

50 | A.C.T. AMERICAN  
CONSERVATORY  
THEATER

SAN FRANCISCO'S PREMIER  
NONPROFIT THEATER COMPANY



# KING CHARLES III

encore  
arts programs

SEP-OCT 2016  
SEASON 50, ISSUE I



2741 VALLEJO STREET | \$9,000,000



Glorious views from this remodeled family home with 5BR/6BA. Stunning family room, office w/ panoramic views and large deck, walk-out south garden, 2-car side-by-side garage. Top location. [www.2741Vallejo.com](http://www.2741Vallejo.com)

955 GREEN STREET #3 | \$7,550,000



Fabulous remodeled home in modern 6-unit building. Great northern views and enormous south-facing terrace. 3 bedrooms, 4.5 baths, laundry, storage, elevator, 3-car parking! [www.955Green3.com](http://www.955Green3.com)

NOW TEAMED WITH DAUGHTER & SON  
NATALIE & PAUL KITCHEN



**NATALIE KITCHEN**  
Broker Associate  
415.345.3184  
[Natalie@NinaHatvany.com](mailto:Natalie@NinaHatvany.com)  
CalBRE#01484878



**PAUL KITCHEN**  
Broker Associate  
415.345.3188  
[Paul@NinaHatvany.com](mailto:Paul@NinaHatvany.com)  
CalBRE#01928433

328 HILL STREET | \$2,675,000



Great remodeled view house with mid-century feel! Lovely views from the open living room/dining room / remodeled kitchen. Split-level floorplan with three bedrooms/two bathrooms up, plus a fabulous master suite below. Lovely garden and loads of parking. Fantastic location mid-way between Dolores Park and 24th Street shops and restaurants. [www.328Hill.com](http://www.328Hill.com)

1901 CALIFORNIA ST #7 | \$1,850,000



Handsome 3BR/2BA Co-op apt. Large formal living/dining rooms, spacious kitchen and bright City outlooks. Parking and storage, elevator, resident manager. [www.1901California7.com](http://www.1901California7.com)

**In a complex market,  
there is no substitute  
for experience.**



NINA HATVANY

SAN FRANCISCO

**#1 RESIDENTIAL AGENT IN SAN FRANCISCO 2008-2015**

*by total volume in SF MLS*

**#17 NATIONWIDE FOR 2015**

*per Wall Street Journal rankings*



415.345.3022 | [Nina@NinaHatvany.com](mailto:Nina@NinaHatvany.com)

[www.NinaHatvany.com](http://www.NinaHatvany.com)

CalBRE# 01152226

PACIFIC UNION AND CHRISTIE'S INTERNATIONAL REAL ESTATE  
1699 Van Ness Avenue, San Francisco, CA 94109

PACIFIC  
UNION  
CHRISTIE'S  
INTERNATIONAL REAL ESTATE

## ARE YOU WEARING YOUR JEWELRY OR JUST INSURING IT?

A jewelry specialist from our international team is available to provide complimentary auction estimates for jewelry you wish to consign to upcoming sales.

**To schedule a confidential appointment,  
please contact:**

+1 (415) 503 3306  
[jewelry.us@bonhams.com](mailto:jewelry.us@bonhams.com)

**A BELLE EPOQUE SAPPHIRE  
AND DIAMOND RING**  
Tiffany & Company  
Sold for \$197,000



# Bonhams

International Auctioneers and Appraisers – [bonhams.com/jewelry](http://bonhams.com/jewelry)

© 2016 Bonhams & Butterfields Auctioneers Corp. All rights reserved. Bond No. 57BSBGL0808



My life here

Judy Houghteling, resident since 2011

## My Life Here Is The BOOK Well-Crafted.

Her apartment is her art and bindery studio. It's where Judy perfects her amazing craft of bringing a book and its beauty into a work of art. And because her lifestyle comes complete with staff, housekeeping, and amenities, she's free to write her next, best chapter right here at the city's most appealing Life Plan Community. To learn more, or for your personal visit, please call 415.447.5527.



San Francisco Towers

The life you want, in the city you love.

1661 Pine Street San Francisco, CA 94109 [sanfranciscotowers-esc.org](http://sanfranciscotowers-esc.org)



A not-for-profit community owned and operated by Episcopal Senior Communities. License No. 380540292 COA #177 EPSF724-01XB 090116

September 2016

Volume 15, No. 1

**encore**  
arts programs

Paul Heppner

*Publisher*

Susan Peterson

*Design & Production Director*

Ana Alvira, Robin Kessler,

Shaun Swick, Stevie VanBronkhorst

*Production Artists and Graphic Design*

Mike Hathaway

*Sales Director*

Brieanna Bright,

Joey Chapman, Ann Manning

*Seattle Area Account Executives*

Marilyn Kallins, Terri Reed, Rob Scott

*San Francisco/Bay Area Account Executives*

Brett Hamil

*Online Editor*

Jonathan Shipley

*Associate Online Editor*

Jonathan Shipley

*Ad Services Coordinator*

Carol Yip

*Sales Coordinator*

**encore**  
media group

Paul Heppner

*President*

Mike Hathaway

*Vice President*

Genay Genereux

*Accounting & Office Manager*

Sara Keats

*Marketing Manager*

Ryan Devlin

*Business Development Manager*

### Corporate Office

425 North 85<sup>th</sup> Street Seattle, WA 98103

p 206.443.0445 f 206.443.1246

[adsales@encoremidiagroup.com](mailto:adsales@encoremidiagroup.com)

800.308.2898 x105

[www.encoremidiagroup.com](http://www.encoremidiagroup.com)

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved.

©2016 Encore Media Group. Reproduction without written permission is prohibited.



ACT-SF.ORG

# SAN FRANCISCO'S THEATER COMPANY

American Conservatory Theater, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff, we embrace our responsibility to conserve, renew, and reinvent our rich theatrical traditions and literatures, while exploring new artistic forms and new communities. Founded by William Ball, a pioneer of the regional theater movement, A.C.T. opened its first San Francisco season in 1967. We have since performed more than 350 productions to a combined audience of more than seven million people. Every year we reach more than 250,000 people through our productions and programs.

Rising from the wreckage of the earthquake and fire of 1906 and hailed as the "perfect playhouse," the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped the roof apart, San Franciscans rallied together to raise a record-breaking \$30 million to rebuild the theater. The Geary reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over in 1992 after the retirement of A.C.T.'s second artistic director, gentleman artist Ed Hastings.

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

A.C.T.'s 50-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program is at the forefront of America's actor training programs. Meanwhile, our intensive Summer Training Congress attracts students from around the world, and the San Francisco Semester offers a unique study-abroad opportunity for undergraduates. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 28-year veteran Craig Slight; Studio A.C.T., our expansive course of theater study for adults; and the Professional Development Training Program, which offers actor training for companies seeking to elevate their employees' business performance skills. Our alumni often grace our mainstage and perform around the Bay Area, as well as on stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 12,000 Bay Area students and educators each year. Central to our ACTsmart education programs, run by Director of Education & Community Programs Elizabeth Brodersen, is the longstanding Student Matinee (SMAT) program, which has brought hundreds of thousands of young people to A.C.T. performances since 1968. We also provide touring Will on Wheels Shakespeare productions, teaching-artist residencies, in-school workshops, and study materials to Bay Area schools and community-based organizations.

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

## American Conservatory Theater Board of Trustees (As of July 2016)

Nancy Livingston  
**CHAIR**

Kirke M. Hasson  
**PRESIDENT**

Celeste Ford  
**VICE CHAIR**

Priscilla Geeslin  
**VICE CHAIR**

David Riemer  
**VICE CHAIR**

Steven L. Swig  
**VICE CHAIR**

Linda Jo Fitz  
**TREASURER**

Daniel E. Cohn  
**SECRETARY**

Alan L. Stein  
**CHAIR EMERITUS**

Ray Apple  
Lesley Ann Clement  
Richard T. Davis-Lowell  
Jerome L. Dodson  
Michael G. Dovey  
Olympia Dukakis  
Sarah M. Earley  
Frannie Fleishhacker  
Ken Fulk  
Dianne Hoge  
Jo S. Hurley  
Jeri Lynn Johnson  
Alan Jones  
James H. Levy  
Heather Stallings Little  
Janet V. Lustgarten  
Jeffrey S. Minick  
Michael P. Nguyen  
Martim Oliveira  
Carey Perloff

Robina Riccitiello  
Dan Rosenbaum  
Sally Rosenblatt  
Abby Sadin Schnair  
Jeff Spears  
Robert Tandler  
Patrick S. Thompson  
Joaquin Torres  
Jeff Ubben  
Adriana Lopez Vermut  
Nola Yee  
Kay Yun

**EMERITUS  
ADVISORY BOARD**  
Barbara Bass Bakar  
Rena Bransten  
Jack Cortis  
Joan Danforth  
Dagmar Dolby

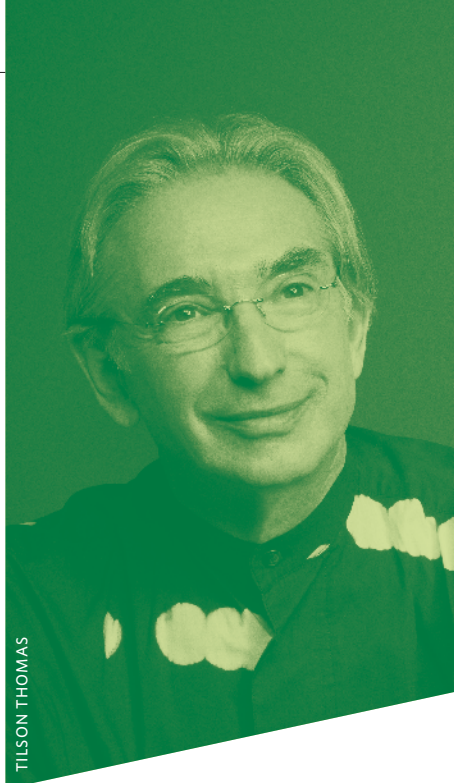
William Draper III  
John Goldman  
Kaatrri Grigg  
James Haire  
Kent Harvey  
Sue Yung Li  
Christine Mattison  
Joan McGrath  
Deedee McMurtry  
Mary S. Metz  
Toni Rembe  
Rusty Rueff  
Joan Sadler  
Cheryl Sorokin  
Alan L. Stein  
Barry Lawson Williams  
Carlie Wilmans

