love virtuosity. Ballet is so exquisite, and you know the physical toll that it takes is enormous and bloody, and difficult and punishing, but somehow it's just transcendent. Dance is to me transcendently beautiful and leaves me room in my imagination to fill in the pieces. So I don't need to have the whole story—it doesn't have to be *Sleeping Beauty*. I can imagine the story in a Paul Taylor ballet for myself. I love making it up.

The thing that's very poignant about ballet, in particular, is that it's very short-lived. Those dancers have such short careers, and then it's over. And it's never the same performance twice. It's like watching somebody on a tightrope: it's awful to say they might fall, but the fact is they don't always land it. And it's live—you're watching something happen in real time that's very difficult and very courageous. The trust it takes to partner another dancer is immense. Somebody is literally catching you in the air. I think that is so beautiful, the way a group of artists can do something together that is that difficult, and know that it will only work if they are an ensemble.

WHY DO YOU THINK IT'S IMPORTANT FOR A THEATER WITH SUCH A LANGUAGE- AND LITERATURE-BASED MISSION AND AESTHETIC TO TELL STORIES WITHOUT LANGUAGE?

It tells you what language does when you are forced to work without it. I think the language in our culture is so debased and so Orwellian, and we're so steeped in such awful marketing and political speech, that we do not treasure the ability to coin a phrase that is true to what we're really feeling in a way that is specific. When you don't have that tool, you realize how precious it is, and what language can do for you.

It's also been interesting to try and understand emotional language, exploring things like: How do we tell stories in our own body language, in relationship to each other? What is eye contact in terms of body language? How do we live in our bodies? It's very poignant to see performers have to use their whole bodies, not just their mouths and their speech, but to really have to tell a story through everything else that they have. Actors aren't often called upon to do that, because they have text. They can sit on the couch and just talk. So when they can't talk, other things become incredibly important. It really stretches their imaginations.

At A.C.T. we keep trying to figure out ways to stretch our audience's imaginations. This piece will ask them to do that. But we hope they get pleasure in putting the stories together themselves, and feel moved by this group of characters, with all their frailties and foibles, by the understanding that you can be with a group of people in a bar, and yet still feel totally alone. And by understanding how transient human experiences really are: we may think we've gathered in a place with other people we know, but in fact we really don't know anything about them, and when we leave at the end of the night we don't hold onto the experience. And yet, if you have your own corner of a bar, and you go to that place every night, it can be a home, it can be a source of comfort. That's kind of lovely. Everybody looks for those places.

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“A CHARACTER STUDY THROUGH MOVEMENT”

An Interview with Cocreator Val Caniparoli about the Development of *The Tosca Project*

BY MICHAEL PALLER

Val Caniparoli is no stranger to audiences at A.C.T., where he has provided choreography for productions of *A Doll's House*, *A Christmas Carol*, and *'Tis Pity She's a Whore*, all directed by Carey Perloff. A longtime choreographer with San Francisco Ballet, he has created a body of work that is rooted in classicism but influenced by all forms of movement: modern dance, ethnic dance, social dancing, and even ice-skating. He is the recipient of ten grants for choreography from the National Endowment for the Arts. We spoke to Caniparoli in April as rehearsals for the mainstage production of *The Tosca Project* were about to begin at A.C.T.

IF SOMEONE WHO DIDN'T KNOW ANYTHING ABOUT THE PIECE ASKED YOU WHAT IT WAS, HOW WOULD YOU DESCRIBE THE TOSCA PROJECT?

I call it a character study through movement.

I KNOW THAT ONE OF THE CATALYSTS WAS *THE OVERCOAT* IN 2005, BUT WAS THERE SOMETHING SPECIFIC THAT GOT YOU INTERESTED IN WORKING ON A PIECE THAT USES DANCERS AND ACTORS TOGETHER?

I was watching [the film] *Le Bal* over the years, which [*Tosca* costume designer] Robert de La Rose sent to me, and we were going to do this together for a ballet company. It just never came about. In working with Carey over the years, the light bulb went on, and, not thinking she would take the bait, I said, “Would you consider thinking about working on something like this together?”

A LOT OF MATERIAL HAS COME AND GONE, AND SOME HAS STUCK AND NEW MATERIAL KEEPS EMERGING, AND I WAS WONDERING HOW YOU HAVE KEPT THE INSPIRATION GOING OVER ALL THIS TIME, ESPECIALLY WHEN YOU'VE BEEN WORKING ON MANY OTHER PROJECTS.

It's been interesting. I'm not used to workshops. In my world we rarely do them. We put it together and slam it on, and it's judged like it's supposed to be genius right away. So this [extended workshop process] was all new to me, and my fascination was kept alive because I was so intrigued by the process.

HAS WORKING ON *THE TOSCA PROJECT* CHANGED THE WAY YOU WORK ON PURE DANCE PIECES?

This is about working with a theatrical line, a thread that the audience can pick up on and care about. We don't do that quite as much [in ballet]; we're a little more abstract. Yet, my work in dance



PASCAL MOLAT AND KARA DAVIS IN THE OCTOBER 2007 WORKSHOP PRESENTATION OF *THE TOSCA PROJECT*

has changed quite a bit because of this process; I'm constantly thinking of why [dancers or actors are] doing what they're doing, why they are up on that stage, what I am trying to say, what I am trying to do—instead of always working in an abstract form.

DOES IT MAKE IT MORE DIFFICULT, OR JUST DIFFERENT?

It makes it more interesting for me. Of course, I can't always do it that way, or else I'll look like I'm one note all the time, so I sometimes still work abstractly. But even in that way, something has changed. I couldn't even describe it, but even in my most abstract work now there's some sense of linear. There's a line through the work. So in many ways working with A.C.T. and Carey has changed my way of working—not my style, but my way of working.

SPEAKING OF THAT, IN BALLET MOST OF THE TIME THE MUSIC COMES FIRST, AND THAT ISN'T ALWAYS THE CASE WITH THIS PIECE. SOMETIMES IT'S MUSIC, SOMETIMES IT'S TRYING TO FIGURE OUT THE STORY, OR WHAT TO DO

WITH A PROP. HAS YOUR WAY OF WORKING ON THIS PIECE EVOLVED ALONG THE WAY, FROM WHERE YOU STARTED?

No, with me it's still musically driven. And I think that there's a way of doing both. We haven't totally found that, yet, because we have two different groups of people, dancers and actors, who go at their parts differently. But we're getting closer together on that. To [dancers], it's important to get that physicality in your body first, and then make rhyme and reason, or a purpose, out of it. It's a memory thing with your body, and if we hit it with just the character first, it doesn't quite work as well.

ACTORS ALSO FIND A LOT ONCE THEY WORK ON THEIR FEET.

I think we've had to hit something in the middle. Because the actors would probably have to take more time on getting this [kind of] physicality in their bodies, and counting to the music. I keep stressing that we've got to get [the music] in their bodies first, before they do the characters, but that doesn't always wash with the actors. *[Laughter]* It's hard to get done.

[ACTOR] GREGORY [WALLACE] SAID THAT SOMETIMES HE WAS INTIMIDATED BY BEING IN THE ROOM WITH THE DANCERS, WHO DO WHAT THEY DO SO BRILLIANTLY, WHO MOVE SO BEAUTIFULLY, AND ARE SO BEAUTIFUL TO LOOK AT. DID YOU HAVE TO FIND A WAY TO DEAL WITH THAT?

Yes. That's hard. But this group [of dancers] is great: they're open, they're helpful, and they're nice. They're not divas; they really do help. And in the same way the actors are helping the dancers on the [acting] aspect. The communication is very good. Plus, it's different with modern dancers: Nol [Simonse] is different from the classical [dancers], and I'm sure [actor] Peter [Anderson]'s approach is very different from Gregory's. What's great is that we've picked a good group of performers, who are open. There are some tensions here and there, but it's only out of frustration.

I WANTED TO ASK YOU ABOUT THE MODERN DANCERS. IS THERE ANY BASIC DIFFERENCE BETWEEN WORKING WITH MODERN DANCERS AND THE BALLET DANCERS?

In general classical ballet is catching up to [modern dancers' ability to improvise]; we're not trained in that. But—this is kind of a sweeping comment—in general I find that ballet dancers create characters easier. Because while modern dancers do a lot more through the physicality and nuances, we're trained to do the full-length story ballets. So we get to do Lord Capulet or Juliet or Cinderella. The modern dance world does story, too, but it seems to be a different approach, in general.

WHAT'S THE STRENGTH THAT THE MODERN DANCERS BRING? IS IT BEING MORE USED TO IMPROVISING, OR IS IT SOMETHING ELSE?

It's that, but they're also grounded. The core of their body is different. They're more into the floor work [dance movement done on the floor]. The training is different, depending on which type of modern dance it is.

FOR ALL THE DIFFERENCES BETWEEN THE ACTORS AND THE DANCERS, WHAT HAVE YOU FOUND THAT THEY HAVE IN COMMON?

Everyone's willingness to work on a project like this, everyone's openness in the room. Because it's not everyone's cup of tea.

IN SOME OF OUR DISCUSSIONS, WE'VE TALKED ABOUT WHAT'S DANCE AND WHAT'S MOVEMENT. I REMEMBER YOU SAYING THAT YOU DIDN'T SEE ANY DISTINCTION.

No, it's all in the eye of the beholder. Movement is movement. Even just standing and raising a finger could be called dance, or raising an eyebrow. It's different for everybody.

