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My life here
Judy Houghteling, resident since 2011
American Conservatory Theater was founded in 1965 by William Ball. Under the leadership of Artistic Director Carey Perloff, 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 disciplinary performances and international collaborations; colliding with exceptional contemporary theater; cross-productions of classical works and new translations creatively "grandma 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.

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CONNECT!

COVER PHOTO BY DAN MARSH

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 The Hard Problem and InterACT with us!

THE HARD PROBLEM
AT THE GEARY THEATER

BIKE TO THE THEATER NIGHT
OCT 19, 7 PM
Ride your bike to A.C.T. and take advantage of secure bike parking, low-priced tickets, and happy-hour prices at our preshow mixer, presented in partnership with the San Francisco Bicycle Coalition.

PROLOGUE
OCT 25, 5:30 PM
Go deeper with a fascinating preshow discussion and Q&A with a member of the Hard Problem artistic team.

THEATER ON THE COUCH*
OCT 28, 8 PM
Take part in a lively discussion in our lower-level lounge with Dr. Mason Turner, chief of psychiatry at Kaiser Permanente San Francisco Medical Center.

AUDIENCE EXCHANGE*
NOV 1, 7 PM;
NOV 6 & 9, 2 PM
Join us for an exciting Q&A with the cast following the show.

OUT WITH A.C.T.*
NOV 2, 8 PM
Mix and mingle at this hosted postshow LGBT party.

WENTE VINEYARDS WINE SERIES
NOV 8, 7 PM
Meet fellow theatergoers at this hosted wine-tasting event.

PLAYTIME
NOV 12, 12:45 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.
UP NEXT

THE HARD PROBLEM

BEGINS OCT 19 | THE GEARY THEATER
Given Tom Stoppard’s rich history with A.C.T., it is only fitting that he appears in our historic 50th-anniversary season. The great playwright returns to The Geary to continue his long-term collaboration with A.C.T. Artistic Director Carey Perloff on his first new play in a decade—The Hard Problem. This production will be the seventeenth time A.C.T. has produced one of his plays, and the tenth time Perloff will direct one of his shows at A.C.T.

Over the last year the playwright and the director have worked together closely on refining the play and adding some finishing touches before it appears in front of Bay Area audiences. And in October, Stoppard will take up residence in San Francisco for three weeks to participate in the rehearsal process.

The themes of the play—ranging from altruism to consciousness to game theory—are already resonating with San Francisco audiences. On Thursday, September 29, the Exploratorium will host a Q&A with Perloff about the Prisoner’s Dilemma—which ties in not only with the Exploratorium’s current exhibition on the science behind human behavior, but also the opening scene of Stoppard’s The Hard Problem.

For Stoppard, behavioral science is just one of the subjects he mines over the course of this tour de force. Exploring philosophy, psychology, economics, and evolutionary biology, he cuts to the heart of our greatest questions about existence, consciousness, and the strange phenomenon of human kindness. From one of theater’s greatest voices, The Hard Problem shows Stoppard at his best as he dives deep into this compelling conflict of mind versus matter.

BY TOM STOPPARD
DIRECTED BY CAREY PERLOFF

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Secrets, Science, and Sex Collide in Tom Stoppard’s Provocative New Classic
OCT 19–NOV 13, 2016 | THE GEARY THEATER

A THOUSAND SPLENDID SUNS
The World-Premiere Adaptation of Khaled Hosseini’s Best-Selling Novel
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A CHRISTMAS CAROL
The Holiday Tradition
NOV 25–DEC 24, 2016 | THE GEARY THEATER

JOHN
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FEB 22–APR 23, 2017 | THE STRAND THEATER

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Miles Davis and Jean Cocteau Cross Paths in Robert Lepage’s Visionary Event
MAR 30–APR 23, 2017 | THE GEARY THEATER

Here Lies Love
The Musical Theater Revolution from Pop Icons David Byrne and Fatboy Slim
BEGINS JUNE 2017 | THE GEARY THEATER

Needles and Opium
Miles Davis and Jean Cocteau Cross Paths in Robert Lepage’s Visionary Event
MAR 30–APR 23, 2017 | THE GEARY THEATER

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Legendary Director Peter Brook Returns to A.C.T.
APR 26–MAY 21, 2017 | THE GEARY THEATER

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Dear Friends,

Welcome to A.C.T.’s 50th-anniversary season! This is a perfect opportunity to remember the vision Bill Ball first brought to San Francisco in 1967: a rigorous repertory theater—linking training and performance—in a highly engaged community. Fifty years later, our Conservatory has graduated thousands of talented actors, our engagement with the Bay Area community is deep and broad, and our productions strive to be as ambitious as Ball envisioned. Our 2016–17 season features a world premiere, two international geniuses, vivid new writing, and gorgeous music. It is as much about imagining our future as celebrating our past, and we hope you will participate in as many ways as possible.

Bill Ball founded A.C.T. on the principles that the theater deserved sustained commitment from communities across America, that artists’ careers should not always be subject to the commercial marketplace, and that it was worth fighting for theater that was truly theatrical. We have shaped our 2016–17 season along those lines.

We decided to open this season with Mike Bartlett’s audacious King Charles III even before the Brexit vote upended British politics. Using Elizabethan stage conventions and Shakespearean verse, Bartlett imagines a future in which Prince Charles ascends to the throne and refuses to rubber-stamp parliamentary bills. Much of the play resonates with what we’re living through on our home turf, and it’s particularly exciting that we’re producing this epic piece with two other major regional theaters, Seattle Repertory Theatre and Shakespeare Theatre Company in Washington, DC—where this production of King Charles III will open shortly after the inauguration in January.

King Charles III is followed by Tom Stoppard’s fascinating new play, The Hard Problem, in which a young woman wrestles with issues of consciousness, faith, and the 2008 financial meltdown. Stoppard will be in residence with us for rehearsals, and we’re looking forward to welcoming him back to A.C.T. A highlight of the season will be the world premiere of A.C.T.’s commissioned adaptation of Khaled Hosseini’s stunning novel A Thousand Splendid Suns, about three generations of Afghan women striving to find hope in an unpredictable world. The season also welcomes international masters Peter Brook (Battlefield) and Robert Lepage (Needles and Opium), as well as the young American visionary Annie Baker (John, playing at The Strand), and culminates with David Byrne’s landmark Imelda Marcos musical, Here Lies Love.

In addition, we will host special events throughout the year for subscribers and Bay Area patrons to celebrate the 50th, including readings of Jerome Kilty’s Dear Liar (a play based on the letters of George Bernard Shaw to his actress muse Mrs. Patrick Campbell) featuring A.C.T. favorites Annette Bening and Mark Harelik. So stay tuned, and come share your favorite A.C.T. stories with us—we’re keen to remember! And keep your eyes out for the April 2017 publication of A Five-Act Play: 50 Years of A.C.T., a beautiful new book written by A.C.T. dramaturg Michael Paller about the dramatic history of this beloved institution.

This summer saw an explosion of Young Conservatory work at The Strand, including the world premiere of Nikkole Salter’s play, Top of the Pyramid (written for our Collaborative Youth Arts Project and directed by A.C.T. Community Artistic Director Tyrone Davis), and Fields of Gold: The Music of Sting, created by Craig Slaight and directed by Slaight and Domenique Lozano. The Strand has also proved a perfect home for our M.F.A. Program, which celebrates A.C.T.’s 50th this fall with The Taming of the Shrew, directed by Stephen Buescher, a tribute to Bill Ball’s landmark production from A.C.T.’s first season in San Francisco.

One of the gifts of The Strand has been the ability to introduce new audiences to the talent coming out of our training and education programs, and the chance to celebrate new theater work aimed at young Bay Area audiences. Look out for Yes on S, a November ballot measure that offers a chance to ensure arts funding so we can keep providing for these new audiences.

The summer also witnessed a major convening to discuss the findings of the Women’s Leadership Project, a two-year research project by the Wellesley Centers for Women in collaboration with A.C.T. examining the gender disparity in the leadership of the American theater. The study’s findings can be found on our website and are truly worth exploring, as we all strive to make our field more inclusive and to reimagine leadership for the twenty-first century.

To all of you who have been part of A.C.T.’s journey over the years, we thank you from the bottom of our hearts. To those who are new to us this year, we welcome you and look forward to sharing an exciting theatrical future together. And now, enjoy King Charles III!

