

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

# THE HOMECOMING

*by*  
**HAROLD PINTER**

*Directed by*  
**CAREY PERLOFF**

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

**encore**  
arts programs

# “City National covers all our needs.”



Our ranch acts as the focal point for our whole family. We all enjoy the time we spend there. It's time we cherish.

We met with City National, and liked the way they approached investing. We decided to move over everything on a trial basis – and we never looked back. City National banks Michael's law firm and our farms, and they bank us personally. It's nice to have everything in one place.

City National is *The way up*® for our family.

## Phyllis & Michael Hennigan

*Philanthropist & Attorney*

View the Hennigan's complete story at [cnb.com/thewayup](http://cnb.com/thewayup).

For a relationship you can trust, call us at (866) 618-5242.

**CITY NATIONAL BANK**   
The way up.®

City National Wealth Management

Member FDIC

Non-deposit Investment Products: ■ are not FDIC insured ■ are not Bank guaranteed ■ may lose value

Past performance is not an indication of future results.

©2011 City National Bank



# find your magic<sup>★</sup>

Macy's makes it easier than ever with Spring's must-have trends plus expert tips on how to put them all together. To shop, explore & more, visit [macys.com/findyourmagic](http://macys.com/findyourmagic)

MICHAEL MICHAEL KORS

Safari utility vest.

Misses' XS-XL. \$150.

Tiered skirt.

Misses' 2-16. 79.50.

High heel sandal. Leather uppers. 6-10M. \$155.



the magic of  
**macys**<sup>★</sup>  
.com



UCSF has the only children's hospital in San Francisco.

*We can spend so much more time with Paddy thanks to UCSF. -Alma*

©2011 UC Regents

With your support, imagine how many more lives we could change.

When their son Paddy was diagnosed with a rare bone cancer, Alma and Mark O'Brien turned to the pediatric oncologists at UCSF Benioff Children's Hospital. Our exceptional pediatric cancer specialists are just one reason UCSF has an international reputation for quickly translating scientific innovations into lifesaving treatments. Now, we're building a new hospital complex—including children's, women's specialty and cancer hospitals—where our world-class doctors can practice medicine in the most technologically advanced facilities available anywhere. With your help, just **imagine the possibilities.**

[Help us build the new UCSF hospitals at Mission Bay.](#)

## The Campaign for UCSF Medical Center

To learn more about UCSF or Paddy's story:  
[missionbayhospitals.ucsf.edu](http://missionbayhospitals.ucsf.edu)

# 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.

## AMERICAN CONSERVATORY THEATER BOARD OF TRUSTEES

Nancy Livingston  
*Chair*

Rusty Rueff  
*President*

Cheryl Sorokin  
*Vice Chair*

Lawrence P. Varellas  
*Treasurer*

Lesley Clement  
*Secretary*

Jack Cortis  
*Immediate Past Chair*

Alan L. Stein  
*Chair Emeritus*

Judy Anderson  
Daniel E. Cohn  
Joan Danforth  
Richard T. Davis  
Michael G. Dovey  
Olympia Dukakis  
Robert F. Ferguson  
Mortimer Fleishhacker  
Celeste Ford  
Marilee K. Gardner  
Priscilla Geeslin  
Scott J. Germer  
Kaatri B. Grigg  
Kent M. Harvey  
Kirke M. Hasson  
Dianne Hoge  
Jo Hurley  
David ibnAle

Jeri Lynn Johnson  
The Rev. Alan Jones  
Mary S. Metz  
Carey Perloff  
Ellen Richard  
David Riemer  
Sally Rosenblatt  
Abby Sadin Schnair  
Jeff Spears  
Diana L. Starcher  
Amelia Stewart\*  
Steven L. Swig  
Laila Tarraf  
Lorenzo Thione  
Patrick S. Thompson  
Jeff Ubben  
Charlie Wilmans  
Nola Yee

*\*Conservatory Alumni  
Association Representative*

## EMERITUS ADVISORY BOARD

Barbara Bass Bakar  
Rena Bransten  
Dagmar Dolby  
Bill Draper  
John Goldman  
Sue Yung Li  
Christine Mattison  
Joan McGrath  
Deedee McMurtry  
Toni Rembe  
Joan Sadler  
Alan L. Stein  
Barry Lawson Williams  
  
American Conservatory  
Theater was founded in  
1965 by William Ball.  
  
Edward Hastings,  
*Artistic Director 1986–92*

**A.C.T. Box Office**  
415.749.2228

**A.C.T. Website**  
act-sf.org

© 2011 American  
Conservatory Theater, a  
nonprofit organization.  
All rights reserved.

Elizabeth Brodersen  
*Publications Editor*  
Dan Rubin  
*Publications & Literary  
Associate*

Emily Hoffman  
*Publications Fellow*

ON THE COVER PHOTO OF  
RENÉ AUGÉSEN BY KEVIN BERNE



My life here

Connie Marvin, joined in 2007

## A Style of **LIFE**

The essence of living includes the assurance of wellness, services, and independence. This is San Francisco's most complete not-for-profit senior living community where you'll meet neighbors who are vibrant, stimulating people. People like Connie Marvin. Please call for your personal visit, 415.447.5527.



San Francisco Towers

[sanfranciscotowers-esc.org](http://sanfranciscotowers-esc.org)



A fully accredited, non-denominational, not-for-profit community owned and operated by Episcopal Senior Communities License No. 380540292 COA #177 EPSF572-01ECB 080610

March 2011  
Volume 9, No. 4

**encore**  
arts programs

Paul Heppner  
*Publisher*

Susan Peterson  
*Design & Production Director*

Ana Alvira, Kristi Atwood, Emily Busey,  
Deb Choat, Robin Kessler, Jana Rekosh  
*Design and Production Artists*

Virginia Wright  
*Online Editor*

Mike Hathaway  
*Advertising Sales Director*

Brenda Senderoff  
*Market Development*

Carol Davidson, Sherri Jarvey,  
Cherie Singer, Lenore Waldron  
*Account Executives*

Denise Wong  
*Sales Assistant*

Jonathan Shipley  
*Ad Services Coordinator*

### **Regional Sales Representatives**

Marilyn Kallins, Terri Reed, Alison Short  
*San Francisco/Bay Area*

---

**encore**  
media group

Paul Heppner  
*President*

Mike Hathaway  
*Vice President*

April Morgan  
*Bookkeeper*

Deborah Greer  
*Executive Assistant*

Jake Newman  
*Associate Publisher – City Arts*

Scott Wagner  
*Vice President – City Arts*

Mark Baumgarten  
*Executive Editor – City Arts*

Jana Rekosh  
*Project Manager/Graphic Design*

Virginia Wright  
*Systems Administrator*

425 North 85<sup>th</sup> Street Seattle, WA 98103  
206.443.0445  
[adsales@encoremediagroup.com](mailto:adsales@encoremediagroup.com)  
800.308.2898 x105  
[www.encoreartsprograms.com](http://www.encoreartsprograms.com)

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in Western Washington and the San Francisco Bay Area. All rights reserved. ©2011 Encore Media Group. Reproduction without written permission is prohibited.





# FROM THE ARTISTIC DIRECTOR

TOM CHARGIN



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 Augesen'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*

## FROM THE ARTISTIC DIRECTOR, CONTINUED

---

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*. You’ll also hear more details about our dream of building a new arts campus in the mid-Market section of San Francisco, which many of you have been reading about in the press.

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,



Carey Perloff  
Artistic Director



American Conservatory Theater. Photo by Kevin Berne.

Join us for a discussion about the legacy of Harold Pinter. Panelists include A.C.T. Artistic Director **Carey Perloff**; **Austin Quigley**, former dean of Columbia College and author of *The Pinter Problem* and *The Modern Stage and Other Worlds*; and NPR’s **Michael Krasny**.

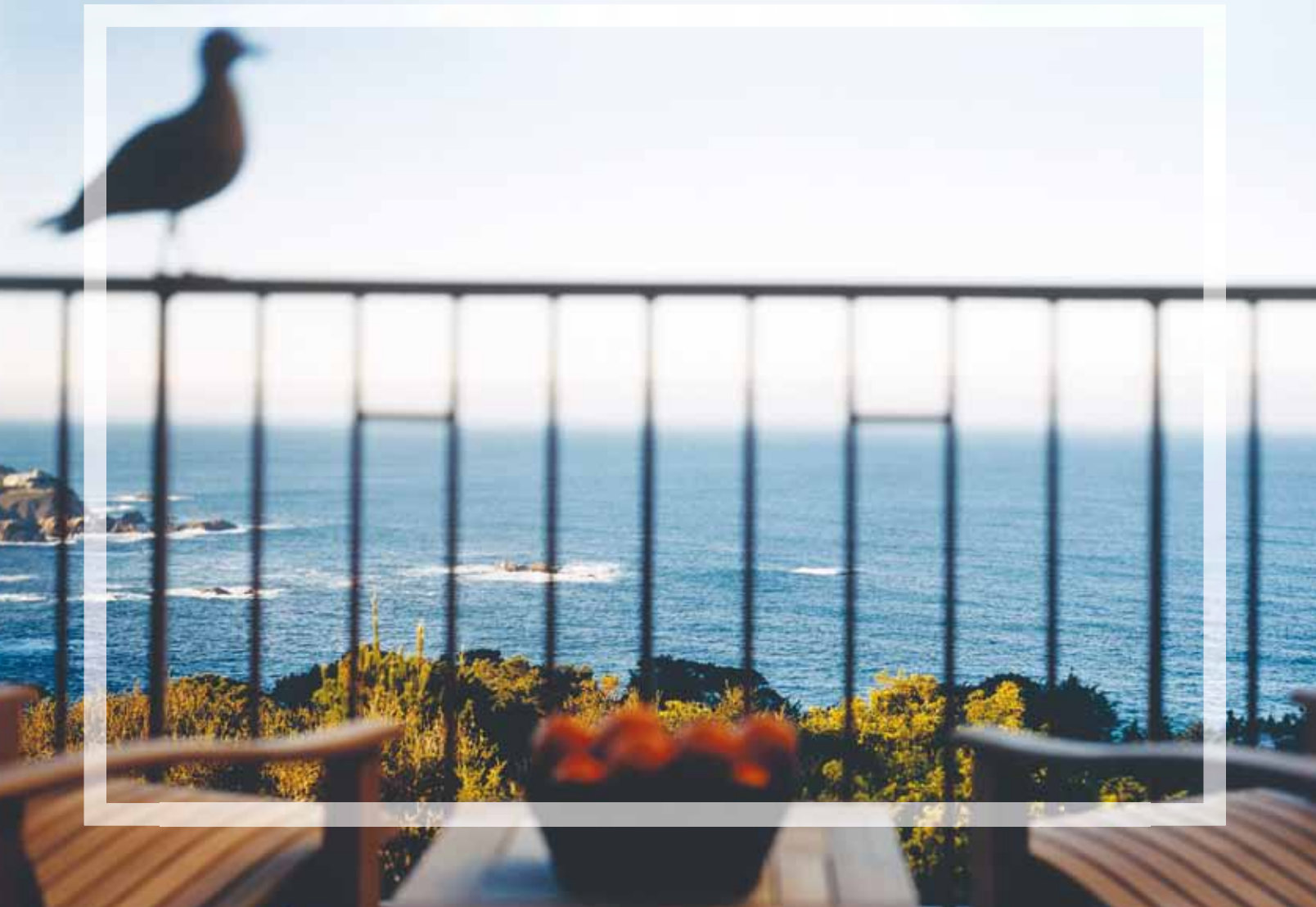
Then stick around for readings from Pinter’s great works, brought to life by A.C.T. core acting company members; Bay Area favorites **Marco Barricelli**, **Giles Havergal**, and **Ken Ruta**; and Emmy Award winner **David Strathairn**.

