

A.C.T.
AMERICAN
CONSERVATORY
THEATER

SAN FRANCISCO'S
PREMIER NONPROFIT
THEATER COMPANY

A Walk on the Moon



encore
arts programs

JUN-JUL 2018
SEASON 51, ISSUE 8



My life here

Barbara Bream, joined in 2011

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ACT-SF.ORG

A large advertisement for Espetus Brazilian Steak House. It features a smiling man in a dark shirt and red scarf, holding a large skewer of roasted meat. The background is dark with warm lighting. The text is overlaid on the image.


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American Conservatory Theater, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Peter Pastreich, we embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions and literatures, while exploring new artistic forms and communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened its first San Francisco season in 1967. We have since performed more than 350 productions to a combined audience of more than seven million people. Every year we reach more than 250,000 people through our productions and programs.

Rising from the wreckage of the earthquake and fire of 1906 and hailed as the "perfect playhouse," the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans rallied together to raise a record-breaking \$30 million to rebuild the theater. The Geary reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over in 1992 after the retirement of A.C.T.'s second artistic director, gentleman artist Ed Hastings.

Perloff's 25-season tenure has been marked by groundbreaking productions of classical works and new translations creatively colliding with exceptional contemporary theater; cross-disciplinary performances and international collaborations; and theater made by, for, and about the Bay Area. Her fierce commitment to audience engagement ushered in a new era of InterACT events and dramaturgical publications, inviting everyone to explore what goes on behind the scenes.

A.C.T.'s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America's actor training programs. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include Studio A.C.T.—our expansive course of theater study for adults—and the Professional Development Training Program, which offers actor training for companies seeking to elevate their employees' business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 17,000 Bay Area students and educators each year. Director of Education & Community Programs Elizabeth Brodersen oversees the world-famous Young Conservatory (for students ages 8 to 19) and our ACTsmart education programs, including the Student Matinee (SMAT) program that has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the renovation of The Strand Theater and the opening of The Costume Shop Theater, and the recent appointments of Pam MacKinnon as A.C.T.'s Artistic Director Designate and Jennifer Bielstein as A.C.T.'s Executive Director Designate, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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San Francisco Chronicle

A Thousand Splendid Suns

A THOUSAND SPLENDID SUNS

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Back by popular demand, A.C.T. presents an encore of our critically acclaimed production of *A Thousand Splendid Suns*. An adaptation of Bay Area author Khaled Hosseini's beloved novel, this epic story follows three generations of Afghan women and their remarkable resilience in the face of hardship and war. Together they find the hope and strength to raise the next generation.

After its five-year development at A.C.T. and its world premiere at The Geary in 2017, this incredible story has been moving audiences across North America, with runs in Calgary, Alberta; London, Ontario; and San Diego, California. In July, this theatrical masterpiece returns to its artistic home for a limited, two-week engagement.

"Epic . . . truly radiant!"

Bay Area News Group

"Packs the cathartic emotional power that made the book a bestseller"

Stark Insider

"Gripping! There's no denying the play's power"

Huffington Post



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NEW ARTISTIC DIRECTOR
PAM MACKINNON

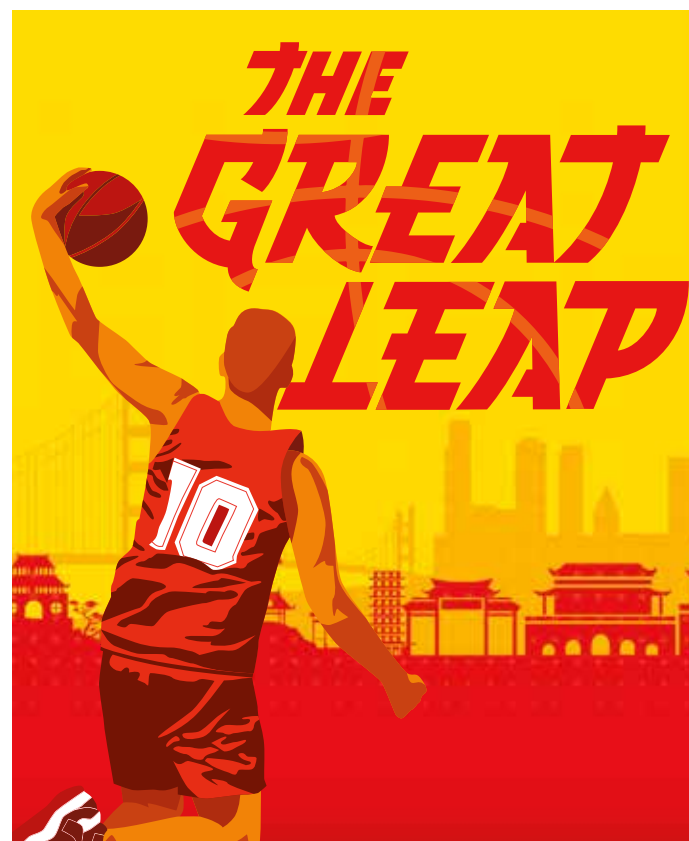


SEP 26-OCT 21, 2018 AT THE GEARY

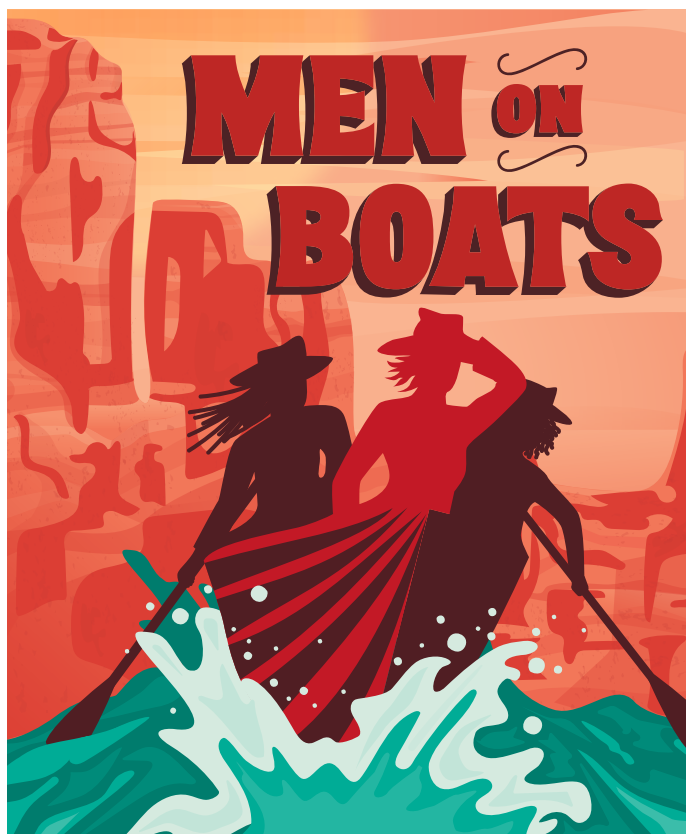
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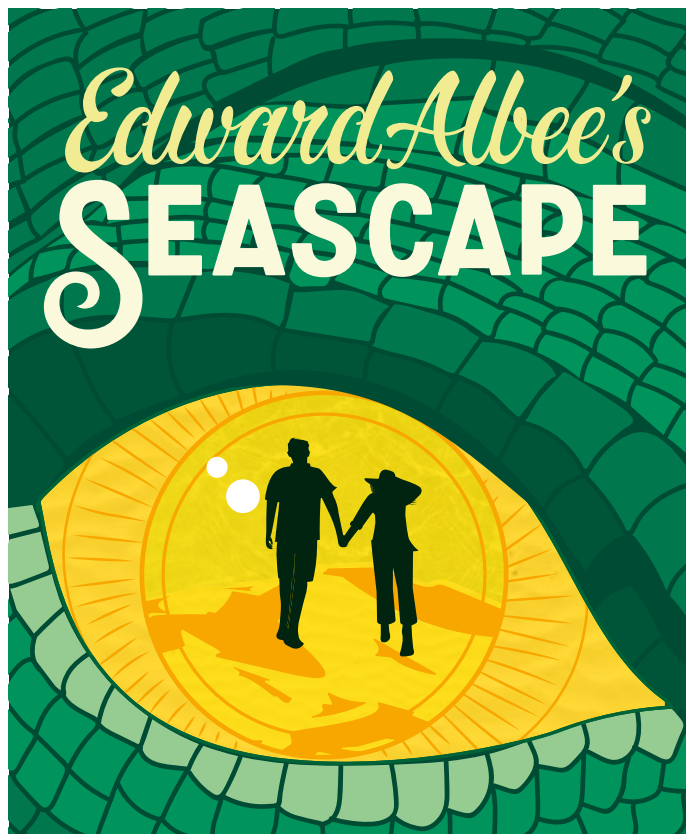
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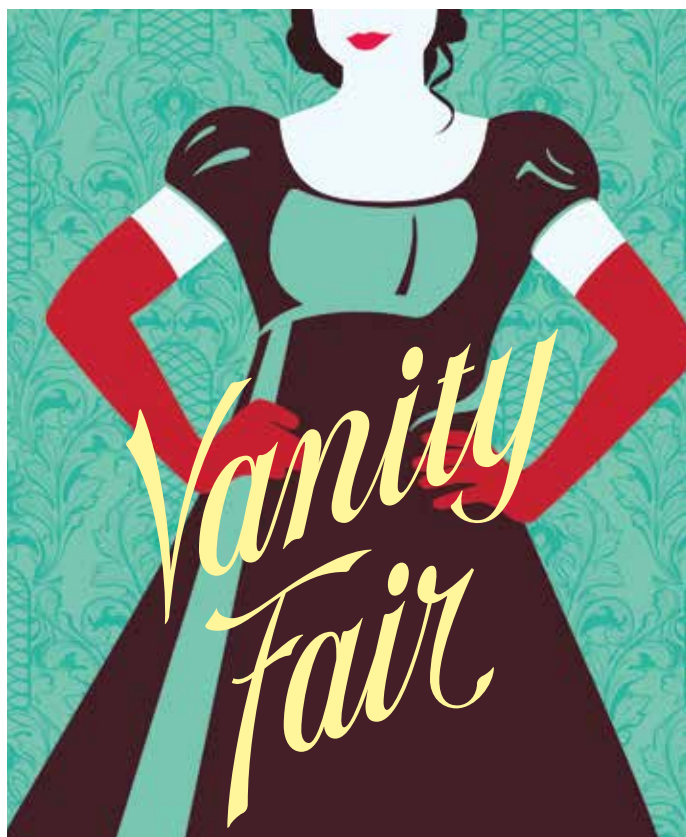
MAR 6-31, 2019 AT THE GEARY



OCT 17-DEC 16, 2018 AT THE STRAND



JAN 23-FEB 17, 2019 AT THE GEARY



APR 17-MAY 12, 2019 AT THE GEARY

Find out more about these
six extraordinary productions
(plus one more to be announced)
from A.C.T. Artistic Director
Designate **PAM MACKINNON**
on page 32.

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A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing arts library and ushering in our theaters.
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DON'T JUST SIT THERE . . .



At A.C.T.'s free InterACT events, you can mingle with cast members, join interactive workshops with theater artists, and meet fellow theatergoers at hosted celebrations in our lounges. Join us for *A Walk on the Moon* and InterACT with us!

A WALK ON THE MOON

(JUN 9-JUL 1)
AT THE GEARY THEATER

KDFC PROLOGUE

JUN 12, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the *Walk on the Moon* artistic team.

BIKE TO THE THEATER NIGHT

JUN 12, 7 PM
Ride your bike to A.C.T. and take advantage of secure bike parking and low-priced tickets at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

THEATER ON THE COUCH*

JUN 15, 8 PM
Sponsored by Kaiser Permanente, this exciting postshow discussion series addresses audience questions and explores the minds, motivation, and behavior of the characters.

AUDIENCE EXCHANGE*

JUN 17, 2 PM; JUN 19, 7 PM;
JUN 27, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*

JUN 20, 8 PM
Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

JUN 26, 7 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

JUN 30, 12:45 PM
Get hands-on with theater at this interactive preshow workshop.

