THE HOMECOMING

by HAROLD PINTER

Directed by CAREY PERLOFF

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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.

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Dear Friends,

Harold Pinter died on Christmas Eve two years ago; since that moment I have been longing to celebrate this extraordinary writer with a production of one of his great plays on the A.C.T. stage. The happy occasion of René Augeesen’s tenth anniversary at A.C.T. made me gravitate immediately to *The Homecoming*, for Ruth has been on René’s list of favorite roles since the day she arrived here. It has been a thrill to match this peerless actress with her fine cohorts: core acting company members Jack Willis and Anthony Fusco, A.C.T. favorite Andrew Polk, and two brilliant newcomers to A.C.T., Kenneth Welsh and Adam O’Byrne. For me, directing this play has felt like a true homecoming, because it was Pinter who made me fall in love with the theater to begin with, when I was a freshman at Stanford and took Martin Esslin’s class entitled “Theater of the Absurd.”

Many years later I had the good fortune to work with Pinter himself in rehearsal, which was an amazingly invigorating and illuminating experience, because to the playwright, his plays were anything but absurd. Pinter took his characters incredibly seriously and conceived of them not as symbols or metaphors but as passionate, sexual, often violent individuals trying to protect themselves and their territory from outside danger. He was an ineffably generous writer who never forced his characters into a box but respected their mystery: “Between my lack of biographical data about [my characters] and the ambiguity of what they say lies a territory which is not only worthy of exploration but which it is compulsory to explore,” he once commented. What fascinated him about human beings was not psychology but behavior—the complicated and often hilarious strategies we employ every day as we wrestle with desire, betrayal, family warfare, humiliation, and death.

As a Jewish child in London during the Blitz, Pinter was weaned on a certain kind of violence as well as a vigorous tribalism: *family* was everything to him, and being sent away into the countryside to escape the bombing was a terrifying and lonely experience. The family in *The Homecoming* may not resemble what we in America like to think of as the archetypal happy nuclear unit, but it is a fierce tribe, and its leader is aging fast. In a sense, this play is Pinter’s *Lear*, following the trajectory of the patriarch who is too old to hold on for long and will soon have to yield this particular kingdom, bounded by the four slablike walls of his North London home. It is also the remarkable story of a marriage that gets upended by returning to its roots. What is so satisfying to me about entering the world of Pinter is that everything is absolutely present tense—as Beckett famously said about Joyce, Pinter’s work is not “about the thing, it is the thing itself.” At every moment, the only reality is what is happening onstage between the individuals who are flirting with a glass of water or fighting over a cheese roll. There is no outside world, no easy escape, no agreement about the past, no plan for the future—what we see is the game of life being played for all it’s worth, right before our eyes.

Indeed, Pinter adored games—he loved renaming characters halfway through a play to keep everyone on their toes; he loved chess and cricket and seduction and surprise. When watching a Pinter play you must free yourself from the obligation to attach meaning or to interpret and simply enter into the game being played. It is usually an immensely dangerous game, with extremely high stakes, but it is pleasurable to watch because it is so alive, so real, so unpremeditated, so sexy, and so surreal.

continued on next page
As part of our celebration of Harold Pinter, we are hosting a symposium entitled “Pursuing Pinter,” in which we will explore the nature of his work with noted Pinter experts, while distinguished actors read scenes from his greatest plays. We hope this production of The Homecoming will pique your interest enough to join us in honoring this great man of the theater.

And of course we hope all of you who are A.C.T. subscribers have already received your “sneak preview” of the 2011–12 season, which includes a startling new Mamet play, a wildly theatrical celebration of the rise of talking pictures, and a true journey into the heart of a young clown. Much more news about next season will arrive shortly, as well as updates about the explosive conclusion of our 2010–11 season, which features the riveting U.S. premiere of The Virtual Stage and Electric Company Theatre’s production of Jean-Paul Sartre’s No Exit and the world premiere of our new musical, Armistead Maupin’s Tales of the City.

But for now, welcome to the butcher’s lair, the home of Max and his sons. “They’re very warm people, really,” Teddy reassures his wife. “Very warm. They’re my family. They’re not ogres.” Indeed.

Thank you for being with us.

Yours,

Carry Perloff
Artistic Director
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THE HOMEcomings

by Harold Pinter

Directed by Carey Perloff

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Dan Cohn and Lynn Brinton, Phyllis and Bill Draper, Marcia and Geoffrey Green, Rita and Ian Isaacs, Joan and Robert McGrath, Marjorie and Joseph Perloff, Gene and Abby Schnair, Alan L. and Ruth Stein, J. Dietrich Stroeh and Dawna Gallagher Stroeh, Olga and Ian Thomson, Paul and Barbara Weiss

associate producers
Flo and John Bryan, Lynn Bunim and Alexander Fetter, Mrs. Michael Dollinger, Anne and Jerry Down, Linda Jo Fitz Harvey and Gail Glasser, Marion and Emmett Stanton, Jack R. Steinmetz in memory of Richard E. Hall, Ayn and Brian Thorne

UNDERSTUDIES
Lenny, Joey, Teddy—Robert Parsons; Max, Sam—Howard Swain; Ruth—Nancy Carlin

STAGE MANAGEMENT STAFF
Kimberly Mark Webb, Stage Manager
Karen Szpaller, Assistant Stage Manager
Dana Gal, Stage Management Fellow

SETTING
A house in North London

The Homecoming will be performed with one 15-minute intermission.

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

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“IT’S GONE. IT NEVER EXISTED. IT REMAINS.”

