NEEDLES AND OPIUM
LOOKING FOR A UNIQUE SAN FRANCISCO SPACE FOR YOUR UPCOMING EVENT?

HOST YOUR GATHERING AT A.C.T.’S GEARY THEATER!

Whether you are planning a board meeting or a social mixer, a wedding or a product launch, we have an event space that is right for you! Centrally located in San Francisco’s vibrant Union Square district, A.C.T.'s hundred-year-old Geary Theater is an exciting destination, rich with personality and versatility.

With four venues to choose from—suited for intimate parties, corporate conferences, and everything in between—we’re ready to make your upcoming event one to remember.

FULLY STOCKED BARS, A/V EQUIPMENT AND PRODUCTION STAFF, ONSITE CONVECTION OVENS, AND TICKETING SERVICES ARE JUST A FEW ENHANCEMENTS WE CAN ADD TO YOUR EVENT.

For more information about any of our spaces or to schedule a tour, please contact A.C.T. Associate General Manager Amy Hand at ahand@act-sf.org.
A.C.T. PRESENTS
THEATER TOURS FOR 2017

EXPERIENCE THE EXCITEMENT OF *HAMILTON* ON BROADWAY

THE BRIGHT LIGHTS OF
BROADWAY IN NEW YORK CITY

JULY 11–17

EXPLORE ASHLAND AND THE OREGON SHAKESPEARE FESTIVAL

THE CHARMING
OREGON SHAKESPEARE FESTIVAL

JULY 19–24

RELISH THE LEGACY OF EUROPEAN DRAMA IN DUBLIN

NEW COMBO TOUR
THE BEST OF BRITISH AND IRISH THEATER

OCTOBER 3–12

ALL THEATER TOURS ARE LED BY A.C.T. ARTISTIC STAFF AND INCLUDE:

• Tickets to world-class productions
• Luxury accommodations
• Discussions with guest artists led by A.C.T. staff
• Welcome and farewell dinners
• Lunches and cocktail hours
• Complimentary breakfast each morning in our hotel
• Sightseeing excursions and/or walking tours
• Travel companions who love theater

For more information visit [act-sf.org/theatertours](http://act-sf.org/theatertours) or contact Helen Rigby at 415.439.2469 or hrigby@act-sf.org
May 10–12
ZELLERBACH HALL

Tennessee Williams’
A Streetcar Named Desire
Scottish Ballet
Nancy Meckler, director
Annabelle Lopez Ochoa, choreographer
Peter Salem, music

Scottish Ballet’s award-winning
take on Tennessee Williams’
Southern melodrama draws
audiences into the darkly
alluring and tragic world of
Blanche DuBois, her sister,
Stella, and her brutish brother-
in-law, Stanley.

★★★★★
“A new ballet of truly
tragic proportions.”
—The Daily Telegraph

★★★★
—The Independent

calperformances.org

May 10–12
ZELLERBACH HALL

Tennessee Williams’
A Streetcar Named Desire
Scottish Ballet
Nancy Meckler, director
Annabelle Lopez Ochoa, choreographer
Peter Salem, music

Scottish Ballet’s award-winning
take on Tennessee Williams’
Southern melodrama draws
audiences into the darkly
alluring and tragic world of
Blanche DuBois, her sister,
Stella, and her brutish brother-
in-law, Stanley.

★★★★★
“A new ballet of truly
tragic proportions.”
—The Daily Telegraph

★★★★
—The Independent

calperformances.org

May 10–12
ZELLERBACH HALL

Tennessee Williams’
A Streetcar Named Desire
Scottish Ballet
Nancy Meckler, director
Annabelle Lopez Ochoa, choreographer
Peter Salem, music

Scottish Ballet’s award-winning
take on Tennessee Williams’
Southern melodrama draws
audiences into the darkly
alluring and tragic world of
Blanche DuBois, her sister,
Stella, and her brutish brother-
in-law, Stanley.

★★★★★
“A new ballet of truly
tragic proportions.”
—The Daily Telegraph

★★★★
—The Independent

calperformances.org
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 Slaight; 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.
BATTLEFIELD

Based on The Mahabharata and the play by Jean-Claude Carrière
Adapted and directed by Peter Brook and Marie-Hélène Estienne
In 1985, Peter Brook shook the theater world with his production of *The Mahabharata*—an epic adaptation of a Sanskrit poem first told thousands of years ago. “The play was the event of the New York theater season,” says *New York Times* theater critic Ben Brantley.

Now, more than 30 years later, Brook has returned to this rich material to create *Battlefield*. This magical story of finding tranquility in the midst of conflict and destruction has striking connections to modern times and has inspired some of Brook’s most beautiful images and most transformative theatrical moments.

“At age 92, Peter Brook remains one of the greatest master directors in the world,” says A.C.T. Artistic Director Carey Perloff. “His inclusive and imaginative theatrical vision changed the way we’ve all made theater for more than 50 years, so it’s particularly moving to have his stunning work represented as part of A.C.T.’s 50th-anniversary season. *Battlefield*’s poetic, magical form takes us to the essence of theatrical storytelling. All it takes is a good story on a bare stage to captivate an audience and help them imagine a whole world.”

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RETURNS TO A.C.T.**

**LEGENDARY DIRECTOR PETER BROOK RET**
You’ve spent your life accumulating wealth. And, no doubt, that wealth now takes many forms, sits in many places, and is managed by many advisors. Unfortunately, that kind of fragmentation creates gaps that can hold your wealth back from its full potential. The Private Bank can help.

The Private Bank uses a proprietary approach called the LIFE Wealth Cycle™ to find those gaps—and help you achieve what is important to you.

To learn more, contact:
Ralph Dickman
Vice President, Private Wealth Advisor
408-279-7734
ralph.dickman@unionbank.com
or visit unionbank.com/theprivatebank
WHAT’S INSIDE

ABOUT THE PLAY

13 LETTER FROM THE ARTISTIC DIRECTOR
By Carey Perloff

16 ACROBATIC MINDS
The Life and Work of Robert Lepage
By Shannon Stockwell

18 FLYING HIGH
Inside the World of Needles and Opium
By Elspeth Sweatman

20 THE COINCIDENCE OF THE HAUNTED ROOM
An Interview with Robert Lepage
By Shannon Stockwell

INSIDE A.C.T.

26 LAYING THE GROUNDWORK
The Support of A.C.T.’s Prospero Society
By Simon Hodgson

28 THEN AND NOW
A.C.T. and the 50th Anniversary of the Summer of Love
By Shannon Stockwell

CONNECT!

VOLUNTEER!

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

LISTEN!

Check out A.C.T.’s new podcast, Theaterology, and listen to InterACT events online! VISIT: ACT-SF.ORG/PODCASTS

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 our upcoming production of Battlefield and InterACT with us!

BATTLEFIELD
AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT
APR 26, 7 PM
Ride your bike to A.C.T. and take advantage of secure bike parking and low-priced tickets at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

KDFC PROLOGUE
MAY 2, 5:30 PM
Go deeper with a fascinating preshow discussion with a member of the Battlefield artistic team.

THEATER ON THE COUCH*
MAY 5, 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*
MAY 9, 7 PM; MAY 14 & 17, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
MAY 10, 8 PM
Mix and mingle at this hosted postshow LGBT party.

WENTE VINEYARDS WINE SERIES
MAY 16, 7 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME
MAY 20, 12:30 PM
Get hands-on with theater at this interactive preshow workshop.

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

*Events take place immediately following the performance

EDITOR
SIMON HODGSON

ASSOCIATE EDITOR
SHANNON STOCKWELL

CONTRIBUTORS
CAREY PERLOFF
ELSPETH SWEATMAN

PHOTO BY TRISTRAM KENTON
Olivier Normand in Needles and Opium.

13 LETTER FROM THE ARTISTIC DIRECTOR
By Carey Perloff

16 ACROBATIC MINDS
The Life and Work of Robert Lepage
By Shannon Stockwell

18 FLYING HIGH
Inside the World of Needles and Opium
By Elspeth Sweatman

20 THE COINCIDENCE OF THE HAUNTED ROOM
An Interview with Robert Lepage
By Shannon Stockwell

26 LAYING THE GROUNDWORK
The Support of A.C.T.’s Prospero Society
By Simon Hodgson

28 THEN AND NOW
A.C.T. and the 50th Anniversary of the Summer of Love
By Shannon Stockwell

EDITOR
SIMON HODGSON

ASSOCIATE EDITOR
SHANNON STOCKWELL

CONTRIBUTORS
CAREY PERLOFF
ELSPETH SWEATMAN

PHOTO BY TRISTRAM KENTON
Olivier Normand in Needles and Opium.
A.C.T.'S MASTER OF FINE ARTS PROGRAM PRESENTS

promiscuous/cities
By Lachlan Philpott
Directed by Becca Wolff
MAY 10–13
THE COSTUME SHOP
A smart, darkly comic reflection on contemporary San Francisco, created by Australian playwright Lachlan Philpott and developed in collaboration with A.C.T.’s Master of Fine Arts Program.

THE GOOD WOMAN OF SETZUAN
Written by Bertolt Brecht
English Version by Eric Bentley
Directed by Domenique Lozano
MAY 10–13
THE RUEFF
A.C.T.’S STRAND THEATER
Kindhearted prostitute Shen Te opens a store but runs into trouble when her neighbors take advantage of her. Brecht’s morality play pits cold-bloodedness against kindness, examining the struggle to earn money versus living a virtuous life.

LAS MENINAS
By Lynn Nottage
Directed by Nicole Watson
MAY 10–14
THE RUEFF
A.C.T.’S STRAND THEATER
In the gilded French palace of Louis XIV, spoiled queen Marie-Thérèse begins a hesitant friendship with Nabo, a tiny African from Dahomey. A powerful drama from Pulitzer Prize winner Lynn Nottage about race and tolerance, loneliness and power.
A.C.T.’S YOUNG CONSERVATORY PRESENTS

TOMORROW
Two One-Act Plays
By Horton Foote
Directed by Craig Slaight

APRIL 18–22
THE RUEFF
A.C.T.’S STRAND THEATER

The A.C.T. Young Conservatory collaborates with the Master of Fine Arts Program to bring us two short plays by Academy Award–winning writer Horton Foote.

COMEDY TONIGHT
MAY 12–15
THE GARRET
A.C.T.’S GEARY THEATER

A highlight each year for both performers and audiences, Comedy Tonight features an array of hilarious songs in a number of styles from throughout the years.

OPPOSITE
The cast of The Rocky Horror Show.

ABOVE
Sierra Stephens and Nathan Correll in Punk Rock.

BUY TICKETS

FOR MFA SHOWS, VISIT
act-sf.org/mfashows

FOR YC SHOWS, VISIT
act-sf.org/ycshows
FATHER COMES HOME FROM THE WARS PARTS 1, 2 & 3

by Suzan-Lori Parks
Directed by Liz Diamond
A.C.T.’s Geary Theater

“Thrilling . . . a masterpiece”
NEW YORK MAGAZINE

From Pulitzer Prize winner Suzan-Lori Parks (Topdog/Underdog) comes an explosively powerful and lyrical new play set against the backdrop of the Civil War. In this epic American take on the Odyssey, Southern slave Hero faces a terrible choice: to seek his freedom by fighting for the Confederacy alongside his master or to stay home with the woman and people he loves. A poignant and compelling journey in three succinct acts, Parks mixes contemporary wit, folk ballads, and classical traditions to tell a timeless story of freedom, heroism, and belonging. By turns comic and heartbreaking, Father Comes Home from the Wars is a mythic journey through the American soul from one of our most accomplished modern playwrights.

VIETGONE

by Qui Nguyen
Directed by Jaime Castañeda
A.C.T.’s Strand Theater

“Hip, high-wire theatricality . . . sultry sexiness . . . quirky playfulness”
THE SEATTLE TIMES

A hit off Broadway and at the Oregon Shakespeare Festival, Vietgone is a contemporary twist on the classic story of boy meets girl. In this irreverent new comedy, three young Vietnamese immigrants leave a war-torn country for an eye-opening journey across the bewildering and foreign landscape that is 1970s America. A vibrant mash-up of pop-culture references and audacious dialogue, this action-packed road trip that instantaneously moves from hilarity to heart-wrenching drama played to sold-out houses at OSF in 2016 and New York’s Manhattan Theatre Club. This sexy, sassy, freewheeling ride, backed by its hip-hop and Motown rhythms, will roll into The Strand this spring in an all-new production.

