

THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

2021 ARCHIVAL FILM RELEASE

ARMISTEAD MAUPIN'S

Tales of the City

A Musical



encore
arts programs

Welcome (back) to 28 Barbary Lane!

And welcome to American Conservatory Theater. We exist to bring artists and communities together to inspire and provoke joy, connection, reflection, curiosity, and so much more. Thank you for joining us as we celebrate the 10th anniversary of our world-premiere musical, *Armistead Maupin's Tales of the City, The Musical*.

This is the first time this original production—captured before a live audience in July 2011—will be seen by the public. Filmed for archival purposes, it was never meant to be seen in this format, and we thank the creative team, and the cast and crew for their support in bringing this film to you. After a season of making theater for the virtual space, including a stunning new musical film, *Animal Wisdom*, which we coproduced with DC's Woolly Mammoth Theatre Company—we're thrilled to close the book on this season with *Tales of the City*. Joyful and uproarious, this musical is a celebration of community, Pride, and being true to yourself.

While we're excited to hear the denizens of San Francisco sing their tales of the city again, we also acknowledge that the casting of a cisgender woman as a transgender character in this original production is an outdated practice that was harmful then, and is harmful now. A.C.T. takes representation on our stages seriously, and we want to use our platform to talk about how casting practices have evolved for the better since 2011. We have made available for free a filmed conversation with Mx Justin Vivian Bond, who made history as the first actor who identifies as transgender to play a trans character on Broadway, and Pam, discussing highlights of their career as well as the importance of trans representation and diversity in the industry. The recording will be available on our website at act-sf.org, through YouTube, or the National Theater Network. A portion of ticket sales for *Tales of the City* will be donated to The Transgender District and the Transgender-Variant & Intersex Justice Project (TGIJP). To learn more about these organizations, please visit their websites at transgenderdistrictsf.com and tgijp.org.

The past year has shown us that streaming a play and watching it in person are very different experiences. We're excited to welcome you back to the theater in January 2022. Our in-person season will begin with an unprecedented trio of Bay Area premieres—the Broadway hit *Freestyle Love Supreme*, the National Theatre production of *The Lehman Trilogy*, and the greatly anticipated world-premiere musical *Soul Train*. We're also producing one of the most influential plays of the 20th century, María Irene Fornés's *Fefu and Her Friends*. These plays reflect our mission and values, and we can't wait to be in community with you through these performances. To subscribe to our season, you can contact our box office at 415.749.2228 or visit act-sf.org.

The best ways you can help us navigate this time, as we start to imagine re-entering the world, are to continue your commitment as a ticket buyer, as a donor, and to spread the word to your networks. We're so grateful for your continued participation, and we can't wait to see you at the theater.

Enjoy the show,



Pam MacKinnon
Artistic Director



Jennifer Bielstein
Executive Director

Land Acknowledgment

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous theater community. As part of this we begin by honoring the lands upon which we do our work. We would be proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day.

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Recording Notice

The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

Content Disclosure

Tales of the City, The Musical includes nudity, drug use, adult language, and actual depictions of life in 1970s San Francisco.



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PAM MACKINNON

(Artistic Director) is celebrating her third season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie award-winning director, having directed upwards of 70 productions around the country, off Broadway, and on Broadway. Her Broadway credits include Beau Willimon's *The Parisian Woman* (with Uma

Thurman), *Amélie: A New Musical*, David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony Award, Drama Desk Award, and Outer Critics Circle nomination), and Bruce Norris's *Clybourne Park* (Obie Award, Tony and Lucille Lortel nominations). Her most recent credits include Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company), and Edward Albee's *Seascape* (A.C.T.). She is an artistic associate of the Roundabout Theatre Company, an advisory board member of Clubbed Thumb, and an alumna of the Drama League, Women's Project, and Lincoln Center Theater's Directors' Labs. She just completed a three-year term as executive board president of the Stage Directors and Choreographers Society (SDC), and continues to serve on the board. She grew up in Toronto, Canada, and Buffalo, New York, acted through her teens, but majored in economics and political science at the University of Toronto and briefly pursued a PhD in political science at UC San Diego, before returning to her true passion: theater. (she/her)



JENNIFER BIELSTEIN

(Executive Director) joined A.C.T. in 2018. She serves on the board of Theatre Forward, is a member of the International Women's Forum, was part of Mayor Breed's Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 76 theaters nationwide—

having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. Before relocating to the Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and the Lincoln Park Zoo, as well as served on the boards of the League of Chicago Theatres, the Arts and Cultural Attractions Council, and other civic boards. She has received the Center for Non-profit Excellence's Pyramid Award of Excellence in Leadership, has been recognized as one of Louisville's Business First's 40 Under 40, was named by Twin Cities Business as a Person to Know, and a Minnesota Business magazine Real Power 50 member. Bielstein is a graduate of the University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and received an MBA from Bellarmine University, where she received the MBA Faculty Merit Award and was inducted into Beta Gamma Sigma, the honor society for business programs. (she/her)

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Jerry is president of Parnassus Investments and serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarships for music education at the San Francisco Symphony, undergraduate education at UC Berkeley, and high school education for 125 girls in Vietnam.

LINDA JO FITZ †

Linda Jo Fitz is a member of A.C.T.'s Board of Trustees and the Finance Committee, and served as Treasurer. She had a nearly 35-year career in personal financial planning and investment management, having co-founded Kochis Fitz (later known as Aspiriant). Linda was named one of the Top 50 Women in Business by Wealth Manager Magazine in 2010, and given the Champion Award by Greenbelt Alliance in 2017.

PRISCILLA AND KEITH GEESLIN

Priscilla is a vice chair of A.C.T.'s Board of Trustees. She is vice president and president elect of the SF Symphony, a board member of Grace Cathedral, and a board member and former chair of NARAL Pro-Choice America Foundation. Keith is president of SF Opera's board and a board member of Episcopal Community Services.

KIRKE AND NANCY SAWYER HASSON † ‡

Kirke and Nancy have been A.C.T. subscribers for over 26 years, and Kirke is a trustee on A.C.T.'s board and its immediate past chair. They have enjoyed serving as hosts for seven students in A.C.T.'s Master of Fine Arts Program, and their daughter Kathryn was a frequent flier in A.C.T.'s Young Conservatory.

KENNETH AND GISELE MILLER

BARBARA RAVIZZA AND JOHN S. OSTERWEIS

are excited to be season presenters at A.C.T. Osterweis is a graduate of Stanford Graduate School of Business, and was a senior analyst, concentrating on forest products and the paper industry, for several regional brokerage firms and later for E. F. Hutton & Company, Inc. Ravizza has lived in the Bay Area for 70 years and has always been interested in the arts. She worked as a designer and illustrator in the publishing industry for John Wiley & Sons, Wadsworth, and Science Research Associates. For the last two decades, she has devoted herself to painting and drawing.

TONI REMBE AND ARTHUR ROCK

Past chair of A.C.T.'s Board of Trustees, Toni is a retired partner at Pillsbury Winthrop Shaw Pittman. Arthur was one of America's first venture capitalists. Along with other community endeavors, they are cofounders of the Arthur and Toni Rembe Rock Center for Corporate Governance at Stanford Law School.

ROBINA RICCITIELLO †

Robina is communications director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

JAY YAMADA

KAY YUN AND ANDRE NEUMANN-LORECK †

President of A.C.T.'s Board of Trustees, Kay is a partner at private equity fund Health Evolution Partners. She is a trustee of Parnassus Funds and a board member of San Francisco University High School. Andre, the founder of On Tap Consulting, has held executive roles in startups and Fortune 500 companies.

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THE AMERICAN CONSERVATORY THEATER PERFORMANCE PROGRAM

ORIGINAL 2011 PROGRAM

ARMISTEAD MAUPIN'S

Tales of the City

A Musical



encore
arts programs

About A.C.T.

GENE X. HWANG / ORANGE PHOTOGRAPHY



AMERICAN CONSERVATORY THEATER nurtures the art of live theater through dynamic productions, intensive actor training in its conservatory, and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew, and reinvent its relationship to the rich theatrical traditions and literatures that are our collective legacy, while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work.

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

The first actor training program in the United States not affiliated with a college or university accredited to award a master of fine arts degree, A.C.T.'s conservatory, led by Melissa Smith,

serves 3,000 students every year. With its commitment to excellence in actor training and to the relationship between training, performance, and audience, the A.C.T. Master of Fine Arts Program has moved to the forefront of America's actor training programs, while serving as the creative engine of the company at large.

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Theater was founded in
1965 by William Ball.
Edward Hastings,
Artistic Director 1986–92

A.C.T. Box Office
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The History of A.C.T.

American Conservatory Theater is not just a place where you come to see plays. It's a place where you come to talk about plays, where you come to meet artists, where you come to learn about the making of art. It's a place that opens your heart and your mind, and can actually teach you something about the world. We hope it's a place in which you are transformed.

Carey Perloff, *Artistic Director*



WILLIAM BALL (LEFT) AND MORTIMER FLEISHACKER OUTSIDE THE AMERICAN CONSERVATORY THEATER

American Conservatory Theater has been dedicated to bringing the power of live theater to San Francisco audiences since the company's first performance in the Geary Theater (now called the American Conservatory Theater) on January 21, 1967. The play was *Tartuffe*, which Founding General Director William Ball had first staged 18 months before in Pittsburgh. At the forefront of the regional theater movement, Ball wanted to create a company outside New York that would have a significant national impact while providing an alternative to commercial theater. But he needed a home. At the same time, San Francisco needed a resident theater company. During A.C.T.'s month-long West Coast debut at Stanford University in 1966, a group of San Francisco civic leaders traveled by bus to see Ball's production of *Charley's Aunt*. They liked what they saw: the San Francisco Chamber of Commerce invited A.C.T. to take up permanent residence at the Geary.

A.C.T.'s majestic stage opened January 10, 1910, rising from the ashes of the catastrophic earthquake and fires of 1906. It was immediately hailed as one of the grandest legitimate playhouses in the United States, and the reopening was the theater event of the year. In 1975 the Geary was awarded a place on the U.S. Department of the Interior's National Register of Historic Places and named a landmark of the State of California and the City and County of San Francisco. In 1989 the Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of equipment and debris on the first six rows of orchestra seats. Nevertheless, A.C.T.'s second artistic director, Edward Hastings (who had taken over for Ball in 1986), never considered canceling the season. For the next six years, A.C.T. performed in seven different San Francisco theaters. "We had to encourage people to come back to this devastated, ravished,

magical place called San Francisco," remembered Hastings. "And what they found in the theater were a lot of other people who were shook up. So there we were, all together in a theater. . . . I think we helped bring the city back together again."

After a record-breaking \$28.5 million capital campaign, the Geary reopened in 1996 with a production of *The Tempest* directed by A.C.T.'s current artistic director, Carey Perloff, who came from Classic Stage Company in New York after Hastings retired in 1992. Perloff had opened the 1995–96 season with an exquisite production of *Arcadia*, fortifying the theater's bond with an admiring Tom Stoppard, who had long considered A.C.T. his "American home." The previous season had boasted an *Angels in America* that became the longest-running and most successful production in A.C.T. history, as well as an A.C.T.-commissioned new translation of *Hecuba*, directed by Perloff with Olympia Dukakis in the title role. Perloff was demonstrating that A.C.T. was still "a place where language is kept alive and functional and muscular and breathing."

A.C.T. first began training outside actors in the summer of 1967. By 1969, the conservatory had expanded to include a year-long course of studies, which has since evolved into the three-year, fully accredited, top-ranked Master of Fine Arts Program. Other programs include the Young Conservatory, which offers training and performance opportunities for students ages 8 to 19; Studio A.C.T., which offers acting classes for adults; and the Summer Training Congress, which attracts students from around the world.

With the recent conclusion of a new long-range strategic planning process and the arrival of distinguished Executive Director Ellen Richard, A.C.T. is poised to play a leadership role in securing the future of the American theater well into the next century and beyond.



KEVIN BERNIE

From the Artistic Director

Dear Friends, Old and New:

A huge welcome to the world premiere of *Armistead Maupin's Tales of the City*! This musical has been a dream of ours at A.C.T. for many years. I began my tenure as artistic director here in mid 1992, not long before the PBS miniseries of the books was filmed, and my beloved colleague Olympia Dukakis, who played Mrs. Madrigal in the miniseries, made sure that I connected with *Armistead* as soon as our mutual schedules allowed. I had first encountered *Tales* as a freshman at Stanford in the late '70s, so by the time I met *Armistead*, he felt like an old friend, and his remarkable characters felt as close to me as they did to the hundreds of thousands of readers whose lives have been enhanced over four decades by the hilarious and heartfelt journey captured in his stories.

A.C.T. is mentioned in the first book of *Tales* (one of the "A-gays" declines an invitation for a Wednesday night engagement, commenting, "That's our A.C.T. night"). *Armistead* and I used to joke about what a joy it would be to create a theatrical piece out of his books, but we had no idea what an amazing ride we would undertake when we actually did it.

Two summers ago, Jeff Whitty, Jason Sellards, John Garden, and Jason Moore were finishing the first workshop of *Tales* at the O'Neill Theater Center when I got a phone call from one of the cast members saying: "This thing works! Grab it immediately!" And we did. The *Tales* team is among the most collaborative I have ever worked with, and we felt right away that A.C.T. could offer the artists what they needed to bring the piece to fruition: our location in the heartbeat of the books' setting; our passion for creating large-scale, multidisciplinary works about San Francisco (like *After the War* and *The Tosca Project*); our commitment to dramaturgy and storytelling; our freedom from the pressures of Broadway producing; and our shared love of *Armistead's* characters, stories, and values. It takes a mighty village to make a musical, and I feel as if the entire Bay Area has joined forces—creatively, financially, and emotionally—to help realize the dream of *Tales of the City* on our stage.

