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THE BIRTHDAY PARTY

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JAN 2018
SEASON 51, ISSUE 4

VIETGONE

BY QUI NGUYEN
DIRECTED BY JAIME CASTAÑEDA



Vietgone is not your typical how-Mom-met-Dad story. Not unless they hit it off at a refugee camp in Arkansas. But that's the story of playwright Qui Nguyen's parents, who fell in love against all odds.

Fleeing war-torn Vietnam, Tong and Quang navigate the unfamiliar landscape of 1970s America. As they learn more about the culture of this new land, they ponder what "home" really means. Is home a place, a person, a feeling?

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Charles Isherwood, *The New York Times*

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**“Hip, high-wire theatricality . . .
sultry sexiness . . . quirky playfulness.”**

The Seattle Times

bounces between borders, cracking jokes along the way. Director Jaime Castañeda, who’s known Nguyen for years, calls this play “uniquely Qui—he takes what seems like a traditional immigrant story and turns it into this wild, epic road-trip fantasia with fights and music and dancing and sex.”

Set to an original soundtrack that mixes contemporary hip-hop sounds with ’70s funk and disco, *Vietgone* is a toe-tapping adventure that explores the heartbreak of war along with the funny side of love. Throughout, Nguyen’s storytelling seamlessly shifts from romantic comedy to heart-rending drama.

Winner of the 2016 Harold and Mimi Steinberg/American Theatre Critics Association New Play Award, *Vietgone* was an off-Broadway hit at Manhattan Theatre Club and sold out shows at 2016’s Oregon Shakespeare Festival. This all-new production—complete with kick-ass ninja fights and an original rap-inspired score—will burst into The Strand this February.



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American Conservatory Theater, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff and Executive Director Peter Pastreich, we embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions and literatures, while exploring new artistic forms and 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, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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WHAT'S INSIDE

Dramaturg Michael Paller and Director Carey Perloff at the first rehearsal for A.C.T.'s production of *The Birthday Party* (2018).

ABOUT THE PLAY

9 LETTER FROM THE ARTISTIC DIRECTOR
By Carey Perloff

12 LIKE STAGING A BOXING MATCH
An Interview with Director Carey Perloff
By Simon Hodgson

14 THE KNOCK AT THE DOOR
How Power Works in *The Birthday Party*
By Michael Paller

INSIDE A.C.T.

22 LOOKING FORWARD
A New Chapter
in the Young Conservatory
By Elspeth Sweatman

24 RAISING ACTORS
A.C.T. and Macy's Support Education
Programs with Dickens Event
By A.C.T. Publications Staff

25 PART OF SOMETHING GREATER
A.C.T.'s Prospero Society
By Elspeth Sweatman

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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 *Vietgone* and InterACT with us!

VIETGONE (FEB 21-APR 22)
AT THE STRAND THEATER

BIKE TO THE THEATER NIGHT
Feb 21, 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.

KDFC PROLOGUE
Mar 6, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the *Vietgone* artistic team.

AUDIENCE EXCHANGE*
Mar 13, 7 PM; Mar 28, 2 PM;
Apr 1, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
Mar 14, 7:30 PM
Mix and mingle at this hosted postshow LGBT party.

THEATER ON THE COUCH*
Mar 16, 7:30 PM
Take part in a lively conversation with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

COMMUNITY DAY
Mar 17, 4 PM
Join us for a celebration of Vietnamese food, music, and culture.

WENTE VINEYARDS WINE SERIES
Mar 27, 6:30 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME
Apr 14, 12:45 PM
Get hands-on with theater at this interactive preshow workshop.

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*Events take place immediately following the performance.

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FROM THE ARTISTIC DIRECTOR

Dear Friends,

Happy New Year and welcome to *The Birthday Party*!

Samuel Beckett famously said about James Joyce, "His work is not *about* the thing, it is the thing itself." I have always felt that the same applies to the extraordinary work of Harold Pinter. Although much has been written about Pinter's existential or absurdist tendencies, the truth is that a Pinter play is pure experience. He encloses a world, puts people inside that world, and watches them fight to survive. In Pinter's landscape, you are predator or prey. And watching how those roles shift in an instant can make for thrilling and surprisingly hilarious drama. Pinter asks us to examine why we treat each other the way we do. What is power? How does sexuality play into it? Why is innocence so dangerous and seductive? What are we guilty of? Later in life, when talking about *The Birthday Party*, Pinter said that although his plays became more obviously political over time, he always felt *The Birthday Party* told the story of one individual fighting against the co-option of the state, or the group, or the mob. When Petey yells out, "Stan, don't let them tell you what to do!" Pinter was speaking from experience. He spent his whole life not doing what people told him to do.

I first worked with Pinter in 1989 in New York. I was running Classic Stage Company, a small off-Broadway theater, where we were producing the American premiere of Pinter's *Mountain Language* (a one-act play about political prisoners forbidden to speak their own language) in a double bill with *The Birthday Party*. Pinter came to New York to rehearse with us. You can't imagine how surreal that was for me: I was a twentysomething director running a fairly indigent downtown theater, and was offered the opportunity to collaborate with perhaps the greatest living playwright in the English-speaking world. Despite his famously cantankerous reputation, Pinter was a joy to work with. He relished the process (he loved actors, being one himself), and when solicited, gave succinct and brilliant notes. He took the characters at their word, interrogated them just as we did, defended their territory and laughed at their jokes, understood their vulnerability and shuddered at their cruelty. Every moment was about action, every duet was a stand-off and a dance.