To learn more and order tickets for InterACT events, visit **act-sf.org/interact**.

*Events take place immediately following the performance.



(L TO R) TIANA BISHOP, CITLALI PEREZ, AND TYLA CANN IN THE 2017 COLLABORATIVE YOUTH ARTS PROJECT PRODUCTION OF BLACK BUTTERFLIES.

SEACHANGE

A COLLABORATIVE YOUTH ARTS PROJECT

by **Marisela Treviño Orta**

Directed by **Elizabeth Carter**

In partnership with  **DESTINY
ARTS CENTER**

JUL 24-29

**The Rueff at A.C.T.'s Strand Theater
and Destiny Arts Center, Oakland**

Diving into the world of Bay Area teenagers, this vibrant and fast-moving collage of interlinked stories is a partnership between the Young Conservatory, A.C.T.'s Education & Community Programs, and Destiny Arts Center in Oakland. This new play asks resonant and challenging questions about how the changing face of San Francisco affects young people today.

URINETOWN: THE MUSICAL

Book and Lyrics by **Greg Kotis**

Music and Lyrics by **Mark Hollman**

Directed by **Jessica Bird**

AUG 8-18

The Rembe at A.C.T.'s Strand Theater

In a world of water shortages, corporate greed, and bureaucratic mismanagement, you're either one of the powerful or one of the powerless. But for the residents outside Public Amenity #9, the time has come to stand up to the Urine Good Company and assert their rights to pee for free. This Tony Award-winning musical is a comic look at the forces that divide and unite us.

**To purchase tickets visit,
act-sf.org/ycshows or call **415.749.2228**.**

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to the world premiere of *A Walk on the Moon*!

It's always particularly exciting to give birth to something entirely new on the Geary stage. I first heard about *A Walk on the Moon* from lighting designer Robert Wierzel, who joined the creative team early in the process through his association with producers Ruth and Steve Hendel, with whom he had worked on the astonishing *Fela!* As soon as Robert described the musical to me, I was intrigued, as I had loved Pamela Gray's original film so much and was also a fan of theater director Sheryl Kaller, who was helming this production. As I listened to Paul Scott Goodman's exquisite score for the first time, A.C.T. was in the midst of the run of *A Night with Janis Joplin*; we were experiencing the passionate feelings the Bay Area still had for the Summer of Love and for the explosion of political and creative energy that happened in the late '60s across America. The timing seemed perfect.

A Walk on the Moon is the story of a middle-class Jewish family that visits a Catskills bungalow colony every summer, including the fateful summer of 1969 when Neil Armstrong walked on the moon. It's the story of a thirtysomething woman, Pearl, who longs for adventure in her life, and the astonishing moment when her yearnings and the moonwalk collide. It's also about a mother and a daughter who come of age at the same time, in an era when so much of the world around them was turning upside down.

Fifty years after that summer, America is reckoning with many of the changes that period introduced, and wondering how far the profound civil rights and feminist struggles so central to that moment have really progressed. So it's thrilling to create a new work that looks back in such a complex way, through the lens of characters from multiple generations who long for something more in their lives.

We've spent the past year with Sheryl Kaller and the creative team developing *A Walk on the Moon* for its debut at A.C.T. There is perhaps nothing more difficult to get right than a new musical, but it's also a joyful process of discovery and collaboration, and we're so grateful to Ruth and Steve for helping to make *Moon* possible. *Moon* reunites us with favorite

collaborators such as designers Linda Cho and Robert Wierzel (*A Thousand Splendid Suns*) and actors Zak Resnick (*The Last Five Years*) and Brigid O'Brien (*A Little Night Music*), and some remarkable new talent that we've searched nationally and internationally to find. I hope you will be as moved and surprised by this beautiful piece as we are.

As this is my last letter to you in my position as A.C.T.'s artistic director, I want to take a moment to thank all of you who have shared the work with me over the past 25 years. It is the passion, engagement, and intelligence of A.C.T.'s audience that has kept me here for so long—it is such a joy to make work knowing that the audience is adventurous enough to go almost anywhere, and generous enough to respond honestly. From my first chaotic year, when there were pickets outside performances of *The Pope and the Witch* and a letter-writing campaign against *The Duchess of Malfi*, I have tried to listen and respond to the plethora of voices out there, and to share my thinking about artistic choices even when they might be controversial. I am incredibly grateful to each and every one of you for making the time and commitment to be part of A.C.T., to attend not only our productions but also discussions, readings, symposia, anniversary celebrations, and so much more. I hope you will keep engaging, keep pushing us, and keep supporting the theater as a place of civic discourse and of joy! We could never do it without you.

Since every piece of theater is its own crazy moonshot, it is perhaps fitting that I end my tenure with *A Walk on the Moon*, in celebration of our endless quest to discover new worlds and strive for new frontiers. That's what I plan to do as I set off to create my own work as a writer and director around the country and in Canada. But you haven't seen the last of me, as the beautiful world of *A Thousand Splendid Suns* returns to The Geary on July 17 for a two-week encore run. We're thrilled to bring this internationally acclaimed production back to its home theater, and very much hope to see you there.

With enormous gratitude,



Carey Perloff
Artistic Director



MUSICAL NUMBERS

ACT ONE

FIRST SATURDAY NIGHT OF THE SUMMER PEARL, ALISON, MARTY, AND COMPANY
OUT OF THIS WORLD PEARL
HEY MISTER PRESIDENT ROSS
WORLD WITHOUT MEN PEARL, RHODA, ELEANOR, BUNNY, AND LILLIAN
FEELING FEELINGS ALISON AND MYRA
SOMETHING NEW WALKER
GROUND BENEATH MY FEET PEARL
DANCING WITH YOU MARTY AND THE MEN
GO! ALISON AND ROSS
OUT OF THIS WORLD (REPRISE) PEARL
HOW COME YOU'RE SO BEAUTIFUL?/
WORLD SPINS ROUND WALKER, PEARL, AND COMPANY

ACT TWO

I CAN DO THIS PEARL
WATERFALL PEARL AND WALKER
UNEXPECTED WALKER
THE MICROSCOPE LILLIAN
WORLD WITHOUT MEN (REPRISE) ELEANOR, RHODA, BUNNY, LILLIAN, NEIL, IRV, AND STAN
OUT OF THIS WORLD (REPRISE) PEARL
LANDED PEARL, WALKER, ALISON, ROSS, MYRA, AND COMPANY
YESTERDAY TODAY ALISON, MYRA, ROSS, PEARL, AND MARTY
WE MADE YOU MARTY, PEARL, AND ALISON
I JUST CAME TO SAY GOODBYE PEARL AND WALKER
HEY MISTER PRESIDENT/FEELING
FEELINGS (REPRISE) ROSS, ALISON, AND MYRA
WALKING ON THE MOON MARTY, PEARL, AND COMPANY

THE BAND

GREG KENNA KEYBOARDS
DAVE MACNAB GUITAR 1
SCHUYLER MCFADDEN GUITAR 2
DEBORAH PRICE VIOLIN
MICHELLE KWON CELLO
RICHARD DUKE BASS
KEN BERGMANN DRUMS
KEVIN PORTER MUSIC CONTRACTOR

New musicals are constantly evolving. Please note that this song list is accurate as of May 22. Any changes will be reflected in a program insert.

A.C.T.

CAREY PERLOFF, *Artistic Director*
PETER PASTREICH, *Executive Director*

PRESENTS

A WORLD-PREMIERE MUSICAL

A Walk on the Moon

BOOK BY PAMELA GRAY

MUSIC AND LYRICS BY PAUL SCOTT GOODMAN

ADDITIONAL LYRICS BY PAMELA GRAY

BASED ON THE MIRAMAX AND VILLAGE ROADSHOW MOTION PICTURE

A WALK ON THE MOON WRITTEN BY PAMELA GRAY

PRODUCTION STAGE MANAGER MATT DICARLO*

CHOREOGRAPHED BY JOSH PRINCE

DIRECTED BY SHERYL KALLER

CREATIVE TEAM

SCENIC DESIGNER **DONYALE WERLE**
COSTUME DESIGNER **LINDA CHO**
LIGHTING DESIGNER **ROBERT WIERZEL**
SOUND DESIGNER **LEON ROTHENBERG**
PROJECTION DESIGNER **TAL YARDEN**
MUSIC SUPERVISOR **GREG ANTHONY RASSEN**
MUSIC DIRECTOR **GREG KENNA**
ORCHESTRATIONS **MICHAEL STAROBIN**
VOCAL DESIGNER **ANNMARIE MILAZZO**
ASSOCIATE DIRECTOR **JESSICA BIRD**
ASSISTANT CHOREOGRAPHER **MEREDITH JOELLE CHARLSON**
VOCAL COACH **CHRISTINE ADAIRE**
DRAMATURG **MICHAEL PALLER**
CASTING DIRECTOR **JANET FOSTER, CSA**

CAST

NEIL **JEFFREY BRIAN ADAMS***
PEARL **KATIE BRAYBEN***
STANLEY **JAKE BRONSON***
DANNY **ELIJAH COOPER†**
RHODA **MONIQUE HAFEN***
BUNNY **MOLLY HAGER***
MYRA **NINA KISSINGER**
ELEANOR **ARIELA MORGENSTERN***
ALISON **BRIGID O'BRIEN***
LILLIAN **KERRY O'MALLEY***
MARTY **JONAH PLATT***
IRV **VINCENT RANDAZZO***
WALKER **ZAK RESNICK***
ROSS **NICK SACKS***
DANNY ALTERNATE **NATE WAYNE†**

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†Member of the A.C.T. Young Conservatory

UNDERSTUDIES

WALKER, MARTY **JEFFREY BRIAN ADAMS***
RHODA, BUNNY, ELEANOR **JENNIFER APPLE***
ALISON, MYRA **LYLE BELGER**
NEIL, STANLEY, IRV **DEREKTRAVIS COLLARD***
PEARL **MONIQUE HAFEN***
ROSS **RYAN KAIN***
LILLIAN **ARIELA MORGENSTERN***

STAGE MANAGEMENT

ASSISTANT STAGE MANAGERS **MEGAN MCCLINTOCK***
MARCY VICTORIA REED*
STAGE MANAGEMENT FELLOWS **MIRANDA ERIN CAMPBELL,**
BRI OWENS, ERIN SWEENEY

Originally presented by New York Stage and Film & Vassar College in the Powerhouse Season, July 2014.

Produced with the generous support of Ruth and Stephen Hendel

Commercial Executive Producer: Roy Gabay



THE POWER OF YOUTH

AN INTERVIEW WITH BOOK WRITER PAMELA GRAY

BY TAYLOR STEINBECK

Every summer from age three to fifteen, Pamela Gray was whisked away from the hubbub of New York City to the Catskill Mountains. Paying \$250 for the entire season, Gray's family lived with other working-class Jewish families in bungalow colonies. "These Jewish housewives lived in this matriarchal world," says Gray, "where they'd be visited by vendors: the blouse man, the dress man, the bathing-suit man." Seeing the storytelling potential in these childhood memories, Gray wrote about '60s Borscht Belt life in her first screenplay, *The Blouse Man*, which later became the movie *A Walk on the Moon* (1999). More than ten years later, producers approached her to adapt *Moon* into a musical; she leaped at the opportunity. Before rehearsals in San Francisco, Gray reminisced with us about the Catskills, Woodstock, and the process of creating a new musical.

In the summer of 1969, your family was just a few miles from Woodstock. How conscious were you of the festival?

Nobody in the bungalow colonies really knew what Woodstock was going to be, but there was an awareness that this other world was encroaching. I was a fan of the musicians performing and, since friends were going, I asked my mother if I could. She initially said okay, but then she came over to me a couple weeks later and said, "Do you know the National Guard might be there? You are not going to that concert!"

Other kids from the colony snuck out, but I didn't have the nerve. I remember being by the pool with my mother, grandmother, and brother. Through the fence, I could see hippies walking to Woodstock. I had this strong feeling of wanting to burst through that fence and join them.

Do you identify with your protagonists, Pearl and Alison?

