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YEARS

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A NIGHT WITH  
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joplin**

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arts programs

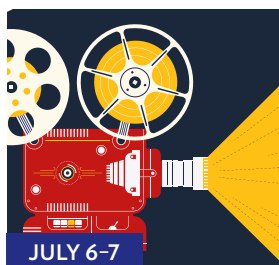
JUN-JUL 2017  
SEASON 50, ISSUE 8

# SUMMER

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JULY 2017

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The Music  
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JULY 8

A Night at the  
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the SF Symphony  
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JULY 13-14

*Jaws*: Feature Film  
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JULY 15-16

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with Live Orchestra



JULY 16

Jalisco Philharmonic  
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JULY 20

Gershwin & Bernstein  
with the SF Symphony  
Featuring Rhiannon  
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JULY 21

Ben Folds with  
the SF Symphony



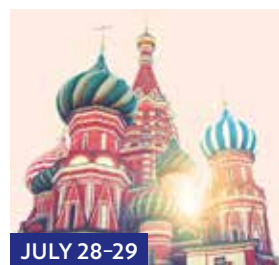
JULY 22

Holst's *The Planets*  
with the SF Symphony



JULY 27

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JULY 28-29

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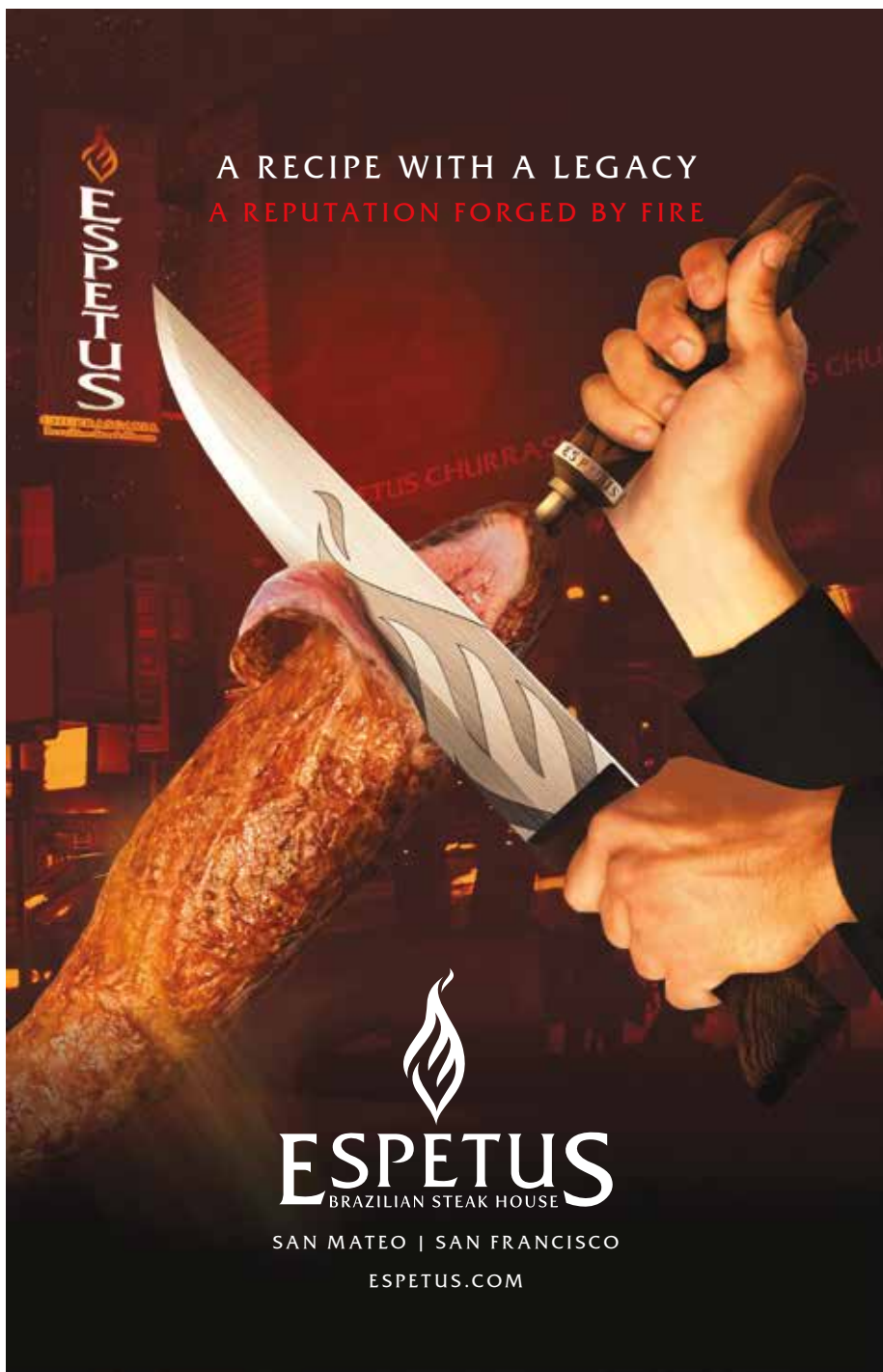
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June 2017  
Volume 15, No. 8

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

A.C.T.'s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America's actor training programs. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 28-year veteran Craig Slight; 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 12,000 Bay Area students and educators each year. Central to our ACTsmart education programs, run by Director of Education & Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the renovation of The Strand Theater and the opening of The Costume Shop Theater, A.C.T. plays a leadership role in securing the future of theater for San Francisco and the nation.

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Janis Joplin  
performing on the  
television program  
*Music Scene*.

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ASSOCIATE EDITOR  
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A.C.T. volunteers provide an invaluable service with their time, enthusiasm, and love of theater. Opportunities include helping out in our performing-arts library and ushering in our theaters.

FOR MORE INFORMATION:

[ACT-SF.ORG/VOLUNTEER](http://ACT-SF.ORG/VOLUNTEER)

DON'T JUST SIT THERE . . .



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

## A NIGHT WITH JANIS JOPLIN

AT THE GEARY THEATER

### BIKE TO THE THEATER NIGHT

June 7, 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

June 13, 5:30 PM

Go deeper with a fascinating preshow discussion with a member of the *Night with Janis Joplin* artistic team.

### THEATER ON THE COUCH\*

June 16, 8 PM

Take part in a lively conversation in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

### AUDIENCE EXCHANGE\*

June 20, 7 PM; June 25 & 28, 2 PM

Join us for an exciting Q&A with the cast following the show.

### OUT WITH A.C.T.\*

June 21, 8 PM

Mix and mingle at this hosted postshow LGBT party.

### WENTE VINEYARDS WINE SERIES

June 27, 7 PM

Meet fellow theatergoers at this hosted wine-tasting event.

### PLAYTIME

July 1, 12:30 PM

Get hands-on with theater at this interactive preshow workshop.

To learn more and order tickets for InterACT events, visit [act-sf.org/interact](http://act-sf.org/interact).

\*Events take place immediately following the performance

## LISTEN!

Check out A.C.T.'s new podcast, *Theaterology*, and listen to InterACT events online!

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THE PRINCE OF DENMARK

# HAMLET

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THE STRAND THEATER



THE ELECTRIC BROADWAY HIT FROM TONY  
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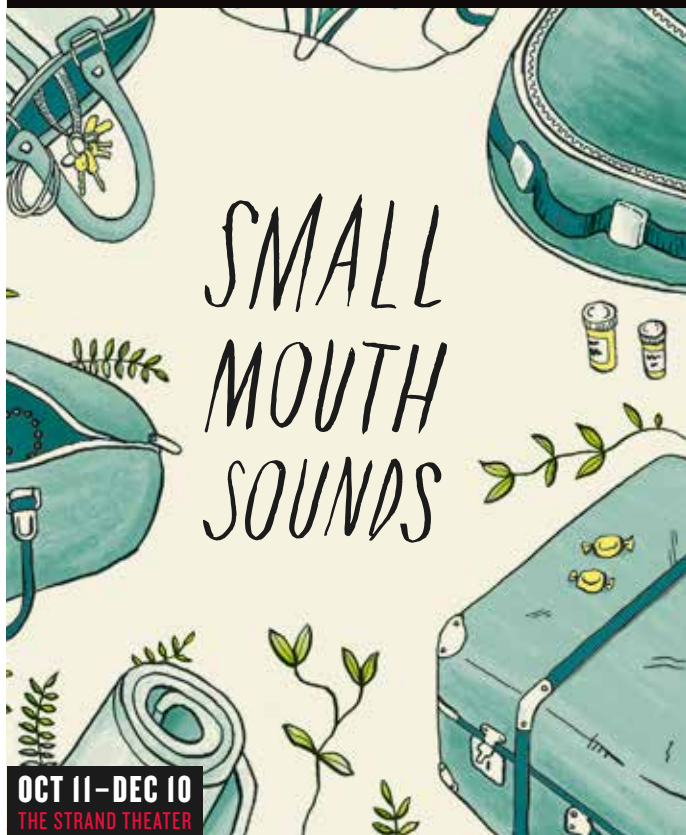
# HEISENBERG



**MAR 14–APR 8**  
THE GEARY THEATER



A WICKEDLY SHARP NEW COMEDY  
ABOUT A NOT-SO-SILENT RETREAT



OCT 11-DEC 10  
THE STRAND THEATER

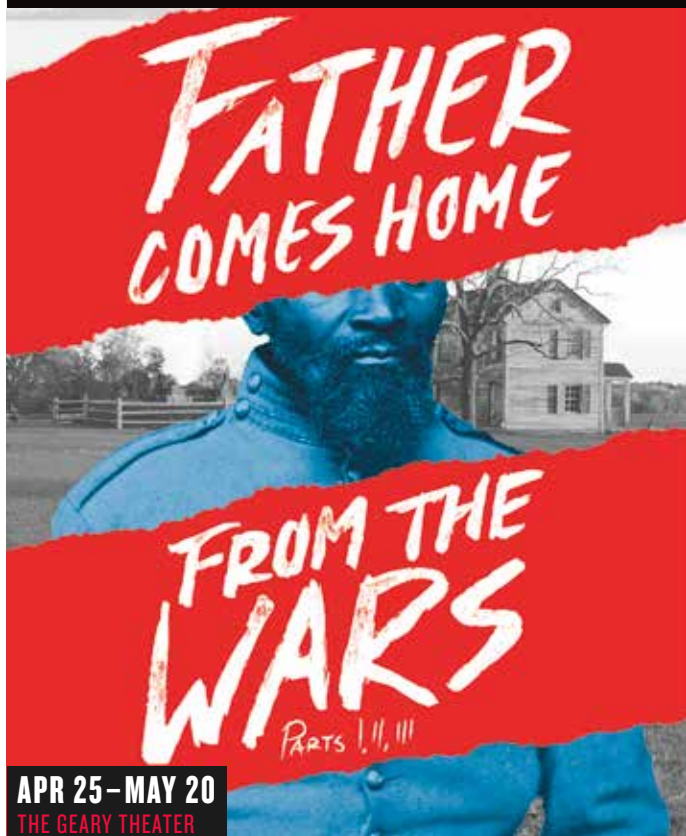
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## THE BIRTHDAY PARTY

