

MARTIN MORAN AT THE STRAND

ALL THE RAGE AND
THE TRICKY PART
IN REPERTORY

WRITTEN AND PERFORMED BY
MARTIN MORAN

DIRECTED BY
SETH BARRISH

A COPRODUCTION WITH
PIECE BY PIECE PRODUCTIONS

50
YEARS

A.C.T.
AMERICAN
CONSERVATORY
THEATER



JOAN MARCUS PHOTO

@THE STRAND



ON BECKETT

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

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

San Francisco Chronicle

THE SKIVVIES: *HOLIDAY ROADKILL*

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 mash-ups 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.

**"Undie rock, with a
soupçon of Broadway"**

The New York Times

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

The Wall Street Journal

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ON BECKETT PHOTO COURTESY OF BILL IRWIN; THE SKIVVIES PHOTO COURTESY OF PAUL ELLEDGE

FROM THE ARTISTIC DIRECTOR

Dear Friends,

Welcome to *Martin Moran at The Strand*, the first event in A.C.T.'s season of @TheStrand productions. One of the joys of The Strand is that it provides A.C.T. with venues to introduce the Bay Area to magical shows we've seen elsewhere. As a big fan of Martin Moran, I first got excited about these shows when A.C.T. staff members came back from New York raving about *The Tricky Part*. We're thrilled to partner with Wendy vanden Heuvel and piece by piece productions to present both *The Tricky Part* and *All the Rage* in repertory at the Strand.

Moran's beautiful one-man shows follow Benjamin Scheuer's exquisite solo musical, *The Lion*, which graced this stage last spring. Though based on his memoirs of the same name, Moran's stage work is intensely communal. His candor as a writer and his self-deprecating wit as a performer draw us inexorably into his tales, like a storyteller at a campfire, in such a way that all of us end up feeling part of the experience.

A.C.T.'s @TheStrand season continues this winter with two more theatrical adventures. In December, The Skivvies: *Holiday Roadkill* will fill The Strand with delightful musical mash-ups that are stripped-down and seasonal. And in January, we welcome back A.C.T. favorite Bill Irwin for an extended run of *On Beckett*, his rich exploration of performing the prose, poetry, and plays of Samuel Beckett.

Finally, if incredible storytelling inspires you, don't miss *A Thousand Splendid Suns*, opening soon at The Geary. Based on the stunning book by Bay Area novelist Khaled Hosseini about Afghan women striving to find hope in an unpredictable world, this theatrical adaption was commissioned by A.C.T. and will make its world premiere in February. As with *All the Rage* and *The Tricky Part*, an invitation by a great storyteller into the most complex aspects of human experience is always a gift.

Enjoy *Martin Moran at The Strand*, and thank you for coming!

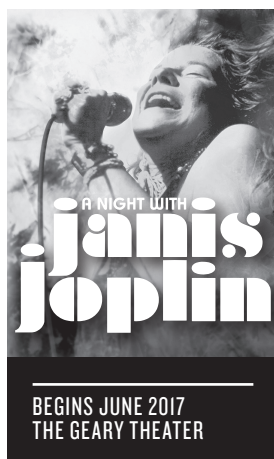
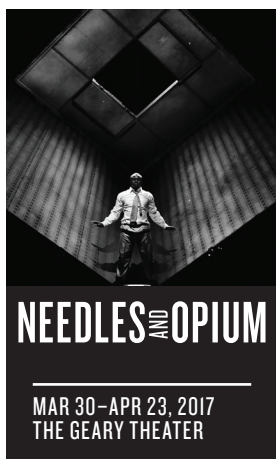
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A.C.T.

