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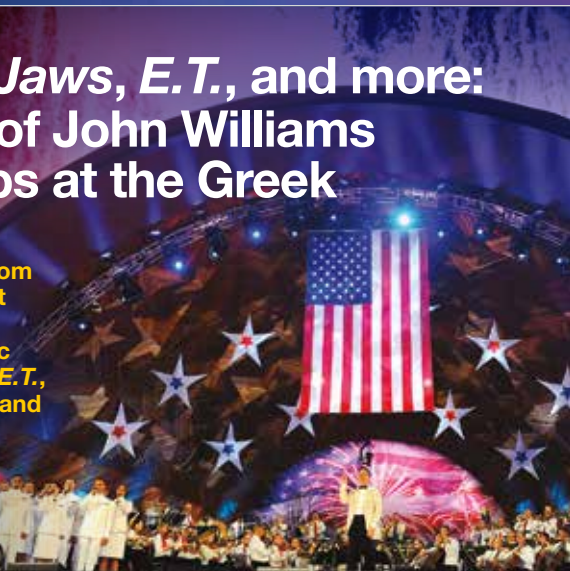
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SAN FRANCISCO'S THEATER COMPANY

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 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. 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 appointment of Pam MacKinnon as A.C.T.'s Artistic 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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A Thousand Splendid Suns

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A THOUSAND SPLENDID SUNS

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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.



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PARTS I, II, III

by **Suzan-Lori Parks**

Directed by **Liz Diamond**

A coproduction with
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The New York Times



APRIL 25–MAY 20, 2018

A.C.T.'S GEARY THEATER

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New York Magazine

From Pulitzer Prize winner Suzan-Lori Parks (*Topdog/Underdog*) comes an explosively powerful and lyrical new play set amid the American Civil War. In this epic inspired by the *Odyssey*, enslaved Hero faces a terrible choice: to earn his freedom by fighting for the Confederacy alongside his master, or to stay home with the woman and family he loves but remain an enslaved man.

But, Hero wonders, if he is no longer fighting for freedom, then who is he? “How does one respond to the notion of freedom?” Parks asked in a 2016 BBC interview. “Most of us in the Western world are free yet we are constrained also. We are tied down to things and the question of how we exercise the freedom we have is complex. Freedom often is not something your master can grant you. I think it’s something you grant yourself.”

By turns comic and heartbreaking, *Father Comes Home from the Wars* is a mythic, music-infused journey through the American soul. It mixes Parks’s contemporary wit with American folk ballads and classical traditions to tell a timeless story of freedom, heroism, and belonging. Featuring Bay Area musician Martin Luther McCoy and A.C.T. favorites Safiya Fredericks, Dan Hiatt, Steven Anthony Jones, Rotimi Agbabiaka, and Gregory Wallace, *Father Comes Home* is a towering tour de force from one of America’s most compelling contemporary playwrights.

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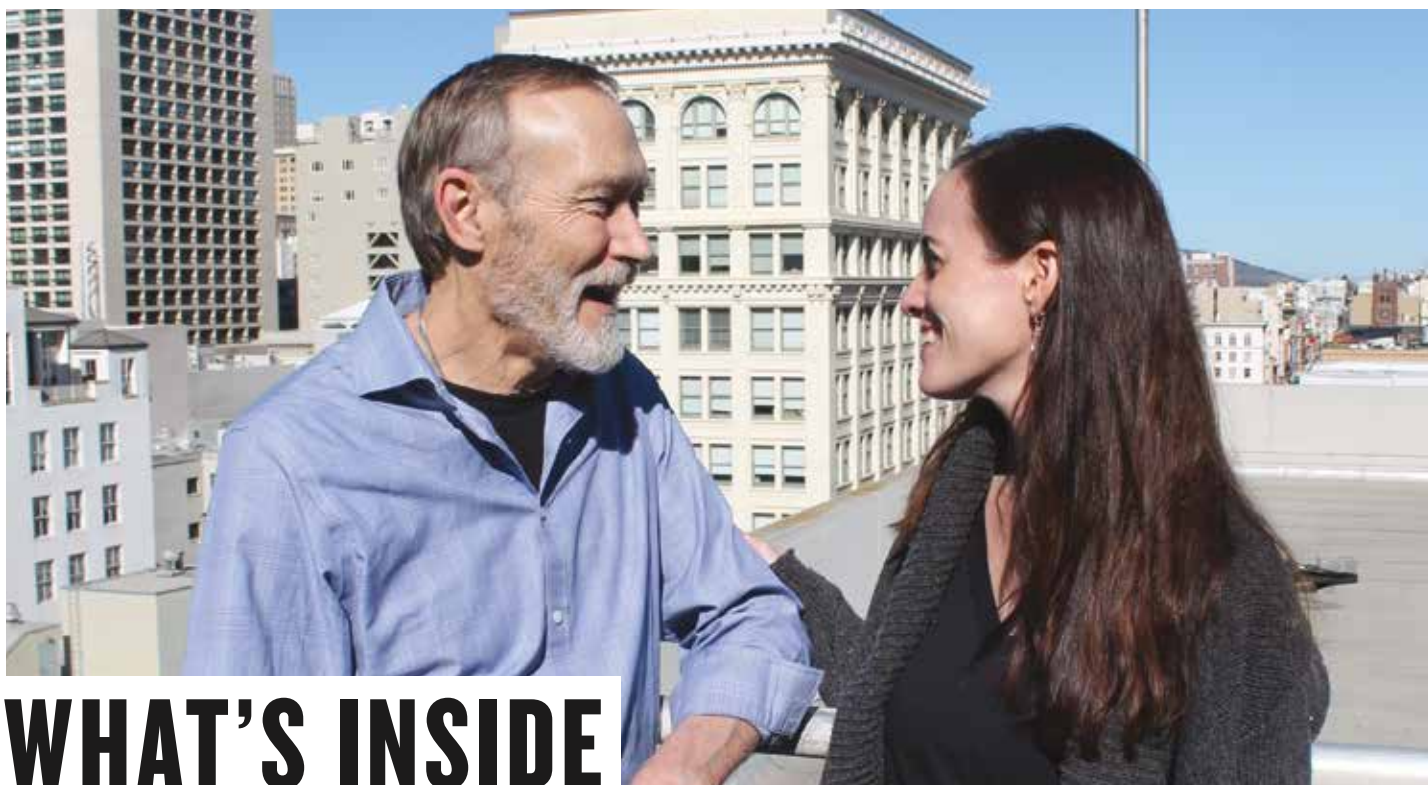
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WHAT'S INSIDE

ABOVE

Actors James Carpenter and Sarah Grace Wilson at the first rehearsal for A.C.T.'s production of *Heisenberg*.

ABOUT THE PLAY

13 LETTER FROM THE ARTISTIC DIRECTOR

16 ESCAPE AND IMAGINATION

An Interview with Playwright
Simon Stephens

By Simon Hodgson

18 AN UNCERTAIN WORLD

Why Simon Stephens Titled
His Play *Heisenberg*

By Elspeth Sweatman

20 THE UNIVERSE BETWEEN TWO PEOPLE

An Interview with Director Hal Brooks

By Elspeth Sweatman

INSIDE A.C.T.

