

HAMLET





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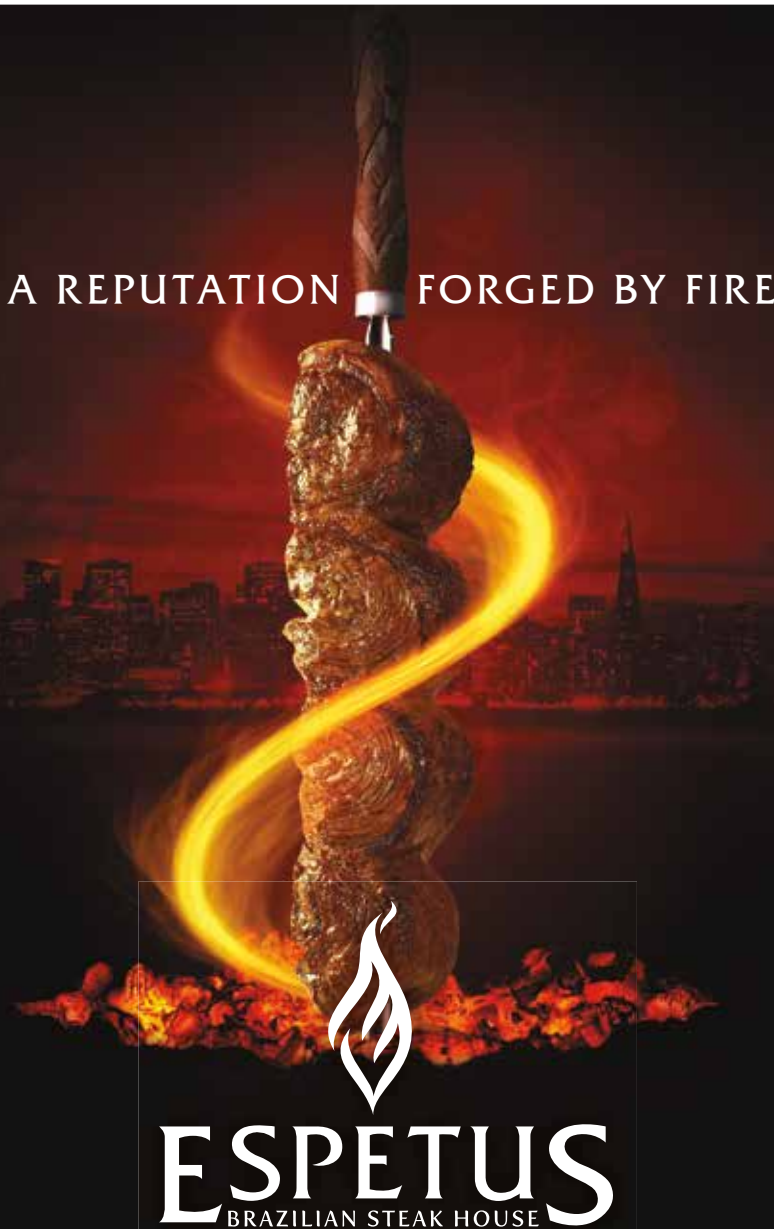
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SAN FRANCISCO'S THEATER COMPANY

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 new 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 the world-famous Young Conservatory for students ages 8 to 19; 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 16,000 Bay Area students and educators each year. Central to our ACTsmart education programs, run by Director of Education & Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which 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, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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BY **BESS WOHL**
DIRECTED BY **RACHEL CHAVKIN**

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Although *Small Mouth Sounds* made a lot of noise when it premiered in New York, this crowd-pleasing comedy started life at a visit to a silent retreat. "I didn't know what I was getting myself into," playwright Bess Wohl says. "I didn't even realize that we were going to be in silence!" But while the Drama Desk Award-winning playwright was out of her comfort zone, the experience inspired the idea for a story.

Wohl's play follows six disparate souls who arrive for a silent retreat in search of answers from an unseen guru. They're supposed to be quiet, to allow their minds to clear and the meditation to open up their souls, but silence and real life aren't always in harmony.





"I was drawn to the funny and frustrating miscommunications that happen in enforced silence," says Wohl. "But soon I stumbled on the fact that most people who come to a retreat have a very strong need. A need about wanting a reprieve from the most painful aspects of being alive."

Small Mouth Sounds combines the comedy of flawed humans looking for help with an affectionately satirical look at the mindfulness industry. Acclaimed by critics and audiences alike, this bold but intimate A.C.T. production is the first stop on the West Coast for the highly anticipated national tour.



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—THE NEW YORK TIMES

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A.C.T. Artistic Director Carey Perloff, Dramaturg Michael Paller, Associate Director Stephen Buescher, actor John Douglas Thompson, and Costume Director Jessie Amoroso at the first rehearsal for *Hamlet*.

WHAT'S INSIDE

ABOUT THE PLAY

11 LETTER FROM THE ARTISTIC DIRECTOR
By Carey Perloff

14 SPEAKING TO THE WORLD
An Interview with Actor John Douglas Thompson
By Simon Hodgson

16 FROM FULBRIGHT TO FUKUSHIMA
The Making of *Hamlet*
By Elspeth Sweatman and Simon Hodgson

18 LIVING SPEECH
New Words and Phrases Coined in *Hamlet*
By Elspeth Sweatman

INSIDE A.C.T.

26 REFUSE THE HOUR
William Kentridge Takes On Time
By Simon Hodgson

28 BUILDING BRIDGES
A.C.T. Unites Young Bay Area Actors and Community Partners
By Taylor Steinbeck

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COVER PHOTO BY NIGEL PARRY/CPI SYNDICATION

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 *Small Mouth Sounds* and InterACT with us!

SMALL MOUTH SOUNDS AT THE STRAND THEATER

BIKE TO THE THEATER NIGHT
Oct 11, 6:30 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.

TECH NIGHT
Oct 12, 5:30 PM
Join us at a neighborhood bar for a preshow happy hour.

KDFC PROLOGUE
Oct 24, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the *Small Mouth Sounds* artistic team.

OUT WITH A.C.T.*
Nov 1, 7:30 PM
Mix and mingle at this hosted postshow LGBT party.

THEATER ON THE COUCH*
Nov 3, 7:30 PM
Take part in a lively conversation with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

AUDIENCE EXCHANGE*
Nov 7, 7:30 PM; Nov 15, 2 PM;
Nov 19, 2 PM
Join us for an exciting Q&A with the cast following the show.

WENTE VINEYARDS WINE SERIES
Nov 14, 6:30 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME
Dec 2, 12:30 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

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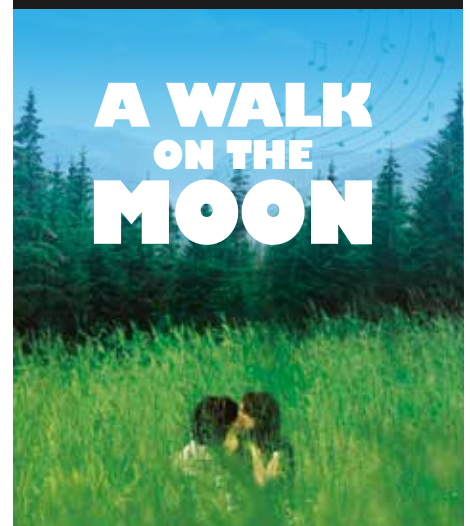
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FROM THE ARTISTIC DIRECTOR

Dear Friends,

A warm welcome to all of you, both those who are returning to A.C.T. and those joining us for the first time. This is the beginning of my final season as artistic director, which is almost impossible for me to imagine. So it's perhaps fitting that I'm launching my 25th season with a play as vast and unknowable as *Hamlet*. It is remarkable to come to rehearsal every day and encounter something so much bigger than oneself. Not just because *Hamlet* has been so endlessly interpreted over the centuries, but because every time one encounters the play, it yields completely new questions and ideas.

I pulled the play off the shelf the day after the November 2016 presidential election, longing to make sense of this altered world by reading something truly great. In my first "re-encounter" with *Hamlet*, I was struck by the frightening resonance to our own time: a prince returns to a dystopian kingdom in which everyone whom he has trusted has become a spy or an enemy. His mother, his uncle, his friends, his girlfriend, all that surround him are now untrustworthy, and the body politic is rank with the stench of corruption, duplicity, hidden crimes, and false news. It was chilling.

I then reread Jan Kott's brilliant essay in *Shakespeare: Our Contemporary*, in which he argues that *Hamlet* is like a sponge, soaking up the zeitgeist of whatever moment in history it is produced. At the same time, the more I explored the play, the more mysterious it became. Time is mutable in *Hamlet*—it's impossible to tell whether it takes place over a matter of days, months, or even years, since the Hamlet of Act Five is so different from, and so much more mature than, the Hamlet of the opening. The profound interiority of the play represents a radical shift for Shakespeare, and much of the process of exploring *Hamlet* involves a deep dive into the protagonist's complex inner life.