Of the many things I love about *Tales*, the range and breadth of its characters is perhaps the most salient. This musical has starring roles for three generations of women—how many other



KEVIN BERNIE

musicals can make that claim? It brings radically disparate characters of all ages and sexual persuasions together in the welcoming sanctuary of 28 Barbary Lane, where a new kind of family is created out of fragments, loss, and an indefatigable sense of compassion and hope. It reminds us what can happen in a city where coincidence abounds, where tolerance for dissent and difference runs high, where the topography is daunting and the spirit is generous. Paring away the huge corpus of *Armistead's* creation to create a single musical has been a formidable challenge, but at all times we were guided by the principle that all the threads ultimately had to connect and reconnect to 28 Barbary Lane, Anna Madrigal's magical house overlooking the bay.

This has been a remarkable season at A.C.T.: we have been able to explore with you, our intrepid audience, so much material that is close to our hearts, and to welcome our extraordinary new executive director, Ellen Richard, just in time to undertake a project as massive as *Tales*. Before we look to next season, we want to take this opportunity to thank a true superstar of the American theater, Producing Director James Haire, who is retiring after 40 years at A.C.T. Jim was essential in bringing *Tales* to A.C.T., as he has been instrumental in virtually everything this theater has done since he arrived here as a stage manager in 1971. His brilliant professional skills span so many areas, from acquiring intellectual property to negotiating union contracts to mentoring the next generation of producers to nurturing artists at every step of the way. Everything he does is accomplished with grace, intelligence, and a quiet self-deprecating wit that often belies the enormity

of the task. We salute Jim from the bottom of our grateful hearts for the joy and professionalism he has brought to this theater and to this city, and we are thrilled and honored to dedicate this production of *Tales of the City* to him.

Next season is filled with delights that we can hardly wait to sample. Whether *Tales* is your first A.C.T. production or your 50th, we hope it will pique your appetite for visionary live theater and encourage you to return for more.

Nearly all of the plays in our 2011–12 season explore notions of identity and the often amazing lengths to which we will go to transform who we are as we rush to catch up to the future. We open with Associate Artistic Director Mark Rucker's madcap production of Kaufman and Hart's 1930 comedy **ONCE IN A LIFETIME**, which chronicles the tale of three small-time vaudevillians trying to imagine a new future for themselves. In our own time, we are living through a radical technological shift, as new media alters much about the ways we think and live. So imagine how those hapless hoofers feel when they board a train for Los Angeles in the hopes of remaking themselves as players in the talking-picture business. Using video, music, and a cast of 14 playing some 60 characters, *Once in a Lifetime* is classic American comedy that will also feel as fresh as Rucker's moving production of *Marcus; or The Secret of Sweet* felt last fall.

Close on the heels of *Lifetime* comes **RACE**, a totally immediate and scabrous new David Mamet play that exposes the fault lines of our contemporary legal system. It all comes down to the sequins on a woman's red dress. So who gets to decide whether the sex was forced or consensual, whether the crime was racially motivated or an act of love, and whether there's a narrative to be concocted that will get the plaintiff off, even if he could be guilty? Only Mamet could raise the stakes this high on a legal battle that is both hilarious and horrifying. In this city, with its thousands of lawyers and passionately held opinions, *Race* is sure to create buzz and arguments all over town.

In January we welcome back to the A.C.T. stage the delightful Lorenzo Pisoni, whose one-man show, **HUMOR ABUSE**, has been etched in my mind since I saw it in its acclaimed run in New York two years ago. Lorenzo is the son of legendary Pickle Family Circus cofounder Larry Pisoni, who, along with Bill Irwin and Geoff Hoyle, created the kind of signature physical comedy the Bay Area has become known for. But what was it like to be a child in the midst of all that hilarity? Lorenzo's wide-eyed tale is both sobering and magical, a truly unique coming-of-age play for the whole family.

Continuing our longtime commitment to the best of international theater comes an extraordinary new play by Lebanese writer Wajdi Mouawad called **SCORCHED**, a passionate and poetic tale of twins in search of the mystery of their origins in the battle-scarred landscape of the contemporary Middle East. Starring my longtime collaborator David Strathairn, *Scorched* is a play of rare beauty and scope that centers on a part of the world at the nexus of huge ferment and change.

Sometimes the turmoil of the modern world becomes too much for us, and we find ourselves longing to return to a simpler time when there were fewer options and more rules. Such is the premise of Jordan Harrison's provocative **MAPLE AND VINE**, which follows a contemporary mixed-race couple as they decide to join a cult in which life is lived as if it were always 1955. What is the price they pay for choice, and is the price even steeper when that choice is restricted? This is a hugely imaginative and topical play that we hope will energize audiences in the manner of *Clybourne Park*, and inspire plenty of laughter at the same time.

I have been longing to do Shakespeare again at A.C.T. since 1996, when we reopened our beautifully renovated theater after the devastation of the Loma Prieta earthquake with *The Tempest*. It is with great pleasure that we welcome spring with **TWELFTH NIGHT**, featuring our remarkable (and expanding) core acting company and some of the brightest talents of our M.F.A. Program, as well as some amazing newcomers, in this perfect play about love in all its many guises.

And finally, in the spirit of *The Threepenny Opera*, *Urinetown*, *Sweeney Todd*, and the many edgy original musicals we have introduced to you over the years, we are delighted to present the West Coast premiere of John Kander and Fred Ebb's visionary **THE SCOTTSBORO BOYS**, directed by the legendary Susan Stroman, who, together with Kander and Ebb, took the devastating true story of nine African American boys falsely accused of raping two white prostitutes and turned it into a vivid and unforgettable *Chicago*-style musical—which was just nominated for 12 Tony Awards, including Best Musical!

We hope the spirit of invention and imagination that pervades *Tales of the City* will fill you with inspiration and that you will join us again on many more theatrical adventures. Thank you for coming to 28 Barbary Lane. Enjoy!

Yours,



Carey Perloff, *Artistic Director*

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The Tales of the City Circle

whose unprecedented generosity made the development and production of this landmark new musical possible.

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presents

ARMISTEAD MAUPIN'S

Tales of the City *A New Musical*

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*

with

JUDY KAYE

and

MARY BIRDSONG JOSH BRECKENRIDGE MANOEL FELCIANO DIANE J. FINDLAY
PATRICK LANE KATHLEEN ELIZABETH MONTELEONE RICHARD POE
JULIE REIBER ANDREW SAMONSKY WESLEY TAYLOR BETSY WOLFE

KEITH A. BEARDEN JESSICA COKER KRISTOFFER CUSICK ALEX HSU KIMBERLY JENSEN
STUART MARLAND JEFF McLEAN PAMELA MYERS JOSH WALDEN

Set Design by
DOUGLAS W. SCHMIDT

Costume Design by
BEAVER BAUER

Lighting Design by
ROBERT WIERZEL

Sound Design by
JOHN SHIVERS

Orchestrations by
BRUCE COUGHLIN

Music Supervisor
CARMEL DEAN

Arrangements by
STEPHEN OREMUS and CARMEL DEAN

Music Director/Conductor
CIAN McCARTHY

Music Copying by
EMILY GRISHMAN

Dramaturg
MICHAEL PALLER

Casting by
DAVID CAPARELLIOTIS

Assistant Choreographer
ASHLEY BROWNE

Assistant Director
TRAVIS GREISLER

Choreography by
LARRY KEIGWIN

Directed by
JASON MOORE

**A.C.T. DEDICATES THIS PRODUCTION OF *TALES OF THE CITY* TO PRODUCING DIRECTOR JAMES HAIRE
IN APPRECIATION OF HIS 40 YEARS OF SERVICE TO AMERICAN CONSERVATORY THEATER.**

Development of *Tales of the City* was supported by the Eugene O'Neill Theater Center
during a residency at the National Music Theater Conference of 2009.

Further development of *Tales of the City* was supported by AT&T, The William and Flora Hewlett Foundation
Fund for New Works, an endowed fund of The Next Generation Campaign, and an anonymous donor.



ARMISTEAD MAUPIN'S
Tales of the City
A New Musical

THE CAST

(in alphabetical order)

Mona Ramsey	Mary Birdsong
Jon Fielding	Josh Breckenridge
Norman Neal Williams	Manoel Felciano
Mother Mucca	Diane J. Findlay
Anna Madrigal	Judy Kaye
DeDe Halcyon-Day	Kathleen Elizabeth Monteleone
Edgar Halcyon	Richard Poe
Connie Bradshaw	Julie Reiber
Brian Hawkins	Patrick Lane
Beauchamp Day	Andrew Samonsky
Michael "Mouse" Tolliver	Wesley Taylor
Mary Ann Singleton	Betsy Wolfe

OTHER DENIZENS OF SAN FRANCISCO

Keith A. Bearden
Jessica Coker
Kristoffer Cusick
Kimberly Jensen
Alex Hsu
Stuart Marland
Jeff McLean
Pamela Myers
Josh Walden

UNDERSTUDIES

Mona Ramsey, Mother Mucca, Connie Bradshaw—Jessica Coker; *Jon Fielding, Brian Hawkins*—Kristoffer Cusick
Norman Neal Williams, Michael "Mouse" Tolliver—Keith A. Bearden; *DeDe Halcyon-Day*—Kimberly Jensen
Edgar Halcyon—Stuart Marland; *Beauchamp Day*—Jeff McLean; *Mary Ann Singleton*—Julie Reiber

Ensemble—Jason Hoover;

Ensemble—Lexie Papedo

STANDBY

Anna Madrigal—Pamela Myers

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Danielle Callaghan, *Assistant Stage Manager*
Sarah Bingel, *Production Assistant*
Whitney Grace Krause, *Stage Management Fellow*
Keith A. Bearden, *Dance Captain*

MUSICIANS

Cian McCarthy—*Keyboard 1/Conductor*
Dolores Duran-Cefalu—*Keyboard 2/Assistant Conductor*
Alex Murzyn—*Reeds*
Marvin McFadden—*Trumpet*
Dave MacNab—*Guitar*
Dewayne Pate—*Bass*
David Rokeach—*Drums*

SETTING

San Francisco, 1976

"Authenticity's the Word"

The Tale of Armistead Maupin and His City

BY MICHAEL PALLER

The young man who arrived in San Francisco in 1971 with all of his belongings stuffed into an Opel GT—"a ridiculous little car which you practically have to lie on your back to drive"—had a big idea: to become a writer. He would succeed, but he had no idea of just how much the city would change him in the process. The scion of a prominent Raleigh, North Carolina family, son of a lawyer and great-great-grandson of a Confederate general, Armistead Maupin, Jr., had amassed all the credentials of a solid southern traditionalist. At the University of North Carolina he wrote a conservative political column. After a year of law school—"I was living on visions of Perry Mason; I didn't really have a sense of how dry and dreadful it was going to be"—he took a job as an interviewer at a Raleigh television station where his boss was future Senator Jesse Helms. Then came Vietnam, where he served first as an aide to Admiral Elmo Zumwalt and later on the River Patrol. (Aboard the final naval vessel to exit Cambodia in 1970, Maupin placed himself furthest astern and, clinging for dear life to the anchor winch, he became the last American sailor to leave the country. He was also naked, but that's another story.) He returned to Southeast Asia, part of a contingent of veterans who erected housing for their Vietnamese counterparts. They did less building than interviews with American journalists, and Maupin eventually realized that it was a propaganda project, run from the office of Nixon aide Charles Colson.

In short, there was little to suggest that Maupin would fit into the wide-open city of young people feverishly exploring their identity and sexuality. He knew he was gay, but he guarded the secret closely. "Back in Charleston when someone told me that there were 50 gay bars in San Francisco, I righteously declared that I would never go into one of those." He went into one his first night in the city. "It was called The Rendezvous, on

Sutter Street downtown. You went up some narrow, dark stairs into a room full of men who were slow-dancing to Streisand." The memory raises a laugh. "There was a little man in a DJ booth there for a mock radio station called KYKY. And I didn't get the joke. In those days I was Mary Ann in every sense of the word."



ARMISTEAD MAUPIN IN 2010

MAUPIN TURNED IN MICHAEL'S COMING OUT LETTER TO THE CHRONICLE ON A MONDAY. THE FRIDAY NIGHT BEFORE, HE READ IT ALOUD TO A GATHERING AT THE CASTRO THEATER. IT WAS A CHARGED MOMENT, AND WHEN HE SAT DOWN, HE WAS DRAINED. "I DON'T REMEMBER MUCH AFTER THAT," HE SAYS, "BUT I DO REMEMBER THAT A LOT OF PEOPLE, MY BROTHERS AND SISTERS, WERE PUTTING THEIR HANDS ON MY SHOULDERS. IT WAS LIKE A BENEDICTION."

But not for long. Like many gay men of his generation, once out, Maupin made up for lost time. As his inhibitions were steamed away in San Francisco's bathhouses, so were other inherited attitudes. While the tyranny of physical beauty was part of the gay sexual ethos, equality in matters of race and class was fundamental in the bathhouses and bars. As an out gay man, Maupin also came to understand that the prejudice aimed at him was no different in its roots or intention than that directed at other minorities. His awakening was political as well as sexual, and it informed almost every aspect of his life thereafter, nowhere more significantly—or publicly—than the columns he would soon begin to write.

While discovering sex and egalitarianism at night, Maupin juggled writing and survival during the day. He'd arrived in

San Francisco with a job writing for the Associated Press, but he quickly learned that the life of an anonymous wire reporter writing copy devoid of individuality wasn't for him. After a series of nine-to-five jobs, including answering phones at a church hotline and working at a couple of ad agencies, he took a leap of faith. He had cards printed reading, "Armistead Maupin writes for a living." The message was for himself as much as for anyone who might need his services. "I had bounced back and forth about the notion of a day job and writing after work, and I always sympathize with people who do that because it was never possible for me. By the time I got home I was ready to veg out and watch TV. So I figured if I quit my day job it would force me to work harder as a freelancer."