BY MICHAEL PALLER

APART FROM ANY OTHER CONSIDERATION, WE ARE FACED WITH THE IMMENSE DIFFICULTY, IF NOT THE IMPOSSIBILITY, OF VERIFYING THE PAST. I DON’T MEAN MERELY YEARS AGO, BUT YESTERDAY, THIS MORNING. WHAT TOOK PLACE, WHAT WAS THE NATURE OF WHAT TOOK PLACE, WHAT HAPPENED? IF ONE CAN SPEAK OF THE DIFFICULTY OF KNOWING WHAT IN FACT TOOK PLACE YESTERDAY, ONE CAN I THINK TREAT THE PRESENT IN THE SAME WAY. WHAT’S HAPPENING NOW? WE WON’T KNOW UNTIL TOMORROW OR SIX MONTHS’ TIME, AND WE WON’T KNOW THEN, WE’LL HAVE FORGOTTEN, OR OUR IMAGINATION WILL HAVE ATTRIBUTED QUITE FALSE CHARACTERISTICS TO TODAY. A MOMENT IS SUCKED AWAY AND DISTORTED, OFTEN EVEN AT THE TIME OF ITS BIRTH.

—Harold Pinter, “Writing for the Theatre”

With those words, spoken at the Student Drama Festival in Bristol in 1962, Harold Pinter codified one of the great shifts in drama that occurred in the years after World War II: from plays that depended on an agreed-upon series of past events that explained or justified what characters do in the present, to ones where, as Andy in Pinter’s late play *Moonlight* says, “the past is a mist.” Pinter helped bring that change about.

Since Aeschylus, the most durable convention of the theater has been exposition: the narrated summary of events that occurred before the action of the play begins, or between its scenes, about which we and the characters are reliably informed by someone who witnessed or heard about them. The characters take this information to be true, and the audience, unless given a good reason to think otherwise, does, too. The Greeks, who inherited the idea of exposition from Homer and other Greek epic poets, as well as the hymnal sung in honor of Dionysus, transformed it into a powerful dramatic tool: *Oedipus Rex* is a master class of exposition—it consists almost entirely of information about the past revealed at just the right moment for maximum dramatic impact. Beginning in the 19th century, entire first acts of plays were devoted to the narration of past events that audiences needed to know about and which they took to be true. The main action of the play was delayed until the following three or four acts, where plot complications ensued, a crisis was reached, and a resolution attained. Ibsen, Strindberg, Shaw, and Chekhov each had their reasons for ringing significant variations on this model, called the well-made play, but they held in common a belief in a knowable, stable past. For confident Victorians, the past was one more territory to conquer, and these visionary artists pressed on it their own meanings in order to change the future of drama.

The well-made play still enjoys good health in television and film, but it has been vanishing from theater for the last 60 years. Exposition relies on an agreement between playwright and audience in order to work: if the characters are going to talk about a common past that created their present conditions and sets them in motion, then there must be a common past to talk about. There must be an agreement that the past is, first, knowable and, second, shared among a number of people. In a play with a stable, knowable past, we can all agree on what happened yesterday, and we can all agree that yesterday occurred. Characters may differ about who ate, wore, or said what, but usually there is a general consensus on the shape of what happened.

In the 20th century, playwrights began arguing with this proposition. Pirandello began by asking, “What is appearance and what is reality, and where can truth be found?” After World War II, this and similar questions were taken up by many others, among them Beckett, Ionesco, and Genet in Europe and Albee, Kopit, and Gelber in America. The critic Martin Esslin put them and others in the category of theater of the absurd. Although each of them had his own concerns and viewed the world in his own way, none took such a thing as a knowable or single past—or even a universe behaving according to the logic and rules that pertain to the surface of everyday life—for granted.
There is no single reason why playwrights began dispensing with the past. Scholars often point to the development of the atomic bomb: suddenly, we were all living in the position of knowing that at any moment the planet might be destroyed, and therefore of what use was the past or even action in the present? Perhaps the horror of World War II and of the blood-soaked decades preceding it made the past too unbearable to contemplate—better to just start with a clean slate, today, at this moment.

Most playwrights, however, don’t respond to abstract propositions, but to what they observe and experience in a specific and visceral sense. Harold Pinter was born in 1930 and grew up in Hackney, just beyond the traditional border of London’s East End, which was heavily bombed during the Blitz. Like thousands of other children, Pinter was evacuated to the countryside in 1940 during the so-called Phony War. The nine-year-old boy who was the cosseted, only child of a Jewish family found himself uprooted and anxious on the Cornish coast. There was, he said later of his existence there, “no fixed sense of being . . . of being . . . at all.” Back in London for the worst of the Blitz, Pinter experienced not only the falling bombs but the fear that the world might be obliterated at any moment: with that is bound to come a heightened awareness of the present, and that the present is over as soon as you pronounce its three syllables. The experience provided, he said, “a real sense of an extreme and perilous life.”

Compared to some of his other plays, the past in The Homecoming seems, at first glance, fairly dependable and straightforward (even the title suggests a knowable past: there was a home, someone went away and now has come back). Unlike The Birthday Party, all the characters have a single name and an agreed-upon identity inside and outside the house: Max is a retired butcher, Sam a limo driver, Joey a demolition worker and amateur boxer, and Lenny a pimp. Teddy is a college professor and Ruth his wife and the mother of his children. It is as close to the surface workings of our everyday world as Pinter gets. But cracks in that world begin to appear whenever Max talks about his late wife, Jessie. He remembers her “rotten stinking face,” that she was the backbone of the family who taught their sons “every single bit of the moral code they live by” and “a slutbitch of a wife” whom he treated as a queen. Even allowing for the mask that Pinter’s characters wear to hide their deepest feelings, one is allowed to ask, “Who was Jessie, anyway?” The answer is that to Max she was all these women, and whatever he says about her is true in the moment that he says it.

In The Homecoming, as in most of Pinter’s plays, the past exists more potently in the minds of the characters than as a set of independent, objective, verifiable facts. It is the act of remembering that makes a memory real, and something happened because someone said that it did. “There are some things one remembers even though they may never have happened,” says Anna in Old Times, written five years after The Homecoming. “There are things I remember which may never have happened but as I recall them so they take place.” As they may exist differently in different characters’ minds, the past is multiple and not necessarily
consistent from one character to the next, or even within a single character from one moment to another. This means that the past is a malleable, endlessly usable thing and—like sex, and indeed like words in Pinter’s work—can be wielded as a weapon. The past belongs to the person who can use it most persuasively or most aggressively.