THE BIRTHDAY PARTY

by Harold Pinter
Directed by Carey Perloff
Featuring Marco Barricelli, Judith Ivey, and Scott Wentworth
A.C.T.’s Geary Theater

“Delicious, impalpable and hair-raising”
THE SUNDAY TIMES

A.C.T. returns to the world of Harold Pinter for our first staging of his classic comedy The Birthday Party. In an undisturbed English seaside town, the inhabitants of a ramshackle boarding house react to the arrival of two unsettling strangers. Where do Goldberg and McCann come from? Who sent them? And why do they keep asking about the sole boarder, piano player Stanley? As the party guests, including flighty Lula and flirty landlady Meg, gather for Stanley’s birthday, the desperate pianist is forced to confront a surreal interrogation. Seething with mystery, danger, and sudden humor, this is signature Pinter, a play of “tantalizing theatricality” (The New York Times).

PLUS FOUR MORE SHOWS TO BE ANNOUNCED!

LEARN MORE AT ACT-SF.ORG/JOIN
FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to the visionary world of Robert Lepage. When we chose Needles and Opium for the 2016-17 season more than a year ago, we had no idea how crucial global exchange was going to be at this point in American history. As we enter a moment of rabid isolationism, I am reminded of what I learned at my first job in the theater, when I was a secretary at the International Theater Institute in New York. The ITI’s far-sighted leader, Martha Coigney, insisted that theater transcend international divisions and that artists build bridges across cultures, particularly in times of jingoism and misunderstanding. Her words come back to me now with particular urgency.

The next two offerings at A.C.T., Robert Lepage’s Needles and Opium and Peter Brook’s Battlefield, represent powerful opportunities to connect to the world around us in beautiful and imaginative ways. Lepage, who hails from Quebec, is the latest illustration of A.C.T.’s longstanding commitment to thrilling Canadian collaborations, from Morris Panych’s The Overcoat to Kim Collier’s No Exit to coproductions with the Stratford Shakespeare Festival and Theater Calgary (where our production of A Thousand Splendid Suns just played to great acclaim). It is my profound hope that these cross-border projects will flourish in spite of current attempts to shutter our borders to immigration and exchange.

Lepage is a magical artist whose astonishing visual imagination upended world theater, from his mesmerizing Seven Streams of the River Ota to his intensely personal solo work. His Needles and Opium has long been a favorite production of mine, in part because it deals with Miles Davis, an artist close to the heart of this jazz-loving city, and in part because it deals with Davis’s relationship to Jean Cocteau, whose work is known and loved by the large francophone audience in the Bay Area. But mostly I love the piece because Lepage uses the basic tools of theater in such breathtaking new ways. In bringing Lepage back to the Bay Area, we extend gratitude to our colleagues at Cal Performances, who have long championed the imagination of this seminal international artist.

Meanwhile we are hard at work creating our 2017-18 season. Needless to say, current political events have made the decision-making extremely difficult, as the theater community clearly feels the imperative to produce work that truly matters. For each theater and each artist, that mandate will mean something different. For me, it has led me to the great playwrights across the classical and contemporary canon who look for the deepest and most nuanced explorations of justice, terror, pluralism, and democracy.

For the first time next season, A.C.T. will be coproducing with Yale Repertory Theater, when we join forces on Suzan-Lori Parks’s magnificent new Father Comes Home from the Wars Parts 1, 2 & 3. One of the great linguistic geniuses of American theater, Parks has crafted a play of enormous moral complexity in which an enslaved man named Hero is offered a shot at freedom if he fights on the Confederate side with his master. Loosely based on the Odyssey and featuring a hilariously prescient talking dog (to be played by Gregory Wallace), Father Comes Home displays Parks’s singular and audacious imagination in a truly epic way.

Also included in next season will be my favorite play by another audacious playwright, Harold Pinter. The Birthday Party is a vivid comedy and a chilling cautionary tale about what happens when we confront terror head-on. In a run-down bedsit by the seaside in England, two men turn up looking for a room. But what they’re really interested in is interrogating the sole border, a mysterious man named Stanley. Using laser precision and lacerating wit, Pinter anatomizes the use of language to coopt and coerce, and the power of love, even at its most bizarre, to deflect danger. This production will star A.C.T. favorite Marco Barricelli in a welcome return to The Geary, alongside the great comedienne Judith Ivey and Stratford Festival star Scott Wentworth.

Over at The Strand, we are delighted to introduce the delicious comedic world of Qui Nguyen’s Vietgone, a play that explores the immigration story of Nyugyen’s parents to America after the Vietnam War. Many of you were introduced to this moving and hilarious piece of writing at Oregon Shakespeare Festival last season, and we are particularly delighted to be producing it near San Francisco’s vibrant Vietnamese community in an all-new production at The Strand, directed by Jaime Castañeda.

And these are only the beginning. We are exploring a wide range of work that we hope will truly resonate with these chaotic times, both plays that challenge our thinking and plays that soothe our souls, plays from the American psyche and plays from around the world. Stay tuned for more!

Meanwhile, thank you for coming to Needles and Opium—enjoy!

Warmly,

Carey Perloff
Artistic Director
LIKE A COMET THAT BURNS FAR TOO BRIGHTLY TO LAST, Janis Joplin exploded onto the music scene in 1967 and, almost overnight, became the queen of rock ‘n’ roll. The unmistakable voice, filled with raw emotion and tinged with Southern Comfort, made her a must-see headliner from Monterey to Woodstock. Now, you’re invited to share an evening with the woman and her influences in the new Broadway musical A Night with Janis Joplin. Fueled by such unforgettable songs as “Me and Bobby McGee,” “Piece of My Heart,” “Mercedes Benz,” “Cry Baby,” and “Summertime,” a remarkable cast, and breakout performances, A Night with Janis Joplin, written and directed by Randy Johnson, is a musical journey celebrating Janis and her biggest musical influences—icons like Aretha Franklin, Etta James, Odetta, Nina Simone, and Bessie Smith, who inspired one of rock ‘n’ roll’s greatest legends.

THE EVENTS THAT MADE THE WOMAN.
THE WOMAN WHO MADE THE MUSIC.
THE MUSIC THAT CHANGED HISTORY.

JUN 7–JUL 2
NEEDLES AND OPIUM
WRITTEN AND DIRECTED BY ROBERT LEPAGE
AN EX MACHINA PRODUCTION

CREATIVE TEAM

ENGLISH TRANSLATOR
JENNY MONTGOMERY

SCENIC DESIGNER
CARL FILLION

PROPS DESIGNER
CLAUDIA GENDREAU

MUSIC AND SOUND DESIGNER
JEAN-SÉBASTIEN CÔTÉ

LIGHTING DESIGNER
BRUNO MATTE

FACIS DESIGNER
FRANÇOIS ST-AUBIN

IMAGES DESIGNER
LIONEL ARNOULD

ASSISTANT DIRECTOR
NORMAND BISSONNETTE

CAST
(IN ALPHABETICAL ORDER)

NEEDLES OPIUM

PRODUCERS
LLOYD AND JANET CLUFF
RODMAN AND ANN MARYMOR
DAVID AND CARLA RIEMER

ASSOCIATE PRODUCERS
RICK AND ANNE RILEY
DR. MARTIN AND ELIZABETH TERPLAN
BEVERLY AND LORING WYLLIE

ADDITIONAL SUPPORT BY

Produced by Ex Machina, in coproduction with Théâtre du Trident, Quebec; Canadian Stage, Toronto; Théâtre du Nouveau Monde, Montreal; Adelaide Festival; New Zealand Festival; Le Grand T, théâtre de Loire-Atlantique; Les Quinconces-L’espail, scène conventionnée, théâtres du Mans; Célestins, Théâtre de Lyon; Le Volcan, Scène nationale du Havre; Festival de Otoño a Primavera, Madrid; ArtsEmerson: The World On Stage, Boston; NAC English Theatre with le Théâtre français du CNA and the Magnetic North Theatre Festival; Setagaya Public Theatre, Tokyo; LG Arts Center, Seoul; the Barbican, London; La Comète, scène nationale de Châlons en Champagne; La Comédie de Clermont-Ferrand scène nationale; Les Salins, scène nationale de Martigues; John F. Kennedy Center for the Performing Arts; and A.C.T.

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

**Appearing with the permission of Actors’ Equity Association
Robert Lepage was born in 1957 and grew up in Québec City. He was a small, shy, quiet, even depressed child. His reserved nature was exacerbated by early struggles with his sexuality and a diagnosis of alopecia at age six that caused him to permanently lose all his hair. But when he was in high school, he found solace in theater. He dropped out and enrolled in the Conservatoire d’art dramatique de Québec in 1975. He graduated in 1978 and did some of his own work for a while until he was invited to join a new company, Théâtre Repère, in 1982.

All the while, Lepage was teaching himself how to devise theater collaboratively. He was beginning to realize the limitations of text-based theater in a Canadian province where audiences spoke either French or English, but rarely both. Lepage was one of the few Québécois who was bilingual; he understood the divisions caused by language, and he wanted to create theater that transcended words.

His first big show with Théâtre Repère was The Dragons’ Trilogy (1985), a six-hour exploration of the experiences of Japanese and Chinese Canadians. The show was in four languages: French, English, Chinese, and Japanese. But because of the arresting stage visuals, audiences weren’t deterred by what they didn’t understand. The production used projections, an unusual technique in the mid-’80s. Taking up the entire floor of the stage was a large sandbox, representing a parking lot that had been built over a razed Chinatown neighborhood somewhere in Québec.
With Ex Machina, Lepage has devised, directed, and performed in a number of new productions, all of them utilizing technology in innovative and transformative ways. Some critics have claimed that there is not enough intellectual or emotional substance behind the spectacle. But for Lepage, the spectacle is the substance. Form is content and content is form.

In his theater, Lepage is interested in transformation because it harkens back to ancient human rituals, when people would gather around fires, tell each other stories, and watch each other change and be changed. “It’s incredible to be able to travel through time and place, to infinity, all on a single stage,” he says. “It’s the metamorphosis brought about onstage that makes this kind of travel possible. . . . I think that if I remain fully aware of the stage as a place of physical transformation, I make it possible or can try to make it possible for the audience to really feel the direction in which the action and the characters are being hurtled.”

Lepage’s creative imagination and versatility have made him a sought-after director beyond Ex Machina. He directed two shows for Cirque du Soleil in 2004 and 2010. He also staged Wagner’s Ring Cycle at the Metropolitan Opera in 2012.

Lepage has also worked in cinema, directing six films over the course of his career. He embraces the interplay between theater and film, understanding that film and other modern media have changed the way people view theater. “If I play in front of an audience in a traditional theatre, the people who are in the room have seen a lot of films, they’ve seen a lot of television, they’ve seen rock videos, and they are on the [Internet],” he says. “They are used to having people telling stories to them in all sorts of ways. . . . People have extraordinary, acrobatic minds.”

Lepage also made creative use of props. A sheet of white fabric became laundry, a screen for the projections, sails on a ship, and, when bloodied, the symbol of a character’s death. Over the years, these transformative props turned into the extravagant kinetic contraptions for which Lepage is now famous, such as the large rotating cube in Needles and Opium.

When Lepage left Théâtre Repère in 1989, he was an in-demand freelance director and staged several shows internationally, mostly Shakespeare. But he always returned to devising his own work. In 1994, he founded Ex Machina, the multidisciplinary production company behind this production of Needles and Opium.
ABOUT THE PLAY

FLYING HIGH
INSIDE THE WORLD OF NEEDLES AND OPIUM
BY ELSPETH SWEATMAN

South of the Seine River, nestled between the Sorbonne and the bohemian Montparnasse district, is the Parisian neighborhood of Saint-Germain-des-Prés. During the summer of 1949—when jazz trumpeter Miles Davis first came to the city with the Tadd Dameron Quintet—these streets were the domain of singer Juliette Gréco, musician and writer Boris Vian, philosopher Jean-Paul Sartre, and author Simone de Beauvoir. These great thinkers and artists gathered at Café de Flore and in the cramped, smoke-filled underground nightclub Le Tabou. Over cups of coffee and serenaded by jazz, they shared their ideas for a better, more socially conscious world.

For the 22-year-old Davis, Paris was a revelation. In this city, it wasn’t his race that mattered, but his talent. “I had never felt that way in my life,” said Davis. “It was the freedom of being in France and being treated like a human being, like someone important.” Everywhere he went, he was revered; every journalist wanted to interview him, and everyone wanted to meet him. Here in Paris, he was a superstar.