## The Board of Directors of the M.F.A. Program

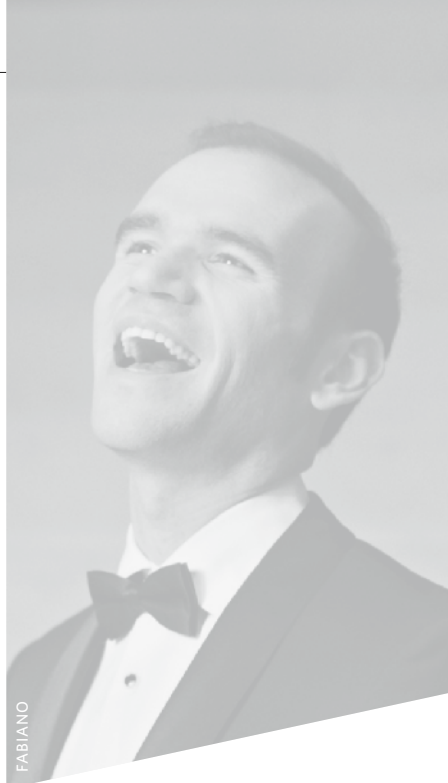
Abby Sadin Schnair  
**CHAIR**

Carlotta Dathe  
Frannie Fleishhacker  
Annie Glassberg  
Christopher Hollenbeck  
Luba Kipnis  
Linda Kurtz  
Jennifer Lindsay  
Toni Miller  
Toni Rembe  
Sally Rosenblatt  
Anne Shonk  
Melissa Smith  
Alan L. Stein  
Patrick S. Thompson





TILSON THOMAS



FABIANO



IZOTOV

# An Italian Celebration

THU SEPT 22 8PM  
FRI SEPT 23 7:30PM  
SAT SEPT 24 8PM

**Michael Tilson Thomas** conductor  
**Michael Fabiano** tenor  
**The Swingles** vocal ensemble  
**Eugene Izotov** oboe  
**San Francisco Symphony Chorus**  
**Ragnar Bohlin** director  
**San Francisco Symphony**

**Marcello** Oboe Concerto in C minor  
**Berio** Sinfonia for Eight Solo Voices  
and Orchestra  
**Verdi** Te Deum

MTT and the SF Symphony showcase the many facets of Italian music—from its sweeping drama to moments of delicate beauty and lighthearted joy. Hear Verdi's show-stopping Te Deum, alongside Grammy Award-winning vocal ensemble The Swingles, SF Symphony Principal Oboe Eugene Izotov, and tenor Michael Fabiano singing works by Verdi and Donizetti.



THE SWINGLES



**SAN FRANCISCO SYMPHONY**  
MICHAEL TILSON THOMAS • MUSIC DIRECTOR

[sfsymphony.org](http://sfsymphony.org)

**415-864-6000**

FLOOR SEATS  
START AT  
**\$49\***

SECOND CENTURY PARTNER



Inaugural Partner

SEASON PARTNERS



Official Airline



Concerts at Davies Symphony Hall. Programs, artists, and prices subject to change. \*Subject to availability and only applies to the 9/22 and 9/23 dates

**Box Office Hours** Mon-Fri 10am-6pm, Sat noon-6pm, Sun 2 hours prior to concerts

**Walk Up** Grove Street between Van Ness and Franklin



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](http://act-sf.org/interact).

\*Events take place immediately following the performance.

# WHAT'S INSIDE

## ABOUT THE PLAY

- 13 LETTER FROM THE ARTISTIC DIRECTOR**  
By Carey Perloff

- 16 GAME OF THRONES**  
An Interview with Playwright Mike Bartlett  
By Simon Hodgson

- 18 ONE THOUSAND YEARS OF WHIMS AND WARS**  
A History of Royal Power in the United Kingdom  
By Shannon Stockwell

- 20 THE WILD WINDSORS**  
The Royal Family through the Years  
By Shannon Stockwell and Allie Moss

## INSIDE A.C.T.

- 33 PETER PASTREICH JOINS A.C.T. AS INTERIM EXECUTIVE DIRECTOR**  
By Simon Hodgson

- 34 TALES FROM A.C.T. HISTORY**  
The Loma Prieta Earthquake of 1989  
By Michael Paller

- 36 LEAVING HER MARK**  
Prospero Member Rosemary Cozzo Helps Freshen Up The Geary  
By Elspeth Sweatman

- 37 SUPPORT THE ARTS AND HOMELESS FAMILIES**  
Vote Yes on the Allocation of Hotel Tax Funds  
By Shannon Stockwell

EDITOR  
SIMON HODGSON

ASSOCIATE EDITOR  
SHANNON STOCKWELL

CONTRIBUTORS  
ALLIE MOSS  
MICHAEL PALLER  
CAREY PERLOFF  
ELSPETH SWEATMAN

## CONNECT!



COVER PHOTO BY DAN MARSH

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

UP NEXT



# THE HARD PROBLEM

---

BEGINS OCT 19 | THE GEARY THEATER



## BY **TOM STOPPARD** DIRECTED BY **CAREY PERLOFF**

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.

# THIS SEASON AT A.C.T.

CELEBRATE A.C.T.'S  
50TH SEASON!  
TICKETS START  
AT \$20.



## THE HARD PROBLEM

Secrets, Science, and Sex Collide in  
Tom Stoppard's Provocative New Classic

OCT 19-NOV 13, 2016 | THE GEARY THEATER



## A CHRISTMAS CAROL

The Holiday Tradition

NOV 25-DEC 24, 2016 | THE GEARY THEATER



## A Thousand Splendid Suns

The World-Premiere Adaptation of  
Khaled Hosseini's Best-Selling Novel

FEB 1-26, 2017 | THE GEARY THEATER



## JOHN

The Latest Hit by Pulitzer Prize-Winning  
Playwright Annie Baker

FEB 22-APR 23, 2017 | THE STRAND THEATER





## NEEDLES<sup>AND</sup> OPIUM

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



## BATTLEFIELD

Legendary Director Peter Brook Returns to A.C.T.

APR 26-MAY 21, 2017 | THE GEARY THEATER

[act-sf.org/join](http://act-sf.org/join)  
415.749.2228

PHOTO CREDITS: Top Row: Photos by Kevin Berne and Alessandra Mello. *A Christmas Carol*: James Carpenter and Carmen Steele in *A Christmas Carol*. Photo by Kevin Berne. *A Thousand Splendid Suns*: Photography ©Shaul Schwarz/Getty Images News/Getty Images. Design by David Mann Calligraphy/Stephen Raw. *Needles and Opium*: Wellesley Robertson III in *Needles and Opium*. Photo courtesy Ex Machina. *Battlefield*: Photo by Simon Annand.





A.C.T.'S LONDON TOUR

# FROM WEST COAST TO WEST END

THE EXCITING CITY OF **LONDON**

DEC 28, 2016–JAN 3, 2017

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

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

FOR MORE INFORMATION ABOUT TRAVELING WITH A.C.T.,

visit [act-sf.org/theatertours](http://act-sf.org/theatertours) or contact Helen Rigby at **415.439.2469** or [hrigby@act-sf.org](mailto:hrigby@act-sf.org).



# FROM THE ARTISTIC DIRECTOR

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 Slight and directed by Slight and Dominique 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



LAST YEAR'S PRODUCTION OF THE BAY AREA'S HOLIDAY CLASSIC  
SOLD OUT—ORDER EARLY FOR THE BEST SEATS AND PRICES!

# 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

**LIMITED-TIME OFFER!**  
**SAVE 50% WITH FAMILY 4-PACKS**

ENJOY 4 TICKETS FOR THE PRICE OF 2 AT SELECT PERFORMANCES

USE CODE **SCROOGE** WHEN ORDERING

**50**  
YEARS

**A.C.T.**  
AMERICAN  
CONSERVATORY  
THEATER

**NOV 25–DEC 24**  
ACT-SF.ORG | 415.749.2228  
A.C.T.'S GEARY THEATER

LEAD EDUCATION  
PARTNER



SEASON  
PARTNER



COMPANY SPONSORS Ray and Dagmar Dolby Family Fund; Frannie Fleishhacker; Priscilla and Keith Geeslin; Jeri Lynn and Jeffrey W. Johnson; Fred M. Levin and Nancy Livingston, The Shenson Foundation; Burt and Deedee McMurtry; Barbara Ravizza and John S. Osterweis; Arthur Rock and Toni Rembe; Mary and Steven Swig; Hilary Valentine and Don Listwin



# KING CHARLES III

BY MIKE BARTLETT  
DIRECTED BY DAVID MUSE

SCENIC DESIGN BY **DANIEL OSTLING**  
COSTUME DESIGN BY **JENNIFER MOELLER**  
LIGHTING DESIGN BY **LAP CHI CHU**  
ORIGINAL MUSIC AND SOUND DESIGN BY **MARK BENNETT**  
MOVEMENT DIRECTOR **LISA TOWNSEND**  
DRAMATURG **MICHAEL PALLER**  
CASTING DIRECTOR **JANET FOSTER, CSA**  
ASSOCIATE DIRECTOR **SIVAN BATTAT**  
ASSOCIATE SOUND DESIGNER **CHARLES COES**

## THIS PRODUCTION IS MADE POSSIBLE BY

### EXECUTIVE PRODUCERS

**LESLEY ANN CLEMENT**  
**FRANNIE FLEISHHACKER**  
**FRED M. LEVIN AND NANCY LIVINGSTON,**  
**THE SHENSON FOUNDATION**

### PRODUCERS

**CARLOTTA AND ROBERT DATHE**  
**DONALD J. AND TONI RATNER MILLER**  
**RUTH AND ALAN L. STEIN**  
**KAY YUN AND ANDRE NEUMANN-LORECK**

### ASSOCIATE PRODUCERS

**KATHLEEN BENNETT AND TOM MALLOY**  
**TOM AND MYRNA FRANKEL**  
**ARNIE AND SHELLY GLASSBERG**  
**ALAN AND CRICKET JONES**  
**PAULA AND JOHN MURPHY**

### SPONSORED BY



### SPECIAL THANKS

**8DIO**  
**TROELS FOLMANN**  
**TAWNIA KNOX**  
**YAMAHA PIANOS**

### ADDITIONAL SUPPORT BY

## 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

# GAME OF THRONES

AN INTERVIEW WITH PLAYWRIGHT MIKE BARTLETT

BY SIMON HODGSON

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.