The critic Harold Bloom theorizes that as a younger man, in roughly 1589, Shakespeare wrote an "ur-*Hamlet*," a revenge drama which he then put aside for a decade. When he finally returned to the story around 1600, he created a new *Hamlet* that begins with revenge and ends with something quite different—a play that plumbs the depths of human consciousness and asks how we are ever able to know ourselves, let alone anyone else. According to Bloom, speeches such as those of the Players

are rhetorical remnants of an older play, while the final act is Shakespeare at his most mature: a man who had lost his 11-year-old son Hamnet in 1596 and his father in 1601, would lose his queen in 1603, and was questioning the very meaning of human existence. It seems evident that of the many emotions preying on Shakespeare's mind as he wrote *Hamlet*, grief and bewilderment about death loom large.

John Douglas Thompson and I have been talking about *Hamlet* since the day we met. Indeed, the play has been the preoccupation of this astonishing classical actor since he started acting. And now, at last, he has the opportunity to take on this richly imagined role. In conceiving this production, John and I hoped to avoid constricting the play by contriving literal parallels or making obvious equivalencies. We wanted to see whether Hamlet's grief, self-doubt, intellect, wit, and emotional zest could be given free rein to express themselves in as complex a way as possible. In this, we have had a great deal of help from our creative team.

As I think about my two decades at A.C.T., a producing organization that is also a major school, what I am most grateful for is the brilliant artistic support embedded in the organization. For *Hamlet*, that has meant the collaboration of Michael Paller, Stephen Buescher, Jonathan Rider, Nancy Benjamin, Jake Rodriguez, David Coulter, and Elisa Guthertz, while welcoming back James F. Ingalls, and introducing the A.C.T. community to the brilliant young designer David Israel Reynoso. It feels as if this *Hamlet* adventure is deeply bound up with a rich dialogue and exploration that I have been lucky enough to be a part of for many years at A.C.T.

Of course, the most important element in any theatrical collaboration is the audience. It is a remarkable gift to shape a production of *Hamlet* for one of the most engaged, literate, opinionated, and passionate audiences in the country. For your many years of dialogue and support, I am eternally grateful.

Welcome to Elsinore.

Yours,



Carey Perloff
Artistic Director



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PRESENTS

HAMLET

BY WILLIAM SHAKESPEARE
STARRING JOHN DOUGLAS THOMPSON
DIRECTED BY CAREY PERLOFF

CREATIVE TEAM

ASSOCIATE DIRECTOR **STEPHEN BUESCHER**
SCENIC AND
COSTUME DESIGNER **DAVID ISRAEL REYNOSO**
LIGHTING DESIGNER **JAMES F. INGALLS**
SOUND DESIGNER **JAKE RODRIGUEZ**
COMPOSER **DAVID COULTER**
DRAMATURG **MICHAEL PALLER**
CASTING DIRECTOR **JANET FOSTER, CSA**
VOICE AND TEXT COACH **NANCY BENJAMIN**
FIGHT DIRECTOR **JONATHAN RIDER**
ASSISTANT TO THE DIRECTOR **NAILAH HARPER-MALVEAUX**

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STAGE MANAGER **ELISA GUTHERTZ***
ASSISTANT STAGE MANAGER **CHRISTINA HOGAN***
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FELLOW **ERIN SWEENEY**

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CAST (IN ORDER OF SPEAKING)

BARNARDO,
GUILDENSTERN, PRIEST **VINCENT J. RANDAZZO****
FRANCISCO,
ROSENCRANTZ,
GRAVEDIGGER 2 **TEDDY SPENCER***
HORATIO **ANTHONY FUSCO***
MARCELLUS, CAPTAIN,
OSRIC, PLAYER **PETER FANONE****
CLAUDIUS, GHOST, **STEVEN ANTHONY JONES***
PLAYER QUEEN,
VOLTEMAND,
MESSENGER **ADRIANNA MITCHELL†**
LAERTES, LUCIANUS **TEAGLE F. BOUGERE***
POLONIUS **DAN HIATT***
HAMLET **JOHN DOUGLAS THOMPSON***
GERTRUDE **DOMENIQUE LOZANO***
OPHELIA **RIVKA BOREK†**
PLAYER KING,
GRAVEDIGGER 1 **GRAHAM BECKEL***
FORTINBRAS **JOMAR TAGATAC***

UNDERSTUDIES

LAERTES **TEDDY SPENCER***
PRIEST, OSRIC,
GRAVEDIGGER 1 **DAN HIATT***
CLAUDIUS, GHOST **GRAHAM BECKEL***
HAMLET, PLAYER,
PLAYER KING **JOMAR TAGATAC***
GERTRUDE, PLAYER
QUEEN, LUCIANUS,
POLONIUS, VOLTEMAND **STACY ROSS***
ROSENCRANTZ,
GUILDENSTERN,
HORATIO, MARCELLUS **ALAN LITTLEHALES***
CAPTAIN **ANTHONY FUSCO***
FORTINBRAS,
GRAVEDIGGER 2 **VINCENT J. RANDAZZO****
FRANCISCO **RIVKA BOREK†**
OPHELIA, BARNARDO **ADRIANNA MITCHELL†**
MESSENGER **PETER FANONE****

SPEAKING TO THE WORLD

AN INTERVIEW WITH ACTOR JOHN DOUGLAS THOMPSON
BY SIMON HODGSON



PHOTO BY BRAD AMOROSINO

Ever since graduating from drama school, John Douglas Thompson has been thinking about playing Hamlet. Other great Shakespearean roles arrived—Othello, Antony, Richard III, Macbeth—though never the prince of Denmark. But Thompson never gave up hope. When he came to A.C.T. in 2015 to prepare for *Satchmo at the Waldorf*, Thompson talked with Artistic Director Carey Perloff about the role. And now he's back—in *Hamlet*. “Be careful what you wish for!” he says. “It was so much more romantic with the play being that thing I hadn't gotten to yet. But now I have to do it. And that's terrifying.” We sat down with Thompson to talk about building a character, the pain of preparation, and returning to The Geary.

“THERE'S SOMETHING ABOUT WANTING TO BE PART OF SOMETHING SO MASSIVE AND UNIVERSAL. I WANT TO SEE WHAT I WILL BE LIKE IN THAT STORM.”

What is it about *Hamlet* that draws you toward it?

It's everything. It's not just the play but the role itself, because the role is so iconic and synonymous with the journey that the character goes through. There's something about wanting to be part of something so massive and universal. I want to see what I will be like in that storm.

This is a role traditionally associated with a younger actor.

How do you feel about taking on the role in your fifties?

Recently I was reading in my Arden Shakespeare about English actors playing Hamlet when they were 70. We're talking early days now, centuries ago, but certainly there were actors who played it from early in their career to when they were in their sixties and seventies. It's possible, because Shakespeare's works are so dynamic and universal that sometimes age doesn't matter.

When I came out of drama school at 29, Hamlet was always in my purview. It was just a question of when. After I did five Othellos, I thought it was too late—I can't go back and do Hamlet. I must go forward and do Richard III and Macbeth and think about Lear down the road. While I was always looking for the opportunity, I also knew that I was maybe too long in the tooth and that opportunity had passed me by.

Which other Hamlets have you researched?

I saw Simon Russell Beale do it twice. That might be the production that affected me most because he's a phenomenal actor and he brings a great deal of humanity and passion to his work. It wasn't Hamlet the prince. He was Hamlet the guy. I like that. I've seen Ralph Fiennes. I've watched DVDs of Richard Burton and Laurence Olivier. I've seen a taping of

Adrian Lester in the Peter Brook production. He's the only black Hamlet I've ever seen. There needs to be more diversity, not only in a Hamlet, but in a Richard. We need to see these roles played by all kinds of people. I'm not just talking black, Latino, I'm talking disabled, gender-blind casting. We need to really mix it up. Shakespeare is awesome. The way he addresses our core humanity means that anyone who has the chops, the imagination, and the force should be able to do it.

Where do you get inspiration for creating characters?

What makes acting wonderful is that we're constantly doing research on the streets of our lives. As I walk around the street, I'm thinking, “This person moves like a Hamlet,” or “They're dressed like a Hamlet.” I'm always on the lookout for little things that I can bring into the patchwork of the character. It can be an item of clothing, a gesture, or a piece of music that speaks to me. In the San Francisco Museum of Modern Art, I was struck by the Richard Serra installation *Sequence* (2006), those massive steel walls with space for maybe five people to move around. There's something architectural but also symbolic that spoke to me of the spiraling nature of Hamlet's dilemma.

What part of the production process are you looking forward to?

