

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# SCAPIN

by **MOLIÈRE**

Adapted by **BILL IRWIN** and **MARK O'DONNELL**

Directed by **BILL IRWIN**



**A.C.T.**

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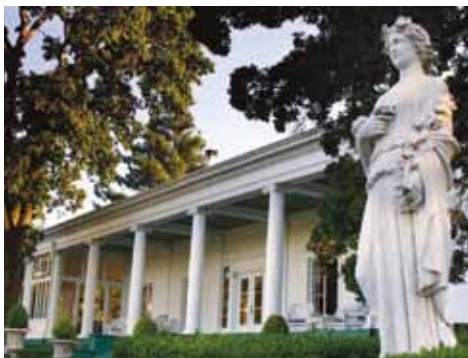


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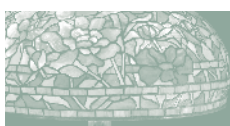


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Connie Marvin, joined in 2007

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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 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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American Conservatory  
Theater was founded in  
1965 by William Ball.

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*-Jessica*

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# FROM THE ARTISTIC DIRECTOR

KEVIN BERNE



## Dear Friends,

There is always reason to celebrate when Bill Irwin returns to San Francisco. One of the most beloved artists to emerge from the fertile

artistic world of the Bay Area in the seventies, Bill has brought a remarkable range of work back to his hometown over the years, from the astonishing physical comedy of *Fool Moon* to the aching existential wonder of *Texts for Nothing* (both produced here at A.C.T.) to the dangerous emotional terrain of *Who's Afraid of Virginia Woolf?*

And now, *Scapin*! Bill first explored this play more than a decade ago in Seattle and in New York, in a version he created himself in collaboration with playwright Mark O'Donnell. Performing the wild triple-threat feat of adapting, directing, AND starring in *Scapin* was thrilling and fulfilling for this consummate clown, and he was anxious to continue his work on it as a more mature artist. One of the things that keeps luring Bill back to A.C.T. over the years is our school: he loves young actors and has taught memorable classes in our Master of Fine Arts Program, including a classic three-hour session on “tripping and falling” that was one of the most hilarious and moving educational experiences I have ever witnessed. A happy outcome of those classes was the close collaboration that developed between Bill and Jud Williford, an M.F.A. Program student who went on to join our core acting company and has starred in many productions around the Bay Area. Bill decided that if he ever did *Scapin* again, Jud would be his Sylvestre. A.C.T.'s core company and the abundant talent of Bay Area actors is another big draw for Bill: in considering *Scapin*, he knew immediately that he wanted René Augesen for Zerbinette, Gregory Wallace for Octave, Steven Anthony Jones for Argante, and his longtime associate and fellow Pickle Family Circus clown Geoff Hoyle for Geronte. And in a move that bodes well for the future of the American theater, Bill auditioned our current senior M.F.A. Program students and chose three to join this merry troupe, a marvelous way for them to both learn and create under his inspired (and antic!) guidance.

The Bay Area has long been home to circus and physical comedy troupes of all kinds: it was with the groundbreaking,

clown-centered Pickles (who influenced the creation of Cirque de Soleil) that Bill first honed his skills. The same can be said for costume designer Beaver Bauer, who currently creates amazing clothes for Teatro ZinZanni, and for Pickle composer/musicians Randy Craig, who has created live scores for many groups around town (including the San Francisco Mime Troupe) for many years, and famed “body percussionist” Keith Terry. But *Scapin* is much more than circus: it is a deftly constructed comedy of love and loss. It's a wry and lovely celebration that invites an audience into its comic mayhem, a totally theatrical experience that can only be experienced live. So we're delighted that you're here in person to share it with us!

We are also more than delighted to welcome our new executive director, Ellen Richard, to A.C.T. In the coming months we hope you will all have a chance to meet Ellen, at the theater and at gatherings around town. She comes to us from a remarkable career in New York and is something of a legend in theater circles around the country. A.C.T. appealed to Ellen because of our unique mission, the engagement of our audience, and our conservatory, which represents a new challenge for her. She arrives just as we've closed the books on the extremely successful 2009–10 season, which we ended with a surplus and *The Tosca Project's* celebration of San Francisco. We think this is an auspicious moment for her to join the A.C.T. family, launching her tenure with a project by Bill Irwin, whom she has known and worked with for so many years, and I very much look forward to working with her.

We have spent the summer in feverish preparations for the coming year, including our cross-Bay Area collaboration with Marin Theatre Company and Magic Theatre on Tarell Alvin McCraney's powerful *Brother/Sister Plays* trilogy—which brings *Marcus; or The Secret of Sweet* to our own stage next month—and a great deal of script and score work on our spring blockbuster, the brand-new musical *Armistead Maupin's Tales of the City*, based on Armistead's much-loved San Francisco novels. We are hugely excited about the artists and projects that lie before us and deeply grateful that you have chosen to be part of the season. As always, we look forward to your thoughts, and look forward to the journey ahead.

Yours,

Carey Perloff  
*Artistic Director*

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WEST COAST PREMIERE

## MARCUS OR THE SECRET OF SWEET

THE BROTHER/SISTER PLAYS: PART III

by TARELL ALVIN McCRANEY  
Directed by MARK RUCKER

“The **greatest piece of writing** by an American playwright under 30 in a generation or more”  
*Chicago Tribune*

Days before Hurricane Katrina strikes, the barometer rises and the air below sea level closes in on a young black man, passionately seeking out his sexual and personal identity on a cultural landscape infused with mysterious family creeds. *Marcus*, with its warmth, myth, humor, and Louisiana argot, is a magical coming-of-age play.



Tarell Alvin McCraney. Photo by Deana Lawson.

JAN 20—FEB 13  
WEST COAST PREMIERE

## CLYBOURNE PARK

by BRUCE NORRIS  
Directed by JONATHAN MOSCONE

“A spiky and damningly **insightful new comedy**”  
*The New York Times*

Home is where the heart—and history—is in *Clybourne Park*, which cleverly spins the events of the incendiary 1959 drama *A Raisin in the Sun* to reveal fresh perspectives on the politics of race, class, and real estate in America. A “buzz-saw sharp new comedy” (*The Washington Post*) from an adamant provocateur, *Clybourne Park* explores the potent theme of gentrification as it stirs up the divisive ghosts that lurk beneath the contemporary veneer of political correctness.



Photo by Jeremy Ganz for WindyCitizen.com

**ACT NOW!**

Nol Simonsse, Gregory Wallace, Lorena Feijoo, and Kyle Schaefer in *The Tosca Project*. Photo by Kevin Berne.



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# THE HOMECOMING

by **HAROLD PINTER**  
Directed by **CAREY PERLOFF**  
“Pinter’s masterpiece”  
*The New York Times*

A.C.T. celebrates Nobel Prize-winning playwright Harold Pinter’s legacy with his most sexually provocative play. A long-absent son and his attractive wife, Ruth, return to his contentious childhood home in London’s East End. Caught in a grueling power struggle, father and sons vie for Ruth’s attention and affection with outrageous consequences in a play that changed the face of 20<sup>th</sup>-century drama.



Rene Augesen in *Get on a Hog, Tin Roof*. Photo by Kevin Berne.

APR 7–MAY 1  
U.S. PREMIERE

A.C.T. presents THE VIRTUAL STAGE and ELECTRIC COMPANY THEATRE’s production of

# NO EXIT

by **JEAN-PAUL SARTRE**  
Adapted from the French by **PAUL BOWLES**  
Conceived and directed by **KIM COLLIER**

“Epic, voyeuristic, theater-as-film staging that can only be described as spectacularly brilliant” *Calgary Herald*

Fresh from sold-out performances across Canada, Jean-Paul Sartre’s redefined classic makes its U.S. debut at A.C.T. A mysterious valet ushers three people into a shabby hotel room, and they soon discover that hell isn’t fire and brimstone at all—it’s other people. Sartre’s 1944 existential classic, skillfully reimagined through the perspective of a series of hidden cameras, turns the stage into a cinema, and the audience into voyeurs, as a thrillingly staged “live film” takes place before your eyes.



Lucia Frangione and Andy Thompson in *No Exit*. Photo by Michael Berz.

MAY 17–JUN 19  
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Directed by **JASON MOORE**



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\* per MLS individual agent ranking reports for 2009

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Carey Perloff, *Artistic Director* • Ellen Richard, *Executive Director*

presents

# SCAPIN

by Molière

Adapted by Bill Irwin and Mark O'Donnell

Directed by Bill Irwin

*Scenery by* Erik Flatmo  
*Costumes by* Beaver Bauer  
*Lighting by* Nancy Schertler  
*Sound Design by* Jake Rodriguez  
*Movement Consultant* Kimi Okada  
*Music by* Randall Craig, Keith Terry  
*Dramaturg* Michael Paller  
*Casting by* Meryl Lind Shaw  
*Assistant Director* Anthony Fusco  
*Dance Captain* Keith Pinto

## THE CAST

(in order of appearance)

**Octave** Gregory Wallace\*  
**Sylvestre** Jud Williford\*, Richardson Jones† (matinee Oct. 2)  
**Scapin** Bill Irwin\*  
**Gendarme/Porter 1** Keith Pinto\*  
**Gendarme/Porter 2** Ben Johnson  
**Hyacinth** Ashley Wickett†  
**Argante** Steven Anthony Jones\*  
**Geronte** Geoff Hoyle\*, Rod Gnapp\* (matinees Oct. 20, 21, 23)  
**Leander** Patrick Lane†  
**Nerine** Omozé Idehenre\*  
**Zerbinette** René Augesen\*

## MUSICIANS

**George** Randall Craig  
**Fred** Keith Terry

## UNDERSTUDIES

*Octave, Leander*—Keith Pinto\*; *Sylvestre*—Richardson Jones†; *Scapin*—Ben Johnson  
*Hyacinth, Nerine, Zerbinette*—Denmo Ibrahim\*; *Gendarme, Porter 1, Porter 2, Argante, Geronte*—Rod Gnapp\*

## STAGE MANAGEMENT STAFF

Kimberly Mark Webb\*, *Stage Manager*  
 Danielle Callaghan\*, *Assistant Stage Manager*  
 Jenna Stuart, *Stage Management Intern*

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

†Member of the A.C.T. Master of Fine Arts Program class of 2011

*This production is made possible at A.C.T. by*

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Judith and David Anderson  
 Drs. Caroline Emmett and Russell E. Rydel; Nion T. McEvoy  
 Ruth and Alan L. Stein; Trident International Corp, Anna Flider

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Jerome L. and Thao N. Dodson  
 Christine and Stan Mattison  
 Mac and Leslie McQuown  
 John and Paula Murphy; Cindy and Rick Simons



Citi Private Bank



This adaptation of Molière's *Scapin* was originally produced by Seattle Repertory Theatre, Seattle, Washington. Originally produced in New York City by Roundabout Theatre Company in the Laura Pels Theatre. *Scapin* is presented by special arrangement with Dramatists Play Service, Inc., New York.

# “I TAKE IT WHERE I FIND IT”

BY MICHAEL PALLER

All writers borrow. They use what’s around them: history and current events; novels, plays, and stories that they pick up in the course of their reading and then walk off with; their own and their families’ lives—alienating relatives by revealing secrets and bad behavior is a writer’s occupational hazard. Molière borrowed so much from the commedia dell’arte—the Italian comic troupes known for their virtuoso improvisations on stock characters and their emphasis on physical acting—in terms of people, situations, and point of view that it’s hard to pinpoint where commedia ends and Molière begins.