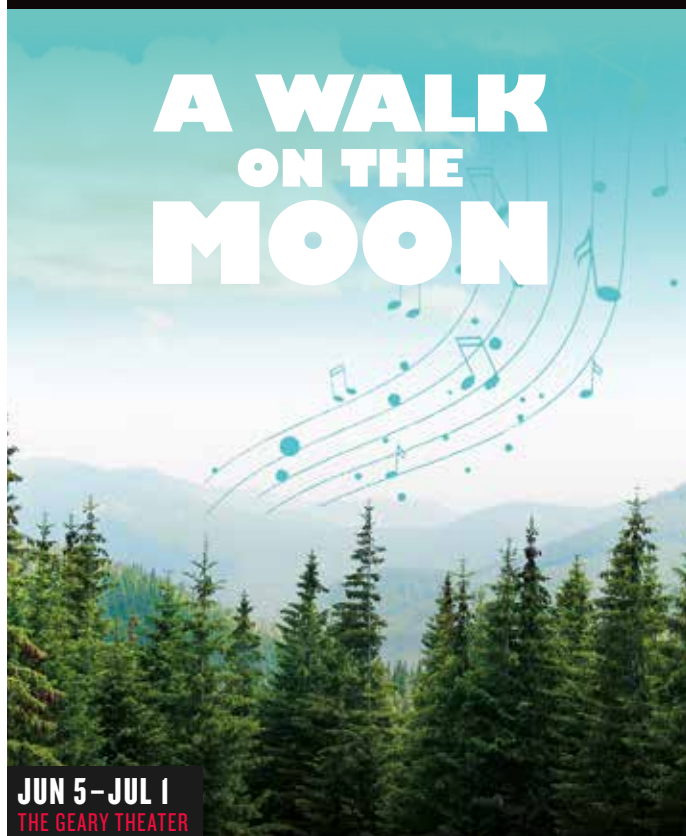
JAN 10-FEB 4  
THE GEARY THEATER

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50  
years  
of  
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# A five- act play

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# FROM THE ARTISTIC DIRECTOR

Dear Friends,

Sometimes in order to move forward, it's refreshing and invigorating to look back. This summer is a particularly fertile moment to do so, as we contemplate 50 years since the Summer of Love. For so long, the idealism of the Haight-Ashbury heyday seemed almost quaint, but now that we find ourselves in a renewed period of activism, anxiety, and aspiration, the passion of the summer of 1967 feels immediate and inspiring. We wanted A.C.T. to help spearhead the commemorative celebrations happening across the city, and what better way to do so than with the explosive music of Janis Joplin? *A Night with Janis Joplin* highlights not only the artist herself but the iconic singers who inspired her and drove her forward.

It's hard to believe that A.C.T.'s history coincides almost exactly with that of Joplin and her fellow musicians of the '60s, but when William Ball and his troupe arrived in San Francisco in January 1967, all eyes were on California, watching its citizens remake social history. In the early days of A.C.T., the effects of the counterculture movement were everywhere, from the Meditation Room to the mysterious health brew served out of a closet behind Ball's office. As we've delved into A.C.T.'s history, we have been struck again and again by the determination of our founders to make a difference, free themselves from the bottom line, and create meaning, beauty, and resonance for an entire community. Company members in the early days stayed up all night performing, training, and interrogating the art form as if there was no tomorrow. Eventually things settled down into a more predictable routine, but the match had been lit and we still feel the flame.

I have found the yearlong celebration of A.C.T.'s 50th anniversary to be extremely moving. Theater is such a transient art form, and it is often hard to accept that with every closing night, a production disappears, we fear, never to be remembered again. But during the course of our birthday party in March, in which we opened *The Geary* to all our friends to reminisce with us and contemplate the future, I realized that we were less alone than we felt. The work that has happened in this magical building has not been forgotten. Actors returning to *The Geary* for the first time in decades encountered audience members who were still devoted to their work. As we read *Under Milk Wood* and listened to Dylan Thomas's mesmerizing poetry flood the Geary stage just as it had in 1967, we felt connected to one another in a net

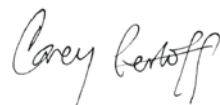
of memories and a love of the spoken word. As we wrote on the story wall, listened to Young Conservatory students sing in *The Garret*, and watched M.F.A. Program actors perform in the hallways, we imagined future generations gathering in the same beautiful space to keep storytelling alive. I was reminded of the fact that the "conserve" in "Conservatory" originally meant the desire to hold on to our great theatrical past at the same time as we reinvented the art form for the present and future. The awareness of on whose shoulders we stand gives us momentum and courage as we forge ahead against all odds. At a time when cultural funding is threatened and government support is eroding, remembering the ambition and idealism of the early regional theater movement is valuable and necessary. So I salute all of you who have been part of this great adventure, and I urge you to unleash your inner hippie and revel in the music of '60s America as we remember the Summer of Love. May its spirit infect us in all the right ways!

That spirit of the '60s is equally present in *A Walk on the Moon*, a world-premiere musical based on a beloved film—one of our final two shows announced for the 2017-18 season. In July 1969, as Neil Armstrong prepares to make his famous moon walk, one family at a Jewish resort in the Catskills is torn between love and longing, duty and adventure. Featuring a glorious guitar score by Paul Scott Goodman, this complex character study captures an America restless for change, in which the biggest dream is to pack up the bus and drive to California.

And coming to *The Geary* next spring is the quirky and original *Heisenberg* (starring the beloved James Carpenter), in which playwright Simon Stephens explores one of the great mysteries of human life: what draws two people together. Two radically different human beings—an anxious and loquacious woman from New Jersey and a laconic Irish butcher—circle around each other in a fascinating and intriguing dance.

As I write this, I am deeply immersed in *Hamlet*, one of the greatest plays in the English language, as I prepare our opening production of the 2017-18 season. It will star the incomparable classical actor John Douglas Thompson, who will be joined by A.C.T. favorites Carl Lumbly, Domenique Lozano, Anthony Fusco, and many more in this major exploration of Shakespeare's masterpiece. We look forward to sharing this and many other exciting productions with you next season, and we wish you a splendid summer in the meantime.

All my best,



Carey Perloff  
Artistic Director





## MUSICAL NUMBERS

### ACT ONE

**COMBINATION OF THE TWO** JOPLINAIRES AND THE BAND  
**TELL MAMA** JANIS JOPLIN, ETTA JAMES,  
AND THE JOPLINAIRES  
**MY BABY** JANIS JOPLIN AND THE BAND  
**MAYBE** THE CHANTELS  
**SUMMERTIME** BLUES WOMAN  
**SUMMERTIME** JANIS JOPLIN  
**TURTLE BLUES** JANIS JOPLIN  
**DOWN ON ME** ODETTA  
**DOWN ON ME** JANIS JOPLIN  
**PIECE OF MY HEART** JANIS JOPLIN AND THE JOPLINAIRES  
**TODAY I SING THE BLUES** BLUES SINGER  
**NOBODY KNOWS YOU WHEN  
YOU'RE DOWN AND OUT** BESSIE SMITH  
**SPIRIT IN THE DARK** ARETHA FRANKLIN, JANIS JOPLIN,  
AND THE JOPLINAIRES

### ACT TWO

**ENTR'ACTE/RAISE YOUR HAND** THE BAND  
**TRY (JUST A LITTLE BIT HARDER)** JANIS JOPLIN AND THE BAND  
**MAYBE** JANIS JOPLIN AND THE BAND  
**LITTLE GIRL BLUE** NINA SIMONE AND JANIS JOPLIN  
**CRY BABY** JANIS JOPLIN  
**KOZMIC BLUES/I SHALL BE RELEASED** BLUES SINGER, NINA SIMONE,  
BESSIE SMITH, AND ETTA JAMES  
**ME AND BOBBY MCGEE** JANIS JOPLIN  
**I'M GONNA ROCK MY WAY TO HEAVEN** JANIS JOPLIN AND THE BAND  
**BALL AND CHAIN** JANIS JOPLIN  
**KOZMIC BLUES** JANIS JOPLIN  
**STAY WITH ME** JANIS JOPLIN AND THE JOPLINAIRES  
**I'M GONNA ROCK MY WAY TO HEAVEN** JANIS JOPLIN, THE JOPLINAIRES,  
AND THE BAND  
**MERCEDES BENZ** JANIS JOPLIN

### THE BAND

**TODD OLSON** KEYBOARDS  
**MICHAEL LENT** GUITAR 1  
**MIKE SMITH** GUITAR 2  
**AIDEN MOORE** BASS  
**DAVID ROKEACH** DRUMS  
**ALEX MURZYN** SAXOPHONE  
**JOHN TROMBETTA** TRUMPET  
**DEREK JAMES** TROMBONE  
**KEVIN PORTER** MUSIC CONTRACTOR

# A.C.T.

CAREY PERLOFF, Artistic Director  
PETER PASTREICH, Executive Director

## PRESENTS

# A NIGHT WITH Janis Joplin

CREATED, WRITTEN, AND DIRECTED BY **RANDY JOHNSON**

A NIGHT WITH JANIS JOPLIN IS PRESENTED IN ASSOCIATION WITH  
THE ESTATE OF JANIS JOPLIN AND JEFFREY JAMPOL OF JAM, INC.