JIM M. GOLDSTEIN



FOGGY SAN FRANCISCO AND GOLDEN GATE BRIDGE SUNRISE

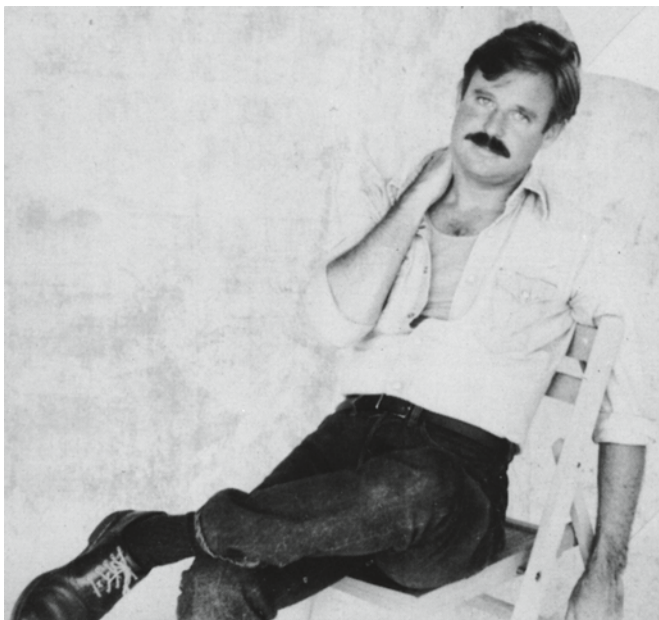
The risk paid off. In the summer of 1974, he began a column called “The Serial” for the new San Francisco edition of the *Marin Pacific Sun* based on his diurnal and nocturnal adventures. The first installment found a single young woman named Mary Ann joining her friend Connie at the Marina Safeway—the “Social Safeway,” named for its army of singles looking for hookups. The San Francisco edition of the *Pacific Sun* folded after five weeks. “The Serial” had caught the eye, however, of *San Francisco Chronicle* columnist and curmudgeon Charles McCabe, who after a few drinks at a cocktail party declared, seemingly to anyone who would listen, that “The Serial” belonged in the *Chronicle*, which was looking for younger readers. Virginia Westover, then a society columnist at the paper, overheard him and sent Maupin a note, who wrote McCabe expressing his interest. McCabe wrote back. “He said, ‘The columnists here are all a bunch of old farts about to fall off the hooks,’” Maupin recalls, still wondering what it means to be falling off the hooks. “We need new blood here, and your column sounds good,” McCabe told him, “and it won’t compete with the rest of us.” Maupin seized the opportunity and requested a meeting with Charles Thieriot, the *Chronicle’s* publisher. Thieriot asked Maupin if he could turn out five columns a week, an unheard-of number; most columnists publish twice a week. “I lied,” Maupin remembers, “and said that I could.” Perhaps Thieriot was as surprised as Maupin at the answer, but they struck a deal. Thieriot had other conditions: it had to be clear that the column was fiction and that it was about San Francisco. Maupin was presented with a list of titles that met the conditions, among them, “San Francisco Stories,” “Stories of

San Francisco,” and “The San Francisco Story.” They all struck Maupin as prosaic, but one stood out for its faintly Dickensian ring: “Tales of the City.”

The first column appeared on May 24, 1976. Producing five columns a week, Maupin—like Dickens—wrote in public without a net, with no chance to revise a story line or erase a character: a nerve-wracking assignment, but one with advantages for a young writer who was transforming his life into fiction on an almost daily basis. “My life was changing, and here was the city that was making it happen and I was getting to write about it. Not to mention, I was so excited to have a full-time job. They paid me a reporter’s salary. Writers of fiction just don’t get that.” They also don’t get inundated with ideas for characters and plots from friends and readers. “I was constantly being told amazing stories that I folded immediately into the plotline. It didn’t hurt that I was going out every night and having adventures of my own. It didn’t hurt that I sat next to Pat Steger, the *Chronicle’s* society editor. When I heard about a society kleptomaniac who had left a local hostess’s home only to have a Fabergé egg fall out of her panty hose, I used it—and struck fear in the hearts of a lot of those ladies in the social columns because I was somewhere very close to the truth.”

Maupin wrote the first six weeks’ worth of columns before the first one was published. The idea was to have a backlog in case he became ill, but there was also another reason. “They wanted me to be six weeks ahead of schedule so they could pull things that they thought were controversial. That was a constant fight.” Maupin had been cautious about the diversity of his cast of characters at

MICK HICKS



ARMISTEAD MAUPIN IN 1983

first, not introducing Michael Tolliver, other than his cameo in the Social Safeway, until the six-week trial period was up. Other gay and lesbian characters followed, although Maupin's vision of the city made certain that everyone—old, young, rich, poor, straight, gay, liberated, repressed—had their place in the column. An event in Florida, however, raised the stakes.

In 1977, an Associated Press item caught his eye: the singer Anita Bryant was calling for a repeal of a Miami law that forbade discrimination against gays and lesbians. Almost immediately, Maupin wrote it into the column. He had come to believe that every gay person should be out, even fictional ones like Michael Tolliver. "I already was an activist in the sense that I was humanizing gay characters in that first year of *Tales*, but it wasn't until Anita Bryant announced her Save Our Children campaign that I realized that I was going to have to get serious." His editors at the *Chronicle* were dubious. "They said, 'Are you sure you want to do this? What does anybody in California care about what's happening in South Florida?'" In response, Maupin wrote the letter that Michael Tolliver sends to his mother after he learns she's joined Save Our Children.

When Miami voted to repeal the law, Maupin heard talk among some friends that it would be wise to become less visible. He responded with a column in which Michael declared that when he came out of the closet he'd nailed the door shut behind him. Alerted by a colleague in the People department that the editors thought the letter would offend readers, Maupin called Richard Thieriot, Charles's son and successor as publisher and editor. "I told him to find another writer if they killed it." A long wait ensued while Maupin wondered if he'd talked himself out of a job by standing on principle. "Two hours later Thieriot called back and said, 'Okay, we'll run it.' I went to the wall with them. I did that time and time again over some things that are almost impossible to comprehend today. I wrote a passage in which

DeDe simply reflects on the beauty of her girlfriend's face, and they said that would be too much for their readers. The phrase they always used was, they didn't want to offend 'the people in the Sunset.' This was a perfectly preposterous notion, because plenty of the fan mail was coming from people in the Sunset. The *Chronicle* was generally okay with the story, but it was clear that if it contained a political message, it better not upset people."

Even as the *Chronicle* worried about Maupin's social and political positions, the column grew in popularity. Imitations were spawned in eight cities around the country; each failed. News of the column reached an editor at Harper & Row in New York named Harvey Ginsberg, who asked Maupin to send him some columns to see if they might make a successful novel. Maupin sent him two years' worth. Although Maupin remembers that he was "slightly horrified" by some of the material, Ginsberg—who also edited Saul Bellow and John Irving—took on the project, splitting the material into the first two books of the series: *Tales of the City* (1978) and *More Tales of the City* (1980). Maupin's friend Christopher Isherwood believed that they should have been published as a single volume. "Now that's what Jeff Whitty's done with the libretto, which is thrilling. He and all the collaborators, really, have saved everything of value and sharpened it."

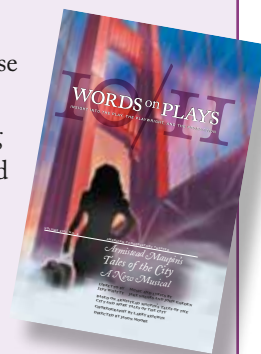
Six more *Tales* books followed, as well as two novels not about the family at 28 Barbary Lane, *Maybe the Moon* (1992) and *The Night Listener* (2000). The overarching theme in all of his work is the gift that San Francisco gave him. "Authenticity's the word," he says. "There's a moment in everybody's life when they have to claim it and that's the reason I've seen straight folks weeping over Michael's letter. Not because they have anyone gay in their life, necessarily, or relate to that aspect of it, but because they know what it's like to put something on the line to their parents and hope that they'll love them just the same."

TAKE HOME A SOUVENIR OF THE CITY!

Stop by the *Tales of the City* merchandise counter, where you can pick up *Tales*-themed t-shirts, mugs, magnets, rolling papers, condoms, tote bags, posters, and the limited-edition hardback edition of the original *Tales of the City* novel published especially for A.C.T.

This is also the only place you can buy the script of the brand-new musical, as well as *Words on Plays*, A.C.T.'s smart souvenir, which contains exclusive artist interviews, design images, rehearsal photos, and original essays offering insight into the production.

Supplies are limited. Don't miss out!



Armistead Maupin on . . .

EARLY VISITS TO SAN FRANCISCO

Maupin saw San Francisco for the first time in 1970. “On the way to Vietnam I stayed at the Powell Hotel at the foot of Market Street on the recommendation of the USO. I took a Grey Line tour and was completely captivated when we got to the top of Russian Hill and I saw those white buildings against the blue of the sky. The tour also took me to Mission Dolores, where I had a huge flash of revelation. I turned to the woman next to me on the tour and said, ‘This is where Carlotta Valdez is buried!’ She had no idea what I was referring to, but I was one happy sailor.”

His return visit included a couple of eye- and ear-opening moments. “When I came back to San Francisco and was processing out of the Navy, my friend Jay Hanan and his wife, Peggy Knickerbocker, were my hosts for a few days. They invited me to a wedding that was happening out at Sea Cliff in a house that later belonged to Robin Williams. I remember going to that party in a tuxedo that I had borrowed from Peggy’s father, Payne Knickerbocker, the former drama critic at the *Chronicle*, and being embraced by a lot of strangers, male and female, solely on the basis that I had returned home in one piece from Vietnam. Men didn’t hug each other back in North Carolina, so to feel that sort of all-embracing tenderness was quite eye-opening. Later, Peggy drove me around North Beach, and pointed out various sites, including the Palace Theater, where, she explained, The Cockettes performed. I was first and foremost shocked that the word ‘Cockettes’ had come out of the mouth of such a well-bred lady, but thus began my fascination with the city.”

TALES MISCELLANEA

Originally published in a mass circulation newspaper, *Tales of the City* was never aimed at just gay and lesbian readers. “The varied cast reflected my consciousness that a lot of people were going to be reading *Tales*. It used to annoy me when gay folks would say, ‘I only read the chapters involving Michael,’ or when people on the social scene would say, ‘I only read about the Halcyons.’ So I got great pleasure when I realized that the plots were going to become so intricately intertwined that no one could understand anything unless they read about everybody.

“The major characters are all aspects of me, and all of the characters are pretty much my own inventions. There are a few exceptions. DeDe Halcyon Day, the troubled post-debutante of *Tales*, was not named after any one particular person. There were three DeDes whose names appeared in the social columns of the times, and I borrowed traits from all of them and had a grand time watching them guess who I was talking about. I admit to some caricaturing of local celebrities, including Pat Motandon, who emerged as [society columnist] Prue Giroux. Pat’s son, Sean Wilsey, who wrote a book about growing up called *Oh the*



KIM KORNENICH, TIME & LIFE PICTURES / GETTY IMAGES

ARMISTEAD MAUPIN AT THE STEPS OF MACONDRAY LANE (THE REAL-LIFE INSPIRATION FOR TALES'S BARBARY LANE) IN 1989

Glory of It All, wrote a wonderful blurb that appeared on the back of *Mary Ann in Autumn*.” Maupin mentioned this at an event for the book. “No sooner had I gotten this out of my mouth than I heard this ‘Yoo-hoo!’ from the back of the room, and it was Pat Motandon herself, still ridiculously glamorous and giving me holy hell in the sweetest kind of way about our long-term relationship. It was actually a very lovely moment. We hugged and I said, ‘I know you can’t hate me *too* much because you’re described on the jacket of your own memoir [*Whispers from God*] as “immortalized as a character in Armistead Maupin’s *Tales of the City*!””

THE THEATER

Maupin made his theatrical debut when his mother auditioned for the title role in *Medea* at the Raleigh Little Theater. She wasn’t cast, but he appeared as one of the queen’s dead sons. “I accomplished this by lying very still over my best friend under a blood-soaked rag and trying not to giggle.” Theater had gotten into his system. He next appeared as the kidnapped son in *The Desperate Hours*. “It required me to walk around with a baseball glove saying butch things, which was something of a challenge.”

In 1975, he adapted the libretto of Offenbach’s *La Périochole*, staged at the Curran Theatre. “That was a kind of Ruby Keeler moment for me: Michael Feingold, who was supposed to translate, had something that took him out of the game at the last minute and I was asked to fill in because I was the publicity writer at the opera. I used to write parodies of librettos, little mock versions featuring staff members at the opera and for special occasions, like birthdays, going-away parties, that sort of thing.”

Although a longtime A.C.T. subscriber now, Maupin didn’t go to the theater much in his early days in San Francisco: “Frankly, I was more concerned with sowing my wild oats at night and writing during the day.”

Finding Atlantis

Telling *Tales of the City* Onstage

BY ELIZABETH BRODERSEN

On April 22, 2006, playwright Jeff Whitty boarded a plane to London, en route to auditions for the British production of his multiple Tony Award-winning musical *Avenue Q*. In his carry-on, brought along at the behest of his partner as a means of filling those endless transatlantic hours, were recordings of the television miniseries based on the early volumes of Armistead Maupin's beloved stories. "Steve said I should watch the *Tales of the City* DVDs," remembers Whitty, "but I'd read the books in 1993 and loved them so much I didn't want to. Then I thought, 'Oh, what the hell.'" From the opening scene when Mary Ann calls her mother to let her know that she won't be returning to Cleveland, but has decided to stay and build a new life in San Francisco, Whitty was hooked. "I thought, 'That's how a musical begins—a character entering this new world.' The more I watched, the more excited I got, and basically I landed in London and shot off an email to start inquiring about whether the rights were available."