Carey Perloff, Artistic Director **Peter Pastreich**, Interim Executive Director

and
piece by piece productions
present

MARTIN MORAN AT THE STRAND

ALL THE RAGE AND THE TRICKY PART IN REPERTORY

Written and Performed by

MARTIN MORAN*

Directed by

SETH BARRISH

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Lighting Designer	Russell H. Champa
Sound Designer	Leon Rothenberg
Assistant Scenic Designer	Warren Karp
Assistant Sound Designer	Jake Rodriguez
Stage Manager	Elisa Guthertz*
Assistant Stage Manager	Marcy Victoria Reed*
General Management for piece by piece productions	Snug Harbor Productions/ Steven Chaikelson and Kendra Bator

All the Rage was produced by piece by piece productions and Rising Phoenix Repertory in association with The Barrow Group at the Peter Jay Sharp Theater in New York City, opening on January 30, 2013.

All the Rage was developed with the generous support of La Jolla Playhouse (Christopher Ashley, Shirley Fishman); New York Theater Workshop (Jim Nicola and Linda Chapman); Naked Angels (Tuesdays@9, Joe Danisi); Two River Theater (John Dias and Stephanie Coen); The Paramount Theater (Bruce Bouchard); and Music-Theatre Group (Diane Wondisford).

The Tricky Part was originally produced off Broadway by James B. Freyberg, CTM Productions, Wendy vanden Heuvel, and Sharon Rosen in association with True Love Productions at the McGinn/Cazale Theatre. Opening night—April 12, 2004.

All the Rage and *The Tricky Part* are 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



LOVE AND CRUELTY

AN INTERVIEW WITH MARTIN MORAN

BY SIMON HODGSON

Growing up in 1970s Denver, in a suburban home filled with the smells of Pop-Tarts and Philip Morris cigarettes, teenager Martin Moran looked like a poster boy for Catholic school—a kid with good grades, clean fingernails, and a smile for everyone on his paper route. Inside, however, Moran was grappling with the conflicting shame and thrill of a relationship with his 30-year-old camp counselor, Bob. “Sometimes I felt scared and I liked it,” Moran says in his memoir, *The Tricky*

Part (2005). “All the concealment was a kind of strange power. An entire and buzzing inner life. A fourteen-year-old boy on a three-speed Raleigh, getting it every which way. I was getting away with murder, with pleasure, with crimes, and I was pulling A’s.” Shortly before Moran arrived in San Francisco, we caught up with the OBIE Award-winning Broadway actor and writer to talk about his two one-man shows—*The Tricky Part* and *All the Rage*.

You've been performing these two stories, in various forms, for several years now. How has your perspective on them shifted?

Initially, the writing and performing invoked a great sense of shame. I used to get nauseous before doing *The Tricky Part*. I'd sit backstage and think, "What the fuck am I doing? This stuff is too intimate." Now, I feel less a sense of owning the story in a personal way, and I revel in the humanness of it instead. It feels like a quest that's of service, that's unifying, and even joyous.

What kinds of reactions have people had to *All the Rage* and *The Tricky Part*?

I most recently performed the two plays on a three-city tour of India, where there was a kind of gobsmacked reaction at both the frankness and the form: one guy standing onstage talking about sensitive social issues, like trespass, molestation, forgiveness. In Red Bank, New Jersey—a very Catholic community just outside of New York City—there were people who got up and left. The reactions have been profound and have differed by locale. But the more I tell the stories, the more I realize they are less about me and more about universal questions: How do we survive what we think of as damage? How do we find the humor and the humanity in our brokenness?

One of the most compelling aspects of *The Tricky Part* and *All the Rage* is how you handle the complexity of human experience.

I feel devoted to complexity. It is within the paradoxes of life that we have a chance at grasping flashes of human truth and beauty. We are so full of love. And cruelty, too. Look at us now, amid this election season, so anxious about the seeming hate and division. But we do look to one another in quiet ways, don't we? Over a meal, in a book, perhaps in an evening of theater, to be reminded that we are all in this together. When I was 12, the violence of what happened was so painful, the complexity overwhelming. Thanks be that I lived, and how odd that everything that happened became a source of knowledge and empathy.

Before making it as an actor on Broadway, you studied here at A.C.T. How does it feel coming back to San Francisco?