Definitely. I wrote the script in my thirties, and, while I didn't have Pearl's life, I was starting to reflect on things I thought would be happening in my life by that time that weren't. Pearl probably wouldn't even know the word "feminist," but she has this feeling that a lot of women had at the time—she wants to live fully and be seen as more than just a wife and mother.

I also identify strongly with Alison. In *A Walk on the Moon*, she experiences her first love, and I too had my first little love affair in the Catskills. I was 13 and it was with a boy from town, on the other side of the bungalow colony. It wasn't scandalous, but I'd never really been around a non-Jew before. There was something exciting about this summer romance with someone not from my culture—he was my little blouse man.

Why do you think this musical will resonate with today's San Francisco audience?

A lot of what happened in the summer of '69 wouldn't have happened without 1967's Summer of Love. Even though this story takes place on the East Coast, its themes of transformation and revolution capture the energy of the Bay Area.

The 1960s was an era similar to today when teenagers had a stake in what was happening politically. I've heard young gun control activists from Parkland, Florida, saying, "People of our age group haven't had a voice since the '60s." Just like the kids of today, the kids in the '60s didn't trust their government, but they didn't believe they were powerless. In *Moon*, Alison says that Woodstock is going to end the war in Vietnam. There was this belief in the power of youth.



PHOTO COURTESY PAMELA GRAY

OPPOSITE

Writer Pamela Gray at the Humanitas Prize Awards in 2018.

ABOVE

Gray on the set of the 1999 movie *A Walk on the Moon*.

What have you enjoyed most about the process of creating a new musical?

The collaboration has been thrilling. As a creative person, I can't think of anywhere I'd rather be than sitting in a room with smart, talented people and hearing everyone's ideas. I love that every artist is seeing the story through the lens of craft. The cast and creative team showed me things about this story—a story that is in my DNA—that I hadn't seen before.

WORDS ON PLAYS



Want to know more about *A Walk on the Moon*? *Words on Plays* is full of interviews and original essays that give you a behind-the-scenes look. Proceeds from sales of *Words on Plays* benefit A.C.T.'s education programs.

Available at the box office and lobby, at the bars, and online at act-sf.org/wordsonplays.

THE SUMMER OF 1969

A SNAPSHOT OF AMERICA

BY ELSPETH SWEATMAN

Looking back, the summer of 1969 seems idyllic. A hamburger cost 10 cents, a gallon of gas, 35. But throughout those dog days, a sense of revolution was sweeping the nation. On the streets, beehive hairdos were giving way to tie-dye shirts and bell-bottom jeans. On the airwaves, girl groups were competing with rock 'n' roll and protest anthems. On television, *Bonanza* was followed by footage of the Vietnam War. Like Pearl and Alison in *A Walk on the Moon*, many Americans felt they were on the cusp of radical change. Here's a snapshot of America in that life-changing year.

FEB

MAR

MAR

JUN



President Nixon orders secret bombing of Cambodia



Clothing company Levi Strauss begins selling bell-bottom jeans



Construction of Walt Disney World begins in Orlando, Florida



The Stonewall riots take place in New York

BURNING DRAFT CARDS

On June 27, *Life* magazine published photos of the 241 American soldiers killed in Vietnam during a one-week period. The public response was immediate, visceral, and divided. Some criticized the magazine for supporting the growing anti-war sentiment among American youth. Others admonished the magazine for taking so long to shine light on this unwinnable conflict.

By 1969, US armed forces had been in Vietnam for almost 15 years. Although most Americans initially viewed this intervention as necessary in the fight against communism, as the body count rose, many lost confidence in the US government. Anti-war protests grew. Young men burned their draft cards. Songs such as Creedence Clearwater Revival's "Fortunate Son" captured public opinion. Anti-Vietnam War sentiment would grow until US troops withdrew in 1975.

ONE SMALL STEP

At 7:56 p.m. PST on July 21, Apollo 11 astronaut Neil Armstrong uttered the iconic line, "That's one small step for a man, one giant leap for mankind," as he stepped onto the surface of the moon. He was joined a few minutes later by fellow crew member Buzz Aldrin. Together, they planted the US flag and a plaque reading, "We came in peace for all mankind." It was the culmination of a decade of dreams, successes, and failures for American space exploration.

Nationwide, 120 million people tuned in to watch the moon landing on their television sets. At a time when the American people felt more divided than ever, it was a patriotic moment shared from coast to coast. The moon landing remains a beacon of American technological achievement.



Today's dollar was worth: \$6.94



Cost of a hamburger: \$0.10



Cost of a gallon of milk: \$1.10



Cost of a dozen eggs: \$0.65



A WOMEN'S RIGHTS DEMONSTRATION IN WASHINGTON, DC.

JUL

David Bowie releases
"Space Oddity"

OCT

World's first email
sent by teams at
UCLA and Stanford

NOV

Sesame Street
premieres

DEC

First military
draft lottery
since World War II

THE ROAD TO WOODSTOCK

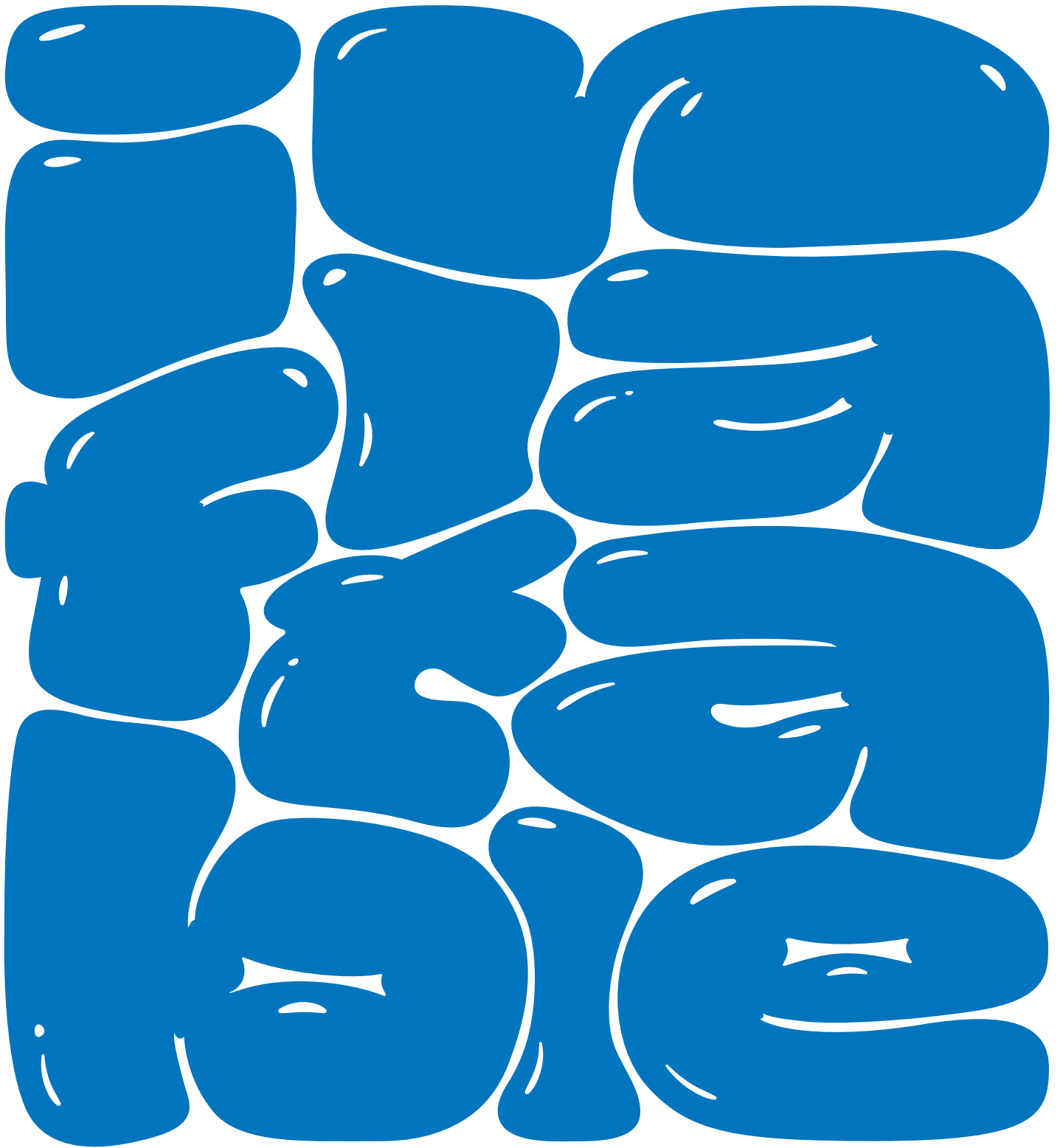
For three hot August days, more than 400,000 people crowded into an upstate New York dairy farm to hear their favorite musicians: Janis Joplin, the Who, Jimi Hendrix, Joan Baez, Jefferson Airplane, and 26 other acts. Traffic jams, thunderstorms, and a shortage of food couldn't dampen their spirit.

The Woodstock Music & Art Fair would become a defining moment, not just in music but in American culture. It instantly became a shining example of social harmony, and an illustration of the power of the anti-war movement that would gain traction in the 1970s. It was immortalized in Joni Mitchell's 1970 song "Woodstock" and in the Academy Award-winning documentary of the same name. In 2017, the Woodstock site was added to the National Register of Historic Places.

WOMEN'S MOVEMENT

Inspired by anti-war protests, female rock musicians, and books such as Betty Friedan's *The Feminine Mystique* (1963), many women were reexamining their lives and joining the fight for freedom and equality in the 1960s. For some women, such as Pearl in *A Walk on the Moon*, this meant ditching tight 1950s girdles in favor of loose-fitting clothing and reassessing their dreams and desires. For others, such as Pearl's daughter Alison, it meant joining the second-wave feminist movement. All over the country, women were marching for equal rights in all aspects of society. "You can't contain the human spirit indefinitely," wrote journalist Natalie Gitelson in the July issue of *Harper's Bazaar*. "There comes at last the unquenchable urge to explore, to seek the new, to confront the dangers and take the consequences of forging a new morality."

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gallon of gasoline:
\$0.35Cost of a
black-and-white
television:
\$125



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WHO'S WHO IN A WALK ON THE MOON



JEFFREY BRIAN ADAMS* (Neil)

is making his return to the Geary stage after performing as the understudy for Jamie in *The Last Five Years*. Other recent

credits include *Happily After Ever* at 59E59 Theaters in New York, *Death of a Salesman* and *The Addams Family* at San Jose Stage Company, and San Francisco Playhouse's productions of *Dogfight*, *Into the Woods*, *She Loves Me* (2017 Bay Area Theatre Critics Circle Award for Principle Actor in a Musical), and *Promises, Promises*. Adams holds an MFA from The New School for Drama in New York City.



KATIE BRAYBEN*

(Pearl) trained at Rose Bruford College. Her theater credits include *The Spoils* (Trafalgar Studios); *My Mother*

Said I Never Should (St. James Theatre); *Beautiful: The Carole King Musical* (Aldwych Theatre; Olivier Award for Best Actress in a Musical); *King Charles III* (Almeida Theatre; Wyndham's Theatre); *American Psycho* (Almeida Theatre); *Joking Apart* (Nottingham Playhouse; Salisbury Playhouse); *Ragtime the Musical* and *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *13* (Royal National Theatre); *John & Jen* (Landor Theatre); *Friday 4pm* (Arcola Theatre); *Company* (Southwark Playhouse); *Is Everyone OK?* (nabakov; Nu:Write Theatre Festival Zagreb); *Counted?* (UK tour); *The Great British Country Fete* (Bush Theatre); *Skin Tight* (Riverside Studios); *Mamma Mia!* (ten-year anniversary cast, international tour, and West End); *Return to the Forbidden Planet* (UK tour); and *Some Girls Are Bigger Than Others* (Lyric Hammersmith; Dublin Theatre Festival). On screen, Brayben can be seen in the

television shows *Luther*, *The Alienist*, *Doctor Who*, *King Charles III*, and *Vera*, and in the films *Self-Help: A Serial Killer's Guide to Life*, *This Way Out*, and *This Love*.