IN TERMS OF THE PROCESS, HOW HAS THIS PROJECT BEEN DIFFERENT FROM THE WAY YOU USUALLY WORK?

In dance, as a choreographer, you're usually the only one in the room [with the dancers], with maybe an assistant and the pianist. There aren't others in the room unless you invite them or you want a collaborator. Like in *Ibsen's House*, I had Carey come in occasionally. But it's just a different way of working, so that was jarring for me in many ways.

THE NUMBER OF PEOPLE IN THE ROOM?

Yes, I'm not used to that at all.

IN DANCE, GENERALLY, YOU PUT THE DANCE ON THE DANCERS, AND THEY EXPRESS IT THROUGH THEIR OWN PERSONALITIES, BUT IT'S SOMETHING THAT'S VERY MUCH GIVEN FROM THE CHOREOGRAPHER TO THE DANCERS, WITHOUT A LOT OF BACK-AND-FORTH. THERE'S A LOT OF BACK-AND-FORTH BETWEEN ACTORS AND A DIRECTOR.

Well, there is back-and-forth between a dancer and a choreographer—with me, anyway. In my method there's a lot of give and take, but it's more personal. There are no stage managers, very few times a dramaturg. It's more of a private world between the dancer and the choreographer. So that's different for me.

AND CAREY IS A PARTICULARLY COLLABORATIVE ARTIST. SHE LIKES TO HAVE PEOPLE IN THE ROOM, UP TO A POINT.

Which I'm accepting, to a point. But at some points in the process it's got to be less.

I THINK IT WILL BE LESS THESE LAST FEW WEEKS. THAT'S A GOOD THING BECAUSE NOW YOU REALLY HAVE TO FOCUS ON DISTILLING AND FINDING THINGS OUT. AND BEFORE YOU KNOW IT THERE'LL BE A LOT OF COLLABORATORS IN THE AUDIENCE.

[Laughter] Of course.

WOULD YOU DO A PROJECT LIKE THIS AGAIN?

Oh yes! Oh yes, absolutely.

SAN FRANCISCO'S DANCE THROUGH TIME

1850 The City of San Francisco formally incorporates on April 18. ♦ California joins the Union as the 31st state on September 9. ♦ San Francisco's *L'eco d'Italia* (the first Italian-language weekly in the United States) estimates that there are 600 Italians in the city; more will soon arrive in pursuit of the Gold Rush.

1867 The newspaper *La voce del popolo* describes Little Italy, centered on San Francisco's Telegraph Hill, as Italy's model colony.

1873 Clay Street Hill Railroad opens in San Francisco, becoming the first successful cable-operated street railway.

1880–1920 Due to deteriorating economic and social conditions in Italy, millions of Italians immigrate to the United States. ♦ In a first massive wave of Russian emigration to North America, tens of thousands of Jews fleeing czarist persecution arrive in the United States.

1900 Giacomo Puccini's opera *Tosca* premieres in Rome at the Teatro Costanzi.

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ITALIANS IN A POSTEARTHQUAKE REFUGEE CAMP IN NORTH BEACH, 1906

1906 On April 18, a major earthquake rocks San Francisco. The resulting fire destroys most of the city. More than 6,000 Italian immigrants arrive to help with the reconstruction.

1910 The new Columbia Theatre (today known as the American Conservatory Theater) opens on January 19. On April 17, the Lambardi Grand Opera Company performs *Tosca* there. ♦ Montgomery Avenue, the pathway that brought Italians into North Beach, is renamed Columbus Avenue; the city's Italian population jumps to 10,000.

1911 Sarah Bernhardt appears in Victorien Sardou's play *La Tosca* at the Columbia Theatre.

1914 Russian "Queen of Dance" Anna Pavlova packs the Valencia Theater in San Francisco.

1917 The United States enters World War I. ♦ The Ballets Russes perform at the Valencia Theater.

1917–21 The Bolshevik Revolution of October 1917 topples the czarist regime in Russia. Amid the turmoil of the ensuing Russian Civil War, more than two million people flee the new Communist nation; of these, approximately 30,000 come to the United States.



TOSCA POSTER
BY ADOLF HOHENSTEIN, 1899

1918 Pauline Frederick appears in a movie version of Sardou's *La Tosca*, set to Puccini's score, at San Francisco's Imperial Theatre.

1919 In June, the Treaty of Versailles officially ends World War I. ♦ In November, Tosca Cafe is founded on Columbus Avenue in North Beach.

1920 On January 16, the 18th Amendment to the U.S. Constitution goes into effect, prohibiting the manufacture, sale, and distribution of alcohol. Tosca Cafe is transformed into a neighborhood coffee-house, becoming popular for its house "cappuccino": Ghirardelli chocolate, steamed milk, and a shot of brandy. ♦ More than 45,000 Italians now live in the city.

1921 Pavlova returns to San Francisco with the Ballets Russes to perform her trademark *Le cygne* (*The Dying Swan*) at the Curran Theatre. ♦ Geraldine Farrar and the Scotti Grand Opera Company set a new world box office record for an opera first night, with 6,000 people paying \$26,412 to see *Tosca* at Civic Auditorium. The *San Francisco Chronicle* observes about the socially diverse audience: "[W]hen all is said and done, grand opera is the only thing that brings out garlic and glittering gems at one and the same time." Inspired by the Scotti company's feat, the San Francisco Dance Teachers' Association approves a new dance called "La Tosca Toddle."

1922 On March 29, diva Rosa Raisa of the Chicago Grand Opera stops traffic on Market, Kearny, Grant, and Third streets in San Francisco singing *Tosca* arias to a street-corner audience of 20,000 assembled in front of the Chronicle building. ♦ San Francisco Opera is founded by Gaetano Merola. *Tosca* is part of the company's first season.



POLICE DRIVING BACK RIOTERS ON THE EMBARCADERO IN THE MARITIME STRIKE OF 1934

SAN FRANCISCO HISTORY CENTER, SAN FRANCISCO PUBLIC LIBRARY



SKID ROW. HOWARD STREET, SAN FRANCISCO, 1937.

of local police to enforce the 18th Amendment. San Francisco becomes known as the “wettest city in the West.”

1927 Poet Kenneth Rexroth arrives in San Francisco. His Friday night poetry soirées will become a focal point for the beat movement of the '50s.

1929 On October 29, the stock market crashes on Wall Street, launching the Great Depression.

1932 On October 15, San Francisco Opera inaugurates its new home, the War Memorial Opera House, with a performance of *Tosca*.

1933 The San Francisco Opera Ballet (later San Francisco Ballet) is founded, the first professional ballet company in the United States.

1933 On December 5, the 21st Amendment takes effect, repealing the 18th Amendment and ending Prohibition.

1934 A waterfront strike begins on May 9 when longshoremen in every West Coast port walk off the job, followed several days later by sailors. On July 5, “Bloody Thursday,” violence erupts in street warfare between police officers and picketers in San Francisco. Two men are killed and more than 100 injured; the National Guard occupies the Embarcadero waterfront. Several thousand strikers, families, and sympathizers take part in a funeral march down Market Street two days later.

1935 Poet Madeline Gleason founds the San Francisco Poetry Guild, laying the foundation for the beat poets to come.

1936 The San Francisco–Oakland Bay Bridge is built, the largest and most expensive bridge of its time.

1937 At noon on May 27, President Franklin D. Roosevelt pushes a telegraph key in the White House, sending 100 skyrockets aloft in San Francisco to mark the opening of the Golden Gate Bridge, the longest suspension bridge in the world. Opening festivities continue for a week.

1939 New York Yankee star outfielder Joe DiMaggio—a San Francisco boy and son of Italian fishermen—marries actress Dorothy Arnold in Saints Peter and Paul Church in North Beach, as 20,000 well-wishers jam the streets.

1940 Richard Wright’s groundbreaking novel *Native Son* is published.

1923 The Charleston, popularized by a hit tune of the same name from the Broadway show *Runnin’ Wild*, takes dance halls by storm.

1926 Prohibition is so unpopular in San Francisco that the city’s board of supervisors passes a resolution opposing the use of

1941 The United States enters World War II. During the war San Francisco will be the point of embarkation for a million and a half troops and 23 million tons of cargo bound for the Pacific theater. The Presidio becomes the headquarters for the defense of the entire western United States.

1945 In August, the Japanese formally surrender to Allied forces, effectively ending the war in the Pacific. Thanks to Operation Magic Carpet, within a year’s time eight million overseas-based American troops will be brought home from 55 theaters of operation. During the peak month of December, almost 700,000 persons from every service are brought home from the Pacific; the last troops will return in September 1946.

1948 Vesuvio Cafe is founded on Columbus Avenue in North Beach by Henri Lenoir, who turns it into a bohemian haven. ♦ Antimiscegenation laws are declared unconstitutional by the California Supreme Court. ♦ Jack Kerouac coins the term “the beat generation” while living on Russian Hill in San Francisco.

1950 Poet/painter Lawrence Ferlinghetti moves to San Francisco.

1951 Forty-nine nations sign the Japanese Peace Treaty in San Francisco, officially ending World War II.

1952 Jack Kerouac lives with Neal and Carolyn Cassady in San Francisco.

1953 City Lights, the first all-paperback bookstore in the United States, is founded in North Beach by Ferlinghetti and Peter D. Martin; it will become a mecca for counterculture writers like Allen Ginsberg, Jack Kerouac, Gary Snyder, Michael McClure, and William S. Burroughs.