It feels joyous. I was at Stanford University with the idea of becoming a lawyer, a father, and a senator. Then I thought, "No! My God, I'm gay and I'm gonna be an actor!" I came to A.C.T. in 1980 for the Advanced Training Program [the forerunner of the M.F.A. Program]. I love San Francisco. It is the place of my youth. I feel so grateful.

ARTIST BIOS



MARTIN MORAN* returns to the Bay Area, where he attended Stanford University as well as the A.C.T. Advanced Training Program. For his show *All the Rage*, Moran won a Lucille Lortel Award for Outstanding Solo Show, and for *The Tricky Part*, he received two Drama Desk Award nominations and won an OBIE Award. Both solo shows are based on his memoirs of the same names. His Broadway and off-Broadway

credits include *Spamalot*; *Cabaret*; *Titanic*; *Bells Are Ringing*; *How to Succeed in Business Without Really Trying*; *Big River*; *O, Earth* (The Foundry Theatre); *Fun Home* (The Public Theater); *Floyd Collins* (Playwrights Horizons); *A Man of No Importance* (Lincoln Center Theater); *The Cider House Rules* and *3 Kinds of Exile* (Atlantic Theater Company); *The Cradle Will Rock* (New York City Center Encores!); and Bertolt Brecht's *A Man's A Man* (Classic Stage Company). He has worked regionally at Long Wharf Theatre, The Old Globe, La Jolla Playhouse, the Williamstown Theatre Festival, Trinity Repertory Company, and Intiman Theatre. Film and television credits include *The Newsroom*, *The Big C*, *Possible Side Effects*, *Private Parts*, *Law & Order*, *Dellaventura*, and *Mary and Rhoda*. Moran wrote the book and lyrics for the 2012 solo musical *Borrowed Dust*, composed by Joseph Thalken. His new memoir, *All the Rage: A Quest*, was just released by Beacon Press.

SETH BARRISH is the co-founder and co-artistic director of The Barrow Group. He directed the award-winning shows *Thank God for Jokes* (Outer Critics Circle and Lucille Lortel award

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nominations), *All the Rage* (Lucille Lortel Award), *My Girlfriend's Boyfriend* (Lucille Lortel Award; Drama Desk and Outer Critics Circle award nominations), *Sleepwalk with Me*, *The Tricky Part* (OBIE Award; Drama Desk Award nominations), *Pentecost* (Drama Desk Award nomination), *Old Wicked Songs* (Los Angeles Drama Critics Circle and Garland awards), and *Good* (Straw Hat Award), among dozens of productions spanning a 35-year career off Broadway, in regional theater, and internationally. Barrish directed the Netflix Original comedy special *Mike Birbiglia: My Girlfriend's Boyfriend* (named the number-one comedy special of 2013 by *Vulture*, *Paste*, and *LaughSpin*). Barrish co-directed the feature film *Sleepwalk with Me*, and he served as a consulting producer on the feature film *Don't Think Twice* and as a producer on the recording of *Sleepwalk with Me Live*. He is also a professional acting and directing teacher and is author of the book *An Actor's Companion: Tools for the Working Actor*, published by Theatre Communications Group with a foreword by Anne Hathaway. As an actor, Barrish appears regularly in film and on television. He is also a composer (Society of European Stage Authors and Composers).

PIECE BY PIECE PRODUCTIONS is a not-for-profit producing organization that was started in 1999 by Wendy vanden Heuvel. Productions have included *Medea* on Broadway, directed by Deborah Warner and featuring Fiona Shaw (associate producer); *The Tricky Part* (2004 OBIE Award and two Drama Desk Award nominations, including Outstanding Play), by Martin Moran; *All the Rage* (2013 Lucille Lortel Award for Outstanding Solo Show), by Martin Moran, produced with Rising Phoenix Repertory and The Barrow Group; *The Walworth Farce*, by Enda Walsh; *Mabou Mines DollHouse*; *Let the Right One In* and Emma Rice's *Brief Encounter*, in association with St. Ann's Warehouse; *My Name Is Rachel Corrie*, in association with the Royal Court Theatre; *Slipping*, in association with Rising Phoenix Repertory and Rattlestick Playwrights Theater; *Elective Affinities*, by David Adjmi and featuring Zoe Caldwell, coproduced with Rising Phoenix