Finding Hamlet's journey for myself. Then knowing that I can go back and do it again and again. There's something about finding the parameters of performance and testing those boundaries. It will take me until the actual performance to find that and be confident about it. I look forward to it, but it's a painful, arduous, joyful, anxiety-ridden process.

What did you take from your first experience at The Geary with *Satchmo at the Waldorf*?

When we did *Satchmo* in The Geary—that was the biggest place we'd ever performed it—I realized it was the kind of house where ideas can start small but grow big. So by the time you get to some of the other major aspects of the play, these ideas have been rooted and they've been growing with the audience. The Geary is the kind of theater that a classical actor dreams of performing in because it provides the actor with a relationship to the whole. It's like you're speaking to the world.



WORDS ON PLAYS

Want to know more about *Hamlet*? *Words on Plays* is full of original essays and interviews 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.

ABOUT THE PLAY

FROM FULBRIGHT TO FUKUSHIMA

THE MAKING OF *HAMLET*

BY ELSPETH SWEATMAN AND SIMON HODGSON

Set rendering, by David Israel Reynoso,
for A.C.T.'s production of *Hamlet*.

OPPOSITE
Director Carey Perloff
and Dramaturg Michael Paller.

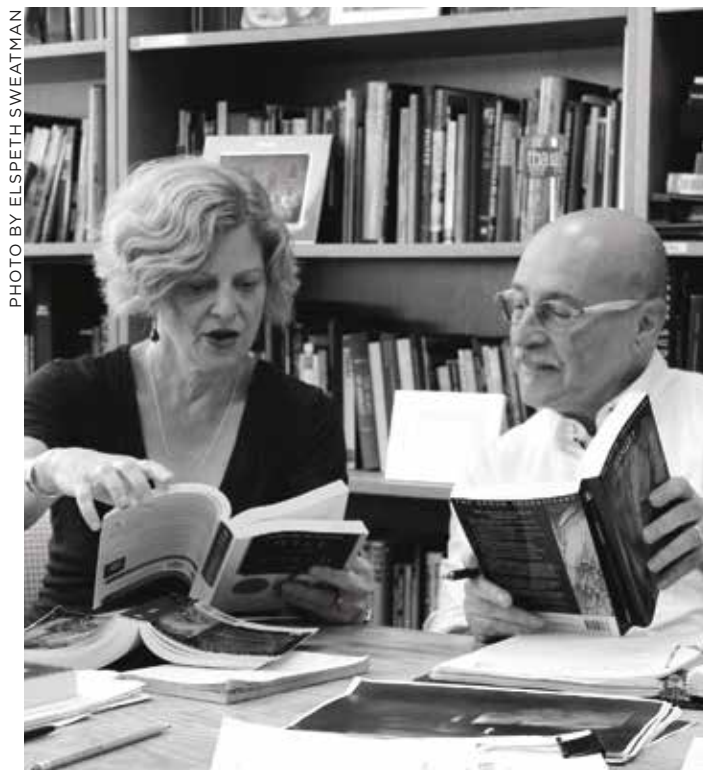
As a Fulbright Fellow at Oxford University, Carey Perloff saw her first performance of *Hamlet* and was hooked. “The draw was Shakespeare’s language,” she says. “It was unbelievably seductive.” For the next 30 years, she crossed continents to see imaginative new renditions of the classic: Peter Brook’s version in Paris starring Adrian Lester, Jonathan Goad at Stratford, Jude Law on Broadway, and Diane Venora at The Public Theater. In her final year as artistic director of A.C.T., Perloff takes on *Hamlet* for the first time, joined by a cast and crew filled with seasoned collaborators, including John Douglas Thompson. “*Hamlet* is a journey you take with a great actor,” she says. “We cannot overestimate what it is for this major African American actor to play Hamlet at The Geary. John is as good as it gets.”

For Thompson, another theater veteran fulfilling a lifelong dream with this production, it is a partnership of equals. “I wanted a theater maker to do this play,” he says. “Carey’s had 25 years creating theater, not only directing, but running a company, writing plays, writing nonfiction. For a play like *Hamlet*, which is so all-encompassing, I wanted a mind that is almost Renaissance driven, that can see the big picture and notice the intimate details, that has a little of everything and can put it all together.”

From the very start of the editing process, this *Hamlet* has been a complete collaboration, with Perloff and Thompson working alongside A.C.T. Dramaturg Michael Paller to shape the script. As they mined Shakespeare’s text, they began to uncover—amid the narrative drive of intrigue and revenge—recurring and resonant images of toxicity and pollution. Hamlet’s father is murdered with poison, while Hamlet himself speaks of an “ulcerous place” filled with “rank corruption,” describes the earth as “a foul and pestilent congregation of vapours,” and warns that “foul deeds will rise.”

“We looked at images of Fukushima, toxic waste, and train tracks going nowhere,” says Perloff. “Places pitting the vulnerability of humanity against the toxicity of the world. This is a place where we’ve done something to destroy the environment in which we live.” These ideas became the intellectual scaffolding for the design of A.C.T.’s *Hamlet*, the perfect jumping off point for longtime collaborators such as Lighting Designer James F. Ingalls (*The Invention of Love*), Sound Designer Jake Rodriguez (*The Orphan of Zhao*), and Composer David Coulter (*A Thousand Splendid Suns*), as well as a new partner in Scenic and Costume Designer David Israel Reynoso.

One of the images Reynoso unearthed was a still from a 1964 Michelangelo Antonioni film, *Red Desert*. A woman in a green, Jackie Kennedy-style coat stands, holding the hand of a small boy, in front of a factory’s concrete smokestack. Both designer and director were struck by the juxtaposition between elegant costumes and an industrial environment in which it



seems barely possible to breathe. “I looked at images of what Chernobyl looks like now,” says Reynoso. “There was a picture of an overgrown amusement park that never got to host any visitors. The idea that something invisible is poisoning the landscape is interesting. You never feel it, but if you brought out a Geiger counter, there’s a sense of that vibration in the air.”

These images and ideas informed the production’s set design while taking advantage of the dramatic dimensions of The Geary. “Carey and I wanted to create a space that we knew intimately and yet also felt completely foreign,” says Reynoso. “We got this feeling when we looked at industrial landscapes such as factories or warehouses. The set needed to be a space like a fortress—where someone could wield a weapon—or a court, where someone could throw a fabulous party. As an audience, you’re never able to peg what the space is.”

The set design’s deliberate duality is the key to the production. This Elsinore is a world swirling with rumor and falsehood, filled with kings and courtiers who say one thing and do another. Reynoso’s vision incorporates majestic elements—towering walls and ramparts—but hints at the corruption embedded in Shakespeare’s text with heavy, abattoir-style sheeting through which we see images we can’t quite decipher. Is that Polonius we see hiding? Is it Claudius? In Perloff’s *Hamlet*, no one is exactly who he claims to be, and no one feels completely safe, least of all the king.

TO THINE OWN **IN MY MIND'S EYE** MERMAID LIKE
 SELF BE TRUE HEART'S CORE
 OUT-BREAK **GIVE PAUSE** PROMISE-CRAMMED **WONDER-WOUNDED** TO THE MANNER BORN
 GIBBER **OVERGROWTH** DIVULGE **OVERSIZE** RANT **HEART OF HEARTS**
UNPOLLUTED TO THE MANNER BORN MARRIAGE TABLE **CRUEL TO BE KIND**
TOWN-CRIER UNHAND
 BUZZER **LADY DOTH PROTEST TOO MUCH** FLESH AND BLOOD THE PLAY'S THE THING
 CO-MINGLE HOIST BY YOUR OWN PETARD **FALLING-OFF** **FANGED MORTAL COIL**
 NEITHER A BORROWER NOR A LENDER BE AVOUCH
 HOIST BY YOUR OWN PETARD **AUSPICIOUS** **UNCLE-FATHER** GALLOWS MAKER **JOINTRESS**
EXCITEMENT BREVITY IS THE SOUL OF WIT **INDIVIDABLE**
 UNHAND **DIVULGE** **WOE IS ME** DEAD MAN'S FINGER
 PANDERS **PIGEON-LIVERED** **TO BE OR NOT TO BE**

LIVING SPEECH

NEW WORDS AND PHRASES COINED IN *HAMLET*

BY ELSPETH SWEATMAN

In *Hamlet*, William Shakespeare created more than 100 new words and coined some of the English language's most memorable phrases. Some sound archaic and foreign to our modern ears—such as “John-a-dreams”—but others we continue to use to this day. Shakespeare transformed nouns into verbs, added prefixes and suffixes, drew upon his knowledge of Latin to mold new words, and imbued words with new meanings. Scholars debate how many words

he actually coined, but the total number is believed to be roughly 1,700. “It’s a thrill for each new generation to hear Shakespeare’s words for the first time,” says Artistic Director Carey Perloff. “Young people don’t know that when somebody says ‘It’s Greek to me,’ that the phrase was actually coined by a character in Shakespeare. There is nothing like Shakespeare for making those discoveries. *Hamlet* is full of those.”