1954 Marilyn Monroe and Joe DiMaggio elope and are married at San Francisco’s City Hall; they make their home briefly in North Beach. ♦ Ginsberg arrives in San Francisco, working in market research, and later moves into a North Beach apartment with Russian painter Peter Orlovsky. The burgeoning bohemian scene at cafes, bars, and jazz clubs in North Beach makes San Francisco the center of the counterculture universe. ♦ The U.S. Supreme Court, in *Brown v. Board of Education*, outlaws school segregation in a unanimous opinion.

1955 The beat movement is definitively launched when Rexroth emcees a night of poetry at the Six Gallery on Fillmore Street, featuring readings by Philip Lamantia, Philip Whalen, McClure, Snyder, and Ginsberg, who reads his incendiary poem “Howl,” as Kerouac cheers them on.



LAWRENCE FERLINGHETTI AT CITY LIGHTS BOOKSTORE, AUGUST 6, 1957

1956 Caffè Trieste is opened at Grant and Vallejo streets by Giovanni “Papa Gianni” Giotta, an Italian fisherman and aspiring opera singer.

1957 Police raid City Lights and arrest Ferlinghetti and bookstore employee Shig Murao for publishing/selling obscene materials as a result of City Lights Publishers’ 1956 publication of *Howl and Other Poems*. The San Francisco Municipal Court acquittal sets groundbreaking precedent for subsequent First Amendment cases. ♦ Kerouac’s *On the Road* is published and becomes a best seller. ♦ The poetry-and-jazz scene begins in San Francisco with Rexroth and Ferlinghetti performing at The Cellar in North Beach. ♦ The first San Francisco International Film Festival (the longest-running film festival in the Americas) opens at the Metro Theater on Union Street. ♦ The Madison line dance is created and first danced in Columbus, Ohio.

1958 In April, six months after the Soviets launch the Sputnik satellite into space, *San Francisco Chronicle* columnist Herb Caen coins the word “beatnik” to describe the guests at a party hosted by *Look* magazine in a North Beach house. ♦ Major League Baseball’s Giants, formerly of New York City, play their first game for San Francisco. ♦ Journalist Eileen Singe and North Beach street poet Bob Kaufman marry. ♦ Kerouac’s novel *The Dharma Bums*, based on his beat experiences in San Francisco, is published.

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BEATNIKS ON PARADE, AUGUST 11, 1958: ONE HUNDRED MEMBERS OF THE BEAT GENERATION LEFT THEIR HAUNTS IN NORTH BEACH TO TOUR FASHIONABLE HOTELS AND STORES IN DOWNTOWN SAN FRANCISCO TO “SEE HOW THE OTHER HALF LIVES.” (SAN FRANCISCO CALL BULLETIN)

1959 Burroughs’s controversial, seminal novel, *Naked Lunch*, is published by Olympia Press in Paris.

1961 At Le Bourget Airport in Paris, Russian ballet legend Rudolf Nureyev defects with the help of French police.

1963 On November 22, President John F. Kennedy is assassinated in Dallas.

1964 Carol Doda becomes the nation’s first topless dancer at The Condor Club in North Beach; amid the subsequent craze for nude entertainment, strip joints overtake the neighborhood.

1965 On March 8, 3,500 U.S. Marines are dispatched to South Vietnam, marking the beginning of the American ground war. Between March 1965 and November 1968, U.S. forces will

deluge North Vietnam with a million tons of missiles, rockets, and bombs.

1967 January’s Human Be-In at the Polo Grounds in Golden Gate Park features speakers Ginsberg, Ferlinghetti, and Timothy Leary; participants are urged to bring food to share, flowers, beads, costumes, feathers, bells, cymbals, and flags. ♦ Molière’s *Tartuffe* opens to rave reviews as A.C.T.’s first San Francisco production. ♦ “San Francisco



ALLEN GINSBERG DANCING TO THE GRATEFUL DEAD AT THE HUMAN BE-IN, GOLDEN GATE PARK, SAN FRANCISCO, JANUARY 14, 1967

© LISA LAW

(Be Sure to Wear Some Flowers in Your Hair),” released in May, sells more than seven million copies and draws thousands of young people to the city for the Summer of Love.

1970 To commemorate the rebellion of LGBT patrons of the Stonewall Inn in New York City’s Greenwich Village in response to a routine police raid the year before, a “Gay-In” launches the first San Francisco Pride celebration. ♦ Russian ballet dancers Alexander Filipov and Natalia Makarova defect.

1972 The Transamerica Pyramid is completed on the site of the former Montgomery Block, aka the “Monkey Block,” a large office building turned writers-and-artists hotel, which for almost a century was home to such notables as Jack London, Lotta Crabtree, Maynard Dixon, Bret Harte, Ambrose Bierce, Mark Twain, Frida Kahlo, Diego Rivera, John Steinbeck, William Saroyan, Rexroth, Lamantia, Ginsberg, and Kerouac.

1975 The capture of Saigon by the North Vietnamese army marks the end of the Vietnam War. The war’s toll includes more than 58,132 American deaths, 150,000 Americans wounded, and 21,000 permanently disabled. More than three million Americans, average age 19, served in the war; an estimated 125,000 fled the country to avoid serving, and approximately 50,000 American servicemen deserted. The Veterans Administration estimates that 830,000 Vietnam vets suffered symptoms of posttraumatic stress disorder; 480,000 of those were so deeply affected that they were considered disabled.

1974 Russian dancer Mikhail Baryshnikov defects in Toronto in June.

1977 Harvey Milk, the first openly gay man elected to public office in California, wins a seat on the San Francisco Board of Supervisors.

1981 Jeannette Etheredge becomes the owner of Tosca Cafe.

1989 At 5:04 p.m. on October 17, the Loma Prieta earthquake shakes San Francisco, killing 63 people and injuring almost 4,000.

2009 On November 19, Mayor Gavin Newsom issues a proclamation declaring “Tosca Cafe Day” in San Francisco.

PLEASE JOIN US FOR THESE VERY SPECIAL EVENTS

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

June

8

The Tosca Project Prologue

Featuring cocreators Carey Perloff and Val Caniparoli
5:30 p.m.

9

The Tosca Project Opening Night Dinner

Featuring cocreators Carey Perloff and Val Caniparoli
5 p.m. (Michael Mina)

4–12

Studio A.C.T. presents
Working: A Musical
Hastings Studio Theater

12

Backstage Theater Tour

10:30 a.m.

Meet the Cast of *The Tosca Project*

After the 2 p.m. performance

15

The Tosca Project Audience Exchange

After the 7 p.m. performance

16

The Tosca Project Audience Exchange

After the 2 p.m. performance

19

The Tosca Project Saturday Salon

Featuring cocreators Carey Perloff and Val Caniparoli
11:45 a.m. (Garret)

20

The Tosca Project Audience Exchange

After the 2 p.m. performance

23

The Tosca Project OUT with A.C.T.

After the 8 p.m. performance



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

PROLOGUES

Free preshow discussions with the director and a member of the A.C.T. artistic team before the first preview performance.

AUDIENCE EXCHANGES

Lively Q&A sessions with the cast and A.C.T. staff after the performance. Tickets to any performance grants you entry!

OUT with A.C.T.

A.C.T.'s popular LGBT-night parties with free wine and catered treats immediately following the 8 p.m. performance.

THEATER ON THE COUCH

Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

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By contributing to A.C.T., you also receive invitations to the following exclusive donor perks:

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Hear a presentation of the director's and designers' vision at the cast and creative team's first meeting.

OPENING NIGHT DINNERS

Dine with Artistic Director Carey Perloff and the director of the production in A.C.T.'s private dining room before the opening performance.

SATURDAY SALONS

Enjoy an elegant luncheon and engaging conversation with a member of the A.C.T. creative community before the matinee performance.

To support A.C.T. and receive invitations to donor events, please contact Liv Nilssen at lnilssen@act-sf.org or 415.439.2450.

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

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A man with a bald head and a mustache is holding a large, cooked crab in front of his face. He is looking directly at the camera with a wide-eyed, excited expression. The crab is a vibrant orange-red color. In the background, a large circular sign for the San Francisco Fish Wharf is visible, featuring a crab logo and the words "FISH WHARF" and "OF SAN FRANCISCO". The man is wearing a grey t-shirt with "SAN FRANCISCO" and "California" printed on it. The overall scene is set outdoors in a bright, sunny environment.

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A.C.T.'S ELEKTRA AT THE GETTY

In August 2010, A.C.T. **Artistic Director Carey Perloff** will travel to the **Getty Villa in Malibu**—an educational center and museum dedicated to the study of the arts and cultures of ancient Greece,

Rome, and Etruria—to begin rehearsals of a brand-new translation of **Sophocles' *Elektra*** by **Timberlake Wertenbaker**. The world premiere will coincide with the Getty's exhibition spotlighting theater in the ancient world, *The Art of Ancient Greek Theater*, which opens in September.

Each fall, Public Programs at the Getty Villa features a classical tragedy or comedy in the outdoor Barbara and Lawrence Fleischman Theater. This year's production is

aptly timed to illuminate the subject matter of *The Art of Ancient Greek Theater*, a major international loan exhibition showcasing the many ways Greek plays and stagecraft inspired classical artists. "Mary Louise Hart, the curator of antiquities at the Getty Villa, sent me a PowerPoint presentation of the exhibit," says Perloff. "The images are stunning—vase paintings with scenes from tragedies, sculptures of Dionysus, incredible visual material from museums around the world. And, interestingly, the most often repeated image was the famous heartbreaking recognition scene in *Elektra*, when Orestes, allegedly dead, hands his sister an urn filled with his supposed ashes. It is one of the great

moments in drama. So when the Getty asked me to create a new production in conjunction with the exhibit, this play seemed the perfect choice."

