

**A.C.T.** AMERICAN  
CONSERVATORY  
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SAN FRANCISCO'S PREMIERE  
NONPROFIT THEATER COMPANY



BETWEEN  
**RIVERSIDE**  
and **CRAZY**

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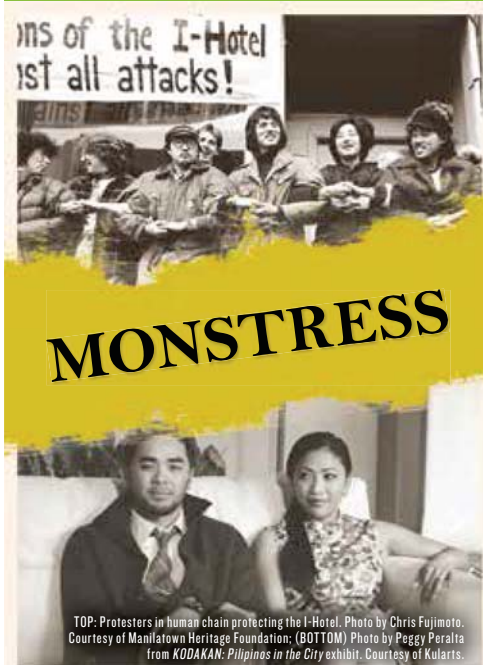
SEPTEMBER 2015  
SEASON 49, ISSUE 1

A.C.T.'S

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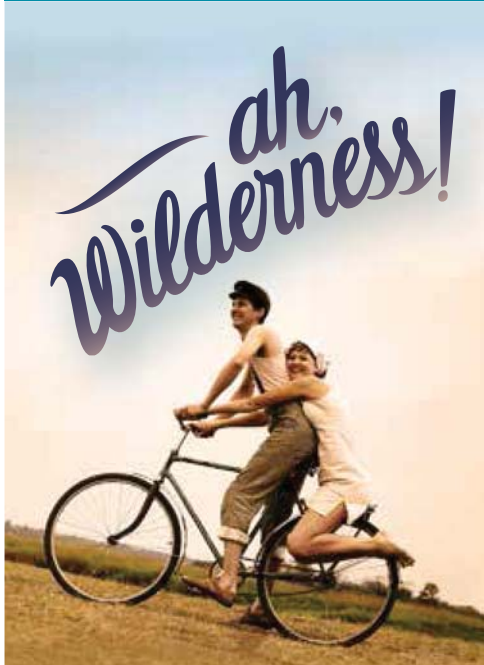
SEASON

A WORLD-PREMIERE EVENT FEATURING  
TWO SAN FRANCISCO STORIES



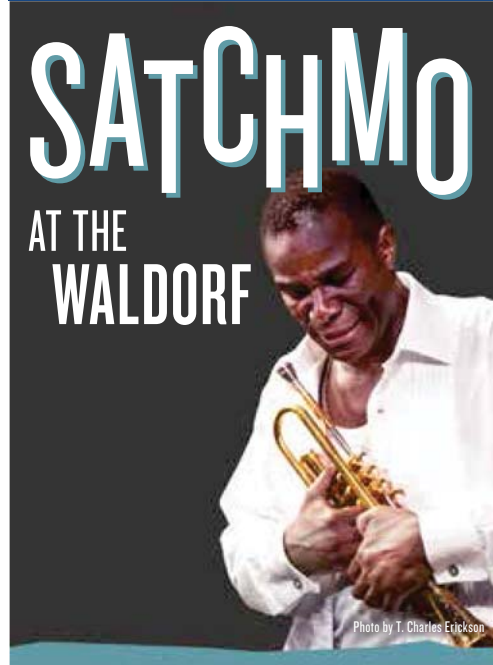
SEPT 16–NOV 22 AT THE STRAND THEATER

O'NEILL'S CELEBRATED COMING-OF-AGE  
COMEDIC DRAMA



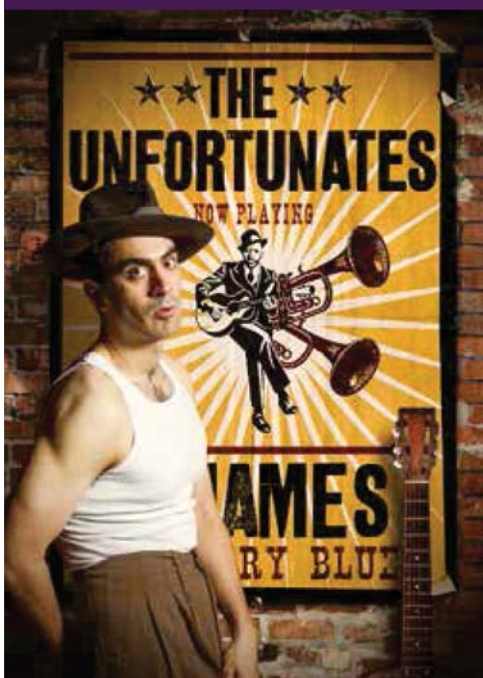
OCT 14–NOV 8 AT THE GEARY THEATER

THE ACCLAIMED ONE-MAN SHOW FEATURING  
"AMERICA'S GREATEST CLASSICAL ACTOR"



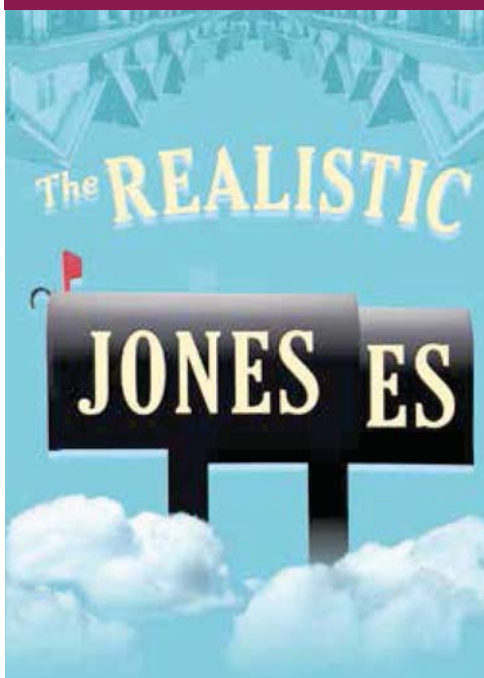
JAN 13–FEB 7 AT THE GEARY THEATER

A MYTHICAL NEW AMERICAN MUSICAL



FEB 3–APRIL 10 AT THE STRAND THEATER

THE WEST COAST PREMIERE OF  
BROADWAY'S BRILLIANT NEW COMEDY



MAR 9–APRIL 3 AT THE GEARY THEATER

A FUNNY AND HEARTBREAKING MUSICAL  
ABOUT FINDING "THE ONE"



MAY 11–JUNE 5 AT THE GEARY THEATER



ACADEMY AWARD NOMINEE

**DAVID STRATHAIRN**

*RETURNS TO A.C.T.!*

# Chester Bailey

By | Joseph Dougherty

Directed by | Ron Lagomarsino

Starring | David Strathairn

**SPECIAL SUBSCRIBER EVENT!  
THREE WEEKS ONLY!**

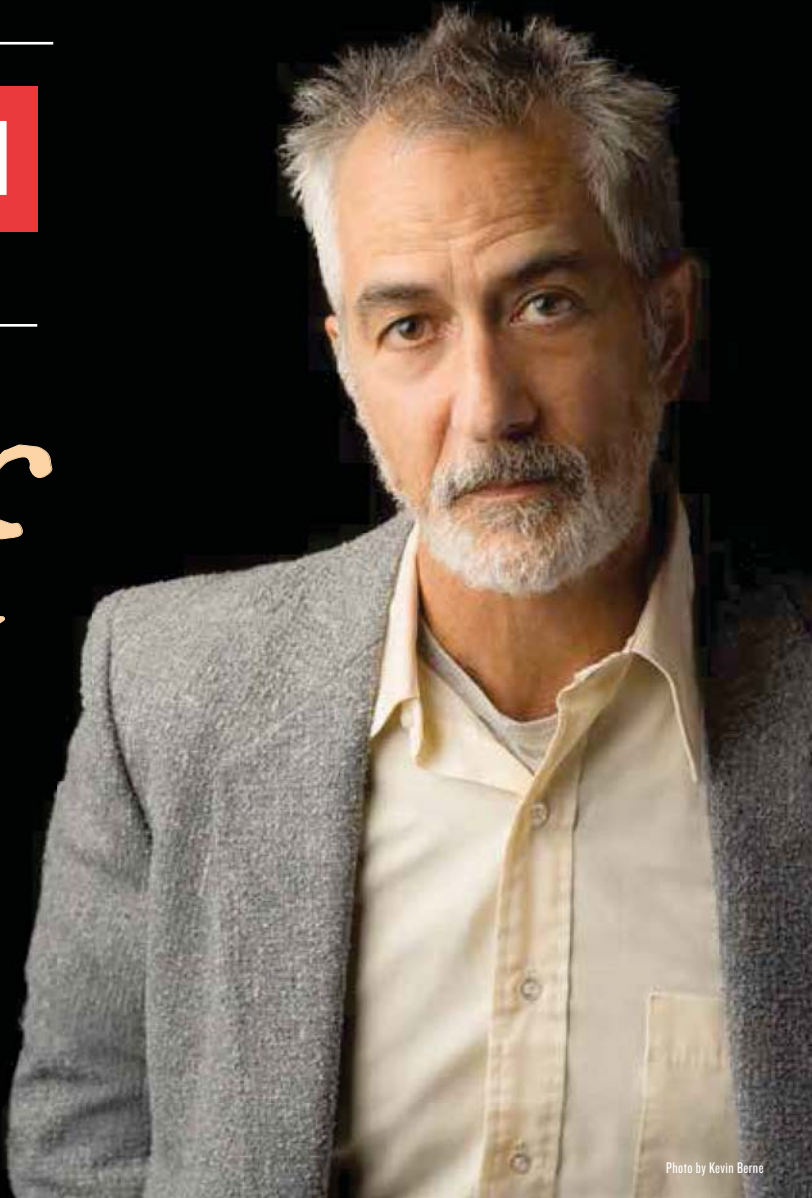


Photo by Kevin Berne

#### **A.C.T. FAVORITE AND ACADEMY AWARD NOMINEE**

David Strathairn (*Underneath the Lintel* at A.C.T.; film: *Good Night, and Good Luck*; *Lincoln*; *The Second Best Exotic Marigold Hotel*) returns to A.C.T. for a special subscribers-only three-week engagement at The Strand Theater. In 1945, in a hospital in Long Island, a young man named Chester Bailey has fallen under the charge of Dr. Philip Cotton (Strathairn). Chester is recovering from devastating injuries that have made his imagination the safest haven he has. Wounded by his own disappointments in life and love, Cotton must figure out how to heal this unusual patient and is forced to make an ethical decision that calls into question everything he has ever known and believed to be true—leading him to new realizations about love, hope, and the saving grace of the imagination. Written by Emmy Award-winning playwright and screenwriter Joseph Dougherty and directed by veteran stage and television director Ron Lagomarsino, *Chester Bailey* is a compelling account of the lies we tell ourselves in order to find wholeness and truth.