For 15 years until his death in 1673, Molière’s company and an Italian commedia troupe shared a Parisian theater: first the Petit-Bourbon and, beginning in 1660, the grand Palais-Royale. The Italian company was led by Tiberio Fiorelli, inventor of Scaramouche, the character described by commedia scholar Pierre Louis Duchartre as a valet who “loves all women and bottles.” Molière is said to have modeled one of his most famous characters, Sganarelle, closely on Scaramouche. Indeed, a jealous contemporary of Molière characterized his method of creating Sganarelle as not so much modeling as stealing. He described Molière as holding up a mirror to Fiorelli and imitating every “contortion, posture, and grimace of the great Scaramouche.” In any case, Molière and Fiorelli were close friends, and no doubt the learning went both ways. It was said of Fiorelli: “He was Molière’s master, and Nature was his own.”

Molière’s attraction to commedia predated his meeting with Fiorelli. His first notable success, *L’étourdi* (*The Blunderer*), was based on a commedia scenario, or plot outline, by the actor Niccolo Barbieri, who had written it out and published it as a complete play. Barbieri also happened to originate the servant character called Scapino, who—along with Scaramouche, the servant figure Brighella, and Arlecchino (Harlequin)—form Scapin’s complicated family tree.

Molière borrowed everything from commedia that wasn’t nailed down, including such situations and stock characters as the greedy old man called a *pantalone*, who is perpetually terrified of being cuckolded by his much younger wife or robbed of his daughter and

wealth by an undeserving—meaning poor—young suitor; the wily servants who bring the lovers together; and others. Molière wasn’t alone, of course, in his assiduous mining of commedia ore. In *The Taming of the Shrew*, Gremio is referred to as a “pantaloon,” and there’s speculation that Shylock, who we’re told bemoans the loss of his daughter and his ducats in the same breath, first occurred to Shakespeare as a *pantalone* figure.

Equally important was the influence of the Italians’ acting style. French acting in the mid-17<sup>th</sup> century was static, grave, declamatory, and often so loud and intense that it was alleged to give actors apoplexy onstage. Whether that was literally true or not, the commedia-inspired comedies that Molière was writing required a style in which they could be effectively played. The Italians were known for their liveliness, spontaneity, and natural speech, and the style that Molière developed from observing them was swift, light, graceful, and physical.

The commedia players themselves were hardly amateurs when it came to the art of borrowing. They took their physical approach to acting from the ropedancing, miming, tumbling, and other acrobatics their ancestors had done in fairs and festivals in the classical era of Greece and Rome and that lived on in the street and fair entertainments that were ubiquitous in Renaissance Italy. The characters and situations that Molière took from them they had acquired from the ancient Atellan farces of southern Italy, which had among their recurring characters a comic old man, a braggart, and a gluttonous fool. These

figures in turn have roots in the comedy of Hellenistic Greece, where the same characters are found alongside separated lovers and the usual wily servants. It’s easy to follow their footprints beyond commedia and Molière into music hall, vaudeville, and the great early film comedians such as Chaplin, Keaton, and Lloyd into television sitcoms.

The commedia actors were virtuosos not only in physical comedy and improvisation, but also in prodigious feats of memory. The best of them were voracious readers; those who played the lovers, for example, were expected to learn all the new romantic poetry so they could turn it into dialogue when they improvised a scene.





ITALIAN AND FRENCH COMEDIANS PLAYING IN FARCES (1670), ATTRIBUTED TO VERIO

Molière didn't limit himself to his commedia colleagues when searching out material for *Scapin*. He brazenly took a line from a 17-year-old play called *Le pédant joué* (*The Pedant Imitated*), by Cyrano de Bergerac. It was considered the great punch line of its day and was still associated with Cyrano, but Molière, who said forthrightly that his policy in these matters was "I take it where I find it," didn't hesitate (the line has something to do with a boat). Using the line may have inspired him next to borrow an event from Cyrano's life involving a hammer and a scaffold.


*Les fourberies de Scapin* (*The Tricks of Scapin*), which premiered on May 24, 1671, was born of twin necessities: to fill an empty theater and to stay out of trouble. Molière's most recent play, *Psyché*, written in collaboration with Corneille, had been a big success at court, and he hoped to transfer it to the Palais-Royale. *Psyché*, however, was an elaborate comedy-ballet, a spectacle featuring music by Lully, dozens of dancers and singers, and characters who floated across the stage borne aloft by a vast, custom-built machine. This contraption, originally constructed to fly the entire royal family and their attendants in an opera called *Ercole amante* (*Hercules in Love*), proved too heavy to sit on the Palais-Royale's stage without alterations, which took six months to accomplish. Molière could ill afford to keep the theater dark for so long, so to fill the gap he dashed off *Scapin*.

His plays satirizing the mores of the aristocracy and emerging middle class had kept Molière in and out of hot

water for years. *Tartuffe*, written and rewritten between 1664 and 1669, offended the Church and the powerful religious party that surrounded Louis XIV; on the order of the president of the Paris parliament the play was banned, and the archbishop of Paris forbade his parishioners from seeing it on pain of excommunication. It was only the fact that Molière was protected by his patron the king (his company was indeed known as *la troupe du roi*) that saved him from likely excommunication himself. In 1669, he presented a revised version of *Tartuffe* at the Palais-Royale. It was an instant hit and one of Molière's few real financial successes. This must have been gratifying; still the play left him with powerful enemies and lingering bad feelings. An inoffensive domestic comedy was called for. Yet, while *Scapin* seems to fit that description, Molière couldn't help giving a good nose-thumbing to authority in a play that celebrates freedom, joy, and the triumph of resourceful servants.

*Scapin* was a failure. If *Tartuffe* was too dangerous, many of Molière's supporters thought the new play was too slight. One of them said that in *Scapin*'s knockabout comedy he didn't recognize the author of *The Misanthrope*. If Molière gave offense, he found himself in trouble. If he didn't, he was deemed insufficiently profound. It's no wonder he died at 51.

The Fiorelli company would also experience a run-in with censorship following Molière's death. It had resided in Paris



## Who's Messing with Whom in *Scapin*

### THE OLD MEN

*They've been away on business.*

**Geronte** is the father of Leander.

**Argante** is the father of Octave.

### THE YOUNG COUPLES

*While the fathers were away:*

**Leander** (son of Geronte) fell in love with

**Zerbinette**, a gypsy;

and

**Octave** (son of Argante) married


**Hyacinth**, a foreigner.

### THE WILY SERVANTS

*They're left holding the bag.*

**Scapin** is the servant of Geronte,  
responsible for Leander.

**Sylvestre** is the servant of Argante,  
responsible for Octave.



since 1661, and for much of that time had the reputation of being bawdy and even scurrilous as well as brilliant, but since it performed much of its dialogue in Italian, audiences either didn't notice or they looked the other way. Around the time that the commedia troupe moved into the Palais-Royale, however, they began mixing French with their Italian, and their offenses, if that's what they were, were unmasked. In 1696, they were warned to tone down their performances or pay the consequences. The following year, they announced a play called *La fausse prude* (*The False Prude*), which apparently satirized the sexual attitudes and habits of the king's wife, Madame de Maintenon. Before they could perform it, the chief of police received a letter from the palace: "The King has dismissed his Italian Players, and his Majesty commands me to write you that you shall tomorrow, May 13<sup>th</sup>, 1697, close their theater forever." The king banned them from performing within 30 miles of Paris, their home for more than a century.

The troupe's leaders returned to Italy. Other members stayed on to play at Paris's two annual fairs. They sang, mimed, did acrobatics, danced on a wire suspended above a trestle stage, and found other ways of telling a story without dialogue. It would be 19 years before they were allowed to play again in a theater.

Meanwhile, the great tradition of taking it where one finds it continues in the 21<sup>st</sup> century. In translating and adapting this version of *Scapin*, Bill Irwin and Mark O'Donnell have borrowed one or two things very close to home—as you are about to see.

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# JEAN-BAPTISTE POQUELIN

The comedy master known as Molière was baptized Jean-Baptiste Poquelin on January 15, 1622, in Paris. His father, Jean the elder, was a successful upholsterer who purchased the post of *tapissier ordinaire du roi*, or royal furnisher. Young Poquelin was educated at the rigorous Jesuit Collège de Clermont, which, as the Lycée Louis-le-Grand, trained many other brilliant Frenchmen, including Voltaire, Pierre Gassendi, and Cyrano de Bergerac.

An important part of Poquelin's upbringing was the regular visits he made with his maternal grandfather to the farces and tragedies performed at the Hôtel de Bourgogne, one of the two indoor theaters in Paris—where a trio of famous clowns would close any play—and the fair at Saint-Germain.

Poquelin studied law after finishing his secondary education and was admitted to the bar in 1641. He renounced this life in 1643 to join with nine others to establish the Illustre-Théâtre. He took his stage name, Molière, in 1644, presumably to shield his family from the embarrassment of association with the disreputable acting profession. Three of the founders of the new troupe were members of the established theatrical Béjart family, which included the successful tragedienne Madeleine. She and Molière began a long and fruitful association that ranged from romantic to eventually purely professional; in 1662 Molière married Madeleine's daughter, Armande Béjart, an event that generated scandalized uproar throughout Parisian society (for it was widely rumored that Molière was Armande's father).

The Illustre-Théâtre fought a losing battle for financial success in Paris, in large part because they were considered unsuccessful at playing tragedy, the dominant dramatic form of the time. When the company collapsed, Molière and his associates fled the city to tour the provinces. During their 13 years in provincial exile, comedy as a dramatic form grew in popularity; Molière wrote, directed, and performed several during this period, including his first two known plays: *L'étourdi* (*The Blunderer*, 1655) and *Le dépit amoureux* (*The Amorous Quarrel*, 1656).

Molière's troupe eventually returned to the capital and, on October 24, 1658, presented a program at the Louvre that included his comedy *Le docteur amoureux* (*The Amorous Doctor*). King Louis XIV favored it over everything else on the program, and its



JEAN-BAPTISTE POQUELIN DE MOLIERE, FRENCH SCHOOL (17<sup>TH</sup> CENTURY)

success secured for Molière's company the patronage of both the king and his brother, Philippe, duc d'Orléans. The company became known as *le troupe du roi* and was installed in the Théâtre du Petit-Bourbon. (Molière's company would later form the foundation of the Comédie-Française, honored to this day as the national theater of France.) From then on Molière focused increasingly on his own work as a writer of comedy and on his responsibilities as actor/manager/producer.

Once established in Paris, Molière went on to write and act in a series of plays that satirized Parisian society and the royal court while winning the enduring admiration of the king: *Les précieuses ridicules* (*The Affected Young Ladies*, 1659), *Sganarelle* (1660), *L'école des maris* (*The School for Husbands*,

1661), *L'école des femmes* (*The School for Wives*, 1662), *Tartuffe* (1664), *Dom Juan* (1665), *Le Misanthrope* (1666), *Le médecin malgré lui* (*The Doctor in Spite of Himself*, 1666), *L'Avare* (*The Miser*, 1668), *George Dandin* (1668), *Le bourgeois gentilhomme* (*The Bourgeois Gentleman*, 1670), *Les fourberies de Scapin* (*The Tricks of Scapin*, 1671), and *Les femmes savantes* (*The Learned Ladies*, 1672), among many others.

The king's favor earned Molière the envy of his theatrical and social rivals, and his unyielding and unerring mockery of the hypocrisy of Parisian social and religious life engendered the ire of the Catholic Church. These two groups would dog Molière for the rest of his life, causing him to struggle constantly to hold his company together.

A life spent traversing the extremes of success and adversity exhausted Molière. On February 17, 1673, at age 51, he collapsed backstage while playing the title role of *The Imaginary Invalid*. He was conveyed to his house in the rue de Richelieu, where he soon died. After two priests refused to hear Molière's deathbed renunciation of his profession—a common practice of dying actors, who were forbidden by Church law to be buried in consecrated ground—Armande requested special permission so her husband could be buried with appropriate sanctity. The king agreed, but the archbishop stipulated that the burial be held without ceremony, at night. Molière was buried after sunset on February 21 in the cemetery of Saint-Joseph.