As I got to know Pinter, it became clear what a Jewish writer he was. Growing up in the East End of London as the son of a Jewish tailor, Pinter was evacuated during World War II and experienced the force of anti-Semitic violence as a young man. His humor is drawn from Jewish music hall traditions, and his writing exhibits a palpable sense of being an outsider in the class-oriented world of postwar Britain. One particular hint of his Jewish background is the obsession with names and naming in his plays, in particular with the way Jews often change their names to protect themselves. Pinter himself acted under the stage name "David Baron" for many years, and when I asked him why he finally gave that up, he replied, "They always find out in the end." In *The Birthday Party*, Goldberg's name is an object of great confusion (and some terror) for McCann, who doesn't seem to understand what Goldberg is hiding.

In addition, Pinter was one of the most erudite of writers, and completely self-taught. Like his friend Tom Stoppard, Pinter left school at 17 and never went to university, but his deep knowledge of literature and history, and his profound love of Shakespeare, come through in all his writing. Having just directed *Hamlet*, I find much of the Bard in *The Birthday Party*.

Since that encounter in New York, I have directed nearly all of Pinter's plays, but I have not returned to *The Birthday Party* until now. It felt like a fitting choice for my final season as A.C.T.'s artistic director, in part because it is material that is more resonant than ever in this moment of terror and bullying, in part because in spite of its dark themes, it still makes me laugh out loud, and in part because the play offered me the opportunity to bring back to The Geary so many favorite artists, including Marco Barricelli, Firdous Bamji, Dan Hiatt, Julie Adamo, and Scott Wentworth, as well as designers Nina Ball, Darron L West, and Candice Donnelly, and to introduce one of America's greatest comedienne, Judith Ivey, to the Geary stage. Working on the play, it is clear what a profound influence it has had on so many subsequent writers, from Martin McDonagh to Sam Shepard to Annie Baker. It has been a great joy to go back to the source.

This production of *The Birthday Party* is dedicated to my husband, Anthony Giles, in celebration of all the many nights we have sat on our couch reading Pinter aloud to each other and feeling, in Lenny's words from *The Homecoming*, "joyful."

Thank you for joining us, and enjoy!



Carey Perloff
Artistic Director





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A.C.T.

CAREY PERLOFF, Artistic Director
PETER PASTREICH, Executive Director

PRESENTS

THE BIRTHDAY PARTY

BY HAROLD PINTER
DIRECTED BY CAREY PERLOFF

CREATIVE TEAM

SCENIC DESIGNER **NINA BALL**
COSTUME DESIGNER **CANDICE DONNELLY**
LIGHTING DESIGNER **ROBERT HAND**
SOUND DESIGNER **DARRON L WEST**
DRAMATURG **MICHAEL PALLER**
CASTING DIRECTOR **JANET FOSTER, CSA**
DIALECT COACH **CHRISTINE ADAIRE**

CAST (IN ORDER OF SPEAKING)

MEG **JUDITH IVEY***
PETEY **DAN HIATT***
STANLEY **FIRDOUS BAMJI***
LULU **JULIE ADAMO***
McCANN **MARCO BARRICELLI***
GOLDBERG **SCOTT WENTWORTH***

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*The Birthday Party is presented
by special arrangement with
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ABOUT THE PLAY

LIKE STAGING A BOXING MATCH

AN INTERVIEW WITH DIRECTOR CAREY PERLOFF
BY SIMON HODGSON

PHOTO BY NINA BALL



In 1987, Carey Perloff wrote to Harold Pinter to gain the rights to *The Birthday Party* for Classic Stage Company. The odds were against the 28-year-old director. Pinter was unhappy about American productions of his plays that were overly psychological. “Americans tend to do dramaturgy that’s confessional,” says Perloff. “If you tell the truth, you absolve yourself. But the British don’t tend to tell people what they think. For them, language is a smokescreen.” Perloff’s persistence earned her not only the rights to the play, but the beginning of a collaboration with Pinter that would span 20 years. As Perloff returns to *The Birthday Party* for the first time since the ‘80s, she spoke about the play and her long partnership with Pinter and his work.

Why do you keep coming back to Pinter?

There’s nothing better. [Laughs] He’s such a touchstone for me. I find his work absolutely hilarious. Meg asks Goldberg, “Do you like my dress, Mr. Goldberg?” and he says, “It’s out on its own.” Who writes like that? It’s so crazy and yet so real and brilliant. I love the mystery of it, the muscle. Every line is active. You’re either predator or prey. It’s like staging a boxing match.

What did you learn from working with Pinter?

Having him in the room was incalculable. Pinter never explained something in terms of what it meant. I asked him why Meg always asks Petey to read her the newspaper; what does it tell us about their marriage? He said, “I believe she’s forgotten how to read.” That is something an actor can play. He always said “I believe” because as a writer, he trusted his characters to teach *him* what the play was about.

You first directed *The Birthday Party* in 1988. What’s different about this play for an audience in 2018?

We’ve gone through a lot more terror. We’ve been through 9/11. Remember that Pinter grew up during World War II. The fact that he was a Jewish kid living in London during the Blitz at a time of enormous anti-Semitism is highly relevant to Pinter’s sense of the world. *The Birthday Party* is about the individual against the state—the visceral experience of being hunted—but it’s also about coercive religious and political institutions.

What are the challenges facing you and scenic designer Nina Ball?

The set should feel inescapable, claustrophobic, and not too capacious. It’s a challenge in the enormous Geary Theater to make something enclosed. Nina’s an amazing designer. Her set looks ordinary, but it’s also just a little skewed and weird. It was Nina’s thought to build the sand world around this seaside boardinghouse.

How does the production design square with the dramaturgy?