**MAY 25–JUNE 12, 2016**

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# SAN FRANCISCO'S THEATER COMPANY

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

Rising from the rubble of the catastrophic earthquake and fires of 1906 and immediately hailed as the "perfect playhouse," the beautiful, historic Geary Theater has been our home since the beginning. When the 1989 Loma Prieta earthquake ripped a gaping hole in the ceiling, destroying the proscenium arch and dumping tons of debris on the first six rows of orchestra seats, the San Francisco community rallied to raise a record-breaking \$30 million to rebuild it. The theater reopened in 1996 with a production of *The Tempest* directed by Perloff, who took over after A.C.T.'s second artistic director, gentleman artist Ed Hastings, retired in 1992.

Perloff's 23-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 "locavore" theater—theater made by, for, and about the San Francisco 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 46-year-old Conservatory, led by Melissa Smith, is at the center of our work. Our three-year, fully accredited Master of Fine Arts Program has moved to the forefront of America's actor training programs, and our intensive Summer Training Congress attracts enthusiasts from around the world. Other programs include the world-famous Young Conservatory for students ages 8 to 19, led by 25-year veteran Craig Slight, and Studio A.C.T., our expansive course of study for adults. Our alumni often grace our mainstage and perform around the Bay Area, as well as stages and screens across the country.

A.C.T. also brings the benefits of theater-based arts education to more than 10,000 Bay Area school students 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 tens 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 in-depth study materials to Bay Area schools and community-based organizations.

With our increased presence in the Central Market neighborhood marked by the opening of The Costume Shop theater, the renovation of The Strand Theater across from UN Plaza, and the launch of our mobile Stage Coach initiative, A.C.T. is poised to continue its leadership role in securing the future of theater for San Francisco and the nation.

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American Conservatory Theater was founded in 1965 by William Ball.  
Edward Hastings, Artistic Director 1986–92

WHAT'S NEXT AT THE STRAND

# MONSTRESS

BY PHILIP KAN GOTANDA AND SEAN SAN JOSÉ

A THEATRICAL ADAPTATION BASED ON THE SHORT STORIES BY LYSLEY TENORIO

ASSOCIATE DIRECTOR SEAN SAN JOSÉ

DIRECTED BY CAREY PERLOFF

In these two tales about the rich history of Filipino American life in the Bay Area, adapted from the acclaimed collection of short stories by San Francisco author Lysley Tenorio, characters strive for personal transformations that are wonderfully moving and distinctly theatrical. The infamous headline-making eviction of Filipino residents from San Francisco's International Hotel in the 1970s sets the background for Philip Kan Gotanda's stirring *Remember the I-Hotel*. Sean San José's *Presenting . . . the Monstress!* moves us from the streets of Manila to San Francisco, where a B-movie director has been seduced by the opportunity to work with a shady American filmmaker.



Protesters in human chain protecting the I-Hotel. Photo by Chris Fujimoto. Courtesy of Mamlatown Heritage Foundation.



Photo by Peggy Peralta from KODAKAN: *Pilipinas in the City* exhibit. Courtesy of Kularts.

Together, the two pieces that comprise *Monstress* explore the resilience of a community struggling to find home on the ever-shifting sands of the American dream.

**"TENORIO'S CHARACTERS ARE ZANY, WITTY, AND BEAUTIFULLY DRAWN."**

*Slate.com*

**SEPT 16–NOV 22, 2015**

A.C.T.'S STRAND THEATER | 1127 MARKET STREET

WHAT'S NEXT AT THE GEARY

# ah, Wilderness!

BY EUGENE O'NEILL

DIRECTED BY CASEY STANGL

Eugene O'Neill's passionate coming-of-age classic is a tender portrait of a sensitive teenage poet whose experience of first love leads him into the raptures of romantic poetry and the pain of heartbreak. As the Miller clan prepares for its Fourth of July celebrations, the idealistic, literature-quoting Richard is struggling with what it means to be young and in love. As Richard's attempts to sow his wild oats intersect with small-town gossip, hilarious misunderstandings ensue. Full of the vibrant nostalgia of first love and other youthful discoveries, *Ah, Wilderness!* is a humorous portrait of a

family's attempts to stay united in the midst of growing pains, as well as "a valentine to hearty turn-of-the-twentieth-century American life" (*Washington Post*).

**"O'NEILL'S MOST CHEERFUL WORK"**

*New York Times*

**OCT 14–NOV 8, 2015**

A.C.T.'S GEARY THEATER | 415 GEARY STREET



**A.C.T.** AMERICAN  
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BY SHANNON STOCKWELL

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 *Monstress* and InterACT with us!

## MONSTRESS

### BIKE TO THE THEATER NIGHT

*Sep 16, 6:30 PM*

In partnership with the S.F. Bicycle Coalition, 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.

### PROLOGUE

*Sep 29, 5:30 PM*

Go deeper with a fascinating preshow discussion and Q&A with *Monstress* director Carey Perloff. Can't make this event? Listen to our podcasts! Visit [act-sf.org/interact](http://act-sf.org/interact) for details.

### THEATER ON THE COUCH\*

*Oct 9, 7:30 PM*

Take part in a lively discussion with Dr. Mason Turner, chief of psychiatry at SF's Kaiser Permanente Medical Center.

### AUDIENCE EXCHANGE\*

*Oct 13, 7 PM; Oct 28 & Nov 8, 2 PM*

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

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

*Oct 21, 7:30 PM*

Mix and mingle at this hosted postshow LGBT party.

### WENTE WINE SERIES

*Oct 27, 6:30 PM*

Meet fellow theatergoers at this hosted wine-tasting event.

### PLAYTIME

*Nov 14, 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).

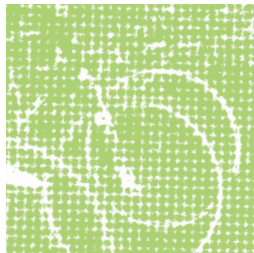
\*Events take place immediately following the performance.



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



### EDITOR

Shannon Stockwell

### CONTRIBUTORS

Nirmala Nataraj

Cecilia Padilla

Dan Rubin



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by Charles Dickens Adapted by Carey Perloff and Paul Walsh

Music by Karl Lundeberg Choreography by Val Caniparoli Directed by Dominique Lozano

Based on the original direction by Carey Perloff

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\*Must purchase by December 1. Limit 8 tickets. Subject to availability. Discount cannot be combined with any other offer and is not valid on previously ordered tickets. Artists and schedules are subject to change.



# FROM THE ARTISTIC DIRECTOR



Dear Friends,

Welcome to A.C.T.'s 2015-16 season, and to the wild world of Stephen Adly Guirgis's *Between Riverside and Crazy*. Guirgis is one of America's most distinctive theatrical voices. From *Our Lady of 121st Street* to *The Motherf\*cker with the Hat*, he has lit up the stage with hard-hitting characters, rich language, and hilarious wit. For me, *Riverside* is particularly resonant, as it deals with so many issues we are facing at the moment in the Bay Area and beyond: the displacement of long-time residents, the mistrust of the police in a racially charged world, the "boomerang" generation of children coming back to live in their parents' homes, and the impact of class on people's expectations of life. (There is also a brilliant meditation on the health benefits of a breakfast of almonds versus Ring Dings, which is worth the price of admission on its own!)

The play centers around a pugnacious patriarch who tries to steer his offspring and other hangers-on toward a better life, while remaining resolutely in denial about his own past behavior. It's a glorious role, and one that we are profoundly lucky to have Carl Lumbly tackle for us on the Geary stage, alongside a powerful company under the direction of Irene Lewis, who has done such memorable work at A.C.T. with David Mamet's *Race* and George F. Walker's *Dead Metaphor*. A suspenseful dark comedy that constantly surprises its viewers, *Riverside* provides a powerful, highly entertaining, and timely launch to a new season of theater at A.C.T.

While *Between Riverside and Crazy* plays at The Geary, The Strand will premiere *Monstress*, a remarkable new project that pairs two short plays based on the stories of Filipino American writer Lysley Tenorio. *Remember the I-Hotel*, a play by Philip Kan Gotanda adapted from Tenorio's story entitled "Save the I-Hotel," centers around a well-known moment of displacement in San Francisco history, when dozens of Filipino Americans were evicted from the International Hotel on Kearny Street in the 1970s in order to make way for a redevelopment project. Just as Pops is threatened with eviction from his Riverside Drive apartment in Guirgis's play, two elderly Filipino men who have been friends for decades are forced to leave their home in *Remember the I-Hotel*. On their last night as residents, they recall all those years ago when they met, danced, survived, and tried to navigate the immigrant experience in San Francisco.

We have been in ongoing dialogue with the Filipino community in the Bay Area, from Kularts to the Manilatown Heritage Foundation, as we have developed *Monstress*, a production filled with music, movement, longing, and love. We very much look forward to sharing this world premiere with you, which was commissioned as part of our New Strands play development initiative.

Opening The Strand has been a long-held dream of ours, and we have much in store for you there, from the world premiere of *Monstress* this month, to the blues-infused musical *The Unfortunates* next winter, to readings and guest companies throughout the year. Upstairs in The Rueff, we are delighted to be hosting San Francisco Playhouse, Magic Theatre, and Campo Santo Theatre Company this season, in addition to the vibrant work of students from our Master of Fine Arts Program, Young Conservatory, and Education & Community Programs. And this is only the beginning. Having multiple spaces will allow us to program the right work in the right venue, offer us enormous flexibility in terms of creating a schedule, and will allow you, our patrons, to have distinctive theatrical experiences each time you come to an A.C.T. production. In addition to the 283-seat Toni Rembe Theater and the 140-seat Rueff, The Strand Lobby is its own unique performance space, and we hope to fill it with live music and other events throughout the year. With the arrival of The Strand, A.C.T. is poised to expand its educational programs and community outreach (including the work of our wonderful community participatory theater program, Stage Coach) in thrilling new ways, and we hope you'll have a chance to experience some of it in action. As we launch this new space, feedback is invaluable, so please share your thoughts, ideas, and concerns about The Strand by calling my hotline at 415.439.2459.

Meanwhile, welcome to *Between Riverside and Crazy*, and to great new adventures ahead! We have so many fascinating projects ahead, including the return of A.C.T. favorite David Strathairn next spring. *Chester Bailey*, the play in which Strathairn will star, will run for only three weeks at The Strand in June, and subscribers will have the first chance to buy tickets. If you aren't yet a subscriber, we hope you will consider signing up now!

Best,

Carey Perloff  
Artistic Director



AMERICAN CONSERVATORY THEATER

# SPOOKED

AT THE STRAND

THEATRICALY THRILLING TRICKS AND TREATS

*Costumes encouraged.*

**MONDAY, OCTOBER 26, 2015**

**6PM | 1127 MARKET STREET**

*Join us for this bewitching  
soiree celebrating the A.C.T.  
Master of Fine Arts Program and  
supporting student scholarships.*

HOLLY AND CHRISTOPHER HOLLENBECK

*Chairs*

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Contact Luz Perez at [lperez@act-sf.org](mailto:lperez@act-sf.org) or 415.439.2470.