During a rehearsal, Davis spotted singer Juliette Gréco across the room. The two were smitten. Communicating through gesture, touch, and body language—Davis didn’t speak French, and Gréco didn’t speak English—they fell deeply in love. “Juliette and I used to walk down by the Seine River together, holding hands and kissing, looking into each other’s eyes, and kissing some more, and squeezing each other’s hands,” said Davis. “It was like magic, almost like I had been hypnotized, was in some kind of trance.”

After a whirlwind two weeks in Paris, Davis arrived in the US still heady with love for Gréco. Hoping to get over his loneliness by working, he set about getting a gig in a jazz club or a recording session. But there was no work to be had—at least, not for him. This only added to Davis’s despair. In Paris, he had tasted what it was like to be treated as the great artist he knew he was, but in the US he found
he was still a second-class citizen. Depressed and frustrated, Davis turned to one of the most prevalent drugs in the jazz community at that time—heroin. The drug destroyed his relationships, his health, and his musical creativity. His productivity only returned after he detoxed in 1954.

In Paris was another man struggling with addiction and love: writer, film director, and visual artist Jean Cocteau. In 1919, when he was almost 30 years old, Cocteau fell in love with poet Raymond Radiguet, a prodigy 14 years his junior. He took the boy under his wing, financially supporting him, giving him feedback on his work, and enduring the torments of unrequited love.

When Radiguet suddenly died in 1923, Cocteau was inconsolable. The only balm for his pain was opium. But as the addiction took hold, he became sickly and anxious. Despite entering a clinic to detox in 1928, he continued to take opium periodically for the rest of his life. Unlike Davis—who found that his addiction curtailed his creativity—Cocteau believed that the drug helped him work. “Shall I take opium or not?” he asks in *Opium: The Diary of His Cure*. “I will take it if my work wants me to.” Then, acknowledging the power of the drug: “And if opium wants me to.”

When we meet Cocteau in *Needles and Opium*, he is returning from New York City, where his film *The Eagle with Two Heads* had just premiered to mixed reviews. Although he had met a few celebrities and had been photographed for *Life* magazine, he felt that Americans had not understood his work. In Lepage’s play, as Cocteau’s plane glides through the night, he composes a letter admonishing Americans for their contradictions—for being bold and yet afraid of boldness.

Robert Lepage has been inspired by Cocteau since he was in college. He originally wanted to stage only “Letter to Americans” but then learned of how Davis and Cocteau crossed paths over the Atlantic in 1949. This led to discoveries about other similarities in their lives: addiction, lost love, isolation. Against the backdrop of Cocteau’s words and Davis’s music, Lepage explores the experience of a more personal heartbreak, bringing the stories of two larger-than-life artists to a viscerally human level.
ABOUT THE PLAY

THE COINCIDENCE OF THE HAUNTED ROOM
AN INTERVIEW WITH ROBERT LEPAGE

BY SHANNON STOCKWELL

Olivier Normand in Needles and Opium.
Needles and Opium premiered in 1991 at the Palais Montcalm in Québec City, with Robert Lepage playing all three characters. More than 20 years after the production's premiere, Lepage returned to the material to rework it. As A.C.T. prepared to put this reimagined production on the Geary stage, we spoke with Lepage over the phone about mythology, migration, and haunted hotel rooms.

When devising new work, you often start with a concrete object to inspire you. What was that object for Needles and Opium?
There's a picture of Juliette Gréco that she had taken for Miles Davis, with whom she had a love affair in Paris. That picture ended up in a movie by Jean Cocteau—Orphée [1949], which starred Gréco. Somebody told me that, supposedly, Cocteau was aware when he shot the film that she had just had this affair with Miles Davis, and she insisted that the picture of her be somewhere on the set. I thought that was so interesting, that the two worlds of Miles Davis and Jean Cocteau coexisted. That photo became a resource, but I didn't know what it meant at that moment. I just felt like it was a rich object. I started to develop from that.

But the main coincidence of all this was the fact that, 40 years later in 1989, I was going through a very painful breakup, and I was in Paris in a small hotel room—room number nine at the Hotel La Louisiane. I was working on a project in the city, and then I would have late nights crying in my room. Later, I discovered that it was that exact room where Davis and Gréco had their love affair. I thought, “I have to do something with this.”
The thing that really triggered the dramaturgical development of the whole story was that incredible coincidence in this haunted room.

In your theater, form and content are one and the same. What are some ways in which that's true in Needles and Opium?
In the show, there’s a moment where Cocteau explains the euphoria of opium. He does kind of an apology of opium. But at the same time, we start playing around with the rotating cube and we have Davis’s experience of heroin (which is a form of opium). The cube rotates, and the form imposes a certain lack of gravity. We depict what happens to the body when it’s unconscious, how it rolls and falls from the bed. We put the two side by side—Jean Cocteau’s words and the visual of the cube rotating.

We tell one story with words, but the speaking is actually set in an environment where the form contradicts what is being said.

As an artist, you're very interested in mythology. Where does your interest come from?
Mythology always shows up. If you use the mechanisms of mythology in your storytelling, chances are you’ll be able to reach a wider audience. The success of many great artists often depends on the universality of their work, and you can only attain universality if you can recognize mythology within a contemporary story.

A lot of your work touches on themes of feeling like an outsider, feelings of belonging, and migration. Why are you passionate about these concepts?
When you’re brought up in Québec, you’re isolated. First of all, we’re way up north and far from everything. But we’re also isolated by our culture. We’re French speakers, but the culture isn’t similar to France. It’s its own thing. I’ve never felt that I was European or American. We’re kind of a cross between. When you’re Canadian or Québécois, it’s very difficult to identify one hundred percent with the American culture or the British culture or the French culture. So we’re constantly trying to define our identity. And the only way to understand who you are is to take a little bit of distance. You have to travel. You have to go to New York or Paris or wherever.

That’s common in a lot of work from Québec. You’ll find many Québécois playwrights that are very much obsessed by that question of, Who are we exactly? It’s always a recurring theme, and I don’t think it’s there by chance. I was raised in that general feeling.

That feeling is very personal to you, but it’s got resonance for people all around the world. Why do you think that is?
It’s always the Iranian film that wins the Palme d’Or. [Laughs] It’s always a movie in which we all recognize ourselves, but at the same time, there’s nothing that we see on screen that resembles our society. We’re radically different. We think differently. We have different values. But at the same time, we all have families. We all fall in love. I hope my work is strange and exotic to people, but at the same time, I hope they recognize themselves.
AMERICAN CONSERVATORY THEATER’S
50TH-SEASON GALA

THURSDAY, APRIL 27, 5PM

Join A.C.T.’s celebrated alumni and artists from the past 50 years with a black-tie block party along Market Street.

THE EVENING WILL FEATURE
• Prosecco promenade and cocktail reception
• Dinner in our tented supper club
• Entertainment featuring excerpts from 50 years of A.C.T. productions
• After-party with Casey Lee Hurt, DJ Supreme, and Jazz Trio from the San Francisco Conservatory of Music

HONORARY COMMITTEE*
Beth Behrs
Colman Domingo
Douglas Sills
Denzel Washington

SPECIAL GUESTS AND PERFORMERS*
Annette Bening
Mary Birdsong
Stephen Buescher
Joy Carlin
Nancy Carlin
Danielle Frimer
Nick Gabriel
Devon Graye
James Haire
Harry Hamlin
Lateefah Holder
Casey Lee Hurt
Steven Anthony Jones
Rafael Jordan
Judy Kaye
Patrick Lane
Stefanée Martin
Julia Mattison
Matt McGrath
Jacob Ming-Trent
Chelsea Peretti
Ken Ruta
Jomar Tagatac
Jacqueline Toboni
Alysha Umphress
York Walker
Ryan Williams French
Betsy Wolfe
BD Wong

SPONSORS
Blue Angel Vodka
Kaiser Permanente
La Marca Prosecco
Nickel & Nickel Winery
Wells Fargo Bank

*as of March 10

FOR TICKETS, VISIT act-sf.org/gala OR CALL 415.439.2470
WHO’S WHO IN NEEDLES AND OPIUM

OLIVIER NORMAND**
(Robert, Jean Cocteau) is a graduate of the Conservatoire d’art dramatique de Québec and has performed on all of Québec City’s stages. Most notably, he has had roles in Les belles lettres (Lilies), by Michel Marc Bouchard; L’école des femmes (The School for Wives) and Le misanthrope (The Misanthrope), by Molière; La nuit des rois (Twelfth Night), by Shakespeare; and Britannicus, by Racine. Normand also had a lead role in Playing Cards: SPADES by Robert Lepage and Ex Machina, and he reprised the famous role created by Lepage in Vinci during a revival in 2015. He cofounded the Théâtre des 4 Coins, a youth theater company. Their first show, Le fantôme de Canterville, has been played more than 300 times and won the 2006 Critics’ Award. Interested in movement, Normand teaches at L’école de cirque de Québec. As a stage director, Normand created Insomnia for the 2013-14 Carrefour international de théâtre de Québec, and designed Flip FabriQue’s first show, a circus show that has toured in ten countries. He has staged Crépuscule, another circus show seen by more than 110,000 people. A new version of this show was presented in 2016. Next year, he will be directing Le songe d’une nuit d’été (A Midsummer Night’s Dream) in coproduction with Théâtre du Trident and Flip FabriQue.

ROBERT LEPAGE (Writer and Director) is versatile in every form of theater craft and is equally talented as a director, playwright, actor, and film director. His creative and original approach to theater has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Among his most noticed work for the stage are The Dragons’ Trilogy (1985), Needles and Opium (1991), The Far Side of the Moon (2000), The Andersen Project (2005), Lipsynch (2007), his solo performance 887 (2015), and his most recent production, Quills (2016). His multimedia creations include The Image Mill (2008) and The Library at Night (2015). At the opera, his work includes The Damnation of Faust (1999), The Nightingale and Other Short Fables (2009), Wagner’s Der Ring des Nibelungen (2010), and L’homme de lune (2015).

JENNY MONTGOMERY
(English Translator) is a stage director who focuses on plays that explore transcultural connection. Originally from the United States, she has lived in Québec since 2009 when she moved to Montreal with a Fulbright Grant to create a bilingual play from interviews with immigrants, Quebecois, and people in between cultures. The resulting project, Déraciné/Uprooted, explored cultural belonging, identity, and concepts of “home.” These themes continue to inform her work. Before living in Québec, Montgomery spent seven years directing and assistant directing in Chicago. She has also written three plays: When All Other Lights Go Out, Stain, and Raining Season. Her assistant-directing credits include the world premieres of Arthur Miller’s Finishing the Picture, directed by Robert Falls (Goodman Theatre), and Joanna McClelland Glass’s Trying, directed by Sandy Shinner (Victory Gardens Theater). Montgomery was the Stage Directors and Choreographers Foundation Observer for Tina Landau and assistant to Tracy Letts on the world premiere of his Superior Donuts (Steppenwolf Theatre Company). Her projects in Québec include the English translations of Needles and Opium and The Library at Night, a virtual-reality experience by Alberto Manguel and

WELLESLEY ROBERTSON III**
(Miles Davis) was first bitten by the performance bug when he was very young. With a background in gymnastics, breakdance, and acrobatics, he has performed on stages across North America and the world. He is a member of the Toronto-based performance group Abstract Breaking Systems (ABS Crew), and has toured with such groups as Cirque Sublime on their cross-Canada tour of their show Adamo and Circus Orange on their tour to Bahrain. Needles and Opium is his third project with Ex Machina. The previous two include Le rossignol (Québec City, Amsterdam, and Lyon, 2011-12) and The Tempest (Québec City, 2012), both of which were directed by Robert Lepage.

**Appearing in this production courtesy of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
Robert Lepage. In 2015, she assistant directed Kevin McCoy’s Norge (Théâtre du Trident). She is currently developing a new dance-based play called L’envol. Montgomery is an associate member of the Stage Directors and Choreographers Society and the Dramatists Guild.

EX MACHINA (Producer) is a multidisciplinary company bringing together actors, writers, set designers, technicians, opera singers, puppeteers, graphic designers, video artists, contortionists, and musicians. Ex Machina’s creative team believes that the performing arts—dance, opera, music—should be mixed with recorded arts—filmmaking, video art, multimedia; that there must be meetings between scientists and playwrights, between set painters and architects, and between artists from Quebec and the rest of the world. New artistic forms will surely emerge from these gatherings. Ex Machina wants to rise to the challenge and become a laboratory, an incubator for a form of theater that will reach and touch audiences from this new millennium.