Elektra follows the final generation of the House of Atreus as the siblings plot vengeance for the murder of their father, Agamemnon, by his angry and embittered wife, Clytemnestra. "*Elektra* is a play about obsession with the past and the ravages of memory," explains Perloff. "It's also about vendetta, and mothers and daughters, and fathers and daughters. It is both intensely

personal and totally mythic—it grapples with huge questions, like, 'What is the nature of justice?' and, 'Is it possible in a corrupt world to live with moderation?'

Elektra has

sacrificed her youth, her fertility, her future to the memory of her father and to her thirst for vengeance. In the end she achieves victory, but at what price? It's an incredible cliffhanger."

Perloff commissioned her longtime colleague Wertenbaker—author of A.C.T.-commissioned translations of Euripides' *Hecuba* and Racine's *Phèdre*—to write the new *Elektra*, which was workshopped in San Francisco in March. Notable of this fierce and vivid translation is its retention of the original Greek. "Timberlake speaks Greek," says A.C.T. Resident Dramaturg and Director of Humanities Michael Paller, "and she was really painstaking with this translation. She has included some original Greek to be spoken, which is then followed by the English translation. Some of the work during the workshop focused on how much of this to retain: Where is it useful? Where does it slow things down? When does it ramp the emotional values up?" The workshop also incorporated the music of composer/cellist and A.C.T. collaborator Bonfire Madigan Shive, whose work was last heard here in *'Tis Pity She's a Whore*.

Elektra will play in the classical outdoor amphitheater that sits next to the villa, "an amazing site," says Perloff, "with the Pacific on one side and the Mailbu Hills on the other—very dramatic." The Art of Ancient Greek Theater will be on display from August 25, 2010, to January 3, 2011. *Elektra* runs from September 2 through October 2, 2010, with **A.C.T. Associate Artists Manóel Felciano** playing Orestes and **Jack Willis** as the Tutor. "I'm certainly hoping we'll learn a lot and have an incredible experience with the material," says Perloff, "so we can continue the journey by bringing the production to A.C.T. in the future."

TIMOTHY FAUST



(L TO R) A.C.T. RESIDENT DRAMATURG MICHAEL PALLER, GETTY VILLA PROJECT SPECIALIST IN PUBLIC PROGRAMS NORMAN FRISCH, A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF, AND TRANSLATOR/ADAPTOR TIMBERLAKE WERTENBAKER OBSERVING THE *ELEKTRA* WORKSHOP

TIMOTHY FAUST



(L TO R) COMPOSER BONFIRE MADIGAN SHIVE WITH PERFORMANCE CELLIST THERESA WONG

TIMOTHY FAUST



(L TO R) ACTORS PAMELA REED, MAIRIN LEE, OMOZÉ IDEHENRE, PASCALE ARMAND, AND MICHELE SHAY PERFORMING IN THE *ELEKTRA* WORKSHOP



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Photography by Joel Pulatti.

END OF THE YEARBOOK For A.C.T.'s Master of Fine Arts Program students, summer has arrived. After a successful showcase tour of San Francisco, New York, and Los Angeles, the recently graduated members of the class of 2010 are starting their careers—both locally and elsewhere. Meanwhile, the classes of 2011 and 2012 are taking a much-deserved “break” before returning to us in August. Here's what they're up to this summer and beyond . . .

Class of 2010



Nicholas Childress is cast in *Macbeth* (8/18–9/12) and *Much Ado About Nothing* (9/22–10/17) at Cal Shakes.



Jon Joseph Gentry is staying in San Francisco to tutor and will move to New York in the fall.



Caroline Hewitt is moving to New York, where she will sublet a fabulous apartment on the Upper West Side.



Sara Hogrefe, after performing in *The Tosca Project*, will move to New York, unless a new project pops up in the Bay Area.



Sophia Holman will return to her hometown, New York City, where she will pursue work in theater and act in a friend's first feature film.



Omozé Idehenre will take a road trip before returning to Cal Shakes to play Lady MacDuff in *Macbeth* (8/18–9/12).



David Jacobs is moving to New York, where he found representation after showcase.



Emily Kitchens is cast in *Pastures of Heaven* at Cal Shakes (6/2–6/27).



Mairin Lee will be at Shakespeare Santa Cruz playing Alais in *The Lion in Winter* (7/20–8/29) with Marco Barricelli, directed by Richard E. T. White.



Lakisha Michelle May is cast as Oya in Marin Theatre Company's *In the Red and Brown Water* (9/9–10/3).



Philip Mills will spend time with his family before moving to New York.



Kyle Schaefer, after performing in *The Tosca Project*, will move to New York.



Alex Ubokudom will perform in Stanford Summer Theater's *The Wanderings of Odysseus* (7/22–8/15), before moving to New York.



Tobie Windham III is cast in *Pastures of Heaven* at Cal Shakes (6/2–6/27).

Class of 2011



Shinelle Azoroh is working and “artistically resurrecting herself” after a long year!



Dan Wood Clegg is returning to his home in London to meet his new niece and attend his brother's wedding.



Stephanie DeMott is staying in the Bay Area to wait tables and take a break.



Marisa Duchowny will travel to Italy for a workshop with Prima del Teatro, European School for the Art of the Actor.



Brian Jansen will play Mitch in *A Streetcar Named Desire* and Gooper in *Cat on a Hot Tin Roof* at the Boxcar Theatre in San Francisco (7/23–8/28).



Jenna Johnson, after performing in the Young Conservatory's production of *Beautiful Child*, will teach in the YC.



Richardson Jones, after performing in the Young Conservatory's production of *Beautiful Child*, will teach in the YC.



Patrick Lane is heading home to Louisville, Kentucky, to spend his summer working in a bank and taking a much-needed break from theater.



Richard Prioleau is cast as Dumaine in *Love's Labor's Lost* (7/21–8/29) and Cassio in *Othello* (8/3–8/29) at Shakespeare Santa Cruz; he will also teach in the YC.



Josh Roberts will be going skydiving!



Max Rosenak is cast in *The Drawer Boy* at TheatreFIRST (6/12–7/4) and will then travel to Italy for a workshop with Prima del Teatro.



Ashley Wickett is cast in *Romeo and Juliet* and Tom Stoppard's *The Real Thing* in Livermore Shakespeare Festival's rep (7/8–8/7).

Class of 2012



Matt Bradley is cast in *The Full Monty*, *Forever Plaid*, and *Dangerous Liaisons with Vampires!* (6/16–8/7) at the Summer Repertory Theatre in Santa Rosa.



Alex Crowther is returning to his homeland, Canada, for the summer.



Christina Elmore will be the youth ministry coordinator at a church in Sacramento, enjoy a week in Puerto Rico, and eat a ton of her grandmother's food.



Jason Frank is performing the role of Solomon in *Speech and Debate* at Aurora Theatre Company in Berkeley. (6/11–7/18).



Ben Kahre is cast as Tybalt in *Romeo and Juliet* and Billy in Tom Stoppard's *The Real Thing* in Livermore Shakespeare Festival's rep (7/8–8/7).



Jessica Kitchens is looking forward to living in San Francisco and not just the studios in the conservatory!



Margaret Rastetter is working as a professional headshot, lifestyle, event, and wedding photographer.



Courtney Thomas is doing something awesome.

WATCH FOR THESE AMAZING M.F.A. PROGRAM STUDENTS/ALUMNI ON THE A.C.T. MAINSTAGE IN THE FALL!

Scapin: **Omozé Idehenre '10** as Nerine, **Patrick Lane '11** as Leander, **Ashley Wickett '11** as Hyacinth, and **Richardson Jones '11** as the alternate for Sylvestre.

Marcus; or The Secret of Sweet: **Omozé Idehenre '10** as Shaunta Lyun; **Tobie Windham III '10** as Oshoosi Size, Terrell, and Shua; **Richard Prioleau '11** as Marcus; and **Shinelle Azoroh '11** as Osha.

SHERRY RUBEL



DANIEL BEATY IN *THROUGH THE NIGHT*

A.C.T. ALUMNI AT A GLANCE

Daniel Beaty '01 opened his one-man show *Through the Night* at off Broadway's Riverside Theatre. **Clayton B. Hodges '05** made his Los Angeles debut playing five different characters in Paula Vogel's *How I Learned to Drive* at Malibu Stage Company, starring alongside Nick Stabile (*Days*

of Our Lives) and Tara Buck (*True Blood*). **Alex Morf '08** made his television debut on CBS's *The Good Wife*. **Lisa McCormick '04** is performing in *Pride and Prejudice* and *She Loves Me* at the Oregon Shakespeare Festival through the end of October.

Julie Fitzpatrick '02 appeared in Theatre of the Expendable's production of *Almost Exactly Like Us* in New York; she is currently in *Anniversary* with Ensemble Studio Theatre.

Christopher Fitzgerald '97 was nominated for a 2010 Tony



CHRISTOPHER FITZGERALD IN *FINIAN'S RAINBOW*

JOAN MARCUS

Award for Best Featured Actor in a Musical for his performance as Og, the lead leprechaun, in *Finian's Rainbow*. **Kevin Dedes '08** is cast in *Orestes 2.0* with The CHILDREN's Theatre Company, founded by **Ann Farrar '06**, in New York City. **Morgan Spector '06** performs in *Dissonance*, directed by Tony nominee Lonny Price, this month at Bay Street Theatre on Long Wharf.