**ACT-SF.ORG/SPOOKED**



PRESENTS

# BETWEEN RIVERSIDE and CRAZY

BY **STEPHEN ADLY GUIRGIS**

DIRECTED BY **IRENE LEWIS**  
SCENIC DESIGN BY **CHRISTOPHER BARRECA**  
COSTUME DESIGN BY **CANDICE DONNELLY**  
LIGHTING DESIGN BY **SETH REISER**  
SOUND DESIGN BY **LEON ROTHENBURG**  
CASTING BY **JANET FOSTER, CSA**  
DRAMATURG **MICHAEL PALLER**

## ACT I

SCENE 1: SUMMER, SATURDAY MORNING  
SCENE 2: THE SAME DAY  
SCENE 3: DINNER THAT EVENING  
SCENE 4: IMMEDIATELY AFTER DINNER  
SCENE 5: LATE THAT NIGHT

## ACT II

SCENE 1: SUNDAY EVENING, TWO WEEKS LATER  
SCENE 2: MIDNIGHT, A WEEK LATER  
SCENE 3: EVENING, TWO DAYS LATER  
SCENE 4: SIX MONTHS LATER, WINTER  
SCENE 5: TWO WEEKS AFTER ACT II, SCENE 3, SUMMER

## CAST

CHURCH LADY **CATHERINE CASTELLANOS\***  
JUNIOR **SAMUEL RAY GATES\***  
WALTER "POPS"  
WASHINGTON **CARL LUMBLY\***  
LIEUTENANT DAVE CARO **GABRIEL MARIN\***  
LULU **ELIA MONTE-BROWN\***  
DETECTIVE AUDREY  
O'CONNOR **STACY ROSS\***  
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## UNDERSTUDIES

**MARILET MARTINEZ\***  
**JOHNNY MORENO\***  
**ADRIAN ROBERTS\***

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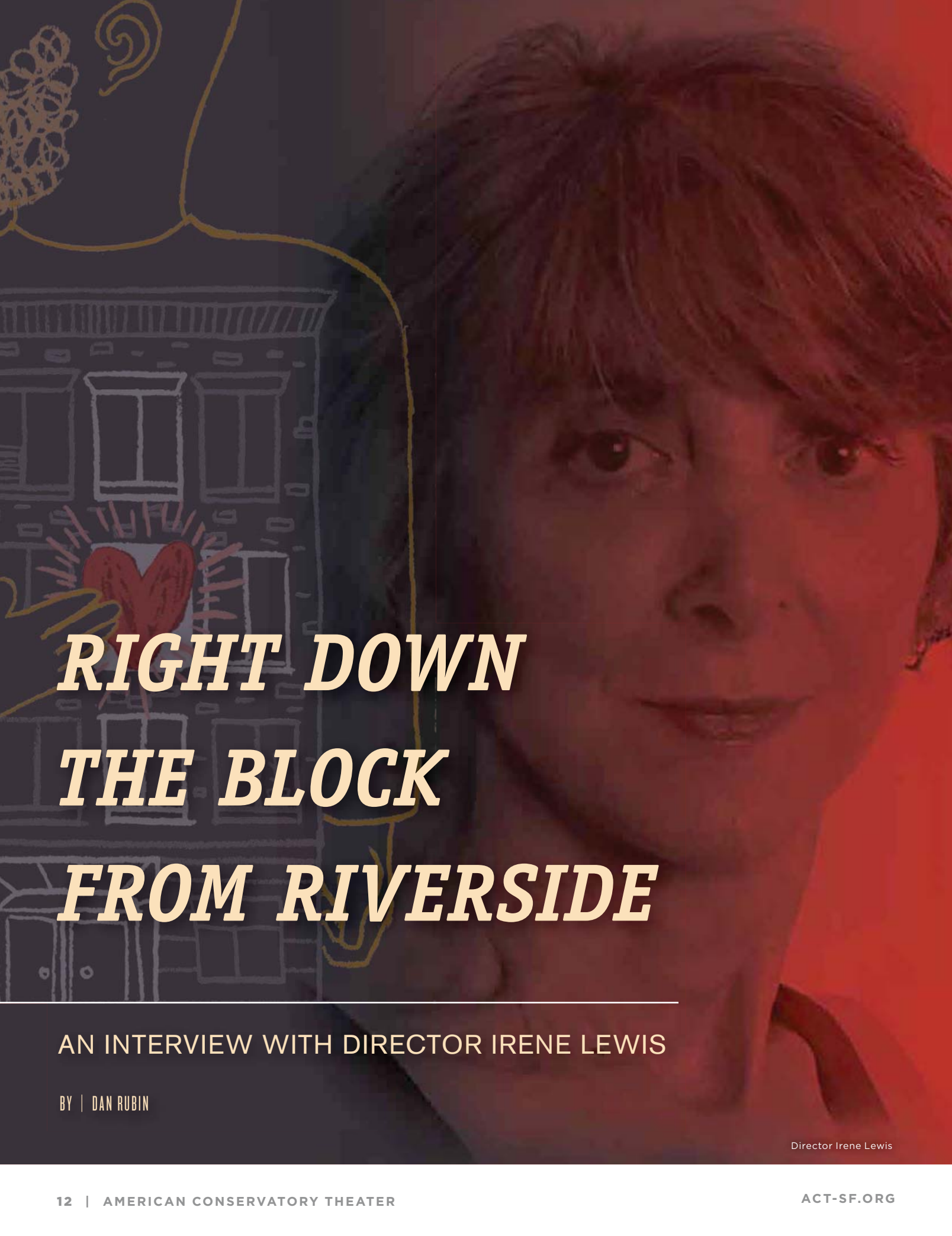
SPECIAL THANKS  
**MARGO HALL**

Originally Produced by Atlantic Theater Company, New York, 2015  
Neil Pepe, Artistic Director, Jeffory Lawson, Managing Director  
(in association with Scott Rudin)

Produced by Second Stage Theatre, New York, 2015  
Carole Rothman, Artistic Director, Casey Reitz, Executive Director

*Between Riverside and Crazy* is presented by special arrangement  
with Dramatists Play Services, Inc., New York.

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



# ***RIGHT DOWN THE BLOCK FROM RIVERSIDE***

---

AN INTERVIEW WITH DIRECTOR IRENE LEWIS

BY | DAN RUBIN

Director Irene Lewis



**"He's extremely erudite when he speaks and very clear about his own work," director Irene Lewis says of New York City-born playwright Stephen Adly Guirgis. "He doesn't strike you as a street guy. But you can hear it. His street background slips into his accent. I think he's proud of where he's from."**

**She says this with a degree of camaraderie and hometown pride, because Lewis, too, is "from the street." Her personal familiarity with the world and characters that are depicted in *Between Riverside and Crazy* is one of the reasons she is the ideal director for this play. "I open the script, and there I am. I'm right back in it," Lewis muses.**

**Lewis was the artistic director at Center Stage in Baltimore from 1991 to 2011. She has directed at A.C.T. twice since she left: David Mamet's *Race* in 2011 and George F. Walker's *Dead Metaphor* in 2013. She spoke to us about *Riverside* from her home in New York City last July before rehearsals began.**

**You were last at A.C.T. with *Dead Metaphor*, a play about a sniper who comes home and is struggling to find work. It is a very different kind of play from *Between Riverside and Crazy*, but they aren't without their similarities.**

There is a class connection between the two, but the former is white and the latter black and Nuyorican [New York/Puerto Rican]. When Carey [Perloff, A.C.T.'s artistic director] asked me to direct *Riverside*, I told her, "This is my last street play for you." . . . But the language in *Riverside* is heightened. Guirgis is a poet. His dialogue isn't scratch-and-mumble naturalism. It's more of a poetic realism, like the work of August Wilson. It's very beautiful to listen to—at least it is to my ear. It's the kind of play that I had no idea how funny it was until I heard it. You actually have to be very careful with this kind of material. There is great dignity to all of these people. My background tends to make me sensitive to that.

**Pops was a black cop who was shot by a white cop. What do you think this play can contribute to the ongoing conversation about race and policing that is going on nationally right now?**

I don't know if "conversation" accomplishes anything. Obama's eulogy for Clementa Pinckney, the pastor in South Carolina, was really extraordinary. [Pinckney was murdered with eight other members of his Mother Emmanuel African

Methodist Episcopal Church in a racially motivated massacre in June 2015.] It was about the history of race in this country, and it was really refreshing to hear him speak about it. It is so complex and so deeply rooted that I don't know what any single play could do. *Riverside* just tells the story of one man's journey, and I don't know that it is much bigger than that. Miscommunication and the lack of understanding between races plays a part in this story. But how "black" this play is will be my education in the rehearsal room from the African American actors in the cast.

**It may not be a show about race, but do you think it's a play about police?**

I've got relatives who are cops. The job is hard, and I'm glad that Pops comes out and says that when you do this job, you become exactly what you are looking at every day. What [the cops in *Riverside*] say about themselves is really refreshing.

**Talk to me about your love for the rehearsal room.**

I love to be in the rehearsal room, and it took me many years to build up the confidence to try anything when I'm in it. For many people, it is the best part of doing a play. I thrive on collaboration. If you create an atmosphere where anything goes, it is an artistically dangerous room, but the director ultimately gets to pick and choose from a lot of choices, because he or she has allowed for all of them to emerge. The play is only going to be as good as the talent that is in that room.

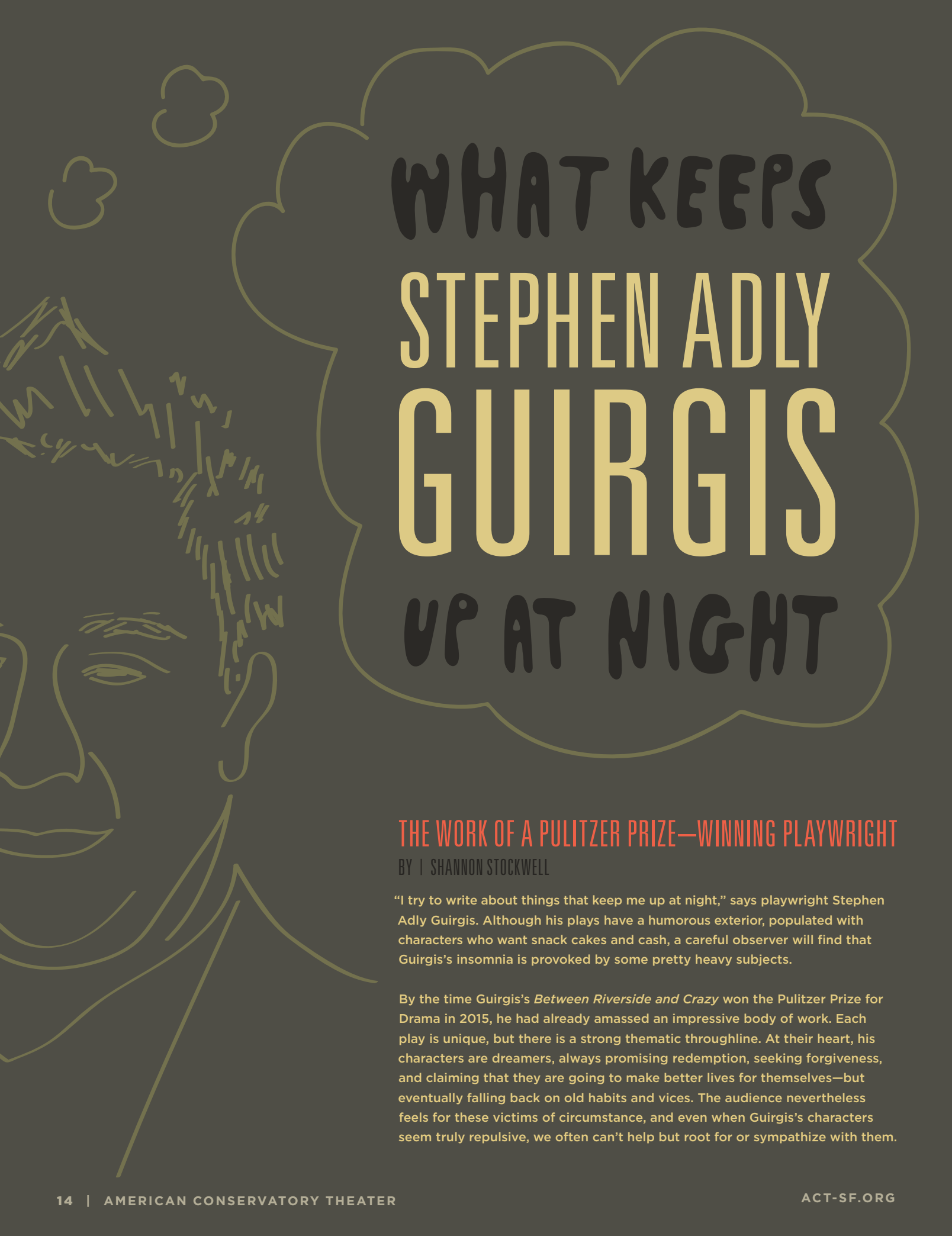
***Riverside* is set near where you live in New York. What can you tell us about the area?**