What I said to the designers is that Pinter had an incredibly complex theatrical imagination. He started a play with two people sitting in a room, and he would listen and wait to see what they said. He had an incredible sense of action, menace,



PHOTO BY TOM CHARGIN

ABOVE

Carey Perloff and Harold Pinter at Classic Stage Company in New York (1989).

OPPOSITE

Set model, by scenic designer Nina Ball, for A.C.T.’s 2018 production of *The Birthday Party*.

sexuality, and surprise. Nobody ever says anything that isn’t targeted. When Goldberg threatens Stanley and says sit down and Stanley won’t sit down and then Goldberg stands up, that is a change of landscape as enormous as a bomb going off. The stage directions and the physical relationship of characters to each other are potent.

Why is Pinter one of the great playwrights?

He brought a liveness and muscle to drama that had been very conversational. If you look at who had come before him—Noël Coward, J. B. Priestley, Terence Rattigan—they’re quite different. Pinter’s plays are like athletic events. All about competition. The drama is sexual and active. It’s about moment-to-moment experiences of people caught in a room, trying to either protect or defend themselves.

How does the past impact his characters?

For any Pinter character, the past is fraught terrain, a country of infinite mystery. Everyone has done things they’re ashamed of. As he said about *Old Times*, you don’t have nostalgia until you turn 40 and then all you think about is your past. That’s why he usually writes older characters. In *The Birthday Party*, several characters refer to incidents or people in their pasts. Are they telling the truth? Ultimately, it doesn’t matter. It only matters how the past can influence the moment now.

As you prepare for opening night at The Geary, what has been the most enjoyable part of the process?

Being in the rehearsal room. It’s absolutely alive. You can’t analyze it, you have to do it. You have to be incredibly bold. It’s funny and rigorous and uncompromising and delicious. It’s pure theater. Everything was theatrical for Pinter.



THE KNOCK AT THE DOOR

HOW POWER WORKS IN *THE BIRTHDAY PARTY*

BY MICHAEL PALLER

In Harold Pinter's *The Birthday Party*, Goldberg and McCann arrive at an English seaside boardinghouse in search of a third man—Stanley. Who they are, whom they represent, and why they've come for Stanley are mysteries. Into this expositional vacuum rush uncertainty and unease. In Act Two, they subject him to a fierce interrogation, including a series of bewildering questions: "What about the Albigensienist heresy?" "Who watered the wicket in Melbourne?" "What about the blessed Oliver Plunkett?" What's the meaning of this? Is it code? The answer lies in how Pinter's characters get and deploy power. It lies, too, in the reasons why power mattered so much to him in the first place.

Pinter was very young when he learned how dangerous the world can be when those with power attempt to bend the powerless to their will. He was born in London in 1930 to a Jewish family. In 1939, at the beginning of World War II, he and 1.5 million other British city children were evacuated to the countryside, where they would be safe from German bombers. On the coast of Cornwall, he felt isolated from the surroundings and people he knew. His disoriented seaside life lasted a year, after which he returned to London in time for the worst of the bombing.

Before and even after the war he saw members of the British Union of Fascists parade through the heavily Jewish East End. The brigades of black-shirted men were a reminder that the nighttime knock on the door could come to England as well as mainland Europe. For Pinter and his friends, this display of power was a none-too-subtle threat.

The blackshirts were an ugly minority in Britain, but Pinter ran up against the full power of the state when in 1948 he refused to register for national service (the British equivalent of the draft in America). The war was just over; revelations about the Nazi death camps were still shocking; the Soviets had seized Eastern Europe, and the Allies, led by the United States, were airdropping supplies to keep West Berlin from starvation. Obligated by world affairs, patriotism, and the pressure to conform, Pinter's closest friends obeyed the law and signed up. But Pinter refused to serve. He spent a night in jail and only his father's willingness to pay the fines—as well as a change in the way that conscientious objectors were treated—kept him from a prison sentence. Before he was 20, the ways in which the powerful pressured the powerless had been indelibly implanted in his consciousness and imagination.

Power isn't always about physical violence: the knock at the door, the punch to the solar plexus. In Pinter's plays, power is more often psychological, and words are the weapons. As theater critic Michael Billington wrote in his biography *Harold Pinter*, "Any conversation between two people conceals a tactical battle for advantage."

In daily life we use words to refer to the things and concepts that they represent. But Pinter often uses words not to relay or discover information but to define a relationship in terms of power. A character makes a statement or asks a question and, regardless of the sentence's literal meaning, the listener understands that he's being asked to accept lower status in a struggle for power. When Goldberg asks Stanley, "Who watered the wicket in Melbourne?" (a reference to a notorious 1955 cricket match), he's not asking for information. He means to dominate, confuse, and terrorize Stanley into submission.

"Power" in and of itself isn't a theme. "Power must be resisted" is. A character asked to surrender power may choose to resist instead. Stanley resists with words of his own, and when they fail him, one can argue that he still tries to exert his will through sounds. He resists Goldberg and McCann all the way from the interrogation until the moment when Petey, Meg's easygoing husband, urges, "Stan, don't let them tell you what to do!"—a line that Pinter said was possibly the most important he ever wrote.

The one thing a Pinter character must never do when confronting power is admit fear or confess vulnerability. The battle must be played out to the end. No one in a Pinter play



ABOVE

Graphite drawing of Harold Pinter.

OPPOSITE

East London during the Blitz, September 1940.

By *New York Times* Paris Bureau Collection (USIA).
Courtesy Wikimedia Commons.

succumbs to power until the curtain comes down, and even then, there may be no clear-cut victor. Goldberg and McCann wield power inside the boardinghouse, but may well have none outside it. Neither man exits the play unscathed, and their fate is as unknown as Stanley's. They too may discover the need to resist.