—Valerie Hart





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# UNFINISHED CLOWN BUSINESS

## An Interview with Bill Irwin

BY DAN RUBIN

Bill Irwin was an actor before he was a clown. After a few years of clowning with the Pickle Family Circus, he returned to acting. Now, in *Scapin*, he's doing both.

Raised in Southern California and Oklahoma, Irwin attended Oberlin College in Ohio, where he majored in theater arts. There he sought refuge from the cerebral world of drama by studying the history of clowning. He was hooked. After graduating, he entered the Ringling Brothers and Barnum & Bailey Clown College, where he learned to appreciate—and transcend—the differences among clown categories. “*Auguste* and carpet clowning styles interested me, but the look of the whiteface interested me too,” he says. “I took white makeup . . . added baggy clothes, and put on the red nose and wig. It didn’t conform to any historical categories, but I liked the feel.”

After Clown College, Irwin came back west to San Francisco. After a few months working as a bicycle messenger, he answered an ad in the paper: “Wanted: Jugglers, Tumblers, Equilibrists.” Larry Pisoni and Peggy Snider, members of the San Francisco Mime Troupe, were putting together a circus. Irwin auditioned for them in the Mime Troupe’s studio, navigating around the motorcycle parked in the middle of the room, and the chemistry was immediately obvious.

Performing without a tent or live animals, the unconventionally clown-centric Pickle Family Circus officially opened in May 1975 in the gym of John O’Connell High School in San Francisco’s Mission District. Later that year, Pisoni and Irwin were joined by Geoff Hoyle in the center of the ring, where they transformed into the beloved Pickle trio—Lorenzo Pickle (Pisoni), Willy the Clown (Irwin), and Mr. Sniff (Hoyle)—performing extended clown acts, complete with dialogue, in parks and schoolyards up and down the West Coast and beyond. *San Francisco Chronicle* columnist Jon Carroll contends that their collaboration constituted “the most amazing moment in the history of 20<sup>th</sup>-century American circus, three great clowns making each other greater.” Evolving into a beloved West Coast institution, the Pickle circus built upon and contributed significantly to the larger comedic tradition that extends from Aristophanes through Italian commedia, Shakespeare’s fools, and vaudeville into New Wave Circus and *Cirque du Soleil*.



BILL IRWIN

Irwin left the circus in 1980 to create work outside the ring. Combining his unique blend of acting and clowning, he has created an impressive body of original works. Among them is the comic audience-participation escapade *Fool Moon*, which was seen at A.C.T. in 1998 and 2001 and won Irwin a special Tony Award. Inducted into the International Clown Hall of Fame in 1999, he has also earned acclaim for his “straight” dramatic roles, winning a Best Actor Tony for his performance as George in *Who’s Afraid of Virginia Woolf?*, one of many Broadway appearances. He is also known for his work on the screen, both small and large, beginning with the 1980 film *Popeye*, which he made with Robin Williams and numerous fellow Pickle performers. His most recent appearance at A.C.T. was in 2001’s *Texts for Nothing*, his powerful interpretation of Samuel Beckett’s prose meditations on human existence.

In 1988, Irwin began a relationship with the Seattle Repertory company while developing his Tony-winning piece *Largely/New York*. He returned in 1992 with *Mr. Fox: Ruminations on the Life of a Clown*, which reunited him with Geoff Hoyle. Having first discovered Molière in high school, Irwin teamed up with poet-playwright-humorist Mark O’Donnell in 1994 to adapt *Les fourberies de Scapin* for Seattle Rep. The successful production moved to Roundabout Theatre Company in New York in 1997.

Since then, says Irwin, *Scapin* has sat in his drawer—and in the back of his mind. We sat down with him to ask why Molière’s late work continues to inspire him, and why it requires the sensibilities of both the actor and the clown to do it justice.

### HOW IS A CLOWN DIFFERENT FROM AN ACTOR?

Like a Supreme Court justice, I know it when I see it. Some people operate at a magnitude of storytelling that is slightly different from that of a straight-ahead actor who is serving a text. There's just something about when a really terrific clown does something. It has a different depth of meaning. I hope to be able to do both, acting and clowning. I hope I haven't lost either set of muscles—that I can be a complete team-player actor one minute and something slightly different from that the next minute, depending on what's called for.

How do you define who is an actor and who is a clown? I don't know except to say that the demands of the crafts are different in this way: usually clowning involves somehow acknowledging a live audience (or camera audience), somehow directly relating to them.

### DID YOU SEE AN OPPORTUNITY TO DO THAT WITH *SCAPIN*?

Well, I saw that you could do something interesting with this play, more than other Molière plays. The others don't seem to lend themselves to adaptation, or ask for adaptation, the way *Scapin* does. . . . Molière wrote his plays, acted in them, directed them, and shaped them around himself. He knew where the laughs were. He wrote this play that feels, on the surface, like a commedia plot exercise, but I think it (and this is why it lends itself to continued life and reinvention) is really a reflection on the theater: a celebration and declaration of love for the theater. At the same time, for him, and us, it is like poking fun at your family: in the original French there are lines like, "Here comes my son as if his cue had been called," and you know that it probably made people laugh, both on- and offstage.

There was a movie that John Turturro did called *Illuminata*—I had a role in it, one I loved—and it is really about the theater. In the movie, the theater manager says to his actor, "Demetrio," or whatever his name is, "why are you looking at the audience instead of playing your character?" And the actor says "Well,

I know they're there. And I see that they know that I'm here. And I know that they know that I know they're there. And I just think, really, that I should look at them." Either that's the narcissistic actor, or it's the brilliant clown. Or both. It's where storyteller meets entertainer.

That reminds me of an old theater joke. A man goes to the doctor and says, "I'm miserable. I don't have any will to live. I'm depressed." And the doctor says, "Well, I can't find anything physically wrong with you, but, you know, you should go see Grock the clown. He's playing in town. He'll make you feel better." And the man sobs, "But doctor, I *am* Grock." That's told about every famous clown.

### ARE YOU SAYING THAT MOST CLOWNS ARE DRIVEN TO PERFORM AND SEEK A RELATIONSHIP WITH THE AUDIENCE BECAUSE THEY'RE UNHAPPY?

It's a pervasive cliché that every clown is masking despair. I don't know about that, but I will say this: laughter is a powerful thing. And it is much desired. If you feel you can control it, or convince a producer that you can control it . . . people try to make people laugh as a defense and as a way to empower themselves. It's like a drug. It's like being attractive. [*Jokingly*] There's also a great love of humanity and enlightenment, but it's partly about the power. It's like rock musicians who say, "You go into rock 'n' roll to get girls. Don't let anybody tell you differently." That's, of course, not the whole story, but there is an element of that that's true. Laughter is just too powerful a feeling. If a kid in third grade realizes he's able to make the class laugh, god help him. God help the teacher. God help everybody. Like all power, it's addictive.

### MANY ADAPTATIONS TRY TO BE HIP AND MODERN, BUT YOU SEEM TO ACHIEVE A TIMELESSNESS WITH YOUR TEXT.

We could be accused of that too, but I really feel that Mark and I served Molière's text and stayed true to his vision. I have shelves filled with straight-ahead adaptations at home. They tend to be

by British translators, so they're translating into an English that we don't speak. And they're trying to translate it line by line. That is one of the accomplishments I am proudest of: in the original, *Scapin* is "block of text, block of text, one-liner, block of text," but we smashed that down to a kind of vaudeville patter.

Any play by a great playwright that is 300-and-something years old demands fidelity: you don't want to just take it to an unintended place, or if you do, you need to acknowledge that. This one calls on a different kind of adaptation and translation than Molière's other plays. It's funnier in many ways. It still makes me laugh.



TERRY LORANT

WILLY THE CLOWN (BILL IRWIN, RIGHT) AND MR. SNIFF (GEOFF HOYLE) SHARE A TRUNK.



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- 22** **2010–11 Season Opening Gala**    
Silent auction, cocktails, and an elegant dinner  
5 p.m. (JW Marriott)
- 24** **Scapin Theater on the Couch**   
After the 8 p.m. performance
- 28** **Scapin Audience Exchange**   
After the 7 p.m. performance
- 29** **Scapin OUT with A.C.T.**   
After the 8 p.m. performance

## October

- 2** **Scapin Saturday Salon**     
Featuring assistant director/core acting company  
member Anthony Fusco  
Noon (Garret)
- Dessert Reception with the Cast of Scapin**    
After the 2 p.m. performance
- 3** **Scapin Audience Exchange**   
After the 2 p.m. performance
- 13** **Scapin Audience Exchange**   
After the 2 p.m. performance
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# MARCUS OR THE SECRET OF SWEET

BY  
**TARELL  
ALVIN  
MCCRANEY**

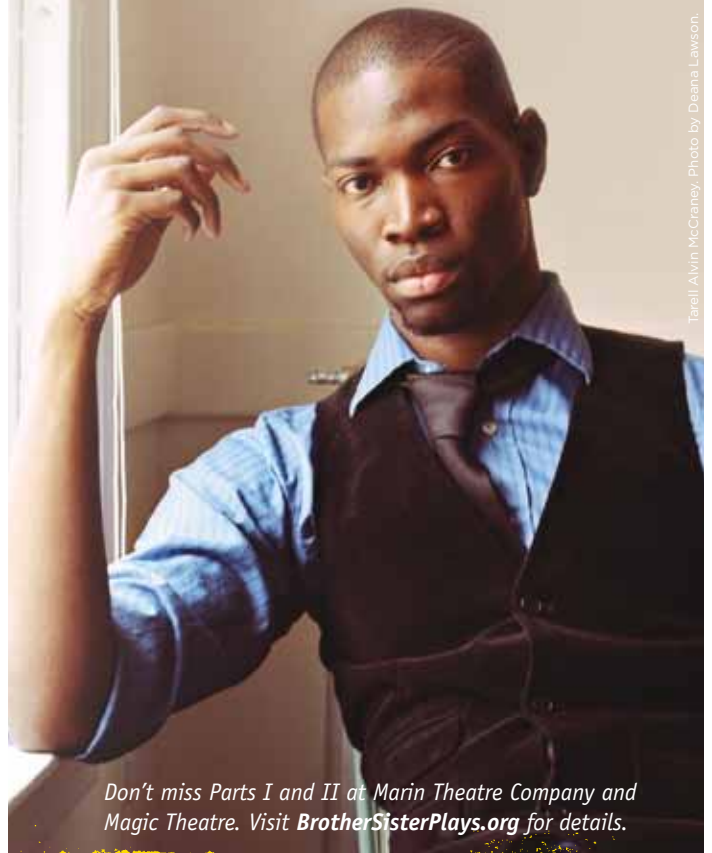
DIRECTED BY **MARK RUCKER**

**"[McCraney] writes with a passion and urgency that can't be faked."**

*The New York Times*

**"The arrival of a penetrating theatrical intelligence"**

*Time Out Chicago*



Tarell Alvin McCraney. Photo by Deana Lawson.

Don't miss Parts I and II at Marin Theatre Company and Magic Theatre. Visit [BrotherSisterPlays.org](http://BrotherSisterPlays.org) for details.

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Marcus; or The Secret of Sweet was originally produced at the McCarter Theatre Center with support from the NEA New Play Development Program hosted by Arena Stage.

**THE BROTHER/SISTER PLAYS  
A.C.T, MAGIC, AND MTC CONVERSE ACROSS THE BAY**

In an unprecedented collaboration among three leading theater companies, A.C.T. has teamed up with Magic Theatre and Marin Theatre Company (MTC) to present the West Coast premiere of **Tarell Alvin McCraney**'s acclaimed trilogy, *The Brother/Sister Plays*.