Two months later, Whitty met with Maupin, and they "hit it off famously." With the author's blessing secured, Whitty began to build a creative team, turning to *Avenue Q* (and *Shrek: The Musical*) director Jason Moore for his dramaturgical rigor and expertise in developing new musicals, as he looked for a way to lend theatrical shape and a connecting sense of narrative to the intertwining lives of the characters embodied in Maupin's sprawlingly episodic *Tales*. To capture the spirit of the show, Whitty compiled a soundscape that included music of the 1970s, as well as a few tracks by the pop-rock phenomenon Scissor Sisters—known for the stylistic eclecticism and character-based storytelling quality of their music and the flamboyant theatricality of their stage performances—"because it just felt right." "We were going round and round with composers," remembers Whitty, "and there weren't that many exciting ideas, except for Scissor Sisters. Then it occurred to me—I'd known Jake [Shears] for years, so why not just ask him?"

Responding immediately to Whitty's emailed invitation to write a show he described as "*Les Misérables* in scale, but with polyamory, drugs, joy, and death. Faggots, Lesbians, straight boys, straight girls, transgendered heroines, and innocent girls straight off the bus from Ohio," Shears jumped at the opportunity to help create a musical version of *Tales of the City*. "I grew up with the books—I read them when I was 13 or 14—and they mean a lot to me," says Shears. "I remember my heart started racing. There was a little voice in my head saying, 'This could be too much; you don't really know what you're doing.' But there was no way I would



THE *TALES OF THE CITY* ORIGINATING TEAM (L TO R): DIRECTOR JASON MOORE, LIBRETTIST JEFF WHITTY, AND LYRICIST/COMPOSERS JOHN GARDEN AND JAKE SHEARS

say no." On tour at the time with Scissors' second album, *Ta-Dah*, Shears immediately reread all the *Tales* books, recruited the band's touring keyboardist, John Garden, and got to work writing songs.

"We were backstage somewhere in the U.K.—I think it might have been Wembley Arena—and Jake said, 'Grab a keyboard,'" remembers Garden. "I said, 'What are we doing?' and he said, 'Writing a musical.' I said, 'Great!'" They wandered into the arena's locker room (seeking the fabulous acoustics of the shower's tiled surfaces) with an electric piano and a laptop and wrote their first *Tales* tune ("Plus One") in a couple of hours and emailed it straight off to Whitty and Maupin. Thus a new musical was born.

Over the following years, the members of *Tales*'s artistic family have found time in their collectively overwhelming schedules to come together for a series of developmental workshops and readings—including a "terrifying" cold read of an 180-page first draft with 20 demo songs in Moore's New York living room, a stint at the O'Neill Theater Center's 2009 National Music Theater Conference, a two-week workshop hosted by A.C.T. in New York, and a three-week workshop held in A.C.T.'s San Francisco studios last October—as well as hundreds, if not thousands, of hours of writing/composing sessions, casting auditions, design meetings, and conference calls. Just four days after the final phase of rehearsals for the world premiere production began at A.C.T., they sat down with us to reflect on the timeless universality of Maupin's *Tales* and the process of recreating his Atlantean bohemia on the American Conservatory Theater stage. Below are excerpts from that conversation.

JAKE AND JOHN, YOU BOTH HAVE ECLECTIC BACKGROUNDS AND TASTES THAT SHOW UP IN THE MUSIC YOU CREATE FOR SCISSOR SISTERS. IN WRITING *TALES OF THE CITY*—YOUR FIRST MUSICAL—WHICH IS BASED ON ICONIC STORIES SET IN THE 1970S, DID YOU CONSCIOUSLY DRAW ON ANY PARTICULAR INFLUENCES?

SHEARS: Consciously? I want to say no. My musical styling is always going to go towards a certain vein, a vein that I think fits the show. There are a lot of different musical styles that go on in the show.

GARDEN: For me, there was definitely a moment when I was trying to box the characters into certain styles, really trying to mark it out, thinking, “Oh, Anna Madrigal’s musical style is from *this* period, and Mona’s musical style reference is . . .,” but sometimes that held us back too much, because we ended up writing songs that didn’t actually achieve what they needed to. So we had to let go of that idea, and just wrote whatever came naturally.

SHEARS: I wanted the songs to have a natural feel. And I didn’t want to shape them automatically around a ’70s pastiche. One reason why maybe Jeff responded to Scissor Sisters in relation to *Tales of the City*, and [an example of] how musicals have influenced the music that I write with Scissors, is the fact that I write a lot of stuff in character. My favorite songs that I’ve written all come from a particular point of view, some person I’ve made up. And I’ll sing in a particular kind of voice, depending on who that [character] is. That’s why I think, since day one, people have looked at me and the band and said, “You should write a musical.” Because we’ve got that storytelling element in the songs.

MOORE: I think that’s why you and John are naturals for musicals, because with each song you choose to dramatize a specific moment: If DeDe’s freaking out because she’s pregnant, it sounds like *this*. If you’re telling the story of the lost city of Atlantis, it sounds like *this*. It’s kind of a natural instinct for you.

JASON, YOU HAVE SAID THAT YOU’RE NOT TRYING TO CREATE AN “ARCHAEOLOGICALLY ACCURATE” REPLICAS OF 1970S SAN FRANCISCO. HOW HAVE YOU BRIDGED THE DECADES IN BRINGING THE PEOPLE AND EVENTS OF 28 BARBARY LANE TO THE STAGE TODAY?

MOORE: One of the reasons the [*Tales of the City*] stories are so popular, and the books still sell, and people still watch the miniseries, is because there’s a universality to them. Most musicals have that. So we’re working on a really theatrical, exciting time period and location, but at the same time it also needs to apply anywhere. I think nostalgia can be great; the show should evoke wonderful memories. But it’s important to make sure that it feels emotionally relevant today. How do we keep extracting the wonderful essences of that time, and translate them for today, so the show feels both period and modern? That quality of the Scissor Sisters, that their music evokes the past but also feels very present, is what we’ve been trying to achieve with every design department. The goal has been to evoke the mood and the mystery and the perspective of the city without getting bogged down in too much detail, in a way that also allows for theatricality and for new ideas.



TALES OF THE CITY IN REHEARSAL AT A.C.T. (TOP TO BOTTOM, LEFT TO RIGHT): WESLEY TAYLOR, BETSY WOLFE, AND MARY BIRDSONG; ASSISTANT CHOREOGRAPHER ASHLEY BROWNE, KIMBERLY JENSEN, AND CHOREOGRAPHER LARRY KEIGWIN; JEFF WHITTY, JOHN GARDEN, AND JAKE SHEARS; JOSH BRECKENRIDGE; PRINCIPALS WORK WITH MUSIC DIRECTOR/CONDUCTOR CIAN MCCARTHY. PHOTOS BY DAVID ALLEN STUDIO.

WHITTY: Artistically, I would give anything to have lived in San Francisco in the '70s. While we were writing the show, the term "San Francisco values" was being used in the political discussion, mostly by Republicans to describe things that are bad. But for me, San Francisco values, that's what I live for. I think there's an openness in San Francisco and a family essence that I really get, even taking the J Church [streetcar line] to A.C.T. every day. I think the books, too, have that quality, that sense of community and people helping each other—this sense of a larger group of people whose lives are intertwined. That is timeless. We may refer [in the script] to the Jack Tar Hotel, which no longer exists, but at the same time there's this line in the song "Seeds and Stems": "Tell it to the bums out on Market Street / Share it with the bag ladies on Geary." After the performance the audience will actually step out onto Geary Street. That is why this production is not any kind of out-of-town tryout. I hope this show has a long life somehow, but it will never be as cool as this production.

GARDEN: On a similar vibe, we did a fair amount of research into what people were doing in musical theater in the '70s, and a lot of it—like *Chicago* [which opened on Broadway on June 3, 1975]—was nostalgic for the '20s. So to say we're writing a "70s musical" does not mean it's going to be a "disco musical," because Stephen Schwartz, Stephen Sondheim, and Kander and Ebb [who all had shows on Broadway in the '70s], don't write disco music. So that is "archaeologically accurate"—that *is* accurate—but it's not what you would expect when you say you're writing a musical set in the '70s.

WHAT IS *TALES OF THE CITY* ABOUT FOR YOU?

SHEARS: What pops into my head is, you make your own family and you make your own bed. What's always interested me about this show is the class system in it, the mirror of these two classes, essentially. There's a world of bohemia, and there's a world of this aristocratic upper echelon. They are two worlds that aren't really supposed to combine, but they do, and [this show is about] the explosion that happens when they do. But if you look at these two "families" as mirrors of one another, you see one that is as connected as it could possibly be, with people really working on those connections, and you see another family that's completely cut off from each other. That's how I've always pictured it.

MOORE: I've always found myself intellectually and emotionally intrigued by the idea that, if you keep secrets, you are limiting your ability to connect well with other people. It's a function of the family thing: if you don't reveal truths you can't have true friendship or true love, so own who you are and be open about who you are—whether it's that you're unhappy in your marriage, or you're gay, or you're transsexual. Until you do that you'll have a barrier between yourself and true love, basically.

GARDEN: Very early on, Jake and I picked a line out of the book where Mrs. Madrigal talks about Atlantis. It's just a moment, and it passes, but we focused on it and wrote a song about returning to that lost city, about the fact that everybody who comes to San Francisco is called here and finds family, finds connection. It's a musical idea that keeps returning. The other thing is this sense from the opening number that we also keep referring back to—which I guess is what Jake is saying, as well—that this is a city of contrasts, and it's such a muddle of different types of people.

MOORE: Part of the trick I think in writing and directing is finding a unifying principle for the show. San Francisco is one thing. We are also following a lot of individual stories, with the characters all needing to find connection, for whatever reason, and that leads to the emotional heart of the play. Musically that's something you can keep looping back through to tell the audience: We're hearing a lot of different stories tonight, and that *is* the unifying principle. Everyone has a voice. In *Rent*, the unifying principle is that everyone lives on the Lower East Side; for any musical there's often a unifying world. But while 28 Barbary Lane is a big part of it, the unifying principle of *Tales* is bigger in scope.

WHITTY: The books are so filled with amazing coincidences, that it also gives a sort of spiritual, supernatural reason that these often incredible things happen to these characters.

MOORE: That's true. Early on I used to have that reaction—"Oh, that's so convenient; how can they just run into each other?"

WHITTY: It's *Atlantis*, darling!

MOORE: Part of it is that's the way the books work, and that's the way cities work, too. There is a sense that there's a bigger force at work; that's what the city is.

GARDEN: But that [kind of meaningful coincidence] doesn't happen until you make the decision to leave Cleveland. You make a decision at some point in your life: I'm going to go *there* and do *this* with my life. And then of course you meet the people who all want to achieve the same things as you, and connections start happening. As they say, coincidences aren't strange. What would be strange is if coincidences never happened.

For a full-length transcript of the conversation with the creators of Armistead Maupin's Tales of the City: A New Musical, pick up a copy of Words on Plays, A.C.T.'s in-depth performance guide, available at the merchandise counter and online at act-sf.org/wordsonplays.

A Brief Tale of Our City

The San Francisco that would have welcomed a real-life Mary Ann Singleton in 1976 was an exciting place to be. Just ask *Tales of the City* costume designer Beaver Bauer, who (like Armistead Maupin) arrived here just five years earlier:

We had all been raised in a certain way to be a certain person. Most of us who left [home] didn't want to become the people we were supposed to become. But in San Francisco, there was this wonderful atmosphere of self-expression. It was very riotous and very transformative. People came here to reinvent themselves—I know I did. We didn't always know where to go, or how to do it, or whether it would be okay. But we came here and made ourselves who we wanted to be. And we made a family for ourselves. That's what's so resonant about *Tales of the City* for me. It's a mirror of those times.

Hastily built to accommodate the tens of thousands of fortune seekers who flooded the region during the 1849 Gold Rush, San Francisco has always been a city of multiculturalism with a flexible social code. Gold Rushers came from around the globe, almost all of them young men away from home for the first time. Some sought refuge in religion, but most found comfort in alcohol, drugs, and gambling. The city's infamous red light district, the Barbary Coast, was a popular—and dangerous—destination.

Those who became rich began to stabilize their new home. Victorian houses rose. Parks and theaters were built. Cable car lines were installed. Blending seamlessly with the area's natural beauty, the city became a place of charm and inspiration likened to Paris, Rome, Florence, and Peking. But even as this "wide-open city" grew legitimate—and even after the area was rocked by the 1906 earthquake, with its three days of 52 fires (more devastating than the Great Fire of London and the Great Chicago Fire combined)—it retained its anything-goes spirit well into the 20th century, long after municipal regulation and federal Prohibition shut down the Barbary Coast saloons. "[San Francisco is] the genius of American cities," wrote author William Saroyan in 1940. "The wild-eyed, all-fired, hard-boiled, tender-hearted, white-haired boy of the American family of cities. It is the prodigal son; the city which does everything and is always forgiven, because of its great heart, its gentle smile, its roaring laughter, its mysterious and magnificent personality."

The world wars were an economic boon for this strategic port to the Pacific, but the younger generation kept the city from becoming complacent. During the 1950s and '60s, San Francisco became synonymous with countercultural revolution. The Beat generation, refusing to accept postwar prosperity as



KISSING ON CASTRO STREET, LATE 1970S

CRAWFORD BARTON / GAY, LESBIAN, BISEXUAL, TRANSGENDER HISTORICAL SOCIETY

a justification for conformity, found intellectual camaraderie in North Beach at City Lights Bookstore (a haven for progressive authors and their literature), smoke-filled bistros, artist galleries, and apartment salons. Some gathered in the laid-back realms of mind-expanding drugs and multitudinous sexual partnerships; others came together to fight the System in civil rights, free speech, and peace demonstrations. Unwelcome notoriety drove the beatniks across town to the Haight-Ashbury district near Golden Gate Park, where dropping out of society remained fashionable, as did long, unwashed hair, communal living, Eastern philosophies, jazz music, marijuana, free love, civil rights, and peace. In the mid to late '60s, LSD and rock 'n' roll also came to define this offbeat community, by then called hippies.

