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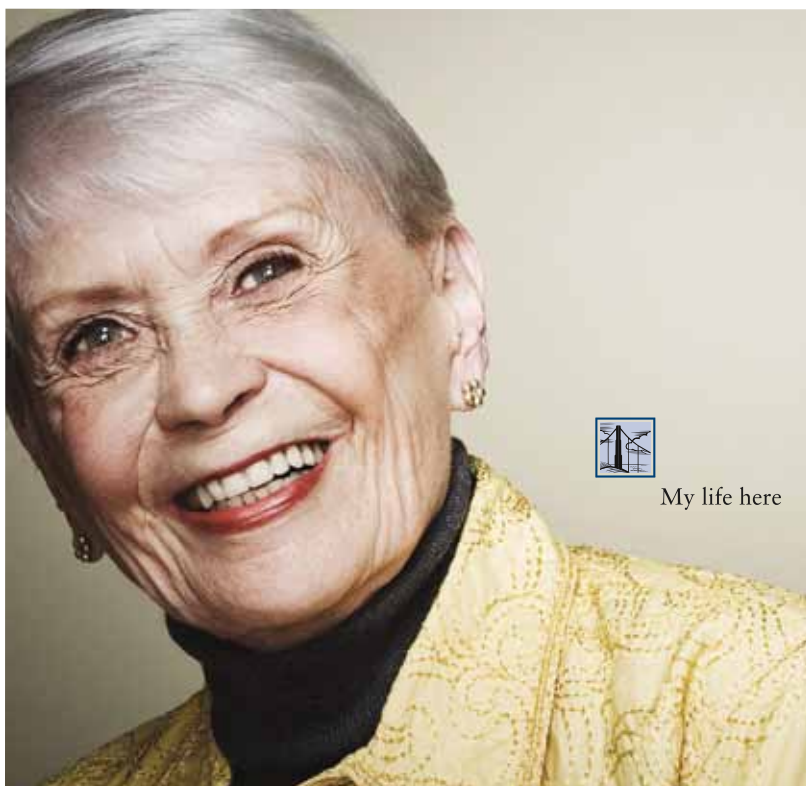
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ABOUT A.C.T.

KEVIN BERVE



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, 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.

A.C.T. opened its first San Francisco season at the Geary Theater (now known as the American Conservatory Theater) in 1967; more than 320 A.C.T. productions have since been performed to a combined audience of more than seven million people. Today A.C.T. is recognized internationally for its groundbreaking productions of classical works and bold explorations of contemporary playwriting, honored with a Tony Award for outstanding theater performance and training (1979) and the prestigious Jujamcyn Theaters Award (1996). In 2001, A.C.T. began producing alternative work at Zeum Theater, which serves as a venue for conservatory productions and exciting new plays.

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, A.C.T.'s conservatory, led by Melissa Smith,

serves 3,000 students every year. 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.

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The art of performance draws our eyes to the stage



Our community's commitment to arts and culture says a lot about where we live. Theater brings us together from the moment the lights go down and the curtains come up.

To the cast of Clybourne Park, we applaud this production.

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FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



Dear Friends,

What I love about Bruce Norris is that he is unapologetically who he is—a deliberate provocateur who throws

controversial ideas onto the table with relish, knowing that they are not destined to make people “feel good.” This is a brave thing to do at a time in which the arts are struggling to survive financially and artists are striving to make a case for the intrinsic and extrinsic value of what they create. But I would argue that the rigorous structure and brilliant language of Norris’s plays does exactly what important art should do, even if it is often squirm-inducing: it defamiliarizes our daily lives and wakes us up to the clichés and hypocrisy of our own discourse. Which is why his work is so incredibly funny and so disturbing at the same time.

Lorraine Hansberry’s landmark 1959 play *A Raisin in the Sun* has been an icon of the American theater since it was written, introducing generations of high school students and audiences to the complex condition of urban African Americans after the war. Norris takes *Raisin* as his jumping off point for a clever refocusing of the lens: instead of seeing the escape from the ghetto from the Youngers’ point of view, as Hansberry invites us to do, Norris asks us to look at it from the perspective of the white couple who are selling to the Youngers. He has written the first act of *Clybourne Park* in a style reminiscent of *Raisin*: a protagonist-driven character drama culminating in a kind of tragedy.

After intermission we leap ahead 50 years (A.C.T. audiences are getting used to time travel, having seen Tom Stoppard’s *Rock ‘n’ Roll* and José Rivera’s *Boleros for the Disenchanted* in recent seasons!), and suddenly we are in a totally different style of drama, where characters speak in short elliptical bursts, circling around a topic without ever taking it on, speaking in the kinds of politically correct banalities that have come to characterize contemporary speech. Norris likens this ensemble-driven contemporary act to a “satyr play.” If the characters in Act I are defined by their roles and status in society (the Minister, the Community Organizer, the Maid), the characters in Act II live in that ill-defined contemporary space where it is impossible to tell at first glance who belongs with whom or how

the hierarchy stacks up. Here Norris is exploring a new kind of tribalism, in which “taste” has become a buzzword for what group you belong to, and history is buried and distorted in favor of an ostensibly enlightened “postracial” world.

It’s fascinating to explore *Clybourne Park* in relation to Tarell Alvin McCraney’s *Marcus; or The Secret of Sweet*, which we produced in November: two contemporary plays exploring questions of racial and sexual politics from completely opposite points of view. Both plays provide much fodder for conversation, which is why we are adding additional postperformance discussion opportunities for *Clybourne Park* audiences (see page 13). Although *Marcus* is set in a fictional town on the Gulf and *Clybourne* is set in Norris’s vision of Chicago, both plays resonate enormously in the Bay Area, a community that prides itself on its tolerance and diversity while continuing to wrestle with the politics of gentrification, race, and sexual identity. In exposing our inability to truly talk about the fraught issues of our time, McCraney and Norris wake us up to the fault lines of our daily experience. And who better to shepherd this particular theatrical outing than Jonathan Moscone, a Bay Area native and directing dynamo who knows the politics of this part of the world better than anyone?

It’s been a thrilling and lively season so far at A.C.T., and behind the scenes we are moving forward every day with our world premiere musical *Armistead Maupin’s Tales of the City*, which opens June 1. This promises to be an extraordinary event, not only for the Bay Area, but nationally and internationally: when tickets went on sale, purchasers from Australia and the United Kingdom were among the first to snap them up!

Finally, we continue to celebrate the future of the American theater by acknowledging the remarkable Master of Fine Arts Program students and recent alums who have been gracing our stage this season. In *Clybourne Park*, René Augesen, Manoel Felciano, Anthony Fusco, and Gregory Wallace from our distinguished core acting company and guest artist Richard Thieriot are joined by two remarkable graduates of the class of 2010: Omozé Idehenre and Emily Kitchens. We are extremely proud to call them our own!

Thank you for being here, and we look forward to hearing your thoughts.

Best,

Carey Perloff, Artistic Director

ABOVE CAREY PERLOFF TEACHING IN THE A.C.T. MASTER OF FINE ARTS PROGRAM (JOSHUA ROBERTS, CLASS OF 2011, LEFT)

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WEST COAST PREMIERE

CLYBOURNE PARK



by Bruce Norris

Directed by Jonathan Moscone

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<i>Costumes by</i>	Katherine Roth
<i>Lighting by</i>	Alexander V. Nichols
<i>Sound Design by</i>	Jeff Mockus
<i>Dramaturg</i>	Beatrice Basso
<i>Assistant to the Director</i>	Jonathan Carpenter
<i>Fight Director</i>	Jonathan Rider

THE CAST

Bev/Kathy	René Augesen
Jim/Tom/Kenneth	Manoel Felciano
Russ/Dan	Anthony Fusco
Francine/Lena	Omozé Idehenre
Betsy/Lindsey	Emily Kitchens
Karl/Steve	Richard Thieriot
Albert/Kevin	Gregory Wallace

UNDERSTUDIES

Bev/Kathy, Betsy/Lindsey—Stacy Ross; *Jim/Tom/Kenneth, Karl/Steve*—Kevin Rolston
Francine/Lena—Margo Hall; *Russ/Dan*—Jackson Davis; *Albert/Kevin*—Jon Joseph Gentry

STAGE MANAGEMENT STAFF

Elisa Guthertz, *Stage Manager*
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Jenna Stuart, *Stage Management Intern*

SETTING

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Clybourne Park is produced by special arrangement with the playwright and
Harden-Curtis Associates, 850 Seventh Ave. #903, New York, NY 10019.
Playwrights Horizons, Inc., New York City, produced the world premiere of *Clybourne Park* off Broadway in 2010.