**Sunday, March 20, 4:30 p.m. to 6:30 p.m.**

Following the matinee performance of *The Homecoming* at the American Conservatory Theater







## WARMLY WELCOMING GUESTS TO CARMEL HIGHLANDS SINCE 1917.

Perched high on a bluff overlooking the rugged Pacific coastline of the Carmel Highlands, our AAA Four Diamond hotel offers upscale elegance, extraordinary service, and spectacular vistas. Recently refined guestrooms, lobby and lounge adorned with earth inspired details have further elevated our scenic ocean-front hotel. Dine at the award-winning Pacific's Edge Restaurant, enjoy luxury boutique shopping in downtown Carmel or let our Les Clefs d'Or Concierge arrange a day trip to Monterey or a round of golf at nearby Pebble Beach. The options are limited only by your imagination at our picturesque retreat. For reservations or more information, call 831 620 1234 or visit [carmelhighlands.hyatt.com](http://carmelhighlands.hyatt.com). Hyatt. You're More Than Welcome.



TICKETS ON SALE NOW!

ARMISTEAD MAUPIN'S

# Tales of the City

## A New Musical



Premiering at A.C.T. this May!  
Armistead Maupin's iconic saga comes to life as a momentous new musical from the Tony Award-winning creators of *AVENUE Q* and the musical minds behind the glam-rock phenomenon **SCISSOR SISTERS**.

LIBRETTO BY **JEFF WHITTY** MUSIC AND LYRICS BY **JAKE SHEARS** AND **JOHN GARDEN**

BASED ON **ARMISTEAD MAUPIN'S TALES OF THE CITY AND MORE TALES OF THE CITY**

CHOREOGRAPHY BY **LARRY KEIGWIN**

DIRECTED BY **JASON MOORE**

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

**COMPANY SPONSORS**

Priscilla and Keith Geeslin; Ambassador James C. Hornel and Mr. Michael P. Nguyen; Nancy Livingston and Fred Levin, The Shenson Foundation; Burt and Deedee McMurtry; Patti and Rusty Rueff; Mary and Steven Swig; Jeff and Laurie Ubben; Susan A. Van Wagner

**BEGINS MAY 19**

**ACT-SF.ORG**

Groups of 15+, call 415.439.2473.

**415.749.2228**

**COMMISSIONING SPONSORS** Ambassador James C. Hornel and Mr. Michael P. Nguyen; Nancy Livingston and Fred Levin, The Shenson Foundation; Jeff and Laurie Ubben

**PRODUCTION SPONSORS** Burt and Deedee McMurtry; Susan A. Van Wagner  
**MUSIC SPONSORS** Lesley Ann Clement; Lorenzo Thione and David Palmer; Jack and Susy Wadsworth; Carlie Wilmans

OFFICIAL HOTEL SPONSOR

THE *Fairmont*  
SAN FRANCISCO

SPONSORED BY

American  
Airlines  
250 Cities. 40 Countries.

ART WORKS.  
art.gov

FOGGY BRIDGE™

KORET  
FOUNDATION

presents

THE  
**HOME**COMING

by *Harold Pinter*  
Directed by *Carey Perloff*

*Scenery by* Daniel Ostling  
*Costumes by* Alex Jaeger  
*Lighting by* Alexander V. Nichols  
*Sound Design by* Cliff Caruthers  
*Dramaturg* Michael Paller  
*Fight Director* Jonathan Rider  
*Assistant Director* Michael Schwartz  
*Fight Captain* Adam O'Byrne

THE CAST

(in order of appearance)

**Lenny** Andrew Polk  
**Max**, Lenny's father Jack Willis  
**Sam**, Max's younger brother Kenneth Welsh  
**Joey**, Max's youngest son Adam O'Byrne  
**Teddy**, Max's eldest son Anthony Fusco  
**Ruth**, Teddy's wife René Augesen

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*

EXECUTIVE PRODUCERS

Frannie and Mort Fleishhacker; Doug Tilden

PRODUCERS

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



# “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 19<sup>th</sup> 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 20<sup>th</sup> 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.



THE CAST OF THE 2001 A.C.T. PRODUCTION OF *CELEBRATION*, DIRECTED BY CAREY PERLOFF: (L TO R) ANTHONY FUSCO (STANDING), PETER RIEGERT, RENÉ AUGESSEN, MARCO BARRICELLI, DIANE VENORA, GREGORY WALLACE (STANDING), JASON BUTLER HARNER, AND JOAN MCMURTREY.

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



(L TO R) PAMELA REED, MICHELLE MORAIN, AND GRAHAM BECKEL IN A.C.T.'S 1998 PRODUCTION OF HAROLD PINTER'S *OLD TIMES*, DIRECTED BY CAREY PERLOFF. A.C.T. CORE ACTING COMPANY MEMBERS RENÉ AUGESEN AND ANTHONY FUSCO IN THE 2001 A.C.T. PRODUCTION OF *THE ROOM*, DIRECTED BY CAREY PERLOFF.



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.”



RENÉ AUGESEN (LEFT) AND DIANE VENORA IN *THE ROOM*



# THE MAGIC DOESN'T END AT CURTAIN CALL

*Fabulous parties, inspiring discussions, and thrilling events—all for free!*



**The Homecoming**

**MAR 8 PROLOGUE**

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.

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

415.749.2228 | [act-sf.org/interact](http://act-sf.org/interact)

**BECOME A DONOR**



annualfund



directorscircle



producerscircle

## YOUR BACKSTAGE PASS TO A.C.T.

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

**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

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

[act-sf.org/donorlevels](http://act-sf.org/donorlevels)

Photo by Kevin Berra



# HAROLD PINTER

(1930–2008)

IF I COULD HAVE DEFINED IT, I WOULDN'T HAVE WRITTEN IT.  
THIS REALLY APPLIES TO EVERYTHING I WRITE.

—Harold Pinter to Mel Gussow, *The New York Times*, 2001

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 20<sup>th</sup> 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 Slight + HASTINGS STUDIO THEATER

Apr 28-30

ION

by Euripides Translated by W.S. Di Piero Directed by Barbara Damashek + ZEUM THEATER

May 12-28

AS YOU LIKE IT

by William Shakespeare Directed by Mark Rucker + ZEUM THEATER

Jun 9-25 | World Premiere

HOMEFRONT

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

act-sf.org/conservatory | 415.749.2228

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

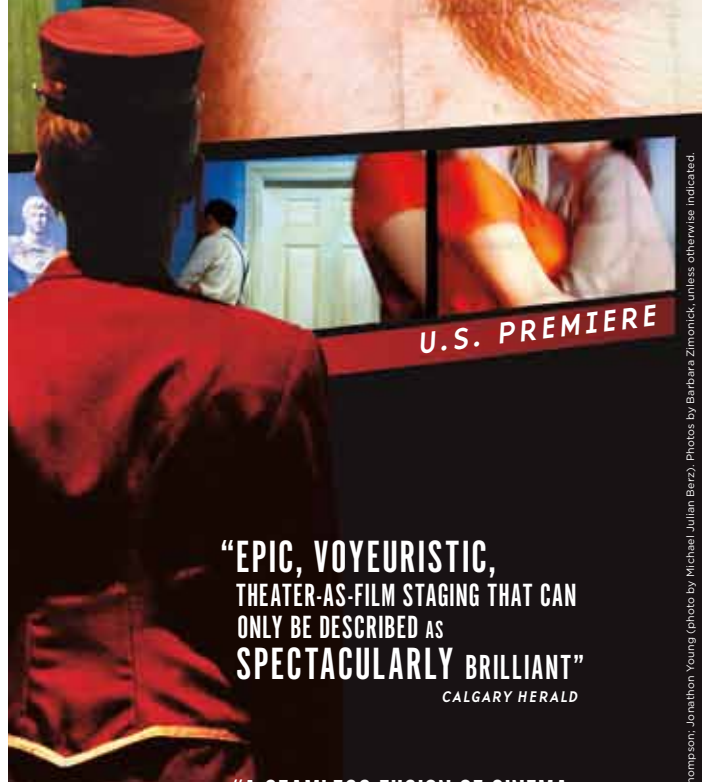
APR 7-MAY 1

AMERICAN CONSERVATORY THEATER 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

"A SEAMLESS FUSION OF CINEMA AND THEATER... JAW-DROPPING" THE VANCOUVER SUN

"DIABOLICALLY INVENTIVE... A RIVETING THEATRICAL EVENT" GEORGIA STRAIGHT



Exit at the Powell Street BART station. BART... and you're there.

A.C.T. american conservatory theater

ACT-SF.ORG | 415.749.2228 Tickets from \$10 Groups of 15+, call 415.439.2473.

Clockwise from top: Lucia Frangione, Lara Sadio, Lucia Frangione, and Andy Thompson; Jonathan Young (photo by Michael Julian Berz); Photos by Barbara Zimonick, unless otherwise indicated.



## 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



BYRON LOBOS

PLAYWRIGHT PETER SINN NACHTRIEB

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."

THE A.C.T. MASTER OF FINE ARTS PROGRAM PERFORMS

World Premiere **March 3-19**

**LITTER**

THE STORY OF THE FRAMINGHAM DODECATUPLETS

by **Peter Sinn Nachtrieb**  
Directed by **Mark Rucker**

**A.C.T.** | **ACT-SF.ORG** | A.C.T. Conservatory performing at Zeum Theater  
415.749.2228 | **ZEUM** YERBA BUENA GARDENS  
Tickets \$15 | Groups of 10+, call 415.439.2473.  
\*10 for subscribers, seniors, students, and teachers.  
Made possible by a generous grant from The Bernard Osher Foundation and donors to A.C.T.'s season gala.

## STUDENTS AND FACULTY SOAR DURING SKY FESTIVAL

During the month of January, the 28 students in all three years of the A.C.T. Master of Fine Arts Program, side by side with members of the faculty, core acting company, and Bay Area professional theater community, joined together for the first annual **Sky Festival**—a three-week whirlwind event in which 13 one-hour productions were rehearsed, and then presented in a two-day performance marathon, throughout A.C.T.'s studios. The projects ran the theatrical gamut from classical drama to contemporary plays, solo performances, docudrama, translations, and even one student's theatrical adaptation of a beloved comic strip series. Each student participated in two projects (selected in a proposal process last autumn), many doubling as directors. Some even tripled as writers. The joyful two days of in-house presentations had a true festival vibe: "It's like Edinburgh. It's like Cannes," people exclaimed as they walked out of one showing directly into another.

SHINELLE AZOROH



THE THIEVES OF EASTCHEAP RAISE A TOAST WHILE KING HENRY IV STARES ON DISAPPROVINGLY THROUGH THE WINDOW IN *THIEVES*, SECOND-YEAR A.C.T. M.F.A. PROGRAM STUDENT MATT BRADLEY'S SKY FESTIVAL PRODUCTION OF HIS OWN ADAPTATION OF SHAKESPEARE'S *HENRY IV, PART 1*: (L TO R) JASON FRANK, JESSICA KITCHENS, TYEE J. TILGHMAN, ZACHARY MOULL, TITUS TOMPKINS, REBEKAH BROCKMAN, DAN CLEGG, AND MATT BRADLEY.