26 A PERSONAL CONNECTION

An Interview with A.C.T.'s Next
Artistic Director Pam MacKinnon

By Simon Hodgson

28 NEW YEAR, NEW NAMES, NEW WORK

A Sneak Peek at the 2018
New Strands Festival

By Taylor Steinbeck

29 DREAMS OF THE FUTURE

The Prospero Society Brunch

By A.C.T. Publications Staff

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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 *Father Comes Home from the Wars* and InterACT with us!

FATHER COMES HOME FROM THE WARS (PARTS 1, 2 & 3)

(APR 25-MAY 20)
AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT

APR 25, 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.

KDFC PROLOGUE

MAY 1, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the *Father Comes Home from the Wars* artistic team.

THEATER ON THE COUCH*

MAY 4, 8 PM
Discuss the minds, motives, and behaviors of the characters with other theatergoers and a member of the Kaiser Permanente team.

AUDIENCE EXCHANGE*

MAY 8, 7 PM; MAY 13, 2 PM;
MAY 16, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*

MAY 9, 8 PM
Mix and mingle at this hosted postshow LGBTQ+ party.

WENTE VINEYARDS WINE SERIES

MAY 15, 7 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME

MAY 19, 12:45 PM
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*Events take place immediately following the performance.

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to *Heisenberg*! This is an exciting moment at A.C.T., as we welcome back director Hal Brooks, who studied in our M.F.A. Program at the same time as I arrived, and as we welcome for the first time A.C.T.'s next artistic director, Pam MacKinnon, who will take the reins on July 1. This is a time both to celebrate A.C.T.'s remarkable past, and to imagine its future, a future that I know will be very rich in Pam's capable hands. You'll find out a great deal more in the months to come!

I first saw *Heisenberg* in New York in a rather unexpected way. I was a big fan of the playwright, Simon Stephens, whose work is remarkably varied, ranging from experimental movement-theater pieces to his stunning adaptation of *The Curious Incident of the Dog in the Night-Time*. But I knew little about *Heisenberg* when I bought a ticket at the last moment and ended up in the very front row of the theater. For the next 90 minutes, I was inside the lives of two extremely compelling strangers, watching a fascinating tale unfold. Stephens is a writer of subtlety and surprise, and in this play of "uncertainty," he takes us on a journey that's almost impossible to judge. With each scene, we think we understand who is on top, who is playing whom, who is being conned or manipulated or deceived. But with the next scene, the tables turn. Is it love, or simply need, that we are witnessing? What makes a human being open his or her heart? Is it ever possible to truly know another person? Stephens layers his characters with such rich surprises and contradictions that we are guessing until the last moments of the play, and beyond.

We invited Hal Brooks to direct *Heisenberg* because he has a wonderful knack with language and character, and because A.C.T. was his first theatrical home. After studying at A.C.T., Hal went on to a distinguished career as a director and artistic director (he ran The Pearl Theatre Company in New York and currently runs the Cape Cod Theater Project). We also knew immediately that the great Bay Area actor James Carpenter should play Alex Priest. James has graced The Geary on numerous occasions, and it means a great deal to me that he is taking on such a significant role in my last season here. To pair with him, we are delighted to introduce Sarah Grace Wilson as Georgie Burns. The intricate chess game of *Heisenberg* plays out on the beautiful designs of another Bay Area favorite, Alexander V. Nichols, in collaboration with Meg Neville and Brendan Aanes.

As you read this, the rollicking and heartbreaking *Vietgone* is playing at The Strand, and our M.F.A. students are gearing up for their spring repertory productions of *Fuente Ovejuna* and *The Bacchae of Euripides*. Up next in The Geary is Suzan-Lori Parks's lyrical new epic, *Father Comes Home from the Wars (Parts 1, 2 & 3)*. This bold and muscular story is inspired by the *Odyssey* and features the Pulitzer Prize-winning playwright's fantastic ear for language, rhythm, and music.

I myself am in preproduction for the remount of our highly acclaimed adaptation of Khaled Hosseini's *A Thousand Splendid Suns*. After the production plays The Old Globe in San Diego this spring, we are thrilled to announce that it will return to The Geary for a special engagement July 17-29. If you loved the show the first time and want to see it again, or if you missed it but love Hosseini's beautiful novel, we hope you'll join us for this encore performance, complete with live music by saw player and sonic artist extraordinaire David Coulter. After A.C.T., *Suns* travels to Seattle Repertory Theatre to open its 2018-19 season. I am so grateful for the extended life this A.C.T. production is having, and for all of you who helped make it possible.

Finally, I want to honor the extraordinary Alan Stein (1930-2018), chair of A.C.T.'s board during the crucial earthquake years and one of the finest public servants I have ever had the privilege to know. Alan was an arts lover who supported many organizations across the Bay Area, including BRIDGE Housing, San Francisco Museum of Modern Art, California College of the Arts, and of course A.C.T. Alan led the campaign to rebuild the damaged Geary Theater as well as our endowment campaign, and was indefatigable even when it seemed impossible. He had a deep belief, spurred by his undergraduate years at Columbia College, that the arts could change people's lives and open their hearts and minds to new ways of thinking. He was a joy to work with and a gift of a human being. We salute his family and we celebrate his life.

All my best,



Carey Perloff
Artistic Director



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A.C.T.

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PRESENTS

HEISENBERG

BY **SIMON STEPHENS**
DIRECTED BY **HAL BROOKS**

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Heisenberg is presented by special arrangement with
Dramatists Play Service, Inc., New York.

Heisenberg was originally commissioned by the Manhattan
Theatre Club (Lynne Meadow, Artistic Director; Barry
Grove, Executive Producer), and received its world
premiere there on May 19, 2015.

CAST

GEORGIE BURNS **SARAH GRACE WILSON***
ALEX PRIEST **JAMES CARPENTER***

UNDERSTUDIES

GEORGIE BURNS **ARWEN ANDERSON***
ALEX PRIEST **ROGER GRUNWALD***

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ESCAPE AND IMAGINATION

AN INTERVIEW WITH
PLAYWRIGHT SIMON STEPHENS

BY SIMON HODGSON

Simon Stephens grew up in Stockport, a provincial British town that the playwright once described as a place “on the edge of things.” Today, however, Stephens is a name known worldwide. His 30-plus plays—including *On the Shore of the Wide World* (2006 Olivier Award) and *The Curious Incident of the Dog in the Night-Time* (2015 Tony Award for Best Play)—have been staged all over the English-speaking world (including at A.C.T., where the Young Conservatory produced *Punk Rock* in 2016). But while the playwright continues to travel widely for productions of his works, his imagination is still sparked by the red-brick streets where he grew up. In between Stephens’s trips to New York and Melbourne, we talked with him about inspiration, swearing, and his impression of America.

Where did the idea for *Heisenberg* come from? How did you come up with these two characters?