Gay-oriented establishments had been in operation in San Francisco since 1908, but it was during the 1960s and '70s that the city became home to "the most brazen, organized homosexual community in America." Bars and bathhouses flourished as places of sexual exploration, while, in the 1970s, the Castro district became a residential and political fulcrum. State and city government began recognizing gays as an important voting bloc. In 1975, state politicians passed the Consenting Adult Sex Bill, repealing California's sodomy laws and making gay sex legal for the first time. In 1976, progressive George Moscone became mayor, ousting conservative forces by winning support from gays and lesbians, racial minorities, and the middle class. San Francisco—like the United States—celebrated the bicentennial of its founding in 1976; that same year, San Francisco readers began following Maupin's chronicle of the multifarious adventures taking place in his new hometown, built atop a 200-year history of openheartedness and progressive thought.

—Dan Rubin
ACT-SF.ORG



JUDY KAYE (*Anna Madrigal*) last appeared at A.C.T. as Florence Foster Jenkins in *Souvenir* (Bay Area Theatre Critics' Circle Award). She

originated the role on Broadway (Tony Award nomination) and has performed it around the United States (LA Stage Alliance Ovation Award). She played Mrs. Lovett in *Sweeney Todd* on Broadway and at A.C.T. in 2006, followed by a highly successful tour (Los Angeles Drama Critics Circle Award; Carbonell Award). She recently completed runs of *Lost in Yonkers* at Arizona Theatre Company and *The Old Globe*. She performed in *Face the Music* and *Bells Are Ringing* for New York City Center's Encores! series and in *Zorba* in the Los Angeles Reprise! series. Highlights of her career include *Phantom of the Opera* (Tony Award; Drama Desk Award nomination), *Mamma Mia!* (Tony, Drama Desk nominations), *On the Twentieth Century* (Theatre World Award; Drama Desk nomination), and *Ragtime* (LA Stage Alliance Ovation Award), all on Broadway, as well as *La Bohème*, *Orpheus in the Underworld*, and *The Beggars Opera* at The Santa Fe Opera. Kaye has performed with symphony orchestras around the world and sung at the White House twice. She is the voice of Kinsey Millhone for Random House's audio book series of the Sue Grafton alphabet mysteries.



MARY BIRDSONG (*Mona Ramsey*) recently appeared on the big screen opposite George Clooney in *The Descendants* (due out December 2011).

Other film credits include *Adventureland*, Rob Zombie's *Halloween II*, *Killers*, and *Made of Honor*. On the small screen, she is best known as Deputy Kimball on *Reno*

911! and as a special correspondent for *The Daily Show* with Jon Stewart. Other television credits include *Mad Love*, *Shake It Up!*, and *Svetlana*. Birdsong won a Theatre World Award for her Broadway debut in the hit musical *Martin Short: Fame Becomes Me*; also on Broadway, she appeared as Velma Von Tussle in *Hairspray*. Off Broadway, Birdsong has appeared in *Love, Loss, and What I Wore*, *Adult Entertainment*, and as Judy Garland in *Judy Speaks*, a biographical one-woman musical written by Birdsong. Other one-woman shows penned by Birdsong include *3 Days in the Tub: A Mama Drama* (Joe's Pub) and *The Janet Lamé Film Festival*. Some fans may be familiar with the music of her rock band and alter-ego, 99 Cent Whore.



JOSH BRECKENRIDGE's (*Jon Fielding*, etc.) Broadway credits include *The Scottsboro Boys* (Lyceum Theatre) and *The Ritz* (Studio 54 Theatre).

His off-Broadway credits include *The Scottsboro Boys* (Vineyard Theatre) and *Saved* (Playwrights Horizons). Regionally, he has appeared as Olen Montgomery in *The Scottsboro Boys* (Guthrie Theater), as Seaweed J. Stubbs in *Hairspray* (Marriott Theatre in Lincolnshire), as Ken in *Smokey Joe's Cafe* (Cape Playhouse), *Memphis* (La Jolla Playhouse/The 5th Avenue Theatre), and as Chad in *High School Musical 2* and C. C. White in *Dreamgirls* (North Carolina Theatre). He can be seen in the film *Finding Me: Truth*, and he received his B.F.A. from the University of Cincinnati's College-Conservatory of Music (CCM).



MANOEL FELCIANO (*Norman Neal Williams*), 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*, and *Rock 'n' Roll*. Last summer he appeared in Carey Perloff's *Elektra* at the Getty Villa. Broadway credits include *Sweeney Todd* (Tony Award nomination), *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*. Off-Broadway credits include *Trumpet*, *Shockheaded Peter*, and *Much Ado About Nothing* (New York Shakespeare Festival). Regional theater credits include *Ragtime* (The Kennedy Center), *Three Sisters* (Williamstown Theatre Festival), and *Sunday in the Park with George* (Reprise Theatre Company). Film and television credits include *Uncertainty*, *Trauma*, *The Unusuals*, *Life on Mars*, *One Life to Live*, and *All My Children*. He has appeared in concert in *The World of Nick Adams* (San Francisco Symphony), the world premiere of Nathaniel Stookey's *Zipperz* (Oakland East Bay Symphony), and most recently at the 2011 Kennedy Center Gala. Felciano is also a singer-songwriter; *Moonshot*, his debut album of originals, was released in 2008. Born and raised in San Francisco, he holds a B.A. from Yale University and an M.F.A. from New York University.

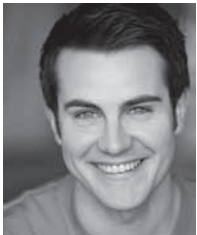


DIANE J. FINDLAY (*Mother Mucca*, etc.) recently returned from the successful world premiere run of *I Loved Lucy*, in which she played the role of

Lucille Ball. New York credits include *Follies* and *70, Girls, 70* (New York City Center's Encores! Great American Musicals in Concert); *The Gay Divorcee*; *Flamingo Court*; *Minnie's Boys*; and *Broadway Scandals of 1928*. She toured in the national company of *Promises*,

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.

Promises and the international company of *42nd Street*. Television credits include many daytime soaps and *Law & Order*. Regional credits include *Steel Magnolias*, *The Spitfire Grill*, *The Full Monty*, *Annie*, *Nunsense!*, *The Shadow Box*, *A Little Night Music*, *Funny Girl*, *Dear World*, *The Odd Couple*, *Mack & Mabel*, *Hello, Dolly!*, and *Gentlemen Prefer Blondes*. Findlay received the Las Vegas Female Performer of the Year Award for her performance in *Hallelujah Hollywood* at the MGM Grand Hotel. She has earned unanimous praise for her CDs: *A Bag of Popcorn and a Dream*, *Broadway Scandals of 1928*, and *Through My Eyes*.



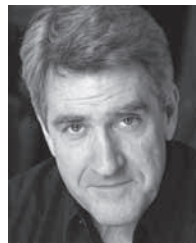
PATRICK LANE
(*Brian Hawkins*) has appeared on the A.C.T. mainstage in *A Christmas Carol* (Fred) and *Scapin* (Leander). As a member of the

A.C.T. Master of Fine Arts Program class of 2011, he performed in *Litter*, *Once in a Lifetime*, *Romeo and Juliet*, *Hotel Paradiso*, *Fool for Love*, *A Month in the Country*, and *Life Under Water*. Regional credits include *Stephen Foster: The Musical* and *Macbeth* with Stephen Foster Productions, *Romeo and Juliet* at California Shakespeare Theater, and *West Side Story* at Music Theatre Louisville. He also appeared in *The Soldier's Tale* with the San Francisco Conservatory of Music's New Music Ensemble. Lane earned a B.F.A. in theater performance from the University of Evansville, where he performed in such productions as *1918*, *Grand Hotel*, *Urinetown: The Musical*, *Six Characters in Search of an Author*, and *A Little Night Music*. He is a native of Louisville, Kentucky.



KATHLEEN ELIZABETH MONTELEONE
(*DeDe Halcyon-Day*) was most recently seen in *Hairspray* at Paper Mill Playhouse (Amber). Other

credits include the national tour of *Legally Blonde: The Musical* (Elle Woods/ensemble), *Departure Lounge* (Sophie), and *Angels: The Musical* (Vixen). Regionally she has appeared in *Urban Cowboy* (Pam), *Good News* (Pat), and *Cinderella*. Screen credits include NBC's *Grease: You're the One That I Want* (Spiritual Sandy) and the film *27 Dresses*. A graduate of Marymount Manhattan College, Monteleone is currently the "Savvy Girl" host on the online publication *24/SAVVY*.



RICHARD POE
(*Edgar Halcyon*) began his acting career at A.C.T. in the 1970s. Since then he has appeared on Broadway in *M. Butterfly*, *The Pajama*

Game, *Present Laughter*, *Journey's End*, *1776*, *Cry-Baby*, *Our Country's Good*, *The Dinner Party*, *Moon Over Buffalo*, *Fiddler on the Roof*, and *Girl Crazy*. Off-Broadway credits include *Why Torture Is Wrong*, and *The People Who Love Them* (The Public Theater), *Jeffrey* (Minetta Lane Theatre), *Mr. Fox: A Rumination* (Signature Theatre Company), *Hamlet* (Carnegie Hall), and *'Til The Rapture Comes* (WPA Theatre). Regionally he has appeared at Long Wharf Theatre, Hartford Stage, the Alley Theatre, the Huntington Theatre Company, the Oregon Shakespeare Festival, Goodman Theatre, and Paper Mill Playhouse; he has toured in *'Art'* (Chicago and Canada) and *Kiss Me, Kate*

(United States). Television and film credits include *Star Trek*, *Frasier*, *The Five Mrs. Buchanans*, *A Whole New Ballgame*, *Law & Order*, *Ed*, *Queen*, *The Prosecutors*, *Pride & Joy*, *Army Wives*, *Transamerica*, *Burn After Reading*, *Born on the Fourth of July*, *Peacemaker*, *The Jackal*, *Presumed Innocent*, *The Night We Never Met*, and *Summer Child*.



JULIE REIBER
(*Connie Bradshaw*, etc.) counts among her favorite Broadway roles Elphaba in *Wicked*, Brooklyn in *Brooklyn*, and Natalie in *All Shook Up*.

Off-Broadway credits include *Vanities* and *Ministry of Progress*. Favorite regional and touring roles include Maureen in *Rent*, Cathy in *The Last Five Years* (Berkshire Theatre Festival), Rose Stopnick in *Caroline, or Change* (Guthrie Theater), and Betty in *Irving Berlin's White Christmas* (Walnut Street Theatre). Additional regional credits include *Curtains*, *The Full Monty*, *Godspell*, *Aida*, *Footloose*, and *Sweeney Todd*. Television and film credits include *YourLA*, *Guiding Light*, *Eclipse of the Heart*, and *Why Are We Here?* Reiber will release her solo debut album, *Love Travels*, in November 2011.



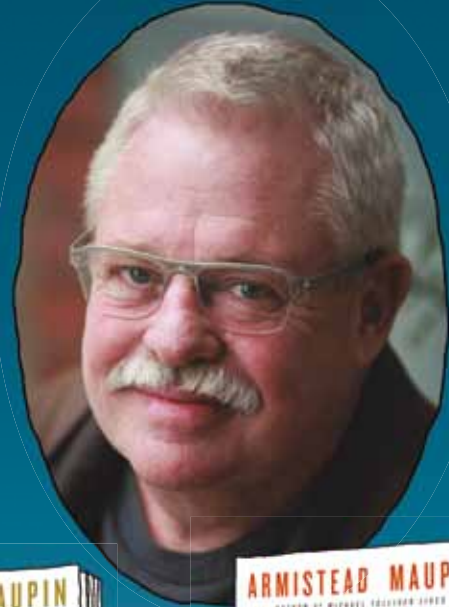
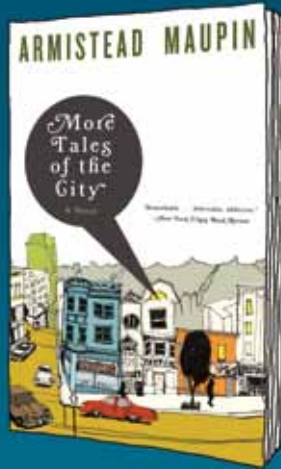
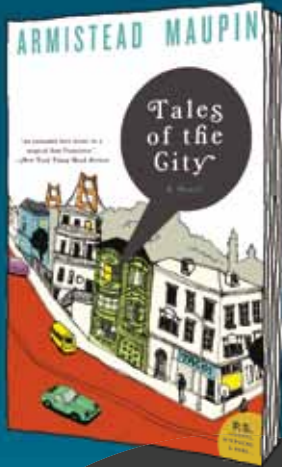
ANDREW SAMONSKY
(*Beauchamp Day*) was seen on Broadway as Lt. Joseph Cable in the Tony Award-winning production of *Rodgers and*

Hammerstein's South Pacific; he was also seen on the *Live from Lincoln Center* PBS broadcast of the musical. He was recently seen as Frank Hoover in La Jolla Playhouse's world premiere production of *Little Miss Sunshine*. Other regional credits include Jon in Rubicon Theatre Company's Los Angeles premiere of *tick*,