In The Homecoming, Lenny regales Ruth with the story of a dockside encounter between himself and a woman who made him a certain proposal: a proposal, he explains, that under normal circumstances he would have entertained. But, “as she was falling apart with the pox,” he declined the offer in a particularly definitive way. When Ruth asks, “How did you know she was diseased?” a pause ensues, after which Lenny responds, “I decided she was.” With his answer, Lenny is forced to admit (without apology) that he has constructed this bit of the past at the minimum; with her challenge, Ruth suggests that she’s unwilling to let him control it. This exchange is only the beginning of a battle for supremacy between Ruth and The Homecoming’s men that will take up the balance of the play.

If the past is a mist and the future has yet to arrive, what is left to a play besides the present, and what does that mean for its production? Where there is only the present, everything we see takes on added size and importance, so it becomes incumbent on the playwright, director, actors, and designers to reduce everything to the barest essentials: each movement must be clean, precise, and necessary; furniture, costumes, props, and words must be pared to the bone. Whatever isn’t fundamental becomes clutter to be removed; otherwise we won’t sense the play’s mysteries with clarity. The more that is taken away, the more room there is for meanings to emerge.

When Pinter’s plays were first seen, critics and audiences accused them of being obscure, in part because of his refusal to anoint a single version of past, or even current, events. Since then, we’ve come to accept this as a convention of Pinter’s theater. Isn’t it also, though, the way that we view the past? Don’t we also have multiple versions of at least parts of it, versions that change from year to year, day to day, even moment to moment, depending on whom we’re talking to, how we’re feeling, or what just happened? Perhaps it’s those earlier plays, the ones that insist on a more fully knowable past, that are less like life, while Pinter’s, which admit more complexity about the way we perceive the past, are examples of realism.

“I certainly feel more and more that the past is not the past, that it never was past. It’s present,” Pinter told Mel Gussow of the New York Times. Present not in the Faulknerian sense that we’ll never escape the past’s weight so that the sins of the fathers will be forever visited on the sons, but rather in the way that Pinter’s characters invent and reinvent it, and in the act of doing so make it true. Or, as Hirst, the well-off man of letters in No Man’s Land says, “It’s gone. Did it exist? It’s gone. It never existed. It remains.”
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A free preshow discussion with the director and a member of the A.C.T. artistic team before the final preview performance.

MAR 11
THEATER ON THE COUCH
Members of the San Francisco Center for Psychoanalysis explore the minds, motives, and behaviors of the characters in the play after the 8 p.m. performance.

MAR 15 & 23
AUDIENCE EXCHANGES
Lively Q&A sessions with the cast and A.C.T. staff after the performance. A ticket to any performance grants you entry!

MAR 16
OUT WITH A.C.T.
A.C.T.’s popular LGBT-night party features free cocktails and catered treats directly following the 8 p.m. performance.

MAR 9
OPENING NIGHT DINNER
Dine with Artistic Director Carey Perloff and Executive Director Ellen Richard.

MAR 19
SATURDAY SALON
Enjoy lunch with a member of the artistic team before a matinee of The Homecoming.

APR 14
PROP AND SCENE SHOP TOUR
Take a tour of A.C.T.’s prop and scene shop, where productions are built from the ground up.

APR 16
PROSPERO SOCIETY BRUNCH
This is an annual thank you event for those who have included A.C.T. in their estate plans.

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Born in London in 1930, Harold Pinter was once called “the greatest living contemporary playwright” by Tennessee Williams. Today he is universally considered among the most influential, provocative, and poetic playwrights of the second half of the 20th century.

Success in school plays and his first positive review (“Master Harold Pinter made a more eloquent, more obviously nerve-racked Macbeth than one or two professional grown-ups I have seen in the part”) directed young Pinter towards a career on the stage. After two stints in drama school, he spent several years touring Britain with various repertory companies as an actor. In 1957, a friend asked him to write a play for Bristol University’s drama department. Writing between afternoon rehearsals and evening performances, Pinter completed his first play, The Room—a masterful blend of comedy and terror—in four days. The production was a success and brought Pinter to the attention of London critics and producers. The 1958 production of his next play, The Birthday Party, was a disaster but earned the playwright praise in the Sunday Times as “the most original, disturbing, and arresting talent in theatrical London.” The Birthday Party brought Pinter a series of commissions, including The Dumb Waiter (1957), A Slight Ache (1958), and A Night Out (1959) for BBC Radio, and revue sketches for West End shows. His real breakthrough, however, came in 1960 with The Caretaker, which brought him fame and his first financial security. Writing prolifically over the next several years, he produced such works as Night School (1960), The Collection (1961), The Lover (1963), and The Tea Party (1965), earning a reputation as a daringly innovative playwright. He also began working in film, writing screenplays for The Servant (1963) and The Pumpkin Eater (1965), which both won major awards.

Pinter’s third full-length play, The Homecoming, was first produced at the New Theatre in Cardiff, Wales, in 1965, directed by Peter Hall. Under the auspices of the Royal Shakespeare Company, it moved to London later that year and made its American debut on Broadway in 1967, with Ian Holm, Paul Rogers, John Normington, Michael Craig, Terence Rigby, and Pinter’s then wife, Vivien Merchant, as Ruth. After initially confounding critics, the production turned out to be a huge success, hailed for its “ultimate, breathtaking nastiness” (The Daily Telegraph) and earning four Tony Awards, including Best Play.

Pinter’s subsequent plays became increasingly distilled, poetic, and enigmatic, including Landscape (1969), Silence (1969), Old Times (1971), No Man’s Land (1975), and Betrayal (1978). Although he had always been profoundly interested in politics and power, in the mid 1980s he began to express his strong feelings about human rights and foreign policy in theatrical form, including such plays as One for the Road (1984), Mountain Language (1988, directed in its U.S. premiere by Carey Perloff in 1989), Party Time (1991), and Ashes to Ashes (1996). He continued, however, to write provocative dramas exploring the darkly unsettling sides of family and social dynamics, including Moonlight (1993) and Celebration (2000, directed in its U.S. premiere by Perloff at A.C.T. in 2001).