WORDS ON PLAYS

Want to know more about *The Birthday Party*? *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.

WHO'S WHO IN *THE BIRTHDAY PARTY*



JULIE ADAMO*

(Lulu) is a recent graduate of the A.C.T. Master of Fine Arts Program. She was most recently seen on the Geary stage in

Tom Stoppard's *The Hard Problem* and as Beth in *A Christmas Carol* (2016). Previous M.F.A. Program productions include *Cardenio* (Susan), *Macbeth* (Malcolm), *The Belle's Stratagem* (Miss Ogle/Kitty Willis), and *The Skin of Our Teeth* (Mrs. Antrobus). Her regional credits include Carly in *reasons to be pretty* with the Workshop Theater Group. Adamo holds a BS in theater performance from the University of Evansville and is the recipient of the Bert and Le Anne Steinberg Leadership Award.



FIRDOUS BAMJI* (Stanley)

is an award-winning actor who has worked with numerous theater companies around the country and

internationally. He has performed in premieres of works by Tom Stoppard, Tony Kushner, Naomi Wallace, and Rebecca Gilman. Bamji played Anish Das in the American premiere of Stoppard's *Indian Ink* at A.C.T. (1999), and Nirad Das at A.C.T. and Roundabout Theatre Company (2015; Obie Award). Bamji moved to London in 2007 to co-write and act in Complicité's *A Disappearing Number* (Laurence Olivier, Critics' Circle Theatre, and Evening Standard awards). The play was filmed for National Theatre Live, and toured Europe, Australia, India, and the United States. Bamji's screen credits include *The Sixth Sense*, *Unbreakable*, *Analyze That*, *Ashes*, *Justice*, and *The War Within* (Independent Spirit Award nomination). Bamji's numerous audiobook narrations

include Dostoyevsky's *The Gambler*, *Camille* by Alexandre Dumas, *fiis*, and *The Enchantress of Florence* by Salman Rushdie (Audie Award nomination).



MARCO BARRICELLI*

(McCann), former artistic director of Santa Cruz Shakespeare, has been an actor, director, and

educator since 1982. He has acted and directed for over 30 years at theaters across the country. After eight seasons with the Oregon Shakespeare Festival, he became a core company member at A.C.T., where he acted in many mainstage productions, and directed and taught in the Master of Fine Arts Program. He has also worked on Broadway and with Long Wharf Theatre, Williamstown Theatre Festival, Guthrie Theater, The Old Globe, and South Coast Repertory, among others. Television appearances include *L.A. Law* and a recurring role on NBC's *The Book of Daniel*. Barricelli teaches acting in the MFA program at UC San Diego and has taught abroad at the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome and the Prima del Teatro in San Miniato, Italy. He holds an honorary M.F.A. from A.C.T., is a Fox Fellow, and a graduate of The Juilliard School.



DAN HIATT*

(Petey) was most recently seen at A.C.T. as Polonius in *Hamlet*. Other roles at A.C.T. include James Reiss in *King Charles III*, Sid Davis

in *Ah, Wilderness!*, the ensemble of *Love and Information*, 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, Theatre Calgary, and Ford's Theatre.



JUDITH IVEY*

(Meg) is a four-time nominated and two-time winner of the Tony Award, a three-time nominated and two-time winner of

the Drama Desk Award, a three-time nominated and winner of the Lucille Lortel Award, an Emmy Award nominee, and an Obie Award winner. Ivey has appeared in over 40 films (most recently *Big Stone Gap* and *Cortez*), starred in four television series (*Designing Women*), and guest-starred in many more (including *White Collar*, *Nurse Jackie*, and *Bloodline*). She received an honorary doctorate from her alma mater, Illinois State University, was inducted into the Texas Film Hall of Fame, received the Texas State Medal of Arts for Theatre, and was honored by Women in Film. Her latest production was *Fireflies*, directed by Gordon Edelstein, at Long Wharf Theatre, starring opposite Jane Alexander and Denis Arndt.

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



**SCOTT
WENTWORTH***

(Goldberg) last appeared at A.C.T. as Lord Burleigh in *Mary Stuart*. He starred on

Broadway in *Lost in*

Yonkers, *Anna Karenina*, *Getting Married*, and *Welcome to the Club*, for which he was nominated for a Tony Award. A twenty-four-year veteran of Canada's Stratford Festival, he has played Iago in *Othello*; the title role in *Macbeth*; Daniel de Bosola in *The Duchess of Malfi*; Claudius in *Hamlet*; the Earl of Gloucester in *King Lear*; the title role in *Henry IV, Part 1*; Sky Masterson in *Guys and Dolls*; Tevye in *Fiddler on the Roof*; Shylock in *The Merchant of Venice*; Sir Epicure Mammon in *The Alchemist*; the Ragman in *The Madwoman of Chaillot*; and the title role in *John Gabriel Borkman*, directed by Carey Perloff. Next season he will play James Tyrone in *Long Day's Journey into Night* opposite Seana McKenna. He has acted in theaters across the US and Canada.



JAMES COYLE*

(Understudy) has acted for nearly 40 years on both coasts in theater, film, and television. In New York, he was seen in *Uncle Vanya* on

Broadway (with Derek Jacobi), and off Broadway in *Gross Indecency: The Three Trials of Oscar Wilde* at the Minetta Lane Theatre, Kenneth Branagh's *Public Enemy* at the Irish Arts Center, and *The Professional* at Circle Repertory Theatre. Regional engagements include the Denver Center for the Performing Arts, McCarter Theatre Center, Pittsburgh Public Theater, Maltz Jupiter Theatre, Goodspeed Musicals, and the Pacific Conservatory of the Performing Arts. Television credits include *Law & Order*, *Law & Order: Special Victims Unit*, and *Rescue Me*, and he will be seen in an upcoming episode of *13 Reasons Why*.