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

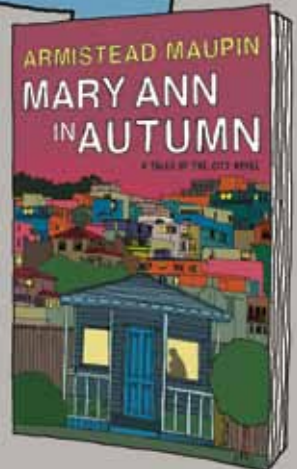
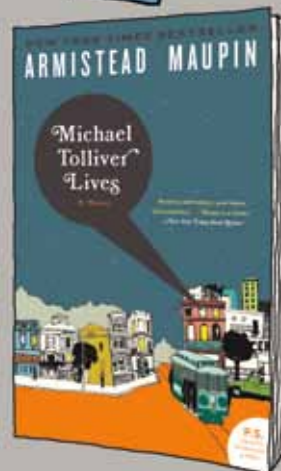
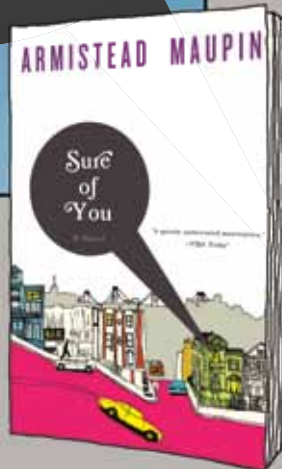
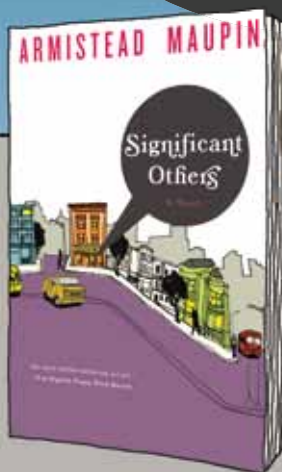
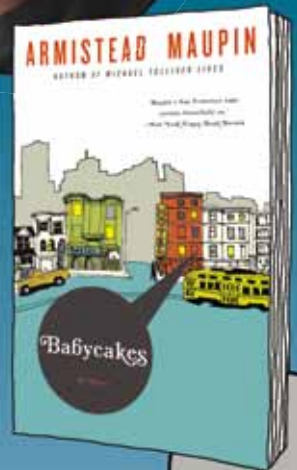
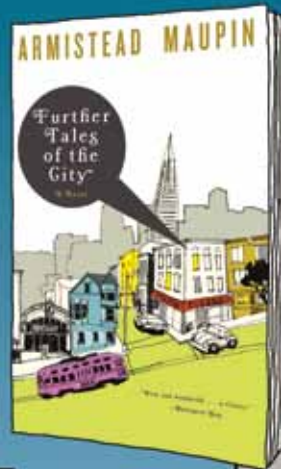
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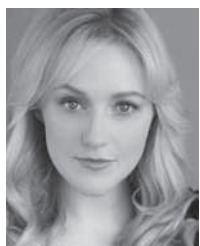


tick... BOOM! at Coronet Theatre, Whizzer in The Actors Fund's special performance of *Falsettos*, Bob Wallace in *Irving Berlin's White Christmas* at The Denver Center for the Performing Arts, and James in *Shenandoah* at Ford's Theatre. He originated the role of Nick for the national tour of *Disney's On the Record*. He lives in New York.



WESLEY TAYLOR (*Michael "Mouse" Tolliver*) was last seen on Broadway opposite Nathan Lane and Bebe Neuwirth as Lucas Beineke in the original cast of *The*

Addams Family. Before that, Taylor received a Theatre World Award for Outstanding Broadway Debut and an Outer Critics Circle Award nomination for Best Featured Actor for his work as Franz in the original cast of Broadway's *Rock of Ages*. With extensive credits in regional theater and New York workshops and voice-over work, Taylor has also appeared on ABC's *One Life to Live*, *The Annual Tony Awards*, *Live! with Regis and Kelly*, *The Today Show*, *Good Morning America*, and *Late Night with Conan O'Brien*, as well as national commercials for such products as Coca-Cola, Gameboy Advance, and Toyota. Taylor is writer and co-creator of the industry-spoof web series *Billy Green* (which can be viewed on YouTube). He received a B.F.A. in drama from the University of North Carolina School of the Arts in 2008.



BETSY WOLFE (*Mary Ann Singleton*) has been playing Mary Ann since *Tales of the City's* first workshop at The Eugene O'Neill Theater Center's

National Playwrights Conference. She was last seen on Broadway in the

Tony-nominated *Everyday Rapture*. She also performed *Everyday Rapture* off Broadway in 2009 and was featured with the cast during the opening number of *The 64th Annual Tony Awards* in 2010. Other Broadway credits include *110 in the Shade*, *A Wonderful Life*, and *The 25th Annual Putnam County Spelling Bee*, in which she also starred as Rona Lisa Peretti with the San Francisco and Boston companies. Regional credits include *Tommy* at Dallas Theater Center and *Ragtime* at Paper Mill Playhouse. At 23 she made her concert debut at Carnegie Hall as a headliner with the Cincinnati Pops Orchestra; since then she has been a guest artist with 15 orchestras, as well as a guest soloist with New York City Ballet, across the United States and internationally. Wolfe holds a B.F.A. in musical theater from the University of Cincinnati's College-Conservatory of Music (CCM).



KEITH A. BEARDEN (*Ensemble*) returns to San Francisco after appearing as the Big Bad "Tranny" Wolf at the Orpheum Theatre in the national

touring company of *Shrek: The Musical* and almost two straight years of frolicking in the Land of Oz in *Wicked*. Broadway and national touring credits include *Wicked* (Los Angeles/national tours/San Francisco), *Jesus Christ Superstar*, Nick Piazza in *Fame!*, and Mike in *Love Sweet Love*. Other career highlights include *The Drowsy Chaperone* (pre-Broadway/Ahmanson Theatre, Los Angeles), Judas in *Jesus Christ Superstar*, *Smokey Joe's Café*, *Cabaret*, and, backing up the diva herself, Barbra Streisand.



JESSICA COKER (*Ensemble*) is making her A.C.T. debut in *Tales of the City*. Past credits include *Songs for a New World* (Woman 2), *The Rocky Horror Show*

(Magenta), the West Coast premiere of *Jerry Springer: The Opera* (Shawntel) with Ray of Light Theatre, *Asphalt Beach* (Deb) as part of TheatreWorks's New Works Festival, and *8-Track: Sounds of the Seventies* with Theatre on San Pedro Square. She also performs with her cabaret group, B.O.O.B.S (Busty Outrageous Over-the-top Broads Singing), with recent productions at The Razz Room, Martuni's, the Marines Memorial Theatre, and California's Great America.



KRISTOFFER CUSICK (*Ensemble*) started his career as a teen dance champion on *Star Search*; at 13, he danced with Mikhail Baryshnikov and American Ballet

Theatre in *The Nutcracker*. At the Hudson Theatre in Los Angeles he performed in the world premiere of *bare: a pop opera* and (with Chad Allen) in the West Coast premiere of *Dearboy's War*. Cusick joined the first national tour of *Rent* playing multiple roles, including Mark, and was eventually cast as Angel. He has performed on Broadway with the original companies of *Saturday Night Fever* and *Wicked* and in the Chicago and Los Angeles productions of *Wicked*, playing the role of Fiyero. Off Broadway, he recently finished the new musical *The Extraordinary Ordinary*. On television he has been seen on *Ugly Betty*, *After Hours*, *Pretty Cool*, *Guiding Light*, and *The Tonight Show*.

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.



ALEX HSU

(Ensemble) performed in the national tours of *Irving Berlin's White Christmas*, directed by Walter Bobbie, and *The King and I*, with Sandy

Duncan and Stefanie Powers. Regional credits include the workshop of *Tales of the City* at A.C.T., *Miss Saigon* (Westchester Broadway Theatre), *Gypsy* (American Musical Theatre of San Jose), *Pacific Overtures* (TheatreWorks), *Me and My Girl* (Marin Theatre Company), *The Best Little Whorehouse in Texas* (Willows Theatre Company), *A Chorus Line* (Broadway by the Bay), and *Falsettoland* (StirFry Theatre).



KIMBERLY

JENSEN (Ensemble) is a San Francisco Bay Area native. Some of her most colorful showbiz stories derive from her performances in

Beach Blanket Babylon as Snow White, Lady Gaga, and Katy Perry. Other favorite credits include *Disney's Beauty & the Beast* (Belle) with Broadway by the Bay; *Guys and Dolls* (Adelaide) with the Mountain Play Association; and *Promises, Promises* (Fran) and *Jesus Christ Superstar* (Mary Magdalene; Dean Goodman Award for Best Actress) at Pacific Alliance Stage Company. New York credits include *Dorian* (Debutante), *Hansel & Gretel* (Gretel), and *The Comedy of Errors* (Luciana). Jensen is a University of Northern Colorado graduate and an A.C.T. Summer Training Congress alumna.



STUART

MARLAND's

(Ensemble) Broadway credits include *Xanadu* (understudy for Tony Roberts), *Beauty and the Beast* (Lumiere), *Jekyll &*

Hyde (General Lord Glossop), and *Cyrano*. He appeared off Broadway in the 2006 revival of *The Fantasticks* (El Gallo, Bellomy). On national tours he has performed with Cathy Rigby in *Seussical* (General Genghis Kahn Schmitz), with Sarah Brightman in *The Music of Andrew Lloyd Webber*, and with Rudolf Nureyev in *The King and I*. Other national touring credits include *The Producers* (Roger De Bris), *Ragtime*, *The Who's Tommy*, *A Chorus Line*, and *Sophisticated Ladies*. Regional and stock credits include *Curtains* (Christopher Belling), *Hairspray* (Male Authority Figure), *The Student Prince* (Von Mark), *Les Misérables* (Thenardier), *Run for Your Wife* (Bobby Franklyn), *Dames at Sea* (The Captain/Hennessy), *Man of La Mancha* (Dr. Carrasco), and *Evita* (Juan Peron). He has appeared on television on *Jekyll & Hyde* (HBO), *Another World*, *As the World Turns*, and *One Life to Live*.



JEFF McLEAN

(Ensemble) recently completed the first national tour of *Legally Blonde the Musical*, playing Warner Huntington

III. McLean also was an original company member of the Las Vegas production of *Monty Python's Spamalot*. McLean recorded several albums for a small independent record label in the Intermountain West before transitioning into musical theater.



PAMELA MYERS

(Ensemble) was the first graduate of the Musical Theatre Program at the University of Cincinnati's College-Conservatory of

Music. Within the year she had a song written for her by Stephen Sondheim in *Company*, which earned her a Tony Award nomination. She has starred in regional theaters around the country in such shows as *Harold and Maude*, *Gypsy*, *Sweeney Todd*, *Sunday in the Park with George*, *I Do! I Do!*, *Annie Get Your Gun*, and *Steel Magnolias*, and she returned to Broadway for the revival of *Into the Woods*. In San Francisco she had the pleasure of working with Charles Schulz, creating the role of Peppermint Patty in *Snoopy*. Along the way she has sung at the White House on PBS; guest-starred on numerous television shows, including *Happy Days*, *Alice*, *Starsky and Hutch*, and *Major Dad*; and had a four-year run on *Sha Na Na*. She has guest-starred with the Boston Pops and the Cincinnati Pops Orchestra and appeared in the tribute to Judy Garland at Carnegie Hall.



JOSH WALDEN's

(Ensemble) Broadway credits include Harry Thaw in *Ragtime*, Mercedes in *La Cage aux Folles*, Bobby in *A Chorus Line*, and Thug/Waiter in *42nd*

Street. Off-Broadway credits include the Mayor of Whoville in *Seussical: The Musical*, Dickie Harrington in *The Awesome 80s Prom*, and JWM in *Doonce!* On national tours, he has played Carlos in *Legally Blonde: The Musical* and Nick in *Big*. Regional credits include Harry Houdini in *Ragtime* (The Kennedy Center), Tulsa in *Gypsy* (Music Circus),

Cousin Kevin in *The Who's Tommy* (Bay Street Theatre), Waiter in *Limonade tous les jours* (Actors Theatre of Louisville), Phil Davis in *Irving Berlin's White Christmas* (Carousel Dinner Theatre), and Bobby Child in *Crazy for You* (Merry-Go-Round Playhouse). Special events include *Simeon's Gift* with Julie Andrews, the Tisch Salute 2000 at Carnegie Hall with Alec Baldwin, and The Actors Fund's benefit performance of *On the 20th Century*. Walden is a graduate of New York University's Tisch School of the Arts's CAP 21 Conservatory.

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stage musical. The eight novels in the *Tales* series include *Tales of the City*, *More Tales of the City*, *Further Tales of the City*, *Babycakes*, *Significant Others*, *Sure of You*, *Michael Tolliver Lives*, and *Mary Ann in Autumn*. Maupin is also the author of the novels *Maybe the Moon* and *The Night Listener*. He was the 1997 recipient of the Publishing Triangle's Bill Whitehead Award for Lifetime Achievement. In 2002 he was honored with the Trevor Project's Life Award "for his efforts in saving young lives." He was also the first person ever to receive Litquake's Barbary Coast Award for his literary contribution to San Francisco. Maupin lives in San Francisco with his husband, web developer Christopher Turner.

JEFF WHITTY (*Libretto*) won the 2004 Tony Award for Best Book of a Musical for *Avenue Q*, which ran six

years on Broadway and then moved to its current home off Broadway at New World Stages. Additional mountings include five years in London's West End, U.S. and U.K. national tours, and dozens of international productions. This fall, his new musical *Bring It On* kicks off a New York-bound national tour at the Ahmanson Theatre in Los Angeles, with a score by Tom Kitt, Amanda Green, and Lin-Manuel Miranda. Whitty's plays include *The Further Adventures of Hedda Gabler*, *The Hiding Place*, *The Plank Project*, *Balls*, and *Suicide Weather*. Theaters mounting his work include the Oregon Shakespeare Festival, the Alliance Theatre, Atlantic Theater Company, South Coast Repertory, Vineyard Theatre, and The New Group, as well as The Eugene O'Neill Theatre Center, which hosted developmental workshops for *Avenue Q* and *Tales of the City*.