JENNY GRAHAM



LISA MCCORMICK IN *SHE LOVES ME*

SUMMER IN THE CONSERVATORY

During the summer, A.C.T. offers a wide array of training options for all age groups and experience levels.

Studio A.C.T. provides a variety of evening classes for adults, including acting, improvisation, voice and speech, and many others, in a five-week summer session that meets twice a week from July 12 to August 14. This year's session will also include a musical theater intensive dubbed "The Triple Threat"—a reference to the three instructors teaching the course three evenings a week, but also to the term that the industry reserves for performers who can act, sing, and dance—as well as a brand-new Devising Theater class taught by local director Mark Jackson. Studio A.C.T. classes are taught by A.C.T. associate artists and other theater professionals, catering to a range of skill levels from the beginning actor to the seasoned professional.

Instructors will be hard at work in A.C.T.'s **Young Conservatory (YC)** program, which offers one- and two-week summer sessions for elementary, middle, and high school-age groups. These intensives provide a daily cross section of study for young actors that includes singing, dancing, acting, character creation, physical theater technique, and clowning. Each session concludes with an original performance piece presented to family and friends. YC classes are also taught by working theater professionals from throughout the Bay Area, as well as students training in A.C.T.'s Master of Fine Arts Program.

A.C.T. also boasts a renowned **Summer Training Congress (STC)**, in which college students and working professionals from all over the world work with Bay Area theater professionals in a kind of theater boot camp that includes intensive training in many aspects of the theater arts. An A.C.T. institution for nearly 40 years, the STC is comprised of a five-week program, followed by a two-week session that focuses on classical study. After a rigorous application process, students arrive at A.C.T. for an informal audition and are placed in four to five companies of actors. Each company is comprised of students with experience levels that range from beginning actors to seasoned Equity professionals, and each is assigned a core acting instructor that works with solely with that company. Company members train together from 9 a.m. to 6 p.m., five days a week, in the fundamentals of voice, physical theater, clowning, and speech.

For more information about summer opportunities at A.C.T., visit www.act-sf.org/conservatory.

MEET JASON FRANK, A.C.T. M.F.A. PROGRAM CLASS OF 2012

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.'s remarkable first-year M.F.A. 8 students. In this, our last issue



of the 2009–10 season, meet our eighth first-year, **Jason Frank.**

NICKNAME Jay.

BIRTHPLACE
Springfield,
Massachusetts.

HOMETOWN West Springfield,
Massachusetts.

FIRST THEATER EXPERIENCE King Molar: in a third-grade play about dental hygiene, I, King Molar, refused to brush . . . myself? . . . and so I got attacked by the evil lactobacilliacidophili. I saw the error of my ways, and have been brushing regularly ever since.

FAVORITE THEATRE EXPERIENCE In *My Life with Albertine*, a modern opera based on *Remembrance of Things Past*, by Marcel Proust, I played Marcel opposite my now fiancée, Lauren Doucette, as Albertine. I not only got to tackle the demanding music and narrative of the piece, I also got to share the stage with the love of my life.

IF I COULD PLAY AND ROLE I WOULD PLAY Either Caliban or Ariel in *The Tempest*.

MY STORY I began acting in elementary school and mostly did children's theater and summer camps. In high school I had an incredibly supportive and passionate director who instilled in me real enthusiasm for theater and a theater community. In college, I thought I wanted to be a doctor, lawyer, teacher, or video game designer, so I declared an English major as a safety. A professor advised me to find a vocation, which she defined as "where our deep gladness and the world's deep hunger meet." I felt that acting fit the bill for me.

RANDOM FACT When I was younger I had a speech impediment. I got over it because my mom started doing tongue twisters with me.

EDUCATION College of the Holy Cross, B.A. in English and theater.

HOBBIES Enjoying California, but missing the feeling of New England.

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Jun 13 2pm FLINT CENTER, CUPERTINO

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San Francisco Symphony Chamber Music

Jun 20 2pm

MTT conducts Berlioz

Jun 23, 25-26 8pm
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Edouard Manet, *The Fifer* (detail), 1866.
© RMN (Musée d'Orsay)/Hervé Lewandowski

WHO'S WHO IN *THE TOSCA PROJECT*



SABINA ALLEMANN

(Ensemble) was born in Bern, Switzerland, and later immigrated to Canada. She then went on to study at

the National Ballet School in Toronto. In 1980 she joined the National Ballet of Canada, where she performed many principal roles, including Tatiana in John Cranko's *Onegin* (filmed for CBC television in 1986), Odette/Odile in Eric Bruhn's *Swan Lake*, Terasina in Peter Schaufuss's *Napoli*, and Nikiya in Makarova's *La Bayadère*. She also performed in numerous works by contemporary choreographers. In 1988 she joined San Francisco Ballet as a principal dancer, performing the lead roles in *Swan Lake*, *Sleeping Beauty*, *Romeo and Juliet*, and *Nutcracker*, as well as working with many world-renowned choreographers, such as Stanton Welch, Glen Tetley, James Kudelka, Val Caniparoli, and Lar Lubovich. After retiring from San Francisco Ballet in 1999, Allemann moved to Australia, where she lives with her husband and works as a remedial massage therapist. She has also been a choreographer's assistant consultant for the Norwegian National Ballet and Singapore Dance Theatre, where she staged Stanton Welch's *Maninyas*.



PETER ANDERSON

(Ensemble) last appeared at A.C.T. in the lead role of *The Overcoat* (created by Morris Panych and Wendy

Gorling). A graduate of the University of Michigan and Dell'Arte School of Physical Theatre, he has received six Jessie Richardson Awards as a playwright and actor in Vancouver, as

well as Dora Mavor Moore and Betty Mitchell award nominations in Toronto and Calgary. Recent credits include *The Love List* (Vancouver Playhouse), Morris Panych's *7 Stories* (Theatre Calgary and Canadian Stage Company), and the roles of Vladimir and Lucky in two separate productions of *Waiting for Godot*. This fall he will play the title role in his and Colin Heath's adaptation of *Don Quixote* in Vancouver and Montreal. His trilogy, *The Mystery Cycle* (*Creation*, *Nativity*, *Passion*), based on medieval mystery plays, will be produced at the National Arts Centre in Ottawa beginning this Christmas. He is also a cocreator of the long-running international hit *The Number 14* for Axis Theatre Company. Film and television credits include *The Overcoat* (Leo and Gemini award nominations for Best Performance), *Leaving Normal*, *The X Files*, *Stargate SG-1*, and *Da Vinci's Inquest*.



LORENA FEIJOO

(Ensemble) trained at the National Ballet School of Cuba and began her career at Ballet Nacional de Cuba. She danced

with Ballet de Monterrey, Royal Ballet of Flanders, and The Joffrey Ballet before joining San Francisco Ballet as a principal dancer in 1999. She has danced lead roles in such works as Helgi Tomasson's *Giselle*, *The Sleeping Beauty*, *Romeo and Juliet*, *Swan Lake*, and *Nutcracker*, as well as Kitri in Tomasson and Yuri Possokhov's *Don Quixote*. She created roles in Tomasson's *Blue Rose*; Val Caniparoli's *Ibsen's House*; Possokhov's *Study in Motion*, *Reflections*, *Fusion*, and *Diving into the Lilacs*; Christopher Wheeldon's *Quaternary*; and Alexei Ratmansky's *Le carnaval des animaux*. Her repertory includes George Balanchine's *Allegro Brillante*, *Ballo della Regina*, *Symphony in C*, *The Four*



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Who's Who

Temperaments, Apollo, Theme and Variations, and Emeralds; Caniparoli's No Other and Lambarena; William Forsythe's Artifact Suite and in the middle, somewhat elevated; Lar Lubovitch's Othello and "... smile with my heart"; Natalia Makarova's Paquita; Mark Morris's Sandpaper Ballet and Pacific; Jerome Robbins's Dances at a Gathering, In the Night, and West Side Story Suite; Tomasson's Chaconne for Piano and Two Dancers and Confidencias; and Antony Tudor's Jardin aux lilas. Feijoo received the Isadora Duncan Dance Award for ensemble performance in 2003. In 2006 she participated in the film The Lost City with Andy Garcia. In 2009 she participated in the Rob Nilsson film Collapse and in Fast Girl.



SARA HOGREFE*

(Ensemble) most recently appeared in the A.C.T. Young Conservatory/ Master of Fine Arts Program

coproduction of *Riot* and on the A.C.T. mainstage in *A Christmas Carol*. A.C.T. M.F.A. Program productions also include *Her Naked Skin*, *Sweet Charity* (Charity Hope Valentine), *The Critic* (Tiburina), *Macbeth* (Lady Macduff/ Witch 2/Lennox), *L'hiver sous la table* (Alex Roads), *The Gnädiges Fräulein* (Polly), *Hamlet*, and *The Diviners*. As a company member of Santa Rosa's Summer Repertory Theatre, she was seen in *The Women* (Crystal Allen), *The Crucible* (Ann Putnam), and *Kiss Me, Kate* (Ensemble). Hogrefe holds a B.A. in theater and English from Muhlenberg College, where she appeared in such productions as *Tartuffe*, *Cabaret*, and Jeff Weiss's performance art piece *Spring Offensive*.