"What was amazing," rejoices **A.C.T. Conservatory Director Melissa Smith**, who herself performed in one of the projects, "was that every single M.F.A. actor shone with the values we are trying to instill in them: they were authentic, they were full, they were transformational, they were professional. That was born out of a collaborative process of which they sat in the driver's seat. These are the cornerstones of 'A.C.T. readiness,' but instead of us trying to inculcate them with these values, they seized them on their own. The inspiration for Sky was a simple question: What are you passionate about? We teach that performers have to fall in love with anything they undertake. Well, they were *already* in love with these projects. The Sky Festival had the spirit of a celebration, but it had all the bones of real work. Nothing was glossed over. Everyone was really in the work."

"It was a blessing for the entire school," says third-year student **Marisa Duchowny**, who directed and acted during the festival. "To witness so many stories that people felt passionate to tell was an incredible experience. It was some of the most moving theater I have ever seen."

## 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.

**RECOMMENDATIONS** Plays: *The Kentucky Cycle*. Films: *Quiz Show*, *City of God*, *That Thing You Do*. Music: Alison Krauss and Union Station, Mumford & Sons, Guster. TV: *Mad Men*, *Damages*.





LEARN A NEW SKILL, CHALLENGE YOUR CREATIVITY, AND PUSH YOUR TALENTS TO EXCITING NEW HEIGHTS!

ACT. SING. MOVE. EXPLORE.

# STUDIO A.C.T.

SPRING SESSION / APRIL 4–JUNE 18

Taught by engaging and experienced theater professionals, Studio A.C.T. offers a wide array of exciting, rewarding classes for adults at all levels.

## Y.C. A.C.T. YOUNG CONSERVATORY

At our award-winning conservatory, students ages 8 to 19 develop their talents and gain the confidence to succeed—all in a creative and fun environment.

SPRING SESSION / MARCH 21–MAY 14

SUMMER SESSION / JUNE 13–AUGUST 19\*

\*4-, 2-, and 1-week sessions are available.

415.439.2350 | ACT-SF.ORG/CONSERVATORY



Photos by Kevin Berman

## Inside A.C.T.

### ALUMNI AT A GLANCE

**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



WYNN HARMON AND CANDY BUCKLEY IN GOD OF CARNAGE AT THEATERWORKS

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 '98** appeared on a recent episode of *CSI: Miami*. **Julie Fitzpatrick '02** appeared in *In Quietness*, a new play by Anna Moench, at The Ensemble Studio Theatre in

HENRY DIROCCO/SCR



JAMISON JONES IN DOCTOR CERBERUS AT SOUTH COAST REPERTORY

New York. **Claire Brownell '06** performs in *An Ideal Husband* with the Shakespeare Theatre Company in Washington, D.C. **Drew Hirschfield '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 Shaefer '10** appeared in *The Light Inside* with New York's Examined Man Theatre and toured as Fred in TheaterworksUSA'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.



# WHO'S WHO IN *THE HOMECOMING*



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

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



**ANTHONY FUSCO** (*Teddy*), an A.C.T. associate artist and core acting company member, has appeared at A.C.T. in *Clybourne Park*, *Round and*

*Round the Garden*, *The Caucasian Chalk*

*Circle*, *November*, *Edward Albee's At Home at the Zoo*, *War Music*, *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *The Government Inspector*, *The Rainmaker*, *The Imaginary Invalid*, *Hedda Gabler*, *Travesties*, *The Rivals*, *The Voyage Inheritance*, *The Gamester*, *A Mother*, *Les Liaisons Dangereuses*, *The Three Sisters*, *Night and Day*, *The Room* and *Celebration*, *Enrico IV*, *The Misanthrope*, *Edward II*, and *A Christmas Carol*. Other Bay Area credits include leading roles at Marin Theatre Company, Traveling Jewish Theatre, and California Shakespeare Theater, where he will appear this summer in *Candida*. On Broadway, he was in Tom Stoppard's *The Real Thing* and *The Real Inspector Hound*. Fusco's many off-Broadway credits include *The Holy Terror*, *Cantorial*, *Danton's Death*, and *A Life in the Theatre*. He trained at Juilliard and The Barrow Group School. Next up at A.C.T.: *As You Like It*.



**ADAM O'BYRNE** (*Joey*), 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*,



**thedoctorfor** my peace of mind .com

**pamf.org/thedoctorforyou** is a site that helps you find the Palo Alto Medical Foundation (PAMF) doctor who fits your life.

**Why Choose the Palo Alto Medical Foundation?**

- 1 Search for doctors by location, specialty, gender, languages spoken and other criteria.
- 2 Get an immediate list of doctors based on your preferences.
- 3 Learn about their areas of expertise and credentials.

When you choose a PAMF doctor, you'll have access to a broad network of specialists, innovative programs and state-of-the-art technology.

We know you're busy. That's why we give you online access to your medical records. You can renew prescriptions, request appointments, view test results and send secure messages to your doctor anywhere, anytime you have access to the Internet.

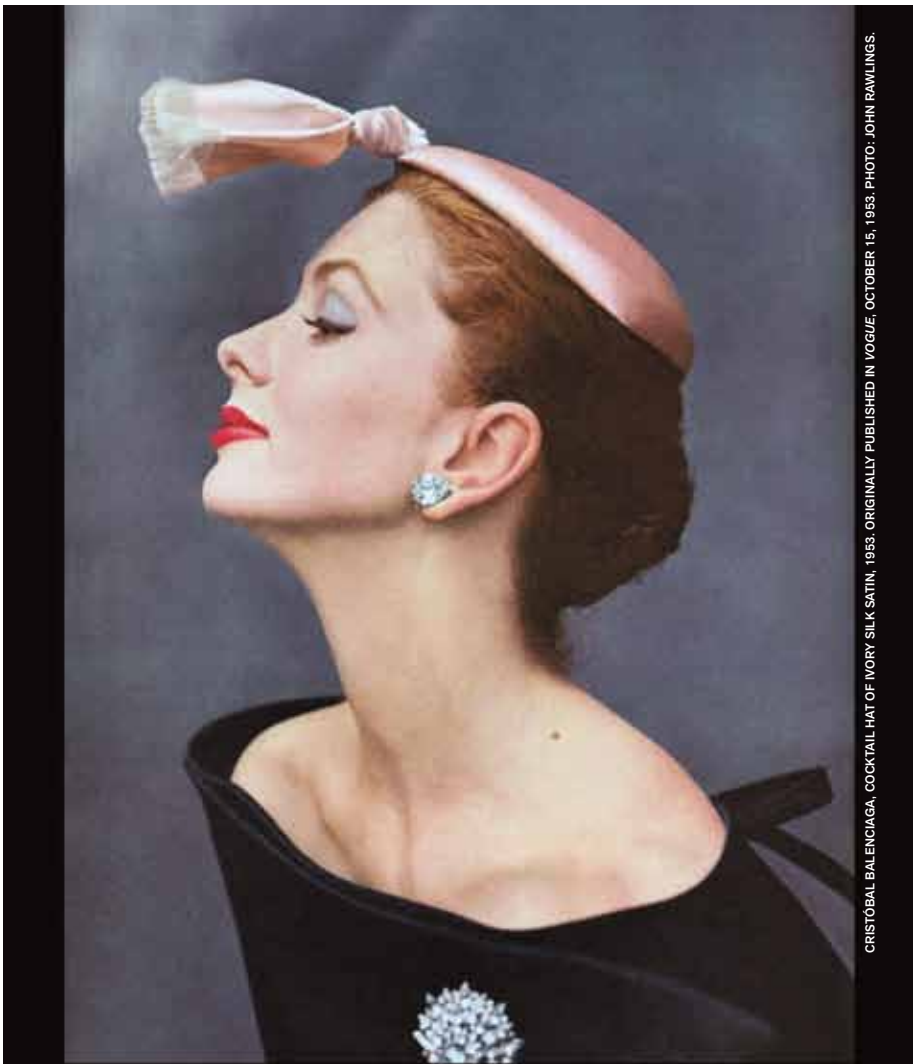
Make sure your health care plan includes the Palo Alto Medical Foundation.



**Palo Alto Medical Foundation**  
A Sutter Health Affiliate  
With You. For Life.

Visit us at **pamf.org/thedoctorforyou** or call **800-4-SUTTER**.  
Serving the counties of: Alameda, San Mateo, Santa Clara, Santa Cruz

*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.*



CRISTÓBAL BALENCIAGA, COCKTAIL HAT OF IVORY SILK SATIN, 1933. ORIGINALLY PUBLISHED IN VOGUE, OCTOBER 15, 1933. PHOTO: JOHN RAWLINGS.

# BALENCIAGA AND SPAIN

MARCH 26 – JULY 4, 2011

The de Young presents the first exhibition to examine the impact of Spain's culture, history and art on one of the greatest 20th-century designers, Cristóbal Balenciaga. With Hamish Bowles, *Vogue's* European Editor at Large, serving as guest curator, this exhibition will showcase over 100 pieces of Balenciaga clothing and accessories.

PRESENTING SPONSORS

Google™ BOUTIQUES.com

*Balenciaga and Spain* is organized by the Fine Arts Museums of San Francisco. Major Patrons are the San Francisco Auxiliary of the Fine Arts Museums and Christine Suppes.

LEAD SPONSOR

Neiman Marcus

MEDIA SPONSORS



de Young

FINE ARTS MUSEUMS OF SAN FRANCISCO  
DEYOUNGMUSEUM.ORG

## 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*

# WHO'S WHO

*Security, Curse of the Starving Class, Ride a Cock Horse, Virginia, Treats,* and *Frankie and Johnny in the Clair de Lune*; a revival of *The Little Foxes* at Lincoln Center Theater; and his own cabaret piece *Standup Shakespeare* off Broadway. With the Soulpepper Theatre Company in Toronto, Welsh starred in *Leaving Home, Of the Fields, Lately*, and a one-man performance of *Under Milk Wood*, and he recently appeared as Max in *Rock 'n' Roll* for The Canadian Stage Company. His many film and television credits include *Survival of the Dead, The Last Templar, Grey Gardens, Empire Inc., And Then You Die, Loyalties, Twin Peaks, Hiroshima, Adrift, The Aviator, Heartburn, The Day After Tomorrow, Four Brothers, Absolute Power, Legends of the Fall,* and *Crocodile Dundee II*. Welsh holds an honorary doctorate from the University of Alberta; received the Gascon-Thomas Award from his alma mater, National Theatre School of Canada; and is a Member of the Order of Canada.



## 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 Tosca 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

*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.*

member, he has been a company member at Arena Stage, American Repertory Theatre, Trinity Repertory Company, and the Dallas Theater Center. On Broadway, Willis has appeared in *Julius Caesar, The Crucible, Art,* and *The Old Neighborhood*. Off-Broadway credits include *The Resistible Rise of Arturo Ui, World of Mirth, The Iphigenia Cycle,* and

*Valhalla*. Film and television credits include *The Talented Mr. Ripley, The Cradle Will Rock, The Out-of-Towners, Love Hurts, I Come in Peace, Problem Child, Law & Order, Ed,* and *Dallas*. Willis was a Lunt-Fontanne Fellow in the inaugural year of the fellowship at Ten Chimneys Foundation and is a cofounder of Aruba Repertory.

A week-long celebration of spring featuring 150 floral exhibits interpreting artworks from the de Young Museum's permanent collection.