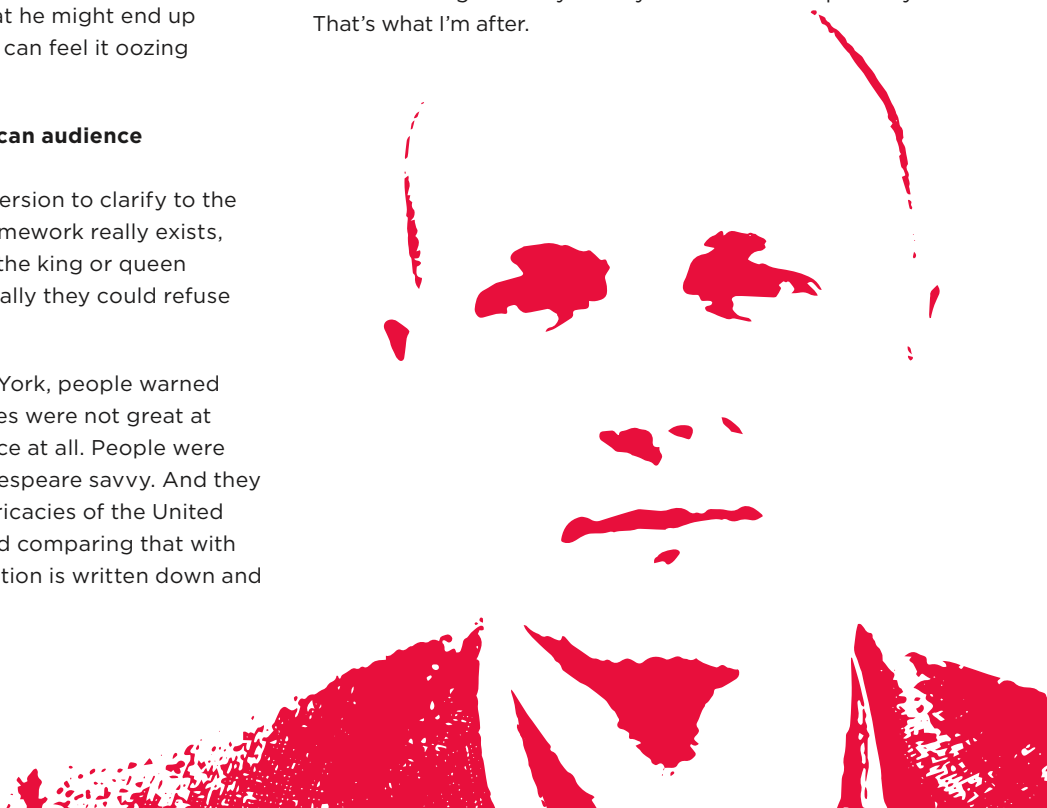
**After Britain's vote to exit the European Union, does it seem like there are parallels with the constitutional crisis in your play?**

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.

Playwright Mike Bartlett.



# ONE THOUSAND YEARS OF WHIMS AND WARS

A HISTORY OF ROYAL POWER  
IN THE UNITED KINGDOM

BY SHANNON STOCKWELL

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 uncoded 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.



In the United Kingdom, **Parliament** is responsible for making laws. There are two houses of Parliament:

## HOUSE OF LORDS

A body of officials assigned to their office by the queen or by inheritance.

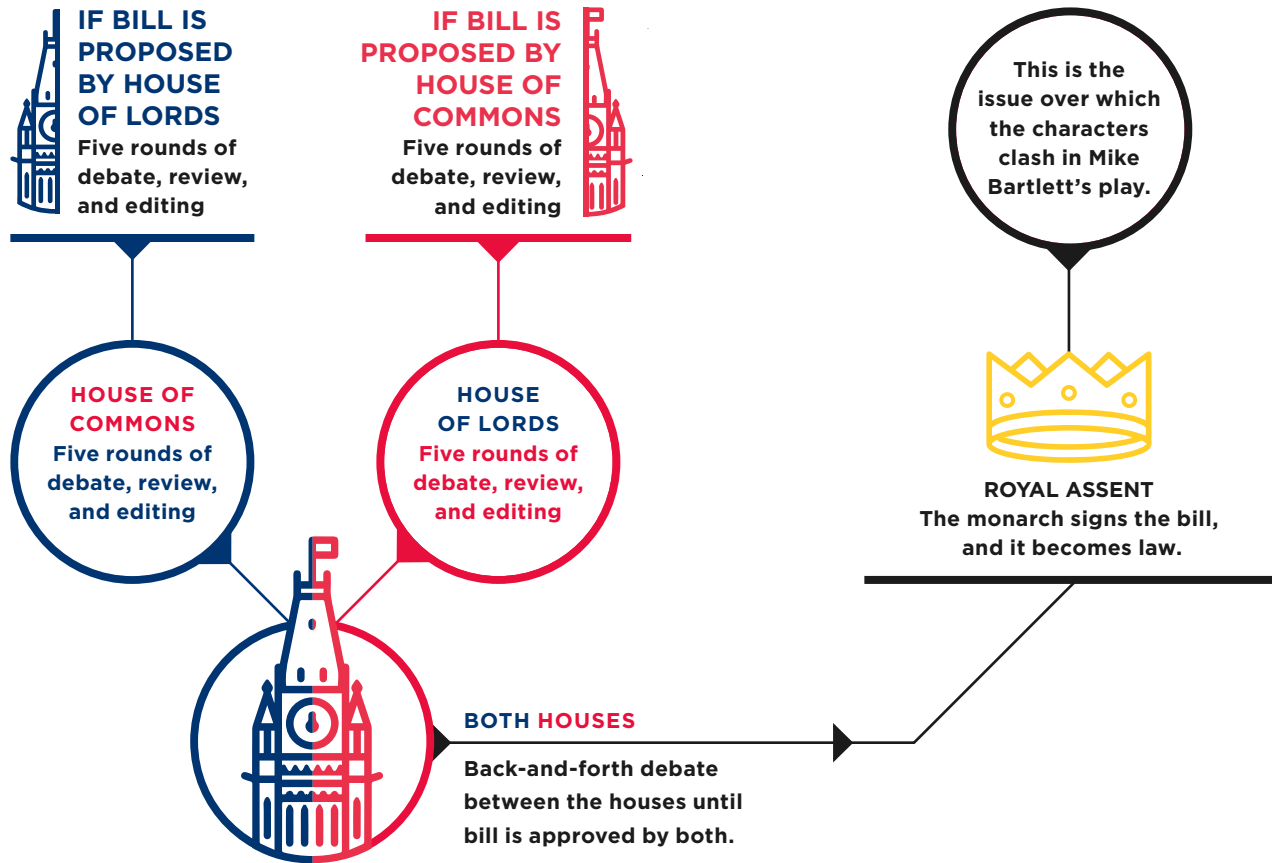
## HOUSE OF COMMONS

A body of officials elected to their office by popular vote.



## 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.



## THE BLACK SPIDER

### 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.”

# THE WILD WINDSORS



## CAMILLAGATE!

### 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. 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.



## 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. 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.

## 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.

PURCHASE YOUR COPY AT THE THEATER  
OR BY VISITING [ACT-SF.ORG/WORDSONPLAYS](http://ACT-SF.ORG/WORDSONPLAYS).



# THE ROYAL FAMILY THROUGH THE YEARS

BY SHANNON STOCKWELL AND ALLIE MOSS



## ANNUS HORRIBILIS

### 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.



## THE HAPPY COUPLE

### 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.



## KATE THE COMMONER

### 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.



## THE WASTED WASTREL

### 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 Arena Stage in Washington, DC. Other Washington-area credits include *Shakespeare's R&J* at Signature Theatre, *All's Well That Ends Well* at Shakespeare Theatre Company, and *Metamorphoses* at Constellation Theatre Company. Regionally, Farber has appeared in *Breaking the Code* at Barrington Stage

Company and *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 *Dogeaters* 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 Pamamat, recipient of a Playwright of New York fellowship from The Lark. Regional credits include *365 Days/365*

\*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 Drama-Logue 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*.



RHODA  
GOLDMAN  
PLAZA



## Living Well With Assistance<sup>SM</sup>

Discover why older adults and their families prefer San Francisco's unsurpassed assisted living and memory care community. For your personal visit, call Candiece at 415.345.5072 or email [CandieceM@rgplaza.org](mailto:CandieceM@rgplaza.org).

2180 Post Street, San Francisco, CA 94115 [rgplaza.org](http://rgplaza.org)

Founded by Jewish Family and Children's Services and Mount Zion Health Fund RCFE# 385600125

# TOP BILLING AT THE MORTIMER

Come before or after your  
A.C.T. show and enjoy  
hand crafted cocktails and  
delicious bites!

Show your  
Show ticket and receive a  
**COMPLIMENTARY**  
**CHEF'S**  
**APPETIZER**  
with the purchase  
of one beverage.



at Hotel Adagio  
550 Geary Street, SF 94102  
415-775-5000  
hoteladagiosf.com  
ONE BLOCK FROM A.C.T. THEATER



**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 Theater 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 Syringa  
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* (Barrymore Award), *All My Sons* (Barrymore 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* (Barrymore Award) at Philadelphia Theatre Company; *The Invisible Hand* and *Red Light Winter* (Barrymore 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.



*Proud to  
Support  
A.C.T.*

PERSONAL ATTENTION  
THOUGHTFUL LITIGATION  
FINAL RESOLUTION

Our goal is to preserve our client's dignity and humanity.



575 Market Street, Suite 4000  
San Francisco, CA 94105  
415.834.1120  
[www.sflg.com](http://www.sflg.com)

FAMILY LAW



## 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*

*\*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*

ISCHIKO

2130 FILLMORE STREET, CA 94115  
415 563 1717  
ISCHIKO.COM

ALSO AVAILABLE IN:  
OSKA, MILL VALLEY/HEALDSBURG



(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 LITTLEHAILES\*\*

**(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*

A RECIPE WITH A LEGACY  
A REPUTATION FORGED BY FIRE

ESPETUS  
BRAZILIAN STEAK HOUSE

SAN MATEO | SAN FRANCISCO

ESPETUS.COM

*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, 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 cofounder 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); *13* (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 Bush 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;

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



*Sweat* at the Oregon Shakespeare Festival and Arena Stage; *Love's Labour's Lost* at Shakespeare in the Park; *Candide* at The Glimmerglass Festival; *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



music dance theater

**Cal Performances**  
UNIVERSITY OF CALIFORNIA, BERKELEY

**2016/17  
SEASON**

**Robert Wilson  
Mikhail Baryshnikov  
*Letter to a Man***

The haunting diaries of ballet icon Vaslav Nijinsky are brought to life by Robert Wilson and Mikhail Baryshnikov in this inspired collaboration.

**Nov 10–13  
ZELLERBACH HALL**

**“This is not about Nijinsky, per se...It is about a troubled man and his relationship with his art, with God, with family, with moral issues.”**  
—Mikhail Baryshnikov

A Baryshnikov Productions and Change Performing Arts Project  
Commissioned by Spoleto Festival dei 2Mondi; BAM;  
Cal Performances, UC Berkeley; Center for the Art of Performance  
at UCLA in collaboration with Teatros del Canal Madrid;  
Les Ballets de Monte-Carlo/Monaco Dance Forum

**calperformances.org**

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 dancefracas, 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.

**JANET FOSTER, CSA (Casting Director)** joined A.C.T. as the casting director in the 2011-12 season. On Broadway she cast *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom*, and *Taking Sides* (co-cast). Off-Broadway credits include *Lucy*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *The Trojan Women: A Love Story*, *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more at Playwrights Horizons. Regionally, she has worked at Intiman Theatre, Seattle Repertory Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, The Old Globe, Center Stage in Baltimore, Westport Country Playhouse, and the American Repertory Theater. Film, television, and radio credits include *Cosby* (CBS), *Tracey Takes On New York* (HBO), Lewis Black's *The Deal*, *Advice from a Caterpillar*, *The Day That Lehman Died* (BBC World Service and Blackhawk Productions; Peabody, SONY, and Wincott awards), and *"T" Is for Tom* (Tom Stoppard radio plays, WNYC and WQXR).