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

Who's Who



PASCAL MOLAT
(Ensemble) is a native of Paris, France. He trained at the Paris Opéra Ballet School and danced with Royal Ballet of Flanders and Les

Ballets de Monte-Carlo before joining San Francisco Ballet in 2002. As a principal dancer, he has danced a wide range of roles in works from classical to contemporary, including *The Four Temperaments* (George Balanchine), *Grosse Fuge* and *Solo* (Hans van Manen), *Artifact Suite* and *in the middle, somewhat elevated* (William Forsythe), *Lambarena* (Val Caniparoli), *Concerto Grosso* and *Blue Rose* (Helgi Tomasson), *Study in Motion* and *Reflexions* (Yuri Possokhov), *Mercutio in Romeo and Juliet* (Tomasson), *Aminta in Sylvia* (Mark Morris), and, recently, the Husband in *The Concert (or the Perils of Everybody)* (Jerome Robbins) and the Poet in *The Little Mermaid* (John Neumaier).



KYLE SCHAEFER*
(Ensemble) recently performed in the A.C.T. Master of Fine Arts Program production of *O Lovely Glowworm, or*

Scenes of Great Beauty and on the A.C.T. mainstage in *A Christmas Carol*. Other A.C.T. credits include M.F.A. Program productions of *Her Naked Skin*, *The Diviners*, *The Increased Difficulty of Concentration*, *Sweet Charity*, *Hamlet*, *The Mutilated*, *The Gnädiges Fräulein*, *Macbeth*, *The Critic*, and *The Debutante* and the Young Conservatory workshop of *Factory Girls*. Other credits include *Candide* (Maximilian) at Berkshire Theatre Festival and *Anything Goes* and the workshop of *Bloody, Bloody Andrew Jackson* at the Williamstown Theatre Festival. He has also performed at Shakespeare &

Company, The New Harmony Project, The Kennedy Center, Summer Repertory Theatre in Santa Rosa, and the Collège International de Cannes in France and with the San Francisco Symphony. He earned a B.S. in theater performance from the University of Evansville.



NOL SIMONSE
(Ensemble) grew up next to Washington, D.C., and has been a member of the San Francisco dance community for the past 13 years. He

currently works with Janice Garrett and Charles Moulton, Stephen Pelton, and Sean Dorsey. Simonse produces his own work with fellow choreographer Todd Eckert in the Shared Space series. He teaches modern dance at the Alonzo King LINES Dance Center, youth ballet at Dance Mission Theater, and contemporary dance and choreography for youth and teens at ODC. Simonse has been nominated for six Izzies and in 2009 was awarded a Goldie.

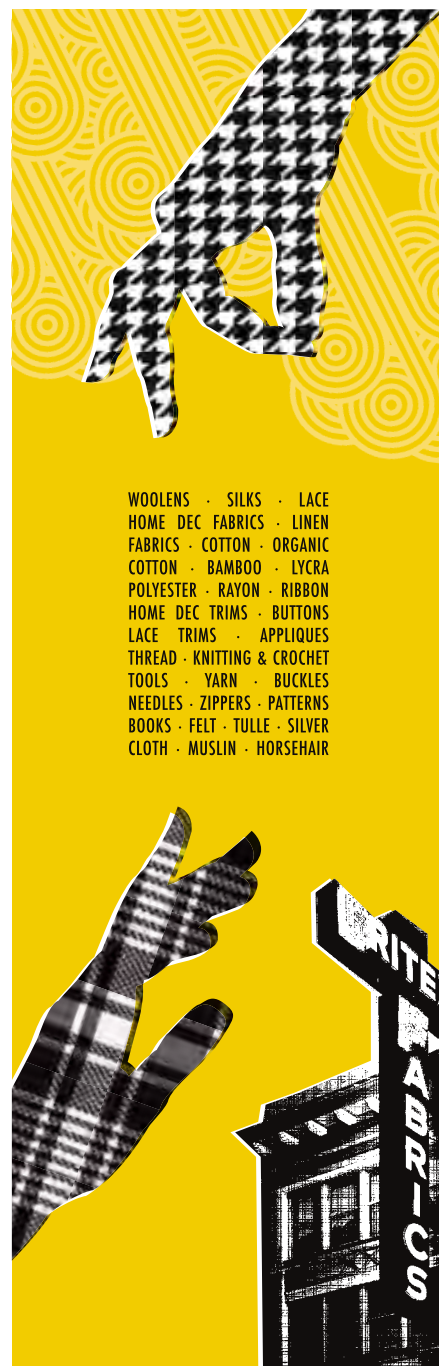


RACHEL TICOTIN*
(Immigrant) began as a dancer in the Ballet Hispanico of New York dance company. She was last seen at A.C.T.

in *Boleros for the Disenchanted*, by Jose Rivera. Ticotin has also starred in many films, most recently *Man on Fire*, *Something's Gotta Give*, and *Sisterhood of the Traveling Pants Parts 1 & 2*.



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



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A.C.T. in more than two dozen productions, including *The Caucasian Chalk Circle*, *A Christmas Carol*, *Rich and Famous*, *'Tis Pity She's a Whore*, *Travesties*, *The Rivals*, *Gem of the Ocean*, *Waiting for Godot*, *The Dazzle*, *Blithe Spirit*, *Celebration* and *The Room*, *Lilies*, or *The Revival of a Romantic Drama*, "Master Harold"...and the boys, *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* (The Public Theater), *Much Ado about Nothing* (Alliance Theatre), *The Screens* (Guthrie Theater), *The Learned Ladies* (Williamstown Theatre Festival), *King Lear* (Whole Theater), *The Queen and the Rebels* (CENTERSTAGE), and *The Beaux' Stratagem* (Berkeley Repertory Theatre). Screen credits include Peter Sellers's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. He is a Fox Fellow and a graduate of the Yale School of Drama.



JACK WILLIS*

(Bartender) has appeared in more than 200 productions throughout the United States, including recent

performances at A.C.T. in *The Caucasian Chalk Circle*, *War Music*, *Philistines*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *Blood Knot*, *The Rainmaker*, *Hedda Gabler*, *A Christmas Carol*, *The Little Foxes*, *Happy End*, *Cat on a Hot Tin Roof*, and *The Black Rider*. An A.C.T. associate artist and core acting company member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis

has appeared in *Julius Caesar*, *The Crucible*, *'Art'*, and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui*, *World of Mirth*, *The Iphigenia Cycle*, and *Valhalla*. Film and television credits include *The Talented Mr. Ripley*, *The Cradle Will Rock*, *The Out-of-Towners*, *Love Hurts*, *I Come in Peace*, *Problem Child*, *Law & Order*, *Ed*, and *Dallas*. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.



JULIANNE KEPLEY

(Understudy) received her training at the Atlanta School of Ballet under the direction of Tom Pazik and

Robert Barnett. She continued her study at the School of American Ballet and Boston Ballet, and danced with Atlanta Ballet and The Joffrey Ballet, before joining San Francisco Ballet in 2007. Principal roles include George Balanchine's *Tchaikovsky Pas de Deux*, *Allegro Brillante*, *Serenade*, and *Divertimento No. 15*, as well as the title role in Ben Stevenson's *Cinderella*, Kate in John Cranko's *The Taming of the Shrew*, Esmeralda in Michael Pink's *The Hunchback of Notre Dame*, Lucy in Pink's *Dracula*, and Juliet in Pink's original production of *Romeo and Juliet*. She also worked with many contemporary choreographers and created roles in ballets by John McFall, Lila York, David Parsons, Donald Byrd, Val Caniparoli, Stanton Welch, James Kudelka, Christopher Wheeldon, and Julia Adam. Kepley will join Milwaukee Ballet as a principal dancer for its 2010-11 season.

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JEKYNS PELAEZ (*Understudy*) began his studies at Incolballet in his birthplace of Cali, Colombia. He has danced with Ballet de Cali, Ballet

Arizona, Chautauqua Ballet, Ohio Ballet, Ballet San Jose, Diablo Ballet, San Francisco Opera, and others. He has also toured extensively throughout the United States, Dominican Republic, Jamaica, Puerto Rico, and Cuba and appeared at the International Children's Festival in Virginia. His repertoire includes *Nutcracker*, *Cinderella*, *Lilac Garden*, *Rodeo*, *Giselle*, *Don Quixote*, *Carmina Burana*, *Serenade*, *La fille mal gardée*, *Coppelia*, *Swan Lake*, *Romeo and Juliet*, *Flames of Paris*, *Napoli*, *Le corsaire*, *Esplanade*, *Hymn for Her*, *The Magic Toy Store*, *Carmen*, *Amadeus*, *La Vivandière*, *The Lady of the Camellias*, *They've Lost Their Footing*, *Walk before Talk*, and *Who Cares?* among many others. He was featured as the Matador in *La Traviata* at San Francisco Opera and has appeared in *Il Trovatore*, *Tannhäuser*, and *La fille du régiment*. He is featured in the film *Love Hurts*, and he was a noncompeting partner at the 2006 International Ballet Competition in Jackson, Mississippi.