In total, Pinter wrote 29 plays and more than 20 screenplays (including Sleuth [2007], The Trial [1993], The Comfort of Strangers [1990], The Handmaid’s Tale [1990], and The French Lieutenant’s Woman [1981]), as well as hundreds of poems and an autobiographical novel, The Dwarfs (published in 1990). He also directed numerous theater productions and continued to perform on stage and screen until quite late in life.

Pinter earned the Nobel Prize for Literature in 2005; he was appointed a Commander of the British Empire and Companion of Honour and awarded France’s highest honor, the Légion d’honneur. He died of cancer on December 24, 2008, survived by his second wife, author Lady Antonia Fraser, and son, Daniel Brand.

No other dramatist of his generation has proved as durable as Pinter. He mapped out his own country with its own distinctive topography—a place haunted by the shifting ambivalence of memory, flecked by uncertainty, reeking of sex and echoing with strange, mordant laughter. It was, in short, Pinterland, and it will induce recognition in audiences, and ensure his classic status, for as long as plays are staged.

―Pinter biographer Michael Billington
American Conservatory Theater

CONSERVATORY PRODUCTIONS

Join us for these A.C.T. Master of Fine Arts Program and Young Conservatory performances!

Mar 3–19 | World Premiere
LITTER
THE STORY OF THE FRAMINGHAM DODECATUPLETS
by Peter Sinn Nachtrieb
Directed by Mark Rucker
✦ ZEUM THEATER

Apr 21–30
THE WIDOW CLAIRE and COURTSHIP
TWO PLAYS FROM THE ORPHANS’ HOME CYCLE
by Horton Foote
Directed by Craig Slaight
✦ HASTINGS STUDIO THEATER

Apr 28–30
ION
by Euripides
Translated by W.S. Di Piero
Directed by Barbara Damashke
✦ ZEUM THEATER

May 12–28
AS YOU LIKE IT
by William Shakespeare
Directed by Mark Rucker
✦ ZEUM THEATER

Jun 9–25 | World Premiere
HOMEFRONT
Book by Craig Slaight
Music and lyrics by Creighton Irons
Directed by Domenique Lozano
Musical direction by Jane Hammett
Choreography by Christine Mattison
✦ ZEUM THEATER

May 1–28
NO EXIT
by JEAN-PAUL SARTRE
ADAPTED FROM THE FRENCH BY PAUL BOWLES
CONCEIVED AND DIRECTED BY KIM COLLIER

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L to R: Shinelle Azoroh, Richard Prioleau, Jenna Johnson, Richardson Jones, and Brian Jansen in Hotel Paradiso. Photo by Alessandra Mello.

American Conservatory Theater
CONSERVATORY PRODUCTIONS

The Homecoming

17
GIVING BIRTH TO PETER SINN NACHTRIEB’S LITTER

In the summer of 2009, A.C.T. presented Bay Area playwright Peter Sinn Nachtrieb with a challenge: write an ensemble-based play for the 12 actors in our master of fine arts program’s class of 2011. “When you write for professional theater, usually you get to work with five actors, tops, so this was a challenge I wanted to take,” remembers Nachtrieb. He considered a number of ideas for 12-character plays (including one with “a jury, but that has already been done,” he says with a wink), but finally settled on a tale about 12 siblings. Not just siblings, but dodecatuplets. And not just dodecatuplets, but the Framingham Dodecatuplets, childhood stars who have watched their fame fade along with their cuteness as they transitioned into young adulthood. Litter, as the play became titled, receives its world premiere this month under the direction of A.C.T. Associate Artistic Director Mark Rucker.

“We approached Peter because he has the perfect spirit for this collaboration with this company of actors,” explains Rucker. “His voice is completely unique. He’s young. He’s a product of the Bay Area. And he could be in the room with us.” The 35-year-old playwright grew up in Mill Valley and attended A.C.T. productions throughout high school. “A Christmas Carol at A.C.T. was probably one of the first plays I ever saw,” he remembers. He got his M.F.A. in playwriting from San Francisco State University in 2005 and has been earning a national reputation as a darkly witty new voice since his ferociously funny 2007 play Hunter Gatherers debuted at Killing My Lobster in San Francisco. His 2008 end-of-the-world comedy, boom, received 16 U.S. productions last season—making it the most-produced play in the country (other than holiday shows and Shakespeare)—and BOB, one of his most recent works, is being produced at the Humana Festival at the Actors Theatre of Louisville this spring.

During A.C.T.’s 2009–10 academic year, Nachtrieb observed classes and attended performances to get to know the performers he was writing for. A series of day-long workshops gave him the opportunity to interact and improvise with the students. “He devised a series of exercises, and with the feedback he got he started to sketch scenes,” says A.C.T. Artistic Consultant Beatrice Basso, who spearheaded the collaboration. “This has been a very naked process. There was really nothing to start with other than the mandate to create an ensemble piece.” Third-year M.F.A. Program student Jenna Johnson adds, “It has been a unique experience to work on a play that has roots in who you are. So often you’re trying to take parts of yourself out to fit a character.” Nachtrieb, who is also a performer, says that this was one of his goals. “I hope I’ve written parts that play to their strengths. I think I got something good for everybody, something that fits.”

Nachtrieb has not only created a piece that plays to his cast’s strengths, he has also hit upon some interesting parallels between his play and the graduate school experience. Johnson explains: “Grad school can get difficult sometimes when you’re thought of as part of a class. We are an ensemble, and we work really well together, but we’re definitely individuals. This play showcases our ensemble work, but also our unique individuality. We’ve all felt heard and seen.” Basso adds, “Coincidentally, Peter decided to write about a claustrophobic family—tightly wound together for so long—at the brink of breaking apart. That mirrors the experience of spending three years together in an M.F.A. program. A true relationship of siblinghood develops by necessity, and now these students are about to take flight into the real world when they graduate in May. At some level, I think Litter will be a cathartic experience.”
MEET ALLEGRA ROSE EDWARDS
A.C.T. M.F.A. PROGRAM CLASS OF 2013

In each program of the A.C.T. mainstage season, we are pleased to introduce to you one of A.C.T.’s remarkable first-year M.F.A. Program students. In this issue, meet Allegra Rose Edwards.