THE FREEDOM TO PROVOKE

An Interview with Playwright Bruce Norris

BY BEATRICE BASSO



PLAYWRIGHT BRUCE NORRIS

Since making his 1992 playwriting debut with *The Actor Retires*, playwright Bruce Norris has earned a reputation for prodding the uncomfortable truths that lie just beneath the surface of the self-aware, middle-class liberal. “There’s nothing better than the feeling of coming into the room and feeling that something dangerous is happening,” he recently told the *London Evening*

Standard upon winning the paper’s Best Play Award for *Clybourne Park*. *The Actor Retires* was a shift for Houston-born Norris, who up to that point had enjoyed a successful career as an actor. After graduating from Northwestern University in 1982 with a theater degree, he worked at the major Chicago theaters—Steppenwolf, the Goodman, and Victory Gardens, among others—before moving to New York, where he was seen on Broadway in *Biloxi Blues*, *An American Daughter*, and *Wrong Mountain*. He also performed off Broadway and regionally—including at A.C.T. in 1999—and was, he says, “hired and fired from a number of television pilots.” These experiences were fodder for his first play, a comedy about an actor who throws out his headshots, fires his agent, and decides to make furniture for a living.

Today Norris is not building furniture—in fact, he originally planned to be a set designer before he discovered it involved “too much manual labor”—but over the past two decades he has built a body of work as a playwright known for his ability to make his audiences simultaneously laugh and squirm. Unlike Lorraine Hansberry—whose seminal 1959 drama *A Raisin in the Sun* served as the jumping off point for *Clybourne Park*—Norris does not believe that theater is a particularly good catalyst for change. “There is no political value in having sensitive feelings about the world,” he has argued. “I don’t think it generates political action. You go, you watch, you say, ‘That’s sad,’ and then you go for a steak. The best you can hope for is to make people slightly uncomfortable. At least if you take the piss out of the audience, they feel they are being addressed.”

On the first day of rehearsals for *Clybourne Park* at A.C.T., Norris remarked that *A Raisin in the Sun*, which was part of school curricula in the 1970s, was one of the first plays (along with *Our Town*) that he became aware of as a young person. “That play has resonated all through my life because I realized that the only character I could identify with was Karl—I was a whitey in an all-white neighborhood in Houston, Texas.” In fact, he told Washington, D.C.’s Woolly Mammoth Theatre Company, which produced *Clybourne Park* last spring and will reprise it next summer, “I was always regretful that I never got to play Karl Lindner, so I thought I’ll just give him some more to do [in *Clybourne Park*]. That’s a way of getting to play that part indirectly.”

In a phone interview a few weeks before rehearsals began in San Francisco, we asked Norris his views on race relations in the United States and about his need to provoke.

CLYBOURNE PARK IS DOING VERY WELL IN LONDON RIGHT NOW, AND YET IT IS SO QUINTESSENTIALLY AMERICAN. THE WHITE-BLACK DIVIDE IS NOWHERE MORE PRONOUNCED THAN IN THE UNITED STATES.

Chicago is particularly distinct that way. The South Side of Chicago is a predominantly black area; the North Side of Chicago is white. And then you’ve got Indian and South Asian and other neighborhoods, but the white and black are pretty much divided along the north and south. You think, this is a function of discrimination or of people being priced out of the housing market or all sorts of conspiracy theories, and yet, at the same time, there’s nothing keeping one of us white people from moving into Harlem or South Chicago or Oakland. Or the other way around. Even if prices in white neighborhoods are higher, how come there’s not more movement? How come we don’t voluntarily integrate?

HOW COME?

I think it has to do with discomfort—with feeling like you’re the minority. It’s uncomfortable to live in an area where you are that minority, no matter which way it works.

PEOPLE WHO ARE NOT FROM THE UNITED STATES, AND I AM ONE OF THEM, COMPLAIN THAT THERE’S SO MUCH POLITICAL CORRECTNESS ABOUT RACE HERE THAT IT’S IMPOSSIBLE TO MAKE JOKES ABOUT IT; BUT THEN THE



6 HOUSES ON DAMEN, BUNGALOW-STYLE HOMES IN CHICAGO'S WICKER PARK NEIGHBORHOOD (2008)

LONGER WE ARE HERE, THE CLEARER IT BECOMES THAT THERE ARE SCARS THAT ARE SIMPLY TOO DEEP TO BE MADE FUN OF.

I was reading something recently about a person in Germany who made what he thought was a funny remark about Nazis, and of course that's not a very funny subject if you're German. There are certain topics like slavery and black-white relations in the United States that are not that funny, especially if you're a black person.

DO YOU THINK BEING POLITICALLY CORRECT IS A NECESSARY STEP IN SOCIETAL EVOLUTION?

Yes, theoretically it's a step. So, now that we've all been very careful, you think that after some time goes by things will be normalized because we've been so careful. We white people (because we are the oppressors) sit around going, "Is it time now? Has enough time elapsed? Can we now say 'nigger'?" But of course that never happens, so white people feel resentful because we realize the past is going to hang around our necks like millstones forever. There is no end. Even if we gave reparation payments, still it wouldn't be enough.

AND YET A LOT HAS CHANGED, IN A RELATIVELY SHORT NUMBER OF YEARS.

Well, a lot of superficial changes have happened, to laws and to ways people have access to education and to public services, but what hasn't changed and what stubbornly refuses to change are our natures. We keep wanting to be around those we feel more comfortable with. If only legislation could change what we are actually like, but it can't.

YOU'RE SAYING IT'S ABOUT OUR BASIC HUMAN MAKEUP.

I think that racism is just another version of the same thing that leads to wars of any kind. Either it's tribal solidarity or it's religious solidarity, or it's people who live within a certain geographic boundary and want to protect it. There are certain economic and cultural groups that we identify ourselves with, and we think others shouldn't be able to interfere.

WE ASSIGN WORTH TO CERTAIN VALUES THAT WE THINK IDENTIFY US AS BELONGING TO A PARTICULAR CATEGORY OF PEOPLE, LIKE A CERTAIN STANDARD OF "TASTE," WHICH IS A CHARGED WORD IN YOUR PLAY.

Taste is an emblem of your group. And it's a manifestation of the competition that's going on with all people all the time. We are all looking at each other going, "Am I above or below him, or her? Does *she* have an advantage over me, or do I have an advantage over *her*?" So if you're in any minority group and you look at all these white people walking around with all this privilege all the time, taking it for granted, you don't buy it when they say, "Oh, we're just like you," because, at any given moment, you know that even something as insignificant as taste—"I like this house better than that house, it's prettier"—identifies us as part of a group that looks at another group skeptically or critically.

That's what's dividing red states versus blue states, too, because those of us who live in New York or San Francisco look down on the people who vote for Sarah Palin or for eating frozen dinners or at Outback Steakhouse. We think that's low class. And they know we think that. So they don't like us because they think we are snobs. We *are* snobs. The only thing you can do is try not to be part of *any* group. Maybe.

YOU'RE SUGGESTING A CERTAIN SORT OF INDEPENDENCE?

It's hard, because anyone who looks at you will put you in a group whether you think you're in a group or not. So just saying "I'm not part of any group" would immediately put you in a group.

THE GROUP OF "THE ICONOCLASTS."

Exactly.

WHAT MADE YOU A PROVOCATEUR?

I have no idea. Probably my place in my family, the role I filled. I'm the one who liked to try and start arguments between my two siblings. I did that at Thanksgiving just recently. It's not a very nice way to behave, but there are more important things than being nice, I guess.



WHERE THE NEGRO AND WHITE SECTIONS ON THE SOUTH SIDE MEET, THE WHITE AND NEGRO CHILDREN SOMETIMES PLAY TOGETHER, CHICAGO, ILLINOIS, (1941). FARM SECURITY ADMINISTRATION, OFFICE OF WAR INFORMATION PHOTOGRAPH COLLECTION, LIBRARY OF CONGRESS, LC-DIG-FSA-8A29887.

MORE SPECIFICALLY, WHY THE PROVOCATIVE REVELATION OF THE FOIBLES OF MIDDLE-CLASS EDUCATED PEOPLE?