# BOUQUETS to *Art*

MARCH 15-19, 2011

## VIEWING HOURS

Tue-Sat, 9:30am-5:15pm  
Fri until 8:45pm

## FOR TICKETS & INFO ON LECTURES & EVENTS

bouquetstoart.org  
415.750.3504

Presenting Sponsors

Diane B. Wilsey



**de Young**  
FINE ARTS MUSEUM  
Golden Gate Park, San Francisco



# KULETO'S

Italian Restaurant

221 Powell Street San Francisco  
415-397-7720 www.KULETOS.com



Present your A.C.T. ticket stub and receive a complimentary appetizer with a purchase of one entrée per couple.



## WARWICK SAN FRANCISCO HOTEL & LA SCENE CAFÉ AND BAR

Bring your ticket stub to enjoy 15% off your dinner entrée price, and a complimentary glass of champagne with dinner.

Or mention this ad to receive a 10% discount on your hotel room rate when available.



Located across the street from the A.C.T. and Curran Theaters at 490 Geary Street.

415.928.7900 www.warwickssf.com

## WHO'S WHO



**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 Spare* (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*.



### HOWARD SWAIN

(*Understudy*) has appeared at A.C.T. in *A Christmas Carol*, *Curse of the Starving Class*, *The Time of Your Life*, *The*

*Seagull*, *The Learned Ladies*, *Taking Steps*, *A Lie of the Mind*, *The Doctor's Dilemma*, *Diamond Lil*, *The Pope and the Witch*, *The Imaginary Invalid*, *Judevine*, *Golden Boy*, *Marco's Millions*, *King Lear*, *Feathers*, *Saint Joan*, and *A Funny Thing Happened on the Way to the Forum*. He most recently appeared in *Superior Donuts* at TheatreWorks. He has worked locally at Berkeley Repertory Theatre, Aurora Theatre Company, San Jose Repertory Theatre, Word for Word, Magic Theatre, SF Playhouse, Marin Theatre Company, Eureka Theatre, and San Jose Stage Company, among others, as well as the California, Berkeley, Santa Cruz, and Marin Shakespeare theaters. Regional work includes shows with the Oregon Shakespeare Festival, New York Theatre Workshop, Ford's Theatre in Washington, D.C., B Street Theatre in Sacramento, and The Laguna Beach Playhouse. Film and television credits

*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.*

# 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 JAEGER** (*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*



WHAT YOU DO WITH  
THE EXTRA HOUR IS  
UP TO YOU

I ✈️ OAK  
Park Close. Fly on Time.





# SAN FRANCISCO SYMPHONY

MICHAEL TILSON THOMAS MUSIC DIRECTOR

VON OTTER



## MTT and Anne Sofie von Otter

**Michael Tilson Thomas** conductor  
**Anne Sofie von Otter** mezzo-soprano  
San Francisco Symphony

**Hindemith** Concert Music for String Orchestra and Brass

Selected songs by **Grieg, Nielsen, Stenhammar,** and **Sibelius**

**Brahms** Serenade No. 1

Sponsored by KPMG

THE SAN FRANCISCO SYMPHONY PRESENTS GREAT PERFORMERS

## Yefim Bronfman plays Chopin Études

**Yefim Bronfman** piano

**Haydn** Piano Sonata in C major

**Esa-Pekka Salonen** *Humoreske*

**Schumann** *Humoreske*

**Chopin** Twelve Études, Opus 10

Presenting Sponsor Chevron  
Great Performers Series

## Ragnar Bohlin conducts Bach's B minor Mass

**Ragnar Bohlin** conductor

**Ingela Bohlin** soprano

**Abigail Nims, Kelley O'Connor** mezzo-soprano

**Nicholas Phan** tenor

**Shenyang** bass-baritone

San Francisco Symphony and Chorus

**Bach** Mass in B minor

Center Terrace seats not available.

Ingela Bohlin's appearance is supported by a grant from the Barbro Osher Pro Suecia Foundation.

**Inside Music**, an informative talk free to ticketholders, begins one hour prior to concerts, excluding March 13.

[sfsymphony.org](http://sfsymphony.org) (415) 864-6000

**Box Office Hours** Mon-Fri 10am-6pm, Sat noon-6pm, Sun 2 hours prior to concerts

**Walk Up** Grove St between Van Ness and Franklin

CENTENNIAL PARTNERS

Bank of America



Inaugural Partner



SEASON PARTNERS



Official Wine of the San Francisco Symphony

102.1 KDFC  
Media Partner

Groups of 10 or more save 20%

Concerts at Davies Symphony Hall.  
Programs, artists, and prices subject to change.

TICKETS start at \$15

## 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

THE CUTTING BALL THEATER

**Lady Grey** (in ever lower light)  
and other plays

by Will Eno  
directed by Rob Melrose

March 11–April 10, 2011

[www.cuttingball.com](http://www.cuttingball.com)

"Will Eno is a Samuel Beckett for the Jon Stewart generation" –*The New York Times*



# WHO'S WHO

Cutting Ball Theater (where he is an artistic associate); *9 Circles* for Marin Theatre Company; *Bug* for SF Playhouse; *The Creature* for Black Box Theatre; and *Auctioning the Ainsleys* for TheatreWorks. He is also cocurator of the San Francisco Tape Music Festival and has performed his compositions at the Prague Quadrennial, 964 Natoma, Deep Wireless, Noise Pancakes, the San Francisco Electronic Music Festival, the San Francisco Tape Music Festival, and the Society for Electroacoustic Music in the United States. Future theater projects include *Troilus and Cressida* for the Oregon Shakespeare Festival, *Pelleas and Melisande* for The Cutting Ball Theater, and *Lolita Roadtrip* for San Jose Stage Company.

**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.

*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.*

**KIMBERLY MARK WEBB** (*Stage Manager*) is in his 17<sup>th</sup> season at A.C.T., where his recent credits include *Scapin*, *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, 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 FRANNIE FLEISHHACKER** (*Executive Producers*) are both longtime volunteers with A.C.T. The son of one of A.C.T.'s founding trustees and a San Francisco native, Mort is a trustee of A.C.T. and serves on 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.

## WANT TO KNOW MORE ABOUT *THE HOMECOMING*?



Pick up *Words on Plays*, the smart souvenir! **WORDS ON PLAYS**, A.C.T.'s in-depth performance guide series, offers insight

into the plays, playwrights, and productions of the A.C.T. subscription season. Each entertaining and informative issue contains a synopsis, advance program notes, study questions, artist interviews, and additional information about the cultural context of the play.

Individual issues of *Words on Plays* for each production are available in the theater lobby and online at [act-sf.org](http://act-sf.org), where you can also buy digital versions of this season's editions. Subscriptions to *Words on Plays* are also available at a discounted price that includes postage for mailing each issue to your home.

For more information, visit [act-sf.org/words on plays](http://act-sf.org/words_on_plays) or call 415.749.2250.

# 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 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 *Glenngarry 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

## 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 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



(L TO R) TOM STOPPARD, PAUL ANGELO, AND CAROLYN ALEXANDER AT A RECEPTION FOR ROCK 'N' ROLL PRODUCERS AND ASSOCIATE PRODUCERS

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](http://act-sf.org/donorlevels).*



# A.C.T.'S DIRECTORS CIRCLE IS A PROUD SPONSOR OF *THE HOMECOMING*

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**.



Drew Altizer Photography

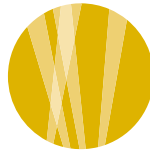
(Background, L to R) A.C.T. core acting company members Gregory Wallace, René Augesen, and Jack Willis with A.C.T. Artistic Director Carey Perloff (foreground), director of *The Homecoming*



Playwright Harold Pinter  
as a young man



directors circle



## producerscircle

Frannie Fleishhacker, *Co-chair* \* Deedee McMurtry, *Co-chair*

Producers Circle members make annual gifts of \$10,000 or more to A.C.T. Their extraordinary generosity supports season productions, actor training in our conservatory, and arts education in our community. Members are invited to participate in the artistic development of A.C.T.'s season by attending production meetings and taking part in numerous behind-the-scenes opportunities. We are privileged to recognize these members' generosity during the December 1, 2009–January 31, 2011, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

### EXECUTIVE PRODUCER

**(\$25,000–\$49,999)**

Barbara and Gerson Bakar  
Lesley Clement  
Dan Cohn and Lynn Brinton  
David and Susan Coulter  
Ms. Joan Danforth  
Mr. and Mrs. Gordon P. Getty  
Chris and Leslie Johnson  
Mary S. and F. Eugene Metz  
Mrs. Albert J. Moorman  
Ms. Toni Rembe and Mr. Arthur Rock  
Diana L. Starcher on behalf of Wells Fargo  
Lorenzo Thione and David Palmer  
Doug Tilden  
Jack and Susy Wadsworth  
Carlie Wilmans

### PRODUCER

**(\$10,000–\$24,999)**

Judith and David Anderson  
Robert Mailer Anderson and Nicola Miner  
Ms. Lynda Barber  
Jane Bernstein and Robert Ellis  
Lucia Brandon and Bert W. Steinberg  
Lloyd and Janet Cluff  
Jack and Susan Cortis  
Mr. and Mrs. Robert Dathe  
Julia and James Davidson  
Phyllis and Bill Draper  
Roberta and David Elliott

### COMPANY SPONSOR

**(\$50,000 & ABOVE)**

Ray and Dagmar Dolby  
Frannie and Mort Fleishhacker  
Priscilla and Keith Geeslin  
Ambassador James C. Hormel and  
Michael P. Nguyen  
Koret Foundation  
Joan Lane  
Fred M. Levin and Nancy Livingston,  
The Shenson Foundation  
Burt and Deedee McMurtry  
Patti and Rusty Rueff  
Mary and Steven Swig  
Jeff and Laurie Ubben  
Susan A. Van Wagner

Drs. Caroline Emmett and Russell Rydel  
Ms. Anna Flider  
Celeste and Kevin Ford  
Marilee K. Gardner  
Marcia and Geoffrey Green  
Douglas W. and Kaatri Grigg  
Rose Hagan and Mark Lemley  
Kent and Jeanne Harvey  
Dianne and Ron Hoge  
Jo Hurley  
David ibnAle and Mollie Ricker  
Ian and Rita Isaacs  
Jeffrey W. and Jeri Lynn Johnson

Lenny and Carol Lieberman  
Nion T. McEvoy  
Mr. and Mrs. Robert McGrath  
Mac and Leslie McQuown  
Byron R. Meyer  
Milton J. Mosk and Thomas E. Foutch  
Terry and Jan Opdendyk  
John S. Osterweis and Barbara Ravizza  
Dr. Douglas Ousterhout and Nancy McKerrow  
Ms. Carey Perloff and Mr. Anthony Giles  
Marjorie and Joseph Perloff  
Lisa and John Pritzker  
Toby and Sally Rosenblatt  
Gene and Abby Schnair  
Mr. Russ Selinger  
Mrs. Jo Schuman Silver  
Dr. Gideon and Cheryl Sorokin  
Alan L. and Ruth Stein  
Frank Stein and Paul May  
J. Dietrich and Dawna Stroeh  
Laila Tarraf  
Patrick S. Thompson  
Olga and Ian Thomson  
Larry and Robyn Varellas  
Mr. and Mrs. Paul L. Wattis III  
Jack Weeden and David Davies  
Paul and Barbara Weiss  
Barry Williams and Lalita Tademy  
Nola Yee  
Anonymous



## directorscircle

Dianne Hoge, *Co-chair* \* Kirke Hasson, *Co-chair*

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 VIP ticket line to purchase or exchange premium tickets, and use of the VIP Lounge during performance intermissions. We are privileged to recognize these members' generosity during the December 1, 2009–January 31, 2011, period. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