JAKE BRONSON* (Stanley)

is a Bay Area native currently living in Oakland. His Bay Area theater credits include Fabricio in *The Light in the Piazza* and

Courier in 1776 (Spreckels Theatre Company), *Curly in Oklahoma!* (Altarena Playhouse), and Pinelino in *Gianni Schicchi* (Waffle Opera). Other theater credits include Princeton in *Avenue Q* and Tobias in *Sweeney Todd: The Demon Barber of Fleet Street* (Stockton Civic Theatre), *Candide* in *Candide* (Townsend Opera), *Malcolm* in *The Full Monty* (Gallo Center for the Arts), and Chip Tolentino in *The 25th Annual Putnam County Spelling Bee* (Good Company Players). Bronson was named Best Principal Male Actor in a Musical for *The Light in the Piazza* (San Francisco Bay Area Theatre Critics Circle Awards) and Best Supporting Male Actor in a Musical for *Sweeney Todd: The Demon Barber of Fleet Street* (Stockton Civic Theatre's Willie Awards). @Jake_My_Bronson



ELIJAH COOPER*

(Danny) was most recently seen in *Ragtime* at Berkeley Playhouse as Little Boy. Previous Berkeley Playhouse credits include Chip in *Disney's Beauty and the Beast* and Michael Darling in *Peter Pan*. He also played Chip in Mountain Play's production of *Disney's Beauty and the Beast*. He has taken multiple classes and camps through Berkeley Playhouse Conservatory and attends Walden Center & School in Berkeley.



MONIQUE HAFEN* (Rhoda)

has performed across the Bay Area at San Jose Stage Company (*Sweeney Todd: The Demon Barber of Fleet*

Street, *The Threepenny Opera*, and *Avenue Q*), Center REPeratory Company (*The Liar*, *The Storytelling Ability of a Boy*), San Jose Repertory Theatre (*Spring Awakening*), TheatreWorks (New Works Festival 2017), and five seasons with San Francisco Playhouse (*Harper Regan*, *My Fair Lady*, *Company*, *City of Angels*, *She Loves Me*, *Noises Off*, and *Camelot*). Hafen is the honored recipient of Bay Area Theatre Critics Circle Awards for her work in *My Fair Lady* (Eliza), *Company* (Amy), *She Loves Me* (Amalia), and *Camelot* (Guinevere), as well as a Theatre Bay Area Award for her role as Polly Peachum in *The Threepenny Opera*. She is a graduate of Santa Clara University's theater department.



MOLLY HAGER*

(Bunny) is making her A.C.T. debut with *A Walk on the Moon*. She is an original cast member of *Waitress* on Broadway and will return to the role of

Mother later this summer. Other notable theater credits include *Heathers: The Musical* (New World Stages), *Pump Boys and Dinettes* (Weston Playhouse), and *Fat Camp* (off Broadway, regional, and New York Musical Theater Festival productions). Hager was most recently seen on television in Showtime's *Happyish* and on film in *It's Kind of a Funny Story* (Focus Features).

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

†Member of the A.C.T. Young Conservatory



NINA KISSINGER

(Myra) has trained throughout high school in theater, dance, and vocal programs at A.C.T., the San Francisco

Opera Guild, the University of Michigan, Carnegie Mellon University, Interlochen Center for the Arts, and RoCo Dance. She frequently performs with A.C.T.'s Young Conservatory as a member of its high school musical ensemble, as well as with the San Francisco Opera Guild as a member of its Opera Scouts Program. She was most recently seen in *Crazy for You* as part of Interlochen Center for the Arts' Summer Arts Camp. She will attend Northwestern University in the fall. @ninakissinger



ARIELA MORGENSTERN*

(Eleanor) has recently moved back to her hometown of San Francisco after working in New York for nearly ten years.

Favorite roles include Diana in *Next to Normal* (Baltimore Center Stage); the understudy for Mrs. One and Two in *Adding Machine* (off Broadway); Ms. Wilde in *Flashdance the Musical* (national tour); Franca Naccarelli in *The Light in the Piazza* (Arena Stage; TheatreWorks); Aldonza in *Man of La Mancha* (Flat Rock Playhouse); Jenny in *The Threepenny Opera* (West Bay Opera); and the title role in *Carmen* (San Francisco Lyric Opera; Bay Shore Lyric Opera). A trained opera singer, she has sung as a soloist at Carnegie Hall, and has won The Kurt Weill Foundation for Music's Lotte Lenya Competition. She currently teaches private acting classes for singers and voice as well as leadership communications at UC Berkeley's Haas School of Business. @arielamorg



BRIGID O'BRIEN* (Alison)

returns to the Geary stage after playing the role of Fredrika in A.C.T.'s production of *A Little Night Music*. Since

O'Brien's last performance at A.C.T., she has played the title role in the Ross Valley Players' production of *The Diary of Anne Frank*, Lydia Bennet in the IAM Theatre Company's production of *Pride and Prejudice: The Musical*, and a number of roles in productions at San Marin High School, including Marian Paroo in *The Music Man* and Wednesday Addams in *The Addams Family*. O'Brien covered the role of Young Kim at the San Francisco Opera's production of *Show Boat*. She has also appeared in two Mountain Play Theater productions, playing the roles of Marta von Trapp in *The Sound of Music* and Amaryllis in *The Music Man*. @brigidobrienn

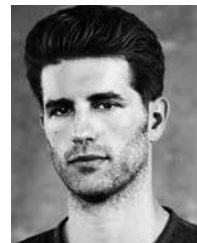


KERRY O'MALLEY*

(Lillian) has appeared on Broadway as Betty Haynes in *Irving Berlin's White Christmas*, the

Baker's Wife in *Into the Woods* (2002 revival), Sharone in *On a Clear Day You Can See Forever*, Dolly Tate in *Annie Get Your Gun*, and Billy's Mum in *Billy Elliot the Musical*. Her off-Broadway credits include Paula Vogel's *How I Learned to Drive* (original cast), Conor McPherson's *Dublin Carol*, *Finian's Rainbow*, *Flight*, and Paul Scott Goodman's *Bright Lights, Big City*. She played series regular roles in A&E's *Those Who Kill*, Fox's *Costello*, and NBC's *The Mike O'Malley Show*; recurring roles on Showtime's *Shameless* and *Brotherhood*, HBO's *Boardwalk Empire*, Amazon's *The Last Tycoon*, STARZ's *Survivor's Remorse*, and Netflix's *Wet Hot American Summer: Ten Years Later*; and guest star roles on *The Mentalist*, *The Orville*, *Rizzoli & Isles*, *Bones*, *Backstrom*, *Masters of Sex*,

Chicago Med, and many others. She is a graduate of Duke University and the Institute for Advanced Theater Training at Harvard University. @TheKerryOMalley



JONAH PLATT*

(Marty) is most well-known for his star turn as Fiyero in Broadway's smash hit *Wicked*. Some of his other favorite roles include Woof in

Hair (Hollywood Bowl, starring Kristen Bell), Homer in *Floyd Collins* (La Mirada Theatre; Ovation Award for Outstanding Musical), and Jason in *Bare: A Pop Opera* (Los Angeles Revival). He was seen most recently on television in the critically acclaimed *Jesus Christ Superstar Live in Concert*, starring John Legend. Other television credits include *Parenthood*, *Curb Your Enthusiasm*, and the series finale of *The Office*. He also voices Milton Moss on the upcoming season of Netflix's animated series *Trolls: The Beat Goes On!* Platt is an accomplished producer and director, as well as an award-winning vocal arranger and musical director. As a singer and musician, he has entertained audiences across the country with his signature solo concerts. He is currently co-writing the musical stage adaptation of Lois Lowry's best-selling novel *The Giver*. @JonahPlatt



VINCENT RANDAZZO*

(Irv) is a graduate of A.C.T.'s Master of Fine Arts Program (class of 2018). Originally from Syracuse, New York,

Randazzo was most recently seen on the Geary stage as Thomas in *A Christmas Carol* and Guildenstern in *Hamlet*. Favorite Conservatory credits include *Danny and the Deep Blue Sea* (Danny), *The Last Days of Judas Iscariot* (Judge Littlefield/Caiaphas), *Las Meninas* (Painter/Doctor), and *Romeo and Juliet* (Friar Laurence/Lord Montague). In

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

†Member of the A.C.T. Young Conservatory

addition to his work in the Conservatory, Randazzo has performed for the last three years in *Orson Welles/Shylock—A Docu-Fantasy Radio Play* (Orson Welles/Roger Hill) with The Shylock Project in Italy and various fringe festivals in Canada.



ZAK RESNICK*

(Walker) was last seen at A.C.T. in *The Last Five Years* (San Francisco Bay Area Theatre Critics Circle Award nominee for Best

Actor in a Musical). On Broadway, he was in *Mamma Mia!* and the off-Broadway shows *Piece of My Heart: The Bert Berns Story* (directed by Denis Jones) and *Once upon a Mattress* (directed by Jack Cummings III). Resnick has appeared on television in *Lovestruck: The Musical* (ABC Family) and *The Marshalls* (ABC). His regional credits include *For the Record: Scorsese—American Crime Requiem* and *Love Actually in Concert* at the Wallis Annenberg Center for Performing Arts in Beverly Hills; *Aida* at The Muny in St. Louis opposite Michelle Williams; and *BAZ* at the Venetian in Las Vegas. Resnick is a company member of Los Angeles's *For the Record*. He is a graduate of Carnegie Mellon University, and was an acting student at the National Institute of Dramatic Art in Sydney, Australia. @zakresnick



NICK SACKS*

(Ross) is making his A.C.T. debut in *A Walk on the Moon* after originating the role in a workshop earlier this year.

Sacks recently made his Broadway debut as Jared Kleinman in *Dear Evan Hansen*. Prior to that, he appeared in the developmental production of Kait Kerrigan and Brian Lowdermilk's *The Bad Years* in New York, and played the role of Henry in *Next to Normal* at TheaterWorks Hartford. Sacks is a recent graduate of Carnegie Mellon University's School of

Drama where some of his favorite roles included Jerry in *The Full Monty* and Orpheus in *Eurydice*. He also attended the National Institute of Dramatic Arts in Sydney, Australia. On television, Sacks guest-starred opposite Christina Ricci in *Z: The Beginning of Everything* for Amazon. Sacks is a company member of Jennifer Jancuska + The BringAbout. @nickkkks



NATE WAYNE+

(Danny Alternate) was most recently seen in *Junie B. Jones, Jr.* with Bay Area Children's Theatre's Advanced Performers. Other theater credits

include *Annie, Jr.*; *Honk, Jr.*; and a showcase performance of *Aladdin, Jr.* at the Junior Theater Festival West. Dance credits include a recent performance with Joy in Motion's Joy Crew Minis.



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JENNIFER APPLE*

(Understudy) is an actor, singer, and photographer who hails from New York City and has just graduated from

the A.C.T. Master of Fine Arts Program. Favorite M.F.A. credits include *Untitled Tegan and Sara Musical* (Ruby), *Clickshare* (Ria), *The Good Woman of Setzuan* (Shen Te/Shui Ta), *Bystander Effect* (self-created solo show), *Love and a Bottle* (Leanne), *Cardenio* (Doris), and *Lungs* (W). Select New York and regional credits include *Detroit '67* (Caroline) and *Romeo & Juliet* (Lady Capulet) at Chautauqua Theater Company; *The Theory of Relativity* (Catherine) at Goodspeed Musicals; *Something Funny's Going On: A Cabarevue* (directed by Martin Charnin) at Musical Theatre Factory; *Monty Python's Spamalot* (Lady of the Lake) at Lees-McRae Summer Theatre; and *Fiddler on the Roof* (Tzeitel/Hodel) at Pennsylvania Shakespeare Festival and Cape Fear Regional Theatre, respectively. Apple holds a BA in theater, creative writing, and philosophy from Muhlenberg College. www.jenniferapple.net



LYLE BELGER

(Understudy) is making her A.C.T. mainstage debut with *A Walk on the Moon*. She recently performed in Marin Theatre Company's

Wolves, playing #2 in the high school cast understudying the professional production. Belger is a regular performer with Bread & Roses Presents, bringing music to audiences that would otherwise not have access. She has performed as part of A.C.T.'s Young Conservatory in multiple summer musicals and is currently a member of the YC's high school cabaret. Belger is a sophomore at Redwood High School in Marin. @lylebelger



DEREK TRAVIS COLLARD*

(Understudy) was recently seen in *42nd Street* as Bert Barry with Pacific Coast Repertory Theatre. He has

performed around the Bay Area in *Ghost* and *Pageant* ("OMG, I Love That Show!" Productions); *Company* and *The Mystery of Edwin Drood* (Town Hall Theatre Company); *She Loves Me* (Center REPertory Company); *Disney's Beauty and the Beast* (Pacific Coast Repertory Theatre); and *Les Misérables*, *Hairspray*, *Little Shop of Horrors*, and *Oliver!* (Contra Costa Musical Theatre). Other theater credits include *The Gold Wutahkee* (Lincoln Center Theater Directors Lab); *Funny, Baroo*, *A Moose Tale*, and *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe); *Pageant* (North Coast Repertory Theatre); and numerous readings and workshops in New York City. He has also worked in the Bay Area with TheatreWorks, A.C.T., Bay Area Children's Theatre, Berkeley Repertory Theatre, and 42nd Street Moon.