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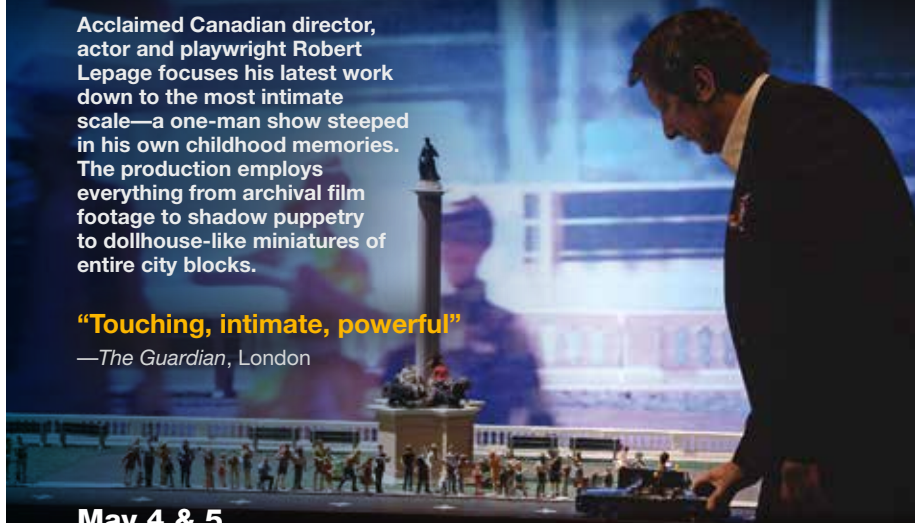
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BEATRIZ MIRANDA**

(Understudy) is currently in her third year of A.C.T.'s Master of Fine Arts Program. While pursuing a double

BA in psychology and theater from the University of Puerto Rico, Miranda performed as an improviser and stand-up comedian and brought the character of Ann Putnam to life in el Teatro Rodante Puertorriqueño's *Las brujas de Salem* (*The Crucible*). She also worked as a director and teacher in her home town. Roles at A.C.T. include Mrs. Bullfinch in *Love and a Bottle*, Nurse in *Romeo and Juliet*, Helena in *The River Bride*, Queen Marie-Therese in *Las Meninas*, and Ashley in Lucas Kavner's *Clickshare*, directed by Stephen Brackett. Miranda was most recently seen on the Geary stage as Mary in *A Christmas Carol*.



TRISH MULHOLLAND*

(Understudy) is a member of Berkeley's Shotgun Players and has appeared on stages around the Bay Area

including A.C.T., Aurora Theatre Company, and the San Francisco Shakespeare Festival. Favorite roles include Mother Courage, Agave in *The Bacchae*, and the updated diva in *A Seagull in the Hamptons*. She is a graduate of Australia's National Theatre Drama School and was a top-rating, award-winning radio host in Melbourne, Australia. Mulholland lived in Europe, hosting radio shows in Italy and France, before finally settling in the Bay Area. She is a Studio A.C.T. instructor, a casting director, and she coaches actors and non-actors on presentation skills.



RYAN TASKER*

(Understudy) most recently played the title role in *Cyrano de Bergerac* with the Livermore Shakespeare

Festival, where he has also appeared in *Much Ado about Nothing*, *Romeo and Juliet*, *The Real Thing*, and *Sense and Sensibility*. Tasker also recently performed in *Anne Boleyn* and *August: Osage County* at Marin Theatre Company, where he can be seen in Young Jean Lee's *Straight White Men* later this year. He is an associate artist with Word for Word Performing Arts Company, with whom he has originated roles in *Three on a Party* and *You Know When the Men Are Gone*, in addition to acting, producing, and directing for their *Off the Page* staged reading series. Tasker's other credits include roles with the San Francisco Shakespeare Festival, Aurora Theatre Company, San Jose Repertory Theatre, TheatreWorks, Shotgun Players, Pacific Repertory Theatre, Theatre Rhinoceros, TheatreFIRST, and Just Theater, among others.

HAROLD PINTER (Playwright)

was born in 1930 in east London. He acted in repertory theater companies in England and Ireland before writing his first play, *The Room*, in 1957. Twenty-eight other plays followed, including *The Birthday Party* (1957), *The Homecoming* (1964), *Old Times* (1970), *No Man's Land* (1974), *Betrayal* (1978), *Mountain Language* (1988), and *Celebration* (1999). Pinter also wrote the screenplays for *The Pumpkin Eater* (1963), *The French Lieutenant's Woman* (1981), *The Handmaid's Tale* (1990), *The Remains of the Day* (1993), *Sleuth* (2007), and several adaptations of his plays. Pinter was a prolific poet, director, and political activist. In 2005, he was awarded the Nobel Prize in Literature. He died on Christmas Eve, 2008.