### ASSOCIATE PRODUCER

**(\$5,000–\$9,999)**

The Ark Fund  
Mr. and Mrs. Joachim R. Bechtle  
Gayle and Steve Brugler  
Mr. and Mrs. John M. Bryan  
Tom and Carol Burkhardt  
Ronald Casassa  
Drs. Devron Char and  
Valerie Charlton-Char

Ms. Margaret Brown De Clercq  
Madeline and Myrkle Deaton  
Jerome L. and Thao N. Dodson  
Mrs. Michael Dollinger  
Anne and Gerald Down  
Joan Eckart  
Mr. and Mrs. Robert Emery  
Mr. John V. Erickson  
Mr. Alexander L. Fetter and  
Ms. Lynn Bunim  
Ms. Linda J. Fitz

Vicki and David Fleishhacker  
Mr. and Mrs. Thomas A. Gallagher  
Harvey and Gail Glasser  
Marcia and John Goldman  
Mr. and Mrs. Kirke Hasson  
Ms. Betty Hoener  
Rob Hulteng  
Mrs. Dorothy A. Hyde  
Mr. and Mrs. Charles B. Johnson  
The Reverend and Mrs. Alan Jones  
Mr. and Mrs. Sidney S. Konigsberg

Mr. Joel Krauska and Ms. Patricia Fox  
Capegio Properties, Barbara and  
Chuck Lavaroni  
Drs. Michael and Jane Marmor  
Christine and Stan Mattison  
Mr. and Mrs. Donald J. McCubbin  
Michelle Ballard Miller  
Tim Mott  
Mr. and Mrs. John Murphy  
Bill and Pennie Needham  
Judge William A. Newsom III

Richard Rava and Elisa Neipp  
David and Carla Riemer  
Anne and Rick Riley  
Mr. James Robinson and  
Ms. Kathy Kohrman  
Mrs. Marianne B. Robison  
Gary E. Roof and Douglas L. Light  
Gary Rubenstein and Nancy Matthews  
Ms. Anne Shonk  
Rick and Cindy Simons  
Mr. Laurence L. Spitters  
Marion and Emmett Stanton  
Mr. Jack R. Steinmetz  
Dr. and Mrs. Martin Terplan  
Brian and Ayn Thorne  
Ruthellen Toole  
Ms. Karen White and Mr. Ken Jaffee  
Mr. and Mrs. Roger Wu  
Mr. and Mrs. Loring A. Wyllie, Jr.  
Anonymous

**PLAYWRIGHT**

**(\$3,000–\$4,999)**

Ms. Sharon L. Anderson  
Mr. Paul Angelo  
Donna L. Beres and Terry Dahl  
Ms. Donna Bohling and  
Mr. Douglas Kalish  
Ms. Linda Brown  
Mr. and Mrs. Edgar M. Buttner  
Patrick Callan  
Mr. Kimo Campbell  
Dr. and Mrs. Ronald E. Cape  
Drs. Toni and Timothy Carlton  
John and Linda Carter  
Ralph and Susan Coan  
Rafael R. Costas, Jr.  
Edward and Della Dobranski  
Mrs. Delia Fleishhacker Ehrlich  
Ms. Winn Ellis and Mr. David Mahoney  
Mr. and Mrs. Christian P. Erdman  
Mr. and Mrs. Jerome B. Falk, Jr.  
Ms. Sheryl Fox  
Mr. and Mrs. Thomas Frankel  
The Margot Fraser Fund of the  
Marin Community Foundation  
Mrs. Susan Fuller  
Ms. Sarah Gant  
Dr. and Mrs. Richard E. Geist  
Dr. Allan P. Gold and Mr. Alan Ferrara  
Mr. and Mrs. Mark Greenstein  
Mr. James Hayes  
Mr. and Mrs. R. S. Heinrichs  
Mr. and Mrs. Henry Paul Hensley  
Jerre and Nancy Hitz  
Holly and Chris Hollenbeck  
Mr. and Mrs. Ban Hudson  
Mr. Rob Humphrey and  
Ms. Diane Amend  
Mrs. Claiborne S. Jones  
Mr. and Mrs. Ron Kaufman  
George and Janet Kelts  
Ms. Angèle Khachadour  
Amanda and John Kirkwood  
Ms. Nancy L. Kittle  
Mr. and Mrs. Jim Klingbeil  
Dr. Thane Kreiner and Dr. Steven Lovejoy  
Beach and Janey Kuhl  
Richard and Paola Kulp  
Richard A. La Cava and  
Tomas van der Haase  
Mr. Pat Lamey  
Mr. Richard Lee and  
Ms. Patricia Taylor Lee  
Max and Nellie Levchin  
Ron and Mary Loar  
Ms. Kathleen McLlwin  
Milton Meyer Foundation  
Glen and Nancy Michel  
Mr. and Mrs. Merrill E. Newman  
Dr. and Mrs. John O'Connor  
Janet and Clyde Ostler

Mr. and Mrs. Stephen F. Patterson  
Pease Family Fund  
Mr. Adam Pederson  
Mr. and Mrs. N. C. Pering  
Ms. Saga Perry and Mr. Frederick Perry  
Barbara and Jon Phillips  
Geoff and Andrea Ralston  
Joyce and Gary Rifkind  
Victoria and Daniel Rivas  
Ivy and Leigh Robinson  
Cary FitzGerald and Helen Robison  
Mr. Joseph A. Rosenthal  
Mrs. Riva Rubnitz  
Ms. Dace Rutland  
Mrs. Charles M. Schulz  
Dr. F. Stanley Seifried  
Mrs. Deborah G. Seymour  
Ms. Claire Solot and Mr. St. John Bain  
Mr. Richard Spaete  
Mr. Paul Spiegel  
Robert Spoor  
William and Judith Timken  
Ms. Carol Watts  
Mr. Tim M. Whalen  
Dr. and Mrs. Andrew Wiesenthal  
S. S. Yosufzai  
Mr. and Mrs. Bennett G. Young  
Anonymous

**DIRECTOR**

**(\$1,500–\$2,999)**

Martha and Michael Adler  
Betty and Bruce Alberts  
Dr. and Mrs. Stefan Arnon  
Stephen Belford and Bobby Minkler  
Mr. and Mrs. Richard Bennett  
Mr. and Mrs. Paul Berg  
Mr. Kenneth C. Berner  
Mr. Kenneth Berryman  
Drs. Barbara Bessey and Kevin Gilmartin  
Fred and Nancy Bjork  
Mr. and Mrs. Simon Blattner  
Lisbeth and Larry Blum  
Mr. Mitchell Bolen  
Christopher and Debora Booth  
Brenda and Roger Borovoy  
Ben and Noel Bouck  
Mr. Benjamin Bratt  
Mr. Justin Bugajski  
Ms. Sally Carlson  
Mr. and Mrs. Lyman Casey  
Judge Barbara A. Caulfield  
Mr. and Mrs. Steven B. Chase  
T. Z. and Irmgard Chu  
Mr. Hyde Clawson and  
Ms. Patricia Conolly  
Dr. and Mrs. William J. Comport  
Mr. and Mrs. Thomas Cooney  
Ms. Rosemary Cozzo  
Mr. and Mrs. Ricky J. Curotto  
Messrs. Richard Davis and  
William Lowell  
Mr. Thomas Davis and Ms. Marden Plant  
Mr. and Mrs. Robert DeFranco  
Mr. and Mrs. Carl Degler  
Mr. Kelly Deneveu  
Reid and Peggy Dennis  
Mr. William Dickey  
Mrs. Julie D. Dickson  
Ms. Janeanne Doar  
Dr. and Mrs. Gary Dolan  
Dos Remedios Family Trust  
Jan and Thea Drayer  
Mr. and Mrs. Daniel Eitingon  
Alison and Peter Engel  
Barb and Gary Erickson  
The Reverend Richard Fabian  
Mr. and Mrs. Charles Fadley  
Mr. Richard Felciano  
Mr. Robert Feyer and Ms. Marsha Cohen  
Donald and Sylvia Fillman  
Mr. and Mrs. Richard J. Fineberg

Sue and Ed Fish  
Mr. and Mrs. Patrick F. Flannery  
Mr. and Mrs. Richard Fowler  
Mrs. Phyllis Friedman  
Dr. and Mrs. Fred N. Fritsch  
Mr. Michael R. Genesereth  
Scott and Cheri Germer  
Mr. Arthur Gianoukos  
Richard Gibson and Paul Porcher  
Mr. and Mrs. Dennis Gilardi  
Dr. A. Goldschlager  
Barbara Grasseschi and Tony Crabb  
Ms. Ann M. Griffiths  
Vicki and Curtis Groninga  
Ms. Margaret J. Grover  
Mrs. Ermalind V. Guerin  
Nadine Guffanti and Ed Medford  
Ms. Marlyne L. Hadley  
Mr. Timothy Haggerty  
Mr. and Mrs. Richard Halliday  
Mr. and Mrs. Alan Harris  
Vera and David Hartford  
Katherine Hennig and Barbara Jones  
Mr. Kim Hogrefe  
Mr. Donald H. Holcomb  
Bob Holman  
Mrs. Gary F. Hromadko  
Mr. and Mrs. Robert E. Hunter, Jr.  
Mr. and Mrs. Robert Huret  
Mr. and Mrs. Harold Isbell  
Mr. Franklin Jackson and

Ms. Maloos Anvarian  
Dr. and Mrs. C. David Jensen  
Mr. and Mrs. Robert R. Johnston  
Mr. and Mrs. Michael Kamil  
Dr. and Mrs. Gary Kardos  
Mr. and Mrs. Joseph Keegan  
Mr. Gregg Kellogg and  
Ms. Rebecca Katz  
Dr. Ellen D. Klutznick  
Ms. Linda Kurtz  
Jennifer Langan  
Mr. and Mrs. Richard Leon  
Ms. Evelyn Levin  
Mr. and Mrs. John P. Levin  
Barry and Ellen Levine  
Ms. Helen S. Lewis  
Sue Yung Li and Dale Ikeda  
Mr. and Mrs. Herbert Lindenberger  
Ms. Jennifer Lindsay  
Mr. and Mrs. Alexander Long  
Mr. and Mrs. Larry Ludgus  
Mr. Patrick Machado  
Melanie and Peter Maier,  
Maier Family Foundation  
Bruce and Naomi Mann  
Ms. Lillian Martin  
Deborah Matthews  
Mr. John B. McCallister  
Mr. and Mrs. Archibald McClure  
Courtney and Frederick McCre  
Mr. John McGehee  
Casey and Charlie McKibben  
Mrs. Elisabeth McKinnon  
Ms. Cathy McMurtry  
Mr. Michael L. Mellor  
Mr. and Mrs. Roger Miles  
David and Alex Miller  
Kenneth and Gisele Miller  
J. Sanford and Vinie Miller  
Mr. and Mrs. James L. Milner  
Dr. and Mrs. Charles Mohn  
Mr. Ralph V. Moore  
Patrick Morrin and Janice Jagelski  
Ms. Elaine Morshead  
Dr. Lois Levine Mundie  
Ms. Mary D. Niemiller  
Ms. Doris Nordeen  
Mr. and Mrs. Bruce Nye  
Ms. Mary Jo O'Drain  
Mr. and Mrs. Paul O'Drain  
Ms. Teresa O'Neill  
LeRoy Ortopan