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ORCHESTRATIONS **LEN RHODES**  
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COSTUME DESIGNER **AMY CLARK**  
LIGHTING DESIGNERS **MIKE BALDASSARI  
AND GERTJAN HOUBEN**  
SOUND DESIGNER **BEN SELKE**  
PROJECTION DESIGNER **DARREL MALONEY**  
WIG DESIGNER **LEAH LOUKAS**  
ASSOCIATE DIRECTOR **TYLER RHODES**  
DANCE SUPERVISOR **JONATHAN WARREN**

### CAST

JANIS JOPLIN **KACEE CLANTON**  
JOPLINAIRE, **SHARON**  
BLUES SINGER, CHANTEL **CATHERINE BROWN**  
JOPLINAIRE, ARETHA  
FRANKLIN, NINA SIMONE,  
BLUES WOMAN, CHANTEL **ASHLEY TÁMAR DAVIS**  
JOPLINAIRE,  
ETTA JAMES, CHANTEL **TAWNY DOLLEY**  
JOPLINAIRE, ODETTA,  
BESSIE SMITH, CHANTEL **SYLVIA MACCALLA**  
JANIS JOPLIN ALTERNATE **KELLY MCINTYRE**  
MATINEE: JUNE 10, 17, 18, 21, 24,  
28; JULY 1.  
EVENING: JUN 8, 15, 22, 29

### STAGE MANAGEMENT

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ASSISTANT STAGE MANAGER **ELISA GUTHERTZ**  
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Produced in 2012 by Cleveland Play House,  
Michael Bloom, Artistic Director/Kevin Moore, Managing Director  
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ABOUT THE PLAY

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# LIVING IN THE NOW

THE LIFE OF JANIS JOPLIN

BY SHANNON STOCKWELL



Janis Joplin was born in 1943 and grew up in Port Arthur, Texas. The eldest of three children, she had a relatively happy childhood; she was bright and energetic but had a stubborn streak. By high school, it was clear that Joplin wasn't like the pretty, popular girls. She had terrible acne, was overweight, and hit puberty late. This troubled her, but then she started painting sets for a theater club at her school (always an artist, she was then more interested in visual art than in performance). The members of the theater club became Joplin's friends, and they introduced her to beat literature—works by authors such as Allen Ginsberg and Jack Kerouac about authenticity, personal freedom, and the rejection of cultural norms. Beatnik culture gave Joplin the strength to reject mainstream ideals of beauty and embrace her differences.

After high school, Joplin was in and out of colleges until she wound up at the University of Texas at Austin. During her years at UT Austin, her personality became well-known on campus, and with good reason. She used the word “fuck” liberally, a word anathema to most women at the time. She had a unique sense of fashion, wearing oversized men's button-down shirts and an inside-out World War II bomber jacket. And when people catcalled her, she yelled back. But despite the bravado, she harbored deep insecurities. In a college contest for the “Ugliest Man on Campus,” two frat boys jokingly nominated her. Whether she won is unclear, but the whole ordeal was very hurtful to Joplin.

Joplin entered UT Austin intending to study painting, but instead she fell in love with the adrenaline-inducing performing arts. With its vibrant music scene, Austin was the perfect place for her to start performing. Her guttural, full-bodied vocal style was influenced by the African American blues singers she listened to growing up. She learned guitar so she wouldn't have to split her earnings with an accompanist.

In 1962, a San Francisco music promoter named Chet Helms passed through Austin. He heard Joplin perform and encouraged her to come to California. The pair hitchhiked their way and arrived in San Francisco 50 hours later. The two formed a close friendship that would later make her career.

In San Francisco, Joplin played music in the many cafés in North Beach, her favorite being the Coffee Gallery, located on Grant Avenue. Slowly, she started to gain fans—one apartment-owning couple liked her music so much that they let her stay in their basement rent-free. However, after spending a year in San Francisco, she developed an addiction to methamphetamines. When she finally kicked the habit in 1965, she returned home to Port Arthur. But she couldn't stay away from music for long, and at Helms's suggestion, she went back to San Francisco in early 1966 to join a band called Big Brother and the Holding Company.

Big Brother's unique fusion of psychedelic rock with the blues formed a major part of the soundtrack to the Summer of Love in 1967. Hippies loved Joplin's raw, earthy sound and her energetic performances in which she seemed to sing with her whole body. Her wildness onstage worked well with Haight-Ashbury's mission to be free of inhibitions. By the time Big Brother performed at the Monterey International Pop Festival in June 1967, she was a household name in the Haight. After the festival, she was famous nationwide.

Throughout her career with Big Brother and the Holding Company, people kept telling Joplin that she was better than the rest of the band, and she should create her own group that would truly suit her voice and style. In late 1968, she took their advice and left the band.

Joplin's new act, the Kozmic Blues Band, didn't receive rave reviews at first, but her performance at the Woodstock Music & Arts Fair in 1969 was a massive success. Despite her fame, she was still battling an addiction to heroin. She managed to detox from the drug while on vacation in early 1970 and stayed clean throughout a nationwide tour that summer. But when she returned to the recording studio in Los Angeles she started using again. On the evening of October 4, 1970, she was found dead of a drug overdose in her Hollywood hotel room.

Today, Joplin is remembered partly as a cautionary tale about the dangers of the rock and roll lifestyle, but her legacy is so much more than that. She paved the way for female singers to break down barriers of sexism. She was an example of how music could be a full-body performance. During her life, she was warned by many people that she needed to slow down lest her habits take a toll on her health, but she was undaunted. “Maybe I won't last as long as other singers,” she said, “but I think you can destroy your now worrying about tomorrow.”

## WORDS ON PLAYS

Want to know more about *A Night with Janis Joplin*? *Words on Plays* is full of original essays and interviews that give you a behind-the-scenes look at *A Night with Janis Joplin*—perfect for reading before the play, during intermission, or when you get home! Proceeds from sales of *Words on Plays* benefit A.C.T.'s education programs.

AVAILABLE IN THE BOX OFFICE AND LOBBY, AT THE BARS, AND ONLINE AT [ACT-SF.ORG/WORDSONPLAYS](http://ACT-SF.ORG/WORDSONPLAYS).

# "SHE SHOWED ME THE AIR AND TAUGHT ME HOW TO FILL IT"

THE WOMEN WHO INFLUENCED JANIS JOPLIN

BY ALLIE MOSS

By the end of the 1960s, Janis Joplin was one of the hottest artists in America, a headliner at festivals from Monterey on the West Coast to Woodstock in the East. But though she blazed her own trail, her path to rock and roll success was laid by several remarkable female artists. *A Night with Janis Joplin* celebrates the five iconic singers whose artistry, heart, and soul inspired a legend.

## ➤ BESSIE SMITH (1894–1937)

As a teenager in Chattanooga, Tennessee, Smith sang for nickels on street corners. Her talent earned her a spot as a dancer and singer with Moses Stokes's Traveling Show, where she was mentored by blues legend Ma Rainey. In 1923, she moved to Philadelphia and signed with Columbia Records, releasing the hit "Downhearted Blues." Touring extensively, she worked with legends including saxophonist Sidney Bechet and trumpeter Louis Armstrong. By 1930, she was America's highest paid black performer, nicknamed the Empress of the Blues. But amid the challenges of the Great Depression in 1929, Smith's marriage broke down, and she left Columbia Records in 1931. She was killed in a car crash in 1937. Her throaty voice, knack for improvisation, and unexpected rhythms influenced singers like Billie Holiday and Aretha Franklin. Another admirer, Janis Joplin, later paid for a headstone for Smith's unmarked grave.

## ↺ ODETTA (1930–2008)

At Odetta Holmes's elementary school in Los Angeles, a teacher recognized the potential in her deep, rich voice, and encouraged her parents to enroll her in singing lessons. Even after Odetta got a job as a maid, she took classes in classical music at Los Angeles City College. Winning a spot with a touring production of *Finian's Rainbow* in 1949, she discovered folk music in San Francisco, started performing in clubs, and gained a following. In the 1950s, her career took off: she signed a deal with Fantasy Records, appeared on Harry Belafonte's television special, and released the albums *Odetta Sings Ballads and Blues* in 1956 and *At the Gate of Horn* in 1957. In the '60s, her work took on a tone of political protest; she marched with Dr. Martin Luther King Jr. and cut tracks including "I'm On My Way" and "Oh, Freedom." Although her folk-based musical style fell out of fashion, she continued to use music for activism and campaigned for presidential candidate Barack Obama in 2008.