WHO'S WHO IN *HAMLET*



GRAHAM BECKEL*

(Player King, Gravedigger 1)

previously appeared in A.C.T.'s productions of *The Tempest*, *Arcadia*,

Old Times, and *The Government Inspector*, all directed by Carey Perloff. He made his Broadway debut in Preston Jones's *A Texas Trilogy*. He was a member of the Obie Award-winning cast of Christopher Durang's *The Marriage of Bette and Boo* and originated roles in John Patrick Shanley's *Savage in Limbo*, *The Dreamer Examines His Pillow*, and *The Big Funk* at The Public Theater. He had the pleasure of working with Harry Kondoleon in the downtown, late-night classic *The Vampires*. Film credits include *Leaving Las Vegas*, *L.A. Confidential*, *Bulworth*, *Brokeback Mountain*, and *Nocturnal Animals*. He will appear with Morgan Freeman in the November release of Ron Shelton's *Villa Capri*. He made his film debut as Ford in James Bridges's 1973 classic *The Paper Chase*, written by John Jay Osborn, Jr. and shot by Gordon Willis.



RIVKA BOREK*

(Ophelia) is in her third year of the A.C.T. Master of Fine Arts Program. Theater credits include *Sense & Sensibility* (Actors

Theatre of Louisville); *Oh, Gastronomy!* (36th Humana Festival of New American Plays); *The Taming of the Shrew*, *Romeo and Juliet*, *Timon of Athens*, *The Great Gatsby*, and *A Christmas Carol* (Alabama Shakespeare Festival); *Othello* (Hudson Valley Shakespeare Festival tour); *Argument Sessions* (Ars Nova ANT Festival); *As You Like It* (Carolinian Shakespeare Festival); and *Who's Afraid of Monsters?* (Edinburgh Festival Fringe,

Hong Kong Arts Festival). Borek has participated in readings and workshops with The Eugene O'Neill Theater Center's National Playwrights Conference, Clubbed Thumb, Ars Nova, and New Georges. Favorite M.F.A. credits include roles in *Romeo and Juliet*, *The Good Woman of Setzuan*, *Cardenio*, *Lungs*, and *Doubt*, *A Parable*. Borek is an alumna of the Acting Apprentice Company at Actors Theatre of Louisville and has a BA in playwriting from Bard College at Simon's Rock.



TEAGLE F. BOUGERE*

(Laertes, Lucianus) played Casca in the recent production of *Julius Caesar* in Central Park for

the NYSF Public Theater. His Broadway work includes *The Crucible*, *A Raisin in the Sun*, and *The Tempest*. Other work for The Public includes *Antony and Cleopatra* (with Vanessa Redgrave) and *Henry V*. Regionally, Bougere created the role of The Poet in the one-man version of *An Illiad* at the Pittsburgh Public Theater, where he also played the title role in *Othello*. Selected regional work includes *The Real Thing* (Studio Theatre, Washington DC); and *Blue Door* and *Joe Turner's Come and Gone*, both directed by Delroy Lindo (Berkeley Repertory Theatre). Bougere created the title role in the world premiere of Ralph Ellison's *Invisible Man* (Court Theatre) and has worked internationally, playing the title role in *Macbeth* (Florence, Italy). Film work includes *Night at the Museum*, *A Beautiful Mind*, and *Two Weeks Notice*. On television, Bougere has appeared in *The Mist*, *The Path*, *The Big C*, *Cosby*, *Third Watch*, and seven episodes of the *Law and Order* franchise.



PETER FANONE**

(Marcellus, Captain, Osric, Player) is in his third year of A.C.T.'s Master of Fine Arts Program in acting.

A native of Alexandria, Virginia, Fanone makes his professional debut on the Geary stage with *Hamlet*. Conservatory credits include *The Good Woman of Setzuan* (Mr. Shu Fu; music co-writer), *Romeo and Juliet* (Lord Capulet), *Nowhere Man* (Jim; writer/director), *Fatherhood* (himself; co-creator/director), and *The Rocky Horror Show* (Eddie/Dr. Scott). Fanone trained at the Royal Academy of Dramatic Art in London, Yale University's Summer Conservatory for Actors, and Georgetown University, where he graduated cum laude with a double BA in theater and government and a minor in Italian. At Georgetown, Fanone performed with the Mask and Bauble Dramatic Society and sang with The Georgetown Chimes, Georgetown's oldest all-male a cappella group. Fanone also speaks Spanish and Italian, has released 14 original songs on iTunes and Spotify, and has taught in A.C.T.'s Young Conservatory.



ANTHONY FUSCO*

(Horatio), an A.C.T. Resident Artist, has appeared in dozens of productions here since 1999. Favorites include *The Hard*

Problem; *Ah, Wilderness!*; *Arcadia*; *Clybourne Park*; *The Homecoming*; *At Home at the Zoo*; *Dead Metaphor*; *Hedda Gabler*; *The Three Sisters*; *Race*; *November*; and *Love and Information*. Bay Area credits include *The Christians* at San Francisco Playhouse; *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*

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

**Member of the A.C.T. M.F.A. Program class of 2018

*Member of the A.C.T. M.F.A. Program class of 2018 appearing in this production courtesy of Actors' Equity Association

and *Vanya and Sonia and Masha and Spike* at Berkeley Repertory Theatre; 12 plays at California Shakespeare Theater, including *The Tempest*, *Pygmalion*, *Candida*, *Arms and the Man*, and *King Lear*; and *Sister Play* at Magic Theatre. Fusco appeared in *The Real Thing* and *The Real Inspector Hound* on Broadway; *Cantorial*, *Cafe Crown*, *The Holy Terror*, *Man and Superman*, and *A Life in the Theatre* off Broadway; and many other regional theater productions. He trained at Juilliard and The Barrow Group School.



DAN HIATT*
(**Polonius**) was seen at A.C.T. last fall as James Reiss in *King Charles III*. Other A.C.T. appearances include Sid Davis in *Ah, Wilderness!*, the

ensemble of *Love and Information*, Stephen Hopkins in *1776*, Tom in *Round and Round the Garden*, Bob Acres in *The Rivals*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, and Cornelius Hackl in *The Matchmaker*. His Bay Area credits include *Joe Turner's Come and Gone* and *Dinner with Friends* at Berkeley Repertory Theatre; *The Life and Adventures of Nicholas Nickleby* and many others at California Shakespeare Theater; *The 39 Steps* at TheatreWorks; *Picasso at the Lapin Agile* at Theatre on the Square; *Breakfast with Mugabe* at Aurora Theatre Company; and *Anne Boleyn* at Marin Theatre Company. Regional theater credits include work with Shakespeare Theatre Company, Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theatre Company, Pasadena Playhouse, Ford's Theatre, and Theatre Calgary.



STEVEN ANTHONY JONES*
(**Claudius, Ghost**) was the artistic director of the Lorraine Hansberry Theatre, the premier

African American theater company in

the Bay Area. Most recently, he directed Philip Kan Gotanda's *After the War Blues* at UC Berkeley. He has worked professionally on stage, and in television and film, for 40 years. He has performed in the works of August Wilson, Charles Fuller, Athol Fugard, Tom Stoppard, Gotanda, Samuel Beckett, Harold Pinter, Molière, Shakespeare, Anton Chekhov, and others. He was in the original cast of the Pulitzer Prize-winning *A Soldier's Play* produced by the Negro Ensemble Company (Obie Award for Distinguished Ensemble Performance). He performed, taught, and directed at A.C.T. for 22 years as a member of the core acting company. His film and television credits include two seasons of *Midnight Caller* and a recurring role on *Trauma*. Jones received his theater training at Karamu House in his hometown of Cleveland, Ohio. He is a graduate of Yankton College.



DOMENIQUE LOZANO*
(**Gertrude**) is an A.C.T. Resident Artist. She directs the mainstage production of *A Christmas Carol*,

and directs and teaches in the A.C.T. Master of Fine Arts and Young Conservatory programs. Directing projects with the M.F.A. Program include *The Good Woman of Setzuan*, *The Skin of Our Teeth*, *Sueño*, *Happy to Stand*, *The Comedy of Errors*, *Othello*, and *Twelfth Night*. Directing work with the YC includes *Fields of Gold: The Music of Sting*, *I'm Still Standing: A Celebration of the Music of Elton John*, the world premieres of *Staying Wild* and *Homefront*, and the West Coast premieres of Jeffrey Hatcher's *Korczak's Children* and Wendy MacLeod's *Schoolgirl Figure*. Acting work includes over 20 productions at California Shakespeare Theater, A.C.T., Berkeley Repertory Theatre, Oregon Shakespeare Festival, San Jose Repertory Theatre, Magic Theatre, and San Jose Stage Company.