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JAKE SHEARS (*Music/Lyrics*) is the lead male vocalist for the American music group Scissor Sisters. Shears, who started his performing career as a stripper in downtown New York, formed Scissor Sisters in 2001 with bandmate Scott Hoffman. Apart from writing songs for Scissor Sisters, he has collaborated with Elton John, Mark Ronson, Bryan Ferry, Stuart Price, Paul Williams, Alison Goldfrapp, Sandra Bernhard, and Justin Bond. Shears cowrote and produced "I Believe in You" for Kylie Minogue, which was nominated for a Grammy Award. Shears and Scissor Sisters have received three BRIT Awards, a Bambi Award, an Ivor Novello Award, two GLAAD Media Awards, four New York Music Awards, and two Grammy Award nominations. Shears has performed on virtually every major late-night talk show in the United States and the United Kingdom. In 2010, he performed at Glastonbury Festival to an audience of more than 100,000 and at Fuji Rock Festival, Japan's largest outdoor music festival. In February 2010, Scissor Sisters joined Lady Gaga for the third leg of The Monster Ball Tour. Since 2004, Scissor Sisters have sold more than six million albums worldwide.

JOHN GARDEN (*Music/Lyrics*) was born in Camberwell, South East London, in 1975. He moved to London in 1993 and began his music career in the bars and jazz clubs of Soho. He played at the Jazz Cafe and Ronnie Scott's, among others. He formed the jazz/rock trio Two Thumb with Duncan Lutz and Scott Hammond. He toured with Alison Moyet as keyboard player and musical director (2002–03) and was the guitarist and backup vocalist for Jukes (2001–02). He has been the keyboard player and musical director of Scissor Sisters since 2004. He has collaborated with Elizabeth Fraser (Cocteau Twins), Jimmy Goodrich (Canadian singer-songwriter), Nathan Daniel (Cornish songwriter/composer) and Tilted City, Tamco (previously

known as Jukes), Tony Orrell (JJ and the Birdman), Emily Breeze, and Tristan McKay. Garden was the composer and musical director for *You'll Have Had Your Tea: The Doings of Hamish and Dougal* (2002–06). He is currently working on an improvised score for the 1925 silent film *The Lost World*, to be performed live in various venues across the United Kingdom in 2011.

JASON MOORE's (*Director*) Broadway credits include *Shrek: The Musical* (Outer Critics Circle and Drama Desk Award nominations for Best Director), *Avenue Q* (Tony nomination for Best Director), and *Steel Magnolias*. Other credits include *Jerry Springer: The Opera* at Carnegie Hall; *Avenue Q* and *Shrek: The Musical* in London's West End; and, off Broadway, *Speech and Debate* (Roundabout Theatre Company), *Avenue*



Gertrude Stein, 1931, toward golden silver print The Baltimore Museum of Art, The Cone Collection, Gift of Addison D. Bresskin BMA 1385.3. © Estate of George Platt Lynes

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Q (The Vineyard Theatre), *Guardians* (Culture Project), and *The Crumple Zone* (Rattlestick Playwrights Theater).

Associate directing credits include *Les Misérables* (Broadway; national tour) and *Ragtime* (Vancouver). Writing credits include *The Floatplane Notebooks* (Charlotte Repertory Theatre), and television credits include directing episodes of *Darwin's Creek*, *Everwood*, *One Tree Hill*, and *Brothers*

& *Sisters*. Moore has a B.S. in performance studies from Northwestern University.

LARRY KEIGWIN (*Choreographer*) is a native New Yorker and a graduate of Hofstra University, where he received a B.A. in dance. He has danced his way from the Metropolitan Opera House to downtown clubs and Broadway and back. He founded Keigwin + Company

in 2003 and as artistic director has created more than 16 original works. In addition to his work with K+C, recent commissions include *Works & Process* at the Guggenheim Museum, The Juilliard School, the New York Choreographic Institute, and the Martha Graham Dance Company. In 2010, Keigwin was named the Vail International Dance Festival's first artist in residence. Keigwin's other choreographic credits include work with the band Fischerspooner and comedian Murray Hill, the opening event for Fashion Week, and working as an associate choreographer for the Radio City Rockettes and on the off-Broadway musical *The Wild Party*. This summer Keigwin is choreographing the off-Broadway revival of the musical *Rent*, which opens in August.

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Images, left to right: Henri de Toulouse-Lautrec, *In the Salon: the Divan* (detail), ca. 1892–93; Collection MASP, Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil; photo: João Musa. Henri Matisse, *Woman with a Hat*, 1905; Collection SFMOMA, bequest of Elise S. Haas; © 2011 Succession H. Matisse/Artists Rights Society (ARS), New York; photo: Ben Blackwell. Pablo Picasso, *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907; Collection The Museum of Modern Art, New York, Estate of John Hay Whitney, 1983; © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York; photo: The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Paul Cézanne, *Bothers* (detail), ca. 1892; Collection Musée d'Orsay, Paris, on deposit at the Musée des Beaux-Arts, Lyon; photo: © RMN Musée d'Orsay/René-Gabriel Ojeda.

DOUGLAS W. SCHMIDT (*Scenic Designer*) has been the scenic designer for more than 200 productions over the past 40 years. Highlights include New York Drama Desk Awards for his scenic contributions to the Andrews Sisters musical *Over Here!*; Ira Levin's *Veronica's Room*; Neil Simon's *They're Playing Our Song*; Bernard Slade's *Romantic Comedy*; Howard Ashman and Marvin Hamlisch's musical *Smile*; the original production of *Grease*, which held for many years the record for the longest-running show in the history of Broadway; and the now-legendary multimillion-dollar spectacle *Frankenstein*, which closed on opening night. Recent Broadway credits include the 2001 revival of *42nd Street* (Tony, Drama Desk, and Outer Critics' Circle award nominations) and the 2002 revival of *Into the Woods* (Tony nomination, Drama Desk Award, L.A. Ovation Award). Other recent projects include *The Best Is Yet to Come* at Ventura's Rubicon Theatre Company, the London revival of *42nd Street*, and *Il Trittico* at The Metropolitan Opera in 2007. For A.C.T. he has designed *The Tosca Project* (2010), *Rock 'n' Roll* (2008), and *Travesties* (2006).

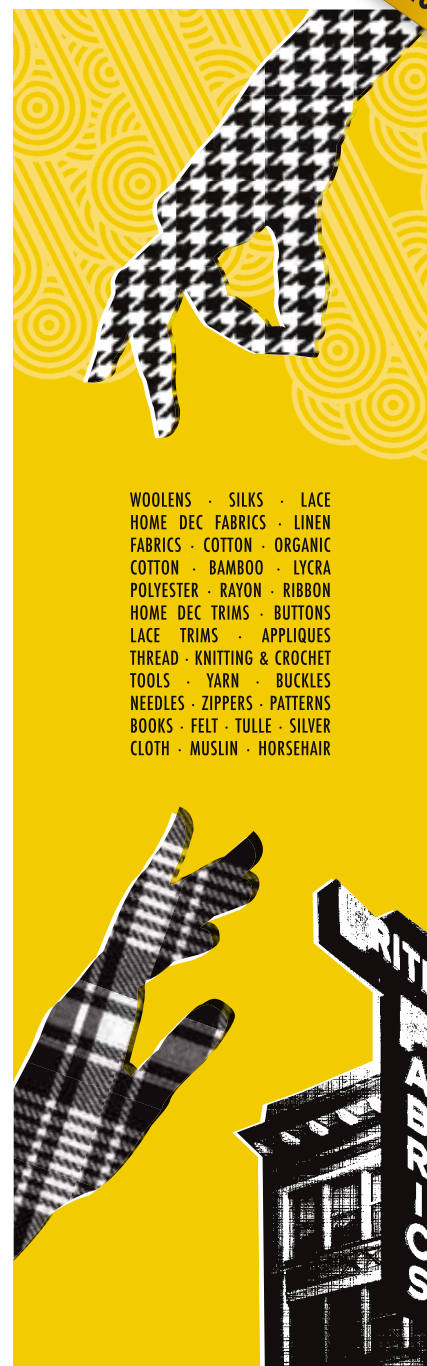
BEAVER BAUER (*Costume Designer*) has designed costumes for numerous A.C.T. productions, including *Scapin*, *War Music*, *A Christmas Carol*, *The Government Inspector*, *The Imaginary Invalid*, *The Rivals*, *Edward Albee's The Goat or, Who is Sylvia?*, *The Gamester*, *The Beard of Avon*, *The Misanthrope*, *Edward II*, *Tartuffe*, and *Insurrection: Holding History*, among others. She is the resident costume designer at Teatro ZinZanni and has designed the Brian Boitano Skating Spectacular for eight years. She has also designed for the San Francisco Shakespeare Festival, Eureka Theatre Company, Shakespeare Santa Cruz, Lamplighters Music Theatre, San Jose Repertory Theatre, Magic Theatre, the Pickle Family Circus, Classic Stage Company, Theater of Yugen, and the Riviera and Desert Inn hotels in Las Vegas. From 1972 to 1984 she worked for Angels of Light, a troupe that specializes in cabaret and theater, and in 1995 she designed a circus that traveled to Moscow and Japan. Bauer has won several Bay Area Theatre Critics Circle Awards.

ROBERT WIERZEL's (*Lighting Designer*) prior A.C.T. credits include *The Tosca Project*, *'Tis Pity She's a Whore*, *Rock 'n' Roll*, *Travesties*, and *Happy End*. He has designed productions with opera companies in New York, Paris, Tokyo, Toronto, Boston, Seattle, San Diego, San Francisco, Houston, Washington, D.C., Virginia, and Chicago, as well as numerous productions with Glimmerglass and New York City Opera. New York productions include the musical *FELA!* (Tony Award nomination); David Copperfield's Broadway debut *Dreams and Nightmares*; and productions at the New York Shakespeare Festival/The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Playwrights Horizons, and Brooklyn Academy of Music. Dance work includes 25 years with the Bill T. Jones/Arnie Zane Dance Company. He has designed

at regional theaters across the country, including Hartford Stage, CENTERSTAGE, Chicago Shakespeare Theater, Guthrie Theater, Yale Repertory Theatre, Long Wharf Theatre, Goodman Theatre, The Old Globe, and the Mark Taper Forum. He holds an M.F.A. from Yale School of Drama and serves on the faculty at New York University's Tisch School of the Arts.

JOHN SHIVERS's (*Sound Design*) Broadway sound design credits include *Sister Act*, *9 to 5: The Musical* (2009 Drama Desk and 2008–09 Ovation Award nominations), *Cat on a Hot Tin Roof*, *The Little Mermaid*, *Tarzan*, *In My Life*, and *Billy Crystal: 700 Sundays*. Shivers is also credited as the associate sound designer/production engineer for Broadway and worldwide productions of *The Lion King*, *Mary Poppins*, *The Producers*, *Hairspray*, *Aida*, *Titanic*, *How to Succeed in Business Without Really Trying*, *Big*, *The Who's Tommy*, *Guys and Dolls*, and *The Buddy Holly Story*. Other credits include *Emma*, *Leap of Faith*, *Robin and the 7 Hoods*, *Sammy*, *Ace*, and *Savion Glover*; extensive concert touring with Dionne Warwick, Burt Bacharach, and Gregory Hines; and recording engineering at Electric Lady Studios.

DAVID PATRIDGE (*Associate Sound Designer*) has designed *Emma*, *Robin and the 7 Hoods*, *Sammy*, and *Ace* for The Old Globe in San Diego; *Beauty and the Beast* at the Ordway Music Theater in St. Paul; *Singin' in the Rain*, *Sweeney Todd*, and *Miss Saigon* at The 5th Avenue Theatre in Seattle; and *Angels in America* and *The Needfire* in Toronto. On Broadway, Patridge has worked as associate sound designer with John Shivers on *Sister Act*, *9 to 5: The Musical*, *The Little Mermaid*, *Tarzan*, *Cat on a Hot Tin Roof*, and *In My Life*. Other projects as an associate include *Mamma Mia!* on Broadway and the U.S. tours and in Toronto, Las Vegas, Mexico City, Brazil, Germany, and The Netherlands. Additionally, Patridge has



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worked as associate on *The Lion King* in Singapore, *Come Fly Away* on Broadway, *We Will Rock You* in Las Vegas and Toronto, *The Pajama Game* in London and Toronto, and *Béatrice et Bénédict* in Toronto.

BRUCE COUGHLIN's (*Orchestrator*)

New York orchestration credits include Dolly Parton's *9 to 5: The Musical*, *Happiness* (Susan Stroman, dir.), *Grey Gardens*, *The Light in the Piazza* (co-orchestrator; Tony and Drama Desk awards), *Floyd Collins* (OBIE Award), the Grammy Award-winning *Annie Get Your Gun*, *Guys and Dolls* (2009), *The Wild Party*, *On the Town*, *The Sound of Music*, *Triumph of Love*, *Once Upon a Mattress*, and *The King and I*. Other credits include *Giant* (music and lyrics by Michael John LaChiusa), *Candide* (National Theatre, London), *Children of Eden* (Paper Mill Playhouse), *Johnny Baseball* (Diane Paulus, dir.), "Miss Baltimore Crabs" (for the movie *Hairspray*), *The Grapes of Wrath* (the opera), and many others. He was principal arranger for Disney's *Fantasia/2000* and has worked with singers Audra McDonald, Kristin Chenoweth, Patti LuPone, and Darius de Haas, among others. He has been nominated for three Tony Awards and six Drama Desk Awards. Coming up: *Finding Neverland* at La Jolla Playhouse.

STEPHEN OREMUS (*Arrangements*) is currently the music director, vocal arranger, and co-orchestrator of *The Book of Mormon* on Broadway. He is the music supervisor/arranger of the original Broadway and subsequent worldwide productions of *Wicked* and *Avenue Q*, which he also orchestrated. He was music supervisor, vocal arranger, and co-orchestrator for *All Shook Up* and *9 to 5: The Musical*, which featured music by Dolly Parton. With Parton, Oremus served as producer for the *9 to 5* Broadway cast recording. Off Broadway, he was music supervisor, vocal arranger, and orchestrator of *tick, tick...BOOM!* and music director of Andrew Lipka's *The Wild Party*. Other credits include music director for Jerry Springer: *The Opera* at Carnegie Hall;

music director for Rufus Wainwright's recreation of Judy Garland's famous 1961 concert at Carnegie Hall in New York City, the Hollywood Bowl in California, the Palladium in London, and the Olympia in Paris; and music director for the national tour of *Rent*.