I read a story about a woman in my hometown who came to befriend and then deceive—to a quite criminal degree—an old man whom I knew as a child. I became fascinated by what was involved in friendship and deception, and then by what happens to the *deceivers* if their emotional response to their world takes them by surprise. I wanted to write characters that had the capacity to take themselves and each other by surprise. More than in many plays that I have written, Georgie and Alex are characters who surprise me. I wrote them often not knowing what they were going to say next. That spirit still defines them.

What's your interest in Heisenberg's uncertainty principle?

I have come to science quite late in my life as a space of creativity and imagination and chaos and searching. When I was introduced to this simple particle theory by a scientist friend of mine, I was startled by how deeply it resonated with what it was to be a human being. In the end, the investigation of the dramatist is *that* aspect of humanity, so anything that resonates with us in that sense should excite us.

How does the play's title link to the way that Alex and Georgie behave?

The link comes from the theory which states that an observed particle can never be predicted and a particle whose projection is observed has not been fully seen. If you watch something closely enough, you can't predict what it will do next. If you worry about what it is going to do, you are not looking at it hard enough. I tried to tell a story that dramatized the way that paradox played out in humanity. I have always been, and remain, astonished by the remarkable, sad, frightening, beautiful things human beings can do to each other.

“I’VE ALWAYS BEEN ASTONISHED BY THE REMARKABLE, SAD, FRIGHTENING, BEAUTIFUL THINGS HUMAN BEINGS CAN DO TO EACH OTHER.”

You said once that you only write plays because you never made it into the line-up for the Manchester band The Fall.

How does your interest in music inform *Heisenberg*?

The character of Alex is a man whose soul has been atrophied by a broken heart. It is only when listening to music that his soul can explore itself. It is only then that he feels as though he is not alone. I can relate to that experience completely.

OPPOSITE
Playwright Simon Stephens.

BELOW
Stephens at his home in London.

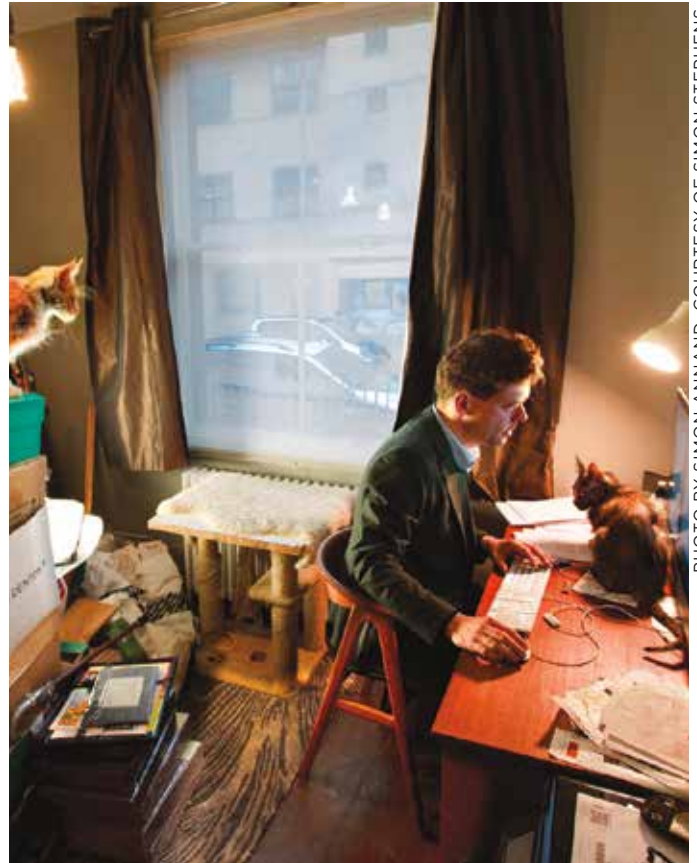


PHOTO BY SIMON ANNAND. COURTESY OF SIMON STEPHENS.

Both Georgie and Alex swear a lot—a tendency the characters are aware of and call out. Is that something you were conscious of or just how you heard their voices?

Oh, I just love swearing. The wealth and depth of swearing is emblematic of the English language's vitality, energy, and capacity for imagination. Unlike other European languages, it is in constant flux and a permanent state of reinvention. Nowhere is this reinvention more energized than in swearing. I would never trust a writer who didn't cherish the word "fuck"—it can serve as so many different types of speech: a verb, a noun, a guttural, a conjunction, an adverb, an adjective, an instruction, an exclamation.

***Heisenberg* contains elements of both Britain and America. Was that a deliberate storytelling choice?**

The play was a commission for a New York theater—Manhattan Theatre Club. I have lived in London for 25 years now and think of myself as a Londoner. But since early childhood I have been fascinated by New York and wanted to find a way in which I could dramatize the US as a place of escape and imagination. That is what it has always been for me.

ABOUT THE PLAY

PHOTO COURTESY PIXABAY

AN UNCERTAIN WORLD

WHY SIMON STEPHENS TITLED
HIS PLAY *HEISENBERG*

BY ELSPETH SWEATMAN

In February 1927, German physicist Werner Heisenberg felt he was on the verge of discovering something revolutionary. He didn't have the math yet to back it up, but deep down, he knew he was right. Just as Einstein had dreamed up his theory of relativity and changed forever the way physicists thought about space and time before he had the evidence to prove it, Heisenberg could see a new theory emerging, one that would shake the foundations of Western physics.

In simple terms, Heisenberg's theory—the uncertainty principle—states that if you know the momentum of an object (such as an electron circling a nucleus), you will not be able to accurately measure its location. The same is true in reverse: you can know the position of the electron, but not its momentum. This is because an electron acts as both a particle (a defined entity) and a wave (something that is harder to pin down accurately because, like the ripples in a pond, it has no set position), and because the very act of measuring the momentum and position affects the results.

Heisenberg's discovery was a bombshell. For centuries, the world had been governed by Newtonian physics, a school of thought that believed that everything in our universe (gravity, weather patterns, the solar system) could be observed, measured, and predicted. Every event in nature, from large to small, had a cause and an effect. Now, physicists were confronted with a world that was inherently uncertain and unpredictable.

Gone was certainty, order, precision; now chaos, disorder, and unpredictability reigned supreme. Fellow physicist Albert Einstein would spend the rest of his life trying to prove Heisenberg wrong and restore order to the world, without success. But while it would make our lives more complicated, Heisenberg's uncertainty principle would also pave the way for such modern inventions as nuclear energy, GPS, smartphones, and MRI scanners.

Almost immediately after it was published, Heisenberg's uncertainty principle became the go-to metaphor for journalists, politicians, anthropologists, philosophers, psychologists, actors, and cartoonists. Since 1927, it's been used to explain everything from the existence of God to the Wall Street Crash of 1929 to the zone blitz in the NFL.