The city is so different from what it was when I was growing up. That apartment in the play is worth so much money, oh my god. I know, because I've been looking for one! I'm on West End Avenue, right down the block from *Riverside*. There are millionaires in my building. The gentrification that is taking place now is mind-boggling and a little depressing. Gone are the working-class people. And the poor—well, that's another story altogether.

## WORDS ON PLAYS

Want to know more about *Between Riverside and Crazy*? *Words on Plays*, A.C.T.'s renowned performance guide series, offers inside into the plays, playwrights, and productions of the subscription season with revealing interviews and in-depth articles.

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



# WHAT KEEPS STEPHEN ADLY GUIRGIS UP AT NIGHT

## THE WORK OF A PULITZER PRIZE—WINNING PLAYWRIGHT

BY | SHANNON STOCKWELL

"I try to write about things that keep me up at night," says playwright Stephen Adly Guirgis. Although his plays have a humorous exterior, populated with characters who want snack cakes and cash, a careful observer will find that Guirgis's insomnia is provoked by some pretty heavy subjects.

By the time Guirgis's *Between Riverside and Crazy* won the Pulitzer Prize for Drama in 2015, he had already amassed an impressive body of work. Each play is unique, but there is a strong thematic throughline. At their heart, his characters are dreamers, always promising redemption, seeking forgiveness, and claiming that they are going to make better lives for themselves—but eventually falling back on old habits and vices. The audience nevertheless feels for these victims of circumstance, and even when Guirgis's characters seem truly repulsive, we often can't help but root for or sympathize with them.



### DEN OF THIEVES (1996)

Recovering thieves Maggie and Paul are tempted to pull off one final heist. What is supposed to be an easy job goes awry when it turns out the money belongs to the Mafia, and they must fight for their lives in this farcical one-act play.

### IN ARABIA, WE'D ALL BE KINGS (1999)

Centered around a bar in a rapidly changing neighborhood in Manhattan, a group of characters tries to make their lives better despite life, love, and the criminal justice system keeping them down.

### JESUS HOPPED THE 'A' TRAIN (2000)

Angel Cruz, who murdered a cult leader, is in protective custody at Riker's Island Prison. The only other prisoner with him is Lucius Jenkins, a serial killer who has found God and attempts to save Angel.

### OUR LADY OF 121ST STREET (2003)

A motley crew of characters gathers in Manhattan to mourn the death of Sister Rose, a beloved neighborhood community leader. There's just one problem: her corpse has gone missing. While the police conduct an investigation, the mourners must come to terms with their past transgressions against each other.

### THE LAST DAYS OF JUDAS ISCARIOT (2005)

The infamous Judas Iscariot is put on trial for his role in the crucifixion of Jesus Christ. Among those called for testimony are Mother Teresa, Caiaphus, Saint Monica, Sigmund Freud, and Satan in this street-smart and philosophical take on court-room drama.

### THE LITTLE FLOWER OF EAST ORANGE (2008)

An elderly woman who can't remember who she is or where she lives arrives in the emergency room of a hospital in the Bronx. Once her doctors figure out her identity, they notify her children, who slowly learn the real reason behind her hospitalization.

### THE MOTHERF\*CKER WITH THE HAT (2011)

After finding an unfamiliar hat in his girlfriend's bedroom, recently paroled Jackie realizes it belongs to someone his girlfriend is sleeping with, and he becomes obsessed with finding the owner of the headwear.

M.F.A. Program actors Jarrod Mims Smith, Aaron Moreland, and Rafael Jordan in *Our Lady of 121st Street*. Photo by Alessandra Mello.



L to R: A.C.T. M.F.A. Program actors Thomas Stagnitta and Caitlan Taylor in a 2013 Conservatory production of *Our Lady of 121st Street*, by Stephen Adly Guirgis. A.C.T. M.F.A. Program actors Aaron Moreland and Lateefah Holder in *Our Lady of 121st Street*. Photos by Alessandra Mello.

Guirgis has been praised for his use of language. *Lighting and Sound America* calls him “our new reigning poet of the obscene,” while the *New York Times* writes that his plays possess “an unforced eloquence that finds the poetry in lowdown street talk.” Take, for example, Oswald in the beginning of *Between Riverside and Crazy*:

## OSWALDO:

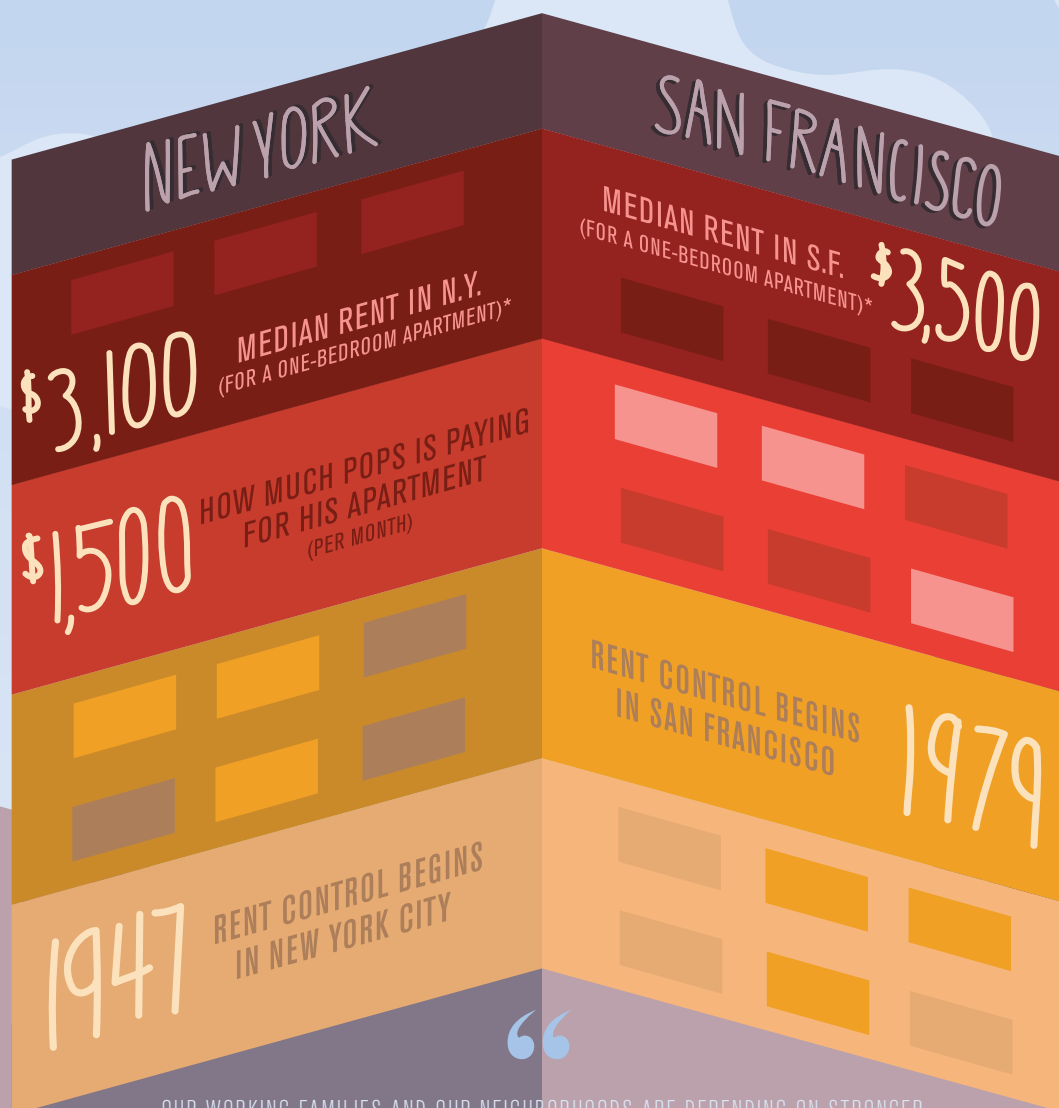
... Wanna try some of these fresh organic raw almonds from Whole Foods instead? Because my caseworker over at the place, he a real ball breaker like how I told you, but ever since I took his suggestion and switched my breakfast to almonds and health water instead of, you know—Ring Dings with baloney and Fanta Grape. ... See: the Ring Dings and baloney and Fanta Grape, it turns out, that's what my doctors and *People* magazine call “emotional eating” on my part—on account of I only ate that sh\*t because those foods made me feel “safe or taken care of.” But now, I'm a adult, right? So I don't gotta eat like that no more, and I can take care of myself by getting all fit and diesel like how I'm doing from eating these almonds and making other healthful choices like I been making. And so, I'm not trying to get all up in your business, but maybe that's also the reason you always be eating pie—because of, like, you got emotionalisms—ya know?

Much has been made of Guirgis's liberal use of profanity, but he says, “In between the adjectives and modifiers that are colorful, they also say things that are pretty interesting, pretty human, and oftentimes, pretty funny.”

# URBAN RENT REGULATION

BY NIRMALA NATARAJ

In *Between Riverside and Crazy*, Pops's landlord is desperately trying to evict him from his rent-controlled apartment on Riverside Drive in Manhattan. To audiences in both New York and San Francisco, Pops's struggle is a familiar one. Both cities currently suffer from skyrocketing rents, making apartment searching (and keeping) more difficult than ever before.



“OUR WORKING FAMILIES AND OUR NEIGHBORHOODS ARE DEPENDING ON STRONGER RENT LAWS. **THIS HAS TO BE A CITY FOR EVERYONE.** IT CANNOT JUST BE A CITY OF LUXURY APARTMENTS OUT OF EVERYDAY NEW YORKERS' REACH.

*New York City Mayor Bill de Blasio*

\*As of August 2015. Data from <http://www.zumper.com/blog>.