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

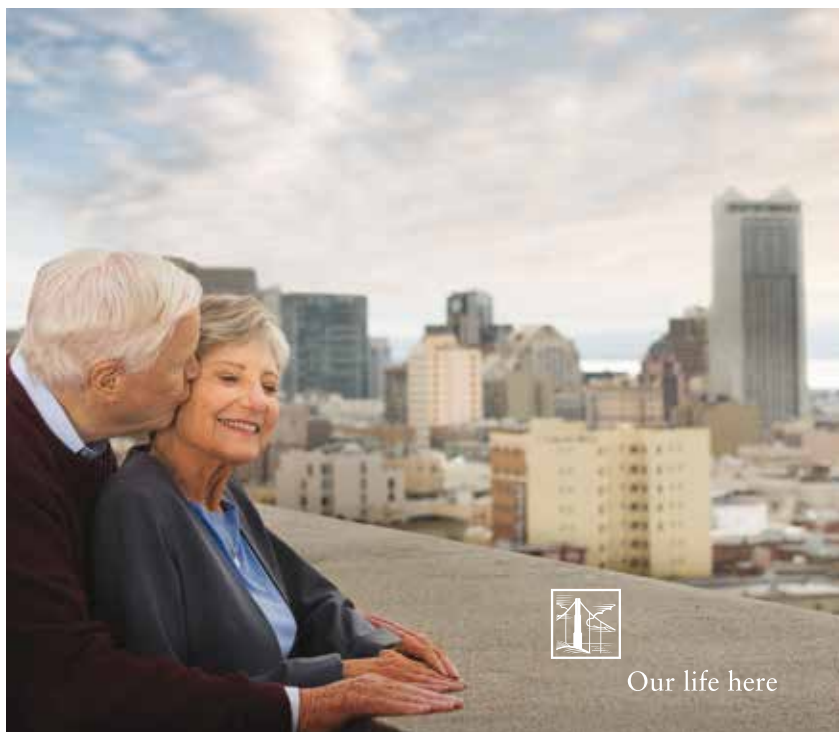
** Member of the A.C.T. Master of Fine Arts Program class of 2018 appearing in this production courtesy of Actors' Equity Association

NINA BALL (Scenic Designer)

has designed sets for A.C.T. (*Chester Bailey*, *Monstress*, and *Underneath the Lintel*), California Shakespeare Theater, Shotgun Players, San Francisco Playhouse, San Jose Repertory Theatre, Aurora Theatre Company, Center REPertory Company, TheatreFIRST, The Cutting Ball Theater, Z Space, and Santa Cruz Shakespeare, among others. Recent honors include a Theatre Bay Area Award for *The Nether* (SF Playhouse), and San Francisco Bay Area Theatre Critics Circle Awards for *My Fair Lady* (SF Playhouse) and *Metamorphosis* (Aurora); a BroadwayWorld San Francisco Award for *Care of Trees* (Shotgun Players); and a Shellie Award for her design of *Mirandolina*! *Mistress of a Tuscan Inn* at Center REP. Ball is also a company member of Shotgun Players. In addition to theater, Ball works as a production designer in film and television. Upcoming projects include *The Effect* and *An Entomologist's Love Story* at SF Playhouse and *White* at Shotgun Players.

CANDICE DONNELLY (Costume Designer)

designed the upcoming film *The Chaperone*, written by Julian Fellows. She is currently designing The Acting Company's *X: Or, Betty Shabazz v. The Nation* and *Twelfth Night*. Donnelly's A.C.T. credits include *Indian Ink* and *Between Riverside and Crazy*, among others. Additional credits include *Madama Butterfly* (Opera Theatre of Saint Louis), *A Little Night Music* (Roundabout Theatre Company), *Private Lives* (Shakespeare Theatre Company), *La novicia rebelde* (Teatro Opera Citi), *Endgame* (Brooklyn Academy of Music), *The Wiz* (Baltimore Center Stage), *She Loves Me* (Westport Country Playhouse), *Edgardo Mine* (Guthrie Theater), *Haroun and the Sea of Stories* (New York City Opera), *The Flying Dutchman* (Vlaamse Opera), and *Tales of Hoffman* (Opera Hong Kong). On Broadway, she has designed *Our Country's Good*, *Fences*, *Hughie*, *Mastergate*, and *Search and Destroy*. Off-Broadway credits include *As You Like It* (The Public Theater), *Hamlet* and *Rosencrantz and Guildenstern Are Dead* (The Pearl Theater Company), and *Harbor* (Primary Stages). Donnelly has designed for many American Experience films (PBS), as well as *Frogs* and *Snakes* and *I Love You, I Love You Not*.



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ROBERT HAND (Lighting Designer)

designed *John*, *Monstress*, and *Chester Bailey*, for which he received the Theatre Bay Area Award for Outstanding Lighting Design (A.C.T.); *La Cage aux Folles*, *Seared*, and *Stage Kiss* (San Francisco Playhouse); *Home in 7* by choreographer Amy Seiwert and *Boiling Point* by choreographer Darrell Grand Moultrie (Atlanta Ballet); and *Peter Pan* by choreographer Jorden Morris (Pittsburgh Ballet Theatre and Nevada Ballet Theatre). Additional credits include lighting designs for the English National Ballet, North Carolina Theatre, Milwaukee Ballet, Scottish Ballet, *Anchorman 2: The Legend Continues*, and *Scary Movie 5*. He was previously the resident lighting designer for Atlanta Ballet, where he designed more than 25 new works, many of which remain in their permanent repertoire.

DARRON L WEST (Sound Designer)

is a Tony and Obie Award-winning sound designer whose work for dance and theater has been heard in over 600 productions all over the United States and internationally in 14 countries. For A.C.T., West has designed *Fatherville*, *The Tosca Project* (2010 San Francisco Bay Area Theatre Critics Circle Award), *The Government Inspector*, and *Travesties*. His accolades include Drama Desk, Lucille Lortel, Audelco, and Princess Grace Statue awards.

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*, *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.