This is the first time the plays will be presented in tandem at three different theaters. McCraney responded to the announcement: "It's incredible that these theaters have taken on doing all three plays, really allowing each play to live distinctively and have a conversation with each other across the Bay Area."

A recent graduate of Yale University's master of fine arts program, McCraney is currently the international writer in residence at the Royal Shakespeare Company in Stratford, England. His many accolades include the *New York Times*'s Outstanding Playwright Award. "McCraney is one of the most exciting writers to emerge in the American theater in the past decade," says **A.C.T. Artistic Director Carey Perloff**. "His work is pungent, passionate, poetic, almost 'Greek' in its scope, but also hilarious and accessible."

Having grown up in the projects of Miami, Florida, McCraney began writing *The Brother/Sister Plays* out of a need to see his community properly represented in drama. He explains, "I felt like there were a lot of people who weren't being seen on the stage. I've been in the theater all my life, and I just kept thinking that there is a Chekhovian equivalent in the projects, and I don't see why that voice isn't being heard." Out of this desire came three plays: *In the Red and Brown Water*, *The Brothers Size*, and *Marcus; or The Secret of Sweet*. All take place in the fictional Louisiana town of San Pere on the edge of the bayou. "I've had a long love affair with that murky water," reveals McCraney. "Two portions of the earth meet in that gulf, and it's such a rich and fecund place . . . [where] French and Spanish and African blood mixed to make this incredible hodgepodge. . . . For me it's about a rich history that's essentially American. You cannot find a place more American than Louisiana."

Navigating a multitheater partnership is tricky, and "[the fact] that three theaters could agree to mount a trilogy together speaks

to the sheer genius, relevance, and importance of Tarell's voice and vision," says **MTC Artistic Director Jasson Minadakis**. **MTC Producing Director Ryan Rilette**, who directs *In the Red and Brown Water*, agrees: "As much creative collaboration as we do in the theater, it is very rare for two theaters to collaborate

institutionally. So for the three of us to work together on this and present this for the city—it's a really special event." **A.C.T. Associate Artistic Director Mark Rucker**, director of *Marcus*, adds, "Each of the three theaters is doing the play that they love the most." "And," continues **Octavio Solis**, director of *The Brothers Size*, "We each have the play that is best suited to our space."

A nontraditional trilogy in many ways, *The Brother/Sister Plays* build on each other, much like the oral Yoruban myths that inspired them. "The plays do not

line up in a chronological or perfect way," the playwright clarifies. "They lie 'about' each other. As stories are told and retold, some things get lost in the telling and some things get made up." Rilette suggests, "You don't have to see all three, and you don't have to see them all consecutively. But seeing all three, you start to see how the threads—both thematically and character-wise—start to weave through. There's a cumulative weight to them that is really phenomenal."

A.C.T.'s *Marcus* follows *In the Red and Brown Water* at MTC and *The Brothers Size* at Magic. "That's what I feel most excited about," confesses Rucker. "We get to finish [the cycle] with this very beautiful play that brings everything full circle. It brings all of the themes together and finds an understanding."

*The Brother/Sister Plays* offer another cause for celebration: their casts feature several A.C.T. M.F.A. Program students: **Lakisha Michelle May '10** plays the lead of *In the Red and Brown Water*. **Tobie L. Windham '10** and **Alex Ubokudom '10** perform two of the three roles in *The Brothers Size*. *Marcus* features **Windham** and **Omozé Idehenre '10** and two current students, **Richard Prioleau '11** and **Shinelle Azoroh '11**, working alongside core acting company member **Gregory Wallace** and Bay Area favorite **Margo Hall**. "In a way," rejoices Rucker, "I have a group of actors who are already an ensemble—and that's half the work."



MODERN TECHNOLOGY ENABLES PLAYWRIGHT TARELL ALVIN MCCRANEY (IN RESIDENCE AT THE ROYAL SHAKESPEARE COMPANY IN STRATFORD, ENGLAND) TO JOIN THE FIRST REHEARSAL OF *IN THE RED AND BROWN WATER* AT MARIN THEATRE COMPANY.



## WELCOME TO INCOMING EXECUTIVE DIRECTOR ELLEN RICHARD

Dear Friends,

As we celebrate the opening of A.C.T.'s inspiring 2010–11 season, we are delighted to welcome to A.C.T.'s ranks our new executive director, **Ellen Richard**, who arrived in San Francisco just a few weeks ago.

An acclaimed theater administrator and producer, Ellen comes to us from New York City, where she most recently served as executive director of off Broadway's nonprofit Second Stage Theatre. Before joining Second Stage, Ellen enjoyed an impressive 22-year career with Roundabout Theatre Company, which she transformed from a small nonprofit organization into one of the leading performing arts institutions in the country while earning six Tony Awards as a producer for Broadway productions of *Cabaret*, *A View from the Bridge*, *Side Man*, *Nine*, *Assassins*, and *Glengarry Glen Ross*.

We believe Ellen's expertise in marketing, facilities development, financial planning, and organizational change will serve A.C.T. beautifully as we begin to implement our new long-range strategic plan. She is a champion of artists, artist training, and arts education and a passionate believer in the central role theater can play in a community.

We are deeply excited to be working with Ellen, and can't wait for you to meet her. When you see her at the theater, stop and say hello!

Sincerely,

NANCY LIVINGSTON

Nancy Livingston  
Chair, A.C.T. Board of Trustees

Rusty Rueff  
President, A.C.T. Board of Trustees



ELLEN RICHARD

## NEW TEAM AT THE TOP

Last June, the A.C.T. Board of Trustees adopted a strategic plan that sets ambitious goals for the theater's next decade and beyond. To oversee the execution of that plan, the board elected a new chair—longtime A.C.T. supporter and chair of the recently completed \$31 million *Next Generation Campaign* **Nancy Livingston**—and president—internet executive and philanthropist **Rusty Rueff**. They are joined by **Executive Director Ellen Richard** and acclaimed director **Mark Rucker**, who this season joins A.C.T. as associate artistic director. Here's a brief introduction to the newest members of A.C.T.'s executive team.



DEBRA McCLINTON

NANCY LIVINGSTON

### NANCY LIVINGSTON: TURNING ASPIRATIONS INTO REALITY

New board chair **Nancy Livingston**, with her husband, Fred Levin, has subscribed to A.C.T. for 26 years. A graduate of Boston University with a distinguished career in advertising, she also serves on the National Alumni Council and the Dean's Advisory Board of the

College of Communications at BU. Dedicated, magnanimous philanthropists who serve as directors of The Shenson Foundation, Livingston and Levin have together served as producers of five A.C.T. productions.

Livingston is a passionate proponent of the arts and arts education, and attends performing arts events all over San Francisco. "Fred and I have always believed that the arts are integral to a healthy community," she says. "Creativity is what inspires, nourishes, and enriches us. The impact of storytelling, whether it is in theater, dance, music, or the visual arts, is fundamental. It is a part of our history and, at the same time, extremely present. It allows us to push past obstacles and come together in powerful and unpredictable ways."

After leading A.C.T.'s successful \$31 million *Next Generation Campaign*, which established A.C.T.'s first-ever endowment, Livingston spearheaded the most recent phase of the theater's long-range strategic planning process. As board chair, she will now be charged with implementing that plan. "It's an honor to step into this new role with the company with which I have had the pleasure of working so closely in recent years," she says. "I'm excited about the possibilities we have put forth in our new strategic plan and am looking forward to working with Rusty and the rest of the board to turn our aspirations into reality."



### RUSTY RUEFF: AN INTIMATE AFFAIR WITH THE THEATER



RUSTY RUEFF

A lifelong theater lover, board president **Rusty Rueff** served with his wife, Patti, on the boards of theaters in Dallas and Taos before making San Francisco their permanent home in 1998. Former CEO of the digital music commerce company SNOCAP, executive vice president of Electronic Arts (EA), current vice chair of the GRAMMY Foundation, and a member of Purdue's College of Liberal Arts

Dean's Advisory Board, Rueff joined the A.C.T. Board of Trustees in 2003.

Rueff's intimate affair with the theater began at the age of seven, when his father took him to see *Dracula* at Actors Theatre of Louisville. At ten years old he played Winthrop in *The Music Man*, and he continued to act through his sophomore year at Hanover College. Those early experiences in the theatrical trenches gave Rueff an enduring appreciation for the art form and the immense effort required to bring a production to the stage. "An audience only gets to see the last 2 percent," he says. "There's 98 percent that happens before the show ever hits the stage. To me, the most fascinating and exciting part is that 98 percent."

Rueff is thrilled to take up his new position at the helm of A.C.T. "If we can bring to life the strategic plan we're working on, we can ensure the stature and sustainability of this organization for the next hundred years. We're just at the beginning of what the next generation is for A.C.T., and I'm extremely excited about this next act in our history."

### EXECUTIVE DIRECTOR ELLEN RICHARD: SHE SAVORS A CHALLENGE

While studying music in her Connecticut high school, **Ellen Richard** was drafted by the theater department of the local university. Since stepping behind the curtain, she has never looked back, working over the course of her career as a scenic artist, stitcher, sound designer, box office manager, front of house manager, business manager, and eventually senior executive at major theaters in Connecticut and New York.

A former competitive bicycle racer, avid sailor, and savvy theater producer with some 150 credits, Richard savors a challenge—a fundamental factor in her decision to move across the country to take up her new position at A.C.T. "This is not just another 'Oh, let's just sell six plays' kind of job," she says. "A.C.T. is a leader nationally, both as a producer of big, bold, and intelligent theater and as a center for exceptional actor training. I'm amazed at how committed the board is to the company and how each and every trustee feels like a champion of the institution and its future. I am very impressed by the level of strategic

planning already in place, and I look forward to working with the board and Carey—who has to be one of the smartest, most energetic, and warmest people I've ever met—to turn those plans into reality. I'm excited by the opportunity to apply my skills in a new environment, new city, and different audience, and there isn't another city I'd go to. I'm thrilled to become a part of San Francisco's vibrant arts community."

### ASSOCIATE ARTISTIC DIRECTOR MARK RUCKER: BUILDING BRIDGES



MARK RUCKER

**Mark Rucker** has been directing plays since the third grade, when he took over his school's production of *The Night before Christmas*. He went on to direct in his high school's drama program, in UCLA's directing program, at his own theater in Los Angeles, in Yale's graduate program, and as a freelance artist over the past 20 years at regional theaters across the country.

Rucker balances an abiding love of Shakespeare with an extraordinary facility for working with living writers on new plays. He first came to A.C.T. to direct Amy Freed's *The Beard of Avon* in 2002, returning over the years to direct *The Rainmaker* and *Luminescence Dating*, as well as *The Critic, or A Tragedy Rehearsed* and *Once in a Lifetime* with the M.F.A. Program. Last fall he joined A.C.T. part time as a consulting producer on *November* and member of the artistic team, assisting with season programming.

As A.C.T.'s new associate artistic director, Rucker will be taking on administrative and producing duties in the artistic department, as well as directing mainstage shows (including the upcoming *Marcus; or The Secret of Sweet*) and directing and teaching in the conservatory. Serving as the primary liaison between the artistic department, the conservatory, and the rest of the organization, he sees himself as a bridge builder, as well as Artistic Director Carey Perloff's right-hand man.

"I am happiest when I can unify people in a group, and that's something I'm very interested in doing here," says Rucker. "Since the students have begun to work ever more closely with the professional company and with each other, the conservatory is more connected to the artistic part of the organization than ever before. At the same time, I get to do projects that I find stimulating. I'm very fortunate in that the first play I'm directing as associate artistic director, *Marcus*, is one I feel deeply connected to and represents my goal of building bridges in the community."

PHOTOS BY KEVIN BERNE UNLESS OTHERWISE INDICATED.