CARMEL DEAN (*Music Supervisor/Arrangements*) was most recently seen onstage as the musical director of Green Day's *American Idiot* on Broadway and at Berkeley Repertory Theatre. She performed with Green Day on *The 53rd Annual Grammy Awards* in 2010; the show recently won the 2011 Grammy for Best Musical Show Album. Prior to *American Idiot*, she was the vocal arranger and associate conductor of *The 25th Annual Putnam County Spelling Bee* on Broadway. Off-Broadway credits include *Everyday Rapture*, *Vanities*, and *Elegies: A Song Cycle*, by William Finn. International credits include *Chicago* (Hong Kong) and the 2000 Sydney Olympic Games Opening and Closing Ceremonies. She is a native of Perth, Western Australia, and came to the United States in 2001 on a Fulbright Scholarship. She is a graduate of New York University's Graduate Musical Theatre Writing Program.

CIAN MCCARTHY (*Music Director/Conductor*) was born and raised in Cork, Ireland, and is a New York-based keyboardist, conductor, and composer. As a music director, conductor, arranger, or orchestrator he has worked on numerous productions, including *In the Heights* on Broadway and on its first national tour. Other credits include *Kingdom* (The Public Theater and The Old Globe); *The Weird Sisters* (The Old Globe); and *Les Misérables*, *Babes in the Wood*, and the world premiere of *Dance Overtures* (Cork Opera House). His symphonic orchestrations were recently featured in The Seattle Rock Orchestra's critically acclaimed performance of the music of Radiohead. As a pianist and keyboardist,

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since worked with A.C.T. on *A Christmas Carol* (2010). Other favorite shows include *A Round-Heeled Woman* at Z Space; *What We're Up Against* at Magic Theatre; *Il barbiere di Siviglia* with Opera San Luis Obispo; and *The Turn of the Screw*, *Così fan tutte*, *Don Giovanni*, and *L'elisir d'amore* with the San Francisco Opera Center.

PRISCILLA AND KEITH GEESLIN (*Commissioning Sponsors*) have recently produced *Scapin*, *The Tosca Project*, *Curse of the Starving Class*, and *The Rivals* for A.C.T. A member of the A.C.T. Board of Trustees since 2003, Priscilla serves on the Executive Committee and champions the creation of new plays as chair of the New Works Committee. A principal of Francisco Partners, Keith serves on the board of trustees of the high school he attended in Pennsylvania, The Hill School. Priscilla also volunteers her time on the boards of the San Francisco Symphony, NARAL Pro-Choice California Leadership Council, and San Francisco General Hospital Foundation.

AMBASSADOR JAMES C. HORMEL AND MICHAEL P. NGUYEN (*Commissioning Sponsors*) recently produced A.C.T.'s *The Tosca Project*. Appointed U.S. Ambassador to Luxembourg by President Bill Clinton, Jim Hormel was the first openly gay man to represent the United States as an ambassador. He was a member of the 1995 U.N. Commission on Human Rights and the 1996 U.S. delegation to the U.N. General Assembly. He serves on numerous governing boards, including those of Swarthmore College, The San Francisco Foundation, People for the American Way, The Commonwealth Club of California, and Grace Cathedral. Michael Nguyen works closely with Hormel on numerous nonprofit and political initiatives. In 2010 Mayor Gavin Newsom appointed Nguyen to the San Francisco Public Library Commission. As a performer and choreographer, he has worked with the

Albany Park Theatre Project, European American Musical Alliance in Paris, San Francisco Conservatory of Dance, Tisch Dance Summer Festival, and Bates Dance Festival.

NANCY LIVINGSTON AND FRED LEVIN (*Commissioning Sponsors*) are directors of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 26 years. A San Francisco native, Fred attended A.C.T. performances as a student while Nancy developed her passion for theater at her hometown Cleveland Playhouse. Nancy, a former advertising copywriter, is chair of the A.C.T. Board of Trustees and co-chair of the *Tales of the City* Circle campaign. She also serves on the executive board of the National Alumni Council at Boston University. Nancy was recently tapped for the board of the National Council for the American Theatre (NCAT). A former importer from the Pacific Rim, Fred serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). He is a past chair of the San Francisco Performances board. Both Nancy and Fred serve on the Council of Advocates of the Boston Arts Academy and on the National Advisory Board of Washington, D.C.'s National Museum of Women in the Arts (NMWA).

KATHLEEN SCUTCHFIELD (*Commissioning Sponsor*) attended Sarah Lawrence College and Yale University and earned her degree in fine arts. She cofounded the Until There's A Cure Foundation in 1993 and served as president for its first five years; she currently holds the position of secretary/treasurer of the board. She is a trustee emeritus of San Francisco Ballet and former national committee member of the Whitney Museum of American Art. She has also served on the planning commission of her hometown,

Woodside, California. Scutchfield was also a commissioning sponsor of *The Tosca Project*.

JEFF AND LAURIE UBBEN (*Commissioning Sponsors*) met as undergraduates at Duke University and have called San Francisco home since 1995. They have sponsored A.C.T.'s seasons since 2007–08. Two of their three children have studied and performed extensively with the A.C.T. Young Conservatory (YC), which has collaborated on several musical productions with San Francisco's Bird School of Music, founded by Laurie. A trustee of A.C.T., Jeff is a founding member and managing partner of ValueAct Capital. He also currently serves as chairman of the national board of The Posse Foundation, the board of The Bay Citizen, and the board of the Drew School.

ADDITIONAL CREDITS

Additional music collaboration from
Scott Hoffman (Babydaddy)

Jonathan Rider—*Stunt Coordinator*
Richard Humphrey—*Roller Skating Coach*
David Patridge—*Associate Sound Designer/Mixer*
Chad Owens—*Assistant Set Designer*
Bradley King—*Assistant Lighting Designer*
Randy Cohen, Tim Crook,
John Garden—*Synthesizer Programming*
Kevin Porter—*Musicians Contractor*
Jess Glover—*Music Assistant*
Alden Terry—*Assistant Copyist*
Greg Callaghan, Eli Magid—*Production Assistants*
Arno Werner, Dave Chisholm—*Followspot Operators*
Per Bjornstad, Kristen Ross—*Stagehands*
Mary Still, Anna Priekin, Traci Peace, John Maxwell, Ed Fonseca, Patrick Sanchez—*Dressers*
Maggie Long, Stuart Grant—*Wigs/Makeup Assistants*

Sound equipment provided by Masque Sound
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SPECIAL THANKS

Peter Fitzgerald, Frankel-Green Theatrical Management; Scott Kalata, Masque Sound; John Monitto, Meyer Sound Labs; Andy Lotia, EXL Prints.



CAREY PERLOFF

(Artistic Director) is celebrating her 19th season as artistic director of A.C.T., where she most

recently directed *The Homecoming*, *The Tosca Project* (cocreated with choreographer Val Caniparoli), and Racine's *Phèdre*. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink* and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, and *A Mother*; *The Voysey Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, *Night and Day*, and *Arcadia*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist). Her play *Luminescence Dating* premiered in

New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and Magic Theatre, and is published by Dramatists Play Service. Her play *Waiting for the Flood* has received workshops at A.C.T., New York Stage & Film, and Roundabout Theatre Company; her latest play, *Higher*, was developed at New York Stage and Film and presented at San Francisco's Contemporary Jewish Museum last November. Her one-act *The Morning After* was a finalist for the Heideman Award at Actors Theatre of Louisville. Perloff has collaborated as a director on new plays by many notable writers, including Gotanda, Nilo Cruz, and Robert O'Hara. She also recently directed a new *Elektra* for the Getty Villa in Los Angeles.

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

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



ELLEN RICHARD

(Executive Director) joined A.C.T. as executive director in August 2010. She served previously as

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

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

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

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

MELISSA SMITH (*Conservatory Director*) oversees the administration of the A.C.T. 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.

The A.C.T. Community Mourns the Loss of Thomas C. Proehl

The A.C.T. community is mourning the loss of Thomas C. Proehl, who served as our director of administration and operations for more than two years. Proehl, 46, died at his Minneapolis home in April from natural causes. "All of us were shocked and saddened to hear of Tom's sudden death," said A.C.T. Artistic Director Carey Perloff. "He was a beloved colleague who raised the bar immeasurably at A.C.T. One of my most vivid memories of Tom is his leadership of the centennial celebration at our historic theater, presiding over the entire day like a proud parent as he watched the throngs coming in to enjoy and play—he was a huge community spirit, and we will miss him enormously."

During his tenure, Proehl was responsible for managing A.C.T.'s finances and helped the company weather the economic downturn in 2008. He also took on an expanded managerial position during last year's search for an executive director. He was instrumental in the administrative leaps made by A.C.T.'s acclaimed conservatory during the launch of the new direction of the M.F.A. program and the merging of the conservatory's operations with A.C.T.'s producing arm. He also served as a mentor for students in the M.F.A. Program.

Proehl left A.C.T. last year to become producing director of the theater arts and dance department at the University of Minnesota in Minneapolis. "He had really found his calling: teaching in the classroom, surrounded by students," says James Morrison, Proehl's husband of 25 years. "At A.C.T., too, that was a giant thing for him—the students. He was very much about trying to help people to a place where they would shine. He felt a closeness to so many people at A.C.T. He was just really excited about what everyone was doing."

Proehl's recent career change moved him back to the city where he had previously served on the staff of the Guthrie Theater—as general manager from 1999 to 2002 and managing director from 2003 to 2006. "Tom was a man of extraordinary commitment and passion," remembers Guthrie Artistic Director Joe Dowling. "He had a profound love for the arts in American life. Whether it was his work at the Guthrie, at Signature Theatre in New York, at A.C.T., for the Minnesota State Arts Board, or most recently at the University of Minnesota—Tom devoted so much of himself in pursuit of artistic excellence. He crowded many achievements into too short a life span. He was also a warm, kind, and most generous person, whose broad smile and hearty laugh endeared him to many friends throughout the country."

"He was so excited about *Tales of the City*," remembers Morrison. "Years ago, when *Tales* was a TV series, we watched it; it was our thing. We completely became immersed in it. And he loved the Scissor Sisters. Everything about this show was thrilling for him. He was so proud that A.C.T. was taking it on as a project and was looking forward to seeing it this summer."

Proehl is survived by his husband, James LL Morrison; parents, Craig and Joni Proehl; and sisters, Patrice (Jay) Burnett and Caroline (Rick) Ness. In lieu of flowers, contributions may be sent to the A.C.T. Young Conservatory in Tom Proehl's name.



THOMAS C. PROEHL

KEVIN BERNIE

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Artistic Director

Ellen Richard
Executive Director

Melissa Smith
Conservatory Director

James Haire
Producing Director

Don-Scott Cooper
General Manager

Tim Whalen
Director of External Affairs

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Michael Paller, *Dramaturg*
Beatrice Basso, *Artistic Consultant*
Carly Cioffi, *Artistic Associate*
Vinly Eng, *Producing Associate*

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Anthony Fusco, Giles Haverlag,
Domenique Lozano, Craig Slight,
Gregory Wallace, Jack Willis

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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

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James Magruder, Peter Sinn Nachtrieb

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

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Ralph Funicello, Dan Ostling,
Douglas W. Schmidt, Jay Gower Taylor,
Scenery
Beaver Bauer, Alex Jaeger, Kirsten McGhie,
Katherine Roth, Lydia Tanji, *Costumes*
James F. Ingalls, Alexander 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*
Hilary Davis, *Development Associate*
Libbie Hodas, *Grantwriter*
Paul Knudsen, *Associate Director of Development*
Mindy Lechman, *Donor Stewardship Manager*
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 Odckin, *Public Relations Manager*
Edward Budworth, *Group Sales and SMAT Representative*
Audra Davis, *Web Content Manager*
Jack Lloyd, *Revenue Manager*
Sharon Rietkerk, *Marketing Project Manager*
Amy Krivohlavek, *Copywriter*
Amelia Nardinelli, *Senior Graphic Designer*
Nina Fujikawa, *Graphic Designer*
Harrison Pollock, *Graphics Fellow*
Christine Miller, *Marketing Fellow*

Publications

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

Ticket Services

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

Front of House

Jamye 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,
Chane Wilson, *Ushers*
Max Rosenblum, Tony Sales, Danny Webber,
Andy Westhoff, *Bartenders*
Kirk Johnson, *Volunteer and Merchandise Coordinator*

Operations

Lesley Pierce, *Manager*
Len Lucas, Jeffrey Warren, *Assistant Facilities Managers*
Joe Vigil, *Facilities Crew*
Curtis Carr, Jr., Jamie McGraw, *Security*
Jaime Morales, *Geary Cleaning Foreman*
Jamal Alsaidi, Lidia Godinez,
Jabir Mohammed, *Geary Cleaning Crew*

CONSERVATORY

Craig Slight, *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 Manager*
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 Otiwell, *Alexander Technique*
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 Haverlag, *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 Slight, *Director, Acting*
Amelia Stewart, *Director, Acting*

New Plays Program

Karen Hartman, Craig Slight, *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.

ADMINISTRATIVE OFFICES

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

BOX OFFICE INFORMATION

A.C.T. Box Office

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

Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. **Phone hours** are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) and Saturday–Sunday (10 a.m.–4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291.

Tickets are also available 24 hours/day on our website at act-sf.org. All sales are final, and there are no refunds. Only current subscribers enjoy ticket exchange privileges and ticket insurance. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

Special Subscription Discounts

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

Single-Ticket Discounts

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

Group Discounts

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

AT THE THEATER

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

A.C.T. Merchandise

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

Refreshments

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

Cell Phones!

If you carry a pager, beeper, cell 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 performances. 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 and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



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



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



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American Conservatory Theater Exits