**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; *Hkeele* (*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-Radgowski 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 assistant stage-managing *Between Riverside and Crazy*, *A Little Night Music*, and *Indian Ink*. She often works across the bay at Berkeley

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

Repertory Theatre, where her credits include Mary Zimmerman's *Treasure Island*, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *Girlfriend*, *The Arabian Nights*, *The White Snake*, *No Man's Land*, *Dear Elizabeth*, and *How to Write a New Book for the Bible*. Other local credits include productions at California Shakespeare Theater, Aurora Theatre Company, Marin Theatre Company, Center REPertory Company, and San Francisco Opera. McClintock has a BA in theater and history from Willamette University.

**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.

**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 Trustees and on the Board of Directors of the M.F.A. Program. 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.

**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.



# ONLY@THE STRAND

## 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*

**"Always entertaining and often affecting"**

*New York Daily News*



Photo by Joan Marcus

## 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*

**"The Skivvies leave it all on the floor"**

*Wall Street Journal*



Jacqueline Patton Photography

## 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**

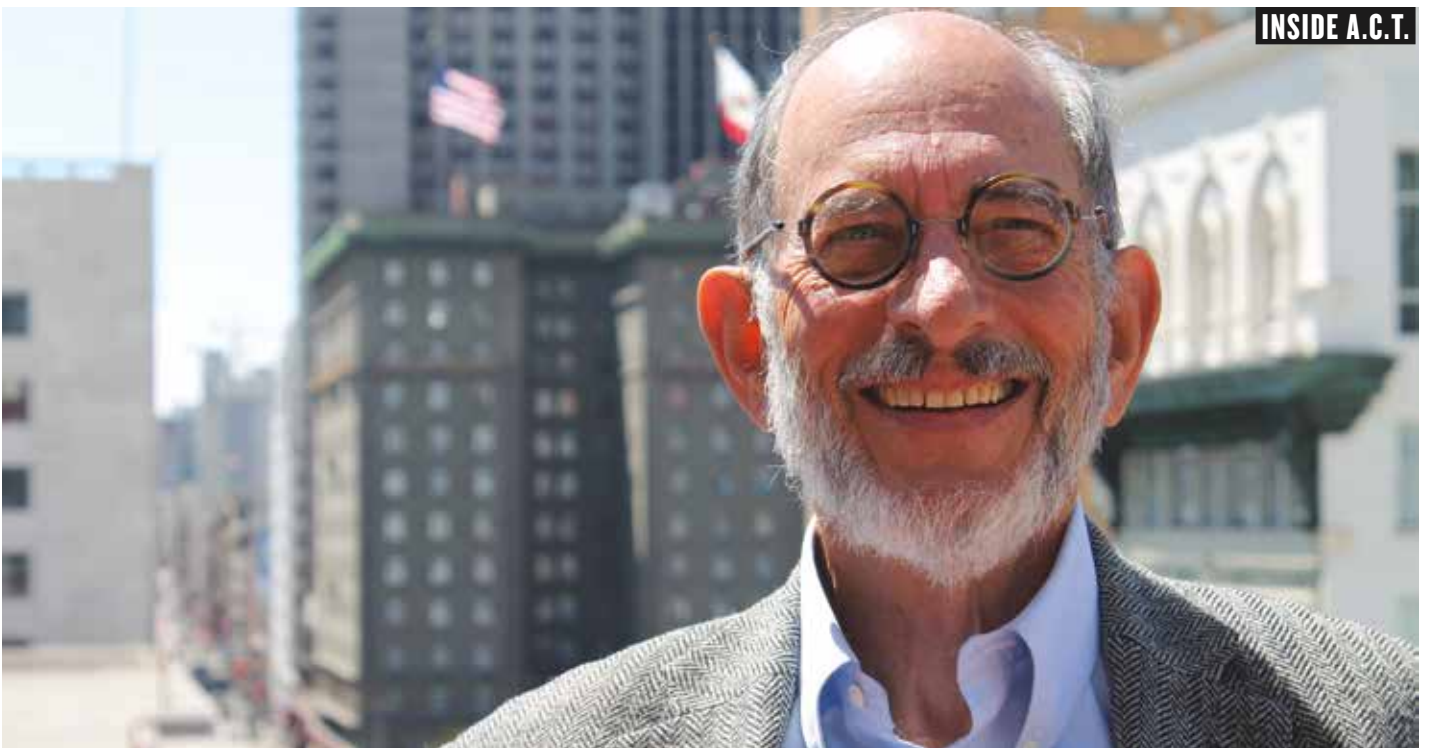
**"Irwin knows his Beckett . . . and Beckett's affinity for clowns is famous"**

*San Francisco Chronicle*



Photo courtesy of Bill Irwin

**GET YOUR TICKETS TODAY AT [ACT-SF.ORG/STRAND](http://ACT-SF.ORG/STRAND) OR CALL 415.749.2228**



# 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."

---

**"I HAVE ALWAYS BEEN INSPIRED  
BY HIS LEADERSHIP, HIS  
KINDNESS, AND HIS IMMENSE  
WISDOM ABOUT ARTISTS AND  
ARTS MANAGEMENT."**

---

**CAREY PERLOFF**

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.

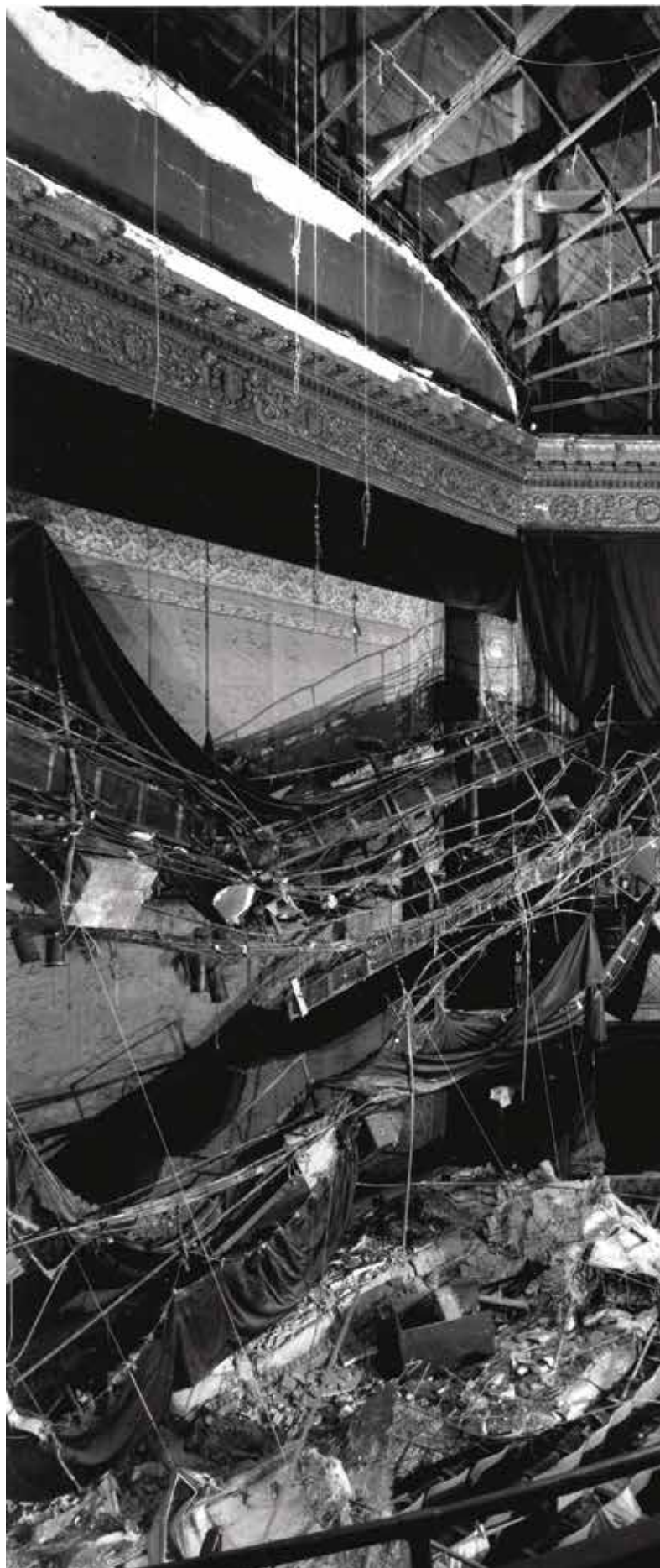
# TALES FROM A.C.T. HISTORY

## THE LOMA PRIETA EARTHQUAKE OF 1989

BY MICHAEL PALLER

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**

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 Slight 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.”



# LEAVING HER MARK

PROSPERO SOCIETY MEMBER ROSEMARY COZZO HELPS FRESHEN UP THE GEARY

BY ELSPETH SWEATMAN

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.



## TOP

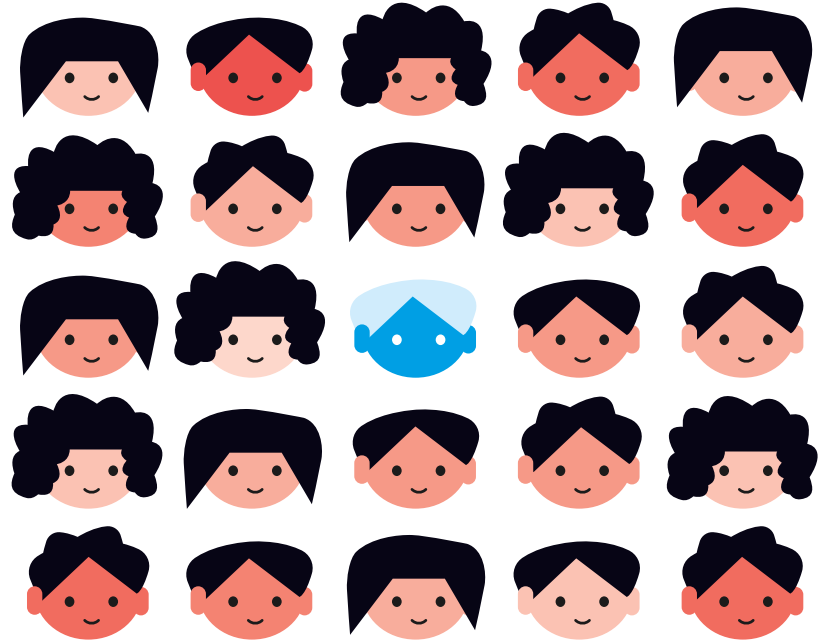
Left to right: Linda Grimes, Judy Kaye, and Rosemary Cozzo.

## BOTTOM

The Geary Theater sidewalk under construction.

**For more information about how you can support the future of A.C.T. by joining the Prospero Society, contact Helen Rigby at [hrigby@act-sf.org](mailto:hrigby@act-sf.org), or call 415.439.2469.**

# YES ON S



**1 IN 25 STUDENTS**  
in the San Francisco Unified  
School District is **homeless**.

## SUPPORT THE ARTS AND HOMELESS FAMILIES

**VOTE YES ON THE ALLOCATION OF HOTEL TAX FUNDS**

**BY SHANNON STOCKWELL**

**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**.

Currently, every time someone rents a hotel room in San Francisco, they pay a 14% tax. That money then goes into the Hotel Tax Fund, which is used to pay for services around the city.