NICKNAME Legs.

BIRTHPLACE Palo Alto, California.

HOMETOWN Denver, Colorado.

FIRST THEATER EXPERIENCE My parents bought me front-row tickets for the national tour of Les Misérables. I was six. I have a very vivid memory of the urchins reaching their hands out, grasping at the air, begging for pity. The little boy playing Gavroche looked me right in the eye. It was thrilling.

FAVORITE THEATER EXPERIENCE In the summer of 2008, I took The Kentucky Cycle, by Robert Schenkkan, to the Edinburgh Fringe Festival with a group of artists from my school and our director, Cathy Thomas-Grant (an A.C.T. alum!). I remember feeling surrounded, engulfed by theater. Companies produced shows in broom closets, basements, street corners, bathrooms; truly, all the world was a stage. We had several musicians with us who brought banjos and mandolins, so every day we’d head to the Royal Mile to publicize our show by singing songs of Appalachia and rye whiskey—very coal-miner-well-digger-little-sparrow-esque songs—feeling very American while standing under a Scottish sky.

IF I COULD PLAY ANY ROLE, I WOULD WANT TO PLAY Portia in The Merchant of Venice.

MY STORY My dad said he found an entry in his journal from when I was eight. It reads, “Today Allegra told me she was going to be an actress.” From third grade through high school I stayed as theatrically active as I could, booking commercials, flying to L.A. for pilot season, and performing in as many school and community productions as I could. Several of the faculty members at Pepperdine University, where I went for undergraduate, had gone through A.C.T.’s M.F.A. program. These people were bright, accomplished, talented, and passionate leaders, so I followed their example to continue my training.

RANDOM FACT My parents have an affinity for unique names. I have a brother named Skye and a sister named Banjo.

EDUCATION B.A. in theater/television, Pepperdine University.

Katherine James ’75 presented a staged reading of her show Play for Jimmy, directed by Alan Blumenfeld ’75, at The Road Theatre Company in L.A. Wynn Harmon ’86 performed in God of Carnage at TheaterWorks in Hartford, Connecticut, before journeying to the Orlando Shakespeare Theater for A Midsummer Night’s Dream and Pride and Prejudice. Nancy Carlin ’91 directed Lost in Yonkers for The Jewish Theatre San Francisco; it will run at the Oshman Family Jewish Community Center in Palo Alto in April. Michael Shipley ’91 completed a sold-out run playing Dr. Dysart in Equus at Boxcar Theatre in San Francisco. Jamison Jones ’94 played the title role in the world-premiere production of Doctor Cerberus at South Coast Repertory; he reprised the role for L.A. Theatre Works’ Radio Theatre Series, heard on public radio stations across the country. Jonathan Sale ’97 appeared in the award-winning ScreenPlay with Badlands Theater Company in New York. Darby Stanchfield ’06 recently left on the 70+-city tour of Madagascar Live!, DreamWorks Theatricals’s first live family touring show. Jody Flader ’07 can be seen in national commercials for Ally Bank and Boar’s Head. She sings with the band Blue Bottle Collection, which just released its debut album, Summer of the Soda Fountain Girls; she also played Masha in The Three Sisters with Brooklyn-based Glass Bandits Theater Company. Sophia Holman ’10 plays Margot Wright, wife of Orville, in the world-premiere production of The Center of Gravity at Maine’s Portland Stage. Mairin Lee ’10 appeared in episode 213 of The Good Wife and performs in In the Next Room at the Wilma Theater. Kyle Shafer ’10 appeared in The Light Inside with New York’s Examined Man Theatre and toured as Fred in TheatreworksUSA’s A Christmas Carol; he also joined Raife Baker ’08 and Amanda Sykes ’08 in a reading of Beyond Measure—Raife’s adaptation of Shakespeare’s Measure for Measure—with Slant Theatre Project.

ADAM O’BYRNE (Jocy), a native of Toronto, spent two seasons at the Stratford Shakespeare Festival in Canada, where his credits included Henry IV, Part 1, London Assurance, Measure for Measure, Orpheus Descending, The Brothers Karamazov, and The Winter’s Tale. Last summer he made his Bay Area debut playing Berowne in Shakespeare Santa Cruz’s critically acclaimed production of Love’s Labor’s Lost. Other theater credits include being part of the original cast of The Intelligent Design of Jenny Chow and playing Calhoun in the world premiere of Bloody Bloody Andrew Jackson at Center Theatre Group. Film and television credits include Cold Case, NCIS, Yeti, The United States of Tara, Lost.


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

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Who’s Who

and Kitten vs. Newborn. He is a graduate of Yale College and Yale School of Drama.

ANDREW POLK
(Lenny), a Bay Area native, returns to A.C.T., where he has appeared in November and Speed-the-Plow. He has appeared in New York in Mouth to Mouth (The New Group), The Accomplices (2007 Drama Desk Award nom.), Walmartopia (Minetta Lane Theatre), The Green Zone (Lincoln Center Directors Lab), Flight (Lucille Lortel Theatre), Critical Darling (The New Group), Vick’s Boy (Rattlestick Playwrights Theater), and The Truth Teller (Circle Repertory Company), among many others. He appeared in the Broadway tour of Biloxi Blues (Carbonell Award, Helen Hayes Award nom.). Regionally, he has been seen at the Alliance Theatre, Long Wharf Theatre, Arena Stage, Actors Theatre of Louisville, Trinity Repertory Company, and Philadelphia Theatre Company (Edward Albee’s At Home at the Zoo), among many others. Film and television credits include Loverboy, Private Parts, Entropy, Lights Out, 30 Rock, Law & Order, Law & Order: SVU, Law & Order: CI, and Third Watch. Polk trained at London’s Webber-Douglas Academy under a Fulbright scholarship. He is artistic director of The Cape Cod Theatre Project.