RYAN KAIN*

(Understudy) is making his A.C.T. debut with *A Walk on the Moon*. He recently appeared as Davey in *Newsies* with Children's

Musical Theater San Jose. He also recently appeared in *9 to 5: The Musical* as Josh at Foothill College. Ryan lives in San Carlos, California, and majors in theater at Foothill College.

PAMELA GRAY (Book and

Additional Lyrics) is a screenwriter who wrote the 1999 film *A Walk on the Moon*, which was produced by Dustin Hoffman, directed by Tony Goldwyn, and starred Diane Lane, Liev Schreiber, Viggo Mortensen, and Anna Paquin. The film premiered at the Sundance Film Festival and won a National Board of Review Award. Gray's original screenplay (which was called *The Blouse Man*) won

the Samuel Goldwyn Writing Award, received a Golden Satellite nomination, and led *Variety* to name her "One of Ten Screenwriters to Watch." Gray's other screenwriting credits include *Conviction*, starring Hilary Swank and Sam Rockwell, and *Music of the Heart*, starring Meryl Streep. Gray's playwriting credits include *Healin' Dirt Diner*, co-written with Mary Casey (Theatre Rhinoceros), and *Supernormal Clutches* (Celebration Theatre). She dedicates this musical to her father Larry Gray, the world's best storyteller.

PAUL SCOTT GOODMAN (Music

and Lyrics) is a Scottish composer who wrote the book, music, and lyrics for *Bright Lights*, *Big City*, directed by Michael Greif, which premiered at New York Theatre Workshop in 1999. The soundtrack features Patrick Wilson, Sherie Rene Scott, Jesse L. Martin, and Christine Ebersole. Goodman's other musicals include *Him & Her* (2002 Best Performance Award, New York International Fringe Festival), *Rooms: A Rock Romance* (New World Stages, Outer Critics Circle Award nomination for Best Musical), and *Alive in the World* (2006 New York Musical Festival). Goodman is the recipient of the Songwriters Hall of Fame Award for Best New Songwriter and the Jonathan Larson Award for excellence in songwriting. Other shows include *God Save the New Wave*, *Metropolitan Music*, and *Just East of Broadway*. He is currently writing *Open Road* for Tony Award-winning producers Steve and Ruth Hendel. Goodman dedicates the score of *A Walk on the Moon* to his beloved wife Miriam and their children Shayna, Glory, and Gordon.

JOSH PRINCE (Choreographer)

has choreographed for New York City Center, Carnegie Hall, Lincoln Center, The John F. Kennedy Center for the Performing Arts, Signature Theatre, Writers' Theatre, Disney Cruise Line, Town Hall, Brooklyn Academy of Music, and The New Group. His choreography has appeared on Broadway, the West End, and around

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the world in *Beautiful: The Carole King Musical* (Olivier Award nomination) and *Shrek The Musical* (Outer Critics Circle Award nomination). In London, he has worked at The Old Vic, Royal Festival Hall, and The Royal Albert Hall, and recently directed and choreographed *Grease* at the Winter Garden Theatre in Toronto, Canada. Prince is the founder and artistic director of Broadway Dance Lab. www.broadwaydancelab.org

SHERYL KALLER (Director) has directed Terrence McNally's Tony Award-nominated *Mothers and Sons* on Broadway, starring Tyne Daly. Kaller received a Tony Award nomination for Best Director for the Broadway production of *Next Fall* by Geoffrey Nauffts. Some recent projects include *The White Chip* by Sean Daniels, *Our Town* with Deaf West Theatre and Pasadena Playhouse, *Sacred Valley* by Josh Radnor, *Choice* by Winnie Holzman, and *Frozen, A Musical Spectacular* with Josh Prince for Disney Cruise Lines. She also recently directed the world premieres of Billy Porter's play *While I Yet Live* (Primary Stages), Nick Blaemire's new musical *A Little More Alive* (Barrington Stage Company, Kansas City Repertory Theatre), Meghan Kennedy's production of *Too Much, Too Much, Too Many* (Roundabout Theatre Company), and Daniel Beaty's *Mr. Joy* (Lincoln Center Theater). She is currently developing work with Billy Porter, Ryan Spahn, Dan Fogler, AnnMarie Milazzo, Emma Lively, Tyler Beattie, Jonatha Brooke, and Geoffrey Nauffts, among others. Greatest joys: Scott, Tobey, and Tess.

DONYALE WERLE (Scenic Designer) is a designer whose Broadway credits include *Peter and the Starcatcher* (Tony Award), *Bloody Bloody Andrew Jackson* (Tony Award nomination, Hewes Design Award), *In Transit*, and *Allegiance*. Her off-Broadway credits include *Alice by Heart* and *The Legend of Georgia McBride* (MCC Theater); *The Robber Bridegroom* (Roundabout Theatre Company); *Daphne's Dive* (Signature Theater); five Encores! Off-Center seasons, including *Runaways*,

Little Shop of Horrors, and *Assassins; Broke-ology* (Lincoln Center Theater); *The Explorer's Club* (Manhattan Theatre Club); and productions at The Public Theater, Vineyard Theatre, and New York Theater Workshop. Regionally, Werle has worked at 5th Ave Theatre, Geffen Playhouse, Writer's Theatre, La Jolla Playhouse, The Old Globe, Hartford Stage, Denver Center for the Performing Arts, and Two River Theater. She is affiliated with the Broadway Green Alliance and Wingspace Theatrical Design, and organizes for USA Local 829. She speaks internationally on sustainable design practices for theater. @djwerle

LINDA CHO (Costume Designer) returns to A.C.T. for the first time since *A Thousand Splendid Suns*. Her Broadway credits include *Anastasia* (Tony Award nomination), *A Gentleman's Guide to Love and Murder* (Tony Award for Best Costume Design in a Musical), and *The Velocity of Autumn*. Off Broadway, she has designed *The Merchant of Venice* for Theatre for a New Audience, and other shows at Manhattan Theatre Club, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Department, and Atlantic Theater Company. Regionally, her designs have been seen at Los Angeles Opera, La Jolla Playhouse, Arena Stage, The Old Globe, the Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, the Oregon Shakespeare Festival, Goodspeed Musicals, Opera Theatre of Saint Louis, and Metropolitan Opera. Internationally, Cho has designed costumes at the Royal Shakespeare Company in England and the Stratford Festival in Canada. She received her MFA from Yale School of Drama.

ROBERT WIERZEL (Lighting Designer) has worked with artists from diverse disciplines and backgrounds in theater, opera, dance, and contemporary music on stages throughout the country and abroad. His Broadway productions include *Lady Day at Emerson's Bar & Grill*, the musical *FELA!* (Tony Award nomination), and David Copperfield's debut *Dreams and Nightmares*. Wierzel has designed productions with opera

companies in New York, Paris, Tokyo, Norway, Toronto, Boston, Seattle, San Diego, Houston, Dallas, Chicago, and Washington, DC, as well as numerous productions over 29 seasons with Glimmerglass Festival. Wierzel's dance work includes 33 years with the Bill T. Jones/Arnie Zane Company. He has designed at regional theaters including Hartford Stage, Chicago Shakespeare Theater, the Guthrie Theater, Long Wharf Theatre, Goodman Theatre, The Old Globe, and the Mark Taper Forum, among many others. Wierzel is a creative partner at Spark Design Collaborative and is on the faculty of New York University's Tisch School of the Arts.

LEON ROTHENBERG (Sound Designer) returns to The Geary, where he designed *Between Riverside and Crazy*. His Broadway credits include *Violet*, *The Realistic Jones*, *The Nance* (Tony Award), *The Heiress*, *Joe Turner's Come and Gone* (Tony Award nomination), the upcoming *The Boys in the Band*, and *A Doll's House, Part 2*.

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Regionally, he has designed at Geffen Playhouse, Pasadena Playhouse, Spoleto Festival, Portland Center Stage, Arena Stage, Seattle Repertory Theatre, La Jolla Playhouse, The Old Globe, Long Wharf Theatre, Williamstown Theater Festival, Delaware Theater Company, New York Stage and Film, and Two River Theater. Off Broadway, Rothenberg has worked at Second Stage Theater, New York City Center, Manhattan Theatre Club, and The Public Theater, among others. He has designed for the international tours of *Dirty Dancing* and Cirque du Soleil's *Kooza* and *Wintuk*, and the virtual reality series *Fire Escape* (upcoming for iNK Stories). He is on the faculty at California Institute of the Arts. www.klaxson.net

TAL YARDEN (Projection Designer)

has created video and projection designs for numerous stage productions, including *Indecent*, *Sunday in the Park with George*, and *The Crucible* on Broadway. His recent international work includes David Bowie's *Lazarus* (King's Cross Theatre), *Network* (National Theatre), *Obsession* and *Antigone* (Barbican), *Hamlet* (West End), *The Damned* (Comédie-Française), and *Oedipus* (Toneelgroep Amsterdam). Off Broadway and regionally, Yarden has designed *Lazarus*, *Indecent*, *King Lear*, *Distracted*, *Little Foxes*, *Liberty City*, *Kaos*, *Beast*, *The Misanthrope*, *Lush Valley*, *Sounding*, *Futura*, *Swimming in March*, and *Pop!* His work with director Ivo van Hove includes *Kings of War*, *The Fountainhead*, *Cries and Whispers*, *Antonioni Project*, *Mourning Becomes Electra*, *Children of the Sun*, *The Russians*, *Angels in America*, *Husbands*, and *Roman Tragedies* (Toneelgroep Amsterdam). Yarden's design for opera includes *The Exterminating Angel* (Metropolitan Opera), *Between Worlds* (English National Opera), *Salome* and *Der Schatzgräber* (Dutch National Opera), *La Clemenza de Tito* and *Idomeneo* (Théâtre Royal de la Monnaie), *Brokeback Mountain* (Teatro Real), and *Macbeth* (Opéra de Lyon).

GREG ANTHONY RASSEN

(Music Supervisor) is a Drama Desk Award winner and Tony Award nominee for *Bandstand*. His other Broadway credits include *An American in Paris*, *Bullets Over Broadway*, *The Little Mermaid*, *The Book of Mormon*, Rodgers and Hammerstein's *Cinderella*, and *A Chorus Line* (revival). His work as arranger/orchestrator includes *Jerry Springer: The Opera* (The New Group), *Between the Lines* (Kansas City Repertory Theatre), and *The Beast in the Jungle* (Vineyard Theatre). He has been commissioned by New York Pops, Boston Pops Orchestra, Philly Pops, Indianapolis Pops, Ashley Brown, Sierra Boggess, Jeremy Jordan, Norm Lewis, Darren Criss, Liz Callaway, Julia Murney, André Previn, and John Williams. Rassen's television credits include *The Late Show with Stephen Colbert*, *Live with Kelly & Michael*, and *The View*. Upcoming work includes André Previn's *Concerto for Orchestra*. Love to Jeremy, Gabriel, and Sylvia. www.greganthonymusic.com

GREG KENNA (Music Director)

most recently served as music director of the world premiere of *Monsoon Wedding* at Berkeley Repertory Theatre. His previous credits include *Frozen* (workshop), *An American in Paris* (Broadway and Paris), *The Wiz Live!* (NBC), *Dogfight* (Second Stage Theater), *The Sound of Music* and *Guys and Dolls* (Carnegie Hall), *Hair* (international tour), *Lempicka* (Yale Repertory Theatre; New Dramatists), *You Never Know*, and *Lysistrata Jones* (Meadow Brook Theatre). He holds a Bachelor of Music degree from the New York University Steinhardt School of Culture, Education, and Human Development.