## SYSTEMS OF RENT REGULATION IN THE UNITED STATES USUALLY INVOLVE:

- Limits on how much a property owner may charge a tenant for rent •
- Standards that prevent a property owner from evicting tenants unfairly or without cause •
- Property owner obligations to maintain the property for the tenant •
- Systems of oversight (such as the Housing Authorities in New York City and San Francisco) that serve as mediators between tenants and property owners

# WHO'S WHO

## in BETWEEN RIVERSIDE AND CRAZY



### CATHERINE CASTELLANOS\* (Church Lady)

makes her debut at A.C.T. She was last seen as Sir Toby in *Twelfth Night* at California

Shakespeare Theater, where she is an associate artist. Past productions with Cal Shakes include *Pygmalion*; *The Tempest*; *Much Ado About Nothing*; *Romeo and Juliet* (Best Supporting Actress); *The Life and Adventures of Nicholas Nickleby*, *Parts One & Two*; *Richard III*; *All's Well That Ends Well*; *The Seagull*; *The Merry Wives of Windsor*; *Henry IV* parts 1 & 2; *The Triumph of Love*; and *John Steinbeck's The Pastures of Heaven* (coproduction with Word for Word). Castellanos is a company member with Campo Santo Theatre Company, where she has appeared in over 15 world premieres, including plays by Denis Johnson, Junot Díaz, Jessica Hagedorn, Jimmy Santiago Baca, Naomi Iizuka, Luis Saguar, Octavio Solis, Luis Alfaro, and more. Her Bay Area credits include work with Magic Theatre, The Ground Floor at Berkeley Repertory Theatre, Shotgun Players (Best Actress), and San Jose Repertory Theatre. Her national credits include Yale Repertory Theatre, La MaMa Experimental Theatre, Portland Center Stage, Arena Stage, The

Lensic, and Cherry Lane Theatre. Castellanos works in restorative justice, recently working as a co-instructor with her colleague Margo Hall in a six-plus-month project with formerly incarcerated young females, developing a theater piece that the young women performed on Alcatraz Island and at Bindlestiff Studio in San Francisco. She has also worked with the men in San Quentin State Prison, developing the world premiere of a play written by one of the incarcerated men. This fall, she will be seen as Prospero in the California Shakespeare Theater Community Tour production of *The Tempest*, and will join the Oregon Shakespeare Festival company for their 2016 season.



### SAMUEL RAY GATES\* (Junior)

has appeared off Broadway in *The Muscles in Our Toes* (Labyrinth Theater Company), *Aunt Dan and Lemon*

(The New Group), and *Electra* (Classical Theatre of Harlem). His regional credits include *Clybourne Park* (Cincinnati Playhouse in the Park), *The Trinity River Plays* (Goodman Theatre/Dallas Theater Center), and *The Brother/Sister Plays* (McCarter Theatre Center). His television and film credits include *Mozart in the Jungle*, *Person of Interest*, *The Blacklist*, *House of Cards*, *The Men Who Stare at Goats*, *Kings*, *Law & Order*, *Law & Order: Criminal Intent*, *Rescue Me*, *November Criminals* (2016), and *Wolves* (2016). Gates graduated from the A.C.T. Master of Fine Arts Program in 2001.



### CARL LUMBLY\* (Walter "Pops" Washington)

recently starred as Alfred in Kwame Kwei-Armah's *Let There Be Love* at A.C.T., as Leo Price

in Julie Hébert's *Tree* at San Francisco Playhouse, and as Chester Kimmich in John Patrick Shanley's *Storefront*

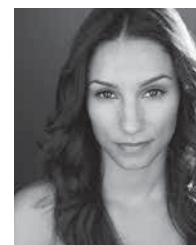
*Church*. Lumby played the lead role of Alexander Ames in the world premiere of Regina Taylor's off-Broadway play *stop. reset.* at Signature Theatre in New York City. Bay Area audiences also saw him as Troy in August Wilson's *Fences* at Marin Theatre Company, directed by Derrick Sanders. With dozens of film and television credits to his resumé, Lumby can be seen in the ensemble cast of A&E's suspense series *The Returned*, which debuted March 9, 2015, and on the new CBS summer drama series *Zoo*.



### GABRIEL MARIN\*

(Lieutenant Dave Caro) has appeared at A.C.T. in *Love and Information*, *Napoli!*, *A Number*, *Cat on a Hot Tin Roof*, and

*The Play's the Thing*. Marin has also appeared in the local premieres of Stephen Adly Guirgis's *The Motherf\*cker with the Hat* (Jackie), *Jesus Hopped the 'A' Train* (Valdez), and *Our Lady of 121st Street* (Balthazar), with San Francisco Playhouse. Locally, he has appeared in more than 50 productions with Cal Performances, Aurora Theatre Company, Playwrights Foundation, Black Box Theatre, Center REPertory Company, Magic Theatre, Marin Theatre Company, PlayGround, San Francisco Playhouse, the San Francisco Fringe Festival, San Jose Repertory Theatre, TheatreWorks, The Jewish Theatre, Thick Description, Central Works, Word for Word, Z Space, and many others. Marin has appeared on NBC, CBS, PBS, and the BBC.



### ELIA MONTE- BROWN\* (Lulu)

makes her A.C.T. debut with *Between Riverside and Crazy*. Her stage credits include *The Pits* and *Loving v. Virginia*

(Williamstown Theatre Festival); *Everything Is Ours* (Colt Coeur); *Sonnets*

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



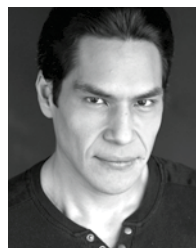
for an Old Century (Bank Street Theatre); *As You Like It*, *Hedda Gabler*, *Richard II*, and *Vieux Carré* (Yale School of Drama); and *October in the Chair* and *Other Fragile Things* and *Old Sound Room Lear* (Old Sound Room). Film and television credits include *The Affair*, *The Following*, *Person of Interest*, *Madam Secretary*, *Elementary*, *Fort Tilden*, *Once Upon a Time in Brooklyn*, *Law & Order: Special Victims Unit*, and *Law & Order: Criminal Intent*. Monte-Brown is a native New Yorker, a public school teacher, and a cofounder of Old Sound Room. She is also a 2014 M.F.A. graduate from Yale School of Drama.



**STACY ROSS\***  
(**Detective Audrey O'Connor**) returns to A.C.T. having previously appeared in *The Constant Wife*, *The Gamester*, and *The Rivals*. She

has appeared in productions at Berkeley Repertory Theatre (*Cloud Nine*; *In the*

*Next Room, or The Vibrator Play*; *The Green Bird*), Aurora Theatre Company (*Gidion's Knot*, *Hedda Gabler*), and San Jose Repertory Theatre (*Major Barbara*, *Hannah and Martin*), as well as at Marin Theatre Company, TheatreWorks, and Magic Theatre (*Any Given Day*, *Terminus*). Favorites at California Shakespeare Theater, where she is an associate artist, include *Macbeth*, *Lady Windermere's Fan*, and *Mrs. Warren's Profession*. Ross is also a member of Symmetry Theatre and PlayGround.



**LAKIN VALDEZ\***  
(**Oswaldo**) makes his debut at A.C.T. with *Between Riverside and Crazy*. Born and raised in the extended family of El Teatro

Campesino, he served as the company's associate artistic director from 2000 to 2005. Valdez has written, directed, and performed in countless productions nationally, culminating in work that

reflects the rich history and vibrant culture of the U.S. Latino/Chicano community. He is the recipient of two National Performance Network Creation Fund Awards and a National Endowment for the Arts Access to Excellence Grant Award, among others, for his generative work. As an actor, Valdez most recently performed in *Swift As Desire* (FWD Theatre Project); *Oedipus El Rey* (San Diego Repertory Theatre); *El Henry* (La Jolla Playhouse); *The River* (Campo Santo Theatre Company); *Antigone* (San Jose Repertory Theatre); and *Lydia* (Marin Theatre Company). He has also performed with The Public Theatre, Goodman Theatre, American Blues Theater, L.A. Theatre Works, and El Teatro Campesino.



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**MARILET MARTINEZ\***

**(Understudy)** is a San Francisco native, teaching artist, fight choreographer, improviser, physical

theater deviser, puppeteer, and Zumba instructor. She is a graduate of the Pacific Conservatory of the Performing Arts. She is a cofounder of the Bay Area Latino Theatre Artists Network and a member of the Yeah, I Said Feminist Theatre Salon. Martinez has performed with California Shakespeare Theater, The San Francisco Mime Troupe, The Ground Floor at Berkeley Repertory Theatre, Word for Word, PCPA Theatrefest, Shotgun Players, Crowded Fire Theater, African-American Shakespeare Company, Woman's Will Theater Collective, Teatro Visión, and more. She is an associate artist with Cutting Ball Theater (San Francisco) and Impact Theatre (Berkeley). This is Martinez's first production with A.C.T.



**JOHNNY MORENO\***

**(Understudy)** has appeared in theaters throughout the Bay Area, including A.C.T., Berkeley Repertory Theatre,

the San Francisco Playhouse, San Jose Stage Company, Center REPertory Company, Marin Theatre Company, Crowded Fire Theater, Thick Description, and Pacific Repertory Theatre. His favorite roles include Macheath in *The Threepenny Opera* (Theatre Bay Area Award for best actor in a musical), Ralph Bates in *Period of Adjustment*, Henry Higgins in *My Fair Lady* (San Francisco Bay Area Theatre Critics Circle Award for Featured Actor in a Musical), Terry Malloy in *On the Waterfront*, Mortimer in *Mary Stuart*, and Stanley Kowalski in *A Streetcar Named Desire* (Dean Goodman Choice Award for Best Actor). Film and television credits include *Betas*, *Callback* (winner

of the Chicago Indiefest for Best Film), *Upside Out* (with Olympia Dukakis), *Paradise Club*, and *I'm Still Here* (with Joaquin Phoenix). He is a graduate of the A.C.T. Master of Fine Arts Program.



**ADRIAN ROBERTS\***

**(Understudy)** was last seen at California Shakespeare Theater this summer as King Basillo in

*Life Is a Dream*. Other Bay Area credits include Charles Boyd in *pen/man/ship* at Magic Theatre, Gabriel in *Breakfast with Mugabe* at Aurora Theatre Company, Gabriel in *Fences* at Marin Theatre Company, Martin Luther King, Jr., in *The Mountaintop* at TheatreWorks, and Claudius/Ghost in *Hamlet* at Cal Shakes. Other regional credits include three seasons at the Oregon Shakespeare Festival, *A Raisin in the Sun* at the Huntington Theatre Company, and Ken in *Playboy of the West Indies* at Lincoln Center Theater, among many others. Television credits include *Scrubs*, *Criminal Minds*, and *Brothers & Sisters*. Roberts is a graduate of the A.C.T. Master of Fine Arts Program.