ACTORS’ EQUITY ASSOCIATION, founded in 1913, is the US labor union that represents more than 50,000 actors and stage managers. Actors’ Equity Association seeks to foster the art of live theater as an essential component of society and advances the careers of its members by negotiating wages, working conditions, and providing a wide range of benefits, including health and pension plans. Actors’ Equity Association is a member of the American Federation of Labor and Congress of Industrial Organizations and is affiliated with the International Federation of Actors, an international organization of performing arts unions.

EX MACHINA STAFF
Julie Marie Bourgeois, Production Manager
Michel Gosselin, Pierre Gagné, Technical Directors
Charlotte Ménard, Tour Manager
Adèle Saint-Amand, Stage Manager

Jesse Ash, Sound Manager
Thomas Payette, Video Manager
Jean-François Piché, Lighting Manager
Mariolou Nadeau, Costumes and Props Manager
Pierre Gagné, Head Stagehand
Jean-Félix Labrie, Julien Leclerc, Stagehands
Maxime Brouchard, Rigger
Tobie Horswill, Automation Consultant
Catherine Guay, Video Consultant
Jean Bégin, Makeup
Carl Bezanson, Julie Sauriol, Costumes
Scène Éthique, Astuces Décor, Set Building
Geneviève Bérubé, Yves Gagnon, Jean-Sébastien Fortin, Jean-François Faber, Acrobatics Consultant
Craig L. Pedersen, Trumpeter
Epidemic (Richard Castelli, assisted by Chakra Skiadelli, Florence Berthaud, and Claire Dugot), Associate Production in Europe and Japan
Menno Plukker Theatre Agent (Menno Plukker, assisted by Dominique Sarrazin and Isaïe Richard), Associate Production in the Americas, Asia (except Japan), Australia, and New Zealand
Michel Bernatchez, assisted by Vanessa Landry-Claverie, Ex Machina Producer

Ex Machina is funded by the Canada Council for the Arts, Québec’s Arts and Literature Council, and the city of Québec.

ADDITIONAL TEXT
Needles and Opium contains excerpts from Jean Cocteau’s “Letter to Americans” and Opium: The Diary of His Cure.

ADDITIONAL MUSIC
“Générique”
By Miles Davis
Album: Ascenseur pour l’échafaud
Warner Chappell Music France/Bloc Notes Publishing
Courtesy of Universal Music Canada
“Riff Tide”
Words and music by Coleman Randolph Hawkins
© (ASCAP)

“Tune Up (When Lights Are Low)”
By Miles Davis
Performed by Miles Davis Quintet
© 2006 Concord Music Group

“Je suis comme je suis”
Written by Joseph Kosma and Jacques Prévert
Courtesy of Universal Music Canada

“My Funny Valentine”
Music by Richard Rodgers, lyrics by Lorenz Hart
Performed by Craig Pederson
© Courtesy of Rodgers & Hammerstein

“The Way You Look Tonight”
Written by Dorothy Fields and Jerome Kern
© Universal—PolyGram International Publishing, Inc. (ASCAP)
Used by permission of Canadian Shapiro Bernstein o/b/o Aldi Music Company
Interpreted by Marie Gignac

“L’assassinat de Carala”
By Miles Davis
Album: Ascenseur pour l’échafaud
Warner Chappell Music France/Bloc Notes Music Publishing
Courtesy of Universal Music Canada

(Jean-Sébastien Côté)
Contains a sample of “Départ de belle”
Composed by Georges Auric
Performed by Adriano, Axios Chorus, Moscow Symphony Orchestra & Sergei Krivobokov
Album: La belle et la bête
Courtesy of Naxos of America

Broadway Follies de Ray Davies
Audio Network Canada Inc.

ADDITIONAL IMAGES
Ascenseur pour l’échafaud
Louis Malle
© 1958 NOUVELLE EDITIONS DES FILMS

Bridgeman Art Library

“Désordre” de Jacques Baratier
© 1949 Argos Films

Getty Images
Studio Harcourt
LIFE/Copyrights 1949 Time Inc.
Philippe Halsman/Magnum Photos
Succession Jean Cocteau/SODRAC
NASA
NY Transit Museum
Prelinger Archives

Un homme, une époque: Mouloudji/Réa:
Jean-Marie Coldefy 28/07/1961 © INA
Cinépanorma/Réa: Jean Kerchbron
19/12/1957 © INA
Festival Européen du Jazz © INA
Les actualités Françaises. Saint Germain des Prés va-t-il prendre le relève du boul’mich 27/10/1965 © INA

25 1993 2017
SEASONS
REX THE STORY OF HENRY VIII
THE HUNCHBACK OF NOTRE DAME
THE PIRATES OF PENZANCE
MADAMA BUTTERFLY
THE MUSIC MAN
SEUSSICAL

LOGAN 2017
JUNE 23 - AUG 9
ELEVATED
82 miles north of Salt Lake City
800.262.0074
utahfestival.org

415.749.2228
Laying the Groundwork
The Support of A.C.T.'s Prospero Society

By Simon Hodgson

In 1967, A.C.T. came to San Francisco because the city welcomed it. For the last 50 years, Bay Area audiences have continued to support this theater, and none more lastingly than the members of the Prospero Society. This organization, named after the magician in Shakespeare’s The Tempest, is made up of theater lovers who have included A.C.T. in their estate plans.

Prospero Society members contribute funding that supports A.C.T. in dozens of ways, laying the groundwork for onstage productions and behind-the-scenes operations; for example, Prospero Society member Rosemary Cozzo’s recent bequest financed the repaving of the Geary sidewalk last summer.

Throughout the year, Prospero Society members are invited to a range of activities: thought-provoking Scripts readings at The Strand, theater festival tours, M.F.A. Program performances, cocktail receptions in Sky Bar, and special events with guest artists, not to mention the annual Prospero Society brunch at The Geary.

Andrea Rouah, who was part of the group that enjoyed a Prospero brunch in The Garret, joined the Society this January. “I joined to show my appreciation and my commitment to the broad spectrum of drama that I’ve enjoyed here,” she says. “A.C.T. is my number-one charity.” Rouah, who was director of development for ten years at San Francisco State University, broadened her own education by studying theater there at the graduate level. “I’m a behind-the-scenes person,” she says, “a stage manager and a costume designer.” She has been coming to A.C.T. since the William Ball era (1967–86), and her favorite shows at A.C.T. include last season’s Satchmo at the Waldorf and 1776 back in 2013. “The way 1776 was produced was spellbinding,” says Rouah. “It was provocative, which is one of the things I like most about A.C.T. Challenging productions add meaning to our lives.”

For members like Neil and Elsa Pering, the Prospero Society represents yet another way to make A.C.T. part of their lives. The Perings have been subscribers for 40 years and associate producers for A.C.T. shows including Old Hats, Major Barbara, and The Hard Problem. “Outstanding productions that come to mind are The Taming of the Shrew,” says Neil. “Cyrano de Bergerac with Peter Donat and anything by Tom Stoppard. And A Thousand Splendid Suns was wonderful. We always like to see classic plays—Molière, Richard Brinsley Sheridan, George Bernard Shaw—shows that make us laugh.” For these theater lovers, A.C.T. is one of several nonprofit organizations that they have chosen to support; others include KDFC, San Francisco Opera, and Lamplighters Music Theatre.
All Prospero Society members share the desire to preserve theater in San Francisco for generations. “I have loved theater my whole life,” says Mary Metz. “I joined Prospero ten years ago because I wanted to continue supporting one of the nation’s greatest nonprofit theaters.” Metz has been at The Geary from the very start. As a young professor, she came out to work at UC Berkeley in 1967 with her husband. When she heard about A.C.T. coming to San Francisco, she called her dad to ask for two season subscriptions as an early birthday present.

Following stints at universities in Louisiana and Maryland, Metz returned to the Bay Area in 1981 as the president of Mills College, reviving her love affair with The Geary. After retiring in 1990, she joined the A.C.T. Board of Trustees, bringing the fundraising expertise she gained at Mills to A.C.T.’s Geary renovation campaign. Today she continues to serve on the Emeritus Advisory Board. Favorite shows? “The Black Rider. Many musicals. And many of the original creations, with which we’ve reached out to different Bay Area communities, such as Stuck Elevator and After the War.”

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. Director of Legacy Giving Helen Rigby at 415.439.2469 or hrigby@act-sf.org.
THEN AND NOW

A.C.T. AND THE 50TH ANNIVERSARY OF THE SUMMER OF LOVE

BY SHANNON STOCKWELL

The Summer of Love was the defining moment of a generation, and its epicenter was right here in San Francisco. Even today, the city still has the reputation of being the land of peace and free love, even though city dwellers know that more computer coders than hippies roam the streets today.

In the early ’60s, the Bay Area attracted young freethinkers and outcasts of all kinds. Beatniks flocked to City Lights, Lawrence Ferlinghetti’s bookstore in North Beach. Students at San Francisco State University romanticized the lawless Barbary Coast red-light district of the late nineteenth century. And those who found spiritual enlightenment in LSD congregated in Berkeley, where chemists at the university reportedly made the purest acid. The more young folks that came, the more the culture evolved, and soon the Bay Area was a hotbed of social consciousness, spirituality, and music. They all eventually gravitated toward Haight-Ashbury in San Francisco.

By early 1967, the country felt as though it was in chaos. The Vietnam War was raging and young men were being drafted to fight. Members of the Civil Rights movement were branching off to become the Black Power movement. Second-wave feminism was in full swing. In San Francisco, the cultural revolution in the air was as thick as the fog, and a group of activists held a Human Be-In on January 14, drawing more than 20,000 people to the polo fields in Golden Gate Park to celebrate love and peace. The event garnered much attention from the media, and suddenly the country’s eyes were on Haight-Ashbury.

After the success of the Be-In, some Haight-Ashbury community organizers announced the Summer of Love in newspapers they printed and distributed themselves, inviting the youth of the country to celebrate peace, freedom, and togetherness in San Francisco. Come they did, with San Francisco residents inviting the masses of strangers arriving by the busload to stay in their
apartments. Throughout the summer, art flooded the streets and music filled the air, culminating in the three-day Monterey Pop Festival in June.

Now in 2017, San Francisco is celebrating the 50th anniversary of the Summer of Love with events throughout the year, from concerts to museum exhibitions. Alongside the California Historical Society’s photography exhibition featuring the work of ‘60s snapper Jim Marshall currently running at San Francisco’s City Hall, there are hippie bus tours (Magic Bus Tours) running throughout the spring on a specially tricked-out bus and an exhibition called Hippie Modernism curated by Berkeley Art Museum and Pacific Film Archive.

During its own 50th anniversary, A.C.T. is joining in the Summer of Love festivities with A Night with Janis Joplin, which celebrates one of the era’s most distinctive voices. Joplin had come to San Francisco in 1966 to audition for the band Big Brother and the Holding Company. “Janis was not attractive,” said Dave Getz, the band’s drummer, “She had bad skin and was wearing funky sandals and cutoffs.” But when she opened her mouth, her singing “knocked us out, instantaneously.”

Fifty years after her voice wowed the crowds at the Monterey Pop Festival, A Night with Janis Joplin brings audiences into the singer’s world as she tells us the story of where she came from and where she hoped to go—as well as a few performances of her greatest hits. The night is punctuated with songs by women that inspired Joplin’s unique sound—icons like Aretha Franklin, Etta James, Odetta, Nina Simone, and Bessie Smith. Running from June 7 through July 2, A Night with Janis Joplin is a show that is sure to keep the summer of 2017 full of music and love.