I get into these conversations a lot. People ask how come I don't write plays about, say, people in housing projects, and I say, "Well, because those are not the people who go to the theater." You can say, "We should *get* them to the theater," but in actual fact, people who buy subscriptions [to large theaters] are usually wealthy people. They are almost always wealthy, liberal people. So why not write plays that are about those people, since those are the people who are in the audience? If you actually want to have a conversation with that audience, then you should address them directly. That's what I always think.

WOOLLY MAMMOTH IS BRINGING THE PLAY BACK TO D.C. THIS SUMMER BECAUSE OF THE IMPACT IT'S HAD ON THEIR COMMUNITY, WHICH STANDS AS PROOF THAT THE PLAY, THOUGH SET IN CHICAGO, COULD WORK IN ANY METROPOLITAN REALITY.

Pretty much every big city has some version of this. Even where I grew up in Houston. There is no actual Clybourne Park in Chicago. Or, to be strictly accurate, there is a playground called Clybourn [sic] Park on Clybourn Avenue, but there is no neighborhood called Clybourne [or Clybourn] Park. That is something that Lorraine Hansberry made up. If you want to have a pretty good example of the kind of neighborhood we're talking about it would either be Wicker Park or Ukrainian Village in Chicago. More Wicker Park. Wicker Park is a neighborhood that was mostly Latino for about 25 years, and it's very close to where Cabrini-Green used to be. Cabrini-Green was a big, dangerous housing project, which is about three or four blocks from where Steppenwolf Theatre is now.

SO MUCH OF WHAT YOU WRITE MAKES ONE LAUGH OR MAKES ONE CRINGE . . .

Tim Sanford—who runs Playwrights Horizons in New York [where *Clybourne Park* premiered last February]—was referring to a critical theorist he's read, who says that tragedy is only possible in

a community where everyone shares the same sense of themselves, where everyone has the same identity, and they're part of a shared community. In a modern society as fragmented and atomized as ours, that's not really possible. Interestingly, in *Clybourne Park*, the first part is a tragedy and the second part is a comedy, [because] the people in the first act all understand each other much more than the people do in the second act. In the second act, everybody makes assumptions.

AND EVERYBODY SEEMS TO SELF-EDIT MUCH MORE . . .

Absolutely. Everyone holds their tongue, because we live in a society where speech is much more dangerous than activity—than action. Look at the WikiLeaks thing. All we're talking about is that someone said out loud what we already knew or have been thinking, but now it's on the record. That's a terrible thing in our weirdly polite society. No one knows that they should be embarrassed in the first act; everyone knows they should be embarrassed in the second act. We're embarrassed about everything.

DO YOU LIKE TO SEE PEOPLE LAUGH, OR CRINGE, IN RECOGNITION?

Cringing and laughing are two really good things. So if audiences do them at the same time, that's great. I always like it when the audience's response is really mixed up, when they don't know whether to laugh or to cringe.

*For the full-length interview with Norris, interviews with members of the design team, and more about the historical and cultural context of Clybourne Park, pick up a copy of **Words on Plays**, available for purchase in the lobby or online at act-sf.org/wordsonplays.*

A HAROLD PINTER CELEBRATION

March 20

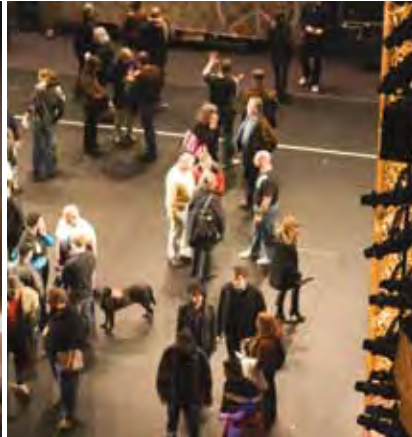
Join us for a celebration of the life and work of **Harold Pinter**, in performance and discussion. In conjunction with A.C.T.'s upcoming production of *The Homecoming*, A.C.T. artistic director and longtime Pinter collaborator **Carey Perloff** will lead a discussion with **Austin E. Quigley**, author of *The Pinter Problem* and *The Modern Stage and Other Worlds* and former dean of Columbia College at Columbia University, and **Michael Krasny**, host of KQED Radio's *Forum* program. Following the discussion, actors from A.C.T.'s core company and the A.C.T. Master of Fine Arts Program will read from a wide range of Pinter's work in various venues at the theater. For updates and other information, visit act-sf.org/homecoming.

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JAN 27, FEB 3 & 10 EXPERTS TALK BACK

New! Join us after the show as special guests—local experts on issues raised by the play—lead invigorating discussions about how these topics relate to the Bay Area.

JAN 28 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.

FEB 1, 6, 8 & 9 AUDIENCE EXCHANGES

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

FEB 2 OUT WITH A.C.T.

A.C.T.'s popular LGBT-night party features free cocktails and catered treats directly following the 8 p.m. performance.

Actor Joseph Alessi (center) with A.C.T. audience members; patrons on the A.C.T. stage; guests at A.C.T.'s Sky Bar (photos by Timothy Faust).

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YOUR BACKSTAGE PASS TO A.C.T.

Join us and engage with the artists, attend exclusive behind-the-scenes events, and take an inside look at the theatrical process.

FEB 1

DESIGN PRESENTATION

Get an exclusive sneak peek at the director's vision for *The Homecoming* at the first company meeting.



MAR 9

OPENING NIGHT DINNER

Dine with Artistic Director Carey Perloff and Executive Director Ellen Richard before the opening night performance of *The Homecoming*.



FEB 5

SATURDAY SALON

Enjoy lunch with director Jonathan Moscone before a matinee of *Clybourne Park*.



APR 14

PROP AND SCENE SHOP TOUR

Visit the bustling area where A.C.T. productions are built from the ground up.



To support A.C.T. and receive invitations to donor events, contact Mindy Lechman at mlechman@act-sf.org or 415.439.2482.

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Photo by Kevin Bann

SHOWCASING THE A.C.T. MASTER OF FINE ARTS PROGRAM CLASS OF 2011

Over the past year, you have seen members of our graduating M.F.A. Program class perform on the A.C.T. mainstage in *Scapin*, *Marcus; or The Secret of Sweet*, and *A Christmas Carol*. You also saw them on the Zeum stage in *Once in a Lifetime* and *Wild Kate* and in Hastings Studio Theater in *The Three Sisters*, and we know you won't miss the opportunity to see them again in their upcoming productions: the world premiere of Peter Sinn Nachtrieb's *Litter*—an unconventional comedy written specifically for and developed with this group of young actors over the past year—and a final classic adventure in Shakespeare's *As You Like It*.

This spring, before completing their three years of intensive actor training at A.C.T. and embarking upon careers as professional actors, the **M.F.A. Program class of 2011** will travel together to present a showcase production to professional theater and film directors, agents, and casting directors in New York, Los Angeles, and San Francisco. The culmination of their studies at A.C.T., the showcase provides students with their first opportunity to exhibit their talents to industry professionals and to meet with agents and casting people to discuss potential career opportunities.

ERIK TOMASSON



A.C.T. CONGRATULATES THE CLASS OF 2011! (FRONT ROW, L TO R) SHINELLE AZOROH, PATRICK LANE, JENNA JOHNSON, JOSHUA ROBERTS, STEPHANIE DEMOTT, ASHLEY WICKETT, RICHARD PRIOLEAU. (BACK ROW, L TO R) DAN CLEGG, MAX ROSENAK, BRIAN JANSEN, MARISA DUCHOWNY, RICHARDSON JONES.

While A.C.T. is able to provide some support for showcase expenses, the class of 2011 relies on the generosity of friends, family, and colleagues to help with the remaining costs. Your gift, no matter what the amount, will directly support this important career opportunity for these students as they launch their acting careers.

To donate to the 2011 A.C.T. Master of Fine Arts Program Showcase Fund, please call Tobias Paige at 415.439.2466 or go online at www.act-sf.org/showcase.

A.C.T. ALUMNI AT A GLANCE: WHAT THEY'RE DOING NOW

Omar Metwally '97 appears in two episodes of the FOX series *Fringe* and as Amun in the forthcoming film *The Twilight Saga: Breaking Dawn*. **Sara Kathryn Bakker '98** recently returned from performing *Julius Caesar* in Paris. **Elizabeth Banks '98** appears in the upcoming film *My Idiot Brother* with Zooey Deschanel and Paul Rudd. **Alex Moggridge '00** and **Kelsey Venter '09** perform in *Boeing-Boeing* at Center REPertory Company in February.