KENNETH WELSH (Sam) began his career at the Stratford Shakespeare Festival, where he played the title role in Hamlet. In New York he starred in the North American premieres of The Real Thing, Social
The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

Jack Willis
(Max) most recently appeared in Elektra (dir. Carey Perloff) at the Getty Villa in Malibu. He has appeared in more than 200 productions throughout the United States, including recent performances at A.C.T. in The Tevo Project, The Caucasian Chalk Circle, War Music, Philistines, Rock ‘n Roll, ‘Tis Pity She’s a Whore, Curse of the Starving Class, Blood Knot, The Rainmaker, Hedda Gabler, A Christmas Carol, The Little Foxes, Happy End, Cat on a Hot Tin Roof, and The Black Rider. An A.C.T. associate artist and core acting company member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in Julius Caesar, The Crucible, Art’, and The Old Neighborhood. Off-Broadway credits include The Resistible Rise of Arturo Ui, World of Mirth, The Iphigenia Cycle, and Valhallla. Film and television credits include The Talented Mr. Ripley, The Cradle Will Rock, The Out-of-Towners, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed, and Dallas. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.

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NANCY CARLIN (Understudy) is an associate artist at California Shakespeare Theater and a member of PlayGround. A former longtime company member of A.C.T., she has also performed with Berkeley Repertory Theatre, the Oregon Shakespeare Festival, San Jose Repertory Theatre, Shakespeare Santa Cruz, Marin Theatre Company, Aurora Theatre Company, SF Playhouse, The Jewish Theatre San Francisco (formerly Traveling Jewish Theatre), and TheatreWorks. Carlin has directed productions for Aurora Theatre Company, Center REPertory Company, The Jewish Theatre San Francisco, the Lake Tahoe Shakespeare Festival, The Foothill Theatre Company, B Street Theatre, and the A.C.T. Master of Fine Arts Program. She is coauthor of a new musical, Max Understood, which was developed at The Eugene O’Neill Theater Center and performed at The New York Musical Theatre Festival last year. She holds a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T. In addition to Actors’ Equity Association, she is a member of the Stage Directors and Choreographers Society and the Dramatists Guild.

ROBERT PARSONS (Understudy) has been seen at A.C.T. in Rock ‘n’ Roll, The Little Foxes, The Black Rider, Buried Child, The Colossus of Rhodes, and Good. Regional and international credits include The Rivalry (Ford’s Theatre), Rock ‘n’ Roll (Huntington Theatre Company), The Black Rider (Sydney Festival; Ahmanson Theatre), Misalliance (Alley Theatre), The Heiress (Arizona Theatre Company), One Flea Spite (New Repertory Theatre), and K (HERE, New York)—as well as two seasons at the Oregon Shakespeare Festival. Bay Area credits include appearances at Berkeley Repertory Theatre, Magic Theatre, the San Francisco Shakespeare Festival, Marin Theatre Company, Word for Word, the Shotgun Players, the Z Space Studio, and TheatreWorks. He received the 2009 Metro West award for outstanding performance in I Am My Own Wife and a 2010 DC Theatre Scene award for outstanding performance in The Rivalry. Film credits include Black August and Almost Famous.


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Who’s Who

include Teknolust, Just One Night, Night of the Scarecrow, Cherry 2000, Frameup, Miracle Mile, Metro, Nash Bridges, Midnight Caller, Kiss Shot, Mrs. Lambert Remembers Love, Lying Eyes, Hill St. Blues, and Valley of the Heart’s Delight.

DANIEL OSTLING (Scenic Designer) is a San Francisco– and New York–based scenic designer. Recent designs include the world premieres of War Music and Brainpeople (A.C.T.); Ethan Frome and Trust (Lookingglass Theatre Company); Arabian Nights (Berkeley Repertory Theatre; Arena Stage); The How and the Why (McCarter Theatre Center); Candide (Goodman Theatre; Shakespeare Theatre Company); Becky Shaw (South Coast Repertory); Macbeth and Much Ado About Nothing (California Shakespeare Theater); Death of a Salesman (Dallas Theater Center); The Adventures of Tom Sawyer (Hartford Stage); The Merry Widow (Lyric Opera of Chicago); Lucia di Lammermoor and La Sonnambula (The Metropolitan Opera); and Lookingglass Alice (Lookingglass, Actors Theatre of Louisville, McCarter Theatre Center, and The New Victory Theater in New York). Other theater credits include work at Brooklyn Academy of Music, La Jolla Playhouse, the Mark Taper Forum, the New York Shakespeare Festival, Seattle Repertory Theatre, Portland Center Stage, and Steppenwolf Theatre Company. An ensemble member of Lookingglass, he has worked extensively with Mary Zimmerman, including Metamorphoses (Tony Award nomination for Best Scenic Design). Ostling is an associate professor at Northwestern University in Chicago.

ALEX JAEGGER (Costume Designer) has designed costumes for November, Speed-the-Plow, and Rock ‘n’ Roll for A.C.T.; What We’re Up Against, Or, Oedipus el Rey, Goldfish, Mrs. Whitney, and Mauritius for Magic Theatre; Two Sisters and a Piano for The Public Theater in New York; Skylight, All My Sons, True West, Nostalgia, Play Strindberg, and others for South Coast Repertory; August: Osage County, Cat on a Hot Tin Roof, Romeo and Juliet, Handler, Stop Kiss, Fuddy Meers, and Dead Man’s Cell Phone for the Oregon Shakespeare Festival; The Paris Letter and Eclipsed for the Kirk Douglas Theatre; Doubt, Tally’s Folly, and Looped for the Pasadena Playhouse; and several productions for The Studio Theatre in Washington, D.C. Other credits include productions with the Geffen Playhouse, The Theater @ Boston Court, and Shakespeare Santa Cruz. Jaeger is the recipient of many design awards, including an L.A. Ovation Award, three Back Stage

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WHO’S WHO

Garland Awards, four Drama-Logue awards, and an NAACP nomination.