**STEPHEN ADLY GUIRGIS**

**(Playwright)** is a member of New York City's LAByrnth Theater Company. His plays have been produced on five continents and throughout the United States. They include *Our Lady of 121st Street* (which was nominated for Drama Desk, Lucille Lortel, and Outer Critics Circle awards, and was named one of 10 best plays in 2003); *Jesus Hopped the 'A' Train* (Edinburgh Festival Fringe First Award, Barrymore Award, Olivier Award Nomination for London's Best New Play); *In Arabia, We'd All Be Kings* (2007 LA Drama Critics Circle Awards for Best Production and Best Writing); *The Last Days of Judas Iscariot* (named one of 10 best plays in 2005 by both *TIME* magazine and *Entertainment Weekly*); and *The Little Flower of East Orange* (starring Ellen

Burstyn and Michael Shannon) at The Public Theater. He has received a 2006 PEN/Laura Pels Award, a 2006 Whiting Award, and a 2004 Theatre Communications Group fellowship, as well as new-play commissions from Manhattan Theatre Club, Center Theater Group, and South Coast Repertory. Television writing credits include *NYPD Blue* and *The Sopranos*. As an actor, Guirgis has had leading film roles in Todd Solondz's *Palindromes*, Brett C. Leonard's *Jailbait* (opposite Michael Pitt), and Kenneth Lonergan's *Margaret*. His play *The Motherf\*cker with the Hat* played on Broadway, starring Chris Rock and Bobby Cannavale. It received six Tony Award nominations, including Best Play. *Between Riverside and Crazy*, which previously played at the Atlantic Theater Company and Second Stage Theater, won the 2015 Pulitzer Prize for Drama. A former HIV educator/violence prevention specialist, Guirgis lives in New York City.

**IRENE LEWIS (Director)** returns to A.C.T. after directing *Race* (2011-12 season) and *Dead Metaphor* (2012-13 season). Lewis was the artistic director of Center Stage in Baltimore for 20 seasons. While there, she directed a wide range of musicals, classics, and contemporary dramas: from *Sweeney Todd* to *H.M.S. Pinafore*; from Shakespeare to Schiller; from *The Investigation* to *Trouble in Mind*. She premiered, produced, or commissioned many plays, including *Miss Evers' Boys*, *Intimate Apparel*, *Police Boys*, *Elmina's Kitchen*, and *Thunder Knocking on the Door*, and earned a number of Best of Baltimore awards. Her proudest achievement at Center Stage was the racial diversification of her board, staff, repertory, and audience. Before Center Stage, she was associate artistic director of Hartford Stage. Her film, *Ives!*, commissioned by the Hartford Symphony, won an award from PBS. She has directed at many of the major theaters around the country, as well as at Glimmerglass Opera, the New York Shakespeare Festival, and the national

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theater of Yugoslavia in Macedonia. She has taught and directed at New York University, Cornell University, and The Juilliard School and was awarded an honorary doctorate from McDaniel College in 2011.

### CHRISTOPHER BARRECA

**(Scenic Designer)** has worked on 200 productions. His A.C.T. credits include *Edward II*, *Race*, and *Dead Metaphor*. His Broadway credits include *Rocky* (Best Scenic Design for the 2014 Tony Awards, Drama Desk Awards, and Outer Critics Circle Awards), *Search and Destroy*, *Our Country's Good*, *Marie Christine*, *The Violet Hour*, and Gabriel García Márquez's *Chronicle of a Death Foretold* (American Theatre Wing Award for scenic design). His off-Broadway credits include Athol Fugard's *The Painted Rocks at Revolver Creek*, *The Train Driver*, and *Blood Knot*, as well as Richard Greenberg's *Three Days of Rain* (Drama Desk Award nomination for scenic design) and *Everett Beekin*. Other Broadway credits include *Bernarda Alba*, *Roberto Zucco*, and *Neon Psalms* (American Theatre Wing Award nomination). His opera credits include *Matsukaze* (Lincoln Center Festival and Spoleto Festival USA), Stephin Merritt's *Peach Blossom Fan*, and Wole Soyinka's *A Scourge of Hyacinths* (BMW Award nomination, Germany). His regional credits include Tony Kushner's *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scripture* (2014 Theatre Bay Area Award), Culture Clash's *The Birds*, Charles Ludlam's *Hedda Gabler*, and Anna Deavere Smith's *Twilight: Los Angeles, 1992*. His international credits include *King Lear* (Military Base, Dijon Festival) and Stephen Dillane's solo *Macbeth* (Almeida Theatre, London; Adelaide Festival, Australia). His directing credits include *Dachniki* (Золотой Софит nomination, St. Petersburg, Russia). Barreca is the head of scenic design at California Institute of the Arts.

**CANDICE DONNELLY (Costume Designer)** most recently worked on *A Little Night Music* at A.C.T. and



*Indian Ink* at A.C.T. and Roundabout Theatre Company (Lucille Lortel Award nomination for Outstanding Costume Design). Other A.C.T. credits include *Elektra*, *Endgame* and *Play, Race, 'Tis Pity She's a Whore*, *The Circle*, and *Happy End*. Other credits include *La novicia rebelde* (Teatro Opera Citi in Buenos Aires); *Autumn Sonata* (Yale Repertory Theatre); *Endgame* (Brooklyn Academy of Music); *Dolley Madison* (PBS's *American Experience*); *The Wiz*, *The Importance of Being Earnest*, and *Three Sisters* (Center Stage in Baltimore); *She Loves Me* (Westport Country Playhouse); and *Edgardo Mine* (Guthrie Theater). She has worked on Broadway productions of *Our Country's Good*, *Fences*, *Hughie*, *Search and Destroy*, and *Mastergate*. Off-Broadway credits include *As You Like It* and *The Skin of Our Teeth* (Shakespeare in the Park), and *Haroun and the Sea of Stories* and *La finta giardiniera* (New York City Opera). She has also designed shows for Opera Hong Kong, Minnesota Opera, Flemish National Opera, and Berkeley Repertory Theatre, among others.

#### **SETH REISER's (Lighting Designer)**

Bay Area credits include *The Agony and Ecstasy of Steve Jobs* and *The Last Cargo Cult* at Berkeley Repertory Theatre and *Trouble Cometh* at San Francisco Playhouse. His New York City credits include *Winners* at Ensemble Studio Theatre, *Round Up* at Brooklyn Academy of Music with Sufjan Stevens and Yarn/Wire, *St. Matthew Passion* at Park Avenue Armory/Lincoln Center for the Performing Arts, *Uncle Vanya* at The Pearl Theatre Company, *The Mysteries* at The Flea Theater, *The Bad Guys* at Second Stage Theatre, the OBIE Award-winning production of *The Lily's Revenge* at HERE Arts, and Reggie Watts and Tommy Smith's *Radio Play* at Performance Space 122. Regional credits include work with Syracuse Stage, Dallas Theater Center, Two River Theater Company, Portland Center Stage, Trinity Repertory Company, Berkeley Repertory Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, On the Boards, Woolly Mammoth Theatre Company,

the American Repertory Theater, and PlayMakers Repertory Company, among others. Reiser received his bachelor's degree from Ohio Wesleyan University and M.F.A. from New York University/Tisch School of the Arts.

#### **LEON ROTHENBERG's (Sound Design)**

recent Broadway credits include *Violet*, *The Realistic Joneses*, *The Nance* (Tony Award for Best Sound Design of a Play), *The Heiress*, and *Joe Turner's Come and Gone* (Tony Award nomination for Best Play). His select regional credits include work with the Williamstown Theatre Festival, Arena Stage, Seattle Repertory Theatre, La Jolla Playhouse, The Old Globe, New York Stage and Film, Two River Theater Company, North Shore Music Theatre, Long Wharf Theatre, McCarter Theatre Center, Intiman Theatre Festival, and Theatre by the Sea. His select New York/off-Broadway credits include work with Lincoln Center Theater, Encores! Off-Center, Fall for Dance at New York City Center, Primary Stages, Second Stage Theatre, Tectonic Theater Project, Women's Project Theater, Manhattan Theatre Club, and The Public Theater. His international credits include Cirque du Soleil's *Kooza* and *Wintuk*, National Theatre of Cyprus, and Dijon Festival.

#### **MICHAEL PALLER (Dramaturg)**

joined A.C.T. as resident dramaturg and director of humanities in August 2005, and since then has dramaturged more than 50 mainstage and workshop productions. 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, 2005) and *Williams in an Hour* (Smith & Kraus, 2010); 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*, and *The Trojan Women: A Love Story* at Playwrights Horizons, as well as *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life*, and many more. 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).

#### **DICK DALEY's (Stage Manager)**

stage-management credits at A.C.T. include *A Little Night Music*, *Indian Ink*, *The Orphan of Zhao, 1776*, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, and the world premieres of *A Christmas Carol* and *After the War*. Other regional credits include *The Opposite of Sex: The Musical* and *Dr. Faustus*, written and directed by David Mamet (Magic Theatre); *River's End*, *Bus Stop*,



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*Communicating Doors*, and *The Last Schwartz* (Marin Theatre Company); *Macbeth* and *Henry V* (Commonwealth Shakespeare Company); *Twelfth Night* (Los Angeles Women's Shakespeare Company); *King Lear* and *Henry V* (The Company of Women); *The Resistible Rise of Arturo Ui*; *Ain't Misbehavin'*; and *The Night Larry Kramer Kissed Me*. Prior to moving to San Francisco, Daley was the production manager at Emerson College in Boston for seven years and oversaw the B.F.A. production/stage-management program.

**MEGAN MCCLINTOCK\*** (Assistant Stage Manager) is excited to be back at A.C.T. after assistant stage-managing *A Little Night Music* and *Indian Ink* last season. She often works across the bay at Berkeley Repertory Theatre. Her favorite Berkeley Rep credits include *An Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scripture*, *Girlfriend*, *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 *Rapture*, *Blister*, *Burn* at Aurora Theatre Company and *Così fan tutte*, *L'elisir d'Amore*, and *Postcard from Morocco* for the Merola Opera Program. McClintock has a B.A. in theater and history from Willamette University.

**JO S. HURLEY** (Executive Producer), a member of the A.C.T. Board of Trustees, has been a subscriber since 1970 and a donor since 1975. She is the chair of the Prospero Society Committee, a member of the board's Education & Community Programs Committee, the Committee on Trustees and Governance, and a former trustee host to a second-year M.F.A. Program student. Hurley is passionate about supporting A.C.T. as an executive producer as well as in the long term through legacy giving. Hurley often joins the staff in the V.I.P. Lounge, chatting with donors about her love of theater and the Prospero Society. She is also an ardent patron of the San Francisco Symphony and San Francisco

Opera. She is a member of the advisory boards of WP4KU and the Kansas University Endowment Association and a volunteer at Lima Center, a daytime shelter for the homeless near her San Francisco Marina neighborhood.

**FRED M. LEVIN AND NANCY LIVINGSTON** (Executive Producers), 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, 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 the Boston Arts Academy and on the National Advisory Board of the National Museum of Women in the Arts in Washington, D.C.

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BY *Hannah Cowley*

DIRECTED BY *Nancy Benjamin*

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Hannah Cowley's spirited 1780 comedy of manners presents a lighthearted battle between the sexes in which everyone's itching to be struck by Cupid's arrow—even if it means transforming their very identities. The lovely and crafty Letitia is determined to win the man of her dreams, the cool and distant Doricourt, to whom she's been betrothed since birth. Meanwhile, Sir George is suffering a blow to his newlywed bliss—his beautiful country-bred wife, Lady Frances, shows signs of being corrupted by life in bustling, fashionable London. Through a complex game of wit and intrigue, the two pairs of lovers make startling discoveries about each other. A bedroom farce teeming with intricate subplots, irresistible romance, and unexpected resolutions, *The Belle's Stratagem* demonstrates that the "weaker sex" can often be the more formidable in matters of love and marriage.