Samuel Ray Gates '01 recently appeared at Dallas Theater Center (DTC) in *The Trinity River Plays*, the world premiere of three one-acts by Regina Taylor. **Neil Hopkins '02** is joining the cast of the HBO hit series *True Blood* as Claude. **Jud Williford '04** has ventured to Asolo Repertory Theatre in Sarasota, Florida, for an extended gig, with leading roles in *La Bête*, *Twelve Angry Men*, *Boeing-Boeing*,

and *Las Meninas*. **Puja Mohindra '06** played Belle in South Coast Repertory's *A Christmas Carol* and recently guest starred on the NBC series *Undercovers*. **Lucas Alifano '07** wrapped the horror movie *Fear Not* and played a small role in Dane Cook's new movie *Detention*. **Alex Morf '08** joins the cast of *Cymbeline* at The Shakespeare Theatre in Washington, D.C. **James Wagner '08** originates the role of Webber in the world premiere of Theresa Rebeck's new play *What We're Up Against*, at Magic Theatre in February. **Allison Brennan '09** has been cast as Lorraine on episode 8 of the new A&E prime-time series *Breakout Kings*. **Nick Gabriel '09** and **Tobie L. Windham '10** have been cast in *A Midsummer Night's Dream*, directed by A.C.T. Associate Artistic Director Mark Rucker, at South Coast Repertory. **Patrick Russell '09** is shooting a principal role in the feature film *US*. **Liz Sklar '09** is Masha in *The Seagull* at Marin Theatre Company. **Emily Kitchens '10** will play Natasha in *The Three Sisters* at Berkeley Repertory Theatre in April. **Winona Ryder YC** appears with Natalie Portman in the critically acclaimed film *The Black Swan*.

BRANDON THIBODEAUX



(L TO R) JEFFERSON A. RUSSELL, SAMUEL RAY GATES, AND KAREN ALDRIDGE IN THE WORLD PREMIERE OF THE TRINITY RIVER PLAYS AT DALLAS THEATER CENTER

For information about A.C.T.'s Alumni Association or to submit alumni news, contact Hannah Cohen at 415.439.2405 or hcohen@act-sf.org.

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Mar 3–19 | World Premiere

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Directed by Mark Rucker
+ ZEUM THEATER

Apr 21–30

THE WIDOW CLAIRE and COURTSHIP

TWO PLAYS FROM
THE ORPHANS' HOME CYCLE
by Horton Foote
Directed by Craig Slight
+ HASTINGS STUDIO THEATER

Apr 27–30

ION

by Euripides
Directed by Barbara Damashek
+ ZEUM THEATER

May 12–28

AS YOU LIKE IT

by William Shakespeare
Directed by Mark Rucker
+ ZEUM THEATER

Jun 9–25 | World Premiere

HOMEFRONT

Book by Craig Slight
Music and lyrics by
Creighton Irons
Directed by Dominique Lozano
Musical direction by
Jane Hammett
Choreography by
Christine Mattison
+ ZEUM THEATER

MEET RAYMOND CASTELÁN A.C.T. M.F.A. PROGRAM CLASS OF 2013

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. Program students. In this issue, meet **Raymond Castelán**.

NICKNAME Ray, Ramón, Ramona
(after the Beverly Cleary character).

BIRTHPLACE Fresno, California.

HOMETOWN Selma, California.

FIRST THEATER EXPERIENCE In the ninth grade I played one of Pharaoh's guards in my high school's production of *Joseph and the Amazing Technicolor Dreamcoat*. I wore a headdress and a skirt and was given a foam spear that I was supposed to move in time with the music. In retrospect, I think it's pretty funny that I literally had to shake a spear in my theatrical debut.

FAVORITE THEATER EXPERIENCE The first play I did as an undergrad was an M.F.A. production of *A Streetcar Named Desire*. I was cast as Pablo and was thoroughly intimidated and scared going into the rehearsal process with these graduate actors I had just spent a year watching and studying under. But that cast was so warm and welcoming; they soon put me at ease. The process was amazing. As an inexperienced actor I couldn't have asked for a better group of mentors.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY Aníbal in *Cloud Tectonics*, Treplyov in *The Seagull*, and El Pachuco in *Zoot Suit*.

MY STORY I went to college as a declared bioengineering, pre-med student. During college orientation, a counselor suggested I take an acting course to lighten my academic load, so I did. That turned out to be the hardest course I took that quarter, and I received my first B since the fourth grade. In an effort to redeem myself, I took another acting course the next quarter; and then another, and another. Before I knew it, I had taken more theater classes than pre-med. Eventually I decided to admit to myself (and my parents) that I wanted to pursue a career in theater and acting.

RANDOM FACT When I was 13 I crashed my parents' minivan into my father's '58 Chevy pickup. My dad still likes to remind me how beautiful that truck used to look.

EDUCATION B.A. in theater, UC San Diego.

SPECIAL SKILLS I'm a wiz when it comes to calculus.

RECOMMENDATIONS Plays: *The Shadow Box* and *Betrayal*. TV/Films: Akira Kurosawa's *Dreams*, PBS's *The Elegant Universe*, *The Big Bang Theory*, and *Band of Brothers*. Books: *Fahrenheit 451* and *The Count of Monte Cristo*.



(L to R) Jessica Kitchens, Courtney Thomas, Christina Lorenne Elmore, and Ben Kahre,
A.C.T. M.F.A. Program class of 2012, in *The Three Sisters*. Photo by Alessandra Mello.

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WHO'S WHO IN *CLYBOURNE PARK*



RENÉ AUGESSEN (*Bev/Kathy*), an A.C.T. associate artist and core acting company member, made her A.C.T. debut in *The Misanthrope*; she has

since appeared in almost two dozen productions, most recently *Scapin*, *The Tosca Project*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *A Christmas Carol*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Brainpeople*, *'Tis Pity She's a Whore*, and *Rock 'n' Roll*. New York credits include *Spinning into Butter* (Lincoln Center Theater), *Macbeth* (with Alec Baldwin and Angela Bassett, The Public Theater), *It's My Party...* (with F. Murray Abraham and Joyce Van Patten, ArcLight Theatre), and *Overruled* (Drama League). Regional theater credits include *Mary Stuart* (dir. Carey Perloff, The Huntington Theatre Company); several productions, including the world premieres of *The Beard of Avon* and *The Hollow Lands*, at South Coast Repertory; and productions at the Great Lakes Theater Festival, Baltimore's CENTERSTAGE, the Los Angeles Shakespeare Festival, Yale Repertory Theatre, and Stage West. Film and television credits include *The Battle Studies*, *Law & Order*, *Guiding Light*, *Another World*, and Hallmark Hall of Fame's *Saint Maybe*. Augesen is a graduate of the Yale School of Drama.



MANOEL FELCIANO (*Jim/Tom/Kenneth*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Round and*

Round the Garden, *Sweeney Todd*, *The Caucasian Chalk Circle*, *November*, *Edward Albee's At Home at the Zoo*, and *Rock 'n'*

Roll. He most recently appeared in Carey Perloff's *Elektra* at the Getty Villa. Broadway credits include *Sweeney Todd* (Tony Award nomination), *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*. Off-Broadway credits include *Trumpet*, *Shockheaded Peter*, and *Much Ado About Nothing* (New York Shakespeare Festival). Regional theater credits include *Ragtime* (The Kennedy Center), *Three Sisters* (Williamstown Theatre Festival), and *Sunday in the Park with George* (Reprise Theatre Company). Film and television credits include *Uncertainty*, *Trauma*, *The Unusuals*, *Life on Mars*, *One Life to Live*, and *All My Children*. He has appeared in concert in *The World of Nick Adams* (San Francisco Symphony) and the world premiere of Nathaniel Stookey's *Zipperz* (Oakland East Bay Symphony). Felciano is also a singer-songwriter; *Moonshot*, his debut album of originals, is available in the lobby. Born and raised in San Francisco, he holds a B.A. from Yale University and an M.F.A. from New York University.