Repertory and Soho Rep.; Lee Breuer's *La Divina Caricatura*, in association with St. Ann's Warehouse, La Mama Experimental Theatre Club, Mabou Mines, and Dovetail Productions; and *Hundred Days*, by The Bengsons and Kate E. Ryan, coproduced with Z Space (2014 Theatre Bay Area Award for Outstanding New Musical). Since 2010, piece by piece productions has been a producer with co-creators Brian Mertes and Melissa Kievman on *The Lake Lucille Chekhov Project (Ivanov, Seagull)*. Film credits include *The Rest I Make Up*, a documentary about the life and work of the playwright Maria Irene Fornes, directed by Michelle Memran, and *The Seagull: The Lake Lucille Chekhov Project*, directed by Brian Mertes. This season with Z Space, piece by piece productions will be coproducing a flamenco version of *Antigone*, by Noche Flamenca, and The Wooster Group's *The Town Hall Affair*. Vanden Heuvel lives in San Francisco with her husband, Brad Coley, and their daughter, Lila Blue.

MARK WENDLAND (Scenic Designer) is a Tony Award-nominated set designer whose Broadway credits include *Heisenberg*, *If/Then*, *The Merchant of Venice* (Tony Award nomination), *Next to Normal* (Tony Award nomination), *Talk Radio*, *An Almost Holy Picture*, and *Death of a Salesman*. Other New York credits include *Murder Ballad*, *Beauty of the Father*, and *Iron* at Manhattan Theatre Club; *Significant Other* at Roundabout Theatre Company; *I'm Gonna Pray for You So Hard* at Atlantic Theater Company; *Punk Rock* at MCC Theater; *A Month in the Country*, *A Midsummer Night's Dream*, *Richard III*, and *Hamlet* at Classic Stage Company; *The Layover*, *Boy's Life*, and *Lonely, I'm Not* at Second Stage Theatre; *The Great God Pan* at Playwrights Horizons; *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *Satellites*, *Fucking A*, *Pericles*, *A Dybbuk*, *The Winter's Tale*, *Romeo and Juliet*, *Henry V*, *Cymbeline*, and *Timon of Athens* at The Public Theater; *Angels in America* and *Hot 'N' Throbbing* at Signature Theatre Company; and *Unconditional* at Labyrinth Theater Company.

RUSSELL H. CHAMPA (Lighting Designer) recently designed *The Hard Problem* at A.C.T. has worked on the productions of *An Opening in Time* (Hartford Stage), *Desire* (59E59 Theaters, The Acting Company), *The Light Years* (New York Stage and Film, The Debate Society), *The Qualms* (Playwrights Horizons), *brownsville song (b-side for tray)* (Long Wharf Theatre, Philadelphia Theatre Company), *The Unfortunates* and *Let There Be Love* (A.C.T.), and *Thresh|Hold* (Pilobolus). His Broadway credits include *China Doll* (Gerald Schoenfeld Theatre), *In the Next Room, or the vibrator play* (Lyceum Theater at Lincoln Center Theater), and *Julia Sweeney's God Said, "Ha!"* (Lyceum Theater). New York credits include work at Lincoln Center Theater, New York Shakespeare Festival, The Public Theater, Second Stage Theatre, Manhattan Theatre Club, Vineyard Theatre, Atlantic Theater Company, and New York Stage and Film. His regional credits include productions at Steppenwolf Theatre Company, Arena Stage, The Wilma Theater, California Shakespeare Theater, Trinity Repertory Company, the Mark Taper Forum, and the John F. Kennedy Center for the Performing Arts.