ALEXANDER V. NICHOL’s (Lighting Designer) theater credits include the Broadway production of Wishful Drinking and off-Broadway productions of Los Big Names, Horizon, Bridge and Tunnel, Taking Over, Through the Night, and In the Wake. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, the Oregon Shakespeare Festival, Arena Stage, The Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Dance credits include several seasons as resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre at the Metropolitan Opera House and is the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance Chicago, Royal Winnipeg Ballet, Hong Kong Ballet, Singapore Dance Theatre, and ODC. Recent projects include Clybourne Park, Marcus; or The Secret of Sweet, and November at A.C.T.; the museum installation Circle of Memory, in collaboration with Eleanor Coppola, presented in Salzburg, Austria; and video and visual design for LIFE: A Journey through Time, with photographer Frans Lanting and composer Philip Glass, presented at Alice Tully Hall.

CLIFF CARUTHERS (Sound Designer) has created soundscapes and music for more than a hundred theatrical productions. Recent projects include The Caucasian Chalk Circle, November, and Brainpeople for A.C.T. (where he is the sound design associate); Happy Days for the Guthrie Theater; Crime and Punishment and TRAGEDY: a tragedy for Berkeley Repertory Theatre; The Tempest and Bone to Pick for The
KIMBERLY MARK WEBB (Stage Manager) is in his 17th season at A.C.T., where his recent credits include Scapin, Phèdre, Rock 'n' Roll, 'Tis Pity She's a Whore, and Sweeteony 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, the 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.

KAREN SZPALLER (Assistant Stage Manager) has worked with A.C.T. on A Christmas Carol (2006–10), The Tosca Project, Brief Encounter, Curse of the Starving Class, Blackbird, and The Imaginary Invalid. Favorite past shows include the national tour of Spamalot in San Francisco; Concerning Strange Devices from the Distant West, The Lieutenant of Inishmore, Eurydice, Fêtes de la Nuit, The Glass Menagerie, Brundibar, and Comedy on the Bridge at Berkeley Repertory Theatre; Urinetown: The Musical at San Jose Stage Company; Striking 12 at TheatreWorks; Salomé at Aurora Theatre Company; and Ragtime and She Loves Me at Foothill Music Theatre. She is the production coordinator at TheatreWorks in Menlo Park, California.

MORT and FRAN NIE FLEISHHACKER (Executive Producers) are both longtime volunteers with A.C.T. The son of one of A.C.T.’s founding trustees and a San Francisco native, Mort is a trustee of A.C.T. and serves on the conservatory committee. He is co-chair, with Joan Danforth, of the Prospero Society, which honors individuals who include A.C.T. in their estate plans. Frannie serves as a co-chair of the Producers Circle with Deedee McMurtry. She enjoys working to build this critical organization and plan the annual dinner. The Fleishhackers have also produced A.C.T. productions of The Tosca Project, The Quality of Life, The Circle, Curse of the Starving Class, and The Rivals. Mort also serves as a trustee of the Greenbelt Alliance, treasurer of the Fleishhacker Foundation, and a member of the Advisory Council of SPUR. Frannie is the immediate past president of the Francisca Club and serves on the board of That Man May See at UC San Francisco.
CAREY PERLOFF  
(Artistic Director)

is celebrating her 19th season as artistic director of A.C.T., where she most recently directed The Toca 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.’s José Rivera’s Boleros for the Disenchantment, the world premieres of Philip Kan Gotanda’s After the War (A.C.T. commission) and her own adaptation (with Paul Walsh) of A Christmas Carol, the American premieres of Tom Stoppard’s The Invention of Love and Indian Ink and Harold Pinter’s Celebration; A.C.T.—commissioned translations/adaptations of Hecuba, The Misanthrope, Enrico IV, Mary Stuart, Uncle Vanya, and A Mother, The Voysey Inheritance (adapted by David Mamet); the world premiere of Leslie Ayvazian’s Singer’s Boy, and major revivals of ‘Tis Pity She’s a Whore, The Government Inspector, Happy End (including a critically acclaimed cast album recording), A Doll’s House, Waiting for Godot, The Three Sisters, The Threepenny Opera, Old Times, The Rose Tattoo, Antigone, Creditors, The Room, Home, The Tempest, and Stoppard’s Rock ’n’ Roll, Travesties, The Real Thing, Night and Day, and Arcadia. Perloff’s work for A.C.T. also includes Marie Ndiaye’s Hilda, the world premieres of Marc Blitzstein’s No for an Answer and David Lang/Mac Wellman’s The Difficulty of Crossing a Field, and the West Coast premiere of her own play The Colossus of Rhodes (Susan Smith Blackburn Award finalist). Her play Luminescence Dating premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play Waiting for the Flood has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, Higher, was developed at New York Stage and Film and presented at San Francisco’s Contemporary Jewish Museum last November. Her one-act The Morning After was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O’Hara. She most recently directed a new Elektra for the Getty Villa in Los Angeles.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound’s Elektra, the American premiere of Pinter’s Mountain Language, and many classic works. Under Perloff’s leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot’s opera The Cave at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France’s Chevalier de l’Ordre des Arts et des Lettres and the National Corporate Theatre Fund’s 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years and teaches and directs in the A.C.T. Master of Fine Arts Program. She is the proud mother of Lexie and Nicholas.

ELLEN RICHARD  
(Executive Director)

joined A.C.T. as executive director in August 2010. She served previously as executive director of off Broadway’s nonprofit Second Stage Theatre in New York City. During her tenure at Second Stage, she was responsible for the purchase contract of the Helen Hayes Theatre and substantial growth in subscription income and growth in individual giving. Under Richard’s leadership, Second Stage provided the initial home for the Broadway productions Everyday Rapture, Next to Normal, and The Little Dog Laughed.