ADRIANNA MITCHELL†
(**Player Queen, Voltemand, Messenger**) makes her Geary stage debut as a third-year actor in A.C.T.'s

Master of Fine Arts Program. This summer Mitchell was seen playing Juliet in Chautauqua Theater Company's *Romeo and Juliet*, directed by Dawn Monique Williams. Her other regional Shakespeare credits include Isabella in Actor's Shakespeare Project's *Measure for Measure* and Tranio in Chautauqua's *The Taming of the Shrew*. Mitchell's favorite educational credits include: *Topdog/Underdog*, *Las Meninas*, *Black Orpheus: Una Historia de Amor*, *Love and a Bottle*, and *A Subtlety: Black Women, Sugar, and Power* (which she co-wrote). Mitchell is a writer, poet, and teaching artist from Atlanta, Georgia, a Phi Beta Kappa graduate of Spelman College, and an alumna of the British American Drama Academy.



VINCENT J. RANDAZZO**
(**Barnardo, Guildenstern, Priest**) is currently in his third year of A.C.T.'s Master of Fine Arts Program.

Originally from Syracuse, New York, Randazzo is making his professional debut on the Geary stage. Conservatory credits include *Las Meninas* (Painter/Doctor), *Romeo and Juliet* (Friar Laurence/Lord Montague), *Faustus* (Wagner, co-director), *Tartuffe* (Dorine), *Love and a Bottle* (Sparkwell/Brush), and *Cardenio* (Rudi). In addition to his work in the conservatory, Randazzo has spent the past three years traveling to Italy and various fringe festivals in Canada performing in *Orson Welles/Shylock—A Docu-Fantasy Radio Play* (Orson Welles/Roger Hill) with The Shylock Project. Prior to attending A.C.T., Randazzo

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

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†Member of the A.C.T. M.F.A. Program class of 2018 appearing in this production courtesy of Actors' Equity Association

received his BA in theater from Le Moyne College, where he performed in various mainstage productions.



**TEDDY
SPENCER***

(Francisco, Rosencrantz, Gravedigger 2) makes his A.C.T. debut with *Hamlet*. Spencer's regional

credits include *As You Like It*, *Much Ado about Nothing*, and *Romeo and Juliet* at Marin Shakespeare Company; *Cabaret* and *Henry IV* at Dallas Theater Center; *Assassins* and *Clybourne Park* at Milwaukee Repertory Theater; *4000 Miles* at Capital Stage Company; *Sense and Sensibility* at Sacramento Theatre Company; *Macbeth* and *Othello* at Arabian Shakespeare Festival; and *A Christmas Carol* at Center REPertory Company. As a member of the Reduced Shakespeare Company, he has performed in the US and international premieres of *William Shakespeare's Long Lost First Play (abridged)* at the Folger Shakespeare Library and Edinburgh Festival Fringe. His on-camera work includes *Workaholics* (Comedy Central) and *Steve Jobs* (Universal Pictures). He holds an MFA in acting from Southern Methodist University, and is a company member with the Arabian Shakespeare Festival and PlayGround. This November, Spencer will be playing Philiste in *The Liar* at Center REP.



**JOMAR
TAGATAC***

(Fortinbras) recently played Jacques in *As You Like It* (California Shakespeare Theater), Doctor/Smuggler/Well

Inhabitants in *You For Me For You* (Crowded Fire Theater), and Fortunado/Mata in *Monstress* (A.C.T.). Other credits include Lin Bo in *Caught* (Shotgun Players); Clarín in *Life Is a Dream* (California Shakespeare Theater); *Jesus in India*, *Every Five Minutes*, *The Happy Ones*, and Perlita/General Ledesma in *Dogeaters* (Magic Theatre); and *Rights of*

Passage (New Conservatory Theatre Center). He has also been in workshops for A.C.T., Magic Theatre, Marin Theatre Company, Oregon Shakespeare Festival, TheatreWorks, and Playwrights Foundation. Tagatac earned a BA in theater from San Diego State University and an M.F.A. from A.C.T.



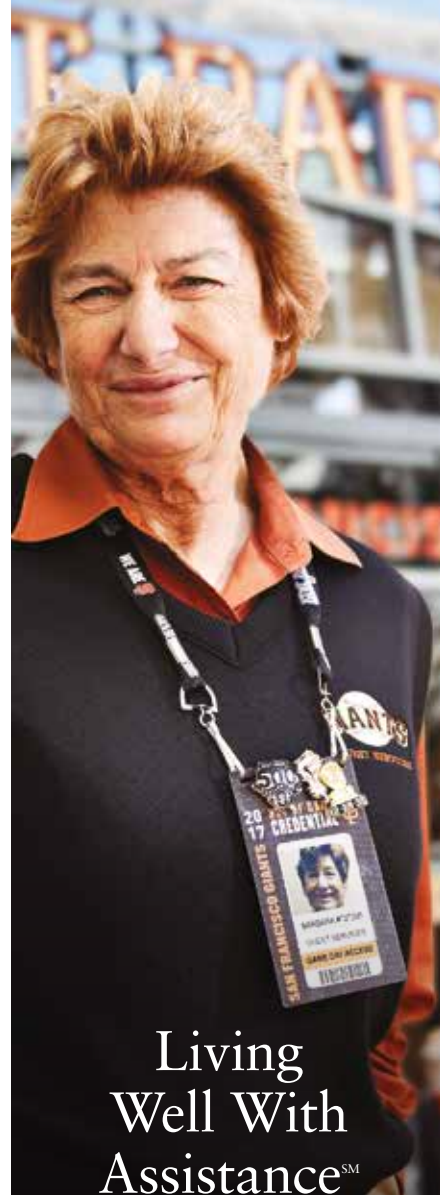
**JOHN
DOUGLAS
THOMPSON***

(Hamlet) was last seen at A.C.T. in *Satchmo at the Waldorf*. Broadway credits include

Jitney (Tony Award nomination for Best Featured Actor in a Play, Tony Award for Best Revival of a Play), *A Time to Kill*, and *Cyrano de Bergerac*. His off-Broadway credits include *Troilus and Cressida*, and *Julius Caesar* at The Public Theater; *The Iceman Cometh* at Brooklyn Academy of Music (Obie and Drama Desk awards); *A Doll's House*, *The Father*, *Macbeth*, *Othello* (Obie and Lucille Lortel awards), and *Tamburlaine the Great* (Obie and Drama Desk awards) at Theatre for a New Audience; *Satchmo at the Waldorf* (Drama Desk and Outer Critics Circle awards) at the Westside Theatre; *The Emperor Jones* at The Irish Repertory Theatre (Joe A. Callaway Award); and *Hedda Gabler* at New York Theatre Workshop. Thompson's regional credits include *Joe Turner's Come and Gone* at the Mark Taper Forum (Ovation Award); *Antony & Cleopatra* at Hartford Stage; *Richard III* at Shakespeare & Company; *King Lear* at Yale Repertory Theatre; and *Jesus Hopped the 'A' Train* at The Wilma Theater (Barrymore Award). His television and film credits include *The Immortal Life of Henrietta Lacks*, *Wolves*, *Madam Secretary*, *Person of Interest*, *The Bourne Legacy*, *Glass Chin*, *Law & Order*, *Law & Order: Special Victims Unit*, *Conviction*, *Michael Clayton*, *Midway*, and *Malcolm X*.



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ALAN LITTLEHAILES*

(Understudy) is a recent graduate of the A.C.T. Master of Fine Arts Program. He last appeared on the Geary stage as

Young Scrooge in *A Christmas Carol*. M.F.A. Program credits include King Louis XIV in *Las Meninas*, Man on ledge in *7 Stories*, Lucentio in *The Taming of the Shrew*, and Brad Majors in *The Rocky Horror Show*, all at The Strand Theater. Littlehailes also played Touchstone in *As You Like It* at the Livermore Shakespeare Festival. Recently, he taught acting classes for the A.C.T. Young Conservatory, and has appeared in several readings in San Francisco with Theatre Rhinoceros. He was born and raised in Salem, Oregon, and he received his BFA in acting from Santa Fe University of Art and Design in New Mexico.



STACY ROSS*

(Understudy) returns to A.C.T., having previously appeared in *The Hard Problem*, *Between Riverside and Crazy*, *The*

Constant Wife, *The Gamester*, and *The Rivals*. She has appeared in productions at Berkeley Repertory Theatre (*Cloud Nine*; *The Green Bird*; *In the Next Room, or The Vibrator Play*), Aurora Theatre Company (*Gidion's Knot*; *Hedda Gabler*), and San Jose Repertory Theatre (*Major Barbara*, *Hannah and Martin*), as well as at Marin Theatre Company, TheatreWorks, Arizona Theatre Company, Center Stage in Baltimore, and Magic Theatre (*Any Given Day*, *Terminus*). She was most recently seen as Benedick in *Much Ado about Nothing* at California Shakespeare Theater and in the rolling world premiere of *The Thrush & the Woodpecker* at Custom Made Theatre Co. She is a member of PlayGround, Symmetry Theatre, and Actors' Equity Association.