## WHAT WE DID LAST SUMMER

Over the past couple of months, while the Young Conservatory, Summer Training Congress, and Studio A.C.T. were in full swing, A.C.T. students and artists traveled far and wide in pursuit of theatrical adventure.

Master of Fine Arts (M.F.A.) Program students **Marisa Duchowny** and **Max Rosenak** (both class of 2011) journeyed to San Miniato, Italy, to study at the Teatro di Pisa European School for the Art of the Actor. "It was an incredible, communal experience," says Rosenak (who performed in TheatreFIRST's production of *The Drawer Boy* before departing for Europe), "creating beautiful art with beautiful people." A.C.T. Head of Voice

**Jeffrey Crockett** also participated in the program, as a member of the internationally assembled visiting faculty.

Back on this side of the Atlantic, Artistic Director **Carey Perloff** spoke at the national Theatre Communications Group conference in Chicago and the Aspen Ideas Festival in Colorado before working with Nilo Cruz on his new play *The Color of Desire* at the Cape Cod Theatre Project—run by A.C.T. alum and actor (*Speed-the-Plow*, *November*) **Andrew Polk**. She spent the rest of the summer directing **Timberlake Wertenbaker's** new adaptation (commissioned by A.C.T.) of Sophocles' *Elektra* for the Getty Villa in Malibu. *Elektra* features an original score by **Bonfire Madigan Shive** (*'Tis Pity She's a Whore*) and a stellar cast that includes **A.C.T. Trustee Olympia Dukakis**, **Associate Artists Manoel Felciano** and **Jack Willis**, and favorites **Michele Shay** (*Gem of the Ocean*) and **Pamela Reed** (*The Goat, or Who is Sylvia?*).

Here in the Bay Area, **Shinelle Azoroh** (M.F.A. Program class of 2011) presented her own solo show, *Cinnamon*, directed by recent grad **Tobie Windham III** and produced by their company, Renovation Theatre Company. Based on the experiences of her first two years in graduate school, *Cinnamon* brings Azoroh face to face with significant women from the past. "Producing my own work feeds me with the inspiration to do the work of other writers," says Azoroh. "Your life is part of your process as an actor, so I felt I had to engulf myself in my own experiences, to find my own voice through the voices of these women, before beginning my third and final year of training."

TIMOTHY FAUST



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BRYAN BEDDER/GETTY IMAGES



KEVIN BEHNE

CLOCKWISE FROM TOP: SHINELLE AZOROH IN CINNAMON; JUD WILLIFORD AS THE SCOTTISH KING AT CALIFORNIA SHAKESPEARE THEATER; DENZEL WASHINGTON (WITH VIOLA DAVIS) RECEIVES A 2010 TONY AWARD; ANNETTE BENING AND JULIANNE MOORE IN *THE KIDS ARE ALL RIGHT*.

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

**Around the Bay . . .** Just before stepping into their roles in A.C.T.'s *Scapin*, **Jud Williford '04** (as Macbeth) and **Omozé Idehenre '10** (joined by **Nicholas Pelczar '09** and **Nick**

**Childress '10**) wreaked bloody havoc in the Scottish play at California Shakespeare Theater. Also in *Scapin* (backing up Geoff Hoyle) is **Rod Gnapp '87**. The upcoming class of 2011 is also prominently featured on the A.C.T. mainstage, with **Ashley Wickett**, **Patrick Lane**, and **Richardson**

**Jones** performing in *Scapin*. (For the scoop on students and alums in *The Brother/Sister Plays*, see page 23.) Earlier this summer, **Alex Ubokudom '10** appeared in *The Wanderings of Odysseus* at Stanford Summer

Theater, while at Shakespeare Santa Cruz **Richard Prioleau '11** was joined by **J. Todd Adams '96** in *Love's Labor's Lost* and *Othello* and **Mairin Lee '10** captured Marco Barricelli's heart in *The Lion in Winter*. **Patrick Russell '09** and **Jon Gentry '10** finish up their run in *Trouble in Mind* at Aurora Theatre Company September 26. In a creative twist, **Melanie Flood '00** has launched her own fashion showroom, melle j, in San Francisco.

**. . . And Beyond:** Academy Award winner **Denzel Washington '78** won a Tony Award for Best Actor for his performance in *Fences* on Broadway. **Annette Bening '82** costars with Julianne Moore in the film *The Kids Are All Right*. **Leslie Ishii '89** directs *Crimes of the Heart* for East West Players in Los Angeles. **Victor Khodadad '92** performed in *Così fan tutte* with Delaware Valley Opera. **Elizabeth Banks '98** appeared in a recurring role on NBC's hit series

30 *Rock* and will soon be seen with Russell Crowe and Liam Neeson in the Paul Haggis film *The Next Three Days*. **Joshua Hutchinson** (previously Farrell) '95 costars in the film *The Full Picture*. **Lisa McCormick** '04 appeared in *She Loves Me* at the Oregon Shakespeare Festival. **Peter Ackerman** '96 (who cowrote the movies *Ice Age* and *Ice Age 3*) has written a children's book, *The Lonely Phone Booth*. **Dileep Rao** '98 (who appeared in the films *Avatar* and *Inception*) and **Caitlin Talbot** '08 perform in the world premiere of *The Awesome Dance* at The Cherry Pit in New York. **Albert Jones** '00 played a CIA tech in the feature film *Salt*. **Neil Hopkins** '02 concluded his recurring role with the season finale of ABC's *Lost*. **Puja Mohindra** '06 appeared in a recurring role on several episodes of the CBS series *Three Rivers* and has roles in four recent independent films. **Jamila Webb** '06 appeared on recent episodes of *Nurse Jackie* and *Rescue Me*. **Ted Welch** '07 will appear opposite Bryce Dallas Howard in the movie *The Help*; he also directed a pilot for a documentary series produced by Warner Brothers. **Jody Flader** '07 was seen in recent episodes of *Law & Order* and *Gossip Girl*. **Alex Morf** '08 earned a shout-out in the *New York Times* for his portrayal of Truffaldino in *The Servant of Two Masters* at The Shakespeare Theatre of New Jersey, followed by the rock comedy *Viva Los Bastarditos!* in the New York International Fringe Festival. **Erik Saxvik** '08's roots band, The Hollows, recently returned from a successful "Midwest minitour," has been packing venues in New York, and is set to record its debut LP. **Rondrell McCormick** '09 performed in the world premiere of *Still Standing* at Theatre Asylum in Los Angeles.

For information about A.C.T.'s Alumni Association or to submit your alumni news, contact Liv Nilssen at 415.439.2450 or [lnilssen@act-sf.org](mailto:lnilssen@act-sf.org).



ALEX MORF (LEFT) AND MATTHEW SIMPSON AT THE SHAKESPEARE THEATRE OF NEW JERSEY

GERRY GOODSTEIN

## MEET ETHAN FRANK 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, our first issue of the 2010–11 season, meet **Ethan Frank**.

**NICKNAME** Ethanfrank  
(just say it faster).

**BIRTHPLACE** Clarksburg,  
West Virginia.

**HOMETOWN** Poland,  
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**IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY** Hamlet, the most challenging and brilliantly written role I can think of.

**MY STORY** The Love started with my inclinations toward film and comedy as a teenager. My parents gave me their Sony Handycam, and I immediately commenced shooting a remake of *Monty Python and the Holy Grail*. After traveling a bit and becoming engrossed in the music scene, I eventually landed in New York City as a music business student. In my down time I decided to take an acting workshop with a teacher who would eventually become my mentor, Bruce Ornstein. Once I started digging into the psychology of the characters, the text of the authors, and the performances created onstage, I was hooked. I felt the Love again, this time in a very personal way. Acting was it for me.

**RANDOM FACT** I lived with Lucifer, the president/founder of the national motorcycle club Legion of Doom (L.O.D.), in Brooklyn.

**EDUCATION** Film at the University of Colorado at Boulder; music production at Belmont University in Nashville, Tennessee.

**SPECIAL SKILLS** Watch out! I know kung fu.

**HOBBIES** Incessant movie-watching, tennis, and anything involving a beach, mountains, or a raging river.

**RECOMMENDATIONS** Plays: Kushner's translation of *Mother Courage and Her Children*, *The Master Builder*, *Fat Men in Skirts*, *The Lieutenant of Inishmore*, *The Pillowman*, and all the plays in the compilation *Sam Shepard: Seven Plays*. Movies: *The Host*, *There Will Be Blood*, *Akira*, *Rashômon*, and everything directed by Terry Gilliam. Music: The Raconteurs, The White Stripes, The Dead Weather.





# VAN GOGH, GAUGUIN, CÉZANNE *and* BEYOND

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Image: Vincent Van Gogh, *Portrait of the Artist* (detail), 1887.  
© RMN (Musée d'Orsay) / Hervé Lewandowski

This exhibition is organized by the Fine Arts Museums of San Francisco with gratitude for the exceptional loan from the collection of the Musée d'Orsay. Presenting Partner: Bank of America. Grand Patron: Jeannik Méquet Littlefield. The Major Patrons of the exhibition are The Bernard Osher Foundation, the Koret Foundation, the San Francisco Auxiliary of the Fine Arts Museums, and Diane B. Wiley. The exhibition Patrons are Athena and Timothy Blackburn, Ray and Dagmar Dolby Family Fund, John A. and Cynthia Fry Gunn, William G. Irwin Charity Foundation, J. Burgess and Elizabeth B. Jamieson, Mr. and Mrs. Steven MacGregor Read, Susan and James R. Swartz, and Douglas A. Tilden.

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# WHO'S WHO IN *SCAPIN*



**RENÉ AUGESEN\*** (*Zerbinette*), 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 more than two dozen productions, most recently *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.



**RANDY CRAIG** (*George*) received a B.A. in theater arts (acting) from Pomona College, where he was a student of Andrew Doe. His most

recent study was with Bay Area legend pianist Dick Hindman. Craig was an actor and musician with the San Francisco Mime Troupe, for which he

composed several scores. He went on to help found the Pickle Family Circus. He has taught and composed for The San Francisco Arts Education Project, Contra Costa College (Young Actors Workshop), Humboldt State University and California State University Long Beach (CSU Summer Arts), and the San Francisco Community Music Center and is an artist-in-residence at Ruth Asawa San Francisco School of the Arts. He has composed and performed for many theaters around the Bay Area, including Berkeley Repertory Theatre, Aurora Theatre Company, San Francisco Make-A-Circus, and Teatro ZinZanni. Craig has written more than 40 scores for theater and 16 for films. His work has been seen at the Mill Valley Film Festival, the San Francisco Jewish Film Festival, and other film festivals around the world. He has won a Bay Area Theatre Critics Circle Award and been nominated for two others. He was a part of two OBIE Award-winning plays and scored an Academy Award-nominated film.



**GEOFF HOYLE\*** (*Geronte*) played a bird on Broadway (the original Zazu in *The Lion King*; Drama Desk Award nomination) and a dog off Broadway

(The Dog in the Tony Kushner/Maurice Sendak opera, *Brundibar*). He appeared most recently at A.C.T. in *The Government Inspector*. An accomplished mime, he clowned as Mr. Sniff alongside Bill Irwin and Larry Pisoni in San Francisco's Pickle Family Circus and has performed with Cirque du Soleil and Circus Flora. He created the award-winning solo shows *Boomer!* and *Feast of Fools* and later wrote *The Convict's Return*, *Geni(us)*, and *The First Hundered*

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



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## WHO'S WHO

*Years*, the last of these was commissioned by Berkeley Repertory Theatre, where he has also appeared in, among others, *Endgame*, *Volpone*, and *Rhinoceros*. He has played many regional theaters and appears regularly with Teatro ZinZanni as The Chef. Film appearances include *Smooth Talk* and Robert Altman's *Popeye*. His new original solo show, *Geezer*, opens at The Marsh in San Francisco in 2011.