PHOTO BY JAC DE NIJS

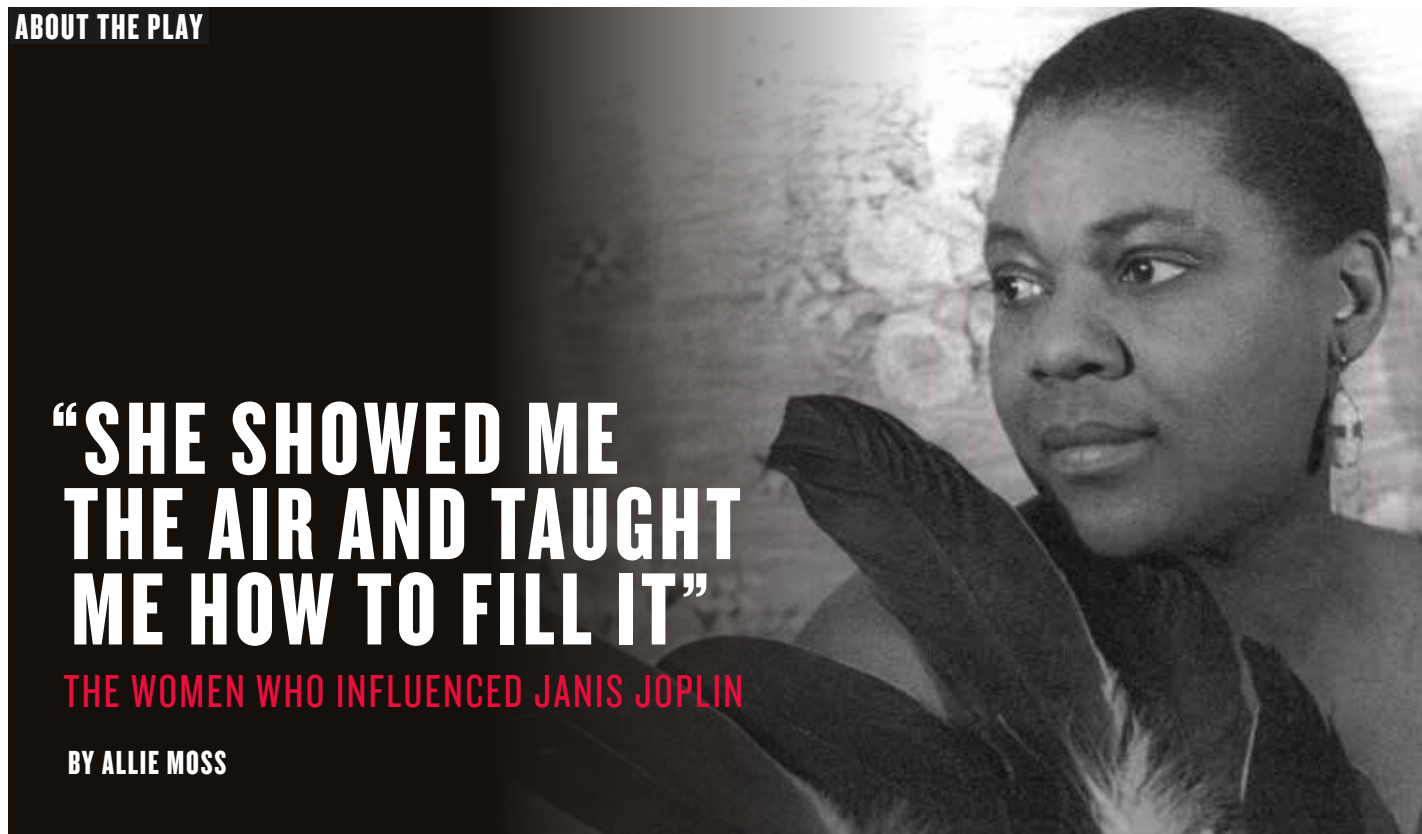


PHOTO BY CARL VAN VECHTEN

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LEGACY RECORDINGS PHOTO



ATLANTIC RECORDS PHOTO



### ↑ **NINA SIMONE (1933–2003)**

Born in Tryon, North Carolina, Eunice Waymon began playing the piano at age three—her mother hoped she'd become the first world-renowned black classical pianist. In search of this dream, she enrolled in Juilliard in 1950, but she was forced to make ends meet by playing in New York jazz clubs. She never intended to sing professionally, but the bars that employed her insisted that she couldn't *just* play piano. By 1954, she was making a living under the name Nina Simone (so that her mother wouldn't find out). Five years later, Simone was a star, booking gigs at top-tier concert venues, the Newport Festival, and *The Ed Sullivan Show*. She was not afraid to challenge audiences, both with her voice (spanning rasping high notes to gravelly low tones) and her civil rights-inspired material; her song "Mississippi Goddam" was written in reaction to the 1963 murder of Medgar Evers and the 16th Street Baptist Church bombing later that year.

### ↑ **ETTA JAMES (1938–2012)**

Born in Los Angeles and raised in San Francisco, James was a rebellious teen who caught a break when her after-school trio auditioned for bandleader Johnny Otis. After forging her mother's signature on a document alleging she was 18, the 16-year-old James headed to LA and the recording studio with Otis. The resulting single, "Wallflower," rose to the number one spot on the R & B charts almost immediately. Afterwards, James went on tour with Ike and Tina Turner, Otis, and Little Richard, all of whom encouraged not only her artistry but also her drinking and drug use. Despite her rough speaking voice, James sang with a rich, brassy tone that ranged from delicate high notes to thundering low ones. Her distinctive vocals would influence Tina Turner, Gladys Knight, and Janis Joplin. Despite struggling with drug addiction for five decades, James continued to be successful professionally, winning six Grammy Awards, earning induction into the Rock & Roll Hall of Fame and releasing her last album, *The Dreamer*, in 2011.

### ↑ **ARETHA FRANKLIN (BORN 1942)**

Raised by her pastor/gospel singer father, Franklin grew up in Detroit, where she started recording as a teenager. At the age of 14, she went on tour with her father and rubbed elbows with gospel luminaries Clara Ward, James Cleveland, and Sam Cooke. In 1960, she moved to New York and signed her first contract with Columbia Records. Franklin was prolific, releasing ten albums in the first six years of her professional career. But it wasn't until she switched labels to Atlantic Records that she struck gold with hits such as "Respect," "Chain of Fools," and "Since You've Been Gone." With a fresh sound that blended gospel, pop, R & B, and soul, Franklin became one of the country's best-selling artists, winning eight consecutive Grammy Awards and earning the nickname the Queen of Soul. Building on her father's friendship with Dr. Martin Luther King Jr., she was deeply involved in the civil rights movement, and went on to sing at the inauguration of President Barack Obama in 2009.





# THE HEIGHT OF THE HAIGHT

## THE COUNTERCULTURE OF THE 1960S IN SAN FRANCISCO

BY SHANNON STOCKWELL

San Francisco has long had a reputation as a city that embraces radicals and mavericks, a characterization that dates all the way back to 1849 and the California gold rush. By the end of World War II, it was a thriving creative hotspot, home to a literary revolution that grew into the beat movement of the 1950s.

The beat counterculture emerged from a dissatisfaction with mainstream '50s society. The beats were largely middle-class

white male artists and writers who rejected conformity, instead embracing authenticity and personal freedom. They congregated in North Beach in San Francisco.

The beats were only a small part of the broader '50s culture, however. For most children growing up in that decade, fitting in and obeying authority were the major goals. After all, their parents had fought wars for them and, in doing so, tacitly promised them peace and justice. The children were expected to repay their elders with respect.

But as the '50s became the '60s, these children grew into young adults, and the world they saw on television was not a world of peace. Instead, there were race riots and civil rights protests. The president was assassinated. American combat troops were sent to fight a war in the jungles of Vietnam. The youth of the nation decided that their parents had not kept their promises. Authority could no longer be trusted. It was time, they felt, for a revolution.

**1 GOLDEN GATE PARK**  
Popular hang-out spot for hippies and the site of the 1967 Human Be-In.

**2 HAIGHT-ASHBURY**  
Hippie central in the late '60s.

**3 PALACE OF FINE ARTS**  
The site of the famous picture of Janis Joplin with her tie-dyed Porsche.

**4 THE FILLMORE AUDITORIUM**  
The other big concert venue in San Francisco, aside from the Avalon.

**5 AVALON BALLROOM**  
Big Brother and the Holding Company was the house band here.

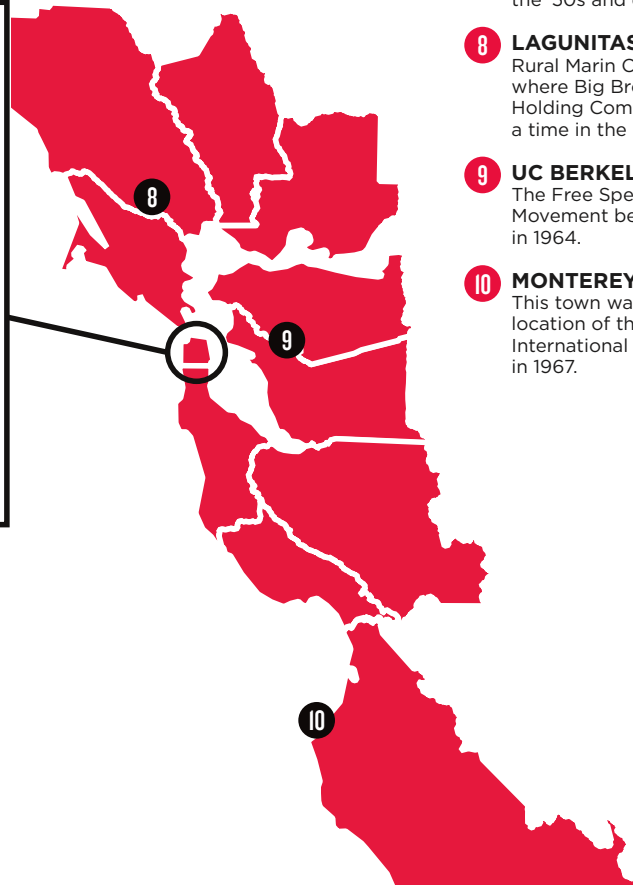
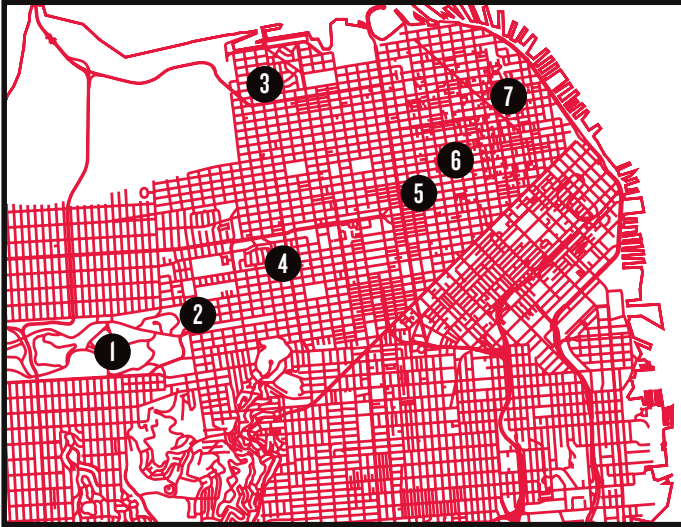
**6 THE GEARY THEATER**  
Became the home of A.C.T. in 1967.

**7 NORTH BEACH**  
A beatnik hot spot in the '50s and early '60s.

**8 LAGUNITAS**  
Rural Marin County town where Big Brother and the Holding Company lived for a time in the late '60s.

**9 UC BERKELEY**  
The Free Speech Movement began here in 1964.

**10 MONTEREY**  
This town was the location of the Monterey International Pop Festival in 1967.



#### ABOVE

A map of hippie hot spots in the Bay Area.

#### OPPOSITE

Crowd with flag at the Human Be-In, 1967. Collection of the California Historical Society. Featured in *On the Road to the Summer of Love*, on view at the California Historical Society through September 10, 2017.

More and more young people turned to the beats for direction. For years now, these artists had been battling against authority, and they seemed to have the right idea. So, asked the young people, what was to be done?

By the mid-'60s, the beats had been turned on to a new drug: lysergic acid diethylamide (known as LSD or acid), which causes users to experience intense feelings of love and connection, as well as powerful hallucinations. The drug was legal then and freely available. After tripping on acid, the beats confirmed that yes, society was broken, but now their eyes had been opened to a different solution: the only way to fix it was through love and peace.