WILLIAM SHAKESPEARE

(Playwright) was born in 1564 in Stratford-upon-Avon, England. A writer, actor, and poet, Shakespeare rose to prominence in late-sixteenth-century London with his *Henry VI* trilogy, and went on to write some of Western theater's best known works: *King Lear*, *Macbeth*, *Romeo and Juliet*, *A Midsummer Night's Dream*, and *Much Ado about Nothing*. His collected writings comprise 154 sonnets, 38 plays, and two narrative poems. Since his death in 1616, Shakespeare has become the world's most produced playwright and his works have been translated into every modern language.

STEPHEN BUESCHER (Associate

Director) is a movement director/choreographer, director, actor, and teaching artist. Buescher has designed movement for *A Thousand Splendid Suns*, *Monstress*, *The Orphan of Zhao*, *Stuck Elevator*, *Let There Be Love*, and *Underneath the Lintel* at A.C.T.; *The Imaginary Invalid* with Fiasco Theater at The Old Globe; *A Midsummer Night's Dream* and *Private Lives* at Long Wharf Theatre; *A Christmas Carol* at Trinity Repertory Company; *Love's Labour's Lost* at Shakespeare Santa Cruz; and *Blues for an Alabama Sky* at Lorraine Hansberry Theatre. Buescher is the head of movement for A.C.T.'s graduate acting program. In the graduate program, he has directed *The Taming of the Shrew*, *Black Orpheus: Una Historia de Amor*, *Romeo and Juliet*, *Galileo*, *The Island*, *The House of Bernarda Alba* (which traveled to the Moscow Art Theatre), *Archangels Don't Play Pinball*, and *Hotel Paradiso*. Buescher is a graduate of Dell'Arte International.

DAVID ISRAEL REYNOSO

(Scenic and Costume Designer) is the Obie Award-winning costume designer for Punchdrunk's *Sleep No More* (Boston, New York, and Shanghai). Most recently, he designed costumes for the world premiere of *At the Old Place* at La Jolla Playhouse. Other LJP productions include *Tiger Style!*, *Healing Wars*, *The Darrell Hammond*

Project, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song*. His work includes The Old Globe's productions of *Red Velvet*, *The Blameless*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Double Indemnity*, and *Be a Good Little Widow*. His other designs include *Healing Wars* (Arena Stage; Helen Hayes Award nomination for scenic design); *Futurity*, *Cabaret*, *The Snow Queen*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, and *Abigail's Party* (American Repertory Theater); *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company); *The Woman in Black* (The Gloucester Stage Company); and *Dead Man's Cell Phone* (Lyric Stage Company of Boston).

JAMES F. INGALLS (Lighting

Designer) returns to A.C.T., where he has designed *Once in a Lifetime*, *Marcus; or The Secret of Sweet*, *Phèdre*, *The Tosca Project*, *A Mother*, *The Three Sisters*, *Buried Child*, *For the Pleasure of Seeing Her Again*, *Goodnight Children Everywhere*, *Glengarry Glen Ross*, *The Invention of Love*, and *The Duchess of Malfi*. Other work in the San Francisco area includes *Art Songs* (Alonzo King LINES Ballet); The 75th Anniversary New Works Festival, *Sylvia*, *The Nutcracker*, and *Silver Ladders* (San Francisco Ballet); John Adams's *Doctor Atomic*, *The Death of Klinghoffer*, and this season's *Girls of the Golden West*, all directed by Peter Sellars (San Francisco Opera); *after the quake*, *Yellowman*, *How I Learned to Drive*, and *The Revenger* (Berkeley Repertory Theatre); and *Layla and Majnun*, *Kafka Fragments*, *Platée*, *The Hard Nut*, and *L'Allegro, il Penseroso ed il Moderato* (Cal Performances). He often collaborates with The Wooden Floor dancers in Santa Ana.

JAKE RODRIGUEZ (Sound

Designer) is a sound designer and composer based out of the San Francisco Bay Area. Recent credits include *An Octoroon* at Berkeley Repertory Theatre; *The Events* at Shotgun Players; *A Thousand Splendid Suns* at A.C.T. and Theatre Calgary; *The*

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

Christians at Playwrights Horizons and the Mark Taper Forum; *Monstress* at A.C.T.; *Girlfriend* at the Kirk Douglas Theatre; *Mr. Burns, a post-electric play* at A.C.T. and the Guthrie Theater; *Thieves* at the El Portal Theatre; *X's and O's (A Football Love Story)* at Berkeley Rep and Center Stage in Baltimore; *Superheroes* at The Cutting Ball Theater; *The Christians* and *brownsville song (b-side for tray)* at Actors Theatre of Louisville; and *Emotional Creature* at Signature Theatre Company. Rodriguez is the recipient of a 2004 Princess Grace Award.

DAVID COULTER (Composer)

is an English-born multidisciplinary artist, musician, composer, director, and educator based in the Bay Area. Since the 1980s, he has directed shows, produced records, and played his musical saw and other assorted weird and less-weird instruments in studios, theaters, and stages and on recordings around the world with the likes of The Pogues, Tom Waits and Robert Wilson, Kronos Quartet, Laurie Anderson, Yoko Ono, and Gorillaz. Coulter curates and directs numerous multi-artist events. Credits include *Monkey: Journey to the West* (Gorillaz and Chen Shi-Zheng), *Double Fantasy Live*, *Rain Dogs Revisited*, *Discreet + Oblique: The Music of Brian Eno*, *In Dreams: David Lynch Revisited*, Improbable's *The Eldership Project*, and *An Anatomy Act*. His most recent project, *Jim Jarmusch Revisited*, premiered at Philharmonie de Paris in 2016. At A.C.T. he was associate musical director and multi-instrumentalist on *The Black Rider: The Casting of the Magic Bullets* and the composer and live musician of *A Thousand Splendid Suns*.

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 70 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 *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.

ELISA GUTHERTZ* (Stage Manager)

most recently worked on *A Thousand Splendid Suns* at A.C.T. and Theatre Calgary. Her numerous other productions for A.C.T. include *A Night with Janis Joplin*, *King Charles III*, *Chester Bailey*, *The Realistic Joneses*, *Monstress*, *Love and Information*,

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By Albert Camus
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Please note: *State of Siege* is performed in French with English supertitles.

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CHRISTINA HOGAN* (Assistant Stage Manager) returns to A.C.T. after working on *Monstress* and *Love and Information*. Her other theater credits include *The Baltimore Waltz*, *runboyrun*, *And I and Silence*, *Hir*, *Arlington*, *Every Five Minutes*, *The Happy Ones*, *Terminus*, *Se Llama Cristina*, and *Any Given Day* (Magic Theatre); *It Can't Happen Here* (Berkeley Repertory Theatre); *A Raisin in the Sun*, *Blithe Spirit*, *Much Ado about Nothing*, *The Verona Project*, and *The Pastures of Heaven* (California Shakespeare Theater); *Fuddy Meers* and *Good People* (Marin Theatre Company); and *very still & hard to see* (A.C.T. Master of Fine Arts Program). Hogan has a BA in theater arts from Saint Mary's College of California.

JEROME L. AND THAO N. DODSON (Company Sponsors)

have been A.C.T. supporters for many years. Jerome, a graduate of UC Berkeley and the Harvard Business School, is president of Parnassus Investments, the nation's largest mutual fund complex committed to ethical and environmental guidelines in all the funds it manages, which he founded in 1984. He currently serves on the boards of San Francisco Opera and A.C.T. Thao and Jerry have established scholarship funds for music education at the San Francisco Symphony, for undergraduate education at UC Berkeley, and for high school education for 125 girls in Vietnam.

BARRY WILLIAMS & LALITA

TADEMY (Company Sponsors)

have supported A.C.T.'s *Satchmo at the Waldorf*, *Let There Be Love*, *The Scottsboro Boys*, and many other productions. Williams founded Williams Pacific Ventures, Inc., a real-estate and private equity investment and consulting firm, in 1987. He serves on various public and not-for-profit boards. Williams is on A.C.T.'s Emeritus Advisory Board and served as a trustee from 1998 to 2010. TadeMY, a former vice president of Sun Microsystems, Inc., is a *New York Times* best-selling author and has published three critically acclaimed historical novels: *Cane River* (an Oprah's Book Club pick), *Red River*, and *Citizens Creek*.