### BILL IRWIN\*

(*Scapin/Coadaptor/ Director*) is a founding member of Kraken Theatre Ensemble and San Francisco's Pickle Family Circus. His

original works, with various collaborators, include *Fool Moon*, *Largely New York*, *The Harlequin Studies*, *Mr. Fox: A Ruminantion*, *The Happiness Lecture*, and *The Regard of Flight*. Other theater credits include Broadway productions of *Waiting for Godot*, *Bye, Bye Birdie*, *The Goat, or Who is Sylvia?*, and *Accidental Death of an Anarchist*; Broadway and West End revivals of *Who's Afraid of Virginia Woolf?* (2005 Tony Award, Helen Hayes Award); *Waiting for Godot* at Lincoln Center Theater; *Scapin* at Roundabout Theatre Company; and *The Tempest*, *Garden of Earthly Delights*, *Texts for Nothing*, *A Flea in Her Ear*, *The Seagull*, *A Man's a Man*, *3 Cuckolds*, and *5-6-7-8 Dance*. The 2003-04 Signature Theatre season was devoted to his original work, and he has been an affiliate artist with Roundabout. Television credits include *Lights Out*, *CSI: Crime Scene Investigation*, *Bill Irwin: Clown Prince* (PBS's *Great Performances*), *Third Rock from the Sun*, *Northern Exposure*, *Sesame Street*, *Elmo's World*, *The Regard of Flight*, *The Cosby Show*, *The Laramie Project*, *Subway Stories*, *Bette Midler: Mondo Beyondo*, *Law & Order*, *Life on Mars*, and the

# WHO'S WHO

closing ceremony of the 1996 Olympic Games. Film credits include *Rachel Getting Married*, *How the Grinch Stole Christmas*, *Igby Goes Down*, *Lady in the Water*, *Dark Matter*, *Raving*, *Across the Universe*, *Popeye*, *Eight Men Out*, *Silent Tongue*, *Illuminata*, *My Blue Heaven*, *A New Life*, *Scenes from a Mall*, and *Stepping Out*. He has been granted a National Endowment for the Arts Choreographers Fellowship, as well as Guggenheim, Fulbright, and MacArthur fellowships.



## OMOZI IDEHENRE\*

(*Nerine*), a recent graduate of the A.C.T. M.F.A. Program, has appeared on the mainstage in *The*

*Caucasian Chalk Circle* and *A Christmas Carol*. She was most 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*, *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 121<sup>st</sup> Street*, *Macbeth*, *Death and the King's Horseman*, and *Home*. She was a recipient of the Polly McKibben Award, an A.C.T. scholarship fund supported by Maureen McKibben.



**BEN JOHNSON** (*Gendarme/Porter 1/Understudy*) has worked as a professional actor, improviser, clown, and teacher since 1997. Recently, Johnson

was a featured clown on the international tour of Cirque du Soleil's *Alegria*. His

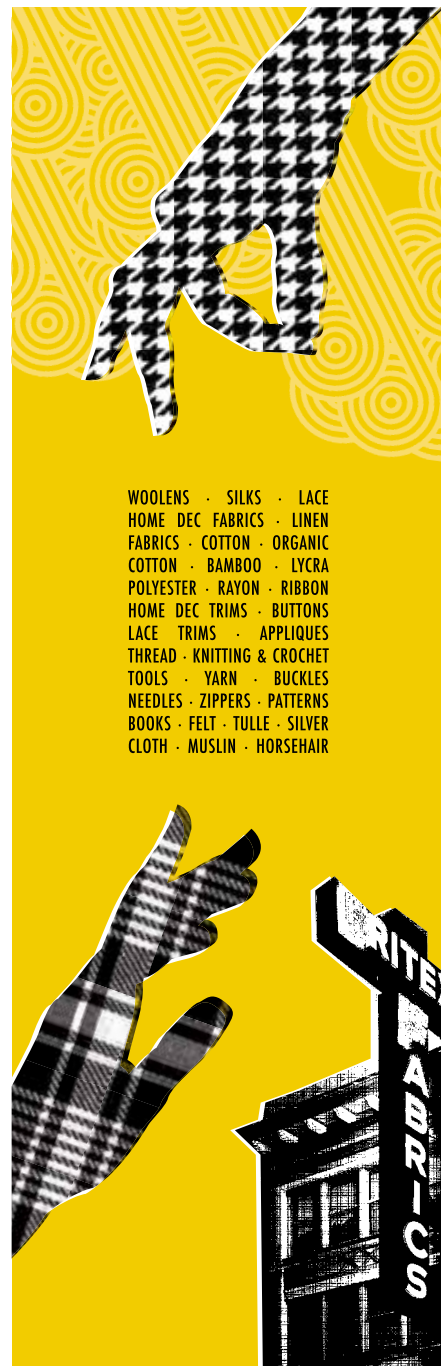
theater credits include *The Elephant Man* (Merrick), *Mother Courage and Her Children* (Swiss Cheese), and *Red Noses* (Sonnerie) at Rhode Island's Sandra Feinstein-Gamm Theatre. He performed for three years in East Coast pediatric hospitals as a member of Big Apple Circus's Clown Care unit in New York. He has performed long- and short-form improvisation since 2004 and is a company player with San Francisco's BATS Improv. Johnson holds a master's degree in teaching from Brown University and has taught for the Berkeley Rep School of Theatre, California Shakespeare Theater, Pixar University, Berkeley Playhouse, TheatreWorks, the East Bay Center for the Performing Arts, and BATS Improv. He has also worked as a teaching artist at youth oncology camps throughout the United States.



**STEVEN ANTHONY JONES\*** (*Argante*) has been seen at A.C.T. in *November*, *'Tis Pity She's a Whore*, *Blood Knot*, *The Imaginary*

*Invalid*, *After the War*, *Happy End*, *Gem of the Ocean*, *Female Transport*, *Levee James*, *Waiting for Godot*, *Yohen*, *The Three Sisters*, *The Dazzle*, *Night and Day*, *Buried Child*, *A Christmas Carol* (Scrooge and The Ghost of Christmas Present), *Celebration* and *The Room*, "Master Harold"...and the boys, *The Misanthrope*, *The Invention of Love*, *The Threepenny Opera*, *Tartuffe*, *Indian Ink*, *Hecuba*, *Insurrection: Holding History*, *Seven Guitars*, *Othello* (title role), *Antigone*, *Miss Evers' Boys*, *Clara*, *Joe Turner's Come and Gone*, *Saint Joan*, *King Lear*, *Golden Boy*, and *Feathers*. Other local theater credits include *Fuente Ovejuna* and *McTeague* (Berkeley Repertory Theatre); *As You Like It* (San Francisco Shakespeare

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# WHO'S WHO

Festival); *The Cherry Orchard*, *Every Moment*, and *The Island* (Eureka Theatre); *Side Man* (San Jose Repertory Theatre); and *Division Street* (Oakland Ensemble Theatre). He originated the role of Private James Wilkie in the original production of *A Soldier's Play* at the Negro Ensemble Company in New York. His many film and television credits include two seasons of *Midnight Caller* and a recurring role on *Trauma*.



**PATRICK LANE**<sup>†</sup> (*Leander*), a member of the A.C.T. M.F.A. Program class of 2011, has appeared in M.F.A. Program productions of *Once in a Lifetime*,

*Romeo and Juliet*, *Hotel Paradiso*, *Fool for Love*, *A Month in the Country*, and *Life Under Water*. Regional credits include *Stephen Foster: The Musical* and *Macbeth* with Stephen Foster Productions, *Romeo and Juliet* at California Shakespeare Theater, and *West Side Story* at Music Theatre Louisville. He also appeared in *The Soldier's Tale* with the San Francisco Conservatory of Music's New Music Ensemble. Lane earned a B.F.A. in theater performance from the University of Evansville, where he performed in such productions as *1918*, *Grand Hotel*, *Urinetown: The Musical*, *Six Characters in Search of an Author*, and *A Little Night Music*. He is a native of Louisville, Kentucky.



**KEITH PINTO**\* (*Gendarme/Porter 2/Understudy*) is an actor/singer/dancer/choreographer/rapper/musician/educator from the Bay Area. He is a

graduate of the Pacific Conservatory of the Performing Arts (PCPA). He toured Europe and North America with *Fame:*

*The Musical*. Most recently he played G.I. Joe and Flight Attendant in *God's Ear* with Shotgun Players. He also played K-Fed and Justin Timberlake in *Becoming Britney* at the International Fringe Festival in New York. Pinto is a cofounder of the San Francisco-based hip-hop crew Felonious, which creates original music and theater. With Felonious, he has played Zack in *Beatbox: A Raparetta*, Guy in *Angry Black White Boy* at Intersection for the Arts, and The Pinto in *Stateless: A Hip-Hop Vaudeville* at The Jewish Theatre San Francisco. Felonious has recorded numerous albums and has performed in the Bay Area, Los Angeles, Chicago, and cities in Germany, as well as shows with The Black-Eyed Peas, De La Soul, LL Cool J, The Roots, and Erykah Badu.



**KEITH TERRY** (*Fred*) is a percussionist/dancer/educator whose artistic vision straddles the line between music and dance. As a soloist

he has appeared at Lincoln Center, on NPR's *All Things Considered*, and at the Vienna International Dance Festival. His groups—SLAMMIN all-body band, Crosspulse Percussion Quintet, and Body Tjak—have performed at The Joyce Theater and Joe's Pub at The Public Theater in New York, Grand Performances and The Roxy Theatre in Los Angeles, SFJAZZ, and the Bali Arts Festival. Terry has performed with a wide range of artists, including Charles "Honi" Coles, the Turtle Island Quartet, Barbatuques, Gamelan Sekar Jaya, Kenny Endo, and Bobby McFerrin. Terry is the founding artistic director of the International Body Music Festival (IBMF), which explores the language of body music from culture to culture. The IBMF "Americas" concert was recently



# WHO'S WHO

featured at Lincoln Center's Out-of-Doors Festival in New York, and in November IBMF will take place in Brazil. Terry is a Guggenheim Fellow, as well as the director of Crosspulse, an arts organization dedicated to rhythm-based intercultural music and dance.



## GREGORY WALLACE\*

(*Octave*), 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 *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.



## ASHLEY WICKETT†

(*Hyacinth*), a member of the A.C.T. M. F. A. Program class of 2011, most recently

appeared in *Romeo and Juliet* (Juliet) at the Livermore Shakespeare Festival. She has also appeared in *Romeo and Juliet* at California Shakespeare Theater. A.C.T. M.F.A. Program credits include *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *Almost, Maine*, and *A Month in the Country*. Wickett earned a B.F.A. in theater performance from the University of Evansville, where she appeared in such productions as *The Cherry Orchard*, *Les Liaisons Dangereuses*, *Landscape of the Body*, and *Stone Cold Dead Serious*. She is a native of Beverly Hills, Michigan.



## JUD WILLIFORD\*

(*Sylvestre*) 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; *Macbeth* (title role), *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 A.C.T.