With acid in its system, the counterculture changed. The all-black beatnik clothing gave way to technicolor outfits, because they were more fun to look at while on LSD. Rock and roll was now a multimedia experience meant to mimic, reflect, and complement the experience of an acid trip. Love and peace were the guiding principles of every action. This new culture

migrated from North Beach, where the rent was rising, to the more affordable Haight-Ashbury. In 1965, the *San Francisco Examiner* published a series of articles about the burgeoning Haight-Ashbury community in which these young people were called "hippies" for the first time. The name stuck.

Haight-Ashbury entered the media spotlight in early 1967, largely because of January's Human Be-In, a gathering that attracted between 10,000 and 30,000 hippies to Golden Gate Park in a celebration of love and peace. The nation waited to see what the hippies would do next. Knowing they had to top the Be-In, community organizers announced a season-long event they called the Summer of Love and invited the youth of the nation to come to Haight-Ashbury after school let out. Neighborhood residents prepared to house and feed the sudden influx of guests.

The summer kicked off with the Monterey International Pop Festival. The rest of the season was one long celebration filled with impromptu concerts, protests, and public performances.

**MAY 1960** || In the Bay Area, students protest the execution of Caryl Chessman, who claimed he was innocent of the kidnapping and rape charges of which he was convicted. A protest against the House Un-American Activities Committee turns into a riot as police turn fire hoses on demonstrators.

**AUGUST 1963** || Martin Luther King Jr. delivers his "I Have a Dream" speech to crowds in Washington, DC, in support of civil rights and racial equality.

**NOVEMBER 1963** || President John F. Kennedy is assassinated in Dallas, Texas.

**JULY 1964** || The Civil Rights Act is signed.

**OCTOBER 1964** || The Free Speech Movement forms at UC Berkeley against new rules banning distribution of political literature on campus.

**MARCH 1965** || American combat troops arrive in Vietnam.

**JUNE 1966** || Janis Joplin joins Big Brother and the Holding Company as its lead singer.

**JANUARY 1967** || The Human Be-In takes place in Golden Gate Park.

**JUNE 1967** || Big Brother and the Holding Company play at the Monterey International Pop Festival to great acclaim.

**SUMMER 1967** || The Summer of Love draws an estimated 100,000 young people to Haight-Ashbury.

**APRIL 1968** || Martin Luther King Jr. is assassinated in Memphis, Tennessee.

**AUGUST 1968** || *Cheap Thrills*, Big Brother and the Holding Company's first complete album featuring Joplin as the lead singer, is released.

**NOVEMBER 1968** || Richard Nixon wins the presidency.

**DECEMBER 1968** || Joplin leaves Big Brother and the Holding Company to form her own band.

**JULY 1969** || Neil Armstrong and Buzz Aldrin become the first people to walk on the moon.

**AUGUST 1969** || The Woodstock Music & Arts Fair draws almost 500,000 people to upstate New York in a celebration of hippie music and culture. Joplin performs.

**OCTOBER 1970** || Joplin is found dead in a hotel room in Hollywood, California.

New arrivals showed up all summer long, lured by the feeling that a revolution was underway and wanting desperately to be a part of it. For a few months in 1967, notions of a free society that may once have been dismissed as idealistic or romantic seemed attainable. When the San Francisco City government declined to help manage the sudden population increase, the Haight-Ashbury community created its own social services, such as housing aid, legal assistance, and a free medical clinic that remains in operation today.

By the end of the summer, however, the good feelings had soured. Curious people arrived who were interested in experimenting with drugs and sex but not in the hippies' underlying message of love and peace. Cops cracked down on drug possession. Tourists rode buses through the neighborhood to gawk at the citizens as though they were animals in the zoo. The revolution was far from over, but it was time to move on from Haight-Ashbury.

The Summer of Love may have ended, but there was no stopping the cultural revolution from continuing elsewhere. The events of 1967 in Haight-Ashbury brought hippiedom into the mainstream, leading to sexual liberation, increased awareness of environmental issues, and the abolishment of the military draft, among many other things. Now, 50 years later, A.C.T. celebrates and remembers that summer with the story of the woman whose music formed the soundtrack to it all: Janis Joplin.





YOUNG  
CONSERVATORY

PHOTO BY ALESSANDRA MELLO

CARRIE BRANDEN AND BOBBY CONTE THORNTON, STARRING IN THE YOUNG CONSERVATORY'S 2011 PRODUCTION OF *HOMEFRONT*.

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# WHO'S WHO IN *A NIGHT WITH JANIS JOPLIN*



## **KACEE CLANTON**

**(Janis Joplin)**

appears for the first time at A.C.T. On Broadway, she has performed in *A Night with Janis*

*Joplin* (Lyceum Theatre). Regionally, she has performed in *Breaking Through* (The Pasadena Playhouse), *A Night with Janis Joplin* (Alley Theatre, The 5th Avenue Theatre, The Pasadena Playhouse, ZACH Theatre, and San Jose Repertory Theatre), *Love, Janis* (San Diego Repertory Theatre, Kansas City Repertory Theatre, and Downstairs Cabaret Theatre), and *Your Town Follies: A Cirque Comique* (El Portal Theatre). Clanton has also gone on tour with Joe Cocker, Luis Miguel, and Big Brother and the Holding Company. Film and television appearances include *Franklin Fogerty: Kid Detective*, *Mobsters*, *The Tonight Show with Jay Leno*, *Live! With Regis and Kelly*, *Parkinson* (UK), and *Soap Talk*. Soundtrack credits include *The Tooth Fairy*, *Kinsey*, *Brothers and Sisters*, *Fox Sports*, *Cribs*, *Open House*, *New York*, *18 to Life*, *The Guiding Light*, *Star Search*, *Thirtysomething*, *Teen Digital*, and *The Saboteur*. Voice-over work includes "ZEN Foods," "Tide," "XL-3 Cold," "HFC Beneficial," "HSBC," "Tinypay.me," "Big Blue World," "Teen Digital," and "Heavy Gear." She is also a private vocal and performance coach. She was a teacher at Los Angeles College of Music from 2008 to 2015.



## **SHARON CATHERINE BROWN**

**(Joplinaire, Blues Singer, Chantel)** is a New York City native. She is reprising her role as

the Blues Singer in *A Night with Janis Joplin*, which she also played at The Pasadena Playhouse. She starred as

Georgina in *Hallelujah, Baby!*; sang the hits of Whitney Houston in *Heart & Soul: The Music of Whitney Houston*, *Dionne Warwick & Diana Ross*; played Velma in Regina Taylor's *Crowns*; and was a featured lead in *Smokey Joe's Cafe*. On Broadway, Brown has played Effie in *Dreamgirls*, the Narrator in *Joseph and the Amazing Technicolor Dreamcoat*, and the "Seasons of Love" soloist in *Rent* with Neil Patrick Harris (La Jolla Playhouse). She was the first African American to star as Lucy in Frank Wildhorn's *Jekyll & Hyde*. Brown played Etta Jones in HBO's *Introducing Dorothy Dandridge* with Halle Berry, and appeared in the film *Sister Act 2: Back in the Habit* with Whoopi Goldberg. On television, Brown has starred as Angela on *A Different World*, and made appearances on *Dr. Oz*, *The Ellen DeGeneres Show*, *The Meredith Vieira Show*, and *Home & Family*. She is also the host of the fashion/lifestyle web series *The Love It! Show*.



## **ASHLEY TÁMAR DAVIS**

**(Joplinaire/Aretha Franklin/Nina Simone/Blues Woman/Chantel)**,

known as the muse and protégé of

Prince, gained notoriety for co-writing their Grammy Award-nominated duet, "Beautiful, Loved and Blessed." A graduate of University of Southern California's Thornton School of Music, Davis recently starred as Sarah Vaughan in *Sarah Sings a Love Story* (Crossroads Theatre Company). She appeared on NBC's *The Voice*, debuted in the first national tour of *Motown: The Musical*, and has performed in numerous Tyler Perry/Lionsgate productions. A Houston native, Davis has commercially released two independent albums, *I Am the Storm* and *My Name Is Tamar*, via her company, Syren Music Group.



## **TAWNY DOLLEY**

**(Joplinaire, Etta James, Chantel)** has entertained audiences around the globe, sharing the stage with

musical artists Estelle, John Legend, Solange, Rachel Platten, and legendary band Vintage Trouble. She's performed background vocals on *The Ellen DeGeneres Show*, *The Late Late Show*, *The Talk*, *The Late Show*, and *The Tonight Show*. Dolley played Etta James in the first national tour of *A Night with Janis Joplin* with Tony Award nominee Mary Bridget Davies and again at the Alley Theatre in Houston. Other theatrical credits include *Dreamgirls*, *Once on This Island*, *Smokey Joe's Cafe*, *Parade*, *Both, Fame*, *Big River*, and *For the Record: Tarantino*. Dolley also stars in *Vegas! The Show* at Saxe Theater in Las Vegas and tours with her band Vaud and The Villains, where she is known as Trouble St. Clair.



## **SYLVIA MACCALLA**

**(Joplinaire, Odetta, Bessie Smith, Chantel)** is reprising the roles of Bessie Smith and Odetta in *A Night With Janis*

*Joplin*. Her other career highlights include the Broadway hits *Rent* (Joanne), *Hairspray* (Motormouth Maybelle), the award-winning *Ray Charles Live!* (Raelett), *Beehive*, and *Princess and the Black-Eyed Pea*, to name a few. She has shared the stage with such greats as Reba McEntire and Brian Stokes Mitchell in *South Pacific* at the Hollywood Bowl, and Jason Alexander and Stephanie J. Block in *They're Playing Our Song*. MacCalla has backed up music industry stars such as Smokey Robinson, Brian McKnight, Debbie Gibson, Wynonna Judd, Queen

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Latifah, and Smash Mouth. MacCalla's television and film credits include *The Wayne Brady Show*, *The Ellen DeGeneres Show*, *The Tonight Show*, *Scrubs*, and the film *Rent*. She is an accomplished songwriter, writing in all genres of music, from country to jazz. Her recording group Livin Out Loud has enjoyed international success for the past 13 years.



## KELLY MCINTYRE

(Janis Joplin  
Alternate) first joined  
*A Night with Janis  
Joplin* for the first  
national tour in 2016.