Mr. Frank Ottiwell  
Rachel and Timothy Parker  
Mr. Steven C. Phillips and  
Ms. Susan Sandler  
Mr. and Mrs. William Pitcher  
Ms. Pamela Pshea  
Gordon Radley  
Mr. and Mrs. Jacob Ratinoff  
Mr. and Mrs. Robert M. Raymer  
Albert and Roxanne Richards  
James and Lisbeth Robison  
Deborah Romer and William Tucker  
Mrs. Barbara Rosenblum  
Mr. Gerald B. Rosenstein  
Mr. and Mrs. Mark Ross  
Ms. Susan Rowland  
Mr. Scott A. Sachtjen  
Ms. Monica Salusky and  
Mr. John Sutherland  
Mr. Curtis Sanford  
Fred Schaefer and Mary Rowe  
Jack and Betty Schafer  
Mr. and Mrs. John Shankel  
Merrill Randol Sherwin  
Ms. Ruth A. Short  
Mr. and Mrs. Richard D. Smallwood  
Camilla and George Smith  
Allan and Deborah Smorra  
Mr. and Mrs. Edward H. Snow  
Ms. Kristine Soorian and Mr. Bryce Ikeda  
Mr. and Mrs. Robert S. Spears  
Mr. John G. Sperling  
Mr. David G. Steele  
Lillis and Max Stern  
Vibeke Strand, M.D., and  
Jack Loftis, Ph.D.  
Richard and Michele Stratton  
Mr. Marvin Tanigawa  
Mr. Jeffrey Taylor  
Ms. Norah Terrault  
Mr. and Mrs. David W. Terris  
Dr. Eric Test and Dr. Odelia Braun  
Mr. and Mrs. William W. Thomas  
Pasha and Laney Thornton  
Ms. Patricia Tomlinson and  
Mr. Bennet Weintraub  
Ms. Jennifer Turner  
Dr. and Mrs. Ted Ullman  
Mr. and Mrs. John R. Upton  
Mr. and Mrs. Ronald G. VandenBerghe  
Kathryn and Robert Vizas  
Arnie and Gail Wagner  
Claire Isaacs Wahrhaftig  
Damon M. Walcott, M.D.  
Ms. Marla M. Walcott  
Ted Weber, Jr.  
Mr. William R. Weir  
Ms. Allie Weissman  
Irv Weissman and Family  
Mr. and Mrs. Christopher Westover  
Mr. Keith Wetmore  
Mr. and Mrs. Bruce White  
Michael Williams  
Mr. Alexander Witherall  
Mr. Joe Wolcott  
Ms. Linda Ying Wong  
Mr. and Mrs. Joseph B. Workman  
Mr. and Mrs. Irving Yalom  
Michael Zenker and Leslie Alston  
Anonymous (7)





## annualfund

Annual Fund donors make annual contributions of \$75–\$1,499 in support of A.C.T.'s operations and programs. They receive a variety of benefits in thanks for their generous support, including invitations to special events, ticket and merchandise discounts, and opportunities to experience behind-the-scenes tours of the theater. We are privileged to recognize these donors' generosity during the December 1, 2009–January 31, 2011, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about giving to the A.C.T. Annual Fund, please contact Paul Knudsen at 415.439.2353 or [pknudsen@act-sf.org](mailto:pknudsen@act-sf.org).

### PATRON

**(\$1,000–\$1,499)**

Barbara and Marcus Aaron  
Mr. Joe Albero  
David and Elizabeth Austin  
Dr. Carol Baird and  
Mr. Alan Harper  
Teveia Rose Barnes and  
Alan Sankin  
Valerie Barth and  
Peter Booth Wiley  
Jeanne and William Barulich  
Ms. Susan Beech  
David V. Beery and  
Norm Abramson  
Richard and Kim Beleson  
Fritzi Benesch  
Bent Creek Winery, Livermore CA  
Helen and Stuart Bessler  
Mr. and Mrs. Roger Boas  
Ms. Janet H. Boreta  
Mrs. Ellen S. Buchen  
Mr. Denis Carrade  
Gerhard and Regina Casper  
Mrs. Donald Chaiken  
Mr. and Mrs. Gary Cortese  
Jean and Mike Couch  
Ms. Ginger Crane  
Bob and Jean Dolin  
Ms. Thalia Dorwick  
Robin and Rich Edwards  
Dr. and Mrs. Philip Erdberg  
Leif & Sharon Erickson  
Dr. and Mrs. M. D. Flamm, Jr.  
Ms. Sheryl Fox  
Mr. and Mrs. Frederick Gaylord  
Mrs. Gloria G. Getty  
Mr. and Mrs. Roger F. Goldstein  
Ted and Louise Gould  
Ms. Julia L. Gray  
Bill and Nancy Grove  
Penny Grzelak  
Robert Guillou  
Mr. John F. Heil  
Patrica Herman and  
Brian Herman  
Drs. Barbara and William Hershey  
Stephen and Mary Hibbard  
Ms. Adrienne Hirt and  
Mr. Jeffrey Rodman  
Bill and Laura Hogan  
Ms. Marcia Hooper  
Wayne and Judith Hooper  
Mrs. Shirley Hort

Mr. and Mrs. George Hume  
Jeffrey and Loretta Kaskey  
Ms. Pamela L. Kershner  
George and Janet King  
Dr. Allan Kleidon  
Mr. Craig Knudsen  
Carolyn Koster and  
Edward Taggart  
Jan and Mark Laret  
Ms. Catherine Less  
Mr. Larry Lewis  
Tom Lockard and Alix Marduel  
Ms. Sidne J. Long  
Mr. and Mrs. Donald Luce  
Greg and Elizabeth Lutz  
Ms. Leah MacNeil  
Mr. and Mrs. William Manheim  
Maureen McKibben  
Ms. Rutka Messinger  
Mr. Randall J. Montbriand  
Mr. George Montgomery  
Mrs. P. Morrissey  
Joseph C. Najpaver and  
Deana Logan  
Margo and Roy Ogus  
Mr. Scott Oliver  
Joyce and Clark Palmer  
Mr. David J. Pasta  
Martin Rabinowitz  
Mr. and Mrs. John A. Reitan  
Mr. and Mrs. Joseph Riggio  
Edis and Martin Robinson  
Yvonne Rogers  
Ms. Karen Rosenak  
Theodore W. Rosenak  
Ms. Susan Rosin and  
Mr. Brian Bock  
Rus and Diane Rudden  
Paul Sack  
Mrs. H. Harrison Sadler  
Ms. Judith Sahagen  
Ms. Nina M. Scheller  
James and Michele Scillian  
Mr. Greg Scown  
Mr. and Mrs. Clifford A. Sharpe  
Ms. Judith G. McKelvey and  
Dr. Robert Shaw  
Doug Sills  
Ms. Patricia Sims  
Earl G. and Marietta Singer  
Mr. David Soward and  
Ms. Roxanne Fleming  
Ms. Barbara Stanton  
Mr. Herbert Steierman

Rick Stern and  
Nancy Ginsburg Stern  
Kat Taylor and Tom Steyer  
Steven and Som Stone  
Marilyn E. Taghon  
Joe Tally and Dan Strauss  
The Toboni Family  
The Tournesol Project  
Mr. Charles Tuttle  
Mr. Chris Wasney  
Ms. Beth Weissman  
Mr. Gregory Welter and  
Ms. Isabella Radsma  
Mr. Robert Weston  
Mr. David S. Winkler  
Mr. David S. Wood and  
Ms. Kathleen Garrison  
Anonymous

### SUSTAINER

**(\$600–\$999)**

W.F. and Marsha Adler  
Lynn Altschuler and  
Stanley Herzstein  
Ms. Patricia Wilde Anderson  
Joyce Avery and Brian Berg  
Thomas and Luise Bates  
Mr. Daniel R. Bedford  
Ms. Dana Beldiman  
Ms. Cynthia Bengier  
Susan Berston and Patti Stanton  
Ms. Carole A. Bettencourt  
Mr. Roland E. Brandel  
Ms. Caitlin Brown  
Mr. Larry E. Brown  
Nora-Lee and Alfred Buckingham  
Ms. Betty C. Bullock  
Bruce Carlton and Richard McCall  
Ms. Linda Carson  
Ms. Paula Champagne  
Ms. Linda R. Clem  
Dr. Michael V. Collins  
Dr. Kim Conner  
Mr. and Mrs. Gary Conway  
Ms. Jane Cooper  
Mrs. Carol G. Costigan  
Ms. Karen F. Crommie  
Joanne Dunn  
Mr. and Mrs. Michael O. Felix  
Mr. Rodney Ferguson and  
Ms. Kathleen Egan  
Ms. Sara Filipek  
David Fink and Emily Weaver  
Mr. John Fogelin

Ms. Carol A. Gilpin  
Jim and Barbara Golden  
David B. Goldstein and  
Julia Vetromile  
Dr. and Mrs. Richard Greene  
Patricia Gribben  
Ms. Angelyn A. Grillo  
Dr. and Mrs. Sheldon Gross  
Mrs. Shannon Hall  
Ms. Mary E. Hanemann  
Ms. Kendra Hartnett  
Mr. and Mrs. Arthur J. Haskell  
Teri and Gary Hernandez  
Mr. William Hyatt  
Mrs. Virginia Ingham  
Mr. and Mrs. Gene Ives  
Michele and Warren Jackson  
Cheryl and Richard Jacobs  
Mr. Harry L. Jacobs  
Ms. Stephanie Jensen  
Allan D. and Rebecca Jergesen  
Mr. and Mrs. Norman L. Johnson  
Ed and Peggy Kavounas  
Ms. Kathleen M. Keene  
Mr. R. Samuel Klatchko  
Mr. Jeffrey G. Klingman  
Steve and Arlene Krieger  
Dr. and Mrs. Edward Landesman  
Jennifer Langan  
Ms. Elise S. Liddle  
Mr. Dennis Lindle  
Mr. Steven Lipson  
Mrs. Charles Lobel  
Jane and Charles Long  
Ms. Sally Lopez  
Gus Manning and  
Rena Kirkpatrick  
Stephen and Holly Massey  
Ms. R. Vernie Mast  
Ms. Nancy McCormick  
Mr. and Mrs. John McMahan  
Linda McPharlin and Nick Nichols  
Mr. Robert W. Menzies  
Mark and Donnamarie Mills  
Lillian and James Mitchell  
Mr. Daniel Murphy and  
Mr. Ronald J. Hayden  
Lorie Nachlis and Abby Abinanti  
Ms. Jeanne Newman  
Ann and Michael O'Connell  
Ms. Tillie Peterson  
Ms. Barbara S. Poole  
Ms. Pat Post  
Steve Pressman and Liz Perle

Mr. and Mrs. John W. Quigley  
Michael Raddie and G. F. Tunnell  
Mr. and Mrs. Charles Rino  
Ms. Eliza K. Robertson and  
Mr. Richard Lawler  
Ms. Muriel Robins  
Ms. Carole Robinson  
Mr. Orrin W. Robinson, III  
Pam and Jim Robson  
Barbara and Saul Rockman  
Mr. and Mrs. Richard Rogers  
Mr. and Mrs. David Rosenkrantz  
Mr. and Mrs. Herb Rosenthal  
Mrs. Maxine Rosston  
Ms. Louise A. Sampson  
Mr. Curtis Sanford  
Mrs. Sonja Schmid  
Mr. Paul Schmidt  
Mr. Howard G. Schutz  
Ms. Elizabeth Seifel  
Ms. Suzanne Seton  
Mr. Jon Shantz  
Mr. Harvey Shapiro  
Ms. Heidi Skrenta  
Jeffrey Stern, M.D.  
Margaret Stewart and  
Severin Borenstein  
Mr. and Mrs. Monroe Strickberger  
Dr. David Sutherland  
Mr. and Mrs. Joseph Sturkey  
Dr. David Sutherland  
Svend and Suzanne Svendsen  
Ms. Susan Swope  
Ms. Kim Szelog  
Ms. Kathleen Tabor  
Ms. Meredith Tennent and  
Mr. Walter Conway  
Maggie Thompson  
Ms. Mary Topliff  
Dr. Owen S. Valentine  
Leon Van Steen  
Mr. Andrew Velline  
Mr. and Mrs. Ron Vitt  
Mr. William C. Webster  
Paul Weintraub and  
Raymond Szczesny  
Mr. Ronald D. Wong  
Jerry and Julie Yaffee  
Mr. and Mrs. Irving Yalom  
Lee Yearley and Sally Gressens  
Mr. and Mrs. Peter H. Zischke

## EVERY DOLLAR YOU GIVE MAKES GREAT THEATER HAPPEN!

Did you know that A.C.T. is a nonprofit organization, and that the price of your ticket covers just 60% of our expenses? Your gift to the Annual Fund helps make up the rest. No matter what the amount, you can play an important role at A.C.T.