Non-scientists latched on to Heisenberg's discovery as a means of explaining two specific aspects of our lives: the unpredictability and randomness of our world, and the observer effect—the idea that the act of measuring something changes its behavior and the outcome. We witness the observer effect when we watch reality television; the presence of cameras causes people to change their behavior. We behave differently when we think we are being watched.

It is this aspect of the uncertainty principle that inspired playwright Simon Stephens. "If you're carefully watching where somebody is going or what someone is doing, the



PHOTO BY FRIEDRICH HUND. COURTESY WIKIMEDIA COMMONS.

Physicist Werner Heisenberg.

likelihood is—you never properly see them," says Stephens. In *Heisenberg*, neither Alex nor Georgie can accurately get the measure of the other person; both can watch the other intently, but then still be surprised by what he or she does next. "That paradox was extraordinary as a means of interrogating what it was to be a human being," said Stephens.

For Stephens, Heisenberg's uncertainty principle is a tool for examining the human psyche, all the little eccentricities and unpredictabilities that make us who we are. "Science is not something that's alien or strange, geeky or weird," he says, "it's the essence of what it is to be alive."

WORDS ON PLAYS



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THE UNIVERSE BETWEEN TWO PEOPLE

AN INTERVIEW WITH
DIRECTOR HAL BROOKS

BY ELSPETH SWEATMAN



It was while he was studying acting in A.C.T.'s Advanced Training Program (the precursor to the M.F.A. Program) in the early 1990s that Hal Brooks discovered he wanted to be a director. After getting his feet wet creating and directing in the Conservatory's student cabaret, Brooks returned to New York, where he directed Don DeLillo's *Valparaiso* and Will Eno's *Thom Pain (based on nothing)*, among other plays. Soon, he found himself not only directing off Broadway at The Public Theater, Second Stage Theater, and Manhattan Theatre Club, but also at regional theaters across the US. In 2012, Brooks became the artistic director at Cape Cod Theatre Project, an incubator of new play development, and in 2014, he also became the artistic director of The Pearl Theatre Company in New York. Now, Brooks is back where it all started, directing Simon Stephens's *Heisenberg* for the Geary stage. We sat down with him to discover his love of Stephens's work, new writing, and two-person plays.

What drew you to *Heisenberg*?

I've always been interested in the relationship of two people onstage, and how they interact with each other. Oftentimes, they're saved by a third character, and a fourth, and a fifth, and a sixth, but it's always interesting when it's just the two of them, when a universe is created between two people over the course of an unfolding of time. What will it be like for these two actors to be with each other over five weeks of rehearsal and four weeks of performance? How will these two people—the actors as well as the characters—get to know each other over that period of time? And most importantly, how will they end up?

Georgie and Alex are meaty, complex roles. What fascinates you most about them?

What makes Georgie a wonderful and wild character is how you are unable to pin her down to facts. It is because of her slipperiness that you are compelled to watch her; you want to know what is really motivating her behavior. It's a great mystery. The other part of that mystery is why Alex continues to engage with her, given her being very upfront about what's not true, and her perpetually saying just that one thing more that might force Alex to leave. There's an instability about her that is fascinating and compelling, whereas Alex feels like he's the stable component.

With such an intimate play, does it help to have a shorthand with your two actors?

Having a familiarity with both of the actors in *Heisenberg* is a wonderful thing for me. I met James Carpenter on one of my first professional gigs, when I was an assistant director for Tony Taccone at Berkeley Repertory Theatre in 1994. And I have known Sarah [Grace Wilson] since she graduated from Juilliard. When she came to the audition, I turned to A.C.T.'s casting director Janet Foster, and we both just knew she was our Georgie.

How do the technical elements of the production support this central relationship?

Stephens asks us to strip the world of the play down, make the stage as bare as possible. How do you take that stage direction and apply it to *The Geary*, a bigger, higher, wider space? We're dealing with two people with whom we have to live throughout the course of this journey. We want to make sure that the play is about watching the mystery of that relationship unfold. You just really want to get out of the way of the two actors.

“HEISENBERG ASKS US TO BE OUTSIDE OF OURSELVES AND TO BE FULLY ENMESHED AND IMMERSSED IN A RELATIONSHIP OF TWO PEOPLE WHOM WE LIKE BUT DON'T ENTIRELY TRUST OR KNOW.”

What insight can the play's title give us into these two characters?

The title is elusive. *Heisenberg* is certainly not about the physicist and it's certainly not about science. And it's not about Bryan Cranston's nom de guerre in *Breaking Bad* either. [Laughs] Heisenberg's theory—that the act of watching affects the outcome, that if you watch something you affect its speed or position—Stephens is applying that to human relationships. *That's* where the uncertainty lies. There are these two characters who are watching each other and clearly affecting how they perceive each other and where they're going to end up.

What can the two characters in *Heisenberg* show us about who we are?

Heisenberg asks us to be outside of ourselves and to be fully enmeshed and immersed in a relationship of two people whom we like but don't entirely trust or know. What we're ready for is investing in them and in the possibility that they'll work things out. Because in the end, as unlikely as it is, sometimes we just have to wake up in the morning and be very personal with the person that we're with. It takes a layer of faith to be with another person in this very intimate way. And it always does in real life.

WHO'S WHO IN HEISENBERG



JAMES CARPENTER*

(Alex Priest) is an A.C.T. veteran actor with credits including *Rock 'n' Roll*, *'Tis Pity She's a Whore*, *Cat on a Hot*

Tin Roof, *A Doll's House*, *Glengarry Glen Ross*, and *A Christmas Carol*. He is an associate artist with California Shakespeare Theater and a former associate artist with Berkeley Repertory Theatre. Other credits include work at Aurora Theatre Company, Magic Theatre, Marin Theatre Company, Shotgun Players, TheatreWorks, the Mark Taper Forum, The Old Globe, Oregon Shakespeare Festival, Yale Repertory Theatre, Santa Cruz Shakespeare, Huntington Theatre Company, and Intiman Theatre. Screen credits include the feature films *The Rainmaker* and *Metro*, the independent films *Singing* and *For the Coyotes*, and the series *Nash Bridges*. Carpenter is the recipient of many San Francisco Bay Area Theatre Critics Circle Awards, including the 2007 Award for Excellence in the Arts and the 2013 Lifetime Achievement Award. In 2010, he was named a Ten Chimneys Foundation Lunt-Fontanne Fellow.



SARAH GRACE WILSON*

(Georgie Burns) makes her A.C.T. debut with *Heisenberg*. Her acting credits include *Torch Song*

Trilogy and *The Prime of Miss Jean Brodie* (Studio Theatre; Helen Hayes Award nomination for Outstanding Supporting Actress), *Proof* and *Dinner with Friends* (Palm Beach Dramaworks), *Macbeth* and *Measure for Measure* (Elm Shakespeare Company), *Cyrano* (Baltimore Center Stage), *Melissa Arctic* (Two River Theater Company), *Uncle Vanya* and *Othello* (California Shakespeare Theater; Dean Goodman

Choice Award for Principal Performance), *Sometimes a Great Notion* (Portland Center Stage), *A Christmas Carol* (Actors Theatre of Louisville), *Hay Fever* and *Christmas on Mars* (The Old Globe), *Three Sisters* (American Repertory Theater, Edinburgh International Festival), *The Story* (The Public Theater, Long Wharf Theatre), *Six Degrees of Separation* (Guthrie Theater), and *Wintertime* (A Contemporary Theatre). Her screen credits include *Billions*, *Allegiance*, *Law & Order*, and *The Last Romantic*, among others. Wilson is a graduate of Juilliard where she received the John Houseman Prize for exceptional ability in classical theater.