She went on to headline two more productions of *Janis* at Capital Repertory Theatre and Barter Theatre. Other credits include *For Tonight* (Goodspeed Musicals Festival of New Musicals), *Into the Sun* (New York Musical Theatre Festival), and *Days of Rage* and *Ruth Maier* (New York Theatre Barn). McIntyre has sung in concerts and readings all over New York in venues such as Feinstein's/54 Below, Joe's Pub, The Cutting Room, and Don't Tell Mama.

**RANDY JOHNSON** (Creator, Writer, and Director) is a Broadway director and published playwright. His work includes the critically acclaimed and 2014 Tony Award-nominated production of *A Night with Janis Joplin* at the Lyceum Theatre in New York. He was also the original producer of *Always ... Patsy Cline* and the coproducer and assistant director for the West Coast premiere of Larry Kramer's *The Normal Heart*, starring Academy Award winners Richard Dreyfuss and Kathy Bates. He co-authored and directed *Mike Tyson: Undisputed Truth*, as well as *Elvis the Concert* at Radio City Music Hall. In his 30-year career, Johnson has worked with Carly Simon, Barbra Streisand, Liza Minnelli, Melissa Manchester, Audrey Hepburn, and Katharine Hepburn. His latest musical, *Shout Sister Shout!*, will have its world premiere in the summer of 2017 at The Pasadena Playhouse.

## PATRICIA WILCOX

(Choreographer) choreographed *Motown the Musical* (Astaire Award and NAACP Image Award) and *A Night with Janis Joplin*. For off Broadway/national tours, she choreographed *Little Shop of Horrors* (Encores! with New York City Center, starring Jake Gyllenhaal), *Children's Letters to God*, *Bowfire* (and the PBS television special), *Blues in the Night* (NAACP Image Award nomination), and *Seussical*. Her selected regional credits include *The Secret Garden* (Denver Center for the Performing Arts Theatre Company), *A Swell Party* (John F. Kennedy Center for the Performing Arts), *Bye Bye Birdie* (Goodspeed Opera House), *Peter and the Starcatcher* (Pioneer Theatre Company), *The Pirates of Penzance* (Kansas City Repertory Theatre), *Smokey Joe's Cafe* and *Aida* (North Shore Music Theatre), *Jesus Christ Superstar* and *Cabaret* (Sacramento Music Circus), *Hair* and *My Fair Lady* (Arizona Theatre Company), and *Guys and Dolls* (Paper Mill Playhouse). Wilcox has created original works for the Houston Symphony, the Minneapolis Pops Orchestra, and Phoenix Symphony; ice-skating gold medalists Viktor Petrenko, Ilia Kulik, Ekaterina Gordeeva, and Miki Ando; and ice-dancing teams for the 2006, 2010, and 2014 Winter Olympics.

## TODD OLSON (Music Director)

first began entertaining at a young age by holding concerts in the living room, garage, and backyard. Born into a musical family, his parents recognized his passion for music and the arts and nurtured it. Olson followed this dream to New York City and received a BFA from New York University's Tisch School of the Arts. He has since performed on countless stages across the country, most of which were significantly bigger than the backyard. He has served as the music director for the national tours of *A Christmas Carol*, produced by the Nebraska Theatre Caravan, and the 20th-anniversary tour of *Smokey Joe's Cafe*, featuring The Coasters and

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directed by Chet Walker. Alongside Ted Sperling, Olson orchestrated *Everything's Coming Up Ethel: The Ethel Merman Songbook* for the 92nd Street Y concert series. He previously performed *A Night with Janis Joplin* at Capital Repertory Theatre and Barter Theatre.

**ROB BISSINGER (Scenic Designer)** has been designing for the theater and live events for more than 20 years. His designs have been seen by millions of people worldwide, and he has received an Emmy Award nomination for his work. He is a cofounder of ARDA Studio, Inc., which provides production design for large-scale international spectacles, along with countless theatrical presentations of all sizes, throughout the United States and abroad.

**AMY CLARK (Costume Designer)** has designed for the Broadway productions of *A Night with Janis Joplin* and *Chaplin* (Drama Desk and Outer Critics Circle award nominations). Off Broadway, she has designed for *Himself and Nora*, *Stupid Fucking Bird*, *Heathers: The Musical*, *Cagney*, *Unlock'd*, *Animals Out of Paper*, *All This Intimacy*, *Jayson with a Y*, *Dreams of the Washer King*, *Apple Cove*, and *Dramatis Personae*. Other selected designs include *Romy and Michele's High School Reunion: The Musical*, *Vocalosity*, *Ringling Bros.* and *Barnum & Bailey Circus presents Circus XTREME* (2015) and *Legends* (2014), and *On Your Toes* at New York City Center Encores! Clark has also worked at Geva Theatre Center, Cleveland Play House, Goodman Theatre, Alley Theatre, Alliance Theatre, Hartford Stage Company, Asolo Repertory Theatre, Paper Mill Playhouse, Pittsburgh Public Theater, Bay Street Theater, Goodspeed Musicals, The Muny, Actors Theatre of Louisville, Hartford's TheaterWorks, Barrington Stage Company, and Portland Stage Company. She was awarded the 2012 Theatre Hall of Fame Emerging Artists fellowship. Clark has an MFA from New York University.

**MIKE BALDASSARI (Lighting Designer)** is a Tony and two-time Emmy Award nominated lighting designer whose work has spanned much of

the entertainment industry and been seen live in more than 25 countries. Broadway highlights include *Cabaret* (1998/2014), *First Date*, and *Holler If Ya Hear Me*. He has designed more than a dozen US national tours. Credits in Europe include *Beauty and the Beast* in seven languages. Some of his many film designs include *Ghostbusters* (2016), *Nine*, *Rock of Ages*, *Joyful Noise*, *Sex and the City 2*, and *Neil Young Trunk Show*. Television highlights include *The (RED) Concert/Broadcast from Times Square* with U2 and Bruce Springsteen, U2's Top of the Rock performance for *The Tonight Show*, *Documentary Now!*, pre-tapes for *Saturday Night Live*, and *Late Night with Seth Meyers*. He has also designed comedy specials for Dana Carvey, John Mulaney, and Bridget Everett. Televised concert highlights include Mary J. Blige, Tim McGraw, Sam Smith, and Garth Brooks in Central Park.

**GERTJAN HOUBEN (Lighting Designer)** is a lighting designer whose work has been seen all around the world. He grew up in the Netherlands, but his passion for lighting led him to New York City. Other projects with Mike Baldassari include *The Secret Garden* at The 5th Avenue Theatre in Seattle, the European tour of *Beauty and the Beast*, and the CBS Upfront Presentation. Besides working with big-name designers, Houben can often be found designing his own work in the theaters of New York and at Muhlenberg College in Pennsylvania. Recent New York City credits include *Crackskull Row* (Irish Repertory Theatre), *Ideation* (San Francisco Playhouse at 59E59 Theaters), *In Bed with Roy Cohn* (Theatre Row), and *Stoopdreamer* (The Cell Theatre). Houben has a BA from the Amsterdam Theater School and a MFA from New York University's Tisch School of the Arts department of Design for Stage & Film.

**BEN SELKE (Sound Designer)** has been involved in theater productions in the UK and around the world. After growing up in Hull, England, he now calls New York his home. Sound design credits include *A Night with*





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*Janis Joplin* (The Pasadena Playhouse, US tour), *Let's Kill Grandma This Christmas* (off Broadway), *All Her Faces: A Portrait of Dusty Springfield* (off Broadway), *Rock of Ages* (Norwegian Cruise Line), and *Daniel Tiger's Neighborhood Live!* (US tour).

**DARREL MALONEY (Projection Design)** has designed for broadcast, concerts, film, and theater. In addition to *A Night with Janis Joplin*, Broadway credits include *American Idiot*, *On Your Feet!*, *Allegiance*, *Everyday Rapture*, and *The Illusionists*. Off-Broadway credits include *Found* (Atlantic Theater Company; Drama Desk Award nomination), *Checkers* (Vineyard Theatre, Drama Desk Award nomination), *Tappin' Thru Life* (Drama Desk Award nomination), *Joan of Arc: Into the Fire* (The Public Theater), *Pretty Filthy* (The Civilians), *Kung Fu*, *Golden Child* (Signature Theatre), *The Village Bike*, *The Submission* (Manhattan Theatre Club), *Bikeman: A 9/11 Play*, *Kansas City Choir Boy* (PROTOTYPE, American Repertory Theatre, Kirk Douglas Theatre/Center Theatre Group), and Karen O's *Stop the Virgins* (St. Ann's Warehouse, Sydney Opera House). Other credits include designs for Ringling Bros. and Barnum & Bailey and Surf (Planet Hollywood, Las Vegas). His designs have also been seen at The Old Globe, the Ahmanson Theatre/Center Theatre Group, Minnesota Opera, La Jolla Playhouse, the A.R.T., Kansas City Repertory Theatre, and the 5th Avenue Theater. Maloney is also the founder of the 13th Studios, a design and production company.

**LEAH LOUKAS (Wig Designer)** has designed for *Sweat; Natasha, Pierre & the Great Comet of 1812*; *The Heidi Chronicles*; *On the Town*; *A Night with Janis Joplin*; *Vanya and Sonia and Masha and Spike*; *American Idiot*; and *Irena's Vow* on Broadway. Off Broadway, she has designed for *Barbecue and Fortress of Solitude* (The Public Theater), *Love's Labour's Lost* and *Into the Woods* (The Public's Shakespeare

in the Park series), and *Heathers: The Musical*, *Bare: The Musical*, *Carrie: The Musical*, *Tribes*, and *Our Lady of Kibeho* (Signature Theatre). Loukas has a BFA in theater design and production with a focus in makeup and wig design from the University of Cincinnati.

**LEN RHODES (Original Music Arrangements)** received diplomas from the Royal Academy of Music and London College of Music, with continuing studies in composition at the University of London. He is a fellow of the Incorporated Society of Musicians (UK). Rhodes is artistic director of and artist-in-residence with Summit Music and Arts in Colorado. Compositions, arrangements, and commissions include work for BBC Radio, Trinity College London, the John F. Kennedy Center for the Performing Arts, and the Virginia Shakespeare Festival. His recent piano quintet arrangement of "MacArthur Park" is available worldwide through Music Sales Ltd. and Hal Leonard Corporation. Rhodes is currently signed as a recording artist with Burning Girl Records (UK).

**HETHYR (RED) VERHOEF (Stage Manager)** brings *A Night with Janis Joplin* to A.C.T. after having toured with the show regionally and nationally. Verhoef has worked as a stage manager and flyman over the years and continues to be deeply invested in theater, art, and all the elements it takes to create it.