LEON ROTHENBERG (Sound Designer) has recently designed for Broadway's *Violet*, *The Realistic Joneses*, *The Nance* (Tony Award), and *Joe Turner's Come and Gone* (Tony nomination). His select off-Broadway credits include work at Primary Stages, Second Stage Theatre, The New Group, Tectonic Theater Project, Playwrights Horizons, Women's Project Theater, Manhattan Theatre Club, The Public Theater, and New York City Center. Regionally, he has designed productions at Arena Stage, Huntington Theatre Company, Williamstown Theater Festival, Seattle Repertory Theatre, Merrimack Repertory Theatre, Portland Center Stage, Delaware Theatre Company, La Jolla Playhouse, The Old Globe, New York Stage and Film, Two River Theater, North Shore Music Theatre, Long Wharf Theatre, McCarter Theatre Center for the Performing Arts, and Theatre by the Sea. International credits include Cirque du Soleil's *Kooza* and *Wintuk*, National Theatre of Cyprus, and Dijon International Adventure Film Festival.

ELISA GUTHERTZ* (Stage Manager) most recently worked on *King Charles III*, *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.

MARCY VICTORIA REED* (Assistant Stage Manager) is a stage and events manager and joins A.C.T. for the first time for *Martin Moran at The Strand*. Credits include work at TheatreWorks (*Sweeney Todd*, the gala presentations of *Emma* and *Maria*), San Jose Repertory Theatre (*Crime and Punishment*, *The Big Meal*), The Old Globe (Fiasco Theater's *Into the Woods*), La Jolla Playhouse (*Sleeping Beauty Wakes*, *An Iliad*), McCarter Theatre Center (*Into the Woods*, *The Convert*, *Sleeping Beauty Wakes*, *A Christmas Carol*, *The How and The Why*, *An Iliad*, and *Are You There, McPhee?*), New York Theatre Workshop (*An Iliad*, *Belleville*), Milwaukee Repertory Theater (*The Whipping Man*), Transcendence Theatre Company (Broadway Under The Stars, 2013-14), and *The 24 Hour Musicals* on Broadway, 2010-13. She is a graduate of the University of Wisconsin Whitewater, holds a BFA in stage management, and is a former McCarter Theatre Center stage management intern.

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AMERICAN CONSERVATORY THEATER, San Francisco's Tony Award-winning nonprofit theater, nurtures the art of live theater through dynamic productions, intensive actor training, and ongoing engagement with our community. Under the leadership of Artistic Director Carey Perloff, 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.

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Dialects, Director*
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Jeffrey Crockett,
Head of Voice

Domenique Lozano,
Acting, Director
Michael Paller,
Director of Humanities

Lisa Anne Porter,
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and Dialects*
Jack Sharrar, PhD,
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Melissa Smith, *Head
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Mary Carbonara, *Dance*
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Citizen Artistry
Andy Donald,
Arts Leadership
Julie Douglas, *Improv*
Daniel Feyer, *Music
Director, Accompanist*
Janet Foster,
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Anthony Fusco, *Acting*

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Acting, Director
Giles Havergal, *Director*
Gregory Hoffman,
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Citizen Artistry
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Devised Theater

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Philip Charles MacKenzie,
On-Camera Acting
Heidi Marshall,
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Caymichael Patten,
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Jeanna Parham,
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Arts Leadership
Kari Prindl,
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Stacey Printz, *Dance*
Helen Rigby, *Fundraising*
Megan Q. Sada,
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Elyse Shafarman,
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Paul Finocchiaro, *Acting*
Nick Gabriel, *Acting*
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On-Camera Acting
Drew Khalouf,
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Kari Prindl,
Alexander Technique
Mark Rafael, *Acting*
Patrick Russell,
*Acting, Movement,
and Clown*
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Laura Wayth, *Acting*