Yours,

Carey Perloff
Artistic Director
A Christmas Carol

by Charles Dickens  Adapted by Carey Perloff and Paul Walsh
Music by Karl Lundeberg  Choreography by Val Caniparoli  Directed by Domenique Lozano
Based on the original direction by Carey Perloff

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MOVEMENT DIRECTOR LISA TOWNSEND
DRAMATURG MICHAEL PALLER
CASTING DIRECTOR JANET FOSTER, CSA
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CAST
(IN ORDER OF APPEARANCE)
KING CHARLES III ROBERT JOY*
CAMILLA JEANNE PAULSEN*
PRINCE WILLIAM CHRISTOPHER MCLINDEN*
KATE ALLISON JEAN WHITE*
PRINCE HARRY HARRY SMITH*
JAMES REISS DAN HIATT*
PRIME MINISTER EVANS IAN MERRILL PEAKES*
SPENCER, KEBAB SELLER, AND OTHERS RAFAEL JORDAN*
COOTSY, SIR MICHAEL, AND OTHERS JEFFERSON FARBER*
JESSICA MICHELLE BECK*
MR. STEVENS BRADFORD FARWELL*
GHOST, NEWSPAPER WOMAN, AND OTHERS CHIARA MOTLEY*
SPEAKER OF THE HOUSE, SIR GORDON, AND OTHERS WARREN DAVID KEITH*
ENSEMBLE LAUREN SPENCER*, PATRICK RUSSELL*

UNDERSTUDIES
KING CHARLES III DAN HIATT*
CAMILLA, GHOST, NEWSPAPER WOMAN, AND OTHERS CARRIE PAFF*
PRINCE WILLIAM JEFFERSON FARBER*
KATE CHIARA MOTLEY*
PRINCE HARRY, COOTSY, SIR MICHAEL, SPEAKER OF THE HOUSE, AND OTHERS PATRICK RUSSELL*
JAMES REISS, MR. STEVENS WARREN DAVID KEITH*
PRIME MINISTER EVANS, SPENCER, KEBAB SELLER, AND OTHERS JASON KAPOOR*
JESSICA LAUREN SPENCER*
SIR GORDON RAFAEL JORDAN*
ENSEMBLE EMILY BROWN**, ALAN LITTLEHALES**

STAGE MANAGEMENT
STAGE MANAGER ELISA GUTHERTZ*
ASSISTANT STAGE MANAGER MEGAN MCCLINTOCK*
STAGE MANAGEMENT FELLOW ZACHARY COX

King Charles III is presented by special arrangement with Dramatists Play Service, Inc., New York.
*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
**Member of the A.C.T. M.F.A. Program class of 2017
Last summer, Mike Bartlett’s neo-Shakespearean drama, *King Charles III*, was nominated for five Tony Awards. This fall, the second series of his television drama, *Doctor Foster*, will be broadcast on BBC television. The spotlight is becoming familiar for the fast-rising Bartlett. In 2010, his play *Cock* won an Olivier Award for Outstanding Achievement in an Affiliate Theatre. The following year, *Love, Love, Love* won Best New Play in the United Kingdom’s Theatre Awards. In addition to his seven plays for BBC Radio, he has written more than a dozen plays performed in New York, London, and regional British theaters. He has been playwright-in-residence at the Royal Court Theatre and writer-in-residence at the National Theatre. And he’s only 35 years old. We caught up with Bartlett to talk politics, pentameter, and *King Charles III*. 
What makes the British royal family so ripe for storytelling?

First, they are the country embodied—which is a very Shakespearean idea. When you write about these specific people, you are then writing about the entire country. The endless metaphors and parallels you can draw between the personal and the national are brilliant. Shakespeare draws those metaphors, and I can’t tell you how useful doing that is in this play.

The Windsors themselves have an interesting narrative. They went from being really popular after World War II to drifting out of popularity through the ‘70s and ‘80s. The depths of that unpopularity were in the mid-‘90s, with Windsor Castle burning down and the divorce of Diana and Charles. With William, Harry, and Kate, a new generation has fallen in love with this family. You see a dramatic rise and fall with the Windsors. Those peaks and troughs are a gift for a storyteller.

Much of *King Charles III* is written in iambic pentameter. How does the verse affect the storytelling?

It’s a way of writing kings and queens that feels appropriate. If you write them speaking as we speak, it would sound as though you were mocking them. But if they speak in verse, their language has a more formal rhythm and a heightened vocabulary. Also, verse compresses meaning down. You can get more meaning into three words of verse than you can in three lines of prose.

Why did you choose press freedom as the bill on which Charles takes his stand?

There is a lot of discussion about this issue in Britain. It felt like a subject about which half the audience might think one thing and half might think the opposite, and that’s always good. Also, the issue of press freedom and privacy matters to Charles very personally, so the idea that he might end up defending the press is fascinating. You can feel it oozing Shakespearean complications.

What are the challenges for an American audience in watching this play?

We made small changes from the UK version to clarify to the US audience that the constitutional framework really exists, that I didn’t just make up the fact that the king or queen has to sign the bill into law and technically they could refuse to do that.

Before *King Charles III* opened in New York, people warned me that sometimes Broadway audiences were not great at listening. We didn’t have that experience at all. People were smart and attentive. They’re very Shakespeare savvy. And they enjoyed learning about the strange intricacies of the United Kingdom’s nonexistent constitution and comparing that with America’s situation, where the constitution is written down and very important.

Reviewers have compared the characters in *King Charles III* to Shakespearean roles like Lady Macbeth, Prince Hal, and King Lear. Was this organic or intended from the start?

It was pretty organic. The only conscious comparison was Harry and Prince Hal. When I was writing Kate, there was no Lady Macbeth in my head. All I did was write her as an intelligent woman exerting power. It’s fascinating that if you have an intelligent woman who exerts power, you immediately compare her to Lady Macbeth. Is Charles King Lear because of his age, or is he Hamlet thinking, “Should I do it or not?” Those Shakespearean characters are all mixed into the characters in the play, but they’re not tributes to those roles.

After Britain’s vote to exit the European Union, does it seem like there are parallels with the constitutional crisis in your play?

I was reminded of the play the morning after Brexit happened, when we woke up to find that something we had taken for granted as part of our identity had gone. You could feel the disorientation. I even overheard someone saying, “You know what’s going to happen now? Chances are the queen will die!” They were linking these two ideas as events that shock the population and mean we’re not quite sure who we are anymore.

What do you want audiences to take away from *King Charles III*?

I like the idea that the play becomes a frame to which people can relate their own experiences. I love experiencing plays and stories and television in terms of something that happens in my life. You use art to understand emotions and predicaments and politics and society and economics. You enjoy it on the night and you feel buzzing when you come out, but something of it stays with you and becomes part of your life. That’s what I’m after.
With Britain’s recent vote to leave the European Union, constitutional crisis is on the agenda in London. The politicians talk, the market falls, and the people don’t know what to believe. While Brexit is different from the predicament in Mike Bartlett’s *King Charles III*, the play is extremely timely, because it explores what would happen if a problem arose to which the British constitution had no answer.

Bartlett began the process of writing *King Charles III* by researching what would happen if a monarch refused to sign a bill. “I tried to look into the constitution and all that,” he says. “The research that came back was that it’s all sort of made up, which is fascinating in itself. What you see as a rigid institution is actually totally flexible and subject to whims and changes.”

The United Kingdom has a constitutional monarchy, which means that the country has a monarch at all times who abides by the rules of the constitution. But, as Bartlett discovered, the UK’s constitution isn’t codified. Instead, it’s made up of a collection of laws, treaties, and charters. Some things aren’t written down at all. This uncodified constitution says that the monarch has quite a bit of power, but there’s a catch: it is expected that the monarch will only use that power on the advice of his or her ministers.

The British monarch was once an all-powerful force. Whatever he or she said was the law of the land. What happened to bring it to where it is today? It all began with the Magna Carta, which was signed by King John in 1215. This established certain rights of man that limited the strength of the sovereign, like the right to a fair trial and the right to be consulted before taxes were levied. This was the first major blow to the power of the monarchy.

The next major setback came five hundred years later, when King James II abandoned the throne due to the impending threat of William of Orange’s army. William of Orange was a Dutch Protestant who had been heir to the throne before James II was born. After a group of prominent Englishmen persuaded William to act against James II’s overt Catholic sympathies, William marched on London with an army. When James II fled, Parliament offered the crown to William and his wife, Mary. Together, they signed the Bill of Rights, which further limited the strength of the monarchy.
HOW A BILL BECOMES A LAW IN THE UNITED KINGDOM

A proposed law is called a bill. A bill can be proposed by either the House of Commons or the House of Lords.

For the next few hundred years, the monarchy lost more and more power in small steps. But is the British monarchy truly powerless? Elizabeth II, the reigning British monarch, has weekly private meetings with the prime minister, which no one else is permitted to attend. The meetings are unrecorded and extremely confidential. British constitutional expert Vernon Bogdanor says, “It is... because relations between sovereign and a prime minister must remain confidential that it is impossible ever to form an accurate estimate of the influence of the current sovereign.”

It is definitely considered unconstitutional for the British monarch to publicly express a political opinion. But there’s no constitutional convention that prescribes how the heir to the throne should behave. Elizabeth II’s son Charles, who is next in line for the crown, is much more openly political than his mother. Because he’s not the monarch, this behavior isn’t necessarily considered unconstitutional, but to some political commentators, it is worrisome.

It’s possible that, when Charles becomes king, he will become politically neutral and refrain from expressing his opinions in the way he does now. But some commentators believe that he may carry his political extroversion to the throne. If he does, he is in danger of being accused of unconstitutional behavior. And what happens then? No one knows for sure—given Elizabeth II’s style, it’s not something Britain has had to deal with recently—but considering a thousand years of power struggles between men and monarchs, it might not look good for King Charles III. “History suggests that Britain may be a slavishly monarchical country,” says Guardian journalist Nick Cohen, “but if the monarch goes too far then the monarch goes.”

For now, the royal merry-go-round and political plots of King Charles III remain strictly fictional. But given the recent turmoil and upheaval of Brexit, it’s becoming clear that the strange events of Mike Bartlett’s work of future history are not so far-fetched after all.
CHARLES, PRINCE OF WALES, DUKE OF CORNWALL
(born November 14, 1948), sent hundreds of private letters to government ministers between 2004 and 2009. These letters were dubbed the “Black Spider Memos” (due to Charles’s distinctive, spidery handwriting), and the Guardian pushed for their publication. Attorney General Dominic Grieve, on the other hand, said that revealing the prince’s letters would be “seriously damaging to his role as future monarch because, if he forfeits his position of political neutrality as heir to the throne, he cannot easily recover it when he is king.” In the end, the Black Spider Memos were published. “The importance of these papers is not whether they reveal the prince’s controversial (or not) views on the European Union directive on herbal medicines,” says the Guardian. “The importance is what they say about his judgment and its constitutional implications.”

CAMILLA, DUCHESS OF CORNWALL
(formally Camilla Parker Bowles, née Camilla Shand; born July 17, 1947), met Prince Charles on a polo field in 1972. They were attracted to each other, but Camilla married another man in 1973, and Charles married Diana Spencer in 1981. Yet the two never really stopped seeing each other. In 1993, the tabloids published transcripts of an intimate phone conversation Camilla had with Charles, leading to the breakups of their respective marriages. Despite her troubled marriage, charming Diana became one of the public’s favorite members of the royal family. She was so well-liked that she was seen as the wronged party in the hearts and minds of Britons when the Camillagate scandal broke. Tragically, about a year after she and Charles officially finalized their divorce, Diana was killed in a car accident. The driver of the car lost control while speeding away from paparazzi.

DIANA IS DEAD
LADY DIANA SPENCER
(formerly Princess of Wales; born July 1, 1961; died August 31, 1997) got engaged to Prince Charles in 1981 and they married later that year, but both parties quickly involved themselves in extramarital affairs. The British people saw Camilla as the “other woman” who had ruined Diana’s life. In spite of the negative press, she and Charles continued their relationship, and they were married at a modest wedding in 2004.

THE BLACK SPIDER MEMOS

WORDS ON PLAYS
Want to know more about King Charles III? Words on Plays, A.C.T.’s renowned performance guide series, offers insight into the plays, playwrights, and productions of the subscription season with revealing interviews and in-depth articles. Each purchase of Words on Plays directly supports A.C.T.’s educational programs.

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THE ROYAL FAMILY THROUGH THE YEARS
BY SHANNON STOCKWELL AND ALLIE MOSS

QUEEN ELIZABETH II
(born April 21, 1926) is Britain’s longest reigning queen; she has been ruling steadily for 64 years. Her popularity among the British people, however, has not been so steady. It hit rock bottom in 1992, which she has called her *annus horribilis* (Latin for “horrible year”): three of her four children went through breakups; eggs were thrown at her when she visited Germany; and Windsor Castle suffered a terrible fire. But public opinion of the royal family began to climb after the marriage of her grandson William to Kate Middleton in 2011. With the public image of the royal family improved at last, the queen’s 2012 Diamond Jubilee, celebrating 60 years on the throne, was an enormous success.

PRINCE WILLIAM,
DUKE OF CAMBRIDGE
(born June 21, 1982), is the first child of Charles and Diana. At his mother’s insistence, he and his younger brother, Harry, had a “normal” upbringing—they went to Disneyland and ate at McDonald’s. William studied for his degree at the University of St. Andrews, where he met his future wife, Kate Middleton. The two were married in 2011 in an extravagant wedding ceremony. William’s popularity rating is much higher than his father’s, and according to the *Daily Beast*, 40 percent of Brits think that, when Queen Elizabeth dies, Charles should abdicate and let William become king.

CATHERINE, DUCHESS OF CAMBRIDGE
(née Catherine Middleton; born January 9, 1982), also known as Kate, met Prince William while at university. In the beginning of their relationship, William did his best to shield Kate from nosy reporters. After their engagement, however, there was little he could do to protect her from the media, which initially labeled her a “commoner.” But eventually, Kate’s beauty and charm won over the public. Their 2011 wedding was one for the ages, and as soon as she was in the public eye, Kate became a style icon. But she’s not just known for her fashion sense; people also love her for her charity work and her grounded personality.

PRINCE HARRY
(born September 15, 1984) has been seen by the media as something of an embarrassment to the royal family. As a young adult, he was photographed smoking marijuana, and in 2005 a picture was snapped of him dressed as a Nazi for a costume party. In addition to these PR gaffes, the media has cast him as a playboy due to his proclivity for raucous parties, heavy drinking with his mates, and rich, leggy, blonde girlfriends. As he has matured, however, his focus has shifted from partying to emulating the humanitarianism of his mother, Diana. In 2014, he founded the Invictus Games—a major sporting competition for military personnel who have suffered life-changing injuries.
WHO’S WHO IN KING CHARLES III

MICHELLE BECK* (Jessica) returns to the Bay Area after her San Francisco Bay Area Theatre Critics Circle Award-nominated performance in Proof at TheatreWorks in Silicon Valley. In New York, she worked on the Tony Award-winning Broadway revival of A Raisin in the Sun, starring Denzel Washington, and she was a part of The Bridge Project (As You Like It and The Tempest), which ran at Brooklyn Academy of Music, The Old Vic, and various theaters around the world. Other New York performances include A Kid Like Jake at LCT3, Richard III and Love’s Labour’s Lost at The Public Theater; Much Ado about Nothing at Theatre for a New Audience; Measure for Measure at Epic Theatre Ensemble; and Uncle Vanya at The Pearl Theatre Company. Regional performances include Twelfth Night at Chicago Shakespeare Theater; Hamlet at Shakespeare Theatre Company; Tartuffe at McCarter Theatre Center/Yale Repertory Theatre; and The Winter’s Tale at the Oregon Shakespeare Festival. Her television/film credits include Homeland, Madam Secretary, Sam & Julia, The Death of a Prince, and others.

JEFFERSON FARBER* (Cootsy/Sir Michael/Others) makes his A.C.T. debut with King Charles III. Farber has appeared in Vanya and Sonia and Masha and Spike at Sierra Repertory Theatre. He also spent three seasons with the Colorado Festival of World Theatre, where he worked with such award winners as Stephen Sondheim, Peter Shaffer, Patti LuPone, and Zoe Caldwell. Farber received his BFA from Millikin University in Illinois and his MFA at Shakespeare Theatre Company’s Academy for Classical Acting at The George Washington University. His television credits include House of Cards and Killing Kennedy.

BRADFORD FARWELL* (Mr. Stevens) makes his A.C.T. debut with King Charles III. Farwell lives in Seattle, where he has worked at New Century Theatre Company (of which he is a core acting member), Seattle Repertory Theatre, Intiman Theatre, Strawberry Theatre Workshop, Seattle Children’s Theatre, The 5th Avenue Theatre, Village Theatre, Seattle Shakespeare Company, and A Contemporary Theatre (ACT). Farwell was a company member at the Stratford Festival in Canada for three years. In the United States, Farwell has been seen regionally at Nebraska Shakespeare, American Players Theatre, and many others. His television credits include Leverage and Grimm. Farwell received his theater training from the Webber Douglas Academy of Dramatic Art in London. He is a proud member of the unions of Actors’ Equity Association and SAG-AFTRA.

DAN HIATT* (James Reiss) was seen at A.C.T. last fall as Sid Davis in Ah, Wilderness! and as Fezziwig in A Christmas Carol. Other roles at A.C.T. include the ensemble of Love and Information, Stephen Hopkins in 1776, Tom in Round and Round the Garden, the Magistrate in The Government Inspector, Bob Acres in The Rivals, Guildenstern in Rosencrantz and Guildenstern Are Dead, and Cornelius Hackl in The Matchmaker. His Bay Area credits include Joe Turner’s Come and Gone and Dinner with Friends at Berkeley Repertory Theatre; The Life and Adventures of Nicholas Nickleby and many others at California Shakespeare Theater; The 39 Steps at TheatreWorks; Picasso at the Lapin Agile at Theatre on the Square; Breakfast with Mugabe at Aurora Theatre Company; and Anne Boleyn at Marin Theatre Company. Regional theater credits include work with Seattle Repertory Theatre, Arizona Theatre Company, the Huntington Theatre Company, The Pasadena Playhouse, Theatre Calgary, and Ford’s Theatre in Washington, DC.

RAFAEL JORDAN* (Spencer/Kebab Seller/Others) returns to A.C.T. after appearing in the productions of Love and Information and A Christmas Carol. Bay Area credits include the award-winning American Buffalo at Aurora Theatre Company; The Liar at Livermore Shakespeare Festival; King Lear and The Tempest at California Shakespeare Theater; and Dog eaters and the world premiere of runboyrun at Magic Theatre. New York credits include Caesar and Cleopatra (off Broadway); Uncle Tom’s Cabin during Metropolitan Playhouse’s OBIE Award–winning season; I Feel Your Pain with multiple OBIE Award winner Kathryn Grody; and the world premiere of Thunder Above, Deeps Below by A. Rey Pamatmat, recipient of a Playwright of New York fellowship from The Lark. Regional credits include 365 Days/365 Nights.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
Plays and The Open Road Anthology at Actors Theatre of Louisville. Film credits include Me, You, & the Road (C&I Studios), The Best Laid Plans (MessyHouse Moving Pictures), and Othello (a web series by Ready Set Go Theatre Company). Jordan is a graduate of the A.C.T. Master of Fine Arts Program.

**ROBERT JOY**

*(King Charles III)*

studied at the University of Oxford as a Rhodes Scholar, and then spent three years with the Newfoundland comedy group CODCO as an actor, writer, musician, and composer. This, surprisingly, led to his playing Peter in *The Diary of Anne Frank* (with Eli Wallach and Anne Jackson), which brought him to New York and, eventually, Broadway, where he has played principal roles in *Side Show*, *The Nerd*, *Shimada*, *Hay Fever*, and *Abe Lincoln in Illinois*. His theater work includes several world premieres, among them *Big River*, *The Nether*, *Lydie Breeze*, *Life and Limb*, *Hyde in Hollywood*, and *Found a Peanut*. Shakespearean roles include Malvolio at The Old Globe, Prospero at Theatre by the Bay, and Mercutio at La Jolla Playhouse (which won him a DramaLogue Award). On film, he played opposite Burt Lancaster (in *Atlantic City*), James Cagney (in *Ragtime*), Madonna (in *Desperately Seeking Susan*), Rosie O’Donnell (in *Harriet the Spy*), and Denzel Washington (in *Fallen*). In the horror genre, Joy played a sympathetic assassin in George A. Romero’s *Land of the Dead* and the mutant Lizard in *The Hills Have Eyes*. More than 200 episodes of television include guest-star appearances on *The Good Wife*, *The Mentalist*, *Everybody Loves Raymond*, and eight seasons as medical examiner Sid Hammerback on *CSI: NY*. 

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WARREN DAVID KEITH*
(Speaker of the House/Sir Gordon/Others) has previously performed at A.C.T. in Arcadia, Machinal, ‘Tis Pity She’s a Whore, Mary Stuart, and War Music. He was seen at San Francisco Playhouse as Sims in Jennifer Haley’s The Nether; at Magic Theatre in A Common Vision, The Rules of Charity, Mauritius, and What We’re Up Against; at Aurora Theatre Company in Death Defying Acts, A Life in the Theatre, Hysteria, The Devil’s Disciple, and The First Grade; at Berkeley Repertory Theatre in Rhinoceros and Heartbreak House; at Marin Theatre Company in Indiscretions, Life x 3, The Good German, and God of Carnage; with Word for Word Performing Arts Company in Olive Kitteridge; and at TheatreFIRST in The Drawer Boy and Glengarry Glen Ross; as well as productions at TheatreWorks, San Jose Stage Company, and California Shakespeare Theater. In a solo show by Lynne Kaufman, Acid Test: The Many Incarnations of Ram Dass, he had extended runs at The Marsh in Berkeley and The Marsh in San Francisco, as well as two runs in San Diego with Vantage Theatre. His film credits include roles in Raising Arizona, Fargo, The Big Lebowski, A Serious Man, Haiku Tunnel, Love & Taxes, and Moonlight Sonata.

CHRISTOPHER McLINDEN*
(Prince William) makes his A.C.T. debut with King Charles III. His New York credits include Tempest (La MaMa Experimental Theatre Club), Everything That Rises Must Converge (Compagnia de’ Colombari), and Nicholas Maeve Marianne (New York International Fringe Festival). McLinden’s regional credits include Last of the Boys and The Diary of Anne Frank at Steppenwolf Theatre Company; The Lion in Winter, Seagull, and The Duchess of Malfi at Writers Theatre; The Taming of the Shrew at Chicago Shakespeare Theater; Twelfth Night and Cymbeline at the Notre Dame Shakespeare Festival; Speak American at City Theatre in Pittsburgh; Celebrity Row at American Theatre Company; Vincent in Brixton at Apple Tree Theatre; A Midsummer Night’s Dream at First Folio Theatre; and The Lady from the Sea at Greasy Joan & Co. His film and television credits include Boardwalk Empire (HBO), Muhammad Ali’s Greatest Fight (HBO), and Alpha House (Amazon Studios). He is a member of Actors’ Equity Association and The Actors Center in New York City.

CHIARA MOTLEY*
(Ghost/Newspaper Woman/Others) makes her A.C.T. debut with King Charles III. She was last seen at Virginia Stage Company as Ann Deever in All My Sons. Recent credits include the title role in the world premiere of Gwydion Suilebhan’s new play The Butcher (Gulfshore Playhouse) and Mary Hatch in It’s a Wonderful Life (Center Stage in Baltimore). Other regional credits include King Lear at the Hudson Valley Shakespeare Festival; The Three Musketeers at the Denver Center for the Performing Arts; Othello and The Comedy of Errors at Seattle Shakespeare Company’s Wooden O; and the one-woman show The Syrinx Tree, which she performed in Denver, Colorado. Motley received her BA from Stanford University and her MFA from the National Theatre Conservatory. Her voice can be heard on the Nancy Drew video games (Her Interactive). She coproduced and starred in a short film, And, Apart, which will make its festival debut this fall.

*Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States
JEANNE PAULSEN* (Camilla) was nominated for a Tony Award for her work in Robert Schenkkan’s The Kentucky Cycle, directed by Warner Shook, starring Stacy Keach. Also on Broadway, she performed the role of Ann Putnam in The Crucible, directed by Richard Eyre, starring Liam Neeson and Laura Linney. Paulsen has performed in theaters nationwide, including McCarter Theatre Center (Marceline in The Figaro Plays, directed by Stephen Wadsworth), the Denver Center for the Performing Arts (Margaret in Richard III, the Nurse in Romeo and Juliet, Sister Aloysius in Doubt, Kate Keller in All My Sons, Mrs. Warren in Mrs. Warren’s Profession, Penny Sycamore in You Can’t Take it with You, Terry in Side Man, and Molly in Molly Sweeney), A Contemporary Theatre (Josie in A Moon for the Misbegotten), Intiman Theatre (Mrs. Webb in Our Town, directed by Bartlett Sher; Birdie in The Little Foxes; Grace in Faith Healer), South Coast Repertory (Rosie in Holy Days, for which she received a Los Angeles Drama Critics Circle Award for Lead Performance), and many, many more.

IAN MERRILL PEAKES* (Prime Minister Evans) is an actor based in Philadelphia. Credits in Philadelphia include Equivocation, Something Intangible (Barrimore Award), All My Sons (Barrimore Award), and Three Days of Rain at Arden Theatre Company; The Body of an American and The Invention of Love at The Wilma Theater; Side Man (Barrimore Award) at Philadelphia Theatre Company; The Invisible Hand and Red Light Winter (Barrimore Award nomination) at Theatre Exile; Peter and the Starcatcher at Walnut Street Theatre; and work at Pennsylvania Shakespeare Festival and People’s Light. Regional credits include The Taming of the Shrew at Shakespeare Theatre Company; Rosencrantz and Guildenstern Are Dead (Helen Hayes Award), Othello, Henry VIII (Helen Hayes Award nomination), Macbeth (Helen Hayes Award nomination), and The Game of Love and Chance (Helen Hayes Award nomination) at Folger Theatre; The Catch, Glengarry Glen Ross, and When Tang Met Laika at the Denver Center for the Performing Arts; The Crucible and Twelfth Night at Actors Theatre of Louisville; Much Ado about Nothing at Shakespeare Santa Cruz; and The False Servant at PICT Classic Theatre. Television credits include Still Standing, Hack, and Homicide: Life on the Street. Film credits include Lebanon, Pa. and A Gentleman’s Game.

PATRICK RUSSELL* (Ensemble) most recently appeared in Red Velvet at San Francisco Playhouse. Russell has appeared at A.C.T. in Once in a Lifetime, A Christmas Carol, and Monstress (understudy). His other regional credits include Trouble Cometh (world premiere), 77% (world premiere), Seminar, and reasons to be pretty (San Francisco Playhouse); A Bright New Boise, Wilder Times, Body Awareness, Trouble in Mind, and Awake and Sing! (Aurora Theatre Company); Old Wicked Songs (Center REPertory Company); The Other Place (Magic Theatre); Othello (Marin Theatre Company); The Comedy of Errors (Marin Shakespeare Company); and Care of Trees (Shotgun Players). Russell’s film credits include the feature film Being Us, the animated short Rapunzel’s Etymology of Zero, the short films We Were Awesome and The Secret Life of a Hotel Room, and the web series SanFranLand. His voice-over work can be heard in numerous radio and internet advertisements. Russell holds a BFA in acting from UC Santa Barbara and an MFA in acting from A.C.T., where he teaches in the Summer Training Congress, Studio A.C.T., Professional Development Training, the Young Conservatory, and at universities across the country as the lead recruiter for A.C.T.’s actor training programs.
HARRY SMITH* (Prince Harry) makes his A.C.T. (and West Coast) debut in King Charles III. US credits include King Charles III on Broadway; The Body of an American, The Real Thing, and Rapture, Blister, Burn at The Wilma Theater; And Then There Were None, The Mousetrap, and An Ideal Husband at Walnut Street Theatre; The Explorers Club at Delaware Theatre Company; Pumpgirl, The Walworth Farce, and The Hand of Gaul at Inis Nua Theatre Company; Photograph 51 and Emma at Lantern Theater Company; and Pride & Prejudice at People’s Light. UK credits include The Merchant of Venice at the Royal Lyceum Theatre in Edinburgh; Twelfth Night and Les Liaisons Dangereuses at Bristol Old Vic; Serious Money at Cambridge Arts Theatre; and Gorboduc at Shakespeare’s Globe. On-screen appearances include The Good Wife, Crossbones, and the feature film Freedom. Smith lives in Philadelphia, and trained at the University of Cambridge and the Bristol Old Vic Theatre School.

LAUREN SPENCER* (Ensemble) makes her A.C.T. debut with King Charles III. Spencer has collaborated with Campo Santo (H.O.M.E.: Hookers on Mars Eventually); Marin Theatre Company (Anne Boleyn); Crowded Fire Theater (Good Goods, The Late Wedding, Blackademics, Mechanics of Love); the New Strands Festival at A.C.T. (How To Catch Creation); San Francisco Shakespeare Festival (Romeo and Juliet); Shotgun Players (The Rover); and Just Theater (A Maze), among others.

ALLISON JEAN WHITE* (Kate) returns to A.C.T., where she has been seen in The Realistic Joneses, The Imaginary Invalid, The Circle, Travesties, The Real Thing, and A Christmas Carol. She worked on Broadway in Man and Boy (Roundabout Theatre Company), off Broadway in The Shaughraun (Irish Repertory Theatre), and was in the national tour of The 39 Steps. Other theater credits include Disgraced (Arizona Theatre Company); Orwell in America (world premiere, Northern Stage); Uncle Vanya (Living Room Theatre); Abigail’s Party (San Francisco Playhouse); The Odd Couple (Virginia Stage Company); Heartbreak House (Berkeley Repertory Theatre); The Crowd You’re In With and Tir na nÓg

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**Member of the A.C.T. M.F.A. Program class of 2017
(world premieres, Magic Theatre); and Red Light Winter (Wellfleet Harbor Actors Theater). Television and film credits include The Blacklist, The Slap, High Maintenance, I Love You . . . But I Lied, As the World Turns, The Family Fang, and We’re All Gonna Die. White is a graduate of Brown University and the A.C.T. Master of Fine Arts Program.

EMILY BROWN**
(Understudy) is an actor, singer, and theater-maker in her third year in the A.C.T. Master of Fine Arts Program. After earning her BA in theater from Smith College, Brown spent two years with The Bats, the award-winning resident company at The Flea Theater in New York. During her time at A.C.T., Brown has appeared in readings with the Bay Area Playwrights Festival and Symmetry Theatre Company. She performed her original show, Girlhood, with FaultLine Theater in San Francisco, where she also directed BedPlay in its West Coast premiere. Roles at A.C.T. include Columbia in The Rocky Horror Show, Lady Macbeth in Macbeth, and Giacinta in Crazy for the Country. Most recently, Brown joined an ensemble of graduate actors from around the country for A Guthrie Experience for Actors in Training, a selective summer training program at the Guthrie Theater in Minneapolis. Other theaters at which she has performed include Berkshire Theatre Group, the Forestburgh Playhouse, the American Shakespeare Center, and the Texas Shakespeare Festival.

JASON KAPOOR*
(Understudy) was born and raised in San Jose. He was last seen at A.C.T. in Indian Ink and later this season will return to the Geary stage in the world premiere of A Thousand Splendid Suns. He was most recently seen in The Invisible Hand at Marin Theatre Company and in California Shakespeare Theater’s production of Life Is a Dream. Earlier this spring Kapoor reprised his role in the world premiere of Ideation in the show’s off-Broadway run at 59E59 Theaters. His other Bay Area credits include several staged readings with previously mentioned companies as well as San Francisco Playhouse and Z Space. Kapoor received his BA from San Jose State University and his MA from London Academy of Music & Dramatic Art.

ALAN LITTLEHALES**
(Understudy) is a third-year student in the A.C.T. Master of Fine Arts Program and will graduate in the spring. Recent credits in the Conservatory include Brad Majors in The Rocky Horror Show at The Strand Theater, as well as Evan in The Aliens and Henry in The Skin of Our
Teeth. Littlehales also played Touchstone, the clown in As You Like It, at Livermore Shakespeare Festival last summer. Most recently, Littlehales taught acting classes for the A.C.T. Young Conservatory and appeared in several readings in San Francisco with Theater Rhinoceros. He received his BFA in acting from Santa Fe University of Art and Design in New Mexico and was born and raised in Salem, Oregon.

CARRIE PAFF* (Understudy) was last seen at A.C.T. in After the War. Earlier this year she played Hannah in the off-Broadway production of Ideation (New York Times Critics’ Pick). Regional credits include Ideation, Stage Kiss, and Stupid Fucking Bird at San Francisco Playhouse; Double Indemnity at A Contemporary Theatre in Seattle; Dr. Jekyll and Mr. Hyde at Arizona Theatre Company; Every Five Minutes and The Other Place at Magic Theatre; The Big Meal and A Picasso at San Jose Repertory Theatre; A Streetcar Named Desire and Tiny Alice at Marin Theatre Company; and Betrayal, A Delicate Balance, This Is How It Goes, and, and this coming January, The Real Thing at Aurora Theatre Company. She appeared in Joan Rivers: A Work in Progress by a Life in Progress at the Edinburgh Festival Fringe and in London. In Pixar’s The Good Dinosaur, she plays Lurleane. She can also be heard in Pixar’s latest movie, Finding Dory. She holds a master’s degree in educational theater from New York University and is co-founder of StageWrite: Building Literacy through Theatre.

MIKE BARTLETT (Playwright) is a multi-award-winning playwright and screenwriter whose most recent plays include Wild (Hampstead Theatre); Game (Almeida Theatre); King Charles III (Almeida Theatre, the West End, and Broadway; Critics’ Circle Theatre Award for Best New Play, Laurence Olivier Award for Best New Play, and Tony Award nomination for Best Play); An Intervention (Paines Plough and Watford Palace Theatre); Bull (Sheffield Theatres and off Broadway; TMA Award for Best New Play and Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre); Medea (Citizens Theatre and Headlong); a stage adaptation of Chariots of Fire (Hampstead Theatre and the West End); I3 (National Theatre); Love, Love, Love (Paines Plough, The Drum at Theatre Royal Plymouth, and Royal Court Theatre; TMA Award for Best New Play); Earthquakes in London (Headlong and National Theatre); Cock (Royal Court Theatre and off Broadway; Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre); Artefacts (Nabokov and Busht Theatre); Contractions; and My Child (Royal Court Theatre). Bartlett has also written award-winning works for radio, received BAFTA nominations for two television series, and recently won Outstanding Newcomer for British Television Writing at the 2016 British Screenwriters Awards for his TV series Doctor Foster.

DAVID MUSE (Director) just began his seventh season as artistic director of Studio Theatre, Washington, DC’s premier venue for contemporary plays. He has directed seventeen plays at Studio Theatre, including Chimerica, Tribes, The Real Thing, The Habit of Art, Frozen, Blackbird, and Mike Bartlett’s Cock. Previously, Muse was the associate artistic director at Shakespeare Theatre Company, where he directed six plays by Shakespeare, including Coriolanus, Julius Caesar, and Romeo and Juliet. Other recent directing projects include Frankie and Johnny at Arena Stage, Toni Morrison’s The Bluest Eye at Theatre Alliance, and Patrick Page’s Swansong for the New York Summer Play Festival. He has helped to develop new works at numerous theaters including New York Theatre Workshop, the John F. Kennedy Center for the Performing Arts, Ford’s Theatre, Arena Stage, and Geva Theatre Center. Muse has also taught acting and directing at Georgetown University, Yale University, and Shakespeare Theatre Company’s Academy for Classical Acting. A seven-time Helen Hayes Award nominee for outstanding direction, he is a recent recipient of the DC Mayor’s Arts Award. Muse is a graduate of Yale University and Yale School of Drama.

DANIEL OSTLING (Scenic Designer) has designed many shows at A.C.T., including Let There Be Love, The Orphan of Zhao, Major Barbara, Stuck Elevator, Endgame and Play, Once in a Lifetime, The Homecoming, and Brainpeople. Recent designs include Blood Wedding (directing and set design, Lookingglass Theatre Company), All the Days (McCarter Theatre Center), Timon of Athens and Guys and Dolls (Oregon Shakespeare Festival), and Carmen (K-Ballet Company in Tokyo). On Broadway, his credits include designs for Clybourne Park (Walter Kerr Theatre, 2012 Tony Award nomination) and Metamorphoses (Circle in the Square Theatre, 2003 Tony Award nomination). Regional credits include work at Brooklyn Academy of Music, the New York Shakespeare Festival, Lincoln Center Theater, The Public Theater, Playwrights Horizons, Long Wharf Theatre, Steppenwolf Theatre Company, La Jolla Playhouse, Seattle Repertory Theatre, Berkeley Repertory Theatre, and Goodman Theatre, among others. Opera designs include Lucia di Lammermoor (Teatro alla Scala, Milan/Metropolitan Opera, New York/Tokyo), La sonnambula (Metropolitan Opera), The Merry Widow (Lyric Opera of Chicago), and Philip Glass’s Galileo Galilei (New York/London/Chicago). Ostling is a Lookingglass Theatre Company ensemble member and teaches at Northwestern University in Chicago.

JENNIFER MOELLER (Costume Designer) has many regional costume design credits, including The Tempest, A Midsummer Night’s Dream, Julius Caesar, The Merchant of Venice, Romeo and Juliet, Antony and Cleopatra, Tamburlaine, and Richard III at Shakespeare Theatre Company;

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Sweat at the Oregon Shakespeare Festival and Arena Stage; Love’s Labour’s Lost at Shakespeare in the Park; La bohème at Washington National Opera; The Last Goodbye at The Old Globe; The Dance and the Railroad at Signature Theatre; Happy Now? at Primary Stages; Bachelorette and Venus in Fur at Studio Theatre; The How and the Why at McCarter Theatre Center; Six Degrees of Separation at the Williamstown Theatre Festival; and The Winter’s Tale and dance of the holy ghosts at Yale Repertory Theatre.

LAP CHI CHU (Lighting Designer) has many regional theater credits, including designs for the Mark Taper Forum, the Geffen Playhouse, South Coast Repertory, the Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, Shakespeare Theatre Company, Arena Stage, Hartford Stage, and Dallas Theater Center. New York credits include designs for The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122, and Kitchen Theatre Company. He is the lighting/video designer for chameckilerner Dance Company (Costumes by God, Visible Content, Hidden Forms, I mutantes seras, Por favor, and Não me deixe), which has performed in the United States and Brazil. Honors include recognition from the Los Angeles Drama Critics Circle, the Angstrom Award for Career Achievement in Lighting Design, multiple San Francisco Bay Area Theatre Critics Circle Awards, a Drammy Award for Best Lighting, and a Lucille Lortel Award nomination for The Good Negro at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

MARK BENNETT (Composer and Sound Designer) is an award-winning sound designer and composer. Broadway credits include Vanya and Sonia and Masha and Spike; Driving Miss Daisy; A Steady Rain; The Coast of Utopia (2007 Drama Desk Award for Outstanding Music in a Play); Henry IV; Golda’s Balcony; The Goat, or Who Is Sylvia?; and Lily Tomlin’s The Search for Signs of Intelligent Life in the Universe. Bennett composed the five Brooklyn Academy of Music/The Old Vic Bridge Project productions from 2009 to 2012 (Sam Mendes, director). Off-Broadway credits include An Iliad (OBIE Award), Mad Forest, My Children! My Africa! (New York Theatre Workshop), and original scores for eight Shakespeare in the Park productions for The Public Theater. Regional productions include Our Town, An Iliad, and Mad Forest at Berkeley Repertory Theatre; JUNK, His Girl Friday, Most Wanted, Dogeaters (world premiere), and A Midsummer Night’s Dream (Craig Noel Award for Outstanding Sound Design) at La Jolla Playhouse; and Arms and the Man, Pygmalion, and Twelfth Night at The Old Globe. Bennett has received the 1998 OBIE Award for Sustained Excellence of
Sound Design, the 1998 Bessie Award, an Ovation Award, two Garland Awards, and 14 Drama Desk Award nominations.

**LISA TOWNSEND** *(Movement Director)* is a performer, choreographer, director, and educator whose work has been presented in New York, Los Angeles, and San Francisco. With her company, Lisa Townsend dancefarcas, Townsend weaves dance, music, and theater to create original performance works. She has been a resident artist with The Joyce Theater in SoHo, Los Angeles Contemporary Exhibitions, the CounterPulse Artist Residency Commissioning Program, Choreographers in Mentorship Exchange, The Garage (San Francisco), and ODC, and supported by organizations such as Creative Capital, Headlands Center for the Arts, the Zellerbach Family Foundation, Theater Bay Area (CA$H), and YBCAway.

Townsend has worked with The Wooster Group on *Early Shaker Spirituals* at The Performing Garage (New York City) and within the A.C.T. Master of Fine Arts Program with Stephen Buescher on *Crazy for the Country* and with John Carrafa on *The Rocky Horror Show*. Townsend makes dance films in collaboration with photographer/bassist Piro Patton and is currently creating a new film, *FitsAndStarts*. Townsend also directs a theater program for youth ages 8 through 14 and is an adjunct faculty member for the A.C.T. M.F.A. Program.

**MICHAEL PALLER** *(Dramaturg)* joined A.C.T. as resident dramaturg and director of humanities in August 2005, and since then he has dramaturged more than 50 productions and workshops. He began his professional career as literary manager at Center Repertory Theatre (Cleveland), then worked as a play reader and script consultant for Manhattan Theatre Club, and has since been a dramaturg for George Street Playhouse, the Berkshire Theatre Festival, Barrington Stage Company, Long Wharf Theatre, Roundabout Theatre Company, and others. He dramaturged the Russian premiere of Tennessee Williams’s *Small Craft Warnings* at the Sovremennik Theater in Moscow. Paller is the author of *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth Century Drama* (Palgrave Macmillan) and *Williams in an Hour* (Smith & Kraus). He has also written theater and book reviews for the *Washington Post*, *Village Voice*, *Newsday*, and *Mirabella* magazine. He recently adapted the text for the San Francisco Symphony’s multimedia presentation of *Peer Gynt*. Before his arrival at A.C.T., he taught at Columbia University and the State University of New York at Purchase.


**SIVAN BATTAT** *(Associate Director)* is a theater director based on the East Coast. Her regional assisting credits include *Chimerica, The Apple Family Cycle, Between Riverside and Crazy*, *Moment, and Hedda Gabler at Studio Theatre; Hkeelee (Talk to Me) at Mosaic Theater Company; and numerous readings at the Cape Cod Theatre Project*. Battat worked with the Doris Duke Charitable Foundation Building Bridges Grant alongside artist Leila Buck to develop a commission for the Muslim Women’s Voices series at Wesleyan University. She has developed work at Integrated Refugee & Immigrant Services and Corrigan-Radgowksi Correctional Center, both in Connecticut. Battat has worked at the Arab-Hebrew Theatre of Jaffa, Jerusalem Stories Project, and the Elm Shakespeare Company. Her academic directing credits include *The Serpent, Eurydice, Über and Over*, and developing a feminist medieval ska-popera called *Tragikingdom*. She studied at Wesleyan University and the Moscow Art Theatre School.

**ELISA GUTHERTZ** *(Stage Manager)* most recently worked on *Chester Bailey, The Realistic Joneses, Monstress, Love and Information, and Testament* at A.C.T. Her numerous other productions for A.C.T. include *Major Barbara, Underneath the Lintel, Arcadia, The Normal Heart, The Scottsboro Boys, Endgame and Play, Scorched, Clybourne Park, The Caucasian Chalk Circle, November, Boleros for the Disenchanted, The Rainmaker, A Number, and Eve Ensler’s *The Good Body*, among others. She has also stage-managed *The Mystery of Irma Vep; Suddenly, Last Summer; Rhinoceros; Big Love; Civil Sex; Collected Stories; and Cloud Tectonics* at Berkeley Repertory Theatre. Other productions include *The Good Body at the Booth Theatre on Broadway, Big Love at Brooklyn Academy of Music, and The Vagina Monologues at the Alcazar Theatre.*

**MEGAN MCCLINTOCK** *(Assistant Stage Manager)* returns to The Geary Theater with *King Charles III*. Past A.C.T. credits include assist stage-managing *Between Riverside and Crazy, A Little Night Music*, and *Indian Ink*. She often works across the bay at Berkeley.

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FRANNIE FLEISHHACKER (Executive Producer) has been actively involved with A.C.T. for more than 21 years. She has chaired several season galas and currently serves on the A.C.T. Board of Directors and on the Board of Trustees. She is also co-chair of the Producers Circle and an active member on the Development Committee. She has been a major financial supporter of A.C.T., funding an M.F.A. Program scholarship in Mort Fleishhacker’s name and making additional contributions to support the refurbishment of The Garret at The Geary Theater, as well as A.C.T.’s new Strand Theater. She was the treasurer of the Junior League of San Francisco for two years; the treasurer, first vice president, and president of The Francisca Club; and the co-chair of the KQED auction.

LESLEY ANN CLEMENT (Executive Producer) has supported A.C.T. since 1989. Clement joined the A.C.T. Board of Trustees in 2004. She co-chaired the 2010 Crystal Ball season gala and has served as secretary of the Executive Committee, chair of the Development Committee, and co-chair of the Producers Circle. She was an executive producer on A.C.T.’s productions of The Realistic Joneses, Love and Information, The Scottsboro Boys, Armistead Maupin’s Tales of the City, The Tosca Project, and many more. Her last role on the A.C.T. stage was a walk-on in the finale of A Christmas Carol. By day, Clement prosecutes elder-abuse cases.

FRED M. LEVIN AND NANCY LIVINGSTON (Executive Producer) are stewards of the Shenson Foundation and lifelong theatergoers who have subscribed to A.C.T. together for 28 years. A San Francisco native, Levin attended A.C.T. performances as a student while Livingston developed her passion for theater at her hometown Cleveland Play House. A former advertising copywriter, Livingston is chair of the A.C.T. Board of Trustees and serves on the Dean’s Advisory Board at the College of Fine Arts at Boston University. In addition, she serves on the board of the National Council for the American Theatre. A former importer from the Pacific Rim, Levin serves on the governing boards of the San Francisco Symphony, the Asian Art Museum, and the San Francisco Film Society (which his father founded). He is a past chair of the San Francisco Performances board. Both Livingston and Levin serve on the Council of Advocates of Boston Arts Academy and on the Advisory Board of the National Museum of Women in the Arts in Washington, DC. And this year, Livingston and Levin have been selected to receive the Outstanding Fundraising Volunteer Award by the Association of Fundraising Professionals at their National Philanthropy Day celebration.

SEATTLE REPERTORY THEATRE was founded in 1963 and is currently led by Artistic Director Braden Abraham and Managing Director Jeffrey Herrmann. One of America’s premier not-for-profit resident theaters, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards, and was awarded the 1990 Tony Award for Outstanding Regional Theatre. With an emphasis on entertaining plays of true dramatic and literary worth, Seattle Repertory Theatre produces a season of plays along with educational programs, new play workshops, and special presentations.

SHAKESPEARE THEATRE COMPANY, recipient of the 2012 Regional Theatre Tony Award, is the nation’s leading premier classical theatre company. Today, Shakespeare Theatre Company (STC) is synonymous with artistic excellence and making classical theater more accessible to audiences in and around the nation’s capital. Under the leadership of Artistic Director Michael Kahn and Executive Director Chris Jennings, STC’s innovative productions inspire dialogue that connects classic works to the modern human experience. The company focuses on works with profound themes, complex characters, and poetic language written by Shakespeare, his contemporaries, and the playwrights he influenced in order to preserve and promote classic theater—ambitious, enduring plays with universal themes—for all audiences. A leader in arts education, STC has a stable of initiatives that teach and excite learners of all ages, from school programs and adult acting classes to accessible community programming like play-relevant discussion series and the annual Free For All, two weeks of free performances of a Shakespearean classic.
MARTIN MORAN
What happens when a mild-mannered Manhattanite shows up at his dad’s Vegas funeral and ends up in a fight with his fuming stepmom? OBIE Award–winning Broadway actor and writer Martin Moran digs deep into his own story of abuse, forgiveness, and love in two different autobiographical shows: All the Rage and The Tricky Part.

NOV 29–DEC 11, 2016

“Emotion-stirring territory that you don’t often visit at the theater”
New York Times

“The Skivvies leave it all on the floor”
Wall Street Journal

THE SKIVVIES
The Skivvies, Broadway’s Lauren Molina and Nick Cearley, are the hottest act in NYC, and anything but typical. Literally stripping to their skivvies, performing hilarious mashups of pop songs and classics such as “Blue Christmas” on an array of quirky instruments, The Skivvies take on holiday music with such creativity and originality that you’ll feel like you’re hearing old standards for the first time.

DEC 22–23, 2016

“Undie rock, with a soupçon of Broadway”
New York Times

“Always entertaining and often affecting”
New York Daily News

ON BECKETT
Master clown Bill Irwin returns to The Strand after his sold-out run last December to present a limited-engagement run of evenings dedicated to the Irish playwright: poems, prose, and plays; his own reflections on Beckett after 50 years of performing the great playwright’s work; and of course a little soft-shoe shuffle.

JAN 10–22, 2017

“Irwin knows his Beckett . . . and Beckett’s affinity for clowns is famous”
San Francisco Chronicle
PETER PASTREICH
JOINS A.C.T. AS INTERIM EXECUTIVE DIRECTOR

BY SIMON HODGSON

As the curtain rises on A.C.T.’s 50th-anniversary season, we’d like to welcome our new interim executive director, Peter Pastreich.

“I have known Peter since I arrived in San Francisco more than 20 years ago,” says A.C.T. Artistic Director Carey Perloff. “I have always been inspired by his leadership, his kindness, and his immense wisdom about artists and arts management. It is with enormous pleasure and gratitude that we join forces with him at this moment in A.C.T.’s history, to help us celebrate our 50th-anniversary year, to guide us forward in all our aspirations, and ultimately to help us complete a successful hire of a permanent executive director.”

“The board of trustees is extremely fortunate to have hired someone with Peter’s wisdom and expertise,” says the A.C.T. Board of Trustees Chair Nancy Livingston. “His accomplishments, distinguished reputation, and deep understanding of the arts community will propel us into our 50th-anniversary season.”

PASTREICH BRINGS WITH HIM 50 YEARS’ EXPERIENCE OF MANAGING ARTS ORGANIZATIONS, NOTABLY THE SAN FRANCISCO SYMPHONY, WHERE HE WAS EXECUTIVE DIRECTOR FOR 21 YEARS. “I AM HONORED THAT A.C.T. HAS ENTRUSTED ME WITH THE RESPONSIBILITY OF BEING THEIR INTERIM EXECUTIVE DIRECTOR,” SAYS PASTREICH. “I VERY MUCH LOOK FORWARD TO WORKING WITH CAREY PERLOFF AND A.C.T.’S EFFECTIVE AND COMMITTED BOARD OF TRUSTEES AND STAFF.”

Across orchestras and symphonies from Louisville to London, Pastreich has taken the lead on management consultancy, theater renovation, endowment founding, mediation for union negotiations, and training the next generation of arts leaders. During his tenure at SF Symphony, the organization raised its budget from $6 million to $40 million and expanded its endowment from $12 million to $120 million. We are fortunate to have his passion and wisdom as we look forward to our own historic season.
On the afternoon of Tuesday, October 17, 1989, the cast of the season’s second show, an adaptation of Dickens’s *A Tale of Two Cities*, was nearing the end of rehearsal in the basement of 450 Geary Street, A.C.T.’s studios and offices across the street from the theater. A few actors had left early to make game three of the World Series between the San Francisco Giants and the Oakland A’s at Candlestick Park. At 5:04, the cast heard a roar. Then the building shook. And the lights went out.

On the fifth floor, acting student Lisa Anne Porter (now co-head of voice and dialect in the Master of Fine Arts Program) was in Frank Ottiwell’s Alexander Technique class when the earthquake hit. She recalls that she felt the floor move and then saw it roll. The rolling seemed to last forever.
In her fifth-floor office, Associate Artistic Director Joy Carlin felt the building shake. She looked out of her window facing Geary Street and saw the water tower on the roof of the Curran Theatre sway, and water began to pour out.

On most days, wig master Rick Echols would have been backstage in the theater doing his presets. As it happened, he was at Presbyterian Hospital tending to his sick roommate, A.C.T. company member Marrian Walters. Had Echols been in The Geary Theater, he would have seen a large fan casing crash through the roof of the theater into the auditorium, taking with it the proscenium, the ceiling, the light bridge over the stage, and all the lighting instruments. Tons of rubble crashed to the ground and pancaked the first six rows of seats into the concrete floor.

“The only thought was that I was going to die—in the basement of The Geary.”

Mark Peters had left the box office with colleague Red Lee to take their dinner break in Fred’s Columbia Room when the earthquake hit. “The walls of the bar were undulating forward and backward. The sound was like a train plowing through the building. We started toward the stairs to get out of the building, but we couldn’t get up the steps because plaster from the ceiling was coming down. We moved into the doorway of the men’s restroom and hung on to each other for dear life. The only thought was that I was going to die—in the basement of The Geary.”

When the all-clear was given at 450 Geary, A.C.T. employees were able to leave the building. On Geary Street, people were bleeding, cut by the glass of blown-out windows. Smoke and dust were pouring out of the theater doors. Young Conservatory Director Craig Slaight made sure that all the students who had arrived for class earlier were accounted for. The students were safe. None of the staff had been killed. But in less than 60 seconds, the Loma Prieta earthquake had virtually destroyed The Geary.

Artistic Director Ed Hastings called a meeting that evening at his house in Sea Cliff. As pasta and red wine were passed around, the members of the board and the staff discussed what to do. Chair of the A.C.T. Board of Trustees Alan Stein spoke the words on everyone’s lips: “The show must go on.”
Notice anything different as you walked up to The Geary today? When you head out, look up and down. Over the summer, the ground level of the theater has received a face-lift. For years, moisture had been penetrating the concrete exterior of the building and sidewalk at the corner of Mason and Geary, causing leaks and weakening the sidewalk.

In May, Keith Goldstein—a longtime A.C.T. subscriber—and his crew from Everest Waterproofing and Restoration began to tackle these problems. They added new waterproofing to the building façade and laid a new concrete slab and steel joists to strengthen the sidewalk. They replaced the canvas awnings above the box office, as well as those above the Pinecrest Diner and Reliable Car Rentals, A.C.T.’s neighbors. They also painstakingly restored the terra-cotta ornamentation and copper canopy at the entrance to The Geary.

This multifaceted restoration project was made possible by the legacy gift of A.C.T.’s dear friend and supporter Rosemary Cozzo. Rosemary was a member of the Directors Circle and an active volunteer on the Board of Directors of the M.F.A. Program. She loved to see A.C.T.’s productions with her friend Dian Scott and get to know the company more deeply. Together, they attended opening night dinners, galas, and M.F.A. Awards Luncheons (for which Rosemary often provided a box of cookies for each guest from her favorite bakery, Anna’s Danish Cookies). Rosemary was also involved in many other organizations, including Hospice by the Bay and Little Sisters of the Poor, that help disenfranchised and vulnerable members of the San Francisco and Marin communities.

Rosemary was a member of A.C.T.’s Prospero Society, a group of patrons who have provided for A.C.T. in their estate plans. Lifetime membership is extended to individuals who support A.C.T. through a bequest by will or living trust, or through other planned gifts that provide the donor with tax benefits and provide A.C.T. with income for life.

We are grateful to Rosemary for being a part of the A.C.T. family and for providing the funds to not only make this renovation possible but also to help ensure the future of A.C.T.
IN 2015, THE SAN FRANCISCO ARTS COMMISSION surveyed 600 local artists and found that 70% of them had already been displaced or were in the process of being displaced from their homes or workplaces. An additional 28% said that they were at risk of being displaced soon. Meanwhile, 1 in 25 students in the San Francisco Unified School District is homeless.

This is not the San Francisco we know and love. We want San Francisco to be a city that is full to the brim with art and culture, a city that supports its families in need. Something has to change. That’s why A.C.T. wants you to vote yes on the Allocation of Hotel Tax Funds.

When the Hotel Tax Fund was created in 1961, the intention was to use the funds to provide more money for the arts. In 1974, a portion of the fund was also allocated to provide housing for low-income families.

Beginning in the early 2000s, however, City Hall began to ignore the mandated Hotel Tax allocations, and in 2013, City Hall officially repealed them.

Without raising the tax, creating any new taxes, or cutting other services, the Allocation of Hotel Tax Funds ballot measure will bring those allocations back. This means more funds for the arts, more funds for homeless families, and more funds to help San Francisco be the city it was meant to be.

On November 8, VOTE YES ON S: the Allocation of Hotel Tax Funds.
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 July 1, 2015, to July 1, 2016, period. For information about Producers Circle membership, please contact Mariah Bozeman at 415.439.2353 or mbozeman@act-sf.org.

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Ms. Carey Perloff and Mr. Anthony Giles in Honor of our awesome development team

Corporate Partners Circle

The Corporate Partners Circle is comprised of 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.

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415.749.2228
CAREY PERLOFF (Artistic Director) is celebrating her twenty-fifth season as artistic director of A.C.T., where she has overseen a huge growth in the quality and scope of A.C.T.’s work, has helped to rebuild the earthquake-damaged Geary Theater and the new Strand Theater in Central Market, and has forged collaborations between A.C.T. and theaters across the country and in 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, ten 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 Beckett, Pinter, Jose Rivera, and Philip Kan Gotanda. Favorite productions include *Hecuba*, *Mary Stuart*, ‘*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), has been 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. A recipient of France’s *Chevalier de l’Ordre des Arts et des Lettres*, Perloff received a BA Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford.

PETER PASTREICH (Interim Executive Director) joins A.C.T. after a 50-year career in arts management. He spent 21 years as executive director of the San Francisco Symphony, a period that included the tenures of music directors Edo De Waart, Herbert Blomstedt, and Michael Tilson Thomas, and during which the orchestra increased its endowment from $12 million to $120 million. Pastreich was the chief administrator responsible for the construction of Davies Symphony Hall in San Francisco, and for its acoustical renovation.

Before coming to San Francisco, he spent 12 years as executive director of the Saint Louis Symphony Orchestra and 6 years as managing director of the Mississippi River Festival. In addition, Pastreich has done management consulting for the Berlin Philharmonic, the South Bank Centre in London, the Detroit Symphony, Louisville Orchestra, Milwaukee Symphony, Philadelphia Orchestra, and the Sydney Symphony Orchestra in Australia. He has also served as mediator in orchestra and opera union negotiations in Detroit, Louisville, Milwaukee, Phoenix, Sacramento, Seattle, and San Antonio.

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

MELISSA SMITH (Conservatory Director, Head of Acting) has served as Conservatory director and head of acting in the Master of Fine Arts Program at A.C.T. since 1995. During that time, she has overseen the expansion of the M.F.A. Program from a two- to a three-year course of study and the further integration of the M.F.A. Program faculty and student body with A.C.T.’s artistic wing, while also teaching and directing in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. She also successfully launched the San Francisco Semester, a semester-long intensive crafted to deepen the students’ well of acting experience, broaden their knowledge of dramatic literature, and sharpen their technical skills—all the while further immersing them in the multifaceted cultural landscape of the Bay Area. Prior to assuming leadership of the Conservatory, Smith was the director of the Program in Theater and Dance at Princeton University, where she also taught introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages in various colleges, high schools, and studios around the continental United States, at the Mid-Pacific Institute in Hawaii, New York University’s La Pietra campus in Florence, and the Teatro di Pisa in San Miniato, Italy. She is featured in *Acting Teachers of America: A Vital Tradition*. Also a professional actor, she has performed regionally at the Hangar Theatre, A.C.T., the California Shakespeare Festival, Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep.; and in England at the Barbican Theater in London and Birmingham Repertory Theatre. Smith holds a BA from Yale College and an MFA in acting from Yale School of Drama.
ADMINISTRATIVE OFFICES
A.C.T.’s administrative and conservatory offices are located at 30 Grant Avenue, San Francisco, CA 94108, 415.834.3200. On the web: act-sf.org.

BOX OFFICE INFORMATION
A.C.T. BOX OFFICE
Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square; or at 1127 Market Street at 7th Street, across from the UN Plaza. Walk-up hours are Tuesday–Sunday (noon–curtain) on performance days, and Monday–Friday (noon–6 p.m.) and Saturday–Sunday (noon–4 p.m.) on nonperformance days. (For Strand Box Office walk-up hours, please visit act-sf.org.) Phone hours are Tuesday–Sunday (10 a.m.–curtain) on performance days, and Monday–Friday (10 a.m.–6 p.m.) 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 Premiere Orchestra seating. All rush tickets are subject to availability.

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

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

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

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

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

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

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

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

LISTENING SYSTEMS
Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

PHOTOGRAPHS AND RECORDINGS
of A.C.T. performances are strictly forbidden.

RESTROOMS
are located in Fred’s Columbia Room on the lower lobby level, the Balcony Lobby, and the Garret on the uppermost lobby level.

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

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

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

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

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

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

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

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

A.C.T. is supported in part by a grant from 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.

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