CHRISTINE ADAIRE (Dialect Coach)

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 Oregon Shakespeare Festival, The Old Globe, Milwaukee Repertory Theatre, The Guthrie Theatre, Chicago Shakespeare, Goodman Theatre, Lyric Opera, Steppenwolf Theatre Company, Court Theatre, American Players Theatre, Theatre for a New Audience (NYC), Shakespeare Santa

Cruz, and Shakespeare & Company. She has coached the dialects for the Broadway production and first national tour of *Mary Poppins*. 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.

ELISA GUTHERTZ* (Stage Manager)

most recently worked on *Hamlet* at A.C.T. Last season she staged 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 *The Birthday Party*. Recent A.C.T. credits include *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 fellowship at A.C.T. Bae has a BFA in stage management from Syracuse University.

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BURT AND DEEDEE

MCMURTRY (Company Sponsors)

have produced numerous A.C.T. shows, including *A Thousand Splendid Suns*, *Satchmo at the Waldorf*, *A Little Night Music*, *1776*, *Arcadia*, *Maple and Vine*, *Armistead Maupin's Tales of the City*, *Vigil*, *Rock 'n' Roll*, and *Happy End*. Deedee is a member of A.C.T.'s Emeritus Advisory Board and former co-chair of the Producers Circle. She is on the Art Committee for Lucile Packard Children's Hospital at Stanford, the Arts Advisory Board and the Director's Advisory Board for the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, and the Advisory Council for Eastside College Preparatory School. An electrical engineer by training and a retired venture capitalist, Burt is a past chair of the Stanford University Board of Trustees, and a former trustee of Rice University and Carnegie Institution for Science. Burt is currently involved with Stanford's Hoover Institution, Institute for Economic Policy Research, and various other entities.

KEVIN AND CELESTE FORD

(Executive Producers) moved to the Bay Area in 1978 and purchased A.C.T. season tickets to support and watch two classmates from the University of Notre Dame who were enrolled in the A.C.T. M.F.A. Program. The Fords have not missed a production at A.C.T. since. Celeste is the CEO and founder of Stellar Solutions, an aerospace engineering services business, and Kevin is the CFO. Stellar Solutions just celebrated its 23rd anniversary and has received accolades including the National Baldrige Award for performance excellence and *Fortune* magazine's Great Places to Work list. The company's engineers work on a variety of satellite projects, including the science mission to Mars, commercial communication satellites, and defense and intelligence satellites. Celeste and Kevin have three grown children who join them at A.C.T. productions whenever they can. Celeste, who was an engineer by day and actress by night in college, currently serves on the A.C.T. Board of Trustees.



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LOOKING FORWARD

A NEW CHAPTER IN THE YOUNG CONSERVATORY

BY ELSPETH SWEATMAN

Exploration and Collaboration. Those are the two words new Young Conservatory Director Jill MacLean uses to describe this year's YC season. "It's all about experiencing theater not just as an assignment—'Come in and pick up your script'—but as a collaboration," says MacLean. "That's how a play starts: artists sit down in a room and ask what do we want to say. That's at the heart of why we do theater."

This exploration of every facet of the theater world is happening in the YC in many different ways. One is expanding current acting classes to include other aspects of theater-making—playwriting, dance, stage combat, design, stage management, and directing. YC students will also have the opportunity to attend and participate in staged readings and collaborative workshops. The students in one of this fall's acting classes traveled with their teacher, *Black Butterflies* director Lauren Spencer, to Brava Theater Center in the Mission to watch her in action in a staged reading of a new play. "I want these young theater artists to see firsthand how the acting tools they are learning translate to the real theater world," says MacLean. "Sometimes the most impactful lessons for developing actors are learned outside of the classroom."

Another area of discovery and collaboration is the growing relationship between A.C.T.'s mainstage shows and those produced in the YC. When *Hamlet* was on the Geary stage in September, the YC was preparing to perform Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, a play that centers on two of *Hamlet*'s supporting characters. The cast of *Hamlet*, including Tony Award-nominated actor John Douglas Thompson, even stopped by to chat with these budding actors about their process and their thoughts on Shakespeare's iconic characters.

This relationship with A.C.T.'s mainstage productions continues this winter, as YC actors study playwright Harold Pinter in their classes and prepare to tackle *Vietgone* playwright Qui Nguyen's play *Begets: Fall of a High School Ronin*. *Begets* follows Emi Edwards, a high schooler who overcomes bullying using her kung fu prowess, only to discover that violence engenders violence. "It's *Mean Girls* meets samurais meets the teenage trifecta of adolescence, popularity, and power. It's a great opportunity to explore some movement-based work," says A.C.T. Associate Producer Ken Savage. YC actors will also meet the playwright and share their experiences of working on Nguyen's plays with the cast of *Vietgone*.



FROM LEFT

YC Director Jill MacLean; Amanda Morrow in *Black Butterflies* (2017); John Douglas Thompson with the Young Conservatory cast of *Rosencrantz and Guildenstern Are Dead* (2017).

Begets also provides an opportunity for collaboration with another of A.C.T.'s actor training programs: the Master of Fine Arts Program. A handful of roles in Nguyen's play will be played by M.F.A. Program actors, building upon the relationships that these developing theater-makers fostered during this year's *Christmas Carol*. "With the M.F.A. Program actors literally rehearsing right next door, there are so many opportunities for these actors-in-training to learn and discover together," says MacLean.

This relationship between the YC and the M.F.A. Program will carry through into the summer, as M.F.A. Citizen Artists teach in the YC's summer classes as well as in the Summer Training Congress and Education & Community Programs initiatives throughout the Bay Area.