JO S. HURLEY (Executive

Producer)

is a member of the A.C.T. Board of Trustees. She has been a subscriber since 1970 and a donor since 1975. At A.C.T., Hurley is the chair of the Prospero Society; a member of the Board of Trustees' Education & Community Programs Committee, Development Committee, and the Committee on Trustees and Governance; and a trustee host to an M.F.A. Program actor. She is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. She often joins the staff in the V.I.P. Lounge, chatting with donors about the Prospero Society and her love of theater. She is an ardent patron of the San Francisco Symphony and San Francisco Opera, a member of the advisory board for Women Philanthropists for the University of Kansas and the University of Kansas Endowment Association, and a volunteer at Lima Center (a daytime shelter for the homeless) and the SF-Marin Food Bank.

CHRISTOPHER AND LESLIE

JOHNSON (Executive Producers)

were both born and raised in the Bay Area and have been supporting A.C.T. since 2002. They were executive producers on *The Hard Problem*, *The*

Realistic Joneses, *A Little Night Music*, *Napoli!*, *Round and Round the Garden*, *Rock 'n' Roll*, *Blackbird*, and *Curse of the Starving Class*. Directors of the Hurlbut-Johnson Fund, the Johnsons support many Bay Area organizations and endowed the Hurlbut-Johnson Chair in Diabetes Research at UCSF. Leslie is the cofounder and president of Epic Transitions, a Bay Area-based nonprofit dedicated to providing transformational trek experiences to young adults in need of support with life direction.

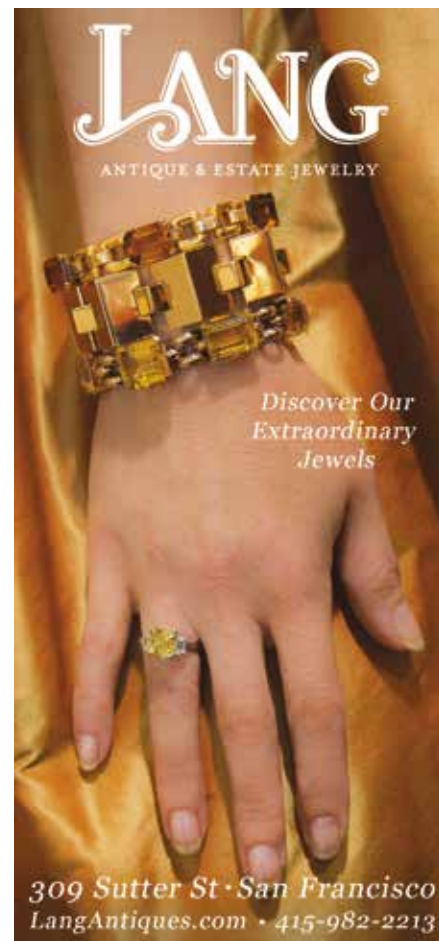
SUSAN A. VAN WAGNER

(Executive Producer)

has lived in the Bay Area for 39 years, having grown up in Chicago and attended school in Arizona. She enjoys the A.C.T. executive producer experience of getting to know the artists and engaging in the artistic process. She has been an A.C.T. subscriber since 2008, a trustee of the San Francisco Ballet for the past 16 years, and she very much hopes to see A.C.T. and the Ballet work together more in the future.

KAY YUN & ANDRE NEUMANN-LORECK (Executive Producers)

have supported A.C.T.'s *King Charles III*, *Indian Ink*, *Battlefield*, *Love and Information*, and *Ah, Wilderness!* Yun is the president of the A.C.T. Board of Trustees, serves on several committees, and hosts an M.F.A. Program actor. Yun and Neumann-Loreck are passionate about supporting A.C.T., in particular its education programs. Yun also serves on the board of San Francisco University High School. Yun is a partner at a private equity firm and Neumann-Loreck is a founder and managing partner of a consulting company working with hardware start-ups.



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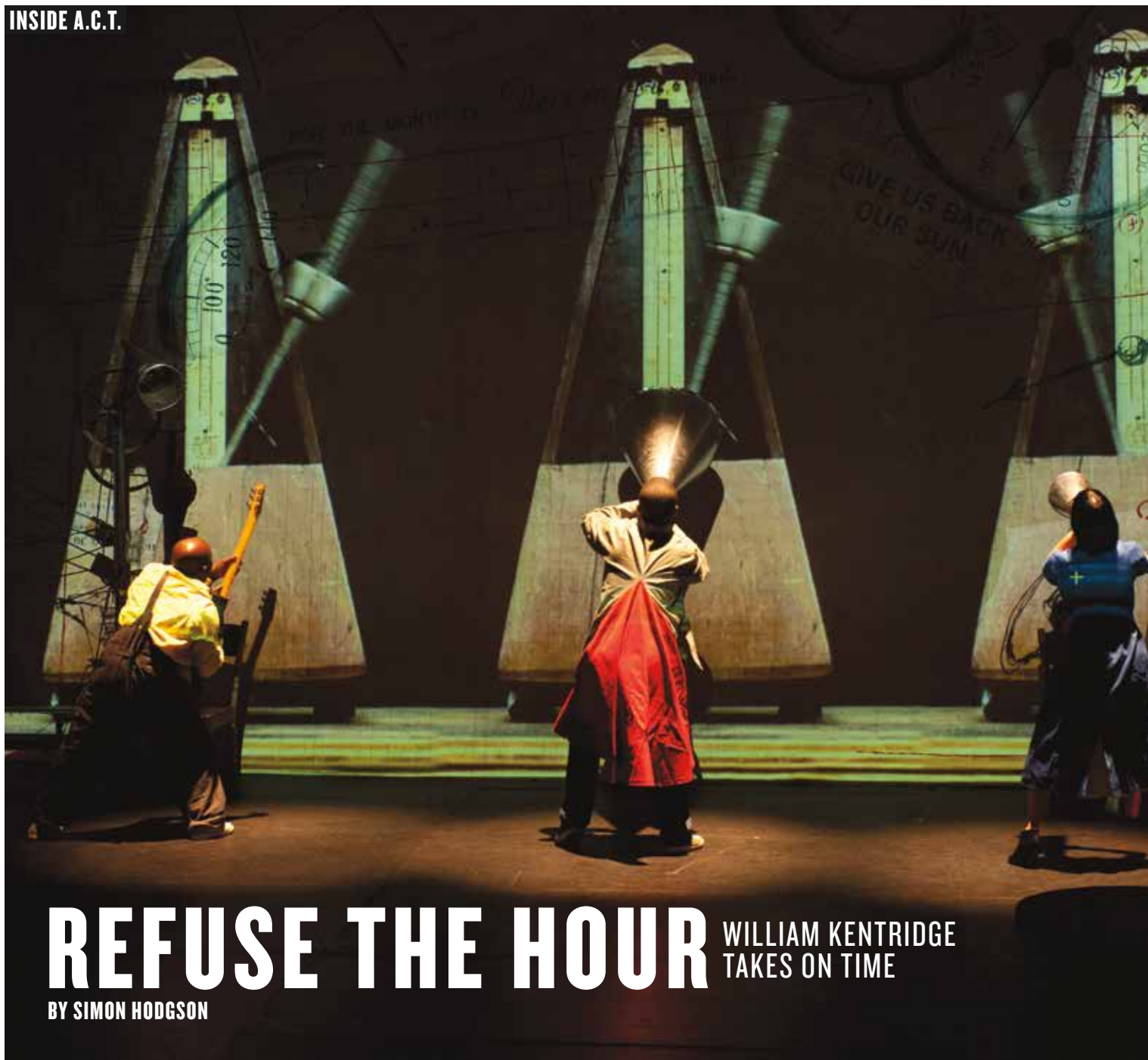
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REFUSE THE HOUR

WILLIAM KENTRIDGE
TAKES ON TIME

BY SIMON HODGSON

Drummers beat, dancers twist, and singers whisper a fevered rhythm using old-fashioned speaking trumpets. In his latest work, *Refuse the Hour*, South African artist William Kentridge delivers an electrifying sensory experience spanning visual arts, opera, and spoken word—surrounded by performers, multi-instrumentalists, and three huge metronomes providing steampunk, Rube Goldberg-style percussion.

The Johannesburg-based artist made his reputation with charcoal-based artworks that tackle social justice, apartheid, and good versus evil. Here the artist takes aim at an even more elusive subject: time. Fortified by the ideas and intellect

of his collaborator, Harvard science historian Philip Galison, Kentridge weaves together ideas about the speed of time, black holes, the myth of Perseus, and the ways Europe's colonial powers imposed their chronological shackles on the world. At several moments, the artist challenges the audience: "What if we could live our lives backwards?" he asks. "We could know our allocation of breaths."

From the Old World to the new, *Refuse the Hour* has astonished not only gallery-goers but audiences from across the arts. With its medley of media, from dance to drumming, video projection to vocals, *Refuse the Hour* is less a story than



Performers in *Refuse the Hour*.