ANTHONY FUSCO (*Russ/Dan*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Round and Round the Garden*,

The Caucasian Chalk Circle, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyageur*, *Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room and Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles in *King Lear*, *The Tempest*, *The Importance of Being Earnest*, *Arms and the Man*, *A Midsummer Night's Dream*, and *The Skin of Our Teeth*

for California Shakespeare Theater; *My Old Lady* at Marin Theatre Company; and Traveling Jewish Theatre's production of *The Chosen*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School.



OMOZÉ IDEHENRE (*Francine/Lena*), a recent graduate of the A.C.T. Master of Fine Arts Program, has appeared on the mainstage in *Marcus*;

or *The Secret of Sweet*, *Scapin*, *The Caucasian Chalk Circle*, and *A Christmas Carol*. She was recently seen as Lady MacDuff in California Shakespeare Theater's *Macbeth*. Other credits include A.C.T. M.F.A. Program productions of *Her Naked Skin*, *Sweet Charity*, *The Critic*, or a *Tragedy Rehearsed*, *The Increased Difficulty of Concentration*, *Macbeth*, *The Mutilated*, and *Blues for an Alabama Sky*. Idehenre earned her B.F.A. from The University of North Carolina, Greensboro, where she appeared in such productions as *Our Lady of 121st Street*, *Macbeth*, *Death and the King's Horseman*, and *Home*. She received the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



EMILY KITCHENS (*Betsy/Lindsey*) was last seen at A.C.T. as Belle in *A Christmas Carol* in 2009, when she was a student in the A.C.T. Master of

Fine Arts Program. She made her debut at California Shakespeare Theater last summer in *John Steinbeck's The Pastures of Heaven* and performed the role of Hero

Who's Who

there in *Much Ado About Nothing*. A.C.T. M.F.A. Program production credits include *O Lovely Glowworm*, or *Scenes of Great Beauty*, *The Mutilated*, *The Gnädiges Fraulein*, *Hamlet*, *Macbeth*, *L'hiver sous la table*, *The Diviners*, and *The Critic*, or a *Tragedy Rehearsed*. At Shakespeare Santa Cruz she played Helena in *A Midsummer Night's Dream* and Calpurnia in *Julius Caesar*. Other favorite credits include *The Cherry Orchard*, *Dancing at Lughnasa*, and *Noises Off*. Kitchens earned her B.F.A. from the University of Evansville. She is a recipient of the Shenson Performing Arts Fellowship from the San Francisco Foundation.



RICHARD THIERIOT (*Karl/Steve*) attended the National Theatre Conservatory and The London Academy of Music and Dramatic Art.

Thieriot has played Demetrius in *A Midsummer Night's Dream*, Richard Whiteside in *John Steinbeck's The Pastures of Heaven*, and Frank in *Mrs. Warren's Profession* at California Shakespeare Theater. Other theater credits include *Design for Living* at The Shakespeare Theatre Company in Washington, D.C., *When Tang Met Laika* with the Denver Center Theatre Company, and *As You Like It* at Shakespeare Santa Cruz. He is a founding member of Studio 12 Ensemble.



GREGORY WALLACE (*Albert/ Kevin*), an A.C.T. associate artist and core acting company member for 11 years, has been seen at A.C.T. in more than

two dozen productions, including *Marcus*;

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

or *The Secret of Sweet*, *Scapin*, *The Tosca Project*, *The Caucasian Chalk Circle*, *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*, *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 Sellars's *The Cabinet of Dr. Ramirez*, *The Beverly Hillbillies*, *Dark Goddess*, *Crime Story*, and *Internal Affairs*. He is a Fox Fellow and a graduate of Yale School of Drama.



JACKSON DAVIS (*Understudy*) last worked with A.C.T. on *Happy End* and *Frank Loesser's Hans Christian Andersen*. In the Bay Area, he has worked with San

Jose Repertory Theatre (*Mizlansky/Zilinsky*; or *"Schmucks"*, *The Caine Mutiny Court-Martial*), TheatreWorks (*Opus*, *Intimate Apparel*, *Into the Woods*), Aurora Theatre Company (*The Best Man*), Marin Theatre Company (*Lovers & Executioners, Company*), Magic Theatre (*The God of Hell*), SF Playhouse (*Dead Man's Cell Phone*, *The First Day of School*), Center REpertory Company (*She Loves Me*), San Jose Stage Company (*Lost in Yonkers*), 42nd Street Moon (*Ben Franklin in Paris*, *Pipe Dream*), City Lights Theater Company (*The Return to Morality*), Signal Theater Company (*Tomorrowland*), and



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Playground, among others. Regionally Davis has worked with Moving Target Theatre in New York, the Villanova Shakespeare Festival, and Summer Repertory Theatre at the University of Missouri. He earned his M.F.A. from Temple University.



JON JOSEPH GENTRY

(Understudy), a recent graduate of the A.C.T. Master of Fine Arts Program, most recently appeared in Aurora

Theatre Company's production of *Trouble in Mind*. He was seen last year on the A.C.T. mainstage in *A Christmas Carol*. Other credits include Asian American Theater Company's world premiere of *Fayette-Nam*, in which he originated the role of Jerome Dupree. As a Shakespeare Santa Cruz company member, he was seen in *Romeo and Juliet* and *All's Well That Ends Well*. A.C.T. M.F.A. Program credits include *O Lovely Glowworm*, or *Scenes of Great Beauty*, *Her Naked Skin*, *The Critic*, or *a Tragedy Rehearsed*, *Macbeth*, *L'hiver sous la table*, *Clothes for a Summer Hotel*, and *Blues for an Alabama Sky*. Other favorite credits include *The Dutchman*, *Julius Caesar*, *In the Blood*, *Ma Rainey's Black Bottom*, *Sweet Bird of Youth*, *The Colored Museum*, and *Amen Corner*. He received his B.A. in English from Harvard University.



MARGO HALL

(Understudy) is an actor/director/playwright who was recently seen in A.C.T.'s *Marcus*; or *The Secret of Sweet* and Aurora Theatre

Company's *Trouble in Mind*. Before that she performed in Chinaka Hodge's *Mirrors in Every Corner* for Campo Santo, where she is a founding member.

For A.C.T. Hall has performed in *A Streetcar Named Desire* and *Hecuba*. She has also performed for Arena Stage, the Guthrie Theater, and locally at Berkeley Repertory Theatre, Magic Theatre, Brava! for Women in the Arts, Shotgun Players, and Word for Word Performing Arts Company. She recently directed *The Story* for SF Playhouse and *Bulrushers* for Shotgun Players.



KEVIN ROLSTON

(Understudy) most recently was seen in the West Coast premiere of Lucinda Coxon's *Happy Now?* at Marin Theatre

Company (MTC) and in TheatreWorks's regional premiere of *Opus*. Other regional credits include *'Tis Pity She's a Whore* at A.C.T., *What the Butler Saw* and *Sunlight* at MTC, *Doubt* and *Noises Off* at Center REpertory Company, and *The Glass Menagerie* and *Enrico IV* at The Shakespeare Theatre of New Jersey. His theater work also includes three world premieres at Magic Theatre, including Rebecca Gilman's *The Crowd You're In With*, two tours with the San Francisco Mime Troupe, and productions with New Federal Theatre, Pulse Ensemble Theatre, Word for Word, foolsFURY Theater Company, PCPA Theaterfest, and SF Playhouse.



STACY ROSS

(Understudy) returns to A.C.T. having previously appeared in *The Rivals*, *The Gamester*, and *The Constant Wife*. Recent work includes the

West Coast premiere of *Coraline* at the SF Playhouse; the world premieres of *A Round-Heeled Woman* at Z Space/Theater Artaud and Sarah Ruhl's *In the Next Room (or the Vibrator Play)* at Berkeley

Repertory Theatre; and *Macbeth*, *Mrs. Warren's Profession*, and *An Ideal Husband* at California Shakespeare Theater. Other regional work includes *The Three Sisters* and *Misalliance* (CENTERSTAGE in Baltimore); *Major Barbara*, *Iphigenia in Aulis*, and *Rabbit Hole* at San Jose Repertory Theatre; and *Hedda Gabler* and *Man of Destiny* at Aurora Theatre Company. On camera she has kidnapped Nash Bridges's daughter and survived the Zodiac Killer on *America's Most Wanted*.