**ELISA GUTHERTZ (Assistant Stage Manager)** most recently worked on *A Thousand Splendid Suns* at A.C.T. and Theatre Calgary. Her numerous other productions for A.C.T. include *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



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*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.

**JANIS JOPLIN** That voice—high, husky, earthy, explosive—remains among the most distinctive and galvanizing in pop history. But Janis Joplin didn't merely possess a great instrument; she threw herself into every syllable, testifying from the very core of her being. She claimed the blues, soul, gospel, country, and rock with unquestionable authority and verve, fearlessly inhabiting psychedelic guitar jams, back-porch roots, and everything in between. Her volcanic performances left audiences stunned and speechless, while her sexual magnetism, world-wise demeanor, and flamboyant style shattered every stereotype about female artists—and essentially invented the “rock mama” paradigm. But California drew her back into its glittering embrace in 1966, when she joined the Haight-based psychedelic rock band Big Brother and the Holding Company. Her adoption of a wild sartorial style—with granny glasses, frizzed-out hair, and extravagant attire that winked, hippie-style, at the burlesque era—further spiked her burgeoning reputation. And from there, the rest is history. In the years since her passing, Janis Joplin's recordings and filmed performances have cemented her status as an icon, inspiring countless imitators and musical devotees. Myriad hit collections, live anthologies, various commercials, and a hit Broadway show have kept her legend alive.

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## NOLA YEE (Executive Producer)

is a member of A.C.T.'s Board of Trustees and was recently an executive producer for *The Unfortunates*, *Love and Information*, and *The Orphan of Zhao*. Raised in Honolulu, Yee remembers her first A.C.T. experience from the mid 1970s, when the company would tour Hawaii in the summer. She holds a BA in psychology and an MS in information management and systems from UC Berkeley. She is currently a partner at NVC Holdings and is cofounder of the Pikake Foundation. She is a former board member of many nonprofit organizations, including Hospice by the Bay, Hospice of Marin, the Center for Women and Religion of The Graduate Theological Union in Berkeley, and the San Francisco Aloha Festival, as well as a current board member of NextCourse.

A man in a dark suit and tie stands in the lower-left foreground, smiling. Behind him is a panoramic view of the San Francisco skyline at sunset. The city is illuminated by the warm glow of the setting sun, with the Golden Gate Bridge and other landmarks visible. The sky is filled with vibrant orange, pink, and purple clouds.

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# A LASTING LEGACY

## LIFE AFTER THE A.C.T. MASTER OF FINE ARTS PROGRAM

BY ELSPETH SWEATMAN

**FOR NINE MONTHS** of every year, A.C.T.'s offices at 30 Grant Avenue are abuzz with Master of Fine Arts Program actors. Their energy flows into every corner; they can be heard drilling dance routines upstairs or memorizing lines in the lunchroom. But now, as spring moves into summer, the hallways and studios grow quiet. Another year of discovery is completed. Another class of artists is launched into the world. As we say goodbye to the class of 2017, we caught up with some M.F.A. Program alumni who have gone on to rewarding careers both on and off the stage.



REBEKAH BROCKMAN



HAL BROOKS



PETER FRIEDRICH



STEFANÉE MARTIN



PATRICK RUSSELL



MFONISO UDOFOIA



**REBEKAH BROCKMAN** (class of 2013) played Thomasina in A.C.T.'s 2013 production of *Arcadia*. Since graduating, she has performed with Actors Theatre of Louisville, California Shakespeare Theater, and Kingsmen Shakespeare Company. Recently, she performed in the world premiere of *Mrs. Miller Does Her Thing* at Signature Theatre. Her film and television credits include *Bridge of Spies*, *The Mysteries of Laura*, *Jessica Jones*, *The Knick*, and *Divorce*.

**“The best part of having a theater company attached to the A.C.T. M.F.A. Program was the opportunity to sit in on rehearsals for the mainstage and see some spectacular artists at work. Watching the process and not just the product was one of my favorite parts.”**

**HAL BROOKS** (class of 1993) is the artistic director of The Pearl Theatre Company and the Cape Cod Theatre Project, as well as the associate artistic director of the Ojai Playwrights Conference. He has directed productions at some of the nation's leading regional theaters, including The Public Theater, Second Stage Theater, Denver Center for the Performing Arts Theatre Company, and Marin Theatre Company. He will direct *Heisenberg* in A.C.T.'s 2017-18 season.

**“The A.C.T. M.F.A. Program took me to a much deeper place as an artist than I thought possible. I had always loved acting, but the training at A.C.T. made me realize that a life in the theater was not only possible, but important—almost crucial.”**

**PETER FRIEDRICH** (class of 1994) has performed in various tours and regional theater productions, including Lincoln Center Theater's *The Sisters Rosensweig* and San Diego Repertory Theatre's *Death of a Salesman*. Since 2011, he has taught for the Los Angeles Unified School District, the American University in Iraq, Stanford University, and New York University. He is a theater professor at Millsaps College in Mississippi.

**“The professors at A.C.T. knew how to get you to trust yourself completely. When we were rehearsing for *Awake and Sing*, director Frances Lee McCain set up a family dinner. We were all in character, yammering at each other until an hour after school, when we realized that Frances had slipped out. She had stepped aside to let us discover.”**

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**STEFANÉE MARTIN** (class of 2015) recently appeared as Yolanda Kipling in the Netflix series *The Get Down*. She also recently completed filming for the movie *Skin in the Game*. She was nominated in 2014 for a Theatre Bay Area Award for her performance in *Sweet Maladies* (Brava Theater Center).

**“To have the opportunity of seeing the reality of an actor's life while living in an educational bubble was unique and eye-opening. I just soaked it all up. The M.F.A. Program showed me the sheer stamina needed to be ‘on,’ to be present, to be creative while always being a team player. That was a huge gift A.C.T. gave me that has prepared me for my first TV job on *The Get Down*.”**

**PATRICK RUSSELL** (class of 2009) is an actor in the Bay Area, performing in productions at San Francisco Playhouse, Aurora Theatre Company, Magic Theatre, Marin Shakespeare Company, Shotgun Players, and A.C.T. He was most recently seen on the Geary stage in *King Charles III*. He also teaches acting, movement, and clowning for Studio A.C.T. and the Summer Training Congress. Russell just accepted a yearlong position at Southern Oregon University in Ashland.

**“It was incredible to be taught by instructors who are themselves current practitioners of acting. To be immersed in a training environment where your teachers are speaking not just from experience but are living the life of an actor is invaluable.”**

**MFONISO UDOFIA** (class of 2009) is a Nigerian American storyteller, actress, and educator. Her plays include *The Grove*, *Sojourners*, *runboyrun*, and *Lilyvine*. Her work has been developed by Playwrights Realm, Magic Theatre, National Black Theater, and Sundance Theatre Lab. In 2015, she was a finalist for the Playwrights of New York Prize and was chosen as The Playwrights Realm Page One Playwright. Her latest play, *Her Portmanteau*, opened at New York Theatre Workshop last month.

**“My time at A.C.T. proved instrumental to my career as a working artist. The Conservatory was rigorous; we were working 13-hour days, taking classes, studying lines, and in and out of rehearsals. That was great preparation for the time demands of the theater.”**

**For more information about the A.C.T. Master of Fine Arts Program, visit [act-sf.org/mfa](http://act-sf.org/mfa).**



# RAISING ARTISTS

## AN INTERVIEW WITH IDA B. WELLS HIGH SCHOOL STUDENT CHASSITY GANNT

BY STEPHANIE WILBORN

Chassity Gannt, a 17-year-old senior at Ida B. Wells High School, joined A.C.T.'s Theater as a Tool for Change class last fall. The class is an in-school residency run by A.C.T.'s Education & Community Programs department; hundreds of students across San Francisco participate in similar A.C.T. projects at Downtown High School, Hilltop Special Services Center, AccessSFUSD: The Arc, and Mission High School. In these intensive, yearlong residencies, A.C.T. teaching artists work with students to help them discover their theatrical voices and talents.

In September 2016, the academic year had just started—in those first few weeks, Gannt was quiet and shy, struggling to open up to her peers and find her own voice. But once Gannt started writing in class, her shyness started to dissipate. As she worked on personal monologues and poetry assigned by A.C.T. Community Artistic Director Tyrone Davis and me, the Education & Community Programs Fellow, she began to reveal her skill to her peers, and her confidence grew. She prepared for a new challenge over the winter: performing her own work in front of an audience. During last December's exhibition at Ida B. Wells, Gannt performed her piece "My Life Is a Nightmare," which describes her experiences with gun violence and police brutality. Deeply moved, the members of the audience praised her work as a writer and a performer. That poem went on to win the #FIYAH Award at the 2017 SFUSD Literary Arts Awards. Gannt has now become a leader in class, quick to speak up, eager to participate, and encouraging of others to contribute. After she graduates, she hopes to go to college and become a writer or go into fashion design.

### When did you start writing?

I started writing around nine or ten years old. My therapist gave me a book and told me to write whatever I feel or what comes to mind. I remember being confused about what I would write about. But it all came out of me and I couldn't stop writing, about anything and everything. I was bullied a lot when I was younger, and writing became my outlet and source of happiness. It has shaped me in so many ways.

### What do writing and acting mean for you?

For me, writing and acting is telling the story. My challenge is telling my stories for others, because I lived them. But I'm realizing that my story needs to be told and can only be told through my acting and writing. For others, acting may seem fake, but for me, it's my real emotions and my real experiences that I'm sharing.

### What has your experience been with this class?

When I first came I was really shy, but once I got the feel for the class it was really fun. In the beginning I wouldn't do the improv games or the trust exercises. But as time progressed, I realized I could trust the class, and I was actually having fun in a safe space. I started getting out of my comfort zone and started pushing myself.

### Has there been anything in class that you have incorporated into your personal life?

Yes, I'm not as afraid to put my emotions out there. Because I am a closed-off person, people make assumptions about me. I don't share my feelings or experiences with anyone. I put it all in my writing—my poetry is my world, my outlet, my life. My emotions are like my poetry book. But this class has helped me open up to my family and express myself in new ways, and I've noticed things in my life started to change. My life choices and my relationships started changing, my grades started improving.

### How would you describe yourself in four words?

Intelligent. Unpredictable. Weird. Full of life.