MICHAEL STAROBIN

(Orchestrator) won Tony Awards for his orchestrations of *Next to Normal* (2009) and *Assassins* (2004). Other orchestrations include *Once on This Island*, *Sunday in the Park with George*, *Falsettos*, *Kid Victory*, *If/Then*, *Annie* (2012 revival), *Dogfight*, *Leap of Faith*, *Queen of the Mist*, *The People in the Picture*, *Sondheim on Sondheim*, *The*

Glorious Ones, *Adrift in Macao*, *The House of Bernarda Alba*, *The 25th Annual Putnam County Spelling Bee*, *The Adventures of Tom Sawyer*, *A New Brain*, *A Christmas Carol* (Madison Square Garden), *Hello Again*, *Guys and Dolls* (1992 revival), *My Favorite Year*, *In Trousers*, *Closer Than Ever*, *Legs Diamond*, *Carrie: The Musical*, *Birds of Paradise*, *Rags*, *Three Guys Naked from the Waist Down*, and *The Death of von Richthofen as Witnessed From Earth*. He orchestrated the films *Tangled*, *Home on the Range*, and *The Hunchback of Notre Dame*. He has composed incidental scores for HBO, The Public Theater, Disney, McCarter Theatre Center, Cape May Stage, and Ringling Brothers Circus. www.starobin.com

ANNMARIE MILAZZO (Vocal Designer)

is a Grammy and Tony Award-nominated artist who composed the music and lyrics for the short film *Pretty Dead Girl*, winner of the Special Jury Award at the Sundance Film Festival. She co-composed and arranged the music for the *New York Spectacular Starring the Radio City Rockettes*. Milazzo's Broadway vocal arranging credits include *Spring Awakening*, *Next to Normal*, *If/Then*, and *Finding Neverland*. Her off-Broadway credits include *Bright Lights*, *Big City* and the 2012 revival of *Carrie*. Regionally, she has worked on *Dangerous Beauty*, *Prometheus Bound*, and *Some Lovers*. She and Michael Starobin orchestrated the 2017 Broadway revival of *Once on This Island* at the Circle in the Square Theatre. Additionally, she wrote the lyrics for *Le Rêve* at Wynn Las Vegas and for Franco Dragone's *Le Perle* in Dubai. She is the vocalist for the East Village Opera Company on Universal Records and Aria Electronica.

CHRISTINE ADAIRE (Vocal Coach)

is head of voice at A.C.T. She is a Designated Master Linklater Voice Teacher, trained by the world renowned voice teacher Kristin Linklater. She has worked as an actor, voice coach, and director in many American regional theaters, including The Old Globe,

Milwaukee Repertory Theatre, the Guthrie Theater, Chicago Shakespeare, Goodman Theatre, Lyric Opera, the Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience, Santa Cruz Shakespeare, and Shakespeare & Company. Adaire has taught at DePaul University, National Theatre School of Canada, University of Massachusetts-Amherst, University of Wisconsin-Milwaukee, and Roosevelt University. She's taught workshops in Shanghai, Barcelona, London, Australia, and New Zealand. Her current area of research and writing is transgender voice. She works with transgender individuals so that they can modify their voice to more fully express their gender identity.

MICHAEL PALLER (Dramaturg)

joined A.C.T. as resident dramaturg and director of humanities in 2005, where he has been the dramaturg for more than 80 productions and workshops. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as script consultant for Manhattan Theatre Club and the Eugene O'Neill Theater Center, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at Moscow's Sovremennik Theater. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama*; *Williams in an Hour*; and *A Five-Act Play: 50 Years of A.C.T.* He has also written theater and book reviews for the *Washington Post*, *Village Voice*, and *Newsday* magazine. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.

JANET FOSTER, CSA (Casting Director) has cast for A.C.T. for six seasons including *Hamlet*, *The Hard Problem*, *King Charles III*, *John*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napoli!*, *Elektra*, *Endgame* and *Play*,

and *Scorched*. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *True Love*, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, and *Later Life*. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, and American Repertory Theater. Film, television, and radio credits include *Cosby*, *Tracey Takes On New York*, *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (Peabody, SONY, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR). She also cast *LifeAfter*, a GE Theater podcast.

MATT DICARLO* (Production Stage Manager)

has worked on Broadway as the production stage manager for *The Play That Goes Wrong*, *The Color Purple*, *Honeymoon in Vegas*, and *Rock of Ages*, in addition to the off-Broadway production of *Piece of My Heart: The Bert Berns Story*. DiCarlo has also stage-managed for *Broadway Bares 2017*, several years of *Broadway Backwards*, La Jolla Playhouse's *Up Here*, and has worked on over a dozen productions at Paper Mill Playhouse, including *The Sound of Music*, *Peter Pan*, *Steel Magnolias*, *Little Shop of Horrors*, and *The Full Monty*. He is the associate director for the current national tour of the Tony Award-winning revival of *The Color Purple* and is on the faculty at the State University of New York at Purchase.

MEGAN MCCLINTOCK*

(Assistant Stage Manager) returns to A.C.T. with *A Walk on the Moon*. Past A.C.T. credits include assistant stage-managing *Small Mouth Sounds*, *King Charles III*, *Between Riverside and Crazy*, *A Little Night Music*, and *Indian Ink*. She stage-managed the US tour of *946: The Amazing Story of Adolphus Tips* with Kneehigh Theatre Company. Other Bay Area credits include productions at Berkeley Repertory Theatre, California

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Shakespeare Theater, The Curran, Aurora Theatre Company, Marin Theatre Company, Center REPertory Company, and San Francisco Opera. Her favorite Berkeley Rep credits include Mary Zimmerman's *Treasure Island*, *Girlfriend*, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *The Arabian Nights*, *The White Snake*, *No Man's Land*, *Dear Elizabeth*, and *How to Write a New Book for the Bible*. She has a BA in theater and history from Willamette University.

MARCY VICTORIA REED*

(Assistant Stage Manager), a stage manager and live events producer, returns to A.C.T. after previously stage-managing *Vietgone*. Other credits include Berkeley Repertory Theatre (*Hand to God*, *The Madwoman in the Volvo*), TheatreWorks (*The Four Immigrants: An American Musical Manga* and *Sweeney Todd: The Demon Barber of Fleet Street*), California Shakespeare Theater (*Measure for Measure*), The Old Globe (*Fiasco Theater's Into the Woods*), McCarter Theatre Center (*Into the Woods*, *The Convert*, *Sleeping Beauty Wakes*, *A Christmas Carol*, *The How and the Why*, *An Iliad*, and *Are You There, McPhee?*), San Jose Repertory Theatre (*The Big Meal* and *Crime and Punishment*), New York Theatre Workshop (*An Iliad* and *Belleville*), Milwaukee Repertory Theater (*The Whipping Man*), and La Jolla Playhouse (*Sleeping Beauty Wakes* and *An Iliad*). She holds a BFA in stage management and is a former intern at McCarter Theater.

JERI LYNN AND JEFFREY W. JOHNSON

(Company Sponsors) have supported the arts in the Bay Area for many years and have been executive producers of several A.C.T. productions. Jeri has been an A.C.T. season ticket holder since 1974 and credits a performance of *Cyrano de Bergerac* she saw at A.C.T. as a tourist as her prime motivation for relocating to San Francisco in her early twenties. She was very involved in education in Marin County, volunteering in schools, serving on the school board, and finally working as the chief business official for the Reed Union School District, retiring in

2003. Jeri has been a member of A.C.T.'s Board of Trustees and served as a chair of its Education & Community Programs committee for several years. For over 30 years, Jeffrey practiced law (specializing in real estate) in San Francisco and now concentrates on real estate development and investment. They have four adult children and two grandchildren.

MARY AND STEVEN SWIG

(Company Sponsors) have supported A.C.T. and attended productions since the company's arrival in San Francisco. Steven has served as an A.C.T. trustee since 1986 and is the cofounder and president emeritus of Presidio Graduate School. Mary and Steven serve together on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation (stem cells), and they are fellows in Harvard University's Advanced Leadership Initiative. They have cofounded and are co-chairs of the National Student Debt Jubilee Project. Mary is also on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. At A.C.T., Steven and Mary have produced *No Exit*, *Phèdre*, *Curse of the Starving Class*, *Hedda Gabler*, and *The Last Five Years*.

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 Morgan Badillo, *Set Assistant*
 Ricky Lurie, *Associate Costume Designer*
 Paul Hackenmueller, *Associate Lighting Designer*
 Daniel Gower, *Assistant Sound Designer*
 Christopher Ash, *Associate Video Designer*
 Randy Cohen, *Keyboard Programmer*
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(CLOCKWISE FROM TOP): Bessie Carmichael Elementary School students (photo by Ryan Montgomery), Will on Wheels student audience (photo by Alessandra Mello), Tenderloin Boys & Girls Club students (photo by Ryan Montgomery), the cast of *Black Butterflies* (2017) (photo by Jay Yamada)

NURTURING GROWTH

MEET A.C.T. TRUSTEE ABBY SADIN SCHNAIR

BY TAYLOR STEINBECK

As the Master of Fine Arts Program class of 2018 prepared to graduate, we spoke with Abby Sadin Schnair, the chair of A.C.T.'s M.F.A. Program Board of Directors.

What motivated you to join the board?

I've been on the board for over ten years. I was on A.C.T.'s board of trustees and then I chaired the M.F.A. board after the first year it was formed. One of the biggest perks is the trustee host program. This is when M.F.A. board members are paired with a first-year student for the duration of their time at A.C.T.

What does being a host entail?

The way I like to explain it is that I'm their "soccer mom." I go to as many of their performances as I can and root them on. Part of the fun is getting to know them and watching them grow over their three years at A.C.T. Right now, I host a second-year and a third-year student: Ash Malloy and Justin Edward Keim. I enjoy going to the movement project, which is the first performance the first-year students do together as a group. It really gives you a sense of the culture of that particular year. When the current third-years performed their one-acts a few years ago, I was blown away by their raw talent.

"ONE OF THE BIGGEST PERKS IS THE TRUSTEE HOST PROGRAM . . . PART OF THE FUN IS GETTING TO KNOW THEM AND WATCHING THEM GROW OVER THEIR THREE YEARS AT A.C.T."