ARWEN ANDERSON*

(Understudy)

returns to A.C.T. where she has worked on *Let There Be Love*, *A Christmas Carol*, and *Armistead*

Maupin's Tales of the City (workshop). Regional credits include *King Lear*, *Romeo and Juliet*, and *The Verona Project* (world premiere) at California Shakespeare Theater; *August: Osage County*, *Anne Boleyn*, *Circle Mirror Transformation*, *Bellwether* (world premiere), and *A Streetcar Named Desire* at Marin Theatre Company; *An Accident*, *Mrs. Whitney*, *Expedition 6*, *The Rules of Charity* (all world premieres), and *Mauritius* at Magic Theatre; *77%* at San Francisco Playhouse; *Miss Julie* at Stanford Repertory Theater; *Lobby Hero* and *The Shape of Things* at Aurora Theatre Company; *You Know When the Men Are Gone* and *4 Adverbs* with Word for Word Performing Arts Company; and roles with American Stage Festival, San Jose Repertory Theatre, TheatreWorks, Brava! For Women in the Arts, Marines' Memorial Theatre, Encore Theatre Company, and Central Works. Her film work includes *Hog Island*, *Ashley 22*, and *Dark Retreat*. Anderson is a graduate of Wesleyan University.



ROGER GRUNWALD*

(Understudy), a cofounder of New York's Castillo Theatre, recently starred in the world premiere of his

full-length solo stage drama *The Obligation* (Potrero Stage), directed by Nancy Carlin. Between 2014 and 2017, Grunwald toured in an original presentation he co-created with Annie McGreevey called *The Mitzvah Project*, a short, Holocaust-themed play and lecture, which he presented at over 80 universities, theaters, high schools, and religious organizations in the US, Canada, the UK, and Israel. He co-starred in the premiere episode of the HBO series *Vinyl*, directed by Martin Scorsese, and has portrayed Otto Frank in numerous productions of the play *Anne and Emmett*, which he will soon perform in again in Amsterdam. A native San Franciscan, Grunwald grew up watching A.C.T. productions. He graduated from UC Berkeley, trained at the London Academy of Music and Dramatic Art, and studied under Wynn Handman.

SIMON STEPHENS (Playwright)

has written many plays that have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, the artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago.

HAL BROOKS (Director), a graduate of A.C.T.'s Advanced Training Program, makes his Geary Theater directing debut with *Heisenberg*. Brooks has been the artistic director of the Cape Cod Theatre Project since 2012. He is also the associate artistic director of the Ojai Playwrights Conference. Recent credits include *Residence* and *Six Years*

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

(Humana Festival of New American Plays), *The Whale* (Denver Center for the Performing Arts), *Tigers Be Still* (Dallas Theater Center), and *Be a Good Little Widow* (The Old Globe). In New York, Brooks directed Will Eno's *Thom Pain* (based on nothing); Nilaja Sun's *No Child*; *By the Water* (Manhattan Theatre Club); *Urge for Going* (The Public Theater); and *The Bad Guys* (Second Stage Theater). As artistic director of The Pearl Theatre Company, Brooks accepted an Obie Award for Artistic Excellence last spring. At A.C.T., he directed *Baby with the Bathwater* (Children's Creativity Museum), *Crane* by JC Lee (workshop), and *The Man from Saigon* by Don Nguyen (2017 New Strands Festival). Brooks has been a lecturer at Yale College since 2010.

ALEXANDER V. NICHOLS (Scenic and Lighting Designer) returns to A.C.T. for his 21st production. Broadway credits include *Wishful Drinking*, *Hugh Jackman: Back on Broadway*, *Nice Work If You Can Get It*, and *Latin History for Morons*. Off-Broadway credits include *Los Big Names*, *Horizon*, *Bridge & Tunnel*, *Taking Over*, *Through the Night*, *In the Wake*, *In Masks Outrageous and Austere*, and *Ernest Shackleton Loves Me*. Regional theater credits include designs for Berkeley Repertory Theatre, the Mark Taper Forum, Oregon Shakespeare Festival, Arena Stage, Huntington Theatre Company, La Jolla Playhouse, and Seattle Repertory Theatre. Nichols is the resident designer for Margaret Jenkins Dance Company, Pennsylvania Ballet, Hartford City Ballet, and American Repertory Ballet. His designs are in the repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, and Hubbard Street Dance Chicago, among others. Recent projects include *Elizabeth Cree* at Opera Philadelphia, *Nixon in China* at the Los Angeles Philharmonic, and *Bluebeard's Castle* at the Cleveland Orchestra.

MEG NEVILLE (Costume Designer) is a Bay Area costume designer. Recent productions include *Blithe Spirit* (Guthrie Theater); *Imaginary Comforts*, or *The Story of the Ghost of the Dead*

Rabbit (Berkeley Repertory Theatre); and *Reel to Reel* (Magic Theatre). Among her Berkeley Rep credits are *Hand to God*; *It Can't Happen Here*; *One Man, Two Guvnors*; *Macbeth*; *X's and O's* (*A Football Love Story*); *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*; *Party People*; and *Pericles, Prince of Tyre*. Oregon Shakespeare Festival credits include *The Cocomanuts*, *Long Day's Journey into Night*, *The Taming of the Shrew*, and *Ghost Light*. As an artistic associate at California Shakespeare Theater, Neville designed numerous Shakespeare and Shaw productions. New York and regional credits include productions at Yale Repertory Theatre, South Coast Repertory, Dallas Theater Center, Brooklyn Academy of Music, Chicago Opera Theater, Portland Stage Company, Baltimore Center Stage, Hartford Stage, Atlantic Theater Company, The Public Theater, and New York Stage and Film. She is a graduate of Brown University and the Yale School of Drama.

BRENDAN AANES (Sound Designer) has designed sound for recent A.C.T. productions, including *The Unfortunates*, *John*, *The Hard Problem*, and *Chester Bailey*. He has also designed *The Curious Incident Of The Dog in the Night-Time* and *Fire in Dreamland* at Kansas City Repertory Theatre; *Balls* and *{my lingerie play}* off Broadway; *The Glass Menagerie* and *Othello* at California Shakespeare Theater; *Cowboy Bob* at Ars Nova; *Triangle*, *The Life Of The Party*, *The Confederates*, and *The Lake Effect* at TheatreWorks; *The Way West* at Marin Theatre Company; and *The Hundred Flowers Project* at Crowded Fire Theater.