### What was performing "My Life Is a Nightmare" at the exhibition like for you?

It was difficult because it was in front of a hundred people. When I wrote that piece, I didn't think of performing it or that anyone was going to hear it. Saying it out loud was a release for me. I felt a different type of energy onstage. Even though it was my first time onstage, I felt good doing it for the audience.

### What has been your favorite part of the class?

The writing and the stories I'm allowed to tell. I'm always encouraged to be my true self without being censored. You have created a safe space for me to be that.

For more information about A.C.T.'s Education & Community Programs, visit [act-sf.org/education](http://act-sf.org/education).

**OPPOSITE**  
Ida B. Wells High School student Chassity Gannt



INSIDE A.C.T.



# A NATURAL PRINCE

A SNEAK PEEK AT SHAKESPEARE'S *HAMLET*

BY ELSPETH SWEATMAN



## OPPOSITE

John Douglas Thompson.

## ABOVE, CLOCKWISE FROM LEFT

John Douglas Thompson with actors from the A.C.T. Master of Fine Arts Program at a Conservatory Hour; Thompson in *Satchmo at the Waldorf*.

Imagine waking up one day to find that your world has been upended. Your closest friends are now unworthy of trust. Your life has become unrecognizable. No, this isn't the plot of the latest contemporary play hot from Broadway, but the premise of one written more than 400 years ago: William Shakespeare's *Hamlet*.

"*Hamlet* is like a sponge," says Polish theater critic Jan Kott in his groundbreaking book *Shakespeare: Our Contemporary*. "It immediately absorbs all the problems of our time." The play is at once a tragedy about wars of aggression, a study of the ever-changing nature of reality, and a psychological examination of a dysfunctional family. Its protagonist is both a scholar and an athlete, an actor and a revolutionary.

It is this sponge-like quality that drew A.C.T. Artistic Director Carey Perloff to this classic tale of revenge, contemplation, and upheaval. Looking at a society in which political tensions are higher than ever, Perloff sees *Hamlet* as an exploration of justice, terror, and democracy.

This will be the first time in 21 years that Shakespeare's unmistakable verse and timeless storytelling will grace the Geary stage. Uttering the Bard's enduring words will be one of America's greatest classical actors, John Douglas Thompson. "John is an actor of fierce intelligence and uncommon charisma, a natural prince," says Perloff, "but he is also able to access a level of vulnerability and a complex inner life that makes him riveting to watch onstage."

Thompson has wanted to play *Hamlet* for years, but he wanted to find the right collaborator with whom to explore this world of spying, betrayal, family, identity, and truth. When he performed *Satchmo at the Waldorf* at A.C.T. in 2016, he found an intellectual and creative soulmate in Perloff. "Carey has not only directed theater, but she has also run a company, written plays and



books, and produced works," says Thompson. "For a play like *Hamlet*, which is so all-encompassing, I wanted a mind that is Renaissance-driven, that has a little bit of everything and can put it all together. Carey's attitude fits the nature and size of The Geary from the intimate to the large."

"The first time I sat in a studio and listened to John read *Hamlet*, I was completely overwhelmed," says Perloff. "He has an ease and instinct with the language that makes every word seem newly coined, and he allowed me to hear the play as if for the first time. I can't wait to get into rehearsal with him and see what we discover."

**Sep 20-Oct 15 at The Geary Theater**

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Michael Paller, *Dramaturg*  
Janet Foster, *Director of Casting and Artistic Associate*  
Allie Moss, *Artistic Administrator*  
Ken Savage, *Assistant Producer*  
Jessica Katz, *Artistic Fellow*

## Resident Artists

Anthony Fusco, Nick Gabriel,  
Domenique Lozano

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Marco Barricelli, Olympia Dukakis,  
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Anthony Jones, Andrew Polk,  
Tom Stoppard, Gregory Wallace, Timberlake  
Werthenbaker

## Playwrights

Annie Baker; Mike Bartlett; Jean-Claude  
Carrière, Peter Brook, and Marie-Hélène  
Estienne; Randy Johnson; Robert Lepage;  
Carey Perloff and Paul Walsh; Ursula Rani  
Sarma; Tom Stoppard

## Directors

Peter Brook and Marie-Hélène Estienne;  
Randy Johnson; Robert Lepage; Domenique  
Lozano; David Muse; Carey Perloff; Ken Rus  
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## Choreographers

Val Caniparoli, Patricia Wilcox

## Composers/Orchestrators

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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)**

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

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

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

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

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



## **MELISSA SMITH (Conservatory Director, Head of Acting)**

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

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

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

## ADMINISTRATIVE OFFICES

A.C.T.'s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: [act-sf.org](http://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](http://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](http://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](http://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](http://act-sf.org/eclub) for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

### GROUP DISCOUNTS

Groups of 15 or more save up to 35%! For more information visit [www.act-sf.org/groups](http://www.act-sf.org/groups).

### AT THE THEATER

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

### ABOUT OUR PLAYS

Copies of *Words on Plays*, A.C.T.'s in-depth performance guide, are on sale in the main lobby, at the theater bars, at the box office, and online at [act-sf.org/wordsonplays](http://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 Balcony Lobby, and the Garret on the uppermost lobby level.



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

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

### LOST AND FOUND

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

## AFFILIATIONS

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



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



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



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

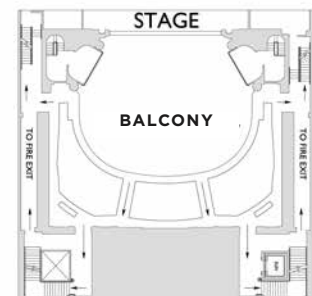
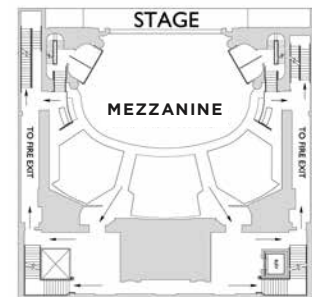
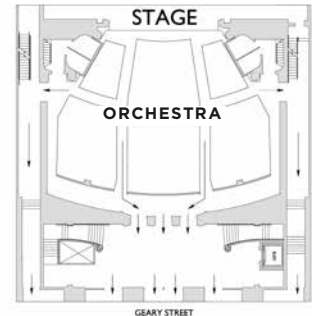


The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



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

## GEARY THEATER EXITS

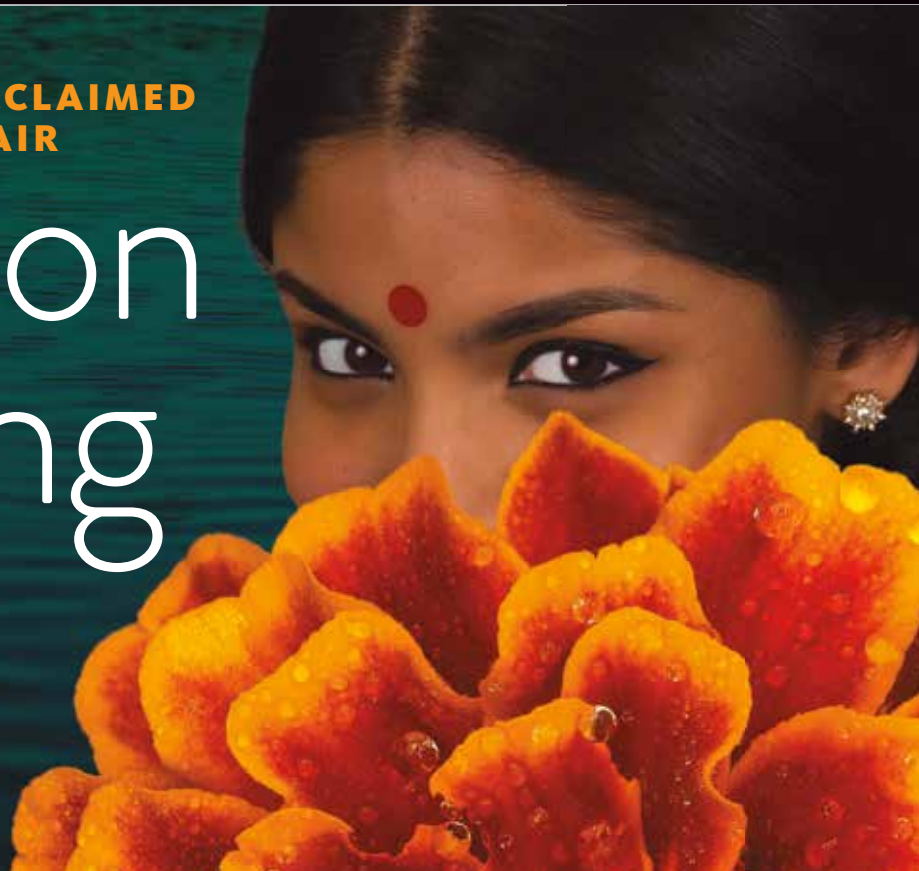


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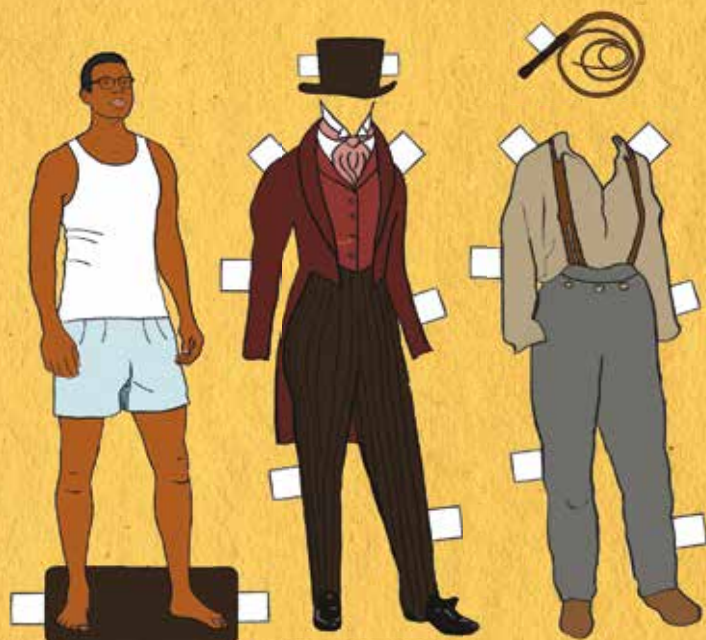
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