JUD WILLIFORD* (*Understudy*) has appeared at A.C.T. in *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *The*

Government Inspector, *The Imaginary Invalid*, *Happy End*, *The Rivals*, *The Time of Your Life*, and six seasons of *A Christmas Carol*. Other theater credits include Mark Jackson's *American Suicide* with Z Plays and Encore Theatre Company; *The Imaginary Invalid* at The People's Light & Theatre; *Private Lives*,

Romeo and Juliet, *All's Well That Ends Well*, *The Life and Adventures of Nicholas Nickleby*, and Trinculo in *The Tempest* at California Shakespeare Theater; Sergius in *Arms and the Man* at Chautauqua Theater; *Fat Pig* at Aurora Theatre Company; and Rufus Oakwood in *Saturn: The Musical*. Film credits include *Wrong Time*, *Rite Spot* with Olympia Dukakis and *The Tripper*, directed by David Arquette. He received his B.F.A. in theater from the University of Evansville and his M.F.A. in acting from the A.C.T. Master of Fine Arts Program.

CAREY PERLOFF (*Cocreator*) is celebrating her 18th season as artistic director of A.C.T., where she most recently directed Timberlake Wertenbaker's new version of Racine's *Phèdre* in collaboration with the Stratford Shakespeare Festival; other recent productions include José Rivera's *Boleros for the Disenchanted*, Tom Stoppard's *Rock 'n' Roll* (a coproduction with The Huntington Theatre Company, nominated for an Elliot Norton Award for Best Production), and John Ford's *'Tis Pity She's a Whore*. 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*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother* (based on Maxim Gorky's *Vassa Zheleznova*); Harley Granville-Barker's *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *The Government Inspector*, Bertolt Brecht/

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Kurt Weill's *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *Home*, *The Tempest*, and Stoppard's *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist). Her play *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops in A.C.T.'s First Look series and at New York Stage & Film and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage & 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 *Elektra* 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.

VAL CANIPAROLI's (*Cocreator*) versatility has made him one of the most sought-after choreographers in the United States and abroad. Although San Francisco Ballet has been his artistic home for more than 30 years, Caniparoli has contributed to the repertoires of more than 35 companies, including Boston Ballet, Pacific Northwest Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, Louisville Ballet, Milwaukee Ballet, and Tulsa Ballet, where he is resident choreographer. Caniparoli has also choreographed for the Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. He has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Caniparoli has received ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation. Previous work with A.C.T. includes choreography for the 2004 production of Ibsen's *A Doll's House* and *A Christmas Carol*.

DOUGLAS W. SCHMIDT (*Scenic Designer*) has been the scenic designer for more than 200 productions over the past 30 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters' musical *Over Here!* and Ira Levin's *Veronica's Room*; Neil Simon's *They're Playing Our Song*; Bernard Slade's *Romantic Comedy*; Howard Ashman and Marvin Hamlisch's musical *Smile*; the original production of *Grease*, which held for many years the record for the longest-running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle *Frankenstein*, which closed on opening night. Recent Broadway credits include the 2001 revival of *42nd Street* (Tony, Drama Desk, and Outer Critics' Circle award nominations) and the 2002 revival of *Into the Woods* (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include *The Best Is Yet to Come* at Ventura's Rubicon Theatre Company, the London revival of *42nd Street*, and *Il Trittico* at The Metropolitan Opera in 2007. For A.C.T. he has designed *Travesties* (2006) and *Rock 'n' Roll* (2008).

ROBERT DE LA ROSE (*Costume Designer*) was the principal costume designer and coach to Metropolitan Opera choreographer Norbert Vesak for more than 20 years. He has designed more than 100 major creations, including productions for the Greater Miami and Palm Beach operas, the Berlin, Stuttgart, and Royal Winnipeg ballets, and the National Ballet of Canada and work for the Canadian arts television network, Bravo! His full-length ballet *Lady of the Camellias*, choreographed by Val Caniparoli, is in the repertoire of the Boston Ballet and other companies in the United States and Canada. He has also designed Gian Carlo Menotti's *The Medium* and Leonard Bernstein's *Mass. The Tosca Project* is his third collaboration with Caniparoli.

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ROBERT WIERZEL's (*Lighting Designer*) prior A.C.T. credits include *'Tis Pity She's a Whore*, *Rock 'n' Roll*, *Travesties*, and *Happy End*. He has designed productions with opera companies in New York, Paris, Tokyo, Toronto, Boston, Seattle, San Diego, San Francisco, Houston, Washington, D.C., Virginia, and Chicago, as well as numerous productions with Glimmerglass and New York City Opera. New York productions include the musical *Fela!* currently on Broadway (a second company will have a London premiere at the National Theatre in the fall of 2010), David Copperfield's Broadway debut *Dreams and Nightmares*, and productions at the New York Shakespeare Festival/The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Playwrights Horizons, and Brooklyn Academy of Music. Dance work includes 25 years with the Bill T. Jones/Arnie Zane Dance Company. He has designed at regional theaters across the country, including Hartford Stage, CENTERSTAGE, Chicago Shakespeare Theater, the Guthrie Theater, Yale Repertory Theatre, Long Wharf Theatre, the Goodman Theatre, The Old Globe, and the Mark Taper Forum. He holds an M.F.A. from Yale School of Drama and serves on the faculty at New York University's Tisch School of the Arts.

DARRON L WEST (*Sound Designer*) is the sound designer and a company member of Anne Bogart's SITI Company. His work for dance and theater has been heard in more than 400 productions all over Manhattan, on Broadway and off, as well as nationally and internationally. Numerous nominations and accolades for sound design include the 2006 Lortel Award, the 2004 and 2005 Henry Hewes Design Awards, the Princess Grace Award, the *Village Voice* OBIE Award, and the *Entertainment Design* magazine EDDY

Award. West is the former resident sound designer for Actors Theatre of Louisville. His directing credits include *Kid Simple* for the 2004 Humana Festival of New American Plays, *Big Love* for Austin's Rude Mechanicals (Austin Critics' Table Award for Best Director), the national tour of SITT's *War of the Worlds Radio Play*, and *Radio Macbeth*.

BEATRICE BASSO (*Dramaturg*) serves as artistic consultant to A.C.T., focusing on season planning and new work development. She previously served as dramaturg and literary manager at Long Wharf Theatre, where she collaborated on new works by Julia Cho, Noah Haidle, Craig Lucas, Dael Orlandersmith, and David Cole, among others. As a freelance dramaturg, she has collaborated on new-play festivals, including The Eugene O'Neill Theater Center's National Playwrights Conference, the Summer Play Festival at The Public Theater, and the Bay Area Playwrights Festival, as well as with a number of theaters, including ACT—A Contemporary Theatre in Seattle and Theatre Calgary. Basso's translations have been produced by the Oregon Shakespeare Festival, Shakespeare Santa Cruz, and in the Hidden Classics Reading Series at The Cutting Ball Theater. Basso graduated summa cum laude in classics and theater studies from the University of Padua in Italy after studying acting at Royal Holloway, University of London. She completed her thesis at UC Berkeley.

ELIZABETH BRODERSEN (*Dramaturg*) has worked as A.C.T.'s publications editor—researching and writing about plays, playwrights, and productions—for 18 years and is the founding editor of A.C.T.'s educational performance guide series, *Words on Plays*. She has served as dramaturg/AD on A.C.T. Conservatory productions of Maxim Gorky's *Philistines*, Sarah

Daniels's *Dust* (world premiere), and Horton Foote's *Laura Dennis*. Her writing has also appeared in the publications of theaters across the country and in *Stagebill* magazine. She is a graduate of Princeton University and the Columbia University School of Law. Brodersen received the A.C.T. Artistic Director's Award in 2000.

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 *Tennessee Williams in an Hour* (Smith & Kraus 2010) 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.

GREG HUBBARD (*Casting Consultant*) served as casting associate and later associate casting director at A.C.T. from 2002 to 2009. At A.C.T. he cast productions of *War Music*, *The Imaginary Invalid*, *Brainpeople*, *Luminescence Dating* (coproduction with Magic Theatre), *A Christmas Carol*, and many new play workshops and readings. Additional local casting credits include the world premieres of

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Rebecca Gilman's *The Crowd You're In With* and the musical *The Opposite of Sex* (Magic Theatre), *Doubt* (Center REPeritory Company), *The Mystery Plays* (SF Playhouse), and Three-Sixty Entertainment's production of *Peter Pan*.

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.

NANCY DICKSON (*Répétiteur*) danced with American Ballet Theatre and San Francisco Ballet. As a principal dancer, her roles included the Sugar Plum Fairy in *Nutcracker*, Lise in *La fille mal gardée*, the title role in *Cinderella*, and leading roles in ballets by Michael Smuin, George Balanchine, Val Caniparoli, and Jerome Robbins, among others. She has appeared on television in several *Dance in America* episodes for *Great Performances*, including "Live

from the San Francisco Opera House" and "Live from Lincoln Center," and was assistant to the director for the Emmy Award-winning *Canciones de Mi Padre*, starring Linda Ronstadt. Dickson was featured in the award-winning documentary *Balances*.

KAREN SZPALLER* (*Stage Manager*) has worked with A.C.T. on *Brief Encounter*, *A Christmas Carol* (2009, 2008, 2007, 2006), *Curse of the Starving Class*, *Blackbird*, *The Imaginary Invalid*, and M.F.A. Program productions. Favorite past shows include the national tour of *Spamalot* in San Francisco; *Concerning Strange Devices from the Distant West*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *The Glass Menagerie*, *Brundibar*, and *Comedy on the Bridge* at Berkeley Repertory Theatre; *Urinetown: The Musical* at San Jose Stage Company; *Striking 12* at TheatreWorks; *Salomé* at Aurora Theatre Company; and *Ragtime* and *She Loves Me* at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

DANIELLE CALLAGHAN*'s (*Assistant Stage Manager*) previous A.C.T. credits include *Vigil*, *The Caucasian Chalk Circle*, *Souvenir*, *Rock 'n' Roll*, *A Christmas Carol*, *Speed-the-Plow*, *Sweeney Todd*, *The Imaginary Invalid*, *Blackbird*, and *Death in Venice*. Other favorite shows include *Mauritius* with Magic Theatre; *My Buddy Bill* and *All My Sons* with the Geffen Playhouse; *Albert Herring*, *Don Pasquale*, and *The Rape of Lucretia* with San Francisco Opera's Merola Program; and *Così fan tutte* and *Lorca, Child of the Moon* with the UCLA Department of Music.