# THE BAYVIEW STORIES PROJECT

*A.C.T.'s Stage Coach  
Tells the Tales of a  
Changing Community*

BY | NIRMALA NATARAJ

Left to right: Actors Carol Simon, Jozen Barrett, Aleshea Harris (playwright), Rebecca Jackson, Thom Green, and Roberto Martin at the 2015 Juneteenth celebration in the Bayview. Photo by Thomas Moore.

**STAGE COACH, A PROGRAM OF A.C.T.'S EDUCATION & Community Programs Department,** has been a witness to powerful firsthand accounts that mirror many of the concerns raised by Stephen Adly Guirgis's *Between Riverside and Crazy*.

Made possible by funding from the James Irvine Foundation and launched in the summer of 2014, Stage Coach is a community-based participatory theater program that engages San Franciscans in transforming their life experiences into compelling theater. Currently, Stage Coach's Bayview Stories Project, a partnership with residents in the Bayview-Hunters Point community, is spotlighting the people living in this dynamic neighborhood.

Community Artistic Director Tyrone Davis says that the decision to develop the Bayview Stories Project emerged from our educational residencies at Downtown and Ida B. Wells High Schools, where our instructors encourage marginalized youth to write and perform their stories. "Many of these students live in the Bayview community, and we wanted to engage their families in telling their stories and establish a presence in the neighborhoods in which our students live," Davis says.

The project is made up of many components. The first involves "story circle" workshops that engage community members in theater games and opportunities to share their stories about life in the Bayview.

Community Producer Rebecca Struch notes that gentrification has been a consistent theme in the stories that have emerged from Bayview residents. "People are losing their homes to foreclosure and to the rising costs of real estate in the area," she says. "Underneath every conversation we're having with folks is the clear reality of racism in America and the ways it manifests in the lives of the black residents of the Bayview."

Stage Coach recently approached playwright Aleshea Harris to work on a play especially commissioned for the Bayview Stories Project. Harris will adapt a classic play based on the most relevant themes culled from residents' stories. During the recent 3rd on Third Juneteenth celebration in the Bayview, Stage Coach presented excerpts from Harris's *What to Send Up When It Goes Down*, a participatory play-pageant-ritual-homcoming celebration honoring people lost to racist violence in America.

"I am struck by this community's warmth, perseverance, and commitment to self-love," says Harris. "There is no question that they greatly value the Bayview and are deeply connected to its history and invested in its future."

The play that Harris will create for the Bayview Stories Project will enjoy a number of staged readings to gather community feedback. After the script is finalized, A.C.T. will hold auditions to cast the play; over half the roles will be filled by Bayview residents. Performances will take place in various locations approximately a year from now.

"There's an energy in the Bayview that will make this piece's creation an extraordinary growing and learning process for everyone involved," says Harris.



**STAY INFORMED ABOUT UPCOMING  
BAYVIEW STORIES PROJECT EVENTS**

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# ACTING TRAINING FOR BUSINESS PERFORMANCE

## *A.C.T.'s Corporate Training Program*

BY | CECILIA PADILLA

Bank of America Merrill Lynch employees at an A.C.T. Corporate Training Program class. Photo by Dan Kolodny, 2015.

**OFTEN, THE DISTANCE BETWEEN BUSINESS AND THE** arts seems vast. But A.C.T. has found a way to bridge that gap with its brand-new Corporate Training Program headed by Conservatory Operations Manager Dan Kolodny. With his own experience as an actor, Kolodny, along with Studio A.C.T. Director Nick Gabriel, has married the techniques of elite acting training with the structure of a corporate setting. The program engages employees in the art of presentation delivery, team collaboration, and leadership authenticity.

A.C.T.'s Corporate Training Program is geared toward businesspeople who tend to think in analytical and quantitative ways. Our goal is to train these individuals to be more comfortable in their physical presence and in engaging with others. With that in mind, the program includes three different categories of courses: Storytelling and Presentational Skills, Team Building and Collaboration, and Acting for the Executive Presence. With each category, A.C.T. instructors customize learning modules founded on acting techniques and develop theater-based exercises for the client's specific corporate setting.

So what makes A.C.T.'s style of corporate training so different from the standard style used by most businesses? "It's fun!" says Kolodny. "We ditch the tables and projectors, get everyone on their feet, and arrange the group in a circle so that everyone can engage with each other on an equal level." Instead of turning to computers and textbooks, the program utilizes a system of warm-up, vocal, and physical exercises that acquaint participants with the tools to handle pitches, keynotes, and question-and-answer segments after presentations. In addition to these presentational skills, A.C.T.'s Corporate Training Program also focuses on strengthening relationships between coworkers through team-building exercises.

Among the program's new clientele are young, up-and-coming leaders at Bank of America and information-technology managers at Cisco.

During the program's pilot period, A.C.T. offered the Corporate Training Program to people in our own organization. Board member David Riemer reflects on how beneficial acting techniques can be in the office: "The program helped me appreciate the importance of body language and tone when conveying the confidence and conviction of a speaker." Individual Giving Manager Abigail Pañares points out that the program's "improv games provided insight on how colleagues think and work. It got us to think outside of the office-space mentality that often restricts communication between coworkers." By bringing the stage to the office, A.C.T.'s Corporate Training Program brings out the best in a company in a creative and engaging way.



Bank of America Merrill Lynch employees at an A.C.T. Corporate Training Program class. Photo by Dan Kolodny, 2015.



**FOR MORE INFO ABOUT A.C.T.'S  
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# LOVE, SQUID MONSTERS, AND THE AMERICAN DREAM

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*Monstress Comes to The Strand Theater*

BY | SHANNON STOCKWELL



Actors Ogie Zulueta (left) and Jomar Tagatao in the reading of *Remember the I-Hotel* by Philip Kan Gotanda, at the I-Hotel Manilatown Center. Photo by Alessandra Mello.



**WHEN A.C.T. ARTISTIC DIRECTOR CAREY PERLOFF FIRST** read *Monstress*, by Lysley Tenorio, she was immediately entranced and knew that, somehow, she had to help these vibrant short stories find their way to the stage. Tenorio's book was met with nearly universal praise when it was published in 2012. The *Los Angeles Times* compared his writing to that of Pulitzer Prize-winning authors Junot Díaz and Jhumpa Lahiri. *Slate* named *Monstress* Book of the Week, saying, "Tenorio's characters are zany, witty, and beautifully drawn. . . . It is the unassuming pitch of these stories that makes [*Monstress*] so exquisitely deadly."



Cast members with A.C.T. staff members Stephen Blascher and Carey Perloff at the reading of *Remember the I-Hotel*, by Philip Kan Gotanda, at the I-Hotel Manilatown Center. Photo by Alessandra Mello.

As a part of New Strands, A.C.T.'s recently created new-play development and commissioning program, we reached out to some of our favorite local artists and offered them the opportunity to select one of Tenorio's short stories to adapt for the stage. While these playwrights were hard at work, we realized that two of these plays—*Remember the I-Hotel*, adapted by Philip Kan Gotanda, and *Presenting . . . the Monstress!*, by Sean San José—could share the same cast and the same set, and would be perfect to present as one evening of theater in the newly opened and intimate Strand.

*Presenting . . . the Monstress!* is a fast-paced comedy with tragedy brewing just under the surface. Set in a period of Filipino cinema history when Hollywood movies dominated box offices throughout the archipelago, *Presenting . . . the Monstress!* tells the story of Checkers Rosario, director of low-budget horror movies, and his girlfriend, Reva Gogo, who (to her chagrin) plays all of his monsters. When Checkers is fired from his studio, all seems lost—until a shady American director offers Checkers and Reva the opportunity to work alongside him in the United States. This is a play about big dreams, the lengths we will go to in order to achieve them, and what happens when, for whatever reason, we are forced to give them up.

*Remember the I-Hotel* flashes back to 1937, when Nado visits San Francisco for the first time after a long day of working in the asparagus fields near Stockton. He's trying to prove to himself that he was right to leave his home in the Philippines for America, but he's shy and can't seem to work up the courage to approach the women in the dance hall. Luckily, he

meets Vicente, who takes him under his wing, showing him around Manilatown and getting him a room at San Francisco's International Hotel, right next door to his own. In a time when laws made it virtually impossible for Filipino men to build families in America, Nado and Vicente find solace in each other's company—but everything changes when Vicente meets Althea, a white maid at the hotel where the two men work. More than 40 years later, Nado and Vicente—who have never left the I-Hotel—pack their bags and wait together for the imminent eviction, which was a historical event that made headlines across the nation. *Remember the I-Hotel* is a stirring tale about the dangers of love that crosses forbidden territory, and the yearning for home and family in a strange place.

Given the importance of the I-Hotel in the history of San Francisco, A.C.T. is honored to be working with Filipino community organizations in the Bay Area. Kularts, a nonprofit dedicated to presenting contemporary and tribal Filipino art, organized a reading of *Remember the I-Hotel* on August 2. The event, sponsored by the Kearny Street Workshop and Philippine American Writers and Artists, Inc., took place at the I-Hotel Manilatown Center, which is located on the site of the original I-Hotel. Today the Center is home to the Manilatown Heritage Foundation, which is dedicated to promoting social and economic justice for Filipinos in the United States.

Tenorio, who has attended every reading of *Remember the I-Hotel* and *Presenting . . . the Monstress!*, has loved watching his short stories find their place onstage. "Of course, I hoped the adaptations would stay true to the stories," he says. "But seeing the ways in which they have transformed has been hugely exciting for me."

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# A PLACE TO GROW

*A.C.T. Opens The Strand Theater*

BY | SHANNON STOCKWELL

Strand Capital Campaign Chair Jeff Ubben, Mayor Ed Lee, and A.C.T. Artistic Director Carey Perloff cut the ribbon at the new Strand Theater. Photo by Katelyn Tucker/Orange Photography.

**AFTER A YEAR AND A HALF OF CONSTRUCTION,** renovations, anticipation, and a \$34.4 million capital campaign, A.C.T. was thrilled to open The Strand Theater, our new educational complex and performance venue in the Central Market district of San Francisco. A.C.T. Artistic Director Carey Perloff was joined by San Francisco Mayor Edwin Lee; District Supervisor Jane Kim; A.C.T. Board of Trustees Chair Nancy Livingston; Michael Duncan, the head of design at Skidmore, Owings and Merrill, LLC; and Jeff Ubben, the chair of the Strand Capital Campaign.

At the ribbon cutting, the speakers expressed their profound thanks to all who made The Strand possible, and pointed to its opening as an example of how important the arts are to the life and culture of San Francisco. “When you invest in the arts, you can clearly revitalize entire neighborhoods and allow them to come alive with their own artistry,” said Mayor Lee. “That is a powerful, powerful message.”