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, Guthrie Theater, Chicago



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Shakespeare, Goodman Theatre, Lyric Opera, Oregon Shakespeare Festival, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience (NYC), 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 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 *Hamlet*, *The Hard Problem*, *King Charles III*, *John*, *Arcadia*, *Stuck Elevator*, *The Orphan of Zhao*, *Napolil*, *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.

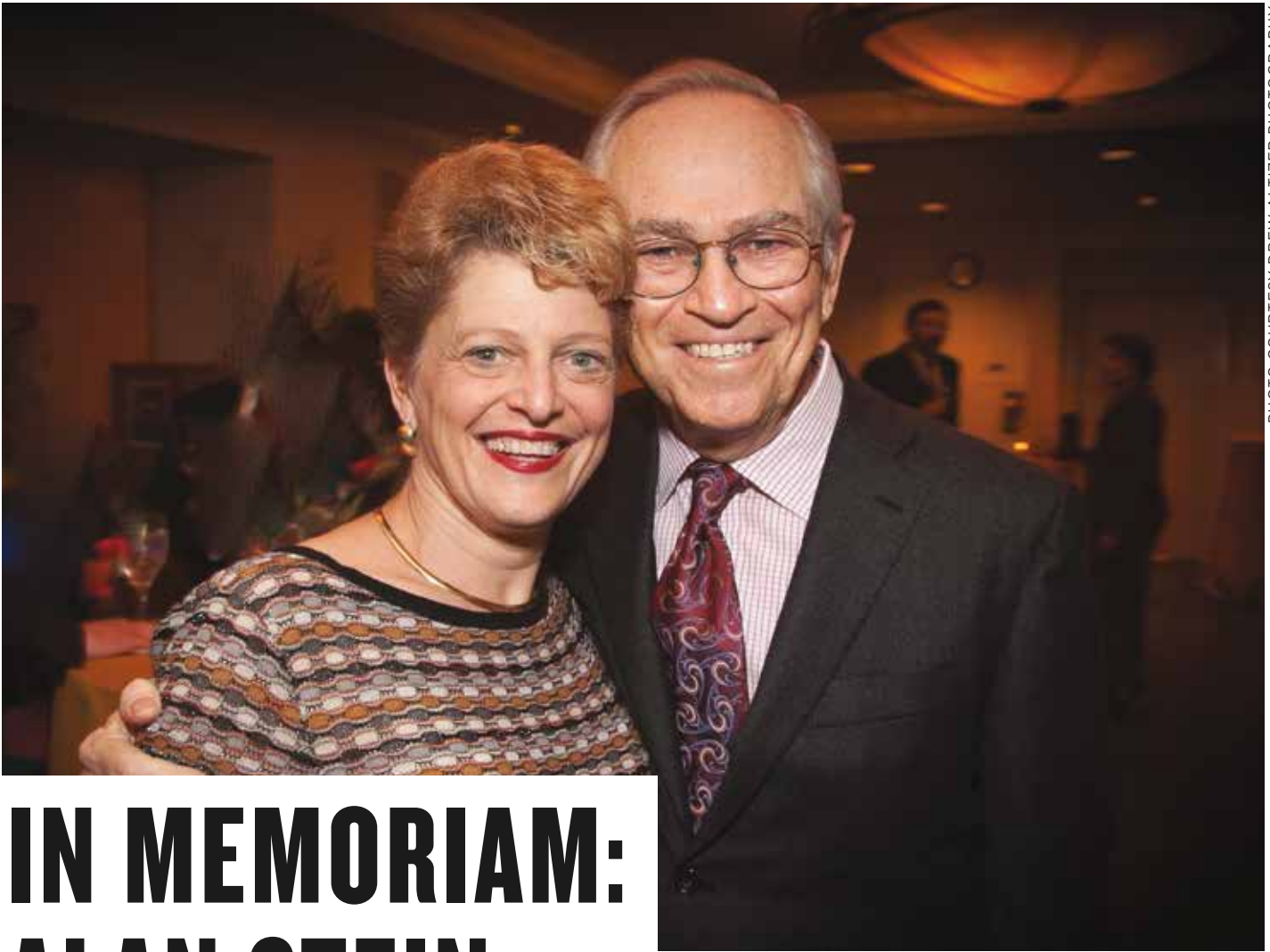
ELISA GUTHERTZ* (Stage

Manager) most recently worked on *The Birthday Party* and *Hamlet* at A.C.T. Last season she stage-managed *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*, *Testament*, *Major Barbara*, *Underneath the Lintel*, *Arcadia*, *The Normal Heart*, *The Scottsboro Boys*, *Endgame* and *Play*, *Scorched*, *Clybourne Park*, *The Caucasian Chalk Circle*, *The Rainmaker*, *A Number*, and Eve Ensler's *The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep*, *Suddenly Last Summer*, *Rhinoceros*, *Big Love*, *Civil Sex*, *Collected Stories*, and *Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body* at the Booth Theatre on Broadway, *Big Love* at Brooklyn Academy of Music, and *The Vagina Monologues* at the Alcazar Theatre.

DANI BAE* (Assistant Stage

Manager) returns to A.C.T. for *Heisenberg*. Recent A.C.T. credits include *The Birthday Party* and *A Thousand Splendid Suns*. Bae has worked locally at Aurora Theatre Company on *Luna Gale* and *Splendour*. Other favorite stage management credits include the Bard Music Festival (Bard SummerScape) and *Urinetown: The Musical* (American Theatre of Actors). She has recently completed a stage management fellowship at A.C.T. Bae has a BFA in stage management from Syracuse University.

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



IN MEMORIAM: ALAN STEIN

A.C.T. Artistic Director Carey Perloff and Alan Stein at A.C.T.'s Producers Circle Dinner at The Geary (2013).

A.C.T. mourns the loss of Alan Stein, beloved chair of A.C.T.'s Board of Trustees from 1988 to 1997 and a consummate advocate for and supporter of arts and culture across the Bay Area. A theater-loving Columbia College graduate with a distinguished career in finance, Alan first became involved at A.C.T. in the 1970s, shortly after relocating to San Francisco from New York. In the early days, he worked closely with Artistic Director William Ball to support the company and orient it toward the future.