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.**



# producers CIRCLE

## COMPANY SPONSORS

(\$50,000+)

Ray and Dagmar Dolby Family Fund  
Frannie Fleishhacker  
Priscilla and Keith Geeslin  
Jeri Lynn and Jeffrey W. Johnson  
Fred M. Levin and Nancy Livingston,  
The Shenson Foundation  
Burt and Deedee McMurtry  
Barbara Ravizza and John S. Osterweis\*  
Arthur Rock and Toni Rembe  
Mary and Steven Swig  
Hilary Valentine and Don Listwin

## EXECUTIVE PRODUCERS

(\$25,000-\$49,999)

Mr. and Mrs. Gerson Bakar  
Lesley Ann Clement  
Mrs. Robyn Coles and Dr. Tony Coles  
Jerome L. and Thao N. Dodson  
Michael G. Dovey  
Bill and Phyllis Draper  
Sarah and Tony Earley  
Frannie Fleishhacker  
Kevin and Celeste Ford  
Mr. and Mrs. Gordon P. Getty  
Chris and Holly Hollenbeck  
Jo S. Hurley  
Christopher and Leslie Johnson  
John Little and Heather Stallings Little  
Janet V. Lustgarten  
Nion McEvoy and Leslie Berriman  
Donald J. and Toni Ratner Miller  
Kenneth and Gisele Miller  
Robina and John Riccitiello

Abby and Gene Schnair  
Kathleen Scutchfield  
Doug Tilden and Teresa Keller  
Susan A. Van Wagner  
Aaron Vermut and  
Adriana Lopez Vermut  
Barbara and Stephan Vermut  
Jack and Susy Wadsworth  
Nola Yee  
Kay Yun and Andre Neumann-Loreck\*

## PRODUCERS

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

Anonymous  
Paul Asente and Ron Jenks  
Lloyd and Janet Cluff\*  
Daniel E. Cohn and Lynn Brinton  
Carlotta and Robert Dathe  
Richard Davis-Lowell and Bill Lowell  
Linda Jo Fitz  
Rose Hagan and Mark Lemley

Kirke and Nancy Sawyer Hasson  
Dianne and Ron Hoge  
Don and Judy McCubbin  
Mr. and Mrs. Robert McGrath  
Mr. and Mrs. J. A. McQuown  
Mary and Gene Metz  
Mr. Byron R. Meyer  
Clay Foundation - West  
Tim Mott and Pegan Brooke  
Paula and John Murphy  
Ms. Carey Perloff and Mr. Anthony Giles  
Rich Rava and Elisa Neipp  
David and Carla Riemer  
Sally and Toby Rosenblatt  
Dr. Caroline Emmett and  
Dr. Russell Rydel  
Anne and Michelle Shonk  
Mrs. Cheryl Sorokin  
Jeff and Maria Spears  
Mr. David G. Steele  
Ruth and Alan L. Stein  
Bert and LeAnne Steinberg  
Barry Williams and Lalita Tademey

**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 415.439.2363 or mbozeman@act-sf.org

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

# directors CIRCLE

## 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  
Mr. and Mrs. David Crane  
James and Julia Davidson  
Joan Dea  
Carol Dollinger  
Barb and Gary Erickson  
Concepción and Irwin Federman  
Mr. Rodney Ferguson and  
Ms. Kathleen Egan  
Vicki and David Fleishhacker  
Myrna and Tom Frankel  
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  
Mr. Bill Gregory  
Betty Hoener  
James C. Hormel and Michael P. Nguyen

Alan and Cricket Jones  
Mr. Joel Krauska and Ms. Patricia Fox  
Ms. Linda Kurtz  
Marcia and Jim Levy  
Jennifer S. Lindsay  
Drs. Michael and Jane Marmor  
Rodman and Ann Marymor  
Christine and Stan Mattison  
Milton Mosk and Thomas Foutch\*  
The New Ark Fund  
Terry and Jan Opdendyk  
Elsa and Neil Pering  
Marjorie Perloff  
Ms. Saga Perry and Mr. Frederick Perry  
Jon and Barbara Phillips  
Merrill Randol Sherwin  
Rick and Anne Riley  
Dr. James Robinson and  
Ms. Kathy Kohrman  
Matt and Yvonne Rogers  
Susan Roos  
Rick and Cindy Simons  
Mr. Laurence L. Spitters  
Emmett and Marion Stanton  
Vera and Harold Stein  
Tara Sullivan and Jim Horan  
Dr. Martin and Elizabeth Terplan\*  
Patrick S. Thompson  
John and Sandra Thompson  
Barbara Weiss

Katherine Welch  
Minott and Ashley Wessinger  
Beverly and Loring Wyllie

## PLAYWRIGHTS

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

Anonymous  
Ray and Jackie Apple  
Roger and Helen Bohl  
Ms. Donna Bohling and  
Mr. Douglas Kalish  
Christopher and Debora Booth\*  
Ben and Noel Bouck  
Leslie and Buzz Burlock  
Madeline and Myrkle Deaton  
Richard DeNatale and Craig Latker  
Anne and Gerald Down  
Jacqueline and Christian Erdman\*  
Nancy and Jerry Falk  
Dr. and Mrs. Fred N. Fritsch\*  
Mrs. Susan Fuller  
Sameer Gandhi and Monica Lopez  
Marilee K. Gardner  
Jason Goldman  
Barbara Grasseschi and Tony Crabb  
Mark and Renee Greenstein\*  
Mr. and Mrs. Henry Paul Hensley\*  
Bannus and Cecily Hudson  
Jamieson Foundation  
Becky and Lorin Kaplan and Family  
Joseph D. Keegan PhD

Amanda and John Kirkwood  
Paola and Richard Kulp  
Mr. and Mrs. John P. Levin  
Melanie and Peter Maier—  
John Brockway Huntington  
Foundation  
Stephanie and Jim Marver  
Mr. Daniel Murphy  
Pennie Needham  
Barbara O'Connor  
LeRoy Ortopan  
Denise Orwin  
Norman and Janet Pease  
Mr. and Mrs. William Pitcher  
Bill and Pamela Pshea  
Joseph E. Ratner  
Jeff and Karen Richardson\*  
Gary and Joyce Rifkind  
Gary Rubenstein and Nancy Matthews  
Sakana Foundation  
Dr. F. Stanley Seifried  
The Somekh Family Foundation  
Mr. Richard Spaete  
Pasha and Laney Thornton  
The Tournesol Project  
Larry and Robyn Varellas  
Joy and Ellis Wallenberg,  
Milton Meyer Foundation  
Barbara and Chris Westover  
Mr. and Mrs. Bruce White  
Dr. and Mrs. Andrew Wiesenthal  
Mr. and Mrs. Roger Wu

**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 July 1, 2015, to July 1, 2016, 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

## DIRECTORS

(\$2,000–\$3,999)

Anonymous (2)	Philip and Judy Erdberg	Dr. Lois Levine Mundie*	Mr. and Mrs. John Shankel
Mr. Howard J. Adams	Charles and Susan Fadley*	Ms. Helen S. Lewis	Mr. James Shay and Mr. Steven Correll
Martha and Michael Adler	Mr. Alexander L. Fetter and	Sue Yung Li and Dale K. Ikeda	Michelle Shonk
Bruce and Betty Alberts	Ms. Lynn Bunim	Herbert and Claire Lindenberger	Ms. Ruth A. Short
Lynn Altshuler and Stanley D. Herzstein	Mr. Robert Feyer and	Ron and Mary Loar	Mr. Earl G. Singer
Mr. and Mrs. Harold P. Anderson	Ms. Marsha Cohen*	Mr. and Mrs. Alexander Long	Richard and Jerry Smallwood
Sharon L. Anderson	Mr. and Mrs. Richard J. Fineberg	Ms. Gayla Lorthridge	Ms. Judith O. Smith
Timothy Anderson and Ellen Kim	Mr. and Mrs. Patrick F. Flannery*	Patrick Machado	Mr. and Mrs. Edward H. Snow
Whitney and Phillip Arnautou	Jacques Fortier	Ms. Jill Matichak Handelsman	Mr. and Mrs. Lee Snowberg
Dick Barker	Mr. and Mrs. Richard Fowler	John B. McCallister	Kristine Soorian and Bryce Ikeda
Jeanne and William Barulich	Elizabeth and Paul Fraley	John G. McGehee	Mr. and Mrs. Robert S. Spears
Nancy and Joachim Bechtle	Lynda Fu	Kathleen McIlwain	Steven and Chris Spencer
David V. Beery and Norman Abramson	Ms. Kathleen Gallivan	Casey and Charlie McKibben	Mr. Paul Spiegel
Valli Benesch and Bob Tandler	Mr. Jon Garber and Ms. Bonnie Fought	Elisabeth and Daniel McKinnon	Diana L. Starcher
Donna L. Beres and Terry Dahl	William Garland and Michael Mooney	Ms. Nancy Michel	Rick Stern and Nancy Ginsburg Stern
Barbara Berkeley and Wendy Storch	Mr. Michael R. Genesereth	Mr. and Mrs. Roger Miles	Lillis and Max Stern
Mr. Kenneth C. Berner	Susan and Dennis Gilardi	J. Sanford Miller and Vinie Zhang Miller	Steve and Som Stone
Fred and Nancy Bjork	Dr. A. Goldschlager	Mr. and Mrs. Michael J. Mouat	Vibeke Strand MD and Jack Loftis PhD
David and Rosalind Bloom	Mrs. Kenneth Gottlieb	Jeanne Newman	Richard and Michele Stratton
John Boland and James Carroll	Ms. Ann M. Griffiths	Mr. and Mrs. Merrill E. Newman	J. Dietrich and Dawna Stroeh
Mr. Mitchell Bolen and	Douglas W. and Kaatri Grigg	Ms. Mary D. Niemiller	Ms. Lucy Sun
Mr. John Christner	Raymond and Gale L. Grinsell	Ms. Lisa Nolan	Ms. Norah Terrault
Carol and Shelby Bonnie	Nadine Guffanti and Ed Medford	Mrs. Margaret O'Drain	Susan Terris
Brenda and Roger Borovoy	James Haire and Timothy Cole	Ms. Mary Jo O'Drain	Dr. Eric Test and Dr. Odelia Braun
Jamie Bowles	Mr. and Mrs. Richard Halliday	Emilie and Douglas Ogden	Mr. and Mrs. William W. Thomas
Romana D. Bracco	Vera and David Hartford	Margo and Roy Ogos	Nancy Thompson and Andy Kerr
Mr. Benjamin Bratt and Talisa Soto	Mr. Greg Hartman*	Mr. Don O'Neal	Ian and Olga Thomson
Marilyn and George Bray	Ms. Kendra Hartnett	Meredith Orthwein	Ms. Patricia Tomlinson and
Robert Brunner	Mrs. Deirdre Henderson	Janet and Clyde Ostler	Mr. Bennet Weintraub
Tom and Carol Burkhart	Richard N. Hill and Nancy Lundeen	Janine Paver and Eric Brown	John Todd Buchanan Traina and
Mrs. Libi Cape	Mr. and Mrs. Jerre Hitz	Mark Pigott	Katherine Bundy Orr Traina
Ms. Sally Carlson	Gregory Holland	Ms. M. N. Plant	Mr. and Mrs. John R. Upton
Denis Carrade and Jeanne Fadelli	Ms. Marcia Hooper	Victoria and Dan Prendergast	Jane and Bernard von Bothmer
Mr. Todd Chaffee	Rob Hulteng	Steven Pressman	Arnie and Gail Wagner
The Donald and Carole Chaiken	Robert Humphrey and Diane Amend	Kenneth Preston	Mr. and Mrs. James Wagstaffe
Foundation	Judy and Bob Huret	Gordon Radley	Ms. Marla M. Walcott
Steven and Karin Chase	Sarah and Jordan Hymowitz	Mr. and Mrs. Jacob Ratnoff	Mrs. Katherine G. Wallin and
T. Z. and Irmgard Chu	Harold and Lyn Isbell	Shirley and Robert Raymer	Mr. Homer Wallin
Mr. Hyde Clawson and	Franklin Jackson and Maloos Anvarian	Mr. and Mrs. John A. Reitan	Ms. Margaret Warton and
Dr. Patricia Conolly	Stephanie and Owen Jensen	Albert and Roxanne Richards Fund	Mr. Steve Bunting
Susan and Ralph G. Coan Jr.	Russell and Mary Johnson	Victoria and Daniel Rivas	Ms. Carol Watts
Rebecca Coleman	Kathy and Joe Jolson	Mr. Orrin W. Robinson III*	Ms. Allie Weissman
Jean and Mike Couch	Mr. and Mrs. Michael Kamil	Mrs. Marianne B. Robison	Ms. Beth Weissman
Mr. and Mrs. Ricky J. Curotto	Sy Kaufman	James and Roberta Romeo	Irv Weissman and Family
Tiffanie DeBartolo	Barbara and Ron Kaufman	Deborah Romer and William Tucker	Marie and Daniel Welch
Robert and Judith DeFranco	Ed and Peggy Kavounas	Susan Rosin and Brian Bock	Mr. Keith Wetmore
Ingrid M. Deiwiiks	Ms. Pamela L. Kershner	Ms. Diane Rudden	Helen M. Marcus and
Reid and Peggy Dennis	Miss Angèle Khachadour	Ms. Dace Rutland	David J. Williamson*
Mr. William Dickey	Ms. Nancy L. Kittle	Scott and Janis Sachtjen	Diane B. Wilsey
Mrs. Julie D. Dickson	Mr. R. Samuel Klatchko	Ms. Monica Salusky and	Mr. and Mrs. Kenneth Wilson
Bonnie Dlott	Mr. Brian Kliment	Mr. John Sutherland	Ms. Linda Ying Wong
Art and JoAnne Dlott	Dr. Thane Kreiner and	Mr. Curtis Sanford	Richard and Victoria Zitrin
Linda Dodwell	Dr. Steven Lovejoy*	Betty and Jack Schafer	
Mr. Joseph W. Donner III	Stephanie Hencir Lamey and	Frances Schendle	
Mrs. Delia Ehrlich	Patrick Lamey	Lori Schryer	
Robert Eklund	Jennifer Langan	Ms. Jean Schulz	
	Tom and Sheila Larsen	Andrew and Marva Seidl	
	Mr. Richard Lee and	Paul and Julie Seipp	
	Ms. Patricia Taylor Lee	Russ Selinger	