A Night with Janis Joplin runs June 7 to July 2 at The Geary Theater. To buy tickets, visit act-sf.org/janis. For more information about other Summer of Love celebrations, visit summerof.love.
producers
CIRCLE

SEASON PRESENTERS
($100,000+)

Frannie Fleshacker
Priscilla and Keith Geeslin
Fred M. Levin and Nancy Livingston,
The Shenson Foundation
Arthur Rock and Toni Rembe
Mary and Steven Swig

COMPANY SPONSORS
($50,000-$99,999)

Ray and Dagmar Dolby Family Fund
Jeri Lynn and Jeffrey W. Johnson
Burt and Deedee McMurtry
Barbara Ravizza and John S. Osterweis*
Patti and Rusty Rueff
Jack and Susy Wadsworth
Kay Yun and Andre Neumann-Loreck*

EXECUTIVE PRODUCERS
($25,000-$49,999)

Valli Benesch and Bob Tandler
Jerome L. and Thao N. Dodson
Michael G. Davey
Bill and Phyliss Draper
Sarah and Tony Earley
Kevin and Celeste Ford
Mr. and Mrs. Gordon P. Getty
Chris and Holly Hollenbeck
Christopher and Leslie Johnson
Janet V. Lustgarten
Nian McEvoy and Leslie Beriman
Donald J. and Toni Ratner Miller
Kenneth and Gisele Miller
Abby and Gene Schnair
Kathleen Scutchfield*
Susan A. Van Wagner
Aaron Vermut and
Adriana Lopez Vermut
Barbara and Stephan Vermut

PRODUCERS
($12,000-$24,999)

Anonymous
Paul Asente and Ron Jenks
Clay Foundation - West
Lloyd and Janet Cluff*
Daniel E. Cohn and Lynn Brinton
Cariotta and Robert Dathe
Dr. Caroline Emmett and
Dr. Russell Rydel
Conception and Irwin Federman
Linda Jo Fitz
Rose Hagan and Mark Lemley
Kirke and Nancy Sawyer Hasson
Dianne and Ron Hoge
Luba Kipnis and David Russel
Rodman and Ann Marymor
Don and Judy McCubbin
Mr. and Mrs. J. A. McQuown
Mary and Gene Metz
Mr. Byron R. Meyer
Tim Mott and Pegan Brooke
Paula and John Murphy

DIANNE HOGE, CO-CHAIR • NOLA YEE, CO-CHAIR

Directors Circle members make annual contributions of $2,000 to $11,999 to A.C.T. We are privileged to recognize these members’ generosity during the February 1, 2016, to February 1, 2017, period. For information about Directors Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

*Member of A.C.T. Next Stage Crew

ASSOCIATE PRODUCERS
($6,000-$11,999)

Paul Angelo
Valerie Barth and Peter Booth Wiley
Kathleen Bennett and Tom Malloy
Kenneth Berryman
Dr. Barbara L. Bessey
Linda Joanne Brown
Gayle and Steve Brugler
Drs. Devron Char and
Valerie Charlton-Char
Mrs. Robyn Coles and Dr. Tony Coles
Mr. and Mrs. David Crane
Joan Dea
Carol Dollinger
Mr. Joseph W. Donner, III
Barb and Gary Erickson
Mr. Rodney Ferguson and
Ms. Kathleen Egan
Vicki and David Fleshacker
Myrna and Tom Franklin
Mr. and Mrs. Thomas A. Gallagher
Dr. and Mrs. Richard E. Geist
Arnie and Shelly Glassberg
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Marcia and John Goldman
Marcia and Geoffrey Green
Betty Hoener
Alan and Cricket Jones
Mr. Joel Krauska and Ms. Patricia Fox
Paola and Richard Kulp
Linda Kurtz*
Jennifer Langan
Jennifer S. Lindsay
Drs. Michael and Jane Marmor
Christine and Stan Mattison
Mr. and Mrs. Robert McGrath
Milton Mosk and Thomas Foutch*
The New Ark Fund
Terry and Jan Opdendyk
LeRoy Ortofan
Norman and Janet Pease
Ms. Carey Perloff and Mr. Anthony Giles
Marjorie Perloff
Ms. Saga Perry and Mr. Frederick Perry
Jan and Barbara Phillips
Lisa and John Pritzker
Merrill Randol Sherwin
John Riccitiello
David and Carla Riemer
Rick and Anne Riley
Dr. James Robinson and
Ms. Kathy Kohrman
Matt and Yvonne Rogers
Susan Roos
Paul and Julie Seipp
Rick and Cindy Simons
Mr. Laurence L. Spitters
Emmett and Marion Stanton
Vera and Harold Stein
Dr. Martin and Elizabeth Terplan*
John and Sandra Thompson
Patrick S. Thompson
Doug Tilden
Katherine Welch
Minott and Ashley Wassinger
Beverly and Loring Wylie

PLAYWRIGHTS
($4,000-$5,999)

Anonymous
Ray and Jackie Apple
Mr. and Mrs. Gerson Bakar
Mr. Eugene Barcone
Sara and Wm. Anderson Barnes Fund
Roger and Helen Bohi
Ms. Donna Bohling and
Mr. Douglas Kalish
Christopher and Debra Booth*
Ben and Noel Bouck
Leslie and Buzz Burlock
Madeline and Myrkle Deaton
Richard DeNatale and Craig Latker
Anne and Gerald Down
Emerald Gate Charitable Trust
Philip and Judy Erdberg
Jacqueline and Christian Erdman*
Nancy and Jerry Falk
Sue and Ed Fish*
Dr. and Mrs. Fred N. Fritsch*
Milton Meyer Foundation
Barbara and Tom Perkins
Helen M. Marcus and
Dr. and Mrs. Andrew Wiesenthal
Dr. Caroline Emmett and
Carlotta and Robert Dathe
Luba Kipnis and David Russel
Rodman and Ann Marymor
Don and Judy McCubbin
Mr. and Mrs. J. A. McQuown
Mary and Gene Metz
Mr. Byron R. Meyer
Tim Mott and Pegan Brooke
Paula and John Murphy

Mr. and Mrs. John P. Levin
Patrick Machado
Melanie and Peter Maier -
John Brockway Huntington
Foundation
Mr. Daniel Murphy
Barbara O’Connor
Denise Orwin
Peter Pastreich and Jamie Whittington
Mr. and Mrs. William Pitcher
Joseph E. Ratner
Jeff and Karen Richardson*
Gary and Joyce Rifkind
Gary Rubenstein and Nancy Matthews
Lori Schryer
Thomas Schumacher
Dr. F. Stanley Seifried
The Somekh Family Foundation
Mr. Richard Spate
Pasha and Lenay Thornton
The Tournesol Project
Jane and Bernard von Bothmer
Joy and Ellis Wallenberg,
Milan Meyer Foundation
Barbara and Chris Westover
Mr. and Mrs. Robert McGrath
Mr. and Mrs. Andrew Wiesenthal
Helen M. Marcus and
David J. Williamson*
Mr. and Mrs. Roger Wu
The Arthur and Charlotte Zitrin
Foundation

FRANNIE FLEISHHACKER, CO-CHAIR • ROBINA RICCITIELLO, CO-CHAIR

Producers Circle members make annual contributions of $12,000 or more to A.C.T. We are privileged to recognize these members’ generosity during the February 1, 2016, to February 1, 2017, period. For information about Producers Circle membership, please contact Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

*Member of A.C.T. Next Stage Crew

Elsa and Neil Pering
Mr. and Mrs. Tom Perkins
Rich Rava and Elisa Neispp
Sally and Toby Rosenblatt
Anne and Michelle Shonk
Cherie Sorokin
Mr. David G. Steele
Ruth and Alan L. Stein
Nola Yee
**DIRECTORS**

($2,000–$3,999)

Anonymous
Martha and Michael Adler
Bruce and Betty Alberts
Lynn Althuler and Stanley D. Herzstein
Sharon L. Anderson
Mr. and Mrs. Harold P. Anderson
Whitney and Philip Arnautou
Jeanne and William Barulich
Nancy and Joachim Bechtle
David V. Beery and Norman Abramson
Donna L. Beers and Terry Dahl
Barbara Berkeley and Wendy Storch
Jane Bernstein and Robert Ellis
Fred and Nancy Bjork
David and Rosalind Bloom
Larry and Lisbeth Blum
John Boland and James Carroll
Mr. Mitchell Bolen and
Mr. John Christer
Carol and Shelby Bonnie
Brenda and Roger Borovoy
Romana D. Bracco
Benjamin Brett and Talisa Soto
Marilyn and George Bray
Tom and Carol Burkhart
Mrs. Libi Cape
Ms. Sally Carlson
Denis Carrade and Jeanne Fadelli
Mr. Todd Chaffee
The Donald and Carole Chalken Foundation
Steven and Karin Chase
Irmgard Chu
Mr. Byde Clawson and
Dr. Patricia Conolly
Susan and Ralph G. Coan, Jr.
Rebecca Coleman
Jean and Mike Couch
Mr. and Mrs. Ricky J. Curotto
Tiffanie DeBartolo and Scott Schumaker
Robert and Judith DeFranco
Ingrid M. Deiwiks
Reid and Peggy Dennis
Mrs. Julie D. Dickson
Art and JoAnne Dlott
Bonnie and Rick Dlott
Robert Eklund
Charles and Susan Fadley
Mr. Alexander L. Fetter and
Ms. Lynn Bunin
Mr. Robert Feyer and
Ms. Marsha Cohen
Mr. and Mrs. Patrick F. Flannery
Jacques Fortier
Mr. and Mrs. Richard Fowler
Elizabeth and Paul Fraley
Bonnie Frank and Michele Bear
Lynda Fu
Ms. Kathleen Gallivan
Mr. Jon Garber and Ms. Bonnie Fought
William Garland and Michael Mooney
Mr. Michael R. Genesereth
Susan and Dennis Gilardi
Dr. A. Goldschlager
Ms. Ann M. Griffiths
Douglas W. and Kaatri Grigg
Raymond and Gale L. Grinsell
Nadine Guffanti and Ed Medford
Naren and Vinita Gupta
James Haire and Timothy Cole
Mr. and Mrs. Richard Halliday
Vera and David Hartford
Mr. Greg Hartman
Ms. Kendra Hartnett
Mr. Stephen Heiman
Mrs. Deirdre Henderson
Richard N. Hill and Nancy Lundeen
Mr. and Mrs. Terre Hitz
Ms. Marcia Hooper
Rob Hulteng
Robert Humphrey & Diane Amend
Judy and Bob Huret
Sarah and Jordan Hymowitz
Robert and Riki Inther
Harold and Lyn Isbell
Franklin Jackson & Maloos Anvarian
Stephanie and Owen Jensen
Russell and Mary Johnson
Kathy and Joe Jolson
Barbara and Ron Kaufman
Sy Kaufman
Ed and Peggy Kavounas
Ms. Pamela L. Kershner
Miss Angèle Khachadour
Ms. Nancy L. Kittle
Mr. R. Samuel Klatchko
Mr. Brian Kliment
Dr. Thane Kreiner and
Dr. Steven Lovejoy
Stephanie Hencir Lamey and
Patrick Lamey
Harriet Lawrie
Ms. Pamela D Lee
Mr. Richard Lee and
Ms. Patricia Taylor Lee
Dr. Lois Levine Mundie
Mr. Michael Levy & Mr. Michael Golden
Ms. Helen S. Lewis
Sue Yung Li and Dale K. Ikeda
Herbert and Claire Lindenberg
Ron and Mary Loar
Ms. Evelyn Lockton
Mr. and Mrs. Alexander Long
Ms. Gayla Lorthridge
Stephanie and Jim Marver
Ms. Jill Matichak Handelsman
John B. McCallister
John G. McGehee
Kathleen McLain
Casey and Charlie McKibben
Elisabeth and Daniel McKinnon
Ms. Nancy Michel
Mr. and Mrs. Roger Miles
J. Sanford Miller and Vine Zhang Miller
Mr. and Mrs. Michael J. Mout
Jeanne Newman
Mr. and Mrs. Merrill E. Newman
Ms. Mary D. Niemiller
Ms. Lisa Nolan
Mrs. Margaret O’Drain
Ms. Mary Jo O’Drain
Emile and Douglas Ogden
Margo and Roy Ogus
Mr. Don O’Neal
Meredith Orthwein
Janet and Clyde Ostler
Janine Paver and Eric Brown
Mark Pigott
Ms. M. N. Plant
Victoria and Dan Prendergast
Kenneth Preston
Gordon Radley
Sandi and Mark Randall
Mr. and Mrs. Jacob Ratliff
Shirley and Robert Reymert
Mr. and Mrs. John A. Reitan
Albert and Roxanne Richards Fund
Victoria and Daniel Rivas
Mrs. Marianne B. Robison
Barbara G. Rosenblum
Sue Rosin and Brian Bock
Ms. Irene Rothschild
Marieke Rothschild
Ms. Diane Rudden
Ms. Dace Rutland
Scott and Janis Sachtjen
Ms. Monica Salusky and
Mr. John Sutherland
Betty and Jack Schafer
Ms. Jean Schulz
Kent and Nancy Clancy
Andrew and Marva Seidlt
Russ Selinger
Mr. and Mrs. John Shankel
Mr. James Shay and Mr. Steven Correll
Michelle Shook
Ms. Ruth A. Short
Mr. Earl G. Singer
Raven Sisco
Richard and Jerry Smallwood
Ms. Judith O. Smith
Mr. and Mrs. Edward H. Snow
Lee and Carolyn Snowberg
Kristine Soorian and Bryce Ikeda
Mr. and Mrs. Robert S. Spears
Steven and Chris Spencer
Mr. Paul Spiegel
Diana L. Starcher
Lillis and Max Stern
Rick Stern and Nancy Ginsburg Stern
Vibeke Strand, MD, and Jack Loftis, PhD
Richard and Michele Stratton
J. Dietrich and Dawna Stroeh
Ms. Norah Terrault
Susan Terns
Dr. Eric Test and Dr. Odelia Braun
Nancy Thompson and Andy Kerr
Ian and Olga Thomson
Mr. and Mrs. John R. Upton Jr.
Arnie and Gail Wagner
Mr. and Mrs. James Wegstaffe
Mrs. Katherine G. Wallin and
Mr. Homer Wallin
Ms. Margaret Warton and
Mr. Steve Benting
Ms. Carol Watts
Ms. Patricia Tomlinson and
Mr. Bennet Weintraub
Ms. Allie Weissman
Ms. Beth Weissman
Irv Weissman and Family
Marie and Daniel Welch
Diane B. Willey
Kenneth and Sharon Wilson
Mr. David S. Wood and
Ms. Kathleen Garrison
Mr. and Mrs. Roy B. Woolsey
friends of A.C.T.