PHOTO BY DREW ALTIZER

Abby Sadin Schnair, M.F.A. Board Chair

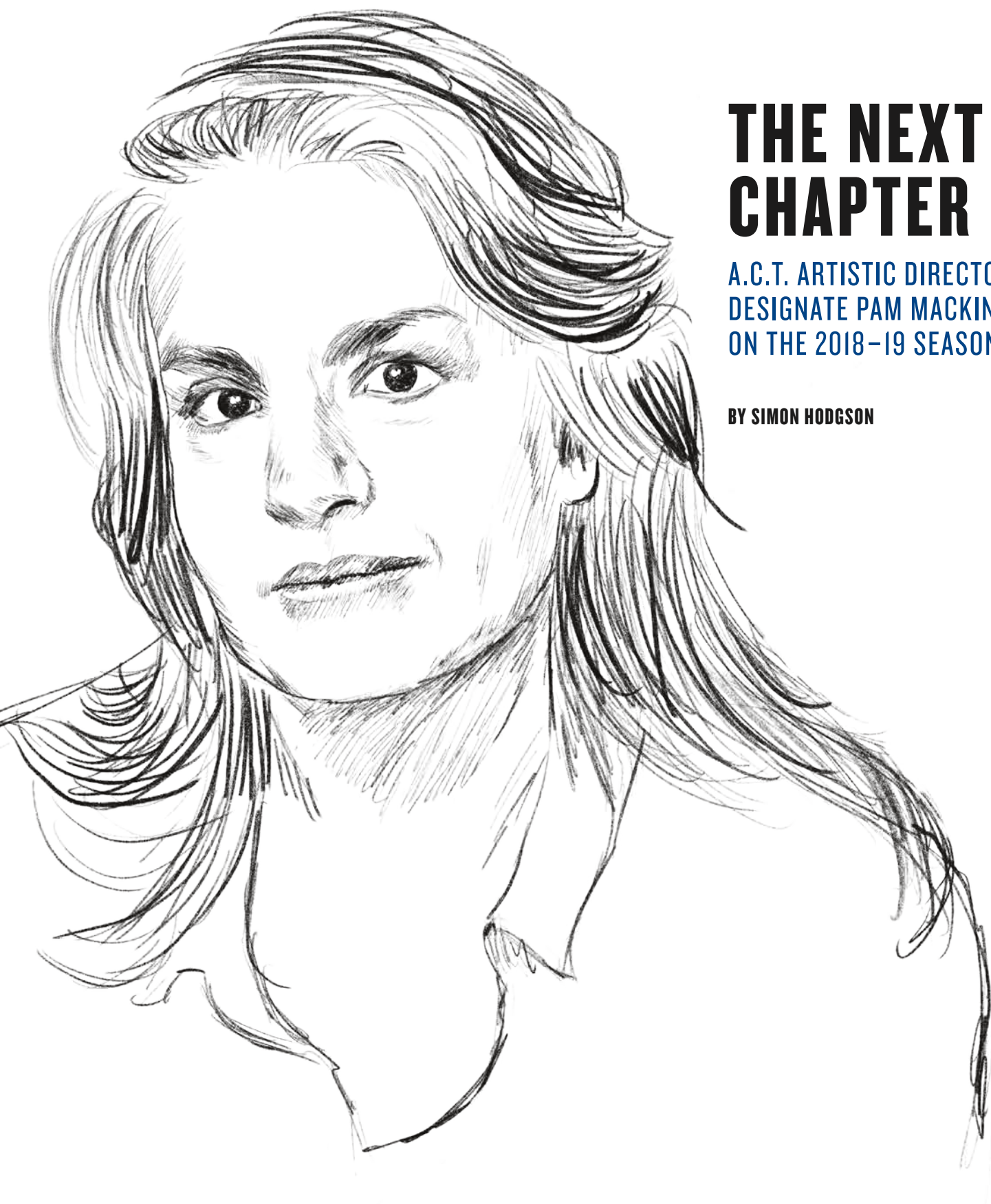
In what ways have you noticed the students grow throughout their time at A.C.T.?

There's an incubation period when they're learning and Conservatory Director Melissa Smith and their other teachers are building them up from the same base. Then they can begin to develop their own style and figure out who they are as an actor. Every student has an "Aha!" moment when things start to gel. Justin, who has just graduated, was hysterical in his second-year performance of *The Good Woman of Setzuan*. He has become an incredible physical comedy actor.

Why do you think it's so important to be an advocate for these students?

Having twentysomethings around with their energy, talent, and creativity is absolutely essential to A.C.T. culture. Part of the board's mission is to support the M.F.A. Program and also to help the students by funding tuition-relieving scholarships. By acting as ambassadors to this program, the board is not only training the next generation of artists, but also investing in the future of American theater.

For more information about becoming a member of the M.F.A. Board of Directors, contact A.C.T. Deputy Director of Development Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.



THE NEXT CHAPTER

A.C.T. ARTISTIC DIRECTOR
DESIGNATE PAM MACKINNON
ON THE 2018-19 SEASON

BY SIMON HODGSON

ILLUSTRATION BY KIMBERLY RHEE

On July 1, Pam MacKinnon will take the reins as A.C.T.'s artistic director and she'll hit the ground running. Before the opening of the 2018-19 season, she gave us an insight into her thinking behind A.C.T.'s upcoming season.

What are you looking forward to with the season opener, the Pulitzer Prize-winning *Sweat*?

Sweat is a theatrical testament to the phrase, "The personal is political." As someone who studied political science in college, that excites me. Set in the once prosperous Reading, Pennsylvania, and based on weeks of interviews by playwright Lynn Nottage, this play is about what happens to friends, family, and co-workers when the unions roll up and the American dream seems at an end. I love stories that have a real sense of place. I grew up in Buffalo, New York. I know that dive bar. I know those steel mill neighborhoods that used to be single-family homes with good steady paychecks. I'm excited for Loretta Greco, a director whose work I have admired for more than 20 years, to bring this future American classic to life at The Geary.

Why are you drawn to *Men on Boats*?

As soon as I picked up this play, I was pulled into the world created by playwright Jaclyn Backhaus. *Men On Boats* is based on the 1869 travelogues of John Wesley Powell and his ten-man expedition down the Green and Colorado Rivers through the largely uncharted—by white men—Grand Canyon. The characters are 100% cisgender male; the cast will be anything but. And yet it is more true to the events somehow than your usual history textbook or Hollywood western. It's fresh storytelling from a new voice in theater about an important American moment of exploration, hubris, and competition. Funny and fierce, *Men on Boats* will explode the roof off The Strand.

You're one of American theater's best known directors of Edward Albee. How has that influenced your selection of *Seascape*?

Like Carey with Harold Pinter, I get sucked into Edward's humanity. His plays are harrowing and laugh-out-loud funny. He was a master playwright and a dear friend. I've directed a lot of Albee, but never *Seascape*. It's a play with two couples: one older and new to retirement, one younger and evolving to a new environment—okay, they're talking lizards stepping foot on dry land for the first time. It's a story about taking a great leap with someone you love. What could be more fitting, as I move to San Francisco with my partner of 11 years, John Procaccino, at my side. This play is more personal now to me than ever before. It's a Pulitzer Prize-winning play about transitions, love, evolution, and territory. It's pure Edward.

What elements of Mfoniso Udofia's *Her Portmanteau* resonated with you?

Her plays are made for actors: full of critical moments, active language, and big emotion. *Her Portmanteau* is part of her unfinished nine-play family cycle—how ambitious is that? Her

control of storytelling—the parsing out of information and relationships—is so stimulating and mature. Who speaks and understands what language? How will the sisters relate to each other? When will the mother arrive? What's in the suitcase? It's about people in a room and dealing with past transgressions within a family. I liken it to Arthur Miller's *Death of a Salesman*; these characters must reconcile a past for a chance at a future.

"IT'S FRESH STORYTELLING FROM A NEW VOICE IN THEATER ABOUT AN IMPORTANT AMERICAN MOMENT OF EXPLORATION, HUBRIS, AND COMPETITION."

New Strands Festival audiences were riveted last year by *The Great Leap*—can you tell us about this San Francisco story?

The Great Leap is a fantastic play by San Francisco's own Lauren Yee about a teenager who plays pick-up basketball in Chinatown. In search of his higher purpose and family roots, he cajoles his way onto a college team and into a tournament in Beijing in June 1989, and trips into world history. Lauren's play feels prescient and important. I first read this play as students marched on Washington, led by the Parkland High School survivors. It's about the power of teenagers to do the impossible: to break down barriers and demand change, in part because they haven't yet learned to take no for an answer.

Although *Vanity Fair* is a classic of English literature, this adaptation is ultra contemporary. What is it about this story that speaks to today's audience?

The heroine, Becky Sharp, is a young woman who says what she wants, and the world has to adapt to her. She knows her station but does not accept it. She is forward-thinking and forward-moving. I love her for her brashness, her humor, and her striking ability to size people up in an instant. She is a "nasty woman" who is resourceful and honest in a world that could learn a thing or two from her. Kate Hamill's adaptation is true to Becky Sharp and Thackeray's novel, but it is pure theater that asks an audience to see themselves in the characters. What would you do in this situation? Don't judge harshly, lest you, one day, may be in the same situation.

Order your subscription for A.C.T.'s 2018-19 season and learn more about these six great plays (plus one more) at act-sf.org/join.

INSIDE A.C.T.



PHOTO AT TOP RIGHT BY JAY YAMADA; ALL OTHER PHOTOS BY JASMIN HOO.



FROM STUDENT TO TEACHER

M.F.A. PROGRAM ACTORS
TEACHING AS CITIZEN ARTISTS

BY TAYLOR STEINBECK



Each year, young actors from all over the United States and beyond travel to California for A.C.T.'s Master of Fine Arts Program. These emerging performers learn not only how to stretch their skills as artists, but also how to become better teachers, mentors, and engaged members of the San Francisco community through A.C.T.'s innovative Citizen Artist Program.

"The program came out of the M.F.A. students' interest in working with young folks," says Jasmin Hoo, A.C.T. Associate Director of Education & Community Programs, who oversees the Citizen Artist curriculum. When M.F.A. Program actors began sharing the same hallways as the students from Downtown High School, they were more than a little curious. "M.F.A. students asked Education Department staff, 'Who are those kids? We want to work with them too!' So the M.F.A. actors started visiting DHS's weekly acting classes and teaching improv during their lunch breaks," says Hoo. "The curriculum became more and more formalized. Two years ago, it became a required part of the M.F.A. Program."

"I'VE BEEN ON THE OTHER SIDE OF THAT ARTS EDUCATION. I WANT STUDENTS TO KNOW THAT THEY CAN DO WHATEVER THEY WANT."

—KADEEM ALI HARRIS

Now, every M.F.A. student must complete two week-long citizen artistry trainings led by Hoo, in which they learn about cultural competency, pedagogy, and the development and implementation of a lesson plan in the classroom. After receiving this guidance, the students visit a Downtown High School class for three hours a semester. "We're providing them with knowledge and exposure, so they can walk away with the experience needed to be a teaching artist in this community," says Hoo. Students who are particularly excited about this work can take on more opportunities; they can get involved with community-based projects, including A.C.T.'s *Every 28 Hours* Black Arts Festival, or teach in Bay Area summer programs for systemically marginalized youth.

For recent M.F.A. graduate Kadeem Ali Harris (class of 2018), being a citizen artist means paying it forward. "My high school in New York City was connected with Roundabout Theatre Company, so we constantly had

teaching artists doing different workshops with us. That's how I got into performing," says Harris. "Giving back is important to me. I've been on the other side of that arts education; I can see myself in each student. I want them to know that they can do whatever they want." Harris has taught in A.C.T. residencies for two summers—last year he worked at both the OMI/Excelsior Beacon Center and Aim High's Willie Brown Jr. Middle School site in the Bayview. "I've learned a lot more about the city through teaching," says Harris. "If I didn't teach at Willie Brown, I probably never would have gone to the Bayview. It's given me the chance to meet people who have grown up in San Francisco and have seen the city change. Now I can be an advocate for them."

Harris feels that he is learning just as much as he is teaching. "You have to be as truthful with the students as possible, or else they'll call you out," says Harris. "A lot of artists are afraid of that kind of raw authenticity, but isn't that what you should want in your art?" Being a citizen artist is a job Harris doesn't take lightly. "Citizen artistry is about cultivating the intuitive creativity these kids have. This is an important period in a young person's life—if they see me working in the arts, it may spark them to take an entirely different path than what they thought was planned for them."

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DOWNTOWN HIGH SCHOOL

IDA B. WELLS HIGH SCHOOL

MISSION HIGH SCHOOL

OAKLAND TECHNICAL HIGH SCHOOL

OMI/EXCELSIOR BEACON CENTER AT
JAMES DENMAN MIDDLE SCHOOL

OPPOSITE (CLOCKWISE FROM TOP LEFT)

Kadeem Ali Harris*, William Rivas, Lafeta Afahasi Jr., and Silvana Mena; Dinah Berkeley**, Jennifer Apple*, Karima Karkori, and Amanda Morrow; Silvana Mena, Talia Matau, William Rivas, and Kadeem Ali Harris*; Lily Narbonne*, Shanice Bartlett, and Chris Lawthorn; and Olivia Leon and Beatriz Miranda*.