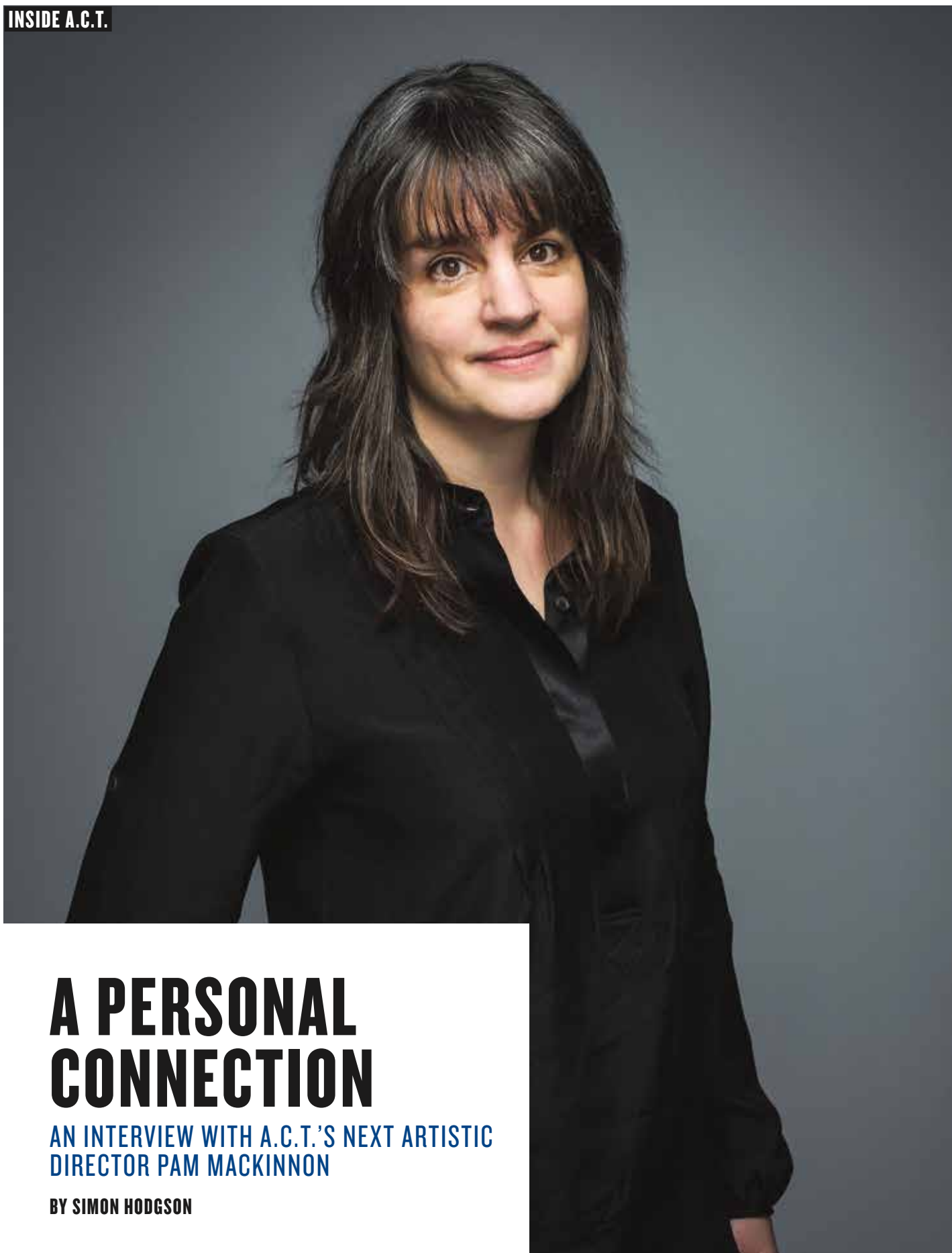
In 1988, with A.C.T. facing economic challenges, Alan returned to the board, becoming chair months before the Loma Prieta earthquake. In the wake of that disaster, with The Geary in ruins, he pointed the way forward with the words, "The show must go on."

Alan's energy, persuasiveness, and financial know-how, developed during a career that included leadership roles at Goldman Sachs and Montgomery Securities, was paramount to A.C.T.'s revival in the 1990s. He played an active role in hiring Artistic Director Carey Perloff

and nurturing her creative vision, and was instrumental in the campaign to rebuild The Geary. His courage, commitment, and irreverence ushered in a new era for A.C.T. and helped stimulate the enormous growth the company has witnessed over the past two decades.

As emeritus chair, Alan served as the campaign co-chair for A.C.T.'s first endowment campaign, which secured more than \$30 million. Today, Alan and his wife, Ruth, are remembered throughout A.C.T. in the conference room at 30 Grant that bears their name, and in the *Christmas Carol* characters Alan and Ruth—two of the jolliest guests at the Fezziwigs' party.

A.C.T. owes an immeasurable debt of gratitude to Alan, a generous and visionary leader who worked hand in hand with three artistic directors, ensured the company's long-term financial stability, and played numerous roles across five decades of A.C.T.'s history. We will miss him enormously, and we celebrate his wonderful family and salute his remarkable life.



A PERSONAL CONNECTION

AN INTERVIEW WITH A.C.T.'S NEXT ARTISTIC DIRECTOR PAM MACKINNON

BY SIMON HODGSON

Pam MacKinnon was appointed A.C.T.'s next artistic director in January. Although she's due to start full-time in San Francisco on July 1, MacKinnon is already working closely with Carey Perloff, the Board of Trustees, and teams across A.C.T. on planning for our 2018-19 season. In between checking in on her current Broadway show *The Parisian Woman*, with Uma Thurman, and casting her next production for the spring in New York, a world premiere by Jordan Harrison, MacKinnon sat down with us to talk about her own story and what's ahead.

“TO DIG INTO A PLACE AND REALLY GET TO KNOW AN AUDIENCE IS VERY EXCITING TO ME.”

What are you looking forward to at A.C.T.?

Having an artistic home. I have always been a freelance director and that is a wonderful thing, hopping from project to project, accruing an artistic family along the way. But I've never been part of an institution, let alone a leader of an institution. So to dig into a place and really get to know an audience is very exciting to me.

You've had offers from major theaters in the past. What motivates this step now?

Becoming part of an institution is something I've been thinking about for a number of years and finally the right opportunity, the right theater, and the right time in my career have all coalesced. About six years ago, when my career moved onto Broadway, I specifically said no to calls from headhunters, because I wanted to really see what Broadway could be. I've now directed seven plays there in a very short time, so I've done that and may continue to do that when it's the right project. But I want to wrest a bit more control into my artistic life.

What are your thoughts about moving west?

In my early twenties I lived in Southern California, studying at UC San Diego, and I've always thought fondly of that time. It has always been a place I go back to. San Francisco is a beautiful and cosmopolitan city, a seat of innovation and higher learning, and a crown jewel of this country. Like a lot of American cities, it's learning how to deal and manage and live with great new wealth next to people who are struggling and desperate. There is something very alive and thrilling in San Francisco.

Where do you feel most at home?

I'm a city person. Until I was nine, I lived in Toronto, in the city center. As a kid I had a lot of freedom; in first grade, I walked on my own to school. I was a bit of a tomboy—one of the few

girls who played street hockey with the boys. I went to college in Toronto specifically to be on an urban campus. I have lived in New York for years. So to work at A.C.T., a theater that is in the city center, is important to me. I've always been drawn to cities.

You've lived in several different places. What environments inspire you?

I love to travel. When I was seven, my father, who was a professor of geography, went on sabbatical. This was in the mid-1970s. We lived in Austria for a year and I was enrolled in a local school outside Vienna. I was an avid reader, very big on Tintin—another kid who traveled. Recently I've been very fortunate; in the span of six months, I had a few out-of-the-blue opportunities to go to new places: Budapest, Rio de Janeiro, and northern Greece.