BRUCE NORRIS (Playwright) is a writer and an actor whose play *Clybourne Park* premiered at Playwrights Horizons in New York and received subsequent productions at Woolly Mammoth Theatre Company in Washington, D.C., and the Royal Court Theatre in London, where it earned the London Evening Standard Theatre Award for Best Play. Other plays include *The Infidel* (2000), *Purple Heart* (2002), *We All Went Down to Amsterdam* (2003), *The Pain and the Itch* (2004), and *The Unmentionables* (2006), all of which premiered at Chicago's Steppenwolf Theatre Company. His work has also been produced at Lookingglass Theatre Company, Philadelphia Theatre Company, and the Staatstheater Mainz (Germany). Norris is the recipient of the 2009 Steinberg Playwright Award, the Whiting Foundation Prize for Drama, and the Kesselring Prize, Honorable Mention. He also received Chicago's Joseph Jefferson Award for Best New Work for his plays *We All Went Down to Amsterdam* and *The Pain and the Itch*. He currently resides in New York.

JONATHAN MOSCONE (Director)

is entering his 11th season as artistic director of California Shakespeare Theater, where his credits include the world premiere of *John Steinbeck's The Pastures of Heaven*, *Much Ado About Nothing*, *Happy Days*, *The Life and Adventures of Nicholas Nickleby*, and *Twelfth Night*. Recently, he was awarded

Who's Who

the inaugural Zelda Fichandler Award by the Stage Directors and Choreographers Foundation for "transforming the American theater through his unique and creative work." Regional credits include Berkeley Repertory Theatre, The Huntington Theatre Company, Intiman Theatre, Milwaukee Repertory Theater, Goodspeed Musicals, Dallas Theater Center, San Jose Repertory Theatre, Portland Stage Company, and Magic Theatre. He is an adjunct faculty member of the A.C.T. Master of Fine Arts Program and teaches at Berkeley Rep's School of Theater. Upcoming projects include the world premiere of *Ghost Light* with collaborator Tony Taccone for the Oregon Shakespeare Festival and Berkeley Rep and *Amadeus* for the Alley Theatre in Houston. He currently serves as a board member of Theatre Communications Group.

RALPH FUNICELLO (*Scenic Designer*) has designed the scenery for 50 productions at A.C.T., where he started his career in 1972 and received an honorary master of fine arts degree in 2005. He has also designed more than 250 productions of plays and operas throughout the world, including Broadway productions of *Julius Caesar*, *Brooklyn Boy*, *Henry IV* (Outer Critics Circle, Drama Desk, and Tony award nominations), *King Lear*, *QED*, and *Division Street*; off-Broadway productions of *Saturn Returns*, *Ten Unknowns* (Lucille Lortel Award nomination), *Pride's Crossing*, and *Labor Day*; and New York City Opera's *La Rondine*, San Diego Opera's *Don Quichotte*, and LA Opera's *The Dwarf* and *The Broken Jug*. He is an associate artist at The Old Globe in San Diego and has designed for major regional theater companies across the country, as well as for the Stratford Shakespeare Festival in Canada and the Royal Shakespeare Company. He has received the Michael Merritt Award for Excellence in Design and Collaboration

and awards from the San Francisco Bay Area Theatre Critics Circle, the Los Angeles Drama Critics Circle, *Drama-Logue* magazine, *Back Stage West*, and the United States Institute for Theatre Technology. He currently holds the position of Don Powell Chair in Scene Design at San Diego State University.

KATHERINE ROTH (*Costume Designer*) recently designed the costumes for Twyla Tharp's *Come Fly Away* on Broadway, the Alliance Theatre's production of *Come Fly with Me*, and *Sinatra Dance with Me* for Encore Theater at Wynn Las Vegas. In New York she has designed for Signature Theatre Company, the Williamstown Theatre Festival, Vineyard Theatre, Theatre for a New Audience, Cherry Lane Theatre, Women's Project & Productions, Primary Stages, INTAR Theatre, Bat Theatre Company, and Rattlestick Playwrights Theater. Regionally she has designed for the Alliance Theatre, Yale Repertory Theatre, Asolo Repertory Theatre, Intiman Theatre, The Old Globe (2003 San Diego Theatre Critics Circle Award for Outstanding Costume Design), the Mark Taper Forum, The Huntington Theatre Company, California Shakespeare Theater (2004 San Francisco Bay Area Theatre Critics Circle Award), the Oregon Shakespeare Festival, Dallas Theater Center (1996 Leon Rabin Award for Outstanding Costume Design), La Jolla Playhouse, CENTERSTAGE, South Coast Repertory, Milwaukee Repertory Theater, and Magic Theatre. Roth won two Daytime Entertainment Emmy Awards for Best Costume Design as the associate designer from 1998 to 2007 on *All My Children*.

ALEXANDER V. NICHOL's (*Lighting Designer*) theater credits include the Broadway production of *Wishful Drinking*

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Who's Who

and off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, The Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include several seasons as resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre at the Metropolitan Opera House and is the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, Royal Winnipeg Ballet, Hong Kong Ballet,

Singapore Dance Theatre, and ODC. Recent projects include *Marcus; or The Secret of Sweet* and *November* at A.C.T.; the museum installation *Circle of Memory*, in collaboration with Eleanor Coppola, presented in Salzburg, Austria; and video and visual design for *LIFE: A Journey through Time*, with photographer Frans Lanting and composer Philip Glass, presented at Alice Tully Hall.

JEFF MOCKUS (*Sound Designer*) previously collaborated on *War Music*, *The Rainmaker*, and *The Circle* for A.C.T. He served as resident sound designer for San Jose Repertory Theatre 1994–2007, and since then as a guest artist, with some 70 production credits, including *The 25th Annual Putnam County Spelling Bee*, *Enter the Guardsman*, *It's a Wonderful Life*, *A Christmas Story*, *Haunting of Winchester*, *Old Wicked Songs* (San Francisco Bay

Area Theatre Critics Circle [SFBATCC] Award), and *Mary's Wedding* (SFBATCC Award). His work on *By the Bog of Cats*, *'ART'*, and *Major Barbara* received Dean Goodman Choice Awards. Recent work includes *Mrs. Warren's Profession*, *Pericles*, *An Ideal Husband*, and *Uncle Vanya* for California Shakespeare Theater; *A Marvelous Party*, *Cabaret*, *Ain't Misbehavin'*, and *Hank Williams: Lost Highway* for Center REpertory Company; *Tracy's Tiger* for the Oregon Shakespeare Festival; and *The Woman in Black*, *Tuesdays with Morrie*, *The Complete Works of William Shakespeare (Abridged)*, and *Lend Me a Tenor: The Musical* for the Utah Shakespearean Festival. Upcoming projects include *Legacy of Light* at San Jose Repertory Theatre, *Hairspray* for Contra Costa Musical Theatre, and *Blues in the Night* at Center REpertory Company.



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Park Close. Fly on Time.

WHAT YOU DO WITH
THE EXTRA HOUR IS
UP TO YOU

Who's Who

BEATRICE BASSO (*Dramaturg*) serves as artistic consultant to A.C.T., focusing on season planning, new work development, and production dramaturgy (*The Tosca Project*, *Litter*). 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 Cale, 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 Public Theater's Summer Play Festival, and the Bay Area Playwrights Festival, as well as with a number of theaters in the United States and Canada. Basso's translations have been produced by the Oregon Shakespeare Festival and Shakespeare Santa Cruz. 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.

ELISA GUTHERTZ (*Stage Manager*) most recently worked on *Marcus; or The Secret of Sweet* and *Round and Round the Garden* at A.C.T. Her numerous other productions for A.C.T. include *The Caucasian Chalk Circle*, *November*, *Boleros for the Disenchanted*, *Rich and Famous*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

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

MEGAN Q. SADA's (*Assistant Stage Manager*) most recent credits include A.C.T.'s *Round and Round the Garden* and *A Christmas Carol*; Magic Theatre's *Or*, *The Brothers Size*, *Oedipus el Rey*, and *Goldfish*; and Marin Theatre Company's *Lydia*. Other professional credits include *Culture Clash's 25th Anniversary Show* (Brava Theater Center), *Fiddler on the Roof* (Jewish Ensemble Theatre), *Mrs. Shakespeare* (The Village Theater at Cherry Hill), and *The Immaculate Misconception* (Hilberry Theatre). Sada graduated with a B.F.A. in theater from Wayne State University in Detroit, Michigan, where she often stage-managed and directed.