*M.F.A. class of 2018 **M.F.A. class of 2020

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RENAISSANCE ARTIST

A CELEBRATION OF CAREY PERLOFF

BY ELSPETH SWEATMAN

Over the past year, theater-makers and arts reporters have written about Artistic Director Carey Perloff and her 25-year tenure at the helm of A.C.T. They've focused on her herculean efforts to rebuild The Geary Theater after the 1989 earthquake and her work to refurbish The Strand Theater in 2015. They've chronicled her tenacity in commissioning new American translations of classic plays, her international collaborations, and her creative partnerships with Harold Pinter and Tom Stoppard. But these achievements only illuminate one side of this director, storyteller, teacher, and collaborator. Now, it's our turn to celebrate our energetic, industrious leader for the Renaissance artist that she is.

Carey's love for the city A.C.T. calls home is evident in the numerous Bay Area stories that she has championed, including *After the War*, *The Tosca Project*, and *Armistead Maupin's*

Tales of the City. Her desire to create theater about, for, and with our diverse community has fostered new channels for conversation and discussion, from InterACT events and dramaturgical publications to continuation high school residency initiatives. “Carey embraces theater’s ability to bring people together and invite us to view our complex world with curious minds and compassionate hearts,” says Education & Community Programs Director Elizabeth Brodersen. “She has strived to make A.C.T. a place where all stories are welcome.”

When she isn’t directing shows, nurturing new work, examining the season’s budget, or meeting with A.C.T. donors and board members, Carey can often be found in one of 30 Grant’s rehearsal studios, teaching in the Master of Fine Arts Program. Her tireless dedication to fostering the next generation of theater-makers has transformed the program into one of the leading graduate actor training programs in the US. It has also strengthened the bond between mainstage productions and the Conservatory, providing fledgling actors with more opportunities to develop new work and perform alongside theater professionals.

“I have always been struck by Carey’s boundless energy and her incredible ability to rally a motley crew of artists toward a common vision,” says M.F.A. Program graduate Peter Fanone (class of 2018), who played Marcellus in this season’s *Hamlet* alongside Tony Award-nominated actor John Douglas Thompson. “She is steadfast in her direction, but she also allows room for collaborative development, no matter if you’re a veteran actor or a doe-eyed 25-year-old such as myself.”

“I HAVE ALWAYS BEEN STRUCK BY CAREY’S BOUNDLESS ENERGY AND HER INCREDIBLE ABILITY TO RALLY A MOTLEY CREW OF ARTISTS TOWARD A COMMON VISION.”

—M.F.A. ACTOR PETER FANONE

Carey’s enthusiasm and admiration for all of her collaborators—from a theater fellow just spreading his or her wings to longtime A.C.T. veterans such as actors Anthony Fusco and Ken Ruta—pervades the room at every rehearsal, workshop presentation, and opening night toast. “In my nine seasons at A.C.T., I have worked closely with Carey on 16 productions,” says A.C.T. Costume Director Jessie Amoroso, “and from



PHOTO BY KAREN GOLDMAN/ORANGE PHOTOGRAPHY



PHOTO COURTESY CAREY PERLOFF

OPPOSITE
A.C.T. Artistic Director Carey Perloff.

THIS PAGE (FROM TOP)
Carey Perloff; playwright Tom Stoppard and Perloff.

our first to our last, she has treated me as a real collaborator. Carey implicitly believes in the talent and imagination of her design team; that trait is rare in today’s world. To see her place the look of a show in the hands of both trusted friends and designers new to her has been a reaffirmation of the collaborative nature of theater.”

A.C.T.’s founding artistic director, William Ball, was passionate about the vital link between a theater and its community and the necessity of investing in the next generation of theater artists. Over the last 25 years, Carey’s dynamism and leadership have ingrained these principles into the heart of the A.C.T. family. As we move forward with our next chapter, we take with us Carey’s love of language, her steadfast enthusiasm for A.C.T., and her unflagging belief in the transformational power of theater.

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Executive Director Designate

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Conservatory Director

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A.C.T. PROFILES



CAREY PERLOFF (Artistic Director)

is celebrating her 25th season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.'s work, helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged

collaborations between A.C.T. and theaters across the United States and Canada. Known for innovative productions of classics and championing new writing and new forms of theater, Perloff has directed classical plays from around the world, 10 plays by Tom Stoppard (including the American premieres of *The Invention of Love* and *Indian Ink*, also at Roundabout Theatre Company, and two productions of *Arcadia*), and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Favorite productions include *Hecuba*,

Mary Stuart, *'Tis Pity She's a Whore*, *The Tosca Café*, *The Voyage Inheritance*, *Scorched*, and *Underneath the Lintel*.

Perloff is also an award-winning playwright. Her recent play *Kinship* premiered at the Théâtre de Paris in 2014; *Higher* won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award; and *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre. Perloff's book, *Beautiful Chaos: A Life in the Theater* (City Lights Press), was selected as San Francisco Public Library's One City One Book read for 2016.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Named a *Chevalier de l'Ordre des Arts et des Lettres* by the French government, Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford.



PETER PASTREICH (Executive Director)

joined A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which

the orchestra increased its endowment from \$12 million to \$120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation.

Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and

six years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, Southbank Centre in London, Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio.

Born in Brooklyn, New York, in 1938, Pastreich received a BA in English literature from Yale University in 1959. In 1999, he was made a *Chevalier de l'Ordre des Arts et des Lettres* by the French government and was named an honorary member of the International Alliance of Theatrical Stage Employees by Local 16 of the Stagehands Union.



MELISSA SMITH (Conservatory

Director, Head of Acting) has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study and the further

integration of the M.F.A. Program faculty and student body with A.C.T.'s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. She also successfully launched the San Francisco Semester, a semester-long intensive designed to deepen students' well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all while immersing them in the multifaceted cultural landscape of

the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University's La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Centre in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama.

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; or at 1127 Market Street at 7th Street, across from the UN Plaza. 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. (For Strand Box Office walk-up hours, please visit act-sf.org.) 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 a day on our website at act-sf.org. All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. 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.

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Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details. Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays.

SINGLE TICKET DISCOUNTS

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit act-sf.org/eclub to sign up. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

GROUP DISCOUNTS

Groups of 15 or more save up to 35%! For more information, call Anthony Miller at 415.439.2424.

AT THE THEATER

A.C.T.'s Geary 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 theater opens 30 minutes before curtain.

ABOUT OUR PLAYS

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online at act-sf.org/wordsonplays.

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 theater.

CELL PHONES

If you carry a pager, beeper, cell phone, or watch with an 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 aftershave 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.

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Leave your seat location with those who may need to reach you and have them call 415.439.2317 in an emergency.

LATECOMERS

Performances begin promptly, and late seating is at the house manager's discretion. Latecomers may have to watch the performance on a video monitor in the lobby until intermission. Latecomers and those who leave the theater during the performance may be seated in alternate seats (especially if they were in the first few rows) and can take their assigned seats at intermission.

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 Mezzanine Lobby, and the Garret on the uppermost lobby level.



Wheelchair Seating is located in Fred's Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

A.C.T. is pleased to announce that an **Automatic External Defibrillator (AED)** is now available in the house management closet in the lobby of The Geary.

LOST AND FOUND

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

AFFILIATIONS

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



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



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



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



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

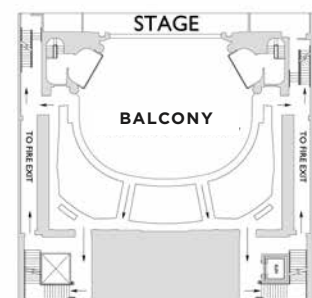
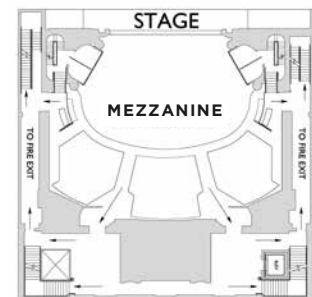
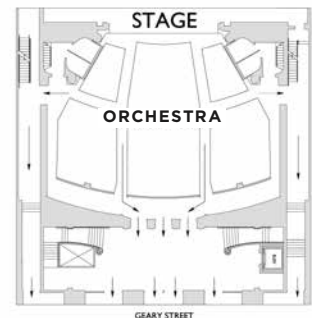


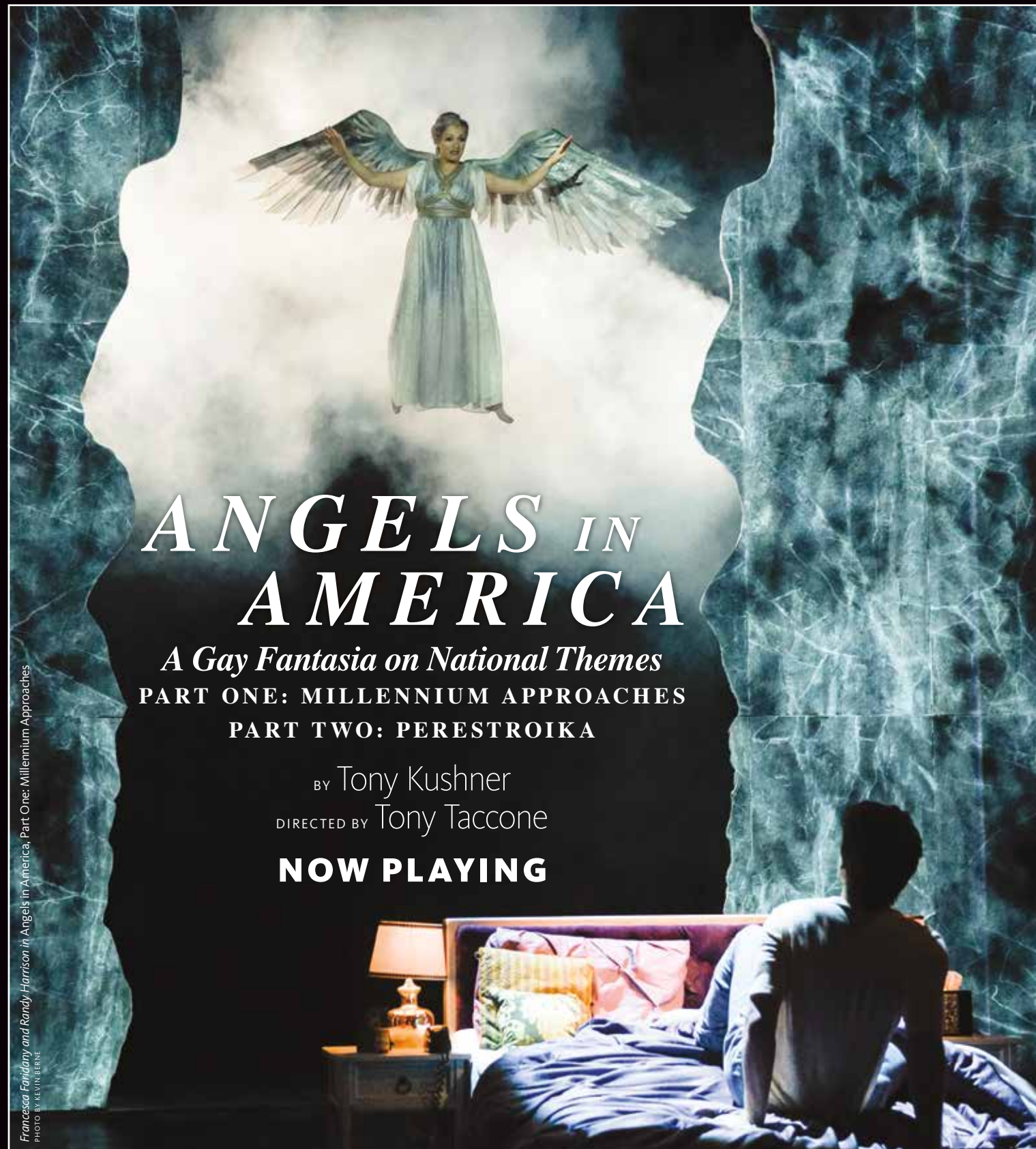
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A.C.T. is supported in part by a grant from Grants for the Arts.

GEARY THEATER EXITS





Francesca Fardany and Randy Harrison in *Angels in America*, Part One: Millennium Approaches
PHOTO BY KEVIN BERNE

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