You've been a freelance director for 20 years. What do you look for in new work?

I have to have an immediate personal connection to a play. It needs to be a story that I want to share—that has an emotional core. I'm drawn to stories that give equal weight to both men and women. It's not just that if there are two men, there must be two women. It's that the women are treated as messy and complicated and have points of view. And I gravitate to stories that lead with humor, and use humor to disseminate a story that eventually goes deep and dark. Take Edward Albee's *Who's Afraid of Virginia Woolf?* It might ultimately be a deeply harrowing story, but throughout, there are moments of desperate comedy.

“IT NEEDS TO BE A STORY THAT I WANT TO SHARE—THAT HAS AN EMOTIONAL CORE.”

As a director, The Geary and The Strand must be spaces you can't wait to get your hands on.

Absolutely. During my interview process at A.C.T., I got a tour of The Geary early on a Sunday morning. Over the years I've seen a number of shows at The Geary, including *The Gem of the Ocean* and *The Black Rider: The Casting of the Magic Bullets*. So to sit in this great empty theater, and hop from lower orchestra to mid-orchestra and then from mid-mezzanine up to the balcony was quite a treat. I'm excited to fill The Geary and The Strand with bold, surprising stories, directed both by me as well as artists I admire. It is a time to dream big.

NEW YEAR, NEW NAMES, NEW WORK

A SNEAK PEEK AT THE 2018
NEW STRANDS FESTIVAL

BY TAYLOR STEINBECK

This year, A.C.T.'s New Strands Festival is going global. After the success of last year's festival—which showcased works in progress from such homegrown talents as playwright Lauren Yee, composer Byron Au Yong, and director Lisa Peterson—A.C.T. Associate Artistic Director Andy Donald wants to open the doors of The Strand even wider. “The 2018 artists are new American voices with global visions and global appetites,” says Donald. “The festival is still going to be about San Francisco, but this year, it’ll be about bringing the world to our city.”

The 2018 lineup is inspired by a multitude of perspectives: a new play by Hawaiian-born playwright Susan Soon-He Stanton for the M.F.A. Program class of 2019 (co-commissioned with Crowded Fire Theater); a new translation by Domenique Lozano of German playwright Friedrich Schiller’s passionate drama *Don Carlos*; the third workshop of Jeremy Cohen and Indian-born Dipika Guha’s emotional LGBTQ+ romance, *Malicious Animal Magnetism*; and a social justice play written by Mexican American playwright Marisela Treviño Orta for A.C.T.’s Young Conservatory, Oakland’s Destiny Arts Center, and our public high school residencies.

Look out too for a pair of exciting projects from SPACE on Ryder Farm, the new play incubator partnering with A.C.T. to develop work for this year’s New Strands Residency. Located on

a working farm in Brewster, New York, SPACE is a nonprofit artist residency program that has become “one of the leading curators of the next generation of new work,” says Donald. Keep an eye on our website for more about these two projects—a pop-rock musical by Emily Kaczmarek and Kate Sullivan and an epic play by Ngozi Anyanwu starring an all-black cast.

Along with welcoming the Bay Area community to The Strand Theater for a third year, the 2018 New Strands Festival will feature more master classes, panel discussions, and happy hours for theater lovers. The festival, sponsored by nonprofit tech company Mozilla, will run an extra day compared to past years, with each presentation receiving *two* readings instead of one, enabling theatergoers to provide more of their valuable input. “We don’t just want our audience to witness an artistic process, but to actually be a collaborator,” says Donald. “Wherever the works may go after the festival, San Francisco audiences can feel an attachment to these works, because they had a part in their creation.”

The 2018 New Strands Festival is free and open to the public and runs May 17 to 20. To find out more, visit act-sf.org/newstrands.



The cast of *Fatherville*, directed by Carey Perloff, at the 2017 New Strands Festival.

DREAMS OF THE FUTURE

THE PROSPERO SOCIETY BRUNCH

BY A.C.T. PUBLICATIONS STAFF

One Saturday in January, A.C.T.'s Prospero Society members met in The Garret at The Geary Theater for good food, good company, and an inside look into an actor's process. They were joined by Artistic Director Carey Perloff, Dramaturg Michael Paller, and two members of the cast of A.C.T.'s critically acclaimed *The Birthday Party*, Firdous Bamji and Marco Barricelli. Both Perloff and Barricelli recounted heartfelt and funny stories of meeting and working with *Birthday Party* playwright Harold Pinter, and Bamji spoke about the collaborative nature of Pinter's work and how wonderful it has been to work with Perloff and the rest of the cast.

Named after the magician in Shakespeare's *The Tempest*, A.C.T.'s Prospero Society was created especially for those theater lovers who have included A.C.T. in their estate plans. No matter the amount they've set aside, our Prospero Society members know that every dollar ensures A.C.T.'s future remains bright. Their support lays the foundation for many of A.C.T.'s Education & Community Programs—including training scholarships in the Young Conservatory and Studio A.C.T., community outreach, and in-school residencies—as well as new-play development and mainstage productions.

"A.C.T.'s Prospero Society is about enjoying the present and valuing the future," says member Richard T. Davis-Lowell. "It is about ensuring the future of A.C.T. and benefiting future students and artists that you may never meet. That is why I give."



CLOCKWISE FROM TOP

David Rovno, Patricia Heldman, and guest; actor Firdous Bamji, A.C.T. Dramaturg Michael Paller, and actor Marco Barricelli at the 2018 Prospero Society Brunch.

Thank you to all of our Prospero Society members for your support.

For more information on insider events such as the Prospero Brunch, membership benefits, and how to plan your legacy gift to A.C.T., visit act-sf.org/prospiero or contact Deputy Director of Development **Tiffany Redmon** at 415.439.2482 or tredmon@act-sf.org.

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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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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.

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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.

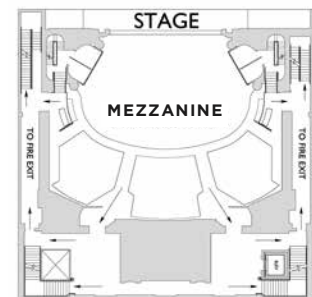
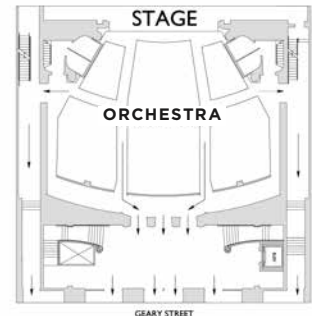


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A.C.T. is supported in part by a grant from Grants for the Arts.

GEARY THEATER EXITS



ANGELS IN AMERICA

A Gay Fantasia on National Themes

PART ONE: MILLENNIUM APPROACHES

PART TWO: PERESTROIKA

BY Tony Kushner
DIRECTED BY Tony Taccone



PHOTOS BY CHESHIRE ISAACS

RANDY HARRISON (PRIOR)

STEPHEN SPINELLA (ROY COHN)

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