ALAN JONES, CHAIR

Friends of A.C.T. make annual contributions of $125–$1,999 in support of A.C.T.'s operations and programs. We are privileged to recognize these members' generosity during the February 1, 2016, to February 1, 2017, period. Space limitations prevent us from listing all those who have generously supported the Annual Fund. For information about Friends of A.C.T. membership, please contact Stephanie Swide at 415-439-2353 or sswide@act-sf.org.

*Member of A.C.T. Next Stage Crew

PATRONS
($1,200–$1,999)

Anonymous (3)
Kat and Dave Anderson*
Ms. Kay Auciello*
Mr. David N. Barnard
Dorothy and Ervin Behrin
Mr. Thomas Benet
Lauren Berman
Peter Blume
Mr. Nicholas Brathwaite
Stan and Stephanie Casper
Paul and Deborah Cleveland
Ms. Donna Crabb and Mr. Gustav Laub
Gregory Davis
Ira and Jerry Dearing*
William Dewey
Ms. Kathleen Dumas
Mr. Timothy C. Duran
Leif and Sharon Erickson
Ms. Susan Free
Kathleen and Paul Goldman
Ms. Margaret J. Grover
Mr. David C. Hale
Kathy Hart*
Mr. John F. Heil
James and Helen Hobbs
Dr. and Mrs. Richard W. Horrigan
Edward L. Howes, MD
Alex Ingersoll and Martin Tannenbaum
Louise Karr
Jeffrey and Loretta Kaskey
George and Janet King
Tori and David Kisteller
Hal and Leslie Kruth
Eileen Landauer and Mark Michael
Thomas and Barbara Lasinski
Julia Lobel
Mr. and Mrs. Robert W. Logan
Jeff and Susanne Lyons
Mr. E. Craig Moody
Joseph C. Naijapar and Deana Logan
Cindy Nicola*
Ms. Susan O'Brien
Robert and Marcia Popper
Ms. Diane Raile
Mr. Orrin W. Robinson, III*
Barbara and Saul Rockman*
Peter and Janice Scattini*
David Schnur
Jason Seifer and Brian Ayer
Dr. Gary Stein and Jana Stein
Ms. Jacqueline Stewart
Ian E. Stockdale and Ruth Leibig*
Dr. and Mrs. G. Cook Story
Mr. Jay Streets*
Mrs. Helena Wasp Troy
Larry Vales
Melissa and Jonathan Weinberg

SUSTAINERS
($750–$1,199)

Anonymous (4)
Susan Adamson and George Westfall
Dr. and Mrs. Douglas Anderson
Ms. Patricia Wilde Anderson

Ms. Paul Anderson
Dick Barker
Mr. William Barnard
Ms. Pamela Barnes
Robert H. Beadle*
Mr. Daniel R. Bedford
Mr. Ari Benbasat
Mr. and Mrs. Paul Berg
Richard and Katherine Berman*
Stuart and Helen Bessler
Mr. John Blankenship and
Ms. Linda Carter
Mr. Noel Blos
Jeff and Cecil Bedington
Ms. Linda R. Clem
Lisa Conte*
Martha Conte
Ms. Shirley Cookston
Ms. Karen T. Crommie
Mr. Copley E. Crosby
James Cuthbertson
Yogen and Peggy Dalal
Ms. Roberta Denning
Richard and Sheryl Donaldson
Ms. Joanne Dunn
Marilynne Elverson
Ms. Susan English and Michael Kalkstein
M. Daniel and Carla Flam
Darla and Patrick Flanagan
Ms. Dorothy A. Flanagan
Mr. Gregory Fung
Mr. John Garfinke
Frederick and Leslie Gaylord
David and Marcia Glassel
Matthew G. Gloss
Marlys T. Green
Kelly and Mike Halper
Julia Hardin Hansen
Mr. Thomas Harkins
Mr. Kim Harris and Bennet Marks
William Heavlin
Mr. and Mrs. R. S. Heinrichs
The Brian and Patricia A. Herman Fund at
Community Foundation Santa Cruz County
Leni and Doug Herst
Dr. James and Suzette Hessler
Mr. and Mrs. Donald M. Hill
Leslie and George Hume
Richard and Cheryl Jacobs
Anne and Ed Jamieson
Ms. Carolyn Jayne
Allan and Rebecca Jergesen
Mr. and Mrs. Norman L. Johnson
Mrs. Zeeva Kardos
Mr. Dennis Kaump
Jascha Kaykas-Wolf
Ms. Josephine Kennedy
Michael Kim
Karla Kirkegaard
Mr. and Mrs. Kevin Klotter
Michael Kossman
Ms. Hamila Kownacki
Edward and Miriam Landesman
Mrs. Judith T. Leahy
Mrs. Gary Letson
Barry and Ellen Levine
Ms. Elise S. Liddle
Mr. and Mrs. Kenneth Marks
Dennis and Karen May
Robert McCleskey
Karim and Gregory McClune*
Mr. and Mrs. Jason McDonell
Karen and John McGinn
Dr. Margaret R. McLean*
Mr. and Mrs. Casey McManemin
Jeffrey and Elizabeth Minick
Thomas and Lydia Moran
John and Betsy Munz
Dorotea C. Nathan
Adam Neeley Fine Art Jewelry SF LLC
Nancy and Bill Newmeyer
Ms. Nancy F. Noe
Alicia Nogales and Greg Little
Ms. Joanna Officer and Mr. Ralph Tiegel
Mr. Lester Olmstead-Rose*
Pamela Orloff
Mr. James O'Toole
Barbara Paschke and
David Volpendesta
Mr. David J. Pasta
Ms. Danielle Rebischung
Marilyce Reimnoller
Mr. Philip Rich
Ms. Allison Rock and
Mr. Christopher Wuthmann
Marguerite Romanello
Dan Rosenbaum and Suzanne L. Klein
Maureen and Paul Rosikoph
Ms. Mary Ellen Rossi
Patti and Rusty Rueff
Paul Sack
Mrs. H. Harrison Sadler
Sonja Schmid
Mr. Paul Schmidt
Dr. and Mrs. Stephen M. Schoen
Mr. James J. Scillian
Mr. Jim Sciuto
Mr. Robert J. Sehr
Mr. Jon Shantz
Ms. Patricia Sims
Christina Sonas
Mr. Herbert Steierman
Jeffrey Stern, M.D.
Mr. and Mrs. Monroe Strickberger
Dr. Jason Surles
Roselyne C. Swig
Marilyn E. Taghon
Joe Tally and Dan Strauss
Marvin Taniyaga
Maggie Thompson
Ms. Mary Topliff
Ms. Leslie Tyler
Leon Van Steen
Mr. and Mrs. Ronald G. VandenBergh
Marsha Velt
Dr. Douglas J. Warner
Mr. William R. Weir
Mr. Richard West
Mr. Robert Weston
Mr. Keith Wetmore
Tim M. Whalen
Mr. David S. Winkler
Sally Woolsey

CONTRIBUTOR LEVEL
NEXT STAGE CREW
($500–$749)

Dr. Seth D. Ammerman*
David and Michele Benjamin*
Mr. Igor R. Blake*
Mrs. Katie Budge*
Ms. Cecily Cassel*
Ms. Buffy Cereske*
Craig E. Clausen*
Mr. Edward Conger*
Kristen and Charles Correll*
Mr. Gregory Curatolo*
Alan Entine*
Dr. Marcus Feldman and
Mrs. S. Shirley Feldman*
Andrew Ferguson and Kay Wu*
Karen and Stuart Gansky*
Bill and Nancy Grove*
Ms. Marlyne L. Hadley*
Mr. Mark Hall*
Adrienne Hirt and Jeffrey Rodman*
Jeff and Sue Mulvihill*
Richard and Donna Perkins*
Jillian C. Robinson*
Meline and Jirayr Roubianin*
Mr. Robert Scheid and Mr. Todd Charles*
Jill Stanford*
Kay Sternberger*
The Toland-Veh Family*
Mr. and Mrs. Ron Vitt*
Ms. Rosemary Welde*
Christy Wise and Bob Axelrod*
Ms. Nicole Zayac*
Mark Zielazinski*

Marilyn and Irvin Yalom
Elysa Yanowitz*
Jacqueline Young
Mr. and Mrs. Philip Zimbardo

ACT-SF.ORG

NEXT STAGE CREW

Dr. Marcia Mathias and Dr. Marcia Mathias
Darin and Melissa Mathias
Ms. Patricia Mathias
Mr. and Mrs. Philip Mathias
Mr. and Mrs. Donald Mathias

Mr. and Mrs. Philip Zimbardo
Ms. Mathias
Mr. and Mrs. Philip Zimbardo
Mr. and Mrs. Philip Zimbardo
JO S. HURLEY, CHAIR

A.C.T. gratefully acknowledges the Prospero Society members listed below, who have made an investment in the future of A.C.T. by providing for the theater in their estate plans.