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†Member of A.C.T. Master of Fine Arts Program class of 2011

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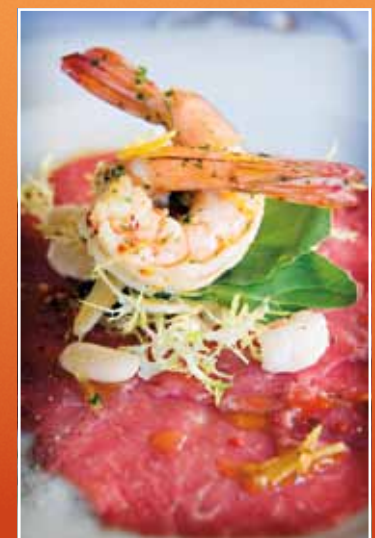
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**Donato Cabrera** conductor (Nov 8)  
**Joëlle Harvey** soprano  
**Nicholas Phan** tenor  
**Keith Phares** baritone  
**San Francisco Symphony Chorus**  
**Pacific Boychoir, Kevin Fox** director  
**The Crowden School Chorus,**  
**Laura Kakis Serper** director

**Schnittke** *Moz-Art à la Haydn*\*  
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## Who's Who



**ROD GNAPP\*** (*Geronte Alternatel Understudy*) is a graduate of the A.C.T. Advanced Training Program and a longtime veteran of Bay Area

stages. He has appeared at A.C.T. in *The Caucasian Chalk Circle*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Curse of the Starving Class*, *The Government Inspector*, *The Rainmaker*, *Happy End*, *Cat on a Hot Tin Roof*, *The Time of Your Life*, and others. He has been seen in Magic Theatre productions of *Mauritius*, *Gold Fish*, and *Mrs. Whitney*. He recently appeared in California Shakespeare Theater productions of *The Pastures of Heaven* and *Mrs. Warren's Profession*. Film credits include the principal bad guy in the independent feature *Valley of the Heart's Delight* and the mechanic in Pixar's live-action short *Calendar Confloption*.



**DENMO IBRAHIM\*** (*Understudy*) is an actor and playwright based in San Francisco. Original commissions include new work for

Theatre of Yugen, foolsFURY Theater Company, Shotgun Players, Golden Thread Productions, Root Division, 111 Minna Gallery, and EXIT Theatre. Most recently she appeared as Intisar in Aurora Theatre Company's production of *Betrayed*. Ibrahim has been nominated for an Irene Ryan Acting Award and a Joseph Jefferson Award for Actress in a Principal Role. She is a graduate of Boston University's acting program and holds an M.F.A. in Lecoq-based actor-created physical theater from Naropa University. She has studied commedia dell'arte with Antonio Fava at the International Stage in Italy and acrobatics with Mirco Ferri and has had

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# WHO'S WHO

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## RICHARDSON JONES<sup>†</sup>

(*Sylvestre Alternate/Understudy*) is a member of the A.C.T. M.F.A. Program class of 2011. He most

recently appeared in the LitQuake/A.C.T. presentation of Christopher Moore's *Fool* and the A.C.T. Young Conservatory world premiere of *Beautiful Child*. A.C.T. M.F.A. Program credits include *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Vieux Carré*, *A Month in the Country*, and *Almost, Maine*. He is a company member of Push Productions in New York, where he has performed in *Kraken*, *Shannon in Ambient Light*, and *Marat/Sade* (dir. Michael Kimmel). Jones holds a B.A. in theater performance from Fordham College at Lincoln Center.

## MARK O'DONNELL

(*Coadaptor*) received the 2003 Tony Award for his book of *Hairspray*. La Jolla Playhouse recently premiered his new Feydeau adaptation, *Private Fittings*. His plays include *That's It, Folks!*, *Fables for Friends*, *The Nice and the Nasty*, *Strangers on Earth*, *Vertigo Park*, and the musical *Tots in Tinseltown*. In addition to *Scapin*, O'Donnell collaborated with Bill Irwin on an adaptation of Feydeau's *A Flea in Her Ear*. For Manhattan Theatre Club he translated Jean Claude Carriere's *La Terrasse*. His books include *Elementary Education*, *Vertigo Park*, *Other Tall Tales*, *Getting Over Homer*, and *Let Nothing You Dismay*. His humor, cartoons, and poetry have appeared in the *New Yorker*, the *New York Times*, *Spy*, the *Atlantic*, and *McSweeney's*, among others. O'Donnell

<sup>\*</sup>Member of Actors' Equity Association, the union of professional actors and stage managers in the United States

<sup>†</sup>Member of A.C.T. Master of Fine Arts Program class of 2011

has received a Guggenheim Fellowship, the Lecomte du Nouy Prize, and the George S. Kaufman Award.

**ERIK FLATMO** (*Scenic Designer*) has designed scenery for *November*, *The Government Inspector*, and *The Imaginary Invalid* at A.C.T. Regionally, his sets have also been seen at Asolo Repertory Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, San Jose Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, and Magic Theatre. He is a frequent collaborator of choreographer Joe Goode. His New York credits include projects at The Kitchen, Danspace Project, Dance Theater Workshop, Rattlestick Playwrights Theater, and The Play Company. His designs for opera have been seen at San Jose Opera and the San Francisco Opera's Merola Program. Flatmo is a graduate of the Yale School of Drama and teaches set design at Stanford University.

## BEAVER BAUER

(*Costume Designer*) has designed costumes for numerous A.C.T. productions, including *War Music*, *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection: Holding History*, among others. She is the resident costume designer at Teatro ZinZanni and designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in

1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics Circle Awards.

**NANCY SCHERTLER** (*Lighting Designer*) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely/New York* (Tony nomination) and off-Broadway productions of *Hilda* (dir. Carey Perloff), *Texts for Nothing*, *A Flea in Her Ear*, *Scapin*, and *Falsettoland*. Regional theater credits include *Boleros for the Disenchanted*, *After the War*, *The Gamester*, *Levee James*, Perloff's *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field* at A.C.T.; *The Three Musketeers* and *The Sisters Matsumoto* at Seattle Repertory Theatre; and *A Christmas Carol*, among others, at Milwaukee Repertory Theater. Last season she designed Amanda Dehnert's production of *The Fantasticks* for Arena Stage. Opera credits include the world premieres of *Shadowboxer* and *Later the Same Evening*, an opera inspired by the work of Edward Hopper, both commissioned by the University of Maryland; *Don Giovanni* and *The Barber of Seville* for Boston Lyric Opera; *Il Trovatore* for Baltimore Opera; and numerous productions with Wolf Trap Opera Company.

## JAKE RODRIGUEZ

(*Sound Design*) has carved out sound and music for multiple theaters across the Bay Area and beyond. Recent credits include *Round and Round the Garden*, Tom Stoppard's *Rock 'n' Roll*, and *Speed-the-Plow* at A.C.T.; *Girlfriend*, *Passing Strange*, *The People's Temple*, and *Fêtes de la Nuit* at Berkeley Repertory Theatre; *Oedipus el Rey* at Magic Theatre; *Don Juan* at San Francisco State University; *Salomé* at Aurora Theatre Company; *Eurydice* at Milwaukee Repertory Theater; and *The Life and Adventures of Nicholas Nickleby* at California Shakespeare Theater. Rodriguez is the

# WHO'S WHO

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recipient of a 2003 Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

**KIMI OKADA** (*Movement Consultant*) is a founding member and associate choreographer of ODC/Dance, for which she has choreographed some 25 works. Her work also includes commissions and collaborations with Geoff Hoyle, Bill Irwin, Julie Taymor, and Robin Williams. She has choreographed productions for Berkeley Repertory Theatre, Yale Repertory Theatre, The New Victory Theater, Theatre for a New Audience in New York, The Children's Theatre Company in Minneapolis, the American Music Theater Festival in Philadelphia, The Santa Fe Opera, LA Opera, the Los Angeles Theatre Center, the Portland Center for the Performing Arts, the Pickle Family Circus, and the San Francisco Mime Troupe. She was nominated for a Tony Award for the Broadway production of *Largely/New York*, which she co-choreographed with Bill Irwin.

**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 *Williams in an Hour* (Smith & Kraus 2010); he has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

**MERYL LIND SHAW** (*Casting*) served as a member of the A.C.T. artistic staff as casting director from 1993 to 2010. 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. 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 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.

**KIMBERLY MARK WEBB\*** (*Stage Manager*) is in his 17<sup>th</sup> season at A.C.T., where his recent credits include *Phèdre*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, and *Sweeney Todd*. In addition to a long association with Berkeley Repertory Theatre, his other work includes productions for Center Theatre Group in Los Angeles, Boston's Huntington Theatre Company, San Jose Repertory Theatre, La Jolla Playhouse, Williamstown Theatre Festival, Kansas

City Repertory Theatre, and Aurora Theatre Company. He served as production stage manager at Theatre Three in Dallas for six years.

**DANIELLE CALLAGHAN\***'s (*Assistant Stage Manager*) previous A.C.T. credits include *The Tosca Project*, *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.

**PRISCILLA AND KEITH GEESLIN** (*Executive Producers*) have recently produced *The Tosca Project*, *Curse of the Starving Class*, and *The Rivals* for A.C.T. A member of the A.C.T. Board of Trustees since 2003, Priscilla serves on the Executive Committee and champions the creation of new plays as chair of the New Works Committee. A principal of Francisco Partners, Keith serves on the board of trustees of the high school he attended in Pennsylvania, The Hill School. Priscilla also volunteers her time on the boards of The San Francisco Arts Education Project, the San Francisco Symphony, and Grace Cathedral.

**CHRIS AND LESLIE JOHNSON** (*Executive Producers*) were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They recently executive produced *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area arts organizations and recently endowed the Hurlbut-Johnson Endowed Chair in Diabetes Research at UCSF.

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# A.C.T. PROFILES



## CAREY PERLOFF

(Artistic Director)  
is celebrating her 19<sup>th</sup> 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 Voyage 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 will be presented at San Francisco's Contemporary Jewish Museum in 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 A MEMBER OF A.C.T.'S PROSPERO SOCIETY AND PRODUCERS CIRCLE



LUCIA BRANDON AND BERT STEINBERG



**Bert Steinberg and Lucia Brandon** (Lucie) credit A.C.T. with their decision to become a couple. When Bert and his late wife, Sophie, first moved to Walnut Creek in 1989, they became fast friends with Lucie through the Jewish Community Center. After Bert's wife passed away in 1996, Bert invited Lucie to share his A.C.T. subscription seats with him, and they've been together ever since.

Bert serves on the steering committee of A.C.T.'s **Prospero Society**, and Lucie is one of the society's newest members. Though they support numerous arts and community organizations, Bert and Lucie consider A.C.T. among their favorites and have both included bequests to A.C.T. in their wills.

Also **Producers Circle** members, Bert and Lucie are producing *Marcus; or The Secret of Sweet* this year. A trustee of Magic Theatre, Bert is excited to support the unique *Brother/Sister Plays* collaboration among Marin Theatre Company, the Magic, and A.C.T. As Producers and Prospero Society members, Bert and Lucie enjoy getting to meet the creative teams behind their productions and seeing the plays develop behind the scenes.

Bert and Lucie have been devoted theatergoers their entire lives. Bert attended numerous Broadway and off-Broadway productions throughout his New York University college years (he now counts more than a thousand playbills in his collection). He studied journalism at NYU, hoping to replace Brooks Atkinson as the *New York Times* theater critic. Lucie, who grew up in Berkeley, was 14 when she saw her first play, a touring production of *Oklahoma!* Encouraged by her parents, she developed a real love for the theater, and she has passed that appreciation on to her own children.

Bert is also no rookie as a producer. In 1964 he made his first investment, in *Flora the Red Menace* (Liza Minelli's first show). Bert tells us:

I joined with a local producer who would take a block from a new show's producers and break it up into small "retail pieces" of \$500 and \$1,000 and market them to smaller investors. I was licensed by the SEC and adopted this avocation as part of my financial planning business. In 1970 I produced *Nobody Hears a Broken Drum*, by Jason Miller. It flopped, but Jason's next play, *That Championship Season*, produced by Joe Papp at The Public Theater, won the Pulitzer Prize! We could do a play then for about \$35,000 off Broadway. I still get \$10 a year from *Cabaret*, my most successful investment. Life in the "back room" was exciting. I didn't make money, but my accountant advised me that I could afford it if I was having fun. Which I still do at A.C.T.!