Over the next month, A.C.T. welcomed donors, subscribers, and community members into the space for opening celebrations. Attendees were invited to walk through the space, where they could admire the fresh design and state-of-the-art technology The Strand offers, while docents provided information about the theater’s fascinating history. From the 27.5’-x-17.5’ LED screen in the lobby, to the 283-seat Toni Rembe Theater, to the multipurpose Rueff, The Strand is prepared for a wide variety of performances and events. The inaugural production at The Strand Theater was Caryl Churchill’s *Love and Information*, directed by Casey Stangl, and during the summer, the Young Conservatory performed *I’m Still Standing* in the Toni Rembe Theater and *Snakes* in the Rueff, a collaboration with Destiny Arts and our Education & Community Programs. This season, A.C.T. will produce *Monstress*, a world-premiere adaptation of two of Lysley Tenorio’s short stories, by Philip Kan Gotanda and Sean San

José; *The Unfortunates*, created by Jon Beavers, Kristoffer Diaz, Casey Hurt, Ian Merrigan, and Ramiz Monsef; and *Chester Bailey*, by Joseph Dougherty.

A.C.T. is excited to explore all of the possibilities our new versatile and intimate performing arts space has to offer. “The Strand is about growing new things,” Perloff said at the ribbon cutting. “I want this to be a place that grows new audiences; that grows artists, actors, directors, designers, choreographers, composers—artists from a wide range of disciplines who need a place to launch. I want this to be a place to grow our remarkable school, and where our extraordinary education programs will have a home. And because we get to be in this confluence of spaces, we get to think about what kind of art will provoke and collide and surprise and bring people together.”



Members of the A.C.T. community celebrate the opening of The Strand Theater. Photo by Katelyn Tucker/Orange Photography.



FOR MORE INFO ABOUT  
THE STRAND THEATER:

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# THE STRAND THEATER

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## CAREY PERLOFF

*Artistic Director*

## JAMES HAIRE

*Producing Director Emeritus*

## ARTISTIC

Mark Rucker, *Associate Artistic Director*  
Michael Paller, *Dramaturg*  
Janet Foster, *Director of Casting & Artistic Associate*  
Beatrice Basso, *Director of New Work*  
Alexandra Moss, *Senior Artistic Fellow*  
Ken Savage, *Directing & Outreach Fellow*

## Resident Artists

Anthony Fusco, Nick Gabriel, Dominique Lozano, Craig Slight

## Associate Artists

Marco Barricelli, Olympia Dukakis, Giles Havergal, Bill Irwin, Steven Anthony Jones, Andrew Polk, Tom Stoppard, Gregory Wallace, Timberlake Wertenbaker

## Playwrights

Jon Beavers, Kristoffer Diaz, Casey Hurt, John Merrigan, and Ramiz Monsef; Jason Robert Brown; Joseph Dougherty; Will Eno; Philip Kan Gotanda; Stephen Adly Guirgis; Eugene O'Neill; Carey Perloff and Paul Walsh; Sean San José; Terry Teachout

## Directors

Michael Berresse, Shana Cooper, Gordon Edelstein, Loretta Greco, Ron Lagomarsino, Irene Lewis, Dominique Lozano, Carey Perloff, Mark Rucker

## Choreographers

Val Caniparoli, Erika Chong Shuch

## Composers/Orchestrators

Jason Robert Brown, Casey Hurt, Karl Lundeberg

## Music Directors

Daniel Feyer, Casey Hurt

## Designers

John Arnone, Nina Ball, Christopher Barreca, Drew Boyce, Ralph Funicello, Timothy Mackabee; Lee Savage, Sibyl Wickersheimer, *Scenic*  
Jessie Amoroso, Brandin Baron, Beaver Bauer, Candice Donnelly, Katherine O'Neill, Ilona Somogyi, Lydia Tanji, *Costumes*  
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Brendan Aanes, John Gromada, Paul Prendergast, Jake Rodriguez, Leon Rothenburg, David Van Tieghem, *Sound*

## Coaches

Nancy Benjamin, Lisa Anne Porter, *Voice, Text, and Dialect*  
Jeffrey Crockett, *Voice and Text*  
Stephen Buescher, *Movement*  
Johnathan Rider, Danielle O'Dea, *Fights*

## PRODUCTION

Andrew Nielsen, *Production Manager*  
Heather Cooper, *Assistant Production Manager*  
Brian Garber, *Technical Director*  
Robert Hand, *Design Associate*

## Stage Management

Elisa Guthertz, *Head Stage Manager*  
Dick Daley, Elisa Guthertz, Megan Sada, Karen Szpaller, *Stage Managers*  
Elisa Guthertz, Christina Hogan, Deirdre Holland, Christina Larson, Megan McClintock, Leslie Radin, Megan Sada, *Assistant Stage Managers*  
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*Conservatory Director*

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A.C.T. thanks the physicians and staff of the Centers for Sports Medicine, Saint Francis Memorial Hospital, for their care of the A.C.T. company: Dr. Victor Prieto, Dr. Hoylond Hong, Dr. Susan Lewis, Don Kemp, P.A., and Chris Corpus, Clinic Supervisor.

# A.C.T. PROFILES



**CAREY PERLOFF (A.C.T. Artistic Director)** is celebrating her 24th season as artistic director of A.C.T. This fall, she will direct *Monstress*, adapted by Philip Kan Gotanda and Sean San José from the short stories by Lysley Tenorio. Last season, she staged the New York premiere of Tom Stoppard's *Indian Ink* at Roundabout

Theatre Company (nominated for a Lucille Lortel Award for Best Revival) before bringing the show to A.C.T. Recent A.C.T. productions also include *Testament*, *Underneath the Lintel*, *Arcadia*, *Elektra* (coproduced by the Getty Villa in Malibu), *Endgame* and *Play*, *Scorched*, *The Homecoming*, *Tosca Café* (cocreated with choreographer Val Caniparoli; toured Canada), and Racine's *Phèdre* in a coproduction with the Stratford Festival. Known for directing innovative productions of classics and championing new writing for the theater, Perloff has also directed for A.C.T. José Rivera's *Boleros for the Disenchanted*; the world premieres of Philip Kan Gotanda's *After the War* (A.C.T. commission) and her own adaptation (with Paul Walsh) of *A Christmas Carol*; the American premieres of Tom Stoppard's *The Invention of Love* and *Indian Ink*, and Harold Pinter's *Celebration*; A.C.T.-commissioned translations/adaptations of *Hecuba*, *The Misanthrope*, *Enrico IV*, *Mary Stuart*, *Uncle Vanya*, *A Mother*, and *The Voyage Inheritance* (adapted by David Mamet); the world premiere of Leslie Ayvazian's *Singer's Boy*; and major revivals of *'Tis Pity She's a Whore*, *The Government Inspector*, *Happy End* (including a critically acclaimed cast album recording), *A Doll's House*, *Waiting for Godot*, *The Three Sisters*, *The Threepenny Opera*, *Old Times*, *The Rose Tattoo*, *Antigone*, *Creditors*, *The Room*, *Home*, *The Tempest*, and Stoppard's *Rock 'n' Roll*, *Travesties*, *The Real Thing*, and *Night and Day*. Perloff's work for A.C.T. also includes Marie Ndiaye's *Hilda*, the world premieres of Marc Blitzstein's *No for an Answer* and David Lang/Mac Wellman's *The Difficulty of Crossing a Field*, and the West Coast premiere of her own play *The Colossus of Rhodes* (Susan Smith Blackburn Award finalist).

Perloff is also an award-winning playwright. Her play *Kinship* premiered at the Théâtre de Paris last October in a production starring Isabelle Adjani and Niels Schneider and was produced at the Williamstown Theater Festival last summer, starring Cynthia Nixon and directed by Jo Bonney. *Waiting for the Flood* has received workshops at A.C.T., New York Stage and Film, and Roundabout Theatre. *Higher* was developed at New York Stage and Film, won the 2011 Blanche and Irving Laurie Foundation Theatre Visions Fund Award, and received its world premiere in February 2012 in San Francisco. *Luminescence Dating* premiered in New York at The Ensemble Studio Theatre, was coproduced by A.C.T. and the Magic Theatre, and is published by Dramatists Play Service. *The Colossus of Rhodes* was workshopped at the O'Neill National Playwrights Conference, premiered at Lucille Lortel's White Barn Theatre, and was produced at A.C.T. in 2003.

Before joining A.C.T., Perloff was artistic director of Classic Stage Company in New York, where she directed the world premiere of Ezra Pound's *Elektra*, the American premiere of Pinter's *Mountain Language*, and many classic works. Under Perloff's leadership, CSC won numerous OBIE Awards, including the 1988 OBIE for artistic excellence. In 1993, she directed the world premiere of Steve Reich and Beryl Korot's opera *The Cave* at the Vienna Festival and Brooklyn Academy of Music.

A recipient of France's Chevalier de l'Ordre des Arts et des Lettres and the National Corporate Theatre Fund's 2007 Artistic Achievement Award, Perloff received a B.A. Phi Beta Kappa in classics and comparative literature from Stanford University and was a Fulbright Fellow at Oxford. She was on the faculty of the Tisch School of the Arts at New York University for seven years, and teaches and directs in the A.C.T. Master of Fine Arts Program. Perloff is on the board of the Hermitage Artist Retreat in Sarasota, Florida, and is the proud mother of Lexie and Nicholas. Perloff is the author of *Beautiful Chaos: A Life in the Theater* (City Lights, March 2015).



**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. She has also taught and directed in the M.F.A. Program, Summer Training Congress, and Studio A.C.T. Prior to assuming leadership of the Conservatory, Smith was the director of theater and dance at Princeton University, where she taught

introductory, intermediate, and advanced acting. She has taught acting classes to students of all ages at 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., California Shakespeare Theater, and Berkeley Repertory Theatre; in New York at Primary Stages and Soho Rep; and in England at the Barbican Theatre (London) and Birmingham Repertory Theatre. Smith holds a B.A. from Yale College and an M.F.A. 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 6th 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/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.

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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 50%! For more information call Edward Budworth at 415.439.2473.

### 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.

### A.C.T. MERCHANDISE

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.

## 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 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 after-shave 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

A.C.T. performances begin on time. Latecomers will be seated before the first intermission only if there is an appropriate interval.

## 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 are 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 on site.

## 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 an award from the National Endowment for the Arts.



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

## GEARY THEATER EXITS

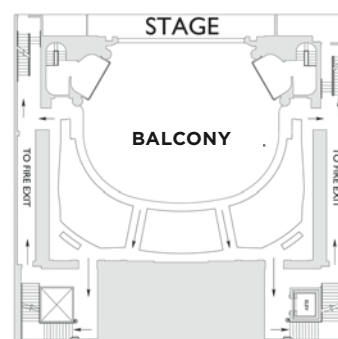
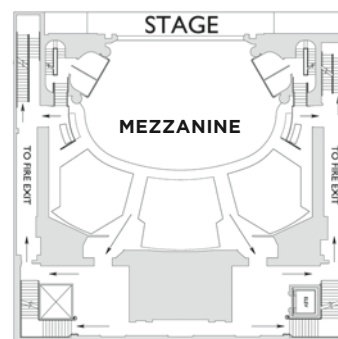
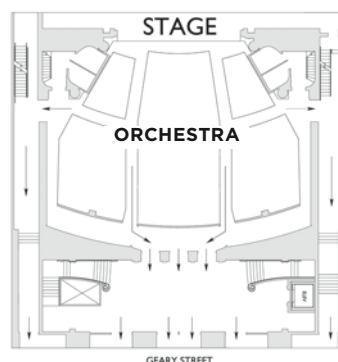




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