Dancer and choreographer Dada Masilo performs in *Refuse the Hour*.

***Refuse the Hour* plays a limited engagement of just three performances at The Geary Theater, November 10–11.**



Artist William Kentridge in *Refuse the Hour*.

an event—complex, dazzling, and anarchic. A.C.T. audiences will recognize the theatrical DNA behind Kentridge’s creative chaos. Before finding global success in the fine arts, the innovative South African artist trained as an actor at L’École Internationale de Théâtre Jacques Lecoq in Paris. Here he returns to his theater roots, allying wondrous set design with handmade woodcuts, opera, animation, and dance.

“Ever since I saw William Kentridge’s astonishing retrospective at the San Francisco Museum of Modern Art in 2009,” says A.C.T. Artistic Director Carey Perloff, “I’ve been avidly

studying his work and attending his performances. When the opportunity arose to present the exquisite *Refuse the Hour*, I leapt at it. Kentridge’s vast imagination, deep humanity, and relentlessly curious mind have made him one of the seminal artists in the world today. It is thrilling to me that in my final season at A.C.T., this brilliant South African artist will grace the Geary stage. I hope the piece will attract not only theatergoers, but visual arts lovers and all those who relish artistic risk-taking.”

To reserve tickets and to learn more, visit act-sf.org/hour

BUILDING BRIDGES

A.C.T. UNITES YOUNG BAY AREA ACTORS AND COMMUNITY PARTNERS

BY TAYLOR STEINBECK

Theater makers often say it takes a village, but producing *Black Butterflies*, this year's Collaborative Youth Arts Project (CYAP), took the entire Bay Area. Like *Snakes* (2015) and *Top of the Pyramid* (2016), *Black Butterflies* brought together talented young actors from A.C.T.'s Education & Community Programs, the Young Conservatory, and Destiny Arts Center in Oakland. This year, however, A.C.T. embraced CYAP's collaborative spirit on an even larger scale, partnering with community organizations from both sides of the Bay to help tell the story of young girls of color trapped by a stifling web of educational neglect, calcified courts, and an overwhelmed incarceration system.



LEFT TO RIGHT

Tyla Cann, Tiana Bishop, and Citlali Perez, three members of the cast of *Black Butterflies* (2017) at The Strand Theater. Photos by Sara Morales.



LEFT
Amanda
Morrow in *Black
Butterflies*.

CYAP is designed to make theater accessible to young actors of all backgrounds and to provide a theatrical platform for the too-often untold stories of young people from marginalized communities. Through the Young Conservatory's distinguished New Plays Program, A.C.T. has a long history of commissioning internationally recognized playwrights to create work for young people, giving students an important role in developing new works for the theater. CYAP was established to extend that experience to students from our more recently established Education & Community Programs and our longtime community partner Destiny Arts, an acclaimed youth program founded more than two decades ago to inspire and ignite social change through the arts. This year's cast also included young actors who commuted to rehearsals and performances from as far afield as Palo Alto, Richmond, and Antioch.

"CYAP grew out of the desire of young people in multiple programs to have more performance opportunities, and to tell stories specific to their communities," says Elizabeth Brodersen, A.C.T. Director of Education & Community Programs. "This is more than theater for young audiences. This is the world seen through the eyes of young people, performed by young people, who have a wealth of experience that they can bring to the creative process."

Written by award-winning, Kansas City-based playwright Darren Canady, *Black Butterflies* was the first CYAP commission to be included in the New Strands Festival, an annual week-long series of workshops and presentations of new work at A.C.T.'s Strand Theater. The young actors of *Black Butterflies* had the opportunity to rub shoulders as fellow artists with M.F.A. Program actors as well as professional playwrights, composers, and directors. "The students were welcomed into the larger community of artists creating new

work," says Brodersen. "They were collaborators right along with the adults."

This year's CYAP also broke new ground in expanding the scale of community engagement surrounding the production. Director Lauren Spencer, a Bay Area theater artist and educator with strong ties to the social justice community, reached out to several organizations that have long been dedicated to working with system-involved girls and their families and shared their expertise with the CYAP cast and audiences. Representatives of the Young Women's Freedom Center in San Francisco, Each One Reach One, Free Me Fast, Youth Speaks's Arresting Life project, and the Oakland-based Mentoring Center's EMERGE program attended rehearsals, participated in read-throughs, and appeared in postshow panel discussions, helping to support the actors' development process, raise awareness, and provide a call to action to improve educational conditions and mental health care for system-involved girls in the Bay Area. Additionally, two young poets from Youth Speaks attended rehearsals and created spoken-word pieces based on the play's themes, which they performed on opening night, and a teen artist from the Boys & Girls Club created designs that inspired the show's poster and were displayed in the lobby of the theater.

Black Butterflies, which played to sold-out houses at both The Strand and Destiny Arts Center, has had a profound impact on A.C.T. and the artists (of all ages) involved. As CYAP continues to evolve, we look forward to building ever stronger bridges to the Bay Area's many diverse communities and helping young people to tell the stories that most need to be told.

For more information about A.C.T.'s Education & Community Programs, visit act-sf.org/education.

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We are privileged to recognize Producers Circle members' generosity during the September 1, 2016, to September 1, 2017, period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

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has supported A.C.T. for more than 21 years. She has chaired season galas and serves on A.C.T.'s Board of Trustees and several committees. She funded the Mort Fleishhacker M.F.A. Scholarship and multiple capital campaigns. She has held board positions at the SF Junior League and the Francisca Club.

PRISCILLA AND KEITH GEESLIN

Priscilla is a vice chair of A.C.T.'s Board of Trustees and chairs the Development Committee. She serves on the boards of SF General Hospital Foundation, the SF Symphony, Grace Cathedral, and NARAL Pro-Choice America. A principal of Francisco Partners, Keith is the president of SF Opera's board of trustees.

FRED M. LEVIN AND NANCY LIVINGSTON*

Nancy is the immediate past chair of A.C.T.'s Board of Trustees. She serves on the boards at the College of Fine Arts at Boston University and the National Council for the American Theatre. Fred serves on the boards of the SF Symphony, the Asian Art Museum, and the SF Film Society.

BURT AND DEEDEE MCMURTRY*

Deedee is on A.C.T.'s Emeritus Advisory Board. She serves on the art committee for Lucile Packard Children's Hospital and the arts advisory and director's advisory boards for Stanford Cantor Art Center. Burt has served on the boards of Stanford University, Rice University, and Carnegie Institution for Science.

TONI REMBE AND ARTHUR ROCK

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

MARY AND STEVEN SWIG

Steven has served on A.C.T.'s board since 1986 and is cofounder of Presidio Graduate School. Mary is on the Women's Leadership Board of Harvard University's John F. Kennedy School of Government. They serve on the boards of the Solar Electric Light Fund and the Americans for Cures Foundation.

JEFF AND LAURIE UBBEN

Jeff is a founder of ValueAct Capital and a director of 21st Century Fox Inc. and Willis Towers Watson PLC. He serves on the boards of Duke University, Northwestern University, and the E. O. Wilson Biodiversity Foundation. Laurie founded San Francisco's Bird School of Music.

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M.F.A. Program Adjunct Faculty

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

Accreditation

A.C.T. is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institutional accrediting body recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.

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)

joins 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.

SPECIAL SUBSCRIPTION DISCOUNTS

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 visit www.act-sf.org/groups.

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.

EMERGENCY TELEPHONE

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.

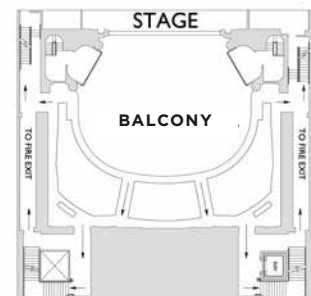
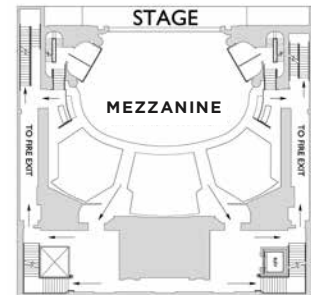
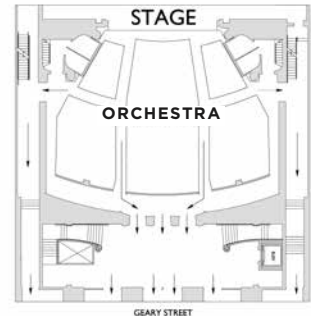


The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



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

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ain't too proud

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Music and Lyrics from The Legendary Motown Catalog
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Orchestrations by Harold Wheeler
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Choreographed by Sergio Trujillo
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An electrifying new musical about *Billboard's* "greatest R&B group of all time," with an award-winning creative team and The Temptations' iconic hit songs and signature dance moves.

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