## 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 July 1, 2015, to July 1, 2016, 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 Tiffany Redmon at 415.439.2482 or tredmon@act-sf.org.

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

### PATRONS

**(\$1,200-\$1,999)**

Anonymous (2)  
Kat and Dave Anderson\*  
Ms. Kay Auciello  
Mr. David N. Barnard  
Mr. Thomas Benet  
Lauren Berman  
Mr. Nicholas Brathwaite  
Stan and Stephanie Casper  
Ms. Cecily Cassel  
Ms. Donna Crabb and Mr. Gustav Laub  
Gregory Davis  
Ira and Jerry Dearing  
William Dewey  
Ms. Kathleen Dumas  
Mr. Timothy C. Duran  
Michael and Elizabeth Engle  
Leif and Sharon Erickson  
Cary and Helen FitzGerald  
Ms. Susan Free  
Kathleen and Paul Goldman  
Mr. David C. Hale  
Kathy Hart\*  
Mr. John F. Heil  
Julia and Gordon Held  
Adrienne Hirt and Jeffrey Rodman  
Dr. and Mrs. Richard W. Horrigan  
Alex Ingersoll and Martin Tannenbaum  
Louise Karr  
George and Janet King  
Tori and David Kistler  
Thomas and Barbara Lasinski  
Harriet Lawrie  
Ms. Catherine L. Less  
Ms. Beverly Lipman  
Julia Lobel  
Mr. and Mrs. Robert W. Logan  
Jeff and Susanne Lyons  
Mr. and Mrs. Malcolm MacNaughton  
Joseph C. Najpaver and Deana Logan  
Cindy Nicola  
Robert and Marcia Popper  
Mr. and Mrs. Eric Protiva  
Ms. Diane Raile  
Sandi and Mark Randall  
Barbara and Saul Rockman  
Peter and Janice Scattini  
Ms. Nina M. Scheller  
Jason Seifer and Brian Ayer  
Dr. Gary Stein and Jana Stein  
Ms. Jacqueline Stewart  
Ian E. Stockdale and Ruth Leibig\*  
Mr. Jay Streets  
Joseph Sturkey

### SUSTAINERS

**(\$750-\$1,199)**

Anonymous (4)  
Susan Adamson and George Westfall  
Deb Affonsa  
Dr. and Mrs. Douglas Anderson  
Ms. Patricia Wilde Anderson  
Mr. Paul Anderson  
Dr. and Mrs. Stefan Arnon  
Mr. William Barnard  
Ms. Pamela Barnes  
Robert H. Beadle\*

Michele Bear  
Mr. Daniel R. Bedford  
Mr. Ari Benbasat  
Mr. and Mrs. Paul Berg  
Richard and Katherine Berman\*  
Jane Bernstein and Robert Ellis  
Stuart and Helen Bessler  
Mr. John Blankenship and  
Ms. Linda Carter  
Mr. Noel Bloss  
Jeff and Cecil Bodington  
Ms. Patricia Bransten  
Katherine and Roy Bukstein  
Jaime Caban and Rob Mitchell  
Zoe Catalano  
Martha Conte  
Ms. Shirley Cookston  
Ms. Karen T. Crommie  
Mr. Copley E. Crosby  
James Cuthbertson  
Niccolo De Masi  
Richard and Sheryl Donaldson  
Michael Duncan  
Ms. Joanne Dunn  
Marilynne Elverson  
Ms. Susan English and Michael Kalkstein  
M. Daniel and Carla Flamm  
Darla and Patrick Flanagan  
Mrs. Dorothy A. Flanagan  
Mr. Ken Fulk  
Mr. Gregory Fung  
Mr. John Garfinkle  
Frederick and Leslie Gaylord  
Matthew G. Gloss  
Bruce Golden  
Keith Goldstein  
Ms. Kristen Grannan  
Marlys T. Green  
Prerna Gupta  
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  
James and Helen Hobbs  
Mr. Donald H. Holcomb  
Edward L. Howes MD  
Leslie and George Hume  
Richard and Cheryl Jacobs  
Dr. and Mrs. John E. Jansheski  
Ms. Carolyn Jayne  
Allan and Rebecca Jergesen  
Mr. and Mrs. Norman L. Johnson  
Mrs. Zeeva Kardos  
Jeffrey and Loretta Kaskey  
Mr. Dennis Kaump  
Ms. Josephine Kennedy  
Dr. and Mrs. David Kessler  
Michael Kim and Youngmee Baik  
Mr. and Mrs. Kevin Klotter  
Michael Kossman

Ms. Hamila Kownacki  
Hal and Leslie Kruth  
Eileen Landauer and Mark Michael  
Edward and Miriam Landesman  
Mrs. Judith T. Leahy  
Mrs. Gary Letson  
Barry and Ellen Levine  
Adlinna Liang  
Ms. Elise S. Liddle  
Ms. Evelyn Lockton  
Ms. Carol H. Lokke  
Alex Lyon  
Steve Malnight  
Mr. and Mrs. William Manheim  
Mr. and Mrs. Kenneth Marks  
Robert McCleskey  
Mr. and Mrs. Jason McDonell  
Mark and Gene McGranahan  
Karen and John McGuinn  
Dr. Margaret R. McLean  
Mr. and Mrs. Casey McManemin  
Dr. and Mrs. Beryl D. Mell  
Christie Michaels  
Jeffrey and Elizabeth Minick  
Dennis and Susan Mooradian  
Thomas and Lydia Moran  
Dorotea C. Nathan  
Adam Neeley Fine Art Jewelry SF LLC  
Nancy and Bill Newmeyer  
Ms. Nancy F. Noe  
Alicia Nogales and Greg Little  
Jan O'Brien  
Ms. Joanna Officier and Mr. Ralph Tiegell  
Mr. Lester Olmstead-Rose  
Mr. James O'Toole  
Barbara Paschke and  
David Volpendesta  
Mr. David J. Pasta  
Ms. Nancy Perloff  
Ms. Judi Pogue  
Ms. Danielle Rebischung  
Maryalice Reinmuller  
Sheryl and Jim Reuben  
Mr. Philip Rich  
Marguerite Romanello  
Dan Rosenbaum and Suzanne L. Klein  
Ms. Mary Ellen Rossi  
Patti and Rusty Rueff  
Paul Sack  
Bob and Kelly Scannell  
Sonja Schmid  
Mr. Paul Schmidt  
Harriet and David Schnur  
Dr. and Mrs. Stephen M. Schoen  
Mr. James J. Scillian  
Mr. Jim Sciuto  
Mr. Jon Shantz  
Ms. Patricia Sims  
Raven Sisco  
Christina Sonas  
Mr. Herbert Steierman  
Jeffrey Stern MD  
Dr. and Mrs. G. Cook Story  
Mr. and Mrs. Monroe Strickberger  
Mr. Jason Surles  
Denis Sutro  
Roselyne C. Swig  
Marilyn E. Taghon

Joe Tally and Dan Strauss  
Marvin Tanigawa  
Maggie Thompson  
Ms. Mary Topliff  
Ms. Leslie Tyler  
Leon Van Steen  
Mr. and Mrs. Ronald G. VandenBerghe  
Mr. and Mrs. Ron Vitt\*  
Mr. Douglass J. Warner  
Joseph Watkins  
Melissa and Jonathan Weinberg  
Mr. William R. Weir  
Mr. Richard West  
Mr. Robert Weston  
Tim M. Whalen  
Mr. David S. Winkler  
Sally Woolsey  
Mr. and Mrs. Roy B. Woolsey  
Marilyn and Irvin Yalom  
Elysa Yanowitz\*  
Jacqueline Young  
Ms. Nicole Zayac  
Mr. and Mrs. Philip Zimbardo