DIANNE AND RON HOGE (*Executive Producers*) have been actively involved in theater for the past 30 years. While living abroad they subscribed to the Royal Shakespeare Company in Stratford, England, and were active participants and supporters of the English language theater in Sao Paulo, Brazil. Dianne also served as a trustee of the Guthrie Theater in Minneapolis. Having met at Stanford University, the Hoges returned to San Francisco in 2000, and Dianne joined A.C.T.'s board of trustees in 2004. She serves on A.C.T.'s conservatory and new works committees and as a trustee host of an M.F.A. Program student. Dianne also volunteers as a teacher at De Marillac Academy in San Francisco's Tenderloin neighborhood. Ron has been involved in several manufacturing and technology companies and is currently working with three Bay Area startup companies. The Hoges have also produced *November*, *Souvenir*, and *Curse of the Starving Class* at A.C.T.

PATTI AND RUSTY RUEFF (*Executive Producers*) are A.C.T. subscribers who have both loved and actively participated in theater their entire lives, attending various theaters together for the past

two decades. After serving on the boards of regional theaters in Dallas, Texas, and Taos, New Mexico, they wanted to get involved in theater in the Bay Area, where they made their permanent home in 1998. Rusty, former CEO of the digital music commerce company SNOCAP and executive vice president of Electronic Arts (EA), joined the A.C.T. Board of Trustees in 2003 and currently serves as its president. Patti is a former special events consultant. She chaired A.C.T.'s wildly successful *Ruby Jubilee* in April 2007 and co-chaired the 2006 and 2008 A.C.T. galas. Patti also serves on the board of The Hillsborough Auxiliary to Peninsula Family Service. *Clybourne Park* is the seventh A.C.T. production for which the Rueffs have served as executive producers.



A.C.T. PROFILES



CAREY PERLOFF

(Artistic Director)

is celebrating her 19th season as artistic director of A.C.T., where

she most recently directed *The Tosca Project* (cocreated with choreographer Val Caniparoli) and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; 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*; *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *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*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *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 at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum last November. Her one-act *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 writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She most recently directed a new *Elektra* for the Getty Villa 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 many classic works. Under Perloff's leadership, CSC 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.



ELLEN RICHARD

(Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as

executive director of off Broadway's nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard's leadership, Second Stage provided the initial home for the Broadway productions *Everyday Rapture*, *Next to Normal*, and *The Little Dog Laughed*.

From 1983 to 2005, Richard enjoyed a rich and varied career with Roundabout Theatre Company. By the time she departed as managing director, Roundabout had been transformed from a small nonprofit on the verge of bankruptcy into one of the country's largest and most successful theater companies of its kind. Richard is the recipient of six Tony Awards as producer, for Roundabout productions of *Cabaret* (1998), *A View from the Bridge* (1998), *Side Man* (1999), *Nine* (2003), *Assassins* (2004), and *Glengarry Glen Ross* (2005). Producer of more than 125 shows at Roundabout, she had direct supervision of all general and production management, marketing, and financial aspects of the theater's operations. She conceptualized and oversaw the redesign of the three permanent Roundabout stages—Studio 54, the American Airlines Theatre, and the Harold and Miriam Steinberg Center for Theatre. She directed the location search for *Cabaret* and supervised the creation of that production's environmental Kit Kat Klub.

Prior to her tenure at Roundabout, Richard served as business manager of

Westport Country Playhouse, theater manager for Stamford Center for the Arts, and business manager for Atlas Scenic Studio. She began her career working as a stagehand, sound designer, and scenic artist assistant.

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

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

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

PHOTO CREDIT



JANET AND LLOYD CLUFF

The process of bringing a play to the stage is a complex, challenging, and ultimately deeply gratifying experience for all involved. At A.C.T., an essential component of that process is the support provided by members of the Producers Circle, whose generosity enables A.C.T. to bring innovative, groundbreaking productions to our stage. Producers also have the opportunity to participate in every step of the creative process, attend opening night dinners, get to know the stage managers in the booth, meet the artists, and select the particular productions they want to produce. Producers **Janet and Lloyd Cluff** chose *Clybourne Park* for a simple reason: "I grew up in Lincoln Park," Janet explains, "very near to Clybourn Park—the park, not the neighborhood (there is no actual neighborhood)—in Chicago."

The Cluffs have more than 35 years of fond A.C.T. memories and don't hesitate to say their favorite era is "the Perloff years." Janet explains, "Carey has taken A.C.T. to new heights, and we can always expect an entertaining evening from her (even if there is no play happening!)." A.C.T. Trustee Cherie Sorokin inspired the Cluffs to join the Producers Circle in 2007—with their generous donation matched by PG&E, where Lloyd works. They thoroughly enjoy the camaraderie they feel with their fellow producers and the unique insight they get about what they see onstage. "It makes us feel as though we are an important part of every production," Janet tells us. "And the annual Producers Circle dinner onstage is one of our favorite donor benefits."

Janet and Lloyd have been subscribing to A.C.T. together since they were married in 1976, but Janet was a subscriber even before the two tied the knot. Her love of theater began at the Ravinia Festival just north of Chicago, where Kathryn Grayson's performance in *The Merry Widow* encouraged her to get involved in high school theater productions. Janet moved to San Francisco in 1973, pretty sure she was heading to paradise. She was attracted by the active cultural scene, and she immediately bought a season subscription to A.C.T. Janet and Lloyd met that year. Lloyd, whose parents were both talented performers, moved here from Provo, Utah, to work at something he loved: chasing earthquakes. He met Janet when he hired her to work at his Oakland office. They married, have three children, and are now grandparents of five.

In addition to producing *Clybourne Park* this year, Janet and Lloyd are proud members of The *Tales of the City* Circle, eager to help the new musical develop on its way to its world premiere this June. The Cluffs are also supporters of San Francisco Opera's 2011 *Ring* Cycle, the San Francisco Symphony, and Chanticleer.

For information about the Producers Circle or The Tales of the City Circle, contact Associate Director of Development Paul Knudsen at 415.439.2353.

EXPERIENCE SAN FRANCISCO HISTORY IN THE MAKING

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Next spring Armistead Maupin's best-selling novels come to life as a momentous new musical from Jeff Whitty and Jason Moore, the creators of *Avenue Q*, and Jake Shears and John Garden, the musical minds behind the glam-rock phenomenon Scissor Sisters. We invite you to support this world premiere production at A.C.T.

If you join **The TALES OF THE CITY Circle** by January 31, your gift will have double the impact—a friend of the theater who was inspired by the production will match all gifts of \$1,200 or more, up to \$250,000.

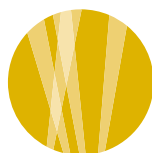
As a member of **The TALES OF THE CITY Circle**, you will have an exclusive opportunity to go behind the scenes and witness the creation of an epic theatrical event. You'll receive invitations to attend workshops, readings, and rehearsals—all leading up to a thrilling walk down the red carpet on opening night at our gala celebration, scheduled for June 1, 2011.

Performance program recognition and numerous benefits will be provided with gifts of \$1,200 or more. Don't miss your chance to get inside access to the creative process of a production conceived in celebration of San Francisco, where, as Maupin reminds us, "everyone—gay, straight, and traveling—has learned to recognize . . . the infinite possibilities of humanity."