Later this season, the YC will continue its mission to commission new work written for young actors through the Collaborative Youth Arts Project (CYAP). Working alongside other theater-makers from Destiny Arts Center in Oakland and A.C.T.'s Education & Community Programs, the YC actors will

participate in the new play development process with *The River Bride* playwright Marisela Treviño Orta as she crafts a work about them and for them.

"This year in the YC is all about these young developing actors connecting with what is going on outside the classroom," says MacLean, "creating the stories they want to tell, and exploring theater-making, what it means to them, and their place in it."

BEGETS: FALL OF A HIGH SCHOOL RONIN
runs **April 17-21** in The Rueff
at A.C.T.'s Strand Theater.

To buy tickets and learn more about upcoming classes and performance opportunities in the Young Conservatory, visit act-sf.org/yc.



RAISING ACTORS

A.C.T. AND MACY'S SUPPORT EDUCATION PROGRAMS WITH DICKENS EVENT

BY A.C.T. PUBLICATIONS STAFF

On a sunny day in December, Union Square rang out with the sounds of A.C.T. as young actors from our Master of Fine Arts Program and Young Conservatory performed at our inaugural family-friendly fundraiser, A Dickens of a Holiday. The brand-new event, a partnership between Macy's and A.C.T. celebrating *A Christmas Carol*, raised \$70,000 for our Education & Community Programs, which reach more than 16,000 young people every year. Families from across the Bay Area enjoyed holiday treats, costumed carolers, arts and crafts, and face-painting, before strolling two blocks to The Geary Theater for a matinee performance of the seasonal favorite. A big thank you to event chair Adriana López Vermut and her terrific event committee, to Macy's Union Square, to the performers who wowed the crowd, and to everyone who supported this hugely entertaining holiday event.



CLOCKWISE FROM TOP

Young actors from A.C.T.'s Master of Fine Arts Program and Young Conservatory regale the crowd at Macy's Union Square; families get creative in arts and crafts; M.F.A. Program actors Beatriz Miranda and Peter Fanone join fellow *Carol* cast members Dylan Elizabeth Hammond and David Graham Jones for a photo opportunity with guests at A Dickens of a Holiday.

INSIDE A.C.T.



LEFT
Nelda Kilguss
and Jane Taber at
A.C.T.'s Prospero
Society brunch.

PART OF SOMETHING GREATER

A.C.T.'S PROSPERO SOCIETY

BY ELSPETH SWEATMAN

As December turns to January, our minds fill with goals and plans for the future. For some, that means planning their next outing to the theater. For others, it means planning for the rest of their lives—and beyond.

"If you are passionate about theater and passionate about A.C.T., why not give a little for the future?" says A.C.T. Trustee and Prospero Society Chair Jo S. Hurley. "Everyone who loves theater and is interested in the future of theater in the Bay Area should join Prospero."

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. Their generosity helps support all facets of A.C.T., including the Master of Fine Arts and Education & Community programs, new play development, and vital infrastructure upgrades, such as repaving the sidewalk outside The Geary Theater.

For their contribution, Prospero members become part of A.C.T.'s family. They are invited to attend meet-and-greets with actors and designers, staged readings, sneak peeks of the upcoming season, behind-the-scenes tours, and elegant meals on the Geary stage. They can also relax in our VIP Lounge before the show and during intermission.

"It's about feeling part of something bigger," says Prospero Society committee member Kay Auciello. "It's being able to see how A.C.T. grows, how its actors and Conservatory students develop, appreciating all that's involved in creating great theater, and knowing that your support will continue to contribute to these artistic endeavors after you're gone."

"Having legacy donors is more important now than we ever imagined," says Prospero Society committee member Barbara Bessey. "Arts organizations need all the help they can get. Joining Prospero is about letting A.C.T. know that you think enough of them that you want them to succeed in the future."

A heartfelt thank you to Kay Auciello, Barbara Bessey, Jo S. Hurley, and all of our Prospero Society members.

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

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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. Hoyland 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)

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.

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, call Anthony Miller at 415.439.2424.

AT THE THEATER

A.C.T.'s Geary Theater is located at 415 Geary Street. The lobby opens one hour before curtain. Bar service and refreshments are available one hour before curtain. The theater opens 30 minutes before curtain.

ABOUT OUR PLAYS

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

REFRESHMENTS

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

CELL PHONES

If you carry a pager, beeper, cell phone, or watch with an alarm, please make sure that it is set to the "off" position while you are in the theater. Text messaging during the performance is very disruptive and not allowed.

PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

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.

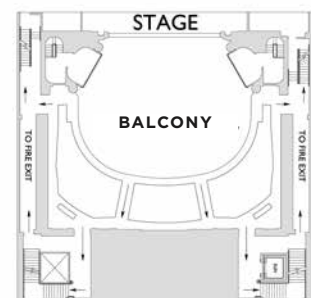
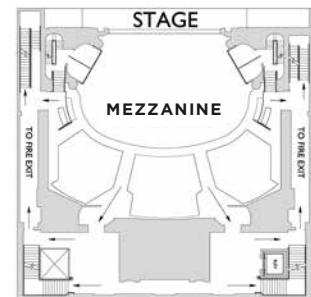
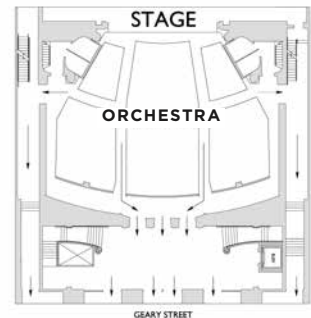


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A.C.T. is supported in part by a grant from Grants for the Arts.

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