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

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

American Conservatory Theater
A.C.T. Profiles, continued

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 as 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 THE A.C.T. DIRECTORS CIRCLE

Directors Circle member Paul Angelo was introduced to A.C.T. in the 1980s by a friend who was then training in the conservatory, and he has been an A.C.T. subscriber ever since. Angelo first joined the Directors Circle in 1991. He is one of 350 members who collectively choose a production to sponsor each season; this year they overwhelmingly elected to support The Homecoming and have been invited to numerous events throughout the development of the production. They will also be honored guests at “Pursuing Pinter”, A.C.T.’s celebration of the playwright and his legacy, on March 20, 2011.

Angelo’s most memorable moments at A.C.T. have all involved Tom Stoppard, who has called A.C.T. “his artistic home.” “Everything I know and love about Stoppard I learned at A.C.T.,” Angelo says. “And no one knows and understands Stoppard better than Carey Perloff.” In 2008 Angelo decided to make a special gift to become an associate producer of Stoppard’s Rock ‘n Roll, which gave him the opportunity to meet the playwright at the reception for associate producers and producers.

This season, Angelo joined The Tales of the City Circle to support this spring’s world premiere production of Armistead Maupin’s Tales of the City. An avid chorister, he was drawn to the project not only out of his appreciation for Maupin’s iconic tales but also out of a love for the music:

I moved here in 1978 when the Tales of the City books were just coming out, so they were part of my San Francisco orientation—or indoctrination. I was intrigued from the start by a project that would bring together these two great San Francisco icons, Tales of the City and A.C.T. I became a believer in the project when I heard its great songs with their great lyrics (as a singer I’m partial to lyrics). I knew that this project was a stretch for A.C.T. because they’ve decided not to involve a big New York City producer in order to maintain artistic freedom, so I felt I needed to answer the call for support. When Tales wins the Tony for Best Musical, I can say, “I knew them when!”

Angelo’s love of theater began when he sang top tenor in the barbershop quartet in his Columbus, Ohio, high school production of The Music Man. He is now in his 29th season in the San Francisco Symphony Chorus. He has also performed for many years in a church choir in Pacific Heights and a big chorus on the peninsula, with which he toured France, Germany, China, and Spain—where they gave midnight performances of Carmina Burana in a bullring. When he is not singing or at A.C.T., Angelo is working with an employee benefits consulting firm as a pension actuary. With his focus on public pension plans in California (suddenly a hot topic), his public speaking skills, first honed onstage, are in great demand.

For information about the Directors Circle or The Tales of the City Circle, contact Associate Director of Development, Individual Giving Paul Knudsen at 415.439.2353. More information is available online at act-sf.org/donorlevels.
Directors Circle members will have several opportunities to experience the development of A.C.T.’s production of *The Homecoming* and will be the honored guests at “Pursuing Pinter,” a celebration of Harold Pinter and his legacy, on March 20, 2011, as a thank you for sponsoring *The Homecoming* and playing a leading role in the artistic success of A.C.T.

A.C.T. Directors Circle members make annual contributions of $1,500 to $9,999, demonstrating their passion for live theater. By bringing innovative, groundbreaking productions to the Bay Area, producing compelling reinterpretations of classical works, and providing Bay Area students with educational experiences and exposure to live theater, Directors Circle members know they are actively strengthening the future of the theatrical art form.

Each season, Directors Circle members collectively choose a production to sponsor; this year they overwhelmingly elected to support *The Homecoming* and honor A.C.T. core acting company members René Augesen (who this season celebrates ten years with the company), Anthony Fusco, and Jack Willis, as well as Artistic Director Carey Perloff. In addition to being the honored guests at “Pursuing Pinter,” members will be welcomed at a Technical Rehearsal in the theater, the Opening Night Dinner, and a Saturday Salon with Carey Perloff.

For more information about these events and the other benefits of Directors Circle membership, please contact Mindy Lechman at 415.439.2482 or mlechman@act-sf.org, or visit www.act-sf.org/donorlevels.
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Save the date: Prospero Society Brunch
Saturday, April 16, 11:45 a.m.

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The Estate of Barbara Beard
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MEMORIAL & TRIBUTE GIFTS

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members during the 2009-2011 period.

Ruth J. Allen in honor of Helen L. Palmer
Anna Chepoukovskaya in memory of Virginia Cole Dunlap
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Judith Cohen in honor of Randy Taradash in Support of Handful Players
Carol G. Coggin in honor of Joan Danforth
Ellen Foley in honor of Jill MacLean
Marilee K. Gardner
In memory of Irma Sheerson, Susan Jones, and Vivian Konigsberg
In honor of Andrew Hardee, Emery Mintz, and James Nelson
Jeffrey W. Johnson in memory of Catherine Ryan (1903–2010)
Patrick Lamey in memory of Mary Hughes
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Richard T. Davis, U.S. Trust, Bank of America Private Wealth Management, Co-chair
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The Corporate Partners Circle is comprised of businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Tim Whalen at 415.439.2472 or twhalen@act-sf.org.

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FOR YOUR INFORMATION

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

BOX OFFICE INFORMATION
A.C.T. Box Office
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square. Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. Phone hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and ticket insurance. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

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

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10UP (world-class theater at happy-hour prices) offers $10 Balcony seats during select performances. Half-price student and senior rush tickets are available at the A.C.T. Box Office two hours before curtain. Matinee senior rush tickets are available at noon on the day of the performance for $20. All rush tickets are subject to availability, one ticket per valid ID.

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

AT THE THEATER
The American Conservatory Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The auditorium opens 30 minutes before curtain.

A.C.T. Merchandise
A.C.T.–branded merchandise, as well as books, scripts, and Words on Plays, are on sale in the main lobby, at the box office, and online.

Refreshments
Full bar service, sweets, and savory items are available one hour before the performance in Fred’s Columbia Room on the lower level and the Sky Bar on the third level. You can avoid the long lines at intermission by preordering food and beverages in the lower- and third-level bars. Bar drinks are now permitted in the auditorium.

Cell Phones!
If you carry a pager, beeper, cellular phone, or watch with alarm, please make sure that it is set to the “off” position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

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

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

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

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

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

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

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

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

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

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

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

The 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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