For more information and to support **The TALES OF THE CITY Circle**, visit act-sf.org/TalesCircle or contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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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 November 1, 2009–November 30, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Callie Floor, *Supervisor*
Jef Valentine, *Assistant*
Chelsea Brown, *Fellow*

ADMINISTRATION AND FINANCE

Dianne Prichard, *Company Manager*
Kate Stewart, *Human Resources Manager*
Caresa Capaz, *Executive Assistant and Board
Liaison*

Finance

Jason Seifer, *Director*
Sharon Boyce, Matt Jones, Linda Lauter,
Associates

Development

Libbie Hodas, *Grantwriter*
Paul Knudsen, *Associate Director of Development*
Mindy Lechman, *Donor Stewardship
Coordinator*
Tobias Paige, *Donor Systems Coordinator*
Luz Perez, *Special Events Manager*

Information Technology

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

Marketing & Public Relations

Janette Andrawes, *Director of Marketing and
Public Relations*
Randy Taradash, *Associate Director of
Marketing and Promotions*
Evrin Odcik, *Public Relations Manager*
Edward Budworth, *Group Sales and SMAT
Representative*
Audra Davis, *Web Content Manager*
Jack Lloyd, *Revenue Manager*
Hilary Davis, *Marketing Associate*
Sharon Rietkerk, *Marketing Project Manager*
Amy Krivohlavek, *Copywriter*
Amelia Nardinelli, *Senior Graphic Designer*
Nina Fujikawa, *Graphic Designer*
Harrison Pollock, *Graphics Fellow*
Christine Miller, *Marketing Fellow*

Publications

Elizabeth Brodersen, *Editor*
Dan Rubin, *Publications & Literary Associate*
Emily Hoffman, *Fellow*

Ticket Services

Darryl Washington, *Ticketing and Audience
Services Manager*
Mark C. Peters, *Subscriptions Manager*
David Engelmman, *Head Treasurer*
Doris Yamasaki, *Subscriptions Coordinator*
Andrew Alabran, Peter Davey, Linda Gentile,
Elizabeth Halperin, Alberta Mischke,
Johnny Moreno, Joey Rich,
Sam Kekoa Wilson, *Treasurers*

Teleservices

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

Front of House

Jamyé Divila, Eva Ramos, *House Managers*
Christie Call, *Head Bartender*
Oliver Sutton, *Security*
Susan Allen, Eric Anderson, Margaret Cahill,
Shelley Carter, Natalia Cellini,
Kathy Dere, Sarah Doherty, Larry Emmis,
Tim Faust, Doris Flamm, Linda Gentile,
Sabrina Houshmand, Mark Hueske,
Kirk Johnson, Kristen Jones, Corey Lappier,
Mitsuo Matsuda, Leontyne Mbele-Mblong,
Jane Pendrey, Tuesday Ray, Kristin Reyda,
Audrey Sluiter, Chane Wilson, *Ushers*
Max Barnaby, Daron Jennings, Max
Rosenblum, Angie Wilson, *Bartenders*
Kirk Johnson, *Theater Services Management
Fellow*

Operations

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

CONSERVATORY

Craig Slaughter, *Young Conservatory Director*
Andrew Hurteau, *Director of Studio A.C.T.*
Christopher Herold, *Director of Summer
Training Congress*

Jack Sharrar, *Director of Academic Affairs*
Jerry Lopez, *Director of Financial Aid*
Hannah Cohen, *Conservatory Coordinator*
Rebecca Nestle, *Project Coordinator*
Eliza Leoni, Lauren Rosi, *Conservatory
Associates*
Matt Jones, *Bursar/Payroll Administrator*

Master of Fine Arts Program Core Faculty

René Augesen, *Acting*
Nancy Benjamin, *Co-Head of Voice and Dialects*
Stephen Buescher, *Head of Movement, Director*
Jeffrey Crockett, *Head of Voice*
Manoel Felciano, *Acting, Director*
Anthony Fusco, *Acting*
Steven Anthony Jones, *Acting*
Domenique Lozano, *Acting, Director*
Frank Ottiwell, *Alexander Technique*
Michael Paller, *Director of Humanities,
Director*
Jack Sharrar, Ph.D., *Theater History*
Melissa Smith, *Head of Acting, Director*
Gregory Wallace, *Director, Acting*
Jack Willis, *Director, Acting*
Jill Walmsley Zager, *Co-Head of Voice and
Dialects*

M.F.A. Program Adjunct Faculty

Marco Barricelli, *Director*
Barbara Damashek, *Director*
Jane Hammett, *Singing*
Giles Havergal, *Director*
Mark Jackson, *Director*
Michael Mohammed, *Director*
Kari Prindl, *Alexander Technique*
Robert Rutt, *Singing*
Elyse Shafarman, *Alexander Technique*
Erika Chong Such, *Director*
Dan Wolf, *Director*

Studio A.C.T.

Rachael Adler, *Acting*
Frances Epsen Devlin, *Singing*
Dexter Fiddler, *Combat*
Paul Finocchiaro, *Acting*
Marvin Greene, *Acting*
Greg Hubbard, *Acting*
Andrew Hurteau, *Acting*
W. D. Keith, *Audition Technique*
Drew Khalouf, *Voice and Speech*
Marty Pistone, *On Camera*
Mark Rafael, *Acting*
Patrick Russell, *Acting*
Vivian Sam, *Dance*
Naomi Sanchez, *Singing*
Barbara Scott, *Improvisation*
Meryl Lind Shaw, *Audition Technique*
Damon Sperber, *Acting*
Matthew Graham Smith, *Mask Performance*

Young Conservatory

Christina Anselmo, *Acting*
Pierce Brandt, *Musical Theater*
Nancy Gold, *Physical Character, Acting*
Cindy Goldfield, *Acting*
Jane Hammett, *Musical Theater, Directing,
Acting*
W. D. Keith, *Director*
Domenique Lozano, *Director*
Christine Mattison, *Dance, Choreographer*
Patrick Russell, *Acting*
Robert Rutt, *Musical Arranger, Accompanist*
Vivian Sam, *Musical Theater, Dance*
Betty Schneider, *Musical Theater*
Summer Serafin, *Acting*
Craig Slaughter, *Director, Acting*
Amelia Stewart, *Director, Acting*

New Plays Program

Karen Hartman, Craig Slaughter, *Playwrights*

YC Resident Composer

Creighton Irons

YC Accompanists

Susan Davis, Thaddeus Pinkston

Library Staff

Joseph Tally, *Head Librarian*
G. David Anderson, Elena Balashova,
Laurie Bernstein, John Borden,
Helen Jean Bowie, Joan Cahill,
Barbara Cohrsen, William Goldstein,
Paula Heaney, Jennifer Henry, Pat
Hunter, Connie Ikert, Martha Kessler,
Nelda Kilguss, Barbara Kornstein,
Ines Lewandowitz, Richard Maggi,
Ann Morales, Patricia O'Connell, Roy
Ortopan, Dana Rees, Beverly Saba, Roger
Silver, Marianne Sullivan, Carol Summer,
Jane Taber, Sam Thal, Jean Wilcox,
Nancy Zinn, *Library Volunteers*

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

FOR YOUR INFORMATION

ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: act-sf.org.

BOX OFFICE INFORMATION

A.C.T. Box Office

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square.

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone**

hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 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 ticket insurance. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

Educators, administrators, and students receive a 50% discount with valid ID. **10UP subscribers** get priority access to Balcony seats at certain performances for just \$10 each. **Seniors** (65+) save \$35 (full-season subscription), \$25 (five-play subscription), or \$20 (four-play subscription) on Saturday and Sunday matinee packages.

Single-Ticket Discounts

10UP (world-class theater at happy-hour prices) offers \$10 Balcony seats during select performances. **Half-price student and senior rush tickets** are available at the A.C.T. Box 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.

Group Discounts

Get free tickets for group leaders and incredible discounts! For groups of 15 or more, call Edward Budworth at 415.439.2473.

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 box 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.

Perfumes

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

Emergency Telephone

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

Latecomers


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

Listening Systems

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

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

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2228 in advance to notify the house staff of any special needs.

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

Lost and Found

If you've misplaced an item while you're still at the theater, please look for it at our merchandise stand in the lobby. Any items found by ushers or other patrons will be taken there. If you've already left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



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



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.

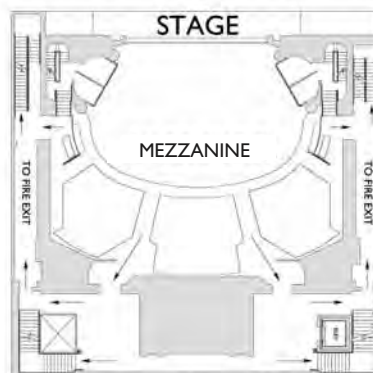
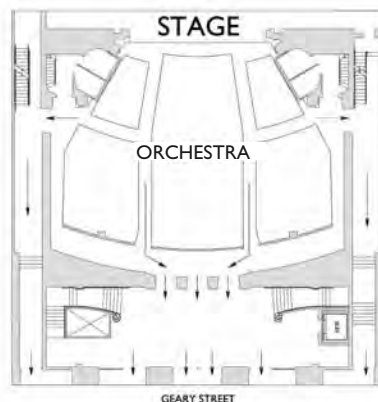


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American Conservatory Theater Exits



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