As a donor, you'll receive exciting benefits designed to bring you closer to the work you see onstage. Get an inside look at the making of live theater with a visit to our prop and scene shop or costume shop, a backstage tour, or a technical rehearsal.

To learn more, visit [act-sf.org/donate](http://act-sf.org/donate) or call 415.439.2462.



Providing a Legacy for A.C.T.

Judy Anderson, Co-chair \* Jo Hurley, Co-chair

# Endow Your Annual Support and Join the Prospero Society

Thank you, subscribers and Annual Fund donors! Your longstanding support, year after year, makes an immeasurable difference to A.C.T. and the work we do. Being able to count on your generosity allows us to take artistic risks, produce the best possible work on our stage, and train the next generation of theater artists. **What will happen to this wonderful legacy of support in future generations when you are no longer here to give?**

Endowing your annual gift or your annual subscription purchase through your will or other estate plan is a wonderful way to continue your current support after your lifetime and will make you an honored member of A.C.T.'s Prospero Society.

If You Annually Give:	Endow Your Gift with a Bequest of:
\$100	\$2,200
\$300	\$6,600
\$600	\$13,200
\$1,000	\$22,000
\$1,500	\$33,000
\$5,000	\$110,000

Benefits of membership include:

- ↪ Invitations to special events with guest artists
- ↪ Use of the VIP Lounge in the theater
- ↪ Recognition in A.C.T. publications

Prospero Society gifts may include:

- ↪ Bequests of cash or property through a will or living trust
- ↪ Retirement plans and life insurance that name A.C.T. as beneficiary
- ↪ Charitable annuity and remainder trusts

**Save the date:** Prospero Society Brunch  
Saturday, April 16, 11:45 a.m.

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans. For information about membership, please contact Paul Knudsen at 415.439.2353 or pknudsen@act-sf.org.

### GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anthony J. Alfidi  
 Judith and David Anderson  
 Ms. Nancy Axelrod  
 M. L. Baird, in memory of Travis and Marion Baird  
 Ms. Teveia Rose Barnes and Mr. Alan Sankin  
 Robert H. Beadle  
 Dr. Barbara L. Bessey and Dr. Kevin J. Gilmartin  
 Lucia Brandon  
 Mr. Arthur H. Bredenbeck and Mr. Michael Kilpatrick  
 Linda K. Brewer  
 Martin and Geraldine Brownstein  
 Gayle and Steve Brugler  
 Bruce Carlton and Richard McCall  
 Mr. Ronald Casassa

Mr. and Mrs. Steven B. Chase  
 Lesley Ann Clement  
 Lloyd and Janet Cluff  
 Susan and Jack Cortis  
 Ms. Joan Danforth  
 Jerome L. and Thao N. Dodson  
 Mort and Frannie Fleishhacker  
 Mr. and Mrs. Richard L. Fowler  
 Marilee K. Gardner  
 Phillip E. Goddard  
 Carol Goodman and Anthony Gane  
 James Haire and Timothy Cole  
 Richard and Lois Halliday  
 Mr. Richard H. Harding  
 Mr. and Mrs. Kent Harvey  
 Mr. William E. Hawn  
 Betty Hoener  
 Jo Hurley  
 Mr. and Mrs. Stephen Johnson  
 Ms. Heather M. Kitchen  
 Mr. Jonathan Kitchen and Ms. Nina Hatvany

John and Karen Kopac Reis  
 Mr. Patrick Lamey  
 Ines R. Lewandowitz  
 Nancy Livingston and Fred M. Levin  
 Mr. Jeffrey Malloy  
 Thomas H. Maryanski  
 Mr. John B. McCallister  
 Burt and Deedee McMurtry  
 Mr. Michael L. Mellor  
 Dr. Mary S. and F. Eugene Metz  
 J. Sanford Miller and James Haire and Timothy Cole  
 Bill and Pennie Needham  
 Walter A. Nelson-Rees and James Coran  
 Gail Oakley  
 Mr. Shepard P. Pollack and Ms. Paulette Long  
 Anne and Bertram Raphael  
 Jacob and Maria Elena Ratinoff  
 Mary L. Renner  
 Gerald B. Rosenstein

Mr. Brian E. Savard  
 Harold E. Segelstad  
 F. Stanley Seifried  
 Ruth Short  
 Andrew Smith  
 Cheryl Sorokin  
 Alan L. and Ruth Stein  
 Bert W. Steinberg  
 Mrs. Jean Sward  
 Mr. Marvin Tanigawa  
 Nancy Thompson and Andy Kerr  
 Brian and Ayn Thorne  
 Shirley Wilson Victor  
 Ms. Nadine Walas  
 Katherine G. Wallin  
 Scott Walton  
 David Weber and Ruth Goldstine  
 Paul D. Weintraub and Raymond J. Szczesny  
 Tim M. Whalen  
 Mr. Barry Lawson Williams  
 Anonymous (9)

### GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Barbara Beard  
 The Estate of Nancy Croley  
 The Estate of Mary Jane Detwiler  
 The Estate of Olga Diora  
 The Estate of Mary Gamburg  
 The Estate of Mrs. Lester G. Hamilton  
 The Estate of Sue Hamister  
 The Estate of Howard R. Hollinger  
 The Estate of William S. Howe, Jr.  
 Bruce Tyson Mitchell  
 The Estate of Dennis Edward Parker  
 The Estate of Margaret Purvine  
 The Estate of Charles Sassoon  
 The Estate of Sylvia Coe Talk  
 The Estate of Elizabeth Wallace  
 The Estate of William Zoller

## 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 December 1, 2009–January 31, 2011, period.

Ruth J. Allen in honor of Helen L. Palmer  
 Anna Chepourkova in memory of Virginia Cole Dunlap  
 Margaret Brown De Clercq in honor of The Reverend Alan Jones  
 Judith Cohen in honor of Randy Taradash in Support of Handful Players  
 Carol G. Costigan in honor of Joan Danforth  
 Ellen Foley in honor of Jill MacLean  
 Marilee K. Gardner  
 In memory of Irma Shenson, Susan Jones, and Vivian Konigsberg  
 In honor of Andrew Hardee, Emery Mintz, and James Nelson  
 Jeffrey W. Johnson in memory of Catherine Ryan (1909–2010)  
 Patrick Lamey in memory of Mary Hughes  
 Victoria Larson in memory of Dennis Powers

Edwin Lopez in honor of Daniel Cohn  
 Margaret R. McLean in memory of Teresa E. McLean  
 Gerda B. Mosse in memory of Benjamin Viazan  
 Margo Parmacek in honor of Marilee K. Gardner  
 Lisa Pritzker in honor of Glen Sherman  
 Sandra Fleishhacker Randall in honor of Mortimer Fleishhacker  
 Deborah Rosenberg in honor of Cherry Talbot and Allan Marjikian  
 Norman Roth in honor of Sarah Vaden  
 Jan F. Schreiber in honor of Craig Slaughter  
 J. Dietrich Stroeh in memory of Margaret B. Stroeh  
 Roselyne C. Swig in memory of Irma Levin  
 Dorothy P. Theurer in memory of William V. Theurer  
 In honor of Marilee K. Gardner: Linda Schneller, Donald Young

In honor of Nancy Livingston: Philip Erdberg, Jeff Levin, Harold S. Stein  
 In honor of Alan L. Stein: Clara Basile, David Berler, Rena G. Bransten, Ronald E. Cape, Bliss Carnochan, Jean A. Denholtz, Ervin Epstein, Robert Friend, Claude Ganz, Claire Harrison, Deborah Kirshman, Charles Leibler, Stephen R. Levy, Joyce Linker, Nancy Livingston, Jerome Markowitz, Stuart G. Moldaw, Steven H. Oliver, Barbro Osher, Dolores L. Paskow, Martin J. Rabinowitz, Sandra Fleishhacker Randall, Paul Sack, George B. Saxe, Madlyn W. Stein, Roselyne C. Swig, Murry Waldman, Anita L. Wornick, Harold Zlot  
 In honor of Bert Steinberg: Michael Green, Lillian Gutner, Ines Likuski, Tim M. Whalen

## CORPORATE PARTNERS CIRCLE

Richard T. Davis, U.S. Trust, Bank of America Private Wealth Management, *Co-chair* \* Diana L. Starcher, Wells Fargo, *Co-chair*

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](mailto:twhalen@act-sf.org).

### COMPANY SPONSORS



PRESENTING PARTNER  
(\$25,000–\$49,999)

American Express  
JPMorgan Chase Bank, N.A.  
National Corporate Theatre Fund

PERFORMANCE PARTNER  
(\$10,000–\$24,999)

BNY Mellon Wealth Management  
Bank of the West  
Blue Shield of California  
Farella Braun + Martel LLP

Pillsbury Winthrop Shaw  
Pittman LLP

Trident International Corp  
Citi Private Bank  
Makena Capital Management  
The McGraw-Hill Companies  
Morgan Stanley  
Peet's Coffee & Tea  
Morgan Stanley Investment  
Banking Division

STAGE PARTNER  
(\$5,000–\$9,999)

Bingham McCutchen LLP  
Deloitte  
Grosvenor Properties Ltd.  
KPMG LLP  
US Bank

## FOUNDATIONS AND GOVERNMENT AGENCIES

The following foundations and government agencies provide vital support for A.C.T. For more information please contact Libbie Hodas at 415.439.2449 or [lhodas@act-sf.org](mailto:lhodas@act-sf.org).

### \$100,000 AND ABOVE

Grants for the Arts/San Francisco Hotel  
Tax Fund  
The James Irvine Foundation  
Jewels of Charity, Inc.  
The Shubert Foundation  
Anonymous

### \$50,000–\$99,999

William Randolph Hearst Foundation  
The William and Flora Hewlett Foundation  
George Frederick Jewett Foundation  
Koret Foundation  
Bernard Osher Foundation

### \$25,000–\$49,999

Carol Franc Buck Foundation  
Mimi and Peter Haas Fund  
The Kimball Foundation  
National Endowment for the Arts  
Van Löben Sels/RembeRock Foundation

### \$10,000–\$24,999

Richard and Rhoda Goldman Fund  
Hellman Family Foundation  
The Kenneth Rainin Foundation  
The Michelson Foundation  
Drs. Ben and A. Jess Shenson Foundation  
at the San Francisco Foundation  
Wallis Foundation

### \$5,000–\$9,999

The Mervyn L. Brenner Foundation, Inc.  
Leonard and Sophie Davis Fund  
The William G. Gilmore Foundation  
Istituto Italiano di Cultura  
Edna M. Reichmuth Educational Fund of  
the San Francisco Foundation

## NATIONAL CORPORATE THEATRE FUND

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:

### THEATER EXECUTIVES (\$50,000 AND ABOVE)

Ernst & Young  
Ovation TV†  
USA Today††  
Wells Fargo\*

### BENEFACTORS (\$25,000–\$49,999)

Bank of America  
Cisco Systems, Inc.\*  
Citi★  
Goldman, Sachs & Co.  
Morgan Stanley

NBC/Saturday Night Live\*  
Pfizer, Inc.