**Deceased

GIFTS DESIGNATED TO AMERICAN CONSERVATORY THEATER

Anonymous (8)
Anthony J. Alfidi
Judith and David Anderson
Kay Auciello
Ms. Nancy Axelrod
M. L. Baird, in memory of Travis and Marion Baird
Therese L. Baker-Degler
Ms. Teveia Rose Barnes and Mr. Alan Sankin
Eugene Barcone
Robert H. Beadle
Susan B. Beer
David Beery and Norman Abramson
J. Michael and Leon Berry-Lawhorn
Dr. Barbara L. Bessey and Dr. Kevin J. Gilmartin**
Lucia Brandon
Mr. Arthur H. Bredenbeck and Mr. Michael Kilpatrick
Linda K. Brewer
Martin and Geraldine Brownstein
Gayle and Steve Brugler
Bruce Carlton and Richard McCall**
Florence Cepeda and Earl Frick
Paula Champagne and David Watson
Mr. and Mrs. Steven B. Chase
Lesley Ann Clemet
Lloyd and Janet Cluff
Patricia Corrigan
Susan and Jack Cortis
Ms. Joan Danforth
Richard T. Davis-Lawhorn
Sharon Dickson
Jerome L. and Thao N. Dodson
Drs. Peter and Ludmila Eggleton
Linda Jo Fitz
Frannie Fleishhacker
Kevin and Celeste Ford
Mr. and Mrs. Richard L. Fowler

Alan and Susan Fritz
Manilee K. Gardner
Michele Gar SIDE
Dr. Allan P. Gold and Mr. Alan C. Ferrara
Arnold and Nina Goldschlager
Carol Goodman and Anthony Gane
JeNeal Granieri and Alfred F. McDonnell
William Gregory
James Haire and Timothy Cole
Richard and Lois Halliday
Terilyn Harko
Mr. Richard H. Harding
Kent Harvey
Betty Hoener
Jo S. Hurley
Dr. and Mrs. Stewart Karinsky
Nelda Kilguss
Ms. Heather M. Kitchen
Mr. Jonathan Kitchen and Ms. Nina Hatvany
John and Karen Kopac Reis
Kathleen Pettey and Danilo Purlia
Mr. Patrick Lamey
Philip C. Lang
Mindy Lechman
Marcia Lowell Leonhardt
Marcia and Jim Levy
Ines R. Lewandowtiz
Jennifer Lindsay
Nancy Livingston and Fred M. Levin
Dot Lofstrom and Robin C. Johnson
Ms. Paulette Long
Dr. Steve Lovejoy and Dr. Thane Kreiner
Jim and Anne Magill
Melanie and Peter Maier
Jasmine Stirling Malaga and Michael William Malaga
Mr. Jeffrey Malloy
Michael and Sharon Marron
Mr. John B. McCallister

John McGeehe
Burt and Deedee McMurtry
Dr. Mary S. and F. Eugene Metz
J. Sanford Miller and Vinie Zhang Miller
Milton Mosk and Tom Foutch
Bill* and Pennie Needham
Walter A. Nelson-Rees and James Conran
Michael Peter Nguyen
Dante Noto
Sheleiden Osborne
Elsa and Neil Perring
Marcia and Robert Popper
Kellie Yvonne Raines
Anne and Bertram Raphael
Jacob and Maria Elena Ratinoff
Mary L. Renner
Ellen Richard
Jillian C. Robinson
Susan Roos
Andrea Rouah
David Rosno, MD
Paul and Renae Sandberg
Harold Segelstad
F. Stanley Seifried
Ruth Short
Dr. Elliot and Mrs. Kathy Shubin
Andrew Smith and Brian Savard
Chiree Sorokin
Alan L. and Ruth Stein
Mr. and Mrs. Bert Steinberg
Jane and Jay Taber
Mr. Marvin Tanigawa
Nancy Thompson and Andy Kerr
Michael E. Tully
Ms. Nadine Walas
Marla Meridoyne Walcott
Katherine G. Wallin
David Weber and Ruth Goldstone
Paul D. Weintraub and Raymond J. Szczesny
Beth Weissman
Tim M. Whalen
Mr. Barry Lawson Williams

GIFTS RECEIVED BY AMERICAN CONSERVATORY THEATER

The Estate of Barbara Beard
The Estate of John Bissinger
The Estate of Ronald Casassa
The Estate of Rosemary Cozzo
The Estate of Nancy Croley
The Estate of Leonie Darwin
The Estate of Mary Jane Detwiler
The Estate of Olga Diora
The Estate of Mortimer Fleishhacker
The Estate of Mary Gamburg
The Estate of Phillip E. Goddard
The Estate of Mrs. Lester G. Hamilton
The Estate of Howard R. Hollinger
The Estate of William S. Howe, Jr.
The Estate of Thomas H. Maryanski
The Estate of Michael L. Mellor
The Estate of Bruce Tyson Mitchell
The Estate of Gail Oakley
The Estate of Dennis Edward Parker
The Estate of Rose Penn
The Estate of Shepard P. Pollock
The Estate of Margaret Purvine
The Estate of Gerald B. Rosenstein
The Estate of Charles Sassoon
The Estate of Olivia Thebus
The Estate of Ayn and Brian Thorne
The Estate of Sylvia Coe Toik
The Estate of Elizabeth Wallace
The Estate of Frances Webb
The Estate of William Zoller

FOR MORE INFORMATION ABOUT PROSPERO SOCIETY MEMBERSHIP

HELEN RIGBY, DIRECTOR OF LEGACY GIVING
415.439.2469 | HRIGBY@ACT-SF.ORG
Memorial & Tribute Gifts

The following members of the A.C.T. community made gifts in memory and in honor of friends, colleagues, and family members of $100 or more during the February 1, 2016, to February 1, 2017, period.

Sandi and Mark Randall in Honor of Frannie Fleischhacker
Lucie and Jerry Weissman in Honor of Prisca Geeslin
Vicki and Stephen Hoffman in Honor of Skyler Goldberg
Robert and Riki Intner in Honor of Ruth Keith
Elizabeth Mason in Honor of Luba Kipnis
Laurie Hernandez in Honor of Alan Littlehales
Anne and Ed Jamieson in Honor of Nancy Livingston
Lisa Fung in Honor of Anna Neumann-Loreck
Anonymous in Honor of Abby Pañares
Katherine E. Alos and Harry L. Jacobs in Honor of Peter Pastreich,
  Tiffany Redmon, and Nancy Mims
Priscilla and Keith Geeslin in Honor of Luz Perez and Amber Jo Manuel
Susan Medak and Gregory S. Murphy in Honor of Ellen Richard
Cheryl Brandon in Honor of Craig Slaight
Lisa Conte in Honor of Craig Slaight
Bonnie Frank and Michele Bear in Honor of Craig Slaight
Mr. and Mrs. Casey McManemin in Honor of Maria Spears
Ms. Libby Tracy in Honor of Maria and Jeff Spears
Ms. Eve Niquette in Honor of Kay Yun
Ms. Jamie Ney in Memory of Ann Adams
Anonymous in Memory of Ruth Asawa
Michael Kim in Memory of Youngmee Baik
Romana D. Bracco in Memory of John Bracco
Mr. David J. Pasta in Memory of Gloria Guth
Susan Stevenson in Memory of Meribeth Meacham
Gregory Davis in Memory of Orlando, Florida
Ms. Carey Perloff and Mr. Anthony Giles in Memory of Liz Perle
Richard and Victoria Larson in Memory of Dennis Powers
Ms. Elizabeth Greenberg in Memory of Eva Ramos and Virginia Ingham
Anonymous in Memory of Eva Ramos
Martin and Geri Brownstein in Memory of Eva Ramos
Joshua and Diane Brett in Memory of Evelyn Ramos
Mr. and Mrs. Richard Fowler in Memory of Eva Ramos
Richard Grosboll in Memory of Eva Ramos
Ms. Peggy Kivel in Memory of Eva Ramos
Cherie Sorokin in Memory of Eva Ramos
Daniel Weinstein in Memory of Eva Ramos

Corporate Partners Circle

The Corporate Partners Circle comprises businesses that support the artistic mission of A.C.T., including A.C.T.’s investment in the next generation of theater artists and audiences, and its vibrant educational and community outreach programs. Corporate Partners Circle members receive extraordinary entertainment and networking opportunities, unique access to renowned actors and artists, premium complimentary tickets, and targeted brand recognition. For information about how to become a Corporate Partner, please contact Bethany Herron at 415.439.2434 or bherron@act-sf.org.

LEAD EDUCATION SPONSOR

WELLS FARGO

SEASON SPONSOR

PG&E

PRESENTING PARTNERS ($25,000–$49,999)

Bank of America Foundation
Theatre Forward
U.S. Bank/Ascent

PERFORMANCE PARTNERS ($10,000–$24,999)

BNY Mellon Wealth Management
Bank of the West
Deloitte LLP
Farella Braun + Martel
Perkins Coie LLP
Mozilla
Pillsbury Winthrop Shaw Pittman LLP

STAGE PARTNERS ($5,000–$9,999)

Burr Pilger Mayer, Inc.
McGraw Hill Financial Schoenberg Family Law Group

OFFICIAL HOTEL SPONSOR

Hotel G

50TH ANNIVERSARY AIRLINE SPONSOR

United Airlines

Foundations and Government Agencies

The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Bethany Herron at 415.439.2434 or bherron@act-sf.org.

$100,000 AND ABOVE

Doris Duke Charitable Foundation
Grants for the Arts/San Francisco Hotel Tax Fund
The William and Flora Hewlett Foundation
Jewels of Charity, Inc.

$50,000–$99,999

Department of Children, Youth & Their Families
The Edgerton Foundation National Endowment for the Arts
The Bernard Osher Foundation

$25,000–$49,999

Anonymous
Walter and Elise Haas Fund
The Kimball Foundation
Koret Foundation
The Harold and Mimi Steinberg Trust
MAP Fund
Saint Francis Foundation
The Virginia B. Toulmin Foundation

$10,000–$24,999

The Kenneth Rainin Foundation
Laird Norton Family Foundation
San Francisco Neighborhood Arts Collaborative
The Sato Foundation
The Stanley S. Langendorf Foundation
The Valentine Foundation
Walls Foundation
The Zeilerbach Family Foundation

$5,000–$9,999

Leonard and Sophie Davis Fund
Edna M. Reichmuth Educational Fund of The San Francisco Foundation
Gifts in Kind

A.C.T. thanks the following donors for their generous contributions of goods and services.

Corporations Matching Annual Fund Gifts

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees’ support of A.C.T., multiplying the impact of those contributions.

THEATRE EXECUTIVES
($50,000+)
AT&T
Bank of America
James S. & Lynne Turley**
The Schloss Family Foundation*

BENEFACTORS
($25,000-$49,999)
Buford Alexander and Pamela Farr**
BNY Mellon
Steven & Joy Bunson**
Citi
DeWitt Stern*
Goldman, Sachs & Co.
MetLife
Morgan Stanley
Wells Fargo*
Willkie Farr & Gallagher LLP*

PACSETTERS
($15,000-$24,999)
American Express*
Bloomberg
Cisco Systems, Inc.*
The Estée Lauder Companies Inc.
EY*
Alan & Jennifer Freedman**
Frank & Bonnie Orlowski**
Marsh & McLennan Companies, Inc.
National Endowment for the Arts*
Pfizer, Inc.
Southwest Airlines*
Theatermania/Gretchen Shugart**
George S. Smith, Jr.*
UBS

DONORS
($10,000-$14,999)
Paula A. Dominick**
Dorsey & Whitney Foundation
Epiq Systems*
Karen A. & Kevin W. Kennedy Foundation
Lisa Orberg*
Presidio*
Thomas C. Quick*
RBC Wealth Management*
Daniel A. Simkowitz**
S&P Global
TD Charitable Foundation*
Isabelle Winkles**

SUPPORTERS
($2,500-$9,999)
Mitchell J. Auslander**
Sue Ann Collins
Disney/ABC Television Group*
Dorman and Kaish Family Foundation, Inc.*
Dramatists Play Service, Inc.*

Kevin & Anne Driscoll
John R. Dutt**
Bruce R. and Tracey Ewing**
Jessica Farr**
Mason & Kim Granger**
Brian J. Harkins**
Gregory S. Hurst**
Howard and Janet Kagan*
Joseph F. Kirk**
Mary Kitchen and Jon Orszag
Anthony and Diane Leimbek, in honor of Brian J Harkins, board member
John R. Mathena**
Jonathan Maurer and Gretchen Shugart**
Dina Merrill & Ted Hartley*
Newmark Holdings*
Sills Cummins & Gross P.C.*
John Thomopoulos**
Evelyn Mack Truitt*
Leslie C. & Regina Quick Charitable Trust

*Theatre Forward Fund for New American Theatre
†Includes in-kind support
‡Educating through Theatre Support

Theatre Forward supporters are former supporters of National Corporate Theatre Fund and Impact Creativity. For a complete list of funders, visit theatreforward.org.
CAREY PERLOFF
Artistic Director

Jamesaire Harris
Producing Director Emeritus

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

Resident Artists
Anthony Fusco, Nick Gabriel, Dominque Lozano, Craig Slaight

Associate Artists
Marc Barricelli, Olympia Dukakis, Giles Haverhill, Bill Irwin, Steven Anthony Jones, Andrew Polk
Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

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

Directors
Peter Brook and Marie-Hélène Estienne; Randy Johnson, Robert Lepage; Dominque Lozano; David Muse; Carey Perloff; Kate Fitzgerald; Joel Tudor

Choreographers
Val Caniparoli
Composer/Orchestrators
Mark Bennett, David Coulter, Karl Lundeberg, Nick Perloff-Giles and Brendan Aanes

Music Directors
Daniel Feyer

Designers
John Armone, Andrew Boycho, Marsha Ginsberg, Ken MacDonald, Daniel Ostling, Scens
Jesse Amoroso, Beaver Baur, Linda Cho, Alex Jaeger, Jennifer Moeller, Costumes
Lap Chi Chu, Russell H. Champa, Robert Hand, Nancy Schertler, Robert Wierzel, Lighting
Brendan Aanes, Mark Bennett, Jake Rodriguez, Sound