### CONTRIBUTOR LEVEL

**Next Stage Crew**

**(\$500-\$749)**

David and Michele Benjamin\*  
Mr. Igor R. Blake\*  
Mr. Edward Conger\*  
Dr. Marcus Feldman and  
Mrs. S. Shirley Feldman\*  
Karin and Gregory McClune\*  
Richard and Donna Perkins\*  
Meline and Jirayr Roubinian\*





*Providing a Legacy for A.C.T.*

## 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 Clement  
Lloyd and Janet Cluff  
Patricia Corrigan  
Susan and Jack Cortis  
Ms. Joan Danforth  
Richard T. Davis-Lowell  
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  
Marilee K. Gardner  
Michele Garside  
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 Hanko  
Mr. Richard H. Harding  
Kent Harvey  
Betty Hoener  
Jo S. Hurley  
Dr. and Mrs. Stewart Karlinsky  
Nelda Kilguss  
Ms. Heather M. Kitchen  
Mr. Jonathan Kitchen and  
Ms. Nina Hatvany  
John and Karen Kopac Reis  
Catherine Kuss and Danilo Purlia  
Mr. Patrick Lamey  
Philip C. Lang  
Mindy Lechman  
Marcia Lowell Leonhardt  
Marcia and Jim Levy  
Ines R. Lewandowitz  
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 McGehee  
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 Coran  
Michael Peter Nguyen  
Dante Noto  
Gail Oakley\*\*  
Sheldeen Osborne  
Marcia and Robert Popper  
Kellie Yvonne Raines  
Anne and Bertram Raphael  
Jacob and Maria Elena Ratinoff  
Mary L. Renner  
Ellen Richard  
Susan Roos  
David Rovno, M.D.  
Paul and Renae Sandberg  
Harold Segelstad  
F. Stanley Seifried  
Ruth Short  
Andrew Smith and Brian Savard  
Cheryl 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 Goldstine  
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 Sue Hamister  
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 Dennis Edward Parker  
The Estate of Rose Penn  
The Estate of Shepard P. Pollack  
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 Tolk  
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 during the July 1, 2015, to July 1, 2016, period.

Michael Kim and Youngmee Baik in Memory of Youngmee Baik  
Romana D. Bracco in Memory of John Bracco  
Mr. David J. Pasta in Memory of Gloria Guth  
Mrs. Albert J. Moorman in Memory of Mrs. Albert J. Moorman  
Gregory Davis in Memory of Orlando  
Ms. Carey Perloff and Mr. Anthony Giles in Memory of Liz Perle  
Diane Brett in Memory of Eva Ramos  
Daniel Weinstein in Memory of Eva Ramos  
Mr. and Mrs. Frank Fischer in Honor of Marilee Gardner  
Lucie and Jerry Weissman in Honor of Prisca Geeslin  
Helen Hilton Raiser in Honor of Nancy Livingston and Fred Levin  
Priscilla and Keith Geeslin in Honor of Luz Perez and Amber Jo Manuel  
Fred M. Levin and Nancy Livingston, The Shenson Foundation,  
in Honor of Carey Perloff  
Janet Armour and Robert Farnam in Honor of Jason Seifer  
Michele Bear in Honor of Craig Slaughter  
Lisa Conte in Honor of Craig Slaughter  
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. 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.

### LEAD EDUCATION SPONSOR



### SEASON SPONSOR



### 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  
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

### \$10,000-\$24,999

The Kenneth Rainin Foundation  
Laird Norton Family Foundation  
San Francisco Neighborhood Arts Collaborative  
The Stanley S. Langendorf Foundation  
The Valentine Foundation  
Wallis Foundation  
The Zellerbach Family Foundation

### \$5,000-\$9,999

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

## Theatre Forward Current Funders

List as of August 2016

Theatre Forward advances the American theater and its communities by providing funding and other resources to the country's leading nonprofit theaters. Theatre Forward and our theaters are most grateful to the following funders:

### THEATRE EXECUTIVES (\$50,000-\$99,000)

Bank of America\*  
The Schloss Family  
Foundation♦  
Wells Fargo♦

### BENEFACTORS (\$25,000-\$49,999)

Buford Alexander and  
Pamela Farr♦  
BNY Mellon  
Steven & Joy Bunson♦  
Citi  
DeWitt Stern\*  
Goldman, Sachs & Co.  
MetLife  
Morgan Stanley  
James S. & Lynne Turley♦  
Willkie Farr & Gallagher LLP\*

### PACESETTERS (\$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)

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\*♦  
Disney/ABC Television Group\*  
Paula A. Dominick♦  
Dorfman 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♦  
John R. Mathena♦  
Ogilvy & Mather\*  
Jonathan Maurer and  
Gretchen Shugart♦  
Dina Merrill & Ted Hartley\*  
Newmark Holdings\*  
Sills Cummis & Gross P.C.\*  
John Thomopoulos♦  
Evelyn Mack Truitt\*  
Leslie C. & Regina Quick  
Charitable Trust

Theatre Forward supporters are former supporters of National Corporate Theatre Fund and Impact Creativity. For a complete list of funders, visit [theatreforward.org](http://theatreforward.org).

\*Theatre Forward Fund for New American Theatre

†Includes In kind support

♦Educating through Theatre Support

## Gifts in Kind

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

Autodesk®

UNITED

NESPRESSO®



MADE UP PROVIDED BY  
MAC



Emergency BBQ Company  
Ghirardelli Ice Cream  
and Chocolate Shop  
Grace Street Catering  
Premium Port Wines, Inc.

## 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.

Axciom Corporation  
Adobe Systems Inc.  
Apple, Inc.  
Applied Materials  
AT&T Foundation  
Bank of America  
Bank of America Foundation  
Bank of New York Mellon  
Community Partnership

BlackRock  
Charles Schwab  
Chevron  
Chubb & Son  
Dell Direct Giving Campaign  
Dodge & Cox  
Ericsson, Inc.  
Federated Department Stores  
The Gap

GE Foundation  
Google  
Hewlett-Packard  
IBM International Foundation  
JPMorgan Chase  
Johnson & Johnson Family  
of Companies  
Levi Strauss Foundation  
Lockheed Martin Corporation

Macy's, Inc.  
Merrill Lynch & Co.  
Foundation, Inc.  
Northwestern Mutual  
Foundation  
Pacific Gas and Electric  
Arthur Rock  
State Farm Companies  
Foundation

The Clorox Company  
Foundation  
The James Irvine Foundation  
The Morrison & Foerster  
Foundation  
TPG Capital, L.P.  
Verizon  
Visa International  
John Wiley and Sons, Inc.



# A.C.T. STAFF

## CAREY PERLOFF

*Artistic Director*

## JAMES HAIRE

*Producing Director Emeritus*

## ARTISTIC

Andy Donald, *Associate Artistic Director*

Michael Paller, *Dramaturg*

Janet Foster, *Director of Casting and Artistic Associate*

Allie Moss, *Artistic Administrator*

Ken Savage, *Assistant Producer*

Jessica Katz, *Artistic Fellow*

## Resident Artists

Anthony Fusco, Nick Gabriel, Dominique Lozano, Craig Slaughter

## Associate Artists

Marco Barricelli, Olympia Dukakis,

Giles Haverall, Bill Irwin, Steven

Anthony Jones, Andrew Polk,

Tom Stoppard, Gregory Wallace,

Timberlake Wertenbaker

## Playwrights

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

## Directors

Peter Brook and Marie-Hélène Estienne; Robert Lepage; Dominique Lozano; David Muse; Carey Perloff; Ken Rus Schmoll; Alex Timbers

## Choreographers

Val Caniparoli, Annie-B Parson

## Composers/Orchestrators

Mark Bennett; David Byrne, Fatboy Slim, Tom Gandel, and J Pardo; David Coulter; Karl Lundeberg

## Music Directors

Daniel Feyer

## Designers

John Arnone, Andrew Boyce, Marsha Ginsberg, Ken MacDonald, Daniel Ostling, *Scenic*

Jessie Amoroso, Beaver Bauer, Linda Cho, Alex Jaeger, Jennifer Moeller, *Costumes*

Lap Chi Chu, Russell 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, *Fights*

Daniel Feyer, *Music*

## PRODUCTION

Audrey Hoo, *Production Manager*

Robert Hand, *Associate Production Manager*

Chris Hammer, *Interim Technical Director*

Marlena Schwartz, *Production Fellow*

## Stage Management

Elisa Guthertz, *Head Stage Manager*

Elisa Guthertz, Megan Q. Sada, Karen Szpaller, *Stage Managers*

Christina Larson, Megan McClintock, *Assistant Stage Managers*

Hal Day, *Production Assistant*

Danielle Bae, Zachary Cox, Joelle Hagen, Charlotte Morrill, *Stage Management Fellows*