### PACESETTERS (\$15,000–\$24,999)

Bloomberg  
Steven Bunson  
MetLife  
UBS

### DONORS (\$10,000–\$14,999)

BNY Mellon Wealth Management  
Christopher Campbell/  
Palace Production Center\*

Dorsey & Whitney Foundation  
Marsh & McLennan Companies  
McCarter & English LLP\*  
The McGraw-Hill Companies★  
Karen Pritzker & Michael Vlock\*  
RBC Wealth Management  
RVM/Vincent Brunetti\*  
Sharp Electronics†  
James S. Turley  
Willkie Farr & Gallagher LLP\*

### SUPPORTERS (\$5,000–\$9,999)

Addams Family Broadway, LP\*  
Bingham McCutchen\*

Dramatists Play Service, Inc.\*

Richard Fitzburgh  
Eugene & Brooke Lee\*  
Nederlander Producing  
Company of America, Inc.\*  
Ogilvy & Mather†  
Frank Orlowski  
Thomas Quick\*  
Samuel French, Inc.\*  
Skadden, Arps, Slate, Meagher & Flom  
LLC\*  
George S. Smith, Jr.  
Theatermania.com/Gretchen Shugart\*  
Evelyn Mack Truitt\*

\*NCTF/Wells Fargo Fund for

New American Theatre  
†Includes in-kind support  
★NCTF Fund for Theatre  
Education

List complete as of July 2010.

## GIFTS IN KIND

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



Clown School of San Francisco  
Farallon Restaurant  
Farmer Brown  
Foggy Bridge Winery

Grace Street Catering  
Grand Cafe  
Greens Restaurant  
Hafner Vineyard  
Inspiration Vineyards

JW Marriott  
Korbel Champagne  
La Boulange Café and Bakery  
Louis M. Martini Winery  
Meyer Sound Laboratories, Inc.

Peet's Coffee & Tea  
Premium Port Wines, Inc.  
Purple Wine Company  
Velvet Room

## CORPORATIONS MATCHING ANNUAL FUND GIFTS

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.

Acxiom Corporation  
Adobe Systems Inc.  
Applied Materials  
AT&T Foundation  
Bank of America  
Bank of America Foundation

Bank of New York Mellon Community  
Partnership  
Charles Schwab Corporation Foundation  
ChevronTexaco  
Chubb & Son  
Dodge & Cox  
Ericsson, Inc.

Federated Department Stores  
Foundation  
GE Foundation  
Google  
HP Employee Charitable Giving Program  
HP Gifts in Kind International  
IBM International Foundation

The J. P. Morgan Chase Foundation  
Johnson & Johnson Family  
of Companies  
Levi Strauss Foundation  
Macy's, Inc.  
Merrill Lynch & Co. Foundation, Inc.  
Northwestern Mutual Foundation

Pacific Gas and Electric  
Arthur Rock  
State Farm Companies Foundation  
Sun Microsystems Inc  
TPG Capital, L.P.  
Verizon  
Visa International



# A.C.T. STAFF

Carey Perloff  
Artistic Director

Ellen Richard  
Executive Director

Melissa Smith  
Conservatory Director

James Haire  
Producing Director

Tim Whalen  
Director of External  
Affairs

## ARTISTIC

Mark Rucker, *Associate Artistic Director*  
Michael Paller, *Dramaturg*  
Beatrice Basso, *Artistic 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

Kim Collier, Bill Irwin, Domenique Lozano,  
Jason Moore, Jonathan Moscone,  
Carey Perloff, Mark Rucker

## Choreographers

Val Caniparoli, Larry Keigwin

## Composers/Orchestrators

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

## Musical Directors

Robert Rutt, Stephen Oremus

## Coaches

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 Sinn Nachtrieb

## Fellows

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

## PRODUCTION

Jeff Rowings, *Production Manager*  
Dick Daley, Amanda J. Haley, *Associate Production Managers*  
Aine Donnelly, *Production Administrator*  
Dora Daniels, *Fellow*

## Designers

John Arnone, Loy Arcenas, Erik Flatmo,  
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 V. Nichols,  
Nancy Schertler, John Webber,  
Robert Wierzel, *Lighting*  
Cliff Caruthers, Brian Linds, Jeff Mockus,  
Andre Pluess, Jake Rodriguez, John  
Shivers, *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*  
Jan Hodgson, Karen Szpaller,  
Kimberly Mark Webb, *Stage Managers*  
Danielle Callaghan, Megan Sada,  
Stephanie Schliemann, Karen Szpaller,  
*Assistant Stage Managers*  
Sarah Bingel, *Production Assistant*  
Dana Gal, Whitney Grace Krause,  
Jenna Stuart, *Fellows*

## Scene Shop

Mark Luevano, *Foreman*  
Russel Souza, *Assistant Foreman*  
Qris Fry, Jonathan Young, *Mechanics*  
Tim Heaney, *Purchasing Agent*

## Paint Shop

Jennifer Bennes, *Charge Scenic Artist/ Supervisor*  
Demarest Campbell, *Charge Scenic Artist*  
B. J. Frederickson, Letty Samonte, *Scenic Artists*

## Prop Shop

Ryan L. Parham, *Supervisor*  
Jeavon Greenwood, *Assistant*  
CasAnndra Heath, *Artisan*  
Shannon Walsh, *Fellow*

## 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, *Fellow*

## Wig Shop

Jeanna Parham, *Wig Master*

## Stage Staff

Suzanna Bailey, *Sound Head*  
Miguel Ongpin, *Head Carpenter*  
Jane Henderson-Shea, *Properties Head*  
Tim Wilson, *Head Electrician*  
Mark Pugh, *Flyman*  
John Karr, *Wardrobe Supervisor*  
Mary Montijo, *Wardrobe Assistant*  
Erin Hennessy, *Hair and Makeup Supervisor*  
Tom Blair, *Stage Door*

## Conservatory/Second Stage

Mark Robinson, *Technical Director*  
Ry Buffington, *Assistant Technical Director*

## Costume Rentals

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

## ADMINISTRATION AND FINANCE

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

## Finance

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

## Development

Joanna Copley, *Assistant to the Director of External Affairs*  
Libbie Hodas, *Grantwriter*  
Paul Knudsen, *Associate Director of Development*  
Mindy Lechman, *Donor Stewardship Coordinator*  
Tobias Paige, *Donor Systems Coordinator*  
Luz Perez, *Special Events Manager*

## Information Technology

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

## Marketing & Public Relations

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

## Publications

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

## Ticket Services

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

## Teleservices

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

## Front of House

Jamyé Divila, Eva Ramos, *House Managers*  
Christie Call, *Head Bartender*  
Oliver Sutton, *Security*  
Susan Allen, Margaret Cahill, Kathy Dere,  
Sarah Doherty, Larry Emms,  
Doris Flamm, Sabrina Houshmand,  
Mark Hueske, Kirk Johnson, Kristen Jones,  
Mitsuo Matsuda, Leontyne Mbele-Mblong,  
Christine Miller, Jane Pendrey,  
Tuesday Ray, Kristin Reyda,  
George Scott, Audrey Sluiter,  
Cody White, Chane Wilson, *Usbers*  
Max Rosenblum, Tony Sales, Danny Webber,  
Andy Westhoff, *Bartenders*  
Kirk Johnson, *Merchandise/VIP Lounge*

## Operations

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

## CONSERVATORY

Craig Slaughter, *Young Conservatory Director*  
Andrew Hurteau, *Director of Studio A.C.T.*  
Christopher Herold, *Director of Summer Training Congress*  
Jack Sharrar, *Director of Academic Affairs*  
Jerry Lopez, *Director of Financial Aid*  
Hannah Cohen, *Conservatory Coordinator*  
Rebecca Nestle, *Project Coordinator*  
Eliza Leoni, Lauren Rosi, *Conservatory Associates*  
Matt Jones, *Bursar/Payroll Administrator*

## Master of Fine Arts Program Core Faculty

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

## M.F.A. Program Adjunct Faculty

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

## Studio A.C.T.

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

## Young Conservatory

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

## New Plays Program

Karen Hartman, Craig Slaughter, *Playwrights*

## YC Resident Composer

Creighton Irons

## YC Accompanists

Susan Davis, Thaddeus Pinkston

## Library Staff

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

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



COME VISIT OUR NEW  
SAN FRANCISCO SHOWROOM!  
Located in the Sobel Design Building  
680 8th Street, Suite 153  
T.415.626.2622

[www.slidingdoorco.com](http://www.slidingdoorco.com)

**THE  
SLIDING DOOR  
COMPANY.**

The signature choice for today's interiors.



# 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 (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](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.

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

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

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

### Lost and Found

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

### AFFILIATIONS

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



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



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



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



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

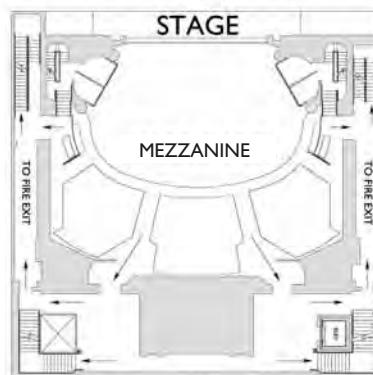
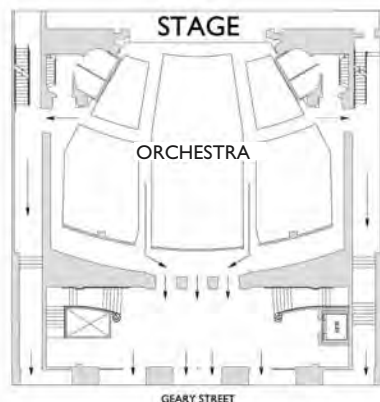


A.C.T. is supported in part by an award from the National Endowment for the Arts.



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

## American Conservatory Theater Exits





# Advanced care that puts you center stage



## CENTERS OF EXCELLENCE

Stanford Cancer Center • Heart Center • Neurosciences • Orthopaedics • Surgical Services • Transplantation

The right cast of specialists when it matters most.

At Stanford Hospital & Clinics, we believe that each patient is a unique individual with special needs and concerns. We are committed to providing you with the right care, at the right time, in the right setting, by the right team.

See how we are making a difference in the lives of our patients at: [stanfordhospital.org/arts](http://stanfordhospital.org/arts)





# We look through the eyes of many



Recognizing and promoting diversity means having an appreciation for difference. At Wells Fargo, we welcome and value the insights and perspectives drawn from unique life experiences. It is those distinctive viewpoints that provide us with the creativity and fresh thinking we need to help all our customers reach their financial goals.

**When individuals succeed, communities thrive**

[wellsfargo.com](http://wellsfargo.com)

© 2011 Wells Fargo Bank, N.A.  
All rights reserved.  
Member FDIC. 124910 01/11