Coaches
Nancy Benjamin, Lisa Anne Porter, Voice, Text & Dialect
Jeffrey Crockett, Voice & Text
Stephen Buescher, Movement
Jonathan Rider, Danielle O’Dea, Fight
Daniel Feyer, Music

PRODUCTION
Audrey Hao, Production Manager
Robert Hand, Associate Production Manager
Michelle Symons, Assistant Production Manager
Walter Ryan, Conservatory Production Manager
Mavee Morgan, Conservatory Design and Production Coordinator
Haley Miller, Conservatory Design and Production Coordinator
Marlena Schwartz, Production Fellow

Stage Management
Elisa Guthertz, Head Stage Manager
Elisa Guthertz, Deirdre Rose Holland, Megan Q. Sada, Karen Szpaller, Stage Managers
Christina Larson, Megan McClintock, Leslie M. Radin, Assistant Stage Managers
Hal Day, Production Assistant
Danielle Bae, Joelle Hagen, Charlotte Morrill, Stage Management Fellows

Prop Shop
Ryan L. Parham, Supervisor
Abo Greenwald, Assistant

Costume Shop
Jessie Amoroso, Costume Director
Cailie Floor, Rental Manager
Keely Weiman, Build Manager/Draper
Jef Valentine, Inventory Manager

PETER PASTREICH
Executive Director

Maria Montoya, Head Stitcher
Kelly Kibu, Accessories & Crafts Artisan
Chantellette Grover, First Hand
Megan L afluer, Costume Administrator
Vicente Martínez, Alexandra Shier Perry, Costume Fellows

Wig Shop
Lindsay Saider, Wig Master
Melissa Kallstrom, Wig Supervisor

STAGE STAFF
The Stage; Miguel Ongpin, Head Carpenter
Susanna Bailey, Head Sound
Mark Pugh, Head Properties
Daniel Swaile, Head Electrician
Colin Wade, Flyman
Mary Montijo, Wardrobe Supervisor
Diane Cornelius, Assistant Wardrobe Supervisor
Joe Nelson, Stage Door Monitor

The Strand; Patsy McCormack, Strand Master Technician
Sarah Jacquez, Strand Sound Engineer
John Able, Strand Head Carpenter

ADMINISTRATION
Denesik Bathy, Administrative Assistant
Corinna Davidson, Executive Assistant and Bookkeeper

Human Resources
Nancy Mits, Human Resources Director
Kate Stewart, Human Resources
Kalithea Lyn, Benefits Administrator

General Management
Amy Hand, Associate General Manager
Amy Dalba, Company Manager
Joseph Reyes, General/Company Management Fellow

Finance
Sharon Boyce, Matt Jones, Finance Associate

Information Technology
Thomas Morgan, Director
Joone Pajjar, Network Administrator

Operations
Jamie McGwire, Associate Manager, Facilities Operations and Security
Jeffrey Warren, Assistant Facilities Manager
Santiago Hutchins, Facilities Crew
Curtis Carr Jr., Victor Newman, Jesse Nightchase, Security
Jaime Morales, Geary Cleaning Foreman
James Alsaidi, Jeaneth Alvarado, Lida Godinez, Geary Cleaning Crew

Development
Caitlin Quinn, Director of Development
Luz Perez, Director of Special Events
Helen Rigby, Director of Legacy Giving
Bethany Herron, Associate Director of Development, Institutional Partnerships
Tiffany Redmon, Associate Director of Development, Individual Giving
Rose Oser, Grant Writer
Renee Ghoklikey, Special Events Assistant
Sarah Armstrong, Major Gifts and Corporate Associate
Peter Macfarlane, Development Associate
Stephanie Swide, Individual Giving Associate
Julia Ludwig, Special Events Fellow
Madelene Tetsch, Development Fellow

Marketing & Public Relations
Christian Miller, Associate Director of Marketing
Brad Amoroso, Senior Graphic Designer
Simon Hodgson, Publications Manager
Simone Finney, Digital Content Manager
Kevin Kopjak/Charles Zukow Associates, Public Relations Counsel
Ashley Gannell, Marketing Associate
Thomas Moore, Visual Designer
Sara Morales, Graphic Designer
Shannon Stockwell, Publications Associate
Emiliana Lewis, Marketing Fellow
Karen Loccisano, Graphic Design Fellow
Elspeth Sweatman, Publications Fellow

MELISSA SMITH
Conservatory Director

Ticket Services
David England, Head Treasurer
Gillian Eichenberger, Head Clerk
Scott Frey, Stephanie Arora, Subscriptions Coordinator

Ally Alabran, Hillary Bray, Peter Davey, Elizabeth Halperin, Alex Mechanic, Johny Moreno, Katharine Torres, Treasury Manager

Front of House
Randy Collins, Theater Manager
David Whitman, House Manager
Cara Christiansen, Assistant House Manager
Leontyne Mobley-Mbong, Associate House Manager

Oliver Sutton, Security

Randi Allen, Rodney Anderson, Danica Burt, Margaret Cahill, Jose Camelio, Anthony Cantello, Barbara Casey, Kathy Dene, Larry Emms, Doris Flamh, Gabrialla Gonzalez, Lee Jewel, Blue Keeter, Ryszard Konopinski, Sharon Lee, Leontyne Mobley-Mbong, Sam Mesingi, Kathery Nolanope, Genevieve Pabon, Brandie Pitpalip, Tuesday Ray, Steven Salzman, Michael Sow, Melissa Stern, Lorraine Williams, Usheh
Shannon Amman, Kim Armstrong, Forrest Choy, Holly Coley, Jake Freeman, Anthony Hernandez, Brooke Jensen, Caleb Lewis, Flora Loh, James Gordon, Michael Schueller, Susan Monser, Pete Pickens, Jeremy Rice, Mike Richmond, Tracey Sylvester, Leonard Thomas, Cevie Youre, Bartenders

Strand Cafe
Rafael Monge, Cafe Manager
LaRrIna Hazel, Ray Paul Panuu, Baristas

EDUCATION & COMMUNITY PROGRAMS
Elizabeth Broderson, Director of Education & Community Programs
Tyrone Davis, Community Artist/Program Director
Jasmin Hoo, Curriculum & Training Specialist
Vincent Amello, School & Community Programs Coordinator
Stephanie Wilborn, Education & Community Programs Fellow
Elizabeth Halperin, Student Matinee
Joseph Givens, David McKeeney, Raven Scisco, Apprentices

CONSERVATORY
Nicholas Buescher, Director of Studio A.C.T.
Christopher Harrod, Director of Summer Training Congress
Jack Sharrard, PHD, Director of Academic Affairs
Jerry Lopez, Director of Financial Aid
Dan Kolody, Manager, Conservatory Operations & Professional Development Training
Emilia Hanna, Conservatory Associate, Young Conservatory & Studio A.C.T.
Matt Jones, Bursar/ProAdvisor
Vanessa Flores, Conservatory Associate, Administration Program Fellow
Lena Mier, Marcella Toronto, Conservatory Fellows

M.F.A. Program Core Faculty
Jeffrey Crockett, Co-Head of Voice and Dialects, Director
Stephen Buescher, Head of Movement, Director
Jeffrey Crockett, Head of Voice
Domenique Lozano, Acting, Director
Michael Paller, Director of Humanities
Lisa Anne Porter, Co-Head of Voice and Dialects

Jack Sharrard, PHD, Theater History
Melissa Smith, Head of Acting, Director

M.F.A. Program Adjunct Faculty
Mary Carabona, Dance
Mary Carey, Accompanist, Co-Artistic Director
Tyrone Davis, Citizen Artist
Andy Donald, Arts Leadership
Jill Doughlas, Improv
Daniel Feyer, Music Director, Accompanist
Janet Foster, Audition, Showcase
Anthony Fusco, Acting
Nick Mckeeley, Acting
Giles Havigeral, Director
Gregory Hoffman, Combat
Jasmin Hoo, Citizen Artist

DON-SCOTT COOPER
General Manager

Mark Jackson, Devised Theater
W. D. Keith, On-Camera Acting
Philip Charles Mackenzie, On-Camera Acting
Heidi Marshall, On-Camera Acting
Seana McKenna, Acting
Corinne Nagata, Dance
Charlies Patten, Audition
Jeanne Parham, Stage Makeup
Carey Perloff, Arts Leadership
Kari Prindl, Alexander Technique
Stacey Printz, Dance
Helen Rigby, Fundraising
Megan Q. Sada, Theater Professionalism
Ken Savage, Video
Elysha Sfaramian, Alexander Technique
Lisa Townsend, Director, Choreographer
Blair Seaborn, Management Fellow

Studio A.C.T.
Liz Anderson, Filmmaking
Heidi Carlsen, Voice
Matt Chapman, Movement
Jeanne Parham, Stage Makeup
Lauren English, Acting and Audition Technique
Francis Epsen-Diven, Musical Theater
Paul Finciochario, Acting
Nick Gabriel, Acting
W. D. Keith, On-Camera Acting
David K. Khoiat, Speech and Diction
Jessica Kitchings, Acting
Kari Prindl, Alexander Technique
Mark Rafael, Acting
Patrick Russell, Acting, Movement, and Clown
Rebecca Strauss, Acting
Laura Wayth, Acting

YOUNG CONSERVATORY
Sage Long, Young Conservatory Director
Andy Alabran, Acting
Christina Anselmo, Acting
Pierce Brandt, Musical Theater
Nancy Gold, Physical Character, Acting
Dan Grilliff, Movement
Emily Hanna, Acting
W. D. Keith, Director
Deborah Leamy, Musical Theater
Domenique Lozano, Acting
Christine Mattison, Dance, Choreographer
Vivian Sam, Musical Theater, Dance
Dan Sallie, Musical Theater
Trish Tillman, Acting
Valerie Weak, Acting
Krista Wije, Musical Theater

Conservatory Accompanists
Thea Ostrum, Laszlo Sanchez, Lynden James Bair

Library Staff
Joseph Tally, Head Librarian
G. David Anderson, Laurie Bernstein
Helen Jean Bowie, Bruce Carlton
Barbara Cohrsen, James Daniel
William Goldstein, Pat Hunter, Connie Ikert, Martha Kessler, Nelda Kilgus,
Barbara Korstein, Analise Leiva, Ines Lewandowicz, Richard Maggi, Patricia O’Malley, Harold McNair, Dick Paxon, Connie Pelkey, Christine Peterson, Dana Rees,
Peter Schmid, Roger Silver, Jane Taber, Susan Torres, Jen Wilcox, Marie Wood, Library Volunteers

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. Hoyoung Hong, Dr. Susan Davis, Don Keppe, P.A., and Chris Corpus, Clinic Supervisor.

Accreditation
A.C.T. is accredited by the Accrediting Commission for Schools and Accredited Associate Institutions of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501, 510.748.9001, an institution recognized by the Council on Postsecondary Accreditation and the U.S. Department of Education.
and for its acoustical renovation.

the construction of Davies Symphony Hall in San Francisco, 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 rebuilding 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, Elektra, ‘Tis Pity She’s a Whore, The Tosca Café, The Voysey 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. 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, 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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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, Louis
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 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 Premieri Orchestra seating. All rush tickets are subject to availability.

GROUP DISCOUNTS
Groups of 15 or more save up to 35%! For more information visit www.act-sf.org/groups.

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

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

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

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

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

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

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

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.

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. We will 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 the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS

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 the Grants for the Arts/San Francisco Hotel Tax Fund.

GEARY THEATER EXITS

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.
LIMITED ENGAGEMENT!

HERSHEY FELDER

AS

IRVING BERLIN

“Will put a tear in your eye and a song in your heart at the same time.”
—SAN JOSE MERCURY NEWS

STARTS APR 4 • PEET’S THEATRE

A NEW MUSICAL FROM ACCLAIMED DIRECTOR MIRA NAIR

monsoon wedding

Book by Sabrina Dhawan
Music by Vishal Bhardwaj
Lyrics by Susan Birkenhead
Directed by Mira Nair

STARTS MAY 5
RODA THEATRE

Call 510 647-2949 • Click berkeleyrep.org
“City National helps keep my financial life in tune.”

So much of my life is always shifting; a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

City National is The way up® for me.

Michael Tilson Thomas
Conductor, Educator and Composer

Hear Michael’s complete story at cnb.com/Tuned2SF

Find your way up.™
Call (866) 618-5242 to learn more.

City National Personal Banking

CNB MEMBER FDIC