STEPHANIE SCHLIEMANN* (*Assistant Stage Manager*) has worked on *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Blood Knot*, *The Circle*, and *A*

Christmas Carol at A.C.T. Other local stage-managing credits include *Flower Drum Song*, *Guys and Dolls*, *The King and I*, *Gypsy*, and *The Wizard of Oz* at American Musical Theatre of San Jose; *Orson's Shadow* at Marin Theatre Company; *Le nozze de Figaro* and *The Magic Flute* at Opera San Jose; and *Ain't Misbehavin'*, *Hannah and Martin*, *Bad Dates*, and *Tuesdays with Morrie*, among others, at San Jose Repertory Theatre. She has also worked with TheatreWorks, Teatro ZinZanni, and the San Francisco School of Circus Art. She has been a proud member of Actors' Equity Association since 2005.

LUCILLE M. JEWETT (*Commissioning Sponsor*) is a trustee of the George Frederick Jewett Foundation and vice chair of the board of San Francisco Ballet.

KATHLEEN SCUTCHFIELD (*Commissioning Sponsor*) is producing her first play at A.C.T. with *The Tosca Project*. Scutchfield attended Sarah Lawrence College and Yale University and earned her degree in fine arts. She cofounded the Until There's A Cure Foundation in 1993 and served as president for its first five years; she currently holds the position of secretary/treasurer of the board. She is a trustee emeritus of San Francisco Ballet and former national committee member of the Whitney Museum of American Art. She has also served on the planning commission of her hometown, Woodside.

SUSAN A. VAN WAGNER (*Commissioning Sponsor*) has lived in the Bay Area for 32 years, having grown up in Arizona. A trustee of San Francisco Ballet for the past nine years and A.C.T. subscriber for three, Van Wagner was inspired to support this formidable combination of performers from two of her favorite arts organizations—A.C.T.

Who's Who

and San Francisco Ballet. She enjoys the producer experience of getting to know the artists and engaging in the artistic process and very much hopes to see A.C.T. and San Francisco Ballet work together more in the future.

LESLEY CLEMENT AND DORON DREKSLER (*Executive Producers*) have supported A.C.T. since 1989. Secretary of the A.C.T. Board of Trustees, Clement joined the board in 2004, recently co-chaired the April *Crystal Ball*, and chairs the development committee, as well as the executive director search committee. Clement is an attorney specializing in elder abuse, and her husband, Doron Dreksler, is principal of an architecture and design firm. They also produced the A.C.T. productions of *The Blood Knot* and *War Music*.

MORT AND FRANNIE FLEISHHACKER (*Executive Producers*) are both longtime volunteers with A.C.T. The son of one of A.C.T.'s founding trustees and a San Francisco native, Mort is a trustee of A.C.T. and serves on several board committees. He is co-chair, with Joan Danforth, of the Prospero Society, which honors individuals who include A.C.T. in their estate plans. Frannie serves as a co-chair of the Producers Circle with Deedee McMurtry. She enjoys working to build this critical organization and plan the annual dinner. The Fleishhackers have also produced A.C.T. productions of *The Quality of Life*, *The Circle*, *Curse of the Starving Class*, and *The Rivals*. Mort also serves as a trustee of the Greenbelt Alliance, treasurer of the Fleishhacker Foundation, and a member of the Advisory Council of SPUR. Frannie is the immediate past president of the

Francisca Club and serves on the board of That Man May See at UC San Francisco.

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

MELISSA SMITH (*A.C.T. 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 (*A.C.T. 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.



For the latest
A.C.T. news and
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*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

VISIONARY PHILANTHROPY IS KEY TO PRODUCING NEW WORK AT A.C.T.

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KEVIN BERNIE



PAUL KNUDSEN

CLOCKWISE FROM LEFT RICHARD STRANGE, MATT MCGRATH, AND MARY MARGARET O'HARA IN A.C.T.'S *THE BLACK RIDER*, 2004; (L TO R) TED WELCH, SALA IWAMATSU, HIRO KANAGAWA, AND STEVEN ANTHONY JONES IN A.C.T.'S *AFTER THE WAR*, 2007; (L TO R) *THE TOSCA PROJECT* COMMISSIONING SPONSORS KATHLEEN SCUTCHFIELD, LUCY JEWETT, AND SUSAN A. VAN WAGNER, 2010

Developing ambitious large-scale new work like *The Tosca Project* and next season's *Tales of the City* is central to A.C.T.'s mission as San Francisco's premiere theater company. Carey Perloff and the artistic team are particularly interested in creating "fusion" plays that use music, movement, dance, film, and visual imagery to tell iconic stories that are destined to become important additions to the American theatrical repertoire. Part of one of the few regional theaters in the country with a core acting company and a prestigious actor training conservatory, A.C.T.'s resident artists are integral to our unique approach to new work development, participating in workshops and readings from the beginning of the development process and continuing to help shape a new work over a period of years. *The Tosca Project* is the latest example of this rich artistic collaboration.

Beyond the tremendous artistic commitment necessary to create a multidisciplinary, dynamic new work like *The Tosca Project*, the financial resources are also significant. Perloff and Val Caniparoli began work on *The Tosca Project* almost four years ago, bringing together members of A.C.T.'s core company, students in the M.F.A. Program, and dancers from various disciplines in a series of developmental workshops that concluded with

semistaged performances to gauge audience reaction and garner feedback. Artist salaries and housing, studio and equipment rentals, together with other development expenses over an extended period of time increase the cost to produce a new work exponentially.

A.C.T. is only able to make this commitment to creating and producing new large-scale work like *The Tosca Project* through the visionary philanthropy of individuals and foundations who share in our mission to bring important new stories to the stage, and in doing so, advance the theatrical art form. Led by commissioning sponsors **Lucille Jewett**, **Kathleen Scutchfield**, and **Susan A. Van Wagner**, 30 donors have contributed \$5,000 to \$100,000 each to help develop and produce *The Tosca Project*, and more than 1,000 donors have supported *The Tosca Movement* annual fund campaign.

The board of trustees of American Conservatory Theater would like to thank *The Tosca Project* donors who, through their visionary philanthropy, made this world premiere production possible.

For more information about supporting A.C.T.'s development of new work, including next season's Tales of the City, please contact Paul Knudsen at pknudsen@act-sf.org or 415.439.2353.



American Conservatory Theater crystal ball Season Gala

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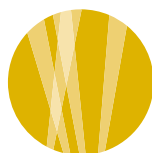


American Conservatory Theater's 2010 Gala, the **Crystal Ball**, took place on Sunday, April 18, at the Yerba Buena Center for the Arts Forum. Led by gala co-chairs **Lesley Clement** and **Carlie Wilmans** and honorary co-chairs **Jennifer Siebel Newsom** and **Ken McNeely**, president of AT&T California, the event was a smashing success, raising over \$670,000 in support of A.C.T.'s renowned conservatory programs. Guests, including **Benjamin Bratt**, **Olympia Dukakis**, **Marco Barricelli**, and members of A.C.T.'s acclaimed core acting company were treated to an exclusive performance by Tony Award winner and A.C.T. Master of Fine Arts Program alumna **Anika Noni Rose**, as well as performances by students from the **M.F.A. Program** and **Young Conservatory**. The A.C.T. Conservatory provides training for children as young as eight, teenagers, young adults, adults, and seniors through its M.F.A. Program, YC, Studio A.C.T., and Summer Training Congress.

We are truly grateful to the following individual and corporate donors, whose incredible generosity made the **Crystal Ball** a sparkling success!

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Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the March 1, 2009–March 31, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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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: 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. During nonperformance weeks, business hours are 12–6 p.m. Tuesday–Friday. 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 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 \$20. 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.

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AT THE THEATER

The American Conservatory Theater 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, 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. 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.

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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.

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

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

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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.

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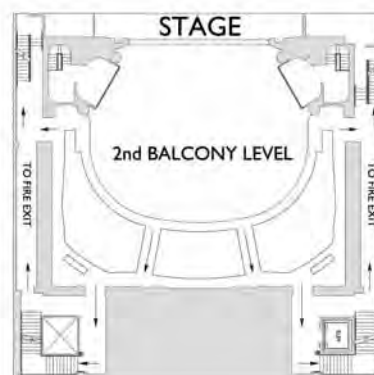
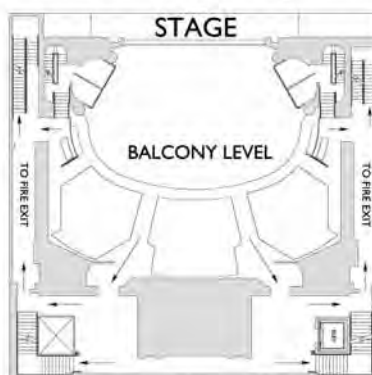


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