A.C.T. extends our best wishes to Bert Steinberg as he celebrates his 90<sup>th</sup> birthday in October.

*For information about the Prospero Society and the Producers Circle, contact Associate Director of Development 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 August 1, 2009–August 31, 2010, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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Directors Circle members make annual contributions of \$1,500 to \$9,999 to A.C.T. Their exceptional generosity supports production, programming, and instruction costs not covered by ticket sales and tuition. Members enjoy a variety of benefits, including invitations to Saturday Salons and opening night festivities, complimentary parking, access to the V.I.P. ticket line to purchase or exchange premium tickets, and use of the V.I.P. Lounge during performance intermissions. We are privileged to recognize these members' generosity during the July 1, 2009–July 31, 2010, period. For information about membership, please contact Liv Nilssen at 415.439.2450 or lnilssen@act-sf.org.

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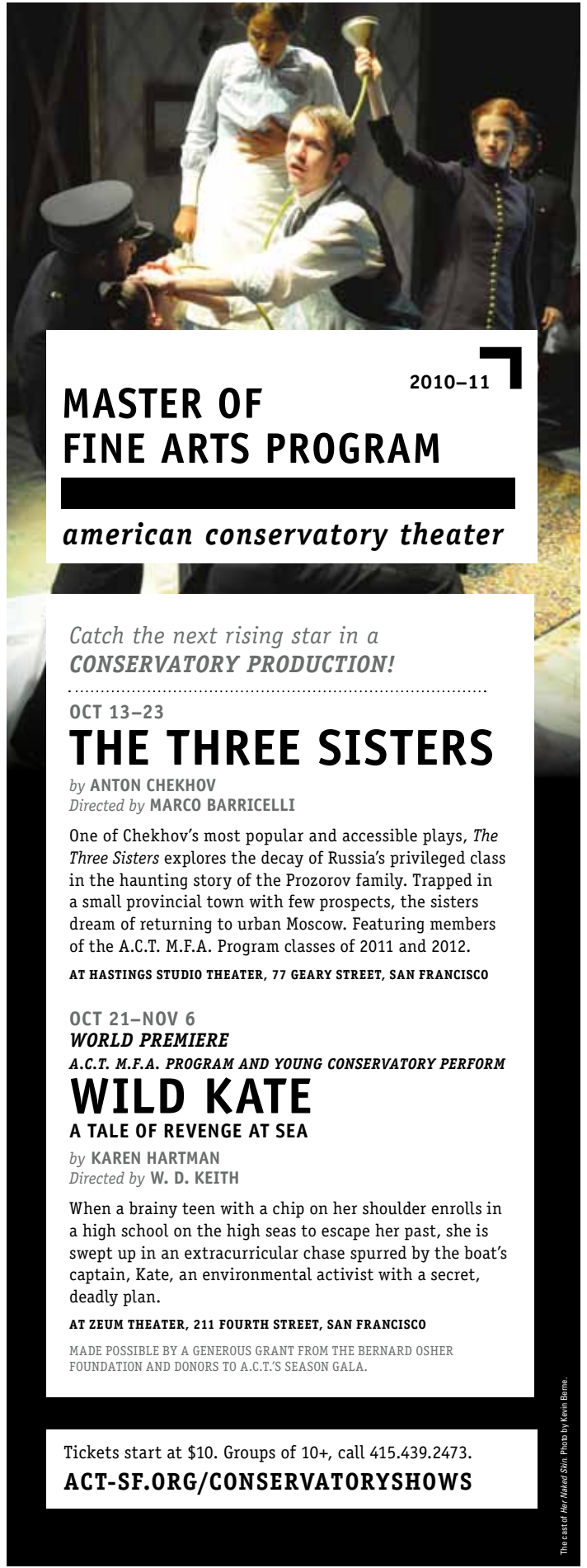
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The following foundations and government agencies provide vital support for A.C.T. For more information please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

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National Corporate Theatre Fund (NCTF) is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theaters. The following foundations, individuals, and corporations support these theaters through their contributions to NCTF:

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List complete as of July 2010.

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A.C.T. thanks the following donors for their generous contribution of goods and services.

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

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# A.C.T. STAFF

Carey Perloff  
Artistic Director

Ellen Richard  
Executive Director

Melissa Smith  
Conservatory Director

James Haire  
Producing Director

Tim M. Whalen  
Director of External  
Affairs

## ARTISTIC

Mark Rucker, *Associate Artistic Director*  
Michael Paller, *Dramaturg*  
Beatrice Basso, *Artistic Programming  
Consultant*  
Carly Cioffi, *Artistic Associate*  
Vinly Eng, *Producing Associate*

## Associate Artists

René Augesen, Manoel Felciano,  
Anthony Fusco, Giles Havergal,  
Domenique Lozano, Craig Slaughter,  
Gregory Wallace, Jack Willis

## Directors

Marco Barricelli, Stephen Buescher,  
Kim Collier, Barbara Damashek,  
Giles Havergal, Bill Irwin, Mark Jackson,  
W. D. Keith, Dominique Lozano,  
Michael Mohammed, Jason Moore,  
Jonathan Moscone, Carey Perloff,  
Mark Rucker, Craig Slaughter, Amelia  
Stewart

## Choreographers

Val Caniparoli, Larry Keigwin

## Composers/Orchestrators

Randy Craig, John Garden, Karl Lundeberg,  
Andre Pluess, Jake Shears, Keith Terry

## Musical Directors

Robert Rutt, Stephen Oremus

## Coaches

Dave Maier, *Fights*  
Jeffrey Crockett, *Voice and Text*  
Nancy Benjamin, Jill Walmsley Zager, *Voice,  
Text, and Dialect*

## First Look Playwrights

Christina Anderson, Ping Chong, Eisa Davis,  
James Magruder, Peter Nachtrieb

## Interns

Jonathan Carpenter, *Artistic Administration*  
Zachary Moull, *Dramaturgy*

## PRODUCTION

Jeff Rowlings, *Production Manager*  
Dick Daley, Amanda J. Haley, *Associate  
Production Managers*  
Marion Bechthold, *Administrator*  
Dora Daniels, *Intern*

## Designers

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Ralph Funicello, Dan Ostling,  
Douglas W. Schmidt, Jay Gower Taylor,  
*Scenery*  
Beaver Bauer, Alex Jaeger, Kirsten McGhie,  
Katherine Roth, Lydia Tanji, *Costumes*  
James F. Ingalls, Alexander Nichols,  
Nancy Schertler, John Webber,  
Robert Wierzel, *Lighting*  
Cliff Caruthers, Brian Linds, Jeff Mockus,  
Andre Pluess, Jake Rodriguez, *Sound*  
Alexander Nichols, Andy Thompson,  
*Projections*

## Design Associates

Kevin Macpherson, *Scenery*  
Robert J. Hahn, *Lighting*  
Cliff Caruthers, *Sound*

## Stage Management

Elisa Guthertz, *Head Stage Manager*  
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Kimberly Mark Webb, *Stage Managers*  
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Stephanie Schliemann, Karen Szpaller,  
*Assistant Stage Managers*  
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Dana Gal, Whitney Grace Krause,  
Jenna Stuart, *Interns*

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Tim Heaney, *Purchasing Agent*

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Supervisor*  
Demarest Campbell, *Charge Scenic Artist*  
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Jeavon Greenwood, *Assistant*  
Eric Cripe, *Artisan*  
Shannon Walsh, *Intern*

## Costume Shop

David F. Draper, *Manager*  
Jessica Hinel, Jessie Amoroso, *Design  
Assistants*

Keely Weiman, *Draper/Foreperson*  
Thiem Ma, *Tailor*  
Maria Montoya, *Head Stitcher*  
Kelly Koehn, *Accessories & Crafts Artisan*  
Amy Knight, *First Hand*  
Allison Chan Wa, *Intern*

## Wig Shop

Jeanna Parham, *Wig Master*

## Stage Staff

Suzanna Bailey, *Sound Head*  
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## Conservatory/Second Stage

Mark Robinson, *Technical Director*

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Nina Fujikawa, *Graphic Designer*  
Harrison Pollock, *Graphics Intern*  
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Dan Rubin, *Publications & Literary Associate*  
Emily Hoffman, *Intern*

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Max Barnaby, Rose Hogan, Daron Jennings,  
Max Rosenblum, Angie Wilson,  
*Bartenders*

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Lesley Pierce, *Manager*  
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Joe Vigil, *Facilities Crew*  
Curtis Carr, Jr., Jamie McGraw, *Security*

## CONSERVATORY

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Andrew Hurteau, *Director of Studio A.C.T.*  
Christopher Herold, *Director of Summer  
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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, *Acting, Director*  
Jill Walmsley Zager, *Co-Head of Voice and  
Dialects*

## M.F.A. Program Adjunct Faculty

Jane Hammett, *Singing*  
Giles Havergal, *Director*  
Gregory Hoffman, *Combat/Weapons*  
Philip Charles Mackenzie, *Acting on Film*  
Kari Prindl, *Alexander Technique*  
Robert Rutt, *Singing*  
Elyse Shafarman, *Alexander Technique*

## Studio A.C.T.

Rachael Adler, *Acting*  
Frances Epsen Devlin, *Singing*  
Paul Finocchiaro, *Acting*  
Nick Gabriel, *Acting*  
Christopher Herold, *Acting*  
Greg Hubbard, *Acting*  
Andrew Hurteau, *Acting*  
Mark Jackson, *Movement*  
W. D. Keith, *Audition Technique*  
Drew Khalouf, *Voice and Speech, Acting*  
Domenique Lozano, *Shakespeare, Acting*  
Trina Oliver, *Acting*  
Marty Pistone, *Acting*  
Lisa Anne Porter, *Acting, Shakespeare, Voice  
and Speech*  
Mark Rafael, *Acting*  
Regina Saisi, *Improvisation*  
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Barbara Scott, *Improvisation*  
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Damon Sperber, *Acting*  
Matthew Graham Smith, *Movement*

## Young Conservatory

Christina Anselmo, *Acting*  
Pearce Brandt, *Musical Theater*  
Nancy Gold, *Physical Character, Acting*  
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## 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,  
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Helen Jean Bowie, Joan Cahill,  
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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](http://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 (noon–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](http://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.

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

 **Wheelchair seating** is available on all levels of the theater. Please call 415.749.2228 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.

## 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 Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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

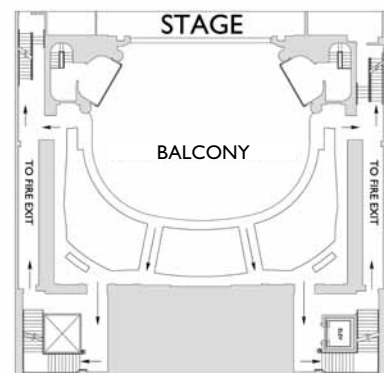
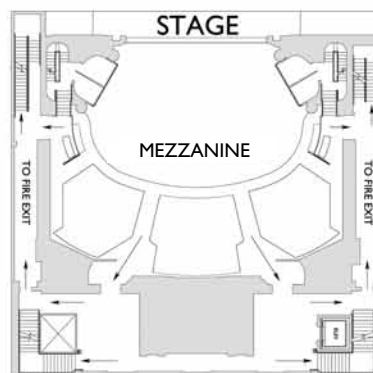
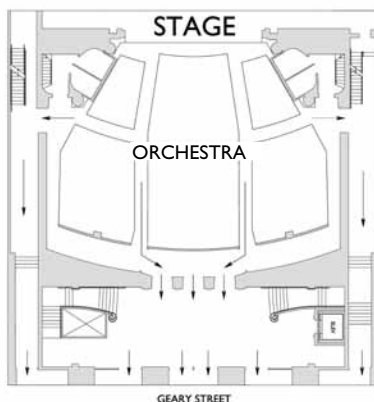


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

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