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Dan Griffith, *Movement*
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Musical Theater
Domenique Lozano,
Director, Acting
Christine Mattison,
Dance, Choreographer
Vivian Sam, *Musical
Theater, Dance*
Dan Seda,
Musical Theater
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Musical Theater

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James Bair

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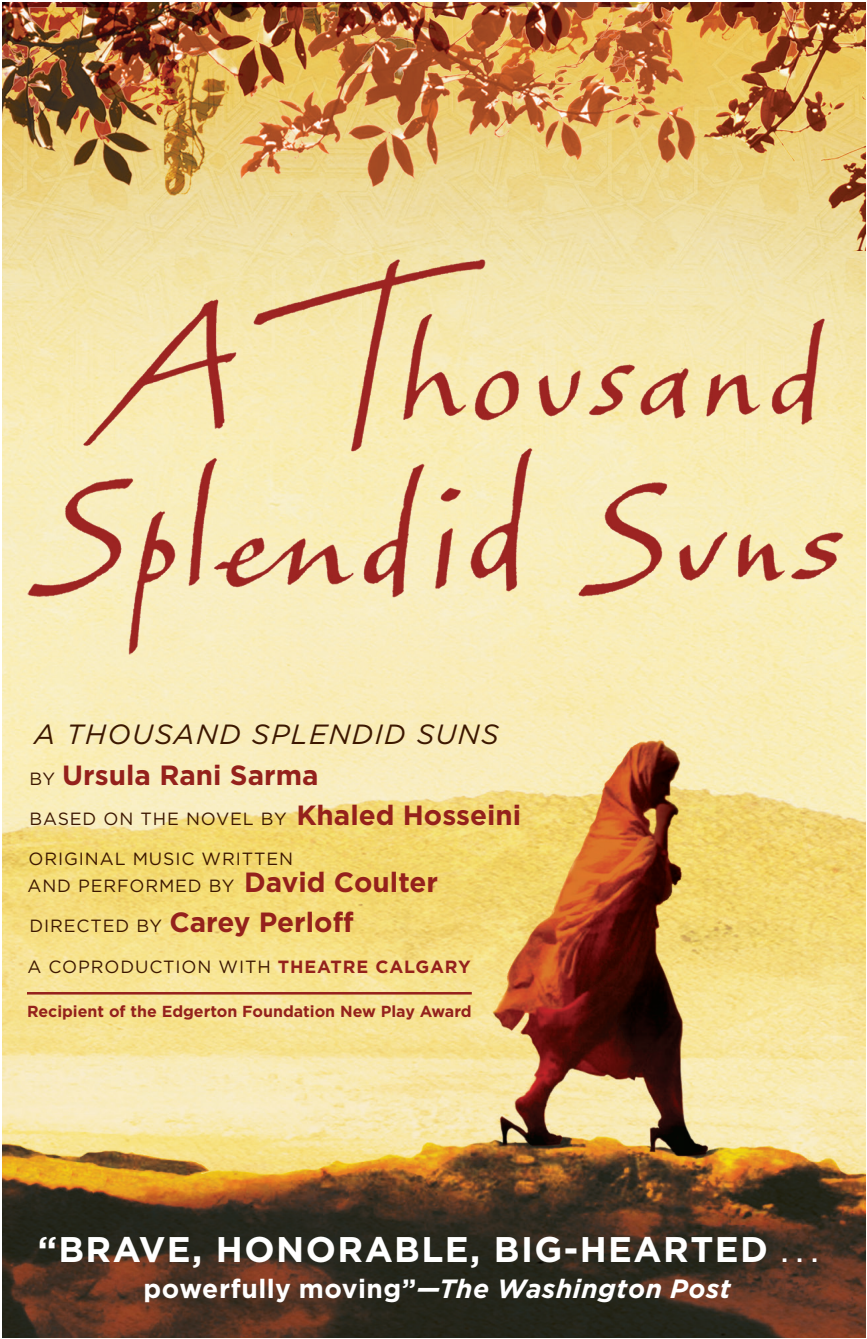
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