## Prop Shop

Ryan L. Parham, *Supervisor*

Abo Greenwald, *Assistant*

## Costume Shop

Jessie Amoroso, *Costume Director*

Callie Floor, *Rentals Manager*

Keely Weiman, *Build Manager/Draper*

Jef Valentine, *Inventory Manager*

Maria Montoya, *Head Stitcher*

Kelly Koehn, *Accessories & Crafts Artisan*

Chanterelle Grover, *First Hand*

Megan LaFleur, *Costume Administrator*

Victoria Mortimer, Alexandra Shier Perry, *Costume Fellows*

## PETER PASTREICH

*Interim Executive Director*

## Wig Shop

Lindsay Saier, *Wig Master*

Melissa Kallstrom, *Wig Supervisor*

## STAGE STAFF

**The Geary:** Miguel Ongpin, *Head Carpenter*

Suzanna Bailey, *Head Sound*

Mark Pugh, *Head Properties*

Daniel Swalec, *Head Electrician*

Colin Wade, *Flyman*

Mary Montijo, *Wardrobe Supervisor*

Diane Cornelius, *Assistant Wardrobe Supervisor*

Joe Nelson, *Stage Door Monitors*

**The Strand:** Patsy McCormack, *Strand Master Technician*

Sarah Jacques, *Strand Sound Engineer*

John Abele, *Strand Head Carpenter*

## Conservatory/Second Stage

Danielle Colburn, *Conservatory Associate*

*Production Manager*

## ADMINISTRATION AND FINANCE

Denys Baker, *Administrative*

*Project Manager*

Coralyn Bond, *Executive Assistant and*

*Board Liaison*

Jennifer Zilberstein, *Human*

*Resources Manager*

Les Tift, *Human Resources*

*Project Coordinator*

Amy Hand, *Associate General Manager*

Amy Dalba, *Company Manager*

Joseph Reyes, *General Management Fellow*

## Finance

Jason Seifer, *Director of Finance*

*and Operations*

Sharon Boyce, Matt Jones, Linda Lauter,

*Finance Associates*

## Information Technology

Thomas Morgan, *Director*

Joone Pajar, *Network Administrator*

## Operations

Jamie McGraw, *Associate Manager, Facilities*

*Operation and Security*

Jeffrey Warren, *Assistant Facilities Manager*

Santiago Hutchins, *Facilities Crew*

Curtis Carr, Jr., Victor Newman,

Jesse Nightchase, *Security*

Jaime Morales, *Geary Cleaning Foreman*

Jamal Alsaidi, Jeaneth Alvarado,

Lidia Godínez, *Geary Cleaning Crew*

## Development

Luz Perez, *Director of Special Events*

Helen Rigby, *Director of Legacy Giving*

Mariah Bozeman, *Director of Major Gifts*

Bethany Herron, *Associate Director of*

*Development, Institutional Partnerships*

Tiffany Redmon, *Associate Director of*

*Development, Individual Giving*

Rose Oser, *Grant Writer*

Renée Gholikely, *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

Christine Miller, *Associate Director of*

*Marketing*

Simon Hodgson, *Publications Manager*

Brad Amoroso, *Senior Graphic Designer*

Kevin Kopjak/Charles Zukow Associates,

*Public Relations Counsel*

Thomas Moore, *Visual Designer*

Shannon Stockwell, *Publications Associate*

Sara Morales, *Graphic Designer*

Ashley Gennarelli, *Marketing Associate*

Karen Loccisano, *Graphic Design Fellow*

Emilianne Lewis, *Marketing Fellow*

Elspeth Sweatman, *Publications Fellow*

## Ticket Services

Cheyenne Postell, *Box Office Manager*

Mark C. Peters, *Subscriptions Manager*

David Engelmann, *Head Treasurer*

## MELISSA SMITH

*Conservatory Director*

Scott Tignor, Stephanie Arora,

*Subscriptions Coordinators*

Andy Alabran, Hillary Bray, Peter Davey,

Gillian Eichenberger, Elizabeth Halperin,

Johnny Moreno, *Treasurers*

## Front of House

Randy Collins, *Theater Manager*

Cara Chrisman, *Assistant House Manager*

Leontyne Mbele-Mbong, *Associate House*

*Manager*

Oliver Sutton, *Security*

Susan Allen, Rodney Anderson, Danica

Burt, Margaret Cahill, Jose Camello,

Anthony Cantello, Barbara Casey, Kathy

Dere, Sarah Doherty, Larry Emms, Doris

Flamm, Robert French, Tyler Gonzalez,

Gabriella Gonzalez, Lee Jewel, Kristen

Jones, Blue Kessler, Ryszard Koprowski,

Sharon Lee, Leontyne Mbele-Mbong, Sam

Mesinger, Kathy Napoleone, Genevieve

Pabon, Brandie Pilapil, Tuesday Ray,

Steven Salzman, Michael Sousa, Melissa

Stern, Lorraine Williams, *Ushers*

Forrest Choy, Jake Freeman, Anthony

Hernandez, Brooke Jensen, William

McCall, Fiona McGovern, Susan Monson,

Kareema Richmond, Tracey Sylvester,

Leonard Thomas, Cevie Toure, *Bartenders*

## Strand Cafe

Rafael Monge, *Cafe Manager*

LaRina Hazel, Raj Paul Pannu, *Baristas*

## EDUCATION & COMMUNITY

### PROGRAMS

Elizabeth Brodersen, *Director of Education*

*& Community Programs*

Tyrone Davis, *Community Artistic Director*

Jasmin Hoo, *Curriculum & Training Specialist*

Vincent Amelio, *School & Community*

*Programs Coordinator*

Stephanie Wilborn, *Education & Community*

*Programs Fellow*

Elizabeth Halperin, *Student Matinees*

Joseph Givens, David McKeely, Raven

Sisco, *Apprentices*

## CONSERVATORY

Nick Gabriel, *Director of Studio A.C.T.*

Christopher Herold, *Director of Summer*

*Training Congress*

Jack Sharrar, PhD, *Director of*

*Academic Affairs*

Jerry Lopez, *Director of Financial Aid*

Dan Kolodny, *Manager, Conservatory*

*Operations & Corporate Training Programs*

Lizz Elvira, *Conservatory Associate,*

*Academic Programs*

Emily Hanna, *Conservatory Associate, Young*

*Conservatory & Studio A.C.T.*

Matt Jones, *Bursar/Payroll Administrator*

Lena Mier, Marcella Toronto,

*Conservatory Fellows*

## M.F.A. Program Core Faculty

Nancy Benjamin, *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 Sharrar, PhD, *Theater History*

Melissa Smith, *Head of Acting, Director*

## M.F.A. Program Adjunct Faculty

Mary Carbonara, *Dance*

Millissa Carey, *Singing, Director*

Tyrone Davis, *Citizen Artistry*

Andy Donald, *Arts Leadership*

Julie Douglas, *Improv*

Daniel Feyer, *Music Director, Accompanist*

Janet Foster, *Audition, Showcase*

Anthony Fusco, *Acting*

Nick Gabriel, *Acting, Director*

Giles Haverall, *Director*

Gregory Hoffman, *Combat*

Jasmin Hoo, *Citizen Artistry*

Mark Jackson, *Devised Theater*

W. D. Keith, *On-Camera Acting*

Philip Charles MacKenzie,

*On-Camera Acting*

Heidi Marshall, *On-Camera Acting*

Seana McKenna, *Acting*

## DON-SCOTT COOPER

*General Manager*

Corrine Nagata, *Dance*

Caymichael Patten, *Audition*

Jeanna Parham, *Stage Makeup*

Carey Perloff, *Arts Leadership*

Kari Prindl, *Alexander Technique*

Stacey Printz, *Dance*

Helen Rigby, *Fundraising*

Megan Q. Sada, *Theater Professionalism*

Ken Savage, *Director*

Elyse Shafarman, *Alexander Technique*

Lisa Townsend, *Director, Choreographer*

Becca Wolff, *Director*

## Studio A.C.T.

Liz Anderson, *Filmmaking*

Cristina Anselmo, *On-Camera Acting*

Heidi Carlsen, *Voice*

Matt Chapman, *Movement*

Julie Douglas, *Improv and Mask*

Lauren English, *Acting and*

*Audition Technique*

Francie Epsen-Devlin, *Musical Theater*

Paul Finocchiaro, *Acting*

Nick Gabriel, *Acting*

W. D. Keith, *On-Camera Acting*

Drew Khalouf, *Speech and Diction*

Jessica Kitchens, *Acting*

Trish Mulholland, *Auditioning*

David Prete, *Movement and Directing*

Kari Prindl, *Alexander Technique*

Mark Rafael, *Acting*

Patrick Russell, *Acting, Movement,*

*and Clown*

Rebecca Struch, *Acting*

Laura Wayth, *Acting*

## YOUNG CONSERVATORY

# A.C.T. PROFILES



## **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 Voyageur*, *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](http://act-sf.org).

## BOX OFFICE INFORMATION

### A.C.T. BOX OFFICE

Visit us at 405 Geary Street at Mason, next to the theater, one block west of Union Square; or at 1127 Market Street at 7th Street, across from the UN Plaza. Walk-up hours are Tuesday-Sunday (noon-curtain) on performance days, and Monday-Friday (noon-6 p.m.) and Saturday-Sunday (noon-4 p.m.) on nonperformance days. (For Strand Box Office walk-up hours, please visit [act-sf.org](http://act-sf.org).) Phone hours are Tuesday-Sunday (10 a.m.-curtain) on performance days, and Monday-Friday (10 a.m.-6 p.m.) and Saturday-Sunday (10 a.m.-4 p.m.) on nonperformance days. Call 415.749.2228 and use American Express, Visa, or MasterCard; or fax your ticket request with credit card information to 415.749.2291. Tickets are also available 24 hours a day on our website at [act-sf.org](http://act-sf.org). All sales are final, and there are no refunds. Only current ticket subscribers and those who purchase ticket insurance enjoy ticket exchange privileges. Packages are available by calling 415.749.2250. A.C.T. gift certificates can be purchased in any amount online, by phone or fax, or in person.

### SPECIAL SUBSCRIPTION DISCOUNTS

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit [act-sf.org/educate](http://act-sf.org/educate) for details. Seniors (65+) save \$40 on 8 plays, \$35 on 7 plays, \$30 on 6 plays, \$25 on 5 plays, and \$20 on 4 plays.

### SINGLE TICKET DISCOUNTS

Joining our eClub is the best—and sometimes only—way to find out about special ticket offers. Visit [act-sf.org/eclub](http://act-sf.org/eclub) for details. Find us on Facebook and Twitter for other great deals. Beginning two hours before curtain, a limited number of discounted tickets are available to seniors (65+), educators, administrators, and full-time students. For matinee performances, all seats are just \$20 for seniors (65+). Valid ID required—limit one ticket per ID. Not valid for Premiere Orchestra seating. All rush tickets are subject to availability.

### GROUP DISCOUNTS

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

### AT THE THEATER

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

### ABOUT OUR PLAYS

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

## REFRESHMENTS

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

## CELL PHONES

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

## PERFUMES

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

## EMERGENCY TELEPHONE

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

## LATECOMERS

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

## LISTENING SYSTEMS

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

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

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



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

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

## LOST AND FOUND

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

## AFFILIATIONS

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



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



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



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

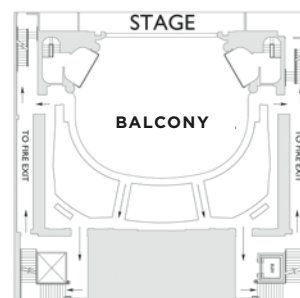
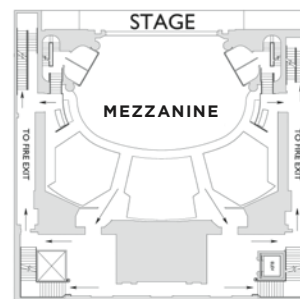
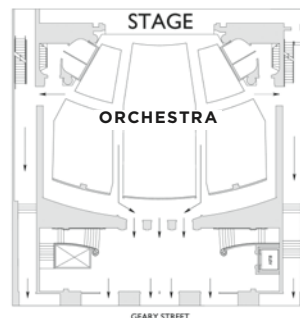


The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



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

## GEARY THEATER EXITS





OPENING THE 2016-17 SEASON

# IT CAN'T HAPPEN HERE

Adapted by Tony Taccone and Bennett S. Cohen

from the novel by Sinclair Lewis

Directed by Lisa Peterson

STARTS SEP 23 • RODA THEATRE



LEAD SPONSORS

EDGERTON  
FOUNDATION

EXECUTIVE SPONSOR

THE BERNARD  
OSHER  
FOUNDATION

IRA AND LEONORE GERSHWIN  
Philanthropic Fund

DISCOVER THE  
2016-17 SEASON



Celebrate the world premieres of  
**Monsoon Wedding** and **The Last Tiger in Haiti**,  
the return of **Kneehigh**, a hit **Broadway** comedy,  
and more — **buy 3+ plays and save!**

Call 510 647-2949 • Click [berkeleyrep.org](http://berkeleyrep.org)

 **Berkeley Rep**

SEASON SPONSORS





## “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  
[Findyourwayup.com/Tuned2SF](http://Findyourwayup.com/Tuned2SF)

### Find your way up.<sup>SM</sup>

Call (866) 618-5244 to speak with  
a personal banker.

**CITY NATIONAL BANK**  
The way up.® 

© 2016 City National Bank

City National Personal Banking